



**THE EXISTENCE OF MODULATION IN THE
TRANSLATION OF FIGURATIVE LANGUAGE IN DAHL'S
THE BIG FRIENDLY GIANT FROM ENGLISH TO
INDONESIA**

A Final Project

Submitted in partial fulfillment of the requirements
of the degree of *Sarjana Pendidikan* of English

TITI PUTRIATI

2201415112

**ENGLISH DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
UNIVERSITAS NEGERI SEMARANG
2020**

APPROVAL

This final project has been approved by the board of examiners of the English Department of Faculty of Language and Arts Universitas Negeri Semarang on January 2020

Board of Examiners

1. Chairman,

Dr. Hendi Pratama, S.Pd., M.Pd.
NIP. 198505282010121006

2. Secretary,

Fatma Hetami, S.S., M.Hum.
NIP. 197708272008122002

3. First Examiner,

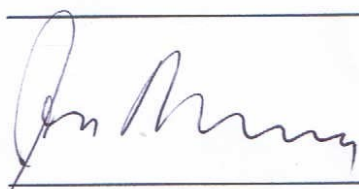
Dr. Issy Yuliasri, M.Pd.
NIP. 196207131990032001

4. Second Examiner,

Dr. Rudi Hartono, S.S., M.Pd.
NIP. 196909072002121001

5. Third Examiner,

Prof. Januarius Mujiyanto, M.Hum.
NIP. 195312131983031002



Approved by

The Dean of Faculty Language and Arts



Dr. Sri Rejeki Urip, M.Hum.
NIP. 19620221198901200

PERNYATAAN

Dengan ini saya,

Nama : Titi Putriati

NIM : 201415112

Prodi/Jurusan : Pendidikan Bahasa Inggris S-1/ Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Menyatakan dengan sesungguhnya bahwa tugas akhir yang berjudul *The Existence of Modulation in The Translation of Figurative Language in Dahl's the Big Friendly Giant from English to Indonesia* yang saya tulis untuk memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri yang saya hasilkan setelah melalui penelitian, pembimbingan, diskusi dan pemaparan atau ujian. Semua kutipan baik yang langsung atau tidak langsung, maupun sumber lainnya telah disertakan keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah.

Demikian, surat pernyataan ini agar dapat digunakan dengan seperlunya.

Semarang, 17 Desember 2019

Yang membuat pernyataan



Titi Putriati

MOTTO AND DEDICATION

Share your happiness to those around you, because it will increase happiness
when we shared

To:

My dearest father (Hartoyo)

My beloved mother (Maryati)

My reliable sister (Heni Purwati)

All my best friends

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First and foremost, I would like to take the opportunity to express to greatest Allah gratitude to Allah SWT, for the blessing and mercy for every single thing that is given to my life. Shalawat and Salam always dedicated to our beloved prophet Muhammad SAW. The last is prophet who guides the people to God's path and brought us from the darkness to the brightness.

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Semarang, 17 Desember 2019

The Writer

ABSTRACT

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Translation is an activity in which words are transferred from the source language (SL) to the target language (TL) without altering their significance, and modulation is sometimes occurs in translating a text form the source text to target text. The purpose of this study was to analyze the existence of modulation in the translation of figurative language that occurred in Dahl's *The Big Friendly Giant*; they were abstract for concrete, negation of opposite, part another part, reversal of term, active for passive, space for time, explicative modulation, interval and limit, and change of symbols. This research uses a qualitative approach. Qualitative research presents research data in the form of sentences and words, not in the form of numbers. Data were analyzed to find three types of figurative languages namely metaphor, personification and idiom and find the variations of modulation; abstract for concrete, negation of opposite, part another part, reversal of term, active for passive, space for time, explicative modulation, interval and limit, and change of symbols. Data can be in the form of words, phrases and sentences.

Finally after conducting the research, I find 79 sentences figurative language that consists of metaphor, personification and idiom from all chapters (chapter 1-24). They are metaphor (10 items), personification (38 items) and idiom (31 items). The findings show that from 9 types of modulation, the writer found 5 kinds of modulation. There are abstract for concrete, negation of opposite, change of symbols, reversal of terms and space for time.

Keywords: translation, modulation, figurative language, Dahl's *The Big Friendly Giant novel*

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CHAPTER 1

INTRODUCTION

The first chapter deals with the basis of the study and it consists of six parts. The first part is background of the study. The second part is reasons for choosing the topic. It is followed by the third part which presents research problems. The fourth and fifth parts are objectives of the study and significance of the study respectively. The last part of this chapter is outline of study.

1.1 Background of the Study

Good translation products are highly needed in this era of globalization. According to Newmark (1998, p.5), translation is an activity of rendering the meaning of a text into another language in the way that the author intended the text. Based on this explanation, when a text is translated from the source language to the target language, the meaning of the text should be the same as the author wants it to be. Therefore, in translating the text, a translator must transfer it to the target language as clear as possible. In addition, the translation products are expected to connect people of a country to people from other countries. In other words, it is expected to bridge the gap of language across countries.

From individuals to individuals who need translation in distinct nations. And we should often practice reading, for instance, to study translation. We can discover in any media such as magazines, newspapers, poems, novels, books, etc. published in many nations that can be more readily accessed by translation.

Novel is one of literary books. It's been commonly known that translating novel is different from translating general books. In the process of translating a novel, a translator is challenged not only in terms of how well he masters both languages, but also how well he knows the cultural backgrounds between two countries. As Newmark (1988) says the translators of literary works mainly have difficulties in translating the linguistic aspects, socio-cultural aspects, and moral aspects implicitly stated in the literary works (e.g. novels).

To overcome the problem, a translator sometimes uses some strategies that are spontaneous and unpredictable. The translator may have differences in interpreting a text; this is due to the distinct perception of an initial text with the translator who is supposed to translate the text between the writer and the producer. The translator attempts to convey the meaning by preserving the maximum possible meaning and changing the form as minimally as possible. Indeed, no matter how hard they try to preserve both the forms and meaning of the texts, there are some parts that need to be completely changed; they are mostly related to the different culture and perspective. Modulation is called this technique.

Modulation aims to bridge cultural gaps between two languages. Modulation is a translation method for a text. This may be in the form of a sentence or phrase. For instance, an English phrase 'I cut my finger' is generally converted into 'Jariku teriris' from Bahasa Indonesia. At this stage, we can readily recognize that the actor or the individual doing the action is mentioned in the first

phrase. However, the actor is not performed in the second sentence, so we can't understand who cut the finger of the speaker.

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. Figurative language can be used in any type of communication, such as occasionally in daily discussion, newspaper articles, publicity, novels, poems, etc.

A figurative language cannot be understood literally. As a result, to translate it to different language may cause misinterpretation. Translating figurative language has been a challenge for translators since many years ago because figurative language has to be translated socio-culturally into the acceptable target language. According to Larson (1998: p.276-277), there are some reasons why figurative language is hard to understand and cannot be taken literally. One of them is that the image used may be unknown in the target language. For example, a word "snow" in a metaphor would be difficult to be translated in the tropical country since it has no equivalent meaning in the target language. In this case, to make a similar comparison, another image should be taken.

Figurative languages present the cultural element of a book. Figurative language is one of the expressions of imagination. Keraf (2009, p.113) describes the language as:

The way to reveal through specific language which shows inner feeling of the writer (language user).

The use of figurative language has four primary explanations (Perrine, 1982, p.x). First, figurative language provides readers with imaginative literary

enjoyment. Second, it is a way to put extra images into the poem, to make the abstract concrete, to make literary works more sensuous. The third, figurative, is a way to add emotional intensity to otherwise simply informative statements and to convey attitudes together with data. And the last, it's a short compass way to say a lot. The investigator is interested in evaluating the figurative expressions found in the book in this final project.

1.2 Scope of Study

In collecting the data, the writer limited the scope by selecting the figurative languages in the form of metaphor, personification, and idioms only. Hyperbole, simile, metonymy, imagery, and alliteration have not discussed.

1.3 Reasons for Choosing the Topic

Reading is one of the activities favored by some people. One of these activities is reading a novel. Reading has been an interesting activity for people to spend their time. A novel is one of the interesting objects to read. By reading the novel, we can get carried away in the atmosphere in the story. The novel can be read by all walks of life from children to adults. Nowadays, reading novels aside from existing books can also be read through online media.

Here, I have reasons why I chosen the topic “The Existence of Modulation in the Translation Figurative Language in Dahl’s *The Big Friendly Giant* from English to Indonesian”, with following reasons:

First, Dahl's *The Big Friendly Giant* is one of a novel that interesting story. There are many genre of novel. The specific genre of novel includes mysteries, romance, horror, thrillers, suspense, detective, science fiction, fantasy, westerns, historical, realist or even postmodern. This novel has a genre of children's fantasy. Roald Dahl is known to be a very creative author. In his works he likes to play with words.

Second, there are many types of figurative languages to be discovered. But in this paper, the researcher wants to find three kinds of figurative language; metaphor, personification and idiom.

Through this study, I want to find out one of types translation technique, namely modulation. Here the researcher found the existence of modulation in figurative language in novel they are personification, metaphor and idiom.

1.4 Research Problems

Based on the background of the research and the reasons for choosing the topic, the research questions of this research are as follows:

1. How is the existence of modulation in the translation of metaphor in Dahl's *The Big Friendly Giant*?
2. How is the existence of modulation in the translation of personification in Dahl's *The Big Friendly Giant*?
3. How is the existence of modulation in the translation of idiom in Dahl's *The Big Friendly Giant*?

1.5 Objectives of the Study

Based on the research questions, the purpose of the study are:

1. To identify the existence of modulation in the translation of metaphor in Dahl's *The Big Friendly Giant*
2. To identify the existence of modulation in the translation of personification in Dahl's *The Big Friendly Giant*
3. To identify the existence of modulation in the translation of idiom in Dahl's *The Big Friendly Giant*

1.6 Significance of the Study

The significance of the study can be stated as follows:

1. The result of this study can give information to the reader about the entire content of Dahl's *The Big Friendly Giant*
2. The result of this study will gives information about figurative language of metaphor, personification and idiom in Dahl's *The Big Friendly Giant*
3. This research can give some positive contribution to study of translation

1.7 Outline of the Study

This final project contains of five chapters.

Chapter I is introduction that consists of background of the study, reasons for choosing the topic, research problems, objectives of the study, significance of the study, and outline of the study.

Chapter II is review of related literature that consists of two parts. The first one is review of previous study and the second is review of related theories.

In chapter III is methods of investigation that consists of object of the study, type of the researcher, type of research, type of instrument, type of data, role of the researcher, procedure of collecting data, technique of data analysis, and theoretical framework.

Chapter IV is about the result of the study about general description about figurative language, detail results and discussion.

Chapter V is the conclusion and suggestion. This chapter contains the conclusion of this investigation and also suggestions for further investigation.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter is discusses about previous studies related to the topic and some theories underlying the topic of this study.

2.1 Review of Previous Studies

Studies about translation have conducted by some researchers. First, Effendi (2010). The findings of this study are eight types of figure of speech; personification, metaphor, paradox, synecdoche, hyperbole, symbol, metonymy and apostrophe. The three poems have different theme, the first poem, *Hymn to God my God in my Sickness* is a poem about preparation to face the death. The second poem, *A Hymn to God the Father* is a poem discussing about poet's regret in his life. And the last poem *Death, be not Proud* is the most religious value.

The second research comes from Harya (2016). The purpose of the study is to define the types of figurative language found in the book and the contextual meaning of the figurative language. This study was conducted by collecting any relevant data and information about the topic or problem of the study from novels and internet that are available for the analysis. The data collection used the following steps: reading the novel, and then selecting the data that used the types of figurative language. While the steps to analyze the data are identifying the types of figurative language according to Leech, identifying the contextual meaning of the figurative language, and the last is interpreting the data. The result shows that there are 70 sentences that have figurative language. From all the

sentences, there are 30 items or 42.9% of simile, 27 items or 38.6% of personification, 12 items or 17.1% of metaphor, and 1 item or 1.4% of hyperbole. It can be indicated that the dominant type of figurative language in the novel is simile. The author uses simile to explain circumstances, to describe the characters, to express emotion of the characters, and to make his writing more vivid and entertaining.

The third research was conducted by Rifai (2010). This study observed to find the kinds of figurative language and their meaning of figure of speech in two songs. The writer analyzes the lyrics by reading them intensively and giving attention to each line. After that, he tries to explicate the songs by examining the figure of speech. Rifai has found seven types of figure of speech; they are simile, metaphor, personification, metonym, symbol, allegory, and hyperbole.

Another research was conducted by Esriaty (2017). She observed “Two Kinds” short story, it can be found that Amy Tan also uses several similes and metaphors. For student translators in Literary Translation class, it is a challenge to translate similes and metaphors in “Two Kinds” into Indonesian. In choosing the data for this research, the researcher’s identify all similes and metaphors found in the source text. After having identified the data from the source text, the researcher compare each simile and metaphor and their 12 versions in Indonesian to determine the most equivalent translation for them. This research would discuss students’ translations on two metaphors and 12 similes from the source text. In discussing the metaphor and simile in the source and target texts, this

paper would analyze three main things: object, image, and sense by referring to Newmark's procedure (1988).

The next research is done by Rendy (2013). Through his final project, he investigates figurative languages existed in the novel and the translation methods. The result shows that the dominant method of translation in the novel is literal translation with percentage of 67%, while the communicative method has only 33% dealing with the use of them in the novel. Literal translation method is more dominant than the communicative one because the translator tends to translate the text lexically in order to make it acceptable in the structure of target language without trying to make the translation beautiful because it can create misinterpretation.

Next, another research was conducted by Christyn (2012). The researcher analyzes figurative languages in the novel and its translation. This study is aimed at finding out the types of figurative languages and their translations found in Mitch Albom's novel *Have a Little Faith* by Mitch Albom and its Indonesian Translation by Rani R. Moediarta. The research used a descriptive qualitative method, because it describes the translation of figurative languages and its percentage found in the novel. Based on the research, she found 149 figurative languages consist of 10 types of figurative languages which are proposed by Samuel and Frank. Those figurative languages are 58 metaphors (38.93%), 35 simile (23.49%), 24 idioms (16.11%), 14 personifications (9.40%), 8 hyperboles (5.37%), 3 onomatopoeias (2.01%), 2 imageries (1.34%), 2 synecdoches (1.34%), 2 assonances (1.34%), and 1 allusion (0.67%).

I found a research which is done by Habisi (2016). This research is aimed at investigating figurative language in Edensor novel. The results of this research demonstrate that there are 6 types of figurative language in the Edensor novel. There are 20 sentences of simile, 8 sentences of metaphor, 6 sentences of personification, 5 sentences of hyperbole, 1 sentence of synecdoche, and 4 sentences of symbol.

Another research was conducted by Magdalena (2016). The researcher analyzed the novel by underlining every single sentence found containing figurative language. Then list them in a table and percentage their each types. The researcher found there are 11 figurative languages or, in other words, the novel used all kinds of figure of speech mentioned according to the expert's theories in total use of 479 figurative languages. The percentage table shows the result that the use of metaphor is 35 or 7.3%, simile 70 or 14.6%, personification 81 or 16.9%, apostrophe 15 or 3.1%, overstatement (hyperbole) 162 or 33.8%, understatement (litotes) 23 or 4.8%, metonymy 20 or 4.2%, synecdoche 18 or 3.8%, transferred epithet 37 or 7.7%, paradox 15 or 3.1%, and pun 3 or 0.6%.

The next study is research by Heny (2015). This research focuses on descriptive analysis of figurative language in Song Lyric by Taylor Swift's "Speak Now" Album. There are seven kinds of figurative languages that are used in the song lyrics, they are simile, metaphor, hyperbole, personification, synecdoche, symbol and oxymoron. The last is the dominant of figurative languages that used is hyperbole.

Then another research comes from Izzudin (2018). The data were obtained or collected by writer directly from the source data that are the transcription of the dialogue in the movie *The Shawshank Redemption*. The writer used formalistic study as theoretical framework. The methods of collecting data in this study are documentations in which the writer gains and collect the supporting data. The researcher found that there are 9 kinds of figurative languages identified which are simile, metaphor, personification, hyperbole, imagery, litotes, irony, metonymy and synecdoche in the total of 45 dialogues.

Next research is done by Wijayanti (2017). This research applies a qualitative method of classification. The details are figurative languages in the novel *Adultery*. The data sources are Paulo Coelho's 2014 novel *Adultery* and the informants or raters or evaluators. The aims of the study are to identify and describe the types of figurative language used in *Adultery* novel to show the dominant type of figurative language used in *Adultery* novel, and to find the non - dominant type of figurative language used in *Adultery* novel. The method of collecting data is by using documentation. The findings of the study show that, firstly, there are four types of figurative languages used in *Adultery* novel, namely, comparison figurative language (simile, personification, metaphor, and allegory), opposition figurative language (hyperbole, antithesis, paradox, and apostrophe), linkage figurative language (metonymy, symbol, synecdoche, euphemism), and repetition figurative language (antanaclasis, chiasmus, and repetition). From 115 data, there are 56 or 48.6% data of comparison figurative language, there are 32 or 27.8% data of opposition figurative language, there are 8

or 7% data of linkage figurative language, there are 19 or 16.5% data of repetition figurative language includes. So the dominant type of figurative language is the comparison figurative language as many as 56 or 48.7% data from 115 or 100% data of figurative languages used in Adultery novel.

According by Qomariah & Yopi (2016) their analysis is started by the analysis of technique translation within personifications found in the novels with theory of technique translation that is use confronted by Molina and Albir (2002) and Moentaha (2006) then, continued with the quality of the text translation which is decided of the result of assessment in accuracy, acceptability, and readability of the text translation are done by the raters with some determinate. The findings reveal that all of the personification translations are used 16 techniques of translation and the quality of personification translation is qualified with the assessment 2.70.

According to Indriani (2015) she found some figurative languages in *The Fault in Our Stars* novel. There contains 14 allusion, 12 hyperbole, 5 irony, 16 metaphor, 12 personification, 17 simile, and 6 symbolism. The writer found that figurative language most frequently used in novel *The Fault in Our Stars* is the simile. Some figurative in this novel were used to describe something funny, serious, or unpredictable.

Another research was conducted by Hariyanto (2017) the result of this study will be useful for the reader especially in knowing what figurative language is and what kinds of figurative language are. The design of this research is descriptive qualitative research. The data of song is got from kapanlagi.com entitle firework.

The result found that there are some kinds of figurative language used in Katy Perry's song entitled firework, such as simile, metaphor, hyperbole, affiliation, symbolic, paradox, and personification. The contextual meaning of each figurative language is also stated clearly. The conclusion of this research is there are some kinds of figurative language use by Katy Perry in her song entitled firework.

Another research was conducted by Arsyani, Albert Rufinus, Eni Rosnija (2015) this research identified 121 figurative languages, consists of 33.06% metaphors and 66.94% similes. It means the novel uses more simile rather than metaphor, and implies that explicit and direct comparison is frequently found. Most vehicles used ancient figures like Spartan, Colossus of Rhodes; nature and animal life; things; fairy tale Goldilocks and the historical social life. Besides, figurative language together with fiction' elements, delivers character values: religious, social care, and intelligence.

According to Pribadi (2018), depend on this research the writer said that he used document analysis method. And he found 179 figurative languages in the movie. The figurative languages divide into three kinds namely. There are hyperbole, simile and metaphor. As result, metaphor, hyperbole and simile are found in the movie and the translation of figurative language a good translation because 86% of translation is acceptable.

The next research was conducted by Saputri (2014). The result shows that they are 93 sentences that have figurative language. From 94 sentences, there are 52 items or 55.9% of simile, 18 items or 19.4% of personification, 16 items or 17.2% of hyperbole, 6 items or 6.4% of metaphor, and 1 item or 1.1% of

metonymy. It can be indicated that the dominant type of figurative language in the novel is simile. The author uses simile to explain circumstances, to describe the characters, to express emotion of the characters, and to make his writing more vivid and entertaining.

The study comes from Rohman (2015). From the analysis, it can be concluded there are 20 data contains figurative language in “Harry Potter and the Order of the Phoenix” movie. The writer found 20 utterances, there were 3 data of Personification, 8 data of Simile, 5 data of Hyperbole, 2 data of Paradox, 1 data of Irony, and 1 data of Litotes. From the finding of Figurative Language used in “Harry Potter and the Order of the Phoenix” movie, the most figurative languages used is Simile, so Simile is the dominant figurative language of the utterances used by the selected characters. After analyzing the data, it appears that the use of figurative language in Harry Potter and the Order of the Phoenix movie is regarded as an instrument by the author to convey their ideas in the movie dialogue.

The research was conducted by Swastika (2014). The study's aims are: (1) to find out the types of figurative languages in the novel *The Big Friendly Giant* (2) to find out what techniques are used to translate figurative languages (3) to find out the accuracy of the translated version of figurative languages. The qualitative research presents the data of the research in the form of sentences and words, not in the form of numbers. The data are analyzed by finding the figurative languages in the source language and in the target language. From this research, there are found 226 sentences that contain figurative languages from all chapters (chapter

1-24). Those 226 sentences comprise of 11 kinds of figurative languages. They are similes (76 items), hyperboles (40 items), personification (38 items), idioms (31 items), imagery (12 items), metaphors (10 items), onomatopoeia (6 items), assonance (5 items), metonymy (3 items), alliteration (3 items), and synecdoche (2 items). Several procedures are applied by the translator in translating figurative language. Those are literal (72 items), reduction and expansion (46 items), synonymy (35 items), paraphrase (25 items), equivalence (12 items), transposition (11 items), transference (8 items), cultural equivalent (5 items), modulation (4 items), naturalization (3 items), couplet, quadruplet, triplet (3 items), and adaptation (2 items). The findings show that they are generally acceptable, suitable, and understandable despite their slight weakness of clarity.

The next research was done by Syafitri and Melisa (2018). This research was qualitative research. To be more specific, the type of this research was mostly descriptive qualitative research. Descriptive analysis means to describe what actually happen to procedures about method which are useful in research. This research used the descriptive qualitative research because this research used non numeral data that had purpose to describe and analyze the types and meaning of figurative language used in Edgar Allan Poe's poems. This research was carried out by formulating problem, collecting data, classifying data, and analyzing data. The researchers found 96 figurative languages. The figurative language in Edgar Allan Poe's poems have been analyzed in kinds; there were 25 personifications, 6 similes, 16 metaphors, 11 hyperboles, 2 ironies, 9 paradoxes, 6 metonymies, and 21 symbols. The meanings of figurative languages found in Edgar Allan Poe's

poem were classified into 42 connotative meanings, 30 social meanings, 16 reflected and 8 collocative meanings. The conclusion of this research was Edgar Allan Poe's poems are important to be read because the poems were rich with the using of figurative language which can attract the reader's attention and evoke imagination.

Another research conducted by Junianto (2018). He said that translation is a complicated issue that needs comprehensive skill to transfer other culture which is a written form, modulation sometimes occurs in translating a text from the source text to target text. And the purpose of his study is to analyze the variations of modulation occurred in Mobile Legend: Bang-Bang; they were abstract for concrete, negation of opposite, part another part, reversal of term, active for passive, space for time, explicative modulation, interval and limit, and change of symbols. He classified the modulation types in 9 groups, they are abstract for concrete, explicative modulation, reversal of term, active for passive, negation of opposite, space for time, interval of limits, and change of symbol.

The study is done by Fitria (2018). The data in this research include the phrases or the sentences which were found in lyric album song entitled Up All Night by One Direction. Based on research finding, there were some figurative languages in One Direction's album Up All Night. There were 13 songs in this album, they were: 1) Everything About You, 2) Gotta Be You, 3) I Want, 4) I Wish, 5) More Than This, 6) One Thing, 7) Same Mistakes, 8) Save You Tonight, 9) Stole My Heart, 10) Taken, 11) Tell Me a Lie, 12) Up All Night and 13) What Makes You Beautiful. Based on the result of this research, it was found six types

of figurative language in One Direction's album entitled *Up All Night*, that were repetition, parallelism, personification, metaphor, simile, and hyperbole. The most dominant type of figurative language used was repetition in 50 lyrics both anaphora and epiphora.

The next research comes from Degita (2015). The translation procedure used in this research is translation procedure proposed by Newmark (1988). The results showed that 40 figurative languages were found with the total number of simile is 14 sentences, personification is 10 sentences, hyperbole with 7 sentences, metaphor 3 sentences, metonymy and synecdoche *totem pro parte* 2 sentences, and synecdoche *pars pro toto* and irony 1 sentence. From 40 figurative languages, 34 sentences translated in figurative language and 7 sentences are not in figurative language.

The next research was conducted by Bone (2017), from the analysis it is found 13 types of figurative languages which are used such as Hyperbole (15.9%), Pleonasm (14.3%), Simile (12.7%), Litotes (11.1%), Personification and Sarcasm (9.6%), Irony (6.4%), Paradox and Symbolism (4.8%), Antithesis, Euphemism and Metaphor (3.2%) and Paronomasia (1.6%). Furthermore, there are 6 types of translation techniques which are used such as Literal (50%), Modulation (23.44%), Transposition (14.06%), Reduction (9.38%), Compensation and Linguistic Comprehension (1.56%). The last, the quality of the figurative translations in the film is less accurate and less acceptable based on the appraisal of translation raters.

Another research comes from Prihatin (2010). The data were collected through several steps; reading, translating, and grouping. The results show that there are five figures of speech namely; Metaphor, Hyperbole, Irony, Sarcasm, and Personification found in Jane Austen's novel entitled *Pride and Prejudice*.

The next research was done by Marpaung (2016). The analysis of this research is done with Miles, Huberman, and Saldana's interactive model (2014) which encompasses data condensation, data display and verification drawing conclusion. The types of figurative language are analyzed based on Perrine's theory (types of translation methods are analyzed based on Newmark's theory (1984), and the reason of why the dominant of translation methods were used in *Catching Fire* novel is analyzed based on the analysis of Figurative language and translation method. The reason of translator used the most dominant translation method. because in general, the literal translated by is a translated by which prioritizes the equivalent of word or expression in the TL or in expressions that have a reference or meaning of the same word or expression in the SL and because according to Newmark, the literal translated by could be translated by word for word, phrase by phrase, clause by clause or even sentence by sentence.

The another research conducted by Grahaprilwana (2009) this research paper was conducted by using qualitative method through applying several stages. The first one was by studying the both novel the English version and translated version. The second one was by collecting and categorizing the data which is in the form of figurative language based on each characteristic from selected chapters. The third one was by analyzing the gained data in terms of the

translation procedure proposed by Larson (1988) which were applied to every type of figurative language.

Next, another research was conducted by Aini (2002), she tries to analyze kinds of modulation that occurred in the novel in which language used is literary full of metaphor. More specifically she analyzes the idiomatic expression. According to the Oxford Dictionary idiom is a group of words with a meaning that is different from the meaning of all the individual words. Idiomatic expression can be nouns, verbs, adjectives, and adverbs. She found that there is a problem in translating a text on it that is achieving word equivalence in TL. She is hard to describe a word she knows in other languages, she says there are many ways in saying something of different language but the matters are how we try to do a translation in the understandable language and as close as possible the equivalence word. Moreover, she is trying to find suitable word choices or diction.

The next research was done by Purnomo (2013). This article was evaluated the types and accuracy of two translation strategies, i.e. transposition (change of grammatical category) and modulation (change in point of view) used to translate tourism texts from English into Indonesian. The study is intended to be a descriptive and qualitative method. The data sources are obtained from documents and inter-raters. To reveal the types of transposition and modulation, the English and Indonesian texts were analyzed by the researcher. To know the accuracy of transposition and modulation, the translations were rated by three expert raters. The results of the analysis show that: (1) there are three types of transposition: (a)

the change from singular to plural (and vice versa), or in the position of the adjective, (b) the change in grammatical structure from SL to TL because the SL grammatical structure does not exist in TL and (c) an alternative to when literal translation of SL text may not accord with natural usage in TL; (2) there are two types of modulation: (a) obligatory modulation and (b) free modulation; (3) the transposition used is generally accurate; and (4) the modulation used is generally less accurate. The findings imply that transposition and modulation might be fundamental for translation strategies, a distinction which has been taken for granted in translating activities.

The next research was done by Putranti (2018). This article is one of the requirements in order to produce equivalent translation is that the translation must sound natural for target language (TL) readers both lexically and grammatically. This naturalness can be obtained through the use of both lexical items and grammar familiar to the TL readers. However, naturalness in translation is not always easy to achieve. One of the causes is the difference in the way the source language (SL) and TL readers express a certain message in their languages. In his study she used Nida and Taber theory in translation equivalent and in modulation she used Newmark's theory.

The another research conducted by Hanif and Issy (2018) they are investigated the types of modulation in their study which were used on the translation process of National Geographic Magazine of June 2014 both on USA and Indonesian issue. The aims of this study are to describe the use of modulation in translating "National Geographic" from English to Indonesian and to describe

the maintenance of the source target meaning in the target text. The data of this study was collected using reading and inventorying stages and analyzed using comparing, identifying, and evaluating process. The collected data then was analyzed to investigate the modulations impact on message maintenance. Based on those analyses, substitution has the highest rank of modulation type used on the magazines articles (37.8% of total 111 data) followed by reversal (34.2%), deviation (14.4%), specification (8.1%), and generalization (5.4%) sequentially. This result is linear to the maintenance of message rating which was taken from five English Department lecturer raters. It shows that the highest number of score 3 (well delivered) percentage ratio is obtained by specification (75.5%) followed by reversal (72.6%), deviation (72.5%), substitution (71.2%) and generalization (60%). From the result above it can be seen that the more frequent occurrence does not always mean to be so effective compared to the less frequent one. The highest percentage of successful maintenance was obtained by specification, which is on 4th rank on the frequency of occurrence table. The most frequent type of modulation, substitution, only settles on 4th rank on the table of score 3. On the other hand, the most distorted type of modulation is gotten by reversal with 9.5% on score 1, while the least distorted one is gotten by generalization.

The next research is done by Sofyansyah, Anita and Romel (2017). The purposes of this research are: (1) to find out types of modulation technique applied in the translation of Jane Austen's *Pride and Prejudice*, (2) to find out modulation techniques are most frequently used in the translation of Jane Austen's *Pride and Prejudice*. The writer used descriptive analytical method in

order to reach the aims of the research. The source of data is taken from a novel written by Jane Austen entitles *Pride and Prejudice* and its Indonesian translation by Berliani Mantili Nugrahani. The writer employs himself to collect data; by reading the novel and its translation, identifying the data, underlining and noting down, classifying, analyzing them based on theories of type of modulation translation technique. The findings of this research show that: from 92 data, the writer found 5 types of modulation technique, they are 72 negated contrary (78%), 14 abstract for concrete (15%), 3 interval to boundaries (4%), 2 term reversal (2%), 1 active to passive (1%). And the most frequently used of type of modulation technique is negated contrary as many as 72 frequencies.

I found a research which is done by Mojtaba and Karimnia (2013). This study tries to investigate the instances of modulation occurred in the translation of poetry. To this end, two English translations of Khayyam's quatrains were studied to see what kinds of modulation have been used by the translators and consequently how they have changed the semantics and points of view of the original work; i.e. Khayyam's quatrains. The two translations were studied carefully to identify the instances of modulations occurred.

Aryanto Bessie from STIBA Cakrawala Nusantara Kupang, in his article there are aims at examining the linguistic factor which triggers the modulation translation procedure. Furthermore this paper also discusses about the way of applying modulation translation procedure in translating English Content Words into Indonesian. This paper used descriptive qualitative method. The data sources of this study are the words, clauses and sentences which have content words with

inflectional bound morphemes. The content words can be in different word class such as verbs, nouns and adjectives. The content words which undergo morphological process by attaching one or two inflectional bound morphemes were noted. The object of this study is *Managing Risk and Creating Value with Microfinance* book by Mike Goldberg and Eric Palladini (2010) and its Indonesian translation *Pengelolaan Risiko dan Penciptaan Nilai Melalui Pendanaan Usaha Mikro* (2011) by M. Ramdhan Adhi.

Another research was conducted by Rahmatillah (2017) her article focuses on the object was on the modulation or the shifting of meaning in the process of translation. This research is a qualitative naturalistic research because the data obtained is a verbal data. The aims of this research were to find out (1) what kinds of pattern that are said to be modulated, and (2) whether each pattern, either from TSu or TSa carries the same or different meaning. The result from this preliminary research showed that each pattern, even though different between TSu and TSa carries the same meaning and the patterns that are modulated were the changing of passive in TSu to active in TSa and both passive in TSu and TSa.

The next study is research by Prakasiwi (2015). The purpose of her research is to find out the most frequent figurative language used in the novel, translation procedures used by the translator, and the relation of theme and figurative language. The titled of the novel that she used is Scott's *The Secrets of the Imortal Nicholas Flamel First Book: the Alchemist*. The translation procedure used in this research is translation procedure proposed by Newmark (1988). In this work, she used descriptive qualitative method to analyze the problem. The results showed

that 40 figurative languages were found with the total number of simile is 14 sentences, personification is 10 sentences, hyperbole with 7 sentences, metaphor 3 sentences, metonymy and synecdoche *totem pro parte* 2 sentences, and synecdoche *pars pro toto* and irony 1 sentence. From 40 figurative languages, 34 sentences translated in figurative language and 7 sentences are not in figurative language. For the translation procedure, equivalence, synonymy, shift/transposition, reduction, expansion, transference, and paraphrase are applied by the translator with the most dominant procedure used is equivalence. Simile as the most dominant figurative language in this novel supports the theme of the novel. Simile used to help the author delivered his imagination to the reader. Simile makes the author easier to describe a thing or situation by compare it with another real object.

The last research comes from Khasanah (2015). This research focuses on the research employed qualitative research. The data were taken from the figurative language and its translation found in *9 Summers 10 Autumns*. Related to the definition and aim of qualitative method, this research aims to describe, to discuss, and to assess findings. To analyze this research, there were two instruments involved. They are the researcher as the main instrument of the research and the data sheet that are used to analyze the findings. In order to achieve the trustworthiness, the researcher discussed her data findings with her two supervisors. Besides, the researcher asked one literature student and one translation student to check her data findings. The findings show 258 data appearing. The types of figurative language consist of simile, metaphor,

personification, hyperbole, metonymy and synecdoche. The most dominant type is metaphor. It shows that assumption towards something which can give clear image to the situation. In order to translate those types, there are 12, including 4 mixed translation techniques. They are borrowing, compensation, compression, explicitation, generalization, literal translation, modulation, transposition, literal translation and modulation, literal translation and transposition, compensation and modulation, and explicitation and modulation.

2.2 Review of Theoretical Studies

2.2.1 Theories of Translation

Definitions of Translation

The term translation is to change a language into another language by retaining what the author's idea. According to Manser (1996, p.441), translation is the activity of changing something spoken or written into another language. It means that whatever we are doing with something (e.g. information, idea), when changed into another language is called translation. Next we will see some other definitions stated by some linguists.

Another definition comes from Nida and Taber (1974, p.12) state that translating consists of reproducing in the receptor language (RL) the closest natural equivalent of the source language (SL) message, first in terms of meaning, and secondly in terms of style. Here, we know that in reproducing the message there is a good relationship between RL and SL that should be equivalent.

According to Catford (1965, p.1) defines that translation is an operation performed on languages: a process of substituting a text in one language for a text in another. The writer assumes that all of the activities of transferring a text from one language to another are called translation.

Based on Larson (1984, p.1) states that translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the SL text, analyzing it in order to determine its meaning, then reconstructing the same meaning using the lexicon and grammatical structure which appropriate in the RL and its cultural context. Larson also says that translation has three steps; they are studying the source text, analyzing it and reconstructing the meaning.

Newmark (1988, p.28) says that translation is rendering the meaning of a text into another language in the way that the author intended the text. In short, the meaning of a text should be the same with the author's aim when it is translated.

Simatupang (1999, p.2) defines translation as translating is transferring the meaning contained in the source language into the target language and realizing it in the target language with forms as reasonable as possible according to the rules that apply in the target language. It means that translation is closer to the meaning than the style (form) but translation should follow the rules of target language.

According to Hawkes in Basnett-McGuire (1991, p.13) translation involves the transfer of 'meaning' contained in one set of language signs into another set of language through competence use of the dictionary and grammar, the process involves a whole set of extra linguistic criteria also. In this definition, it is very

complicated because we have to describe a whole set of extra linguistic that is hardly ever known.

According to Bell (1991) translation is the process of the result converting information from one language variety into another. The aim is to reproduce as accurately as possible all grammatical and lexical features or source language original by finding equivalence in TL. At the same time, all factual information contained in the original text must be retained in the translation.

Sperber and Wilson as cited in *Teori Penerjemahan* by Rudi Hartono (2012, p.7) states that translation is the replacement of a text in one language by a representation of an equivalent text in second language. This definition presents the target language that has to have similar equivalent text to the source language.

Similar to Sperber and Wilson in Hartono, Catford (1978, p.20) says that translation is the replacement of textual materials in one language (SL) by equivalent textual materials in another language. Equivalence is emphasized in Catford's theory of translation. The equivalence is shown through replacement of textual materials, which can be understood as information, from the source language to the target language. A good translator has to be able to replace and change it to the equivalent information of target language.

From those expert's definitions of translation above, the conclusion by the writer that translation is an activity which transferred a word from the source language (SL) into the target language (TL) without changing the significance.

2.2.2 Translation Procedures

Translation procedures are methods applied by translators when they formulate an equivalence for the purpose of transferring elements of meaning from the Source Text (ST) to the Target Text (TT). (Delisle) Vinay and Darbelnet first proposed seven methods or procedures (loan, calque, literal translation, transposition, modulation, equivalence, adaptation) in 1973.

According to Newmark, translation methods refer to how an SL text is translated into a TL (Newmark, 1988, p. 81). In applying a method, translators must follow certain procedures to handle smaller units in a text such as words, phrases, and sentences in order to obtain equivalent translation, in which naturalness is part of the requirements.

The following are various translation procedures originating from Newmark (1988b) for examples; Literal is to transfer or to convert the grammatical structure of the source language both word and sentence to the nearest equivalence of the target language, in which the words are translated individually and out of context.

ST: The book is read by Mary.

TL: *Buku itu dibaca oleh Mary.*

The next is transference. It is a process of transferring the source language to the target language texts because a translation procedure. The word is called 'loan word' as there is no change from the original form to the translated form. Many translators used this method as there are lack of vocabularies in the target language. For example, the word printer. It is loaned in the target language (Indonesia) from the English word without giving any changes to its form.

SL: Oh, you can't imagine

TL: *Oh, takkan bisa kau bayangkan*

Naturalization is a translation procedure which is done by transferring and adapting the source language into normal pronunciation. Then, transferring and adapting it into the normal morphology/word-forms. For instance, 'computer' in English is translated as '*komputer*' in Indonesia.

SL: Strategy, scheme, method

TL: *Strategi, skema, metode*

Cultural equivalent is approximate translation where the source language cultural word is translated by the target language cultural word.

SL: Bachelor of Arts, notaire

TL: *Sarjana Muda, pengacara*

Functional Equivalent is a common procedure. By using this procedure, a translator tries to neutralize or generalize the source language cultural word by using a cultural-free word. '*Harakiri*' is the example of this procedure. A translator commonly not translates this Japanese word '*harakiri*', instead he explains the function of '*harakiri*' to be 'an honorable way to end up your own life'.

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

Synonym are words that have almost the same meaning as the target language. For example, 'desert' can be translated as '*padang pasir*' or '*padang gurun*' by the translator which has similar meaning in the target language.

Through-translation is the literal translation of common collocation, names of organization, the component of compounds and probably phrases. A common example of this procedure is UN that stands for United Nations. This is translated as *Perserikatan Bangsa-Bangsa (PBB)*.

A 'shift' or 'transposition' is a translation procedure which involves grammatical changes from the source language to the target language. There are four types of shift. The first is the change of singular to plural. The second type of shift is required when a source language grammatical structure does not exist in the target language. The third shift is the one where literal translation is grammatically possible but may not accord with natural usage in the target language. The fourth type of transposition is the replacement of word into phrase, and phrase into clause which is often found in free translation.

From singular to plural: a pair of shoes → *sepasang sepatu*

Position of adjective: The handsome man → *pria tampan*

From passive to active: Its usage has been approved → *telah disahkan penggunaannya*

From word to phrase: adept → *sangat terampil*

Modulation is defined as 'a variation through a change in viewpoint, of perspective and very often of category of thought'. Modulation is divided into two types, free modulation and standard modulation. Standard modulation is done if a

word or phrase of the source language has no equivalent word in the target language. For example, changing active structure in the source language into passive in the target language. Meanwhile, free modulation is a translation procedure which is used because of the nonlinguistic reason. This is aimed at making the meaning clearer, find the accord equivalent word in target language, etc.

SL: Conflicts are bound to occur.

TL: *Konflik militer tak urung terjadi juga.*

Recognized translation is normally used when the TL accepted translation for the source language both words or sentences. This translation procedure might be poor but it is acceptable for the target language speakers. For example, gas station is translated into '*pom bensin*'.

Translation label is a temporary translation. Commonly, it is for the new institutional term, which should be made in inverted commas, which can later be discreetly drawn. It could be done through literal translation. For example, heritage language becomes *d'heritage*.

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

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

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

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

Equivalence is simply referring to notices, familiar alternatives, phrases and idioms. In other words, a translator transfers the meaning of SL by applying different ways for the same situation as in the original language.

Reduction and expansion are rather imprecise translation procedures. Reduction is the elimination of some part in the target language, while expansion is the addition of a certain part. For example, 'Trust me!' is translated as '*percayalah*'.

Couplet, Quadruplet, and Triplet are procedures are combination of two, three, or four of the explained procedures. For example, 'The prevailing problems' is translated as '*Problem-problem atau masalah umum*'. Notes, Addition and Glosses, these three procedures are used to supply additional information about a certain word in the source language. Note is additional information which is place at the bottom of page. Meanwhile, addition is written within the text, and glossary is put at the end of the book in the form of list.

2.2.3 Translation Method

Translation method is divided into two categories. The first category is a form-based or literal translation. The second category is a meaning-based or idiomatic translation. The methods spread in the continuum from very literal to unduly free (Larson, 1984, as cited in Kozanecka, 1998). Further, Larson adds that unduly free translations are not considered acceptable translations and suggests idiomatic translations as the best way since it reproduces the meaning of the SL in the natural form of the receptor language.

Based on Newmark's statement (1988, p.45), there are two major groups of translation methods. The first one is method that emphasizing on the source language (SL) and the later one is method that gives emphasize to the target language (TL). Those two types are elaborated into eight methods as follows:

2.2.3.1 Source Language Emphasis

Source-language-oriented method is divided into 4 categories. Those are word-for-word translation, literal translation, faithful translation, and semantic translation. The explanation of each category is described below.

1. Word-for-word translation

The source language is translated word for word.

2. Literal translation

The SL grammatical forms are converted to their nearest target language equivalent. However, the lexical words are translated out of context.

3. Faithful translation

This method tries to reproduce the precise contextual meaning of the original within the differences in TL grammatical structures. It transfers cultural words and follows the SL grammatical forms faithfully.

4. Semantic translation

This method concerns o the aesthetic value or the beautiful and natural sound of the SL text. In addition, the method tries to seek appropriate meaning.

2.2.3.2 Target Language Emphasis

Target-language-oriented method is divided into 4 categories. Those are free translation, adaptation, idiomatic translation, and communicative translation. The explanation of each category is described below.

1. Free translation

It is a translation that is not bounded to structure and manner.

2. Adaptation

This method is the freest form of translation. It is frequently used for plays (comedies) and poetry.

3. Idiomatic translation

It reproduces the message of the source text but tends to shift or change the nuances of meaning by preferring idioms.

4. Communicative translation

This method attempts to render the exact contextual meaning of the original so that both content and language are acceptable to the readers and can be understood comprehensively.

Newmark (1988, p.22) adds that there are two best methods of translations. They are (1) communicative translation, in which the attempts are to produce the same effect on the target language readers, and (2) semantic translation, in which the translation attempts are within the bare syntactic and semantic constraints of the target language, to reproduce the precise contextual meaning of the author. From the methods above, both Newmark and Larson explain that the selection of the appropriate translation methods plays an important role in making a good translation. It means that the TL readers read the translation text with confidence that the text they read sounds like the original text.

2.3 Modulation

Modulation is one of translation procedures which proposed by Vinay and Darbelenet (in Hatim and Munday, 2001). It is used because the translator focuses on the point of view of a source language sentence therefore absolutely there will be modulation in terms of meaning structure.

Modulation technique employed in this study follows the definition from Vinay and Darbelnet, in which modulation occurs because there is a shift in perspective because of a different point of view in Source Language to Target Language. Vinay and Darbelnet propose nine types of modulation, based on three planes of expression: *lexicon* or *lexis*, *syntactic structure*, and *message*. The types are abstract for concrete, explicative modulation (cause for effect or means for result), part for another part, reversal of terms, negation of opposite (positive for double negative) , active for passive (and vice versa), space for time, interval and limits, and change of symbols (Newmark, 1988, p.89).

2.3.1 Types of Modulation

The classification of modulation proposed by Vinay & Darbelnet (1995) is based on the nature of mental operations underlying each type of modulation. Those types are abstract for concrete, explicative modulation, part to another part, reversal of term, negation of opposite, active for passive, space for time, interval for limit, and change of symbol.

Concrete words are recognized more quickly and remembered better than abstract words. Salkie (2001, p.3) provides a different perspective on modulation, which he describes as a type of transposition at the global level, applying to categories of thought, not grammatical categories. With modulation, there will be different viewpoints on the same situation. And Abstract for concrete is the change of perspective to be clearer.

For example:

ST: She sleeps in the open.

TL: *Ia tidur di bawah langit beratapkan bintang – bintang*

The words 'the open' which is abstract is translated into '*di bawah langit beratapkan bintang – bintang*' which is more concrete and easily defined.

It tends to make clear the implicit meaning, or, make something explicit into implicit. The explicative modulation type includes the cause for effect, the means for the result, the substance for the object, or vice versa. Explicative Modulation tends to make something explicit into implicit, or make clear the implicit meaning.

For example:

ST: These conflicts, which more often than not have regional causes....

TL: *Konflik – konflik ini, yang lebih sering disebabkan oleh sebab – sebab regional...* (The phrase ‘than not’ is not translated into Target Text)

Next is part another part. It happens when there is certain part of thing is translated into another part. This is a kind of modulation that occurs when the SL only states a part, but the translator translated into other parts in the TL. According to Venuti (2000, p.129), it aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understands the cultural patterns of the source-language context in order to comprehend the message. It happens when there is a certain part of the thing is translated into another part.

For example:

ST: From cover to cover

TL: *Dari halaman pertama sampai halaman terakhir*

After that is reversal of terms, this type is usually optional for making degree to which the receptor or the message in the receptor language responds to it in substantially the same manner as the receptors in the source language. It is also a distinct technique, usually optional for making language sounds natural.

For example:

ST: Money laundry

TL: *Pencucian uang* (not ‘uang pencucian’)

Negation of opposite is positive for double negative (or ‘double negative for positive’) and it is a concrete translation procedure which can be applied in

principle to any action (verb) or quality (adjective or adverb). The translations are free, and in theory, the double negative is not as forceful as the positive; in fact, the force of the double negative depends on the tone of voice, and therefore the appropriateness of this modulation must depend on its formulation and the context. This type of modulation is similar to litotes.

For example:

ST: Conflicts are bound to occur.

TL: *Konflik militer tak urung terjadi juga.*

Active for passive, this type is a common transposition, mandatory when no passive exists and it can also be advisable where a reflexive is normally preferred to a passive, as in Bahasa Indonesia.

For example:

ST: I cut my finger (active)

TL: *Jariku teriris* (passive)

Space for time is usually called as metalepsis. It happens when a word or a phrase indicating space (it is usually preceded by the preposition of place, e.g. on, in, at) is translated into a word or a phrase representing time.

For example:

ST: I'm in a difficulty.

TL: *Ketika saya sedang bersedih...*

Interval and limits is a type of modulation where there is a change when an interval phrase is translated into the limit symbol. Therefore, the content and the

style of the original text should be preserved as far as possible in the translated text.

For example:

ST: In the period between 1900 and 2000, industries were growing up.

TL: *Di era modern ini, industry terus berkembang.*

Change of symbols is the comparison of fixed metaphor reveals that the symbolism employed in different languages is based on quite different images. It includes fixed and new metaphors.

For example:

ST: She is a bookworm.

TL: *Ia seorang kutu buku* (not 'cacing buku').

2.4 Figurative Language

There are several studies which have relevancy with this study. They can be used as resources in this study.

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. Figurative language can be used in any form of communication, such as in daily conversation rarely, articles in newspaper, advertisements, novels, poems, etc. Figurative language uses some words that go beyond their ordinary meaning. It requires the readers to use his/ her imagination to figure out the author's meaning. It makes figurative meaning is difficult to understand because we cannot find the meaning of the figurative language in dictionary just like the other vocabulary words that we usually use in

our daily conversation. To know about meaning of figurative language we need to use our imagination to imagine what the words are said or what the words refer to. In linguistics, the study about meaning is called semantics. Semantics is one of linguistics branches, which explains about language meaning, or it can be said that meaning the most important thing in studying semantics term. According to what has long been the most widely accepted theory of semantics, meanings studies about ideas or concepts, that can be transferred from the mind of the speaker to the mind of the hearer by embodying them, as it were, in the form of one language or another. (Lyons, 1984, p.136)

The use of figurative language has four primary explanations (Perrine, 1982: x). First, figurative language provides readers with imaginative literary enjoyment. Second, it is a way to put extra images into the poem, to make the abstract concrete, to make literary works more sensuous. The third, figurative, is a way to add emotional intensity to otherwise simply informative statements and to convey attitudes together with data. And the last, it's a short compass way to say a lot. The investigator is interested in evaluating the figurative expressions found in the book in this dissertation.

In this thesis, the researcher is interested in analyzing the figurative expressions that are found in novel.

One of imaginative language is known as figurative language. The figurative language is usually found in some literary works such as, novel and short story. In writing a novel, a writer mostly uses figurative language. Meriam-Webster's Encyclopedia of literature (1995, p.415) defines figurative language as: A form of

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

The art of figurative language (especially the one that characterizing semantic change) is useful to describe a ‘thing’ or ‘experience’ or ‘condition’ that hardly explain. So, the user borrows word or phrases in which represent the ‘thing, experience, or condition’ they want to describe. This can also be understood as a way of giving analogies that clarify abstractions (Griffith, 1982, p.43).

2.4.1 Types of Figurative Language

The description of types of figurative language below is derived from Eyres (2000), Holman (1992), Halliday (1985), McArthur (1992), Larson (1998), and Keraf (1998, p.129).

Metaphor is a figure of speech which concisely compares two things by saying that the one is the other (McArthur, 1996, p.653).

Example:

‘You are the sun in my life’ (*Kau adalah matahari dalam hidupku*).

Simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using ‘like’ or ‘as’ (McArthur, 1996, p.935)

Example:

a bedroom and an ice in phrase

‘my bedroom is as cold as ice’ (*kamarku sedingin es*)

Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally (Larson 1998).

Example:

Dr. Johnson drank his tea in oceans.

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

Metonymy is a word which is used for something related to that which it usually refers to (Halliday, 1985, p.319). It can be said that metonymy is a word used to replace another word or expression to convey the same meaning.

Example:

‘The top brass attended the conference’ (*Pembesar-pembesar militer tertinggi menghadiri konferensi itu*).

It is metonymy, because the phrase the top brass is used to replace the name that related with person name.

Personification is the assigning of human characteristics to non-human (Keraf, 2000). It is figure of speech in which human’s behaviour related to the non-human things.

Example:

‘The moonlight is peeking through my window room’ (*Cahaya rembulan mengintip melalui jendela kamarku*).

Synecdoche is a figure of speech concerned with parts and wholes (McArthur 1996, p.1014). There are two kinds of synecdoche. They are synecdoche pars pro toto and synecdoche totum pro parte. Pars pro toto is a part to represent the whole, while totum pro parte is the whole things stand for its part.

Example:

‘He has many mouths to feed’ (*Ia memberi makan banyak mulut*)

‘Indonesian populace fight against colonizer’ (*Seluruh rakyat Indonesia berperang melawan penjajah*).

The first example belongs to the synecdoche pars pro toto as ‘mouths’ in the phrase is a part which representing the whole. The ‘mouths’ presents that it is not only one but many people. Meanwhile, the second example is synecdoche totum proparte as it means only part of Indonesian people are involved in the fight and not all of them.

Alliteration is a form of sound pattern in which initial consonant phonemes are repeated (Eyres, 2000, p.146).

Example:

Sweet smell of success

Five freaky females finding sales at retail.

Imagery is the term used for writing which represents emotions or ideas through the medium of an immediately apprehensible image (Eyres, 2000, p.146). It deals with human senses such as visual imagery (sight), auditory imagery (sound), olfactory imagery (odor), gustatory imagery (taste), kinesthetic imagery (movement).

Example:

The trees converged in a velvet meadow

Assonance is the term used to describe repeated use of a vowel phoneme (Eyres, 2000, p.146).

Example:

Thy kingdom come, they will be done

Onomatopoeia is words which attempt to recreate a particular sound or noise (Eyres 2000, p.146). In other words, this figurative language naming thing or action based on its sounds.

Example:

The fire crackled and the popcorn popped.

Idiom is expression of at least two words which cannot be translated literally and which function as a single unit semantically (Holman 1992).

Example:

Do you need a hand?

From the types of figurative language above, this study only will find 3 of 12 types of figurative language by Eyres (2000), Holman (1992), Halliday (1985), McArthur (1992), Larson (1998), and Keraf (1998, p.129). They are Metaphor, personification and idiom.

2.4.2 Translating Figurative Language

Translating figurative language is a more delicate matter, requiring that more attention be given to how the forms of the source language (SL) are re-cast in the receptor language. (Samuel and Frank: 2000)

Translating figurative language has been a challenge for translators since many years ago. It has certain forms in the source language (SL) which sometimes

there are no equivalent forms in the target language (TL). Naciscione (2006, p.103) adds there are several reasons why translating figurative language is challenging. They are:

1. Figurative language term reflects a figurative concept. It has a complicated semantic structure with a certain degree of abstraction.
2. Idiomatic multiword units may cause difficulties in identification and comprehension.

Moreover, Luh Nyoman Tri Lilasari in her thesis entitled *The Translation of Live Metaphors in 'Harry Potter and the Deathly Hallows' into 'Harry Potter dan Relikui Kematian'* (2012:3) says that culture involves in figurative language. The variation of culture inside it that makes translating figurative language is a real challenge. It's been known that the task of translators is to be a bridge between the gaps. The bigger the gap, the harder it is to be translated. However, translators have to be able to find a way to deliver the author's meaning and present it to the readers in the target language (TL).

Translating figurative language is much more than a substitution of the words of a one language with the words of another language. In translating it, a translator must be aware of its existence and its usage. Based on a research in the translation of St. Lucian Creol, Samuel and Frank (2000) propose their point of view of principles in translating figurative language. They are:

1. Translate with awareness of both form and meaning and the relative importance of each in a particular source language text, and with

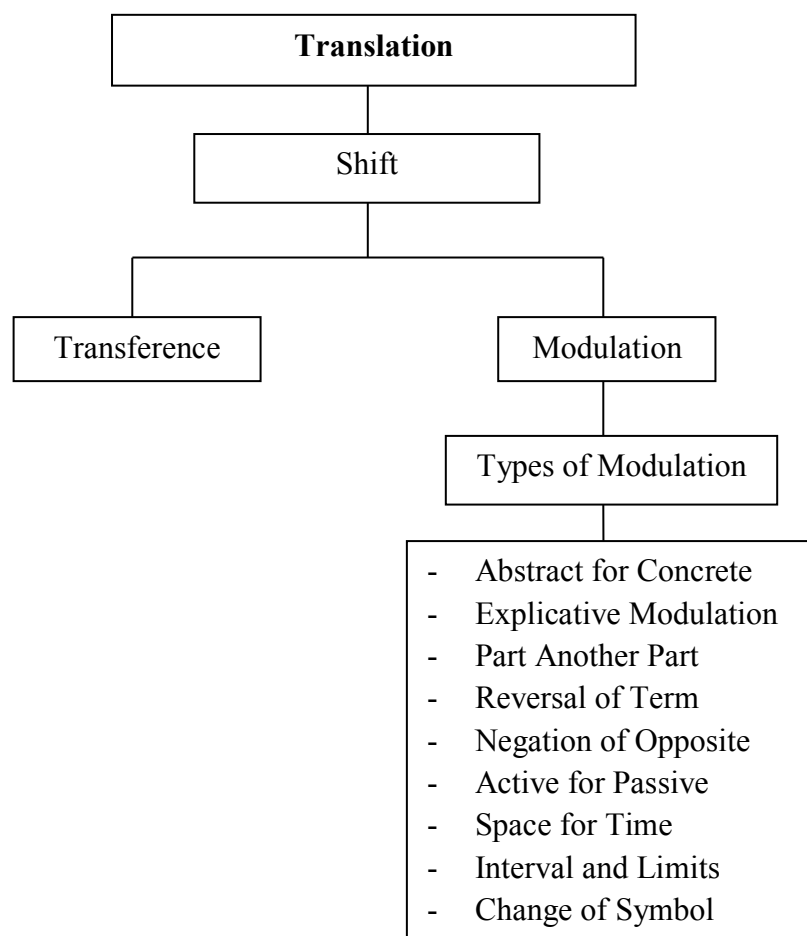
understanding of the forms available in the receptor language, using the appropriate genre or verbal art form.

2. In translating, consider whether the topic, image and/or point of similarity of a simile needs to be made explicit in order to be understood, or whether the image needs to be adjusted or abandoned completely.
 - a. Recognize the use of metaphor and consider whether it should be adjusted, translated as a simile or abandoned completely
 - b. Recognize and deal with the appropriate range of meaning of a single word
 - c. Recognize irony and translate it as the equivalent type of speech
3. In translation, retain ambiguity where appropriate, if possible.
4. Recognize the use of idioms and euphemisms in the source text and do not necessarily expect to translate them literally, but rather use whatever idioms and euphemisms are appropriate to the receptor language, whenever appropriate.
5. Recognize the use of personification and apostrophe in the source text and evaluate and test whether they can be translated as such.
6. Recognize metonymy, synecdoche and hyperbole and consider whether at times they need to be reduced to a more literal meaning.
7. Translate using the grammatical forms natural to the receptor language.

2.5 Theoretical Framework

From the theory above:

1. Translation is an activity in which words are transferred from the source language (SL) to the destination language (TL) without altering their significance.
2. The classification of modulation proposed by Vinay & Darbelnet (1995) is based on the nature of mental operations underlying each type of modulation. Those types are abstract for concrete, explicative modulation, part to another part, reversal of term, negation of opposite, active for passive, space for time, interval for limit, and change of symbol.



CHAPTER III

RESEARCH METHODOLOGY

This chapter presents the research procedures in carrying out the research. It is divided into five sub-chapters namely, research design, object of the study, roles of the researcher, procedures of collecting data, and procedures of analyzing data.

3.1 Research Design

The methodology I used in this study was descriptive qualitative. Creswell (1994, p.145) claimed that qualitative research is descriptive in that the researcher is interested in the process, meaning, and understanding gained through word or picture. According to Denzin and Lincoln (2005, p.3), qualitative research consists of a set of interpretive, material practices that make the world visible.

The research data was taken from phrases and sentences in the novel that contain figurative language which is divided into three kinds of figurative language they are metaphor, simile and hyperbole. Then, the next data is to find the type of modulation obtained from the novel.

3.2 Object of the Study

This study used a novel entitled *The Big Friendly Giant (The BFG)* and its Indonesian translate as the object. This novel was produced in 1982. It tells about friendship between a giant and a little girl in a giant's world.

Roald Dahl is known as a writer for children literature. He creates many novels, short stories, and even filming script. Many of his works are *mushrooming*

in the world such as *Matilda*, *Charlie and the Chocolate Factory*, *James and the Giant Peach*, *The Witches*, *The BFG*, and *Kiss*. In telling the stories, he has a specific way. His works are very rich of unique words by writing them in the form of puns, figurative language, and wordplay. As a result, it becomes a special problem too for translators in transferring it into other languages.

In this study, there are purposive random sampling technique is used. Purposive sampling itself is hand-pick subjects on the basis of specific characteristics (Black, T. R., 1999, p.118). Random sampling is a sampling technique where the researcher selects a group of subjects (a sample) for study from a larger group, or a population (Cited www.stats.gla.ac.uk/steps/glossary/sampling.html). In short, purposive random sampling means that the sample is chosen for the purpose of the research and based on certain criteria. In this study, the data are some figurative language in every chapter.

3.3 Data and Source of Data

Source of the data in this research was Dahl's novel entitled *The Big Friendly Giant* and then the data of this research was divided into two, primary data and secondary data. The primary data were written text the form of figurative language and types of modulation who the writer use that found in both English and Indonesia version of the novel. Sources such as books, e-journals, final project and internet were used as secondary data.

3.4 Roles of the Researcher

In this study I have four roles, namely as, data collector, data observer, data analyzer, and data reporter. As data collector, I collect all of the phrases or sentences which contain figurative languages. Then, as data observer, I analyze the data and categorized them into types of figurative language. As data analyzer, I also analyze what types of modulation are being used by the translator. Meanwhile, as data reporter, I describe and report the result of analysis using words since this research is descriptive qualitative approach.

3.5 Procedures of Analyzing the Data

The procedure of collecting the data in this study used descriptive qualitative research. The data was novel with title *The Big Friendly Giant* by Roald Dahl. To acquire the data, first I find out three kinds of figurative language in the novel; metaphor, simile and hyperbole. And the second I analyzed modulation in the target language that translated by translator. The data are obtained through several steps:

1. The researcher distinguished the data into three tables. First, the table that consists of metaphor, then table that consist of personification and the last is table that consists of idiom.
2. The researcher list down the figurative language which was found and look for the Indonesian version of figurative language in Dahl's *The Big Friendly Giant* novel. And then distinguish the data into two tables. The first table for source language and the second table is target language.

Source Language	Target Language
Human beans from Jersey is tasting of cardigans.	<i>Tomat manusia dari Jersey rasanya seperti kardigan.</i>

3. The writer classified the figurative language between metaphor, personification and idiom into the table.

IDIOM

No	Source Language	Target Language
1.	Keep your skirt (shirt) on!	<u><i>Sabar subur!</i></u>
2.	<u>Hold your horseflies (horse)!</u>	<u><i>Jangan kebakaran kumis!</i></u>
3.	<u>'Curiosity is killing the rat (cat).'</u> the BFG said, and he turned away from the sill+9y man.	<u>'Keingintahuan dapat membunuh tikus.'</u> kata BFG dan ia berpaling dari pria konyol tersebut.
4.	'It's all a <u>bit beyond me</u> ,' Sophie said.	'Aku <u>tidak memahami ini semua</u> ,' kata Sophie.
5.	<u>Cross your figglres!</u> Here we go! We is going right past all these other giants! Is you seeing that whopping great one, the one nearest to us?"	<u>Pegangan kuat-kuat!</u> Ini dia! Kita akan melewati raksasa-raksasa itu! Kaulihat yang sebesar gabruk itu, yang terdekat dengan kita?"

PERSONIFICATION

No.	Source Language	Target Language
1.	A brilliant moonbeam was <u>slating through</u> a gap in the curtain.	<i>Cahaya bulan yang amat terang <u>mengintip melalui celah di antara tirai.</u></i>
2.	The witching hour, somebody had once whispered to her, was a special moment in the middle of the night when every child and every grown-up was in a deep deep sleep, and all the dark things <u>came out from hiding</u> and had the world to themselves.	Tengah malam buta, begitu bisik seseorang padanya suatu waktu, adalah saat spesial di tengah malam ketika semua anak serta orang dewasa tertidur amat lelap, dan <i>makhluk-makhluk kegelapan <u>keluar dari persembunyian</u> dan menganggap dunia ini milik mereka.</i>
3.	<i>It whipped her head back and <u>whistled in her ears.</u></i>	<i>Menyebabkan kepalanya tersentak ke bagian belakang <u>dan di telinganya terdengar siulan kencang angin.</u></i>
4.	If it is a bad one, it is always <u>fighting</u> to get out.	Jika mimpi buruk, mimpi itu akan <i><u>berusaha keras</u> keluar.'</i>
5.	The next moment, <i>a huge hand with pale fingers</i> <u>came snaking in through the window.</u>	Detik berikutnya, <i>tangan dengan jari-jari yang pucat</i> <u>merayap masuk melalui jendela.</u>

METAPHOR

No.	Source Language	Target Language
1.	Human beans from Panama <u>is</u> <u>tasting very strong of hats.</u>	<i>Tomat manusia dari Panama</i> <i>rasanya seperti topi.</i>
2.	‘Daneş from Denmark <i>is tasting</i> <i>ever so much of dogs,</i> ’ the Giant went on.	‘Orang-orang Dane dari Denmark <i>rasanya amat mirip anjing,</i> ’ si Raksasa melanjutkan.
3.	‘Us a giant is making whizzpoppers all the time ! Whizzpopping is a sign of happiness. <i>It is music in our ears!</i>	‘Kami para raksasa selalu berbuat whizpopper setiap saat! Whizpopper tanda kebahagiaan. <i>Seperti musik di</i> <i>telinga kami!</i>
4	Human beans <i>is the only animals</i> that is killing their own kind.	Tomat manusia <i>satu-satunya</i> <i>binatang</i> yang membunuh sesama.
5.	‘The Meatdripping <i>Giant</i> is prefering to pretend <i>he is a big</i> <i>tree growing in the park.</i> ‘	Raksasa Meatdripper memilih berpura-pura <i>menjadi pohon besar</i> <i>yang tumbuh di taman.</i>

4. The authors analyze the figurative language included in the modulation and put it in a table that is already available.

No.	Source Language	Target Language	Types of Modulation
1.	<u>Keep your skirt (shirt)</u> <u>on!</u>	<i>Jangan kebakaran</i> <i>kumis!</i>	Changes of symbol
2.	Human beans from Jersey <i>is tasting of</i> <i>cardigans.</i>	Tomat manusia dari Jersey <i>rasanya seperti</i> <i>kardigan.</i>	Change of symbols

5. Then, the source language and target language of the figurative languages are compared to see the differences between the original book and the translated version.
6. The last step is evaluating. This was last step to do. It was done by using back translation test.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

This chapter focuses on the analysis of the data. The data that have been taken from Dahl's "*The Big Friendly Giant*" will be presented in this chapter. This chapter consists of two sub-chapters which become the main answers of the statements of the problem stated in the previous chapter. The research questions are answered in this chapter, which are findings and the discussion of findings.

4.1 Findings

In this section, the findings are figured out based on the problem formulation as mentioned in chapter 1, which are to find how modulation are applied in the novel. In this research, there are two kinds of novels being analyzed, i.e. Dahl's *The Big Friendly Giant* and its translated version by Poppy Damayanti.

The expressions in book 1 (original novel) into book 2 (translated version) are categorized based on the type of modulation technique in which each expression belongs. The types are abstract for concrete, explicative modulation, part to another part, reversal of term, negation of opposite, active for passive, space for time, interval for limit, and change of symbol.

The findings show that there are 5 of 9 modulation types that found, they are abstract for concrete, negation of opposite, change of symbols, reversal of terms, and space for time.

After conducting this research, the writer found 79 sentences figurative language that consists of metaphor, personification and idiom from all chapters (chapter 1-24). From the data, we can see that metaphor consists of 10 items, personification consists of 38 items and idiom consists of 31 items.

Modulation is a shift in point of view. Whereas transposition is a shift between grammatical categories, modulation is a shift in cognitive categories. Modulation can be adopted when, though literal or transposition translation that results grammatically correct utterance, the patterns of TL in the TT are considered as abnormal or awkward. The application of this skill demands very much the translator's capacity to mastering bilingual languages.

Modulation is one of translation procedures which proposed by Vinay and Darbelnet (in Hatim and Munday, 2001). It is used because the translator focuses on the point of view of a source language sentence therefore absolutely there will be modulation in terms of meaning structure.

Vinay and Darbelnet (1959) proposed nine types of modulation, based on three planes of expression: *lexicon* or *lexis*, *syntactic structure* and *message*, which are: abstract for concrete, explicative modulation, part for another part, reversal of terms, negation of opposite (positive for double negative), active for passive (and vice versa), space for time, interval and limits, and change of symbols.

In this study the writer found 5 kinds of types of modulation from 3 kinds of figurative language, there are abstract for concrete there are 46 items that contain in metaphor (4 items), personification (23 items) and idiom (19 items). Then,

changes of symbol there are 13 items found that contain in metaphor (6 items), personification (4 items) and idiom (3 items). Next is negation of opposite that contain in personification is 1 item and in idiom also 1 item. Then is reversal of terms that contain in personification that consist of 1 item and in idiom that consists of 2 items. And the last modulation is space for time that contain in personification that consist of 1 item.

4.1.1 The Existence of Modulation in Translating of Metaphor

4.1.1.1 Modulation in Metaphor

Metaphor is a figure of speech which concisely compares two things by saying that the one is the other (McArthur, 1996, p.653).

(1) SL: “Wales is Whales”

TL: “*Salem ya salem*”

Figurative language in sentence number 1 belongs to metaphor as it compares two things that are absolutely different. The comparison is not explicitly stated in the sentence by using connective word like simile. In sentence number 1, Wales is referring to a name of a country. Meanwhile, whales a kind of fish in the sea. Basically, the translator wants to say that people from Wales has the same smell of whales, which is fishy. In short, the comparison in this sentence is between the people of Wales and the smell of fishy whales. The type of modulation that is applied is not modulation. If the sentence was translated literally, then it would lose its rhyme. So, the translator suggests an alternative by

translating it into ‘*Salem*’ which is a name of a fish and a name of a city in America.

- (2) SL: “Us a giant is making whizzpoppers all the time! Whizzpoppong is a sign of happiness. It is music in our ears!”

TL: “*Kami para raksasa selalu berbuat whizpopper setiap saat! Whizpopper tanda kebahagiaan. Seperti music di telinga kami*”

Metaphor in sentence number 2 is signed by indirect comparison stated in it. ‘Whizzpopping is a sign of happiness. It is music in our ears!’. The author compares whizzpopping as music in the ears. Whizzpopping actually means farting. So, the comparison is between farting and how it is a lovely music in giant’s ears. In this sentence, the translator used changes of symbols. It is shown by the existence of a shift from singular to plural. ‘Music in our ears’ is translated into ‘*Seperti musik di telinga kami!*’. ‘*Telinga*’ indicates that this word is singular.

- (3) SL: He seemed suddenly to go into a higher gear.

TL: *Sepertinya ia tiba-tiba menggunakan persnelling yang lebih tinggi, seperti mobil.*

Figurative language in sentence number 3 is considered as metaphor because it was sentences that contain implicit comparison. In sentence number 3, the author translated “*a higher gear*” becomes “*menggunakan persnelling yang lebih tinggi, seperti mobil*”. The translator used one of types in modulation namely abstract for concrete. Abstract for concrete are recognized more quickly and remembered better than abstract words. Salkie (2001, p.3) provides a different perspective on modulation, which he describes as a type of transposition at the

global level, applying to categories of thought, not grammatical categories. With modulation, there will be different viewpoints on the same situation. And Abstract for concrete is the change of perspective to be clearer. In the translation of Dahl's *The Big Friendly Giant* there are found 2 items in metaphor.

(4) SL: Human beans is the only animals that is killing their own kind

TL: *Tomat manusia satu-satunya binatang yang membunuh sesama*

Sentence number 4, the metaphor is signed by indirect comparison stated in it. 'Human beans is the only animals that is killing their own kind', indirectly compares certain characteristic of humans and animals in the author's point of view. The author sees that human is as bad as animals because they are willing to kill their own kind.

(5) SL: "It was jellyfish"

TL: "*Gelembung itu seperti jeli*"

Sentence number 5 also belongs to metaphor category. The word 'it' in this sentence refers to bubble. The bubble is compared to the jellyfish because the author thinks both things have something in common. In his imagination, the bubble is a bit slimy, and the one that represents slime is jellyfish. The jellyfish is not translated into *ubur-ubur* in the target language. The translator uses another expression to translate the slime character. He uses '*jeli*' which in the translator's mind is better at representing it and known by readers of target language. From this sentence, the translator used changes of symbol for the modulation.

4.1.2 The Existence of modulation in Translating of Personification

4.1.2.1 Modulation in Personification

The sentences above are categorized into personification. Personification is figures of speech where by something in animate is referred to as though it were animate (Samuel and Frank, 2000).

- (6) SL: And when they (spider) is spinning their webs, they is singing all the time.

TL: *Dan ketika membuat sarang, mereka bernyanyi sepanjang waktu*

Personification presents in the sentence number 6 and 7 as those illustrate the animals doing human-like things. In sentence number 6, the comparison between the animal and human is expressed through phrase ‘they is singing all the time’. ‘They’ in this sentence is representing spiders which were singing like human.

- (7) SL: They (cattlepidlers) is argying all al the time about who is going to be the prettiest butterfly.

TL: *Mereka bersitegung sepanjang waktu tentang siapa yang akan menjadi puku-puku tercantik.*

Meanwhile, the comparison in sentence number 7 is presented through the word ‘argying’. This word has no meaning both in the source and the target language. In this case, it is seen as a wordplay derived from word ‘arguing’ since the author loves to use wordplay as his writing style. The thing who is arguing in sentence number 2 is shown by the word ‘they’ refering to cattlepidlers. In short, it indicates that the second sentence is categorized as personification.

The phrase ‘They is singing’ is translated literally into ‘*Mereka bernyanyi*’. The literal procedure also occurs in the sentence number 6. The word ‘argying’ is derived from word ‘arguing’ which means ‘bersitegang’ in the target language. In the translation product, it is translated into ‘*bersitegung*’. The translator seems have already realized the style used by the author. Afterwards, he tries to adapt the wordplay into the target language as well. In this sentence, the translator used abstract for concrete for translated.

(8) SL: So the music is saying something to them. It is sending message.

TL: *Jadi music itu mengatakan sesuatu kepada mereka. Musik itu mengantarkan pesan.*

Figurative language number 8 and 9 are also categorized into personification because it fullfills the condition of non-living things that can act like living things. Personification is expressed through ‘the music is saying something to them’ in sentence number 8. The ‘music’ is considered as human where ‘saying’ is one of human characteristics. As if the music were alive and had the ability to say something.

(9) SL: “I can read it,” the BFG said. “It (dream) talks to me.”

TL: “*Aku dapat membacanya,*” kata BFG. *“Mimpi berbicara padaku.”*

The figurative language number 9 represents that eyes could travel, as if eyes had the ability like human who can travel. Here, the translator translated the word “*travel*” becomes “*menyapu*”. In other words, eyes is sensory perception of living creature. This sentence is one of abstract for concrete modulation type.

(10) SL: “The north wind is alive, “the BFG said. “It is moving. It touches you on the cheek and on the hands. But nobody is feeding it.”

TL: “*Angin utara hidup,*” kata BFG. *‘Dia bergerak. Angin menyentuh pipi dan tanganmu. Tapi tak ada yang memberinya makan.’*”

The last figurative language sentence is also personification because the object has human attribute. In this case, the object is the north wind. It is considered as human because it has human attribute which is presented in word ‘touch’. The wind is considered to be able to touch thing just like human. In translating this figurative language, the translator uses transposition procedure. It is obviously seen from the word ‘hands’ (plural form) which is changed into ‘*tanganmu*’ (singular form).

4.1.3 The Existence of Modulation in Translating of idiom

4.1.3.1 Modulation in Idioms

Idiom is defined as a group of words whose meaning is different from the meanings of the individual words (<http://www.oxfordlearnersdictionaries.com/definition/english/idiom>). Based on this definition, the sentences in the table below are all categorized into idioms. Those sentences have implicit meaning and cannot be translated literally.

(11) SL: “Cross your figglres! Here we go! We is going right past all these other giants! Is you seeing that whopping great one, the one nearest to us?”

TL: “*Pegangan kuat-kuat! Ini dia! Kita akan melewati raksasa-raksasa itu! Kau lihat yang sebesar gabruk itu, yang terdekat dengan kita?*”

In sentence number 11, I assume that ‘Cross your figglers!’ is derived from idiom ‘Cross your fingers!’. This text has contextual meaning. The contextual meaning is that one’s need to pray when Sophie and the BFG saw the other giants. In translating this sentence, the translator translates it into ‘*Pegangan kuat-kuat!*’. This translation is very far from both literal and in idiomatic understanding. He translates it according to his own interpretation of this idiom. This is abstract for concrete modulation type.

In sentence number 11, the translator stated “*cross your figglres! Here we go! We is going right past all these other giants! Is you seeing that whopping great one, the one nearest to us?*”, and if it is translated, the word “*cross your figglres*” will be “*menyeberangi figglres anda*”. The translator changed “*cross your figglres*” into “*pegangan kuat-kuat*” to explain the author’s aim. So from the explanation above, we can conclude that the translator using modulation procedure in translating this sentence.

(12) SL: “I is sleeping only once in a blue baboon (blue moon).”

TL: “*Aku hanya tidur sekali dalam sekue bulan.*”

In figurative language number 12, the idiom ‘once in a blue baboon’ is derived from idiom ‘once in a blue moon’. In the source language, this idiom means very rare. Since it has no equivalent idiom in the target language, the translator does free translation again with preserving the wordplay style of the author. Instead of translating it into its meaning such as, ‘*Aku sangat jarang sekali tidur*’, he translates it into ‘*Aku hanya tidur sekali dalam sekue bulan*’. The

translated version is not easy to be understood because the translated version is not common for the target language readers.

The translator used one type of modulation, namely change of symbol. Change of symbols is the comparison of fixed metaphor reveals that the symbolism employed in different languages is based on quite different images. It includes fixed and new metaphors. And then the other opinion by Nida and Taber (2003) state that translation is the reproduction of receptor language to the closest natural equivalent of the source language message either in terms of meaning or in terms of style. There are 3 items the data found that belong to.

In sentence number 12, the word “*blue baboon*” if translated literally will be “*blue*” is “*biru*” and the word “*baboon*” is “*babon*” it is changed by the translator from what it’s supposed to be “*babon biru*” become “*sekue bulan*”, which has misunderstanding meaning in the target language.

(13) SL: “Hold your horse feathers (horses)!”

TL: “*Sabar subur jangan kabur!*”

Idiom in sentence number 13 is derived from the source language ‘Hold your horses!’. This idiom means ‘hold on’ or ‘wait’. The translated version of this idiom, ‘*Sabar subur jangan kabur!*’, pretty much expressed the message delivered by the author. ‘*Sabar subur*’ in the target language is more and less represent the expression of ‘hold on’ or ‘wait’, since it means not to hurry in the target language. In this case, the translator successfully transfers the message without telling the true meaning and omitting the typical style of the author. The translation used abstract for concrete type.

In sentence number 13 is the same type with sentence number 11. The translator stated “*Hold your horse feathers*” and if it is translated will be “*Pegang bulu kuda Anda*”. But here the translator changed that word from “*Hold your horse feathers*” become “*Sabar subur jangan kabur*”.

The idiom ‘Keep your skirt on!’ in sentence number 4 is basically coming from the idiom ‘Keep your shirt on!’ which means ‘keep calm’. In this sentence, the translator has succeeded in delivering the author’s meaning by replacing it into more sensible expression. The translated version is ‘*Jangan kebakaran kumis!*’. The translator used modulation procedure by putting ‘*jangan*’ in front of the sentence to express the message from the original version.

(14) SL: “Keep your skirt (shirt) on!”

TL: “*Jangan kebakaran kumis!*”

In sentence number 14 is one of modulation procedure. The translator uses change of symbol type. The translator stated “*Keep your skirt (shirt) on!*” and if it is translated will be “*Tetap pakai rok Anda!*” but here translator translated the word “*Keep your skirt (shirt) on*” become “*jangan kebakaran kumis*”.

(15) SL: “I think you Is barking up the wrong dog.”(tree)

TL: “*Kurasa kau memakai kaus kaki yang salah.*”

In sentence number 15 the translator translates it as ‘*memakai kaus kaki yang salah*’. This expression may represent the idiom, but in my point of view, it fails to deliver the author’s meaning. It is difficult for readers of target language are difficult to catch the meaning of this expression. So, it’s more suitable if it is translated by explaining its meaning like ‘*Kurasa kau salah sangka*’ rather than

‘Kurasa kau memakai kaus kaki yang salah’. Those figurative language sentences above are mostly influenced by the style of the author which then brings more difficulties for the translator to transfer the idea of the author. In my opinion, preserving the style of the author in translating the idiom is not a good idea. It causes the hidden message in the idiom fails to be transferred to the target language readers. In this sentence the translator used negation of opposite modulation type.

Negation of opposite is positive for double negative (or ‘double negative for positive’) and it is a concrete translation procedure which can be applied in principle to any action (verb) or quality (adjective or adverb). The translations are free, and in theory, the double negative is not as forceful as the positive; in fact, the force of the double negative depends on the tone of voice, and therefore the appropriateness of this modulation must depend on its formulation and the context. Salkie (2001) sees modulation by comparing it with transposition. In the case of transposition, the guiding question is “how would the target language naturally express it?”, while in modulation, the guiding question is “how would a speaker of the target language naturally conceive of it?”. Thus a translator who proceeds by way of modulation has considered an extra dimension (not only words) which transposition does not involve. In this case Negation of Opposite answers the question of how would a speaker of the target language naturally conceives it.

4.2 Discussion

This study aims to find out the existence of modulation in the translation of figurative language in Dahl's *The Big Friendly Giant*. This chapter will analyze and discuss the data by using modulation in translating this novel.

The finding showed about the existence of modulation in metaphor, the existence of modulation in personification and the existence of modulation in idiom.

In this study the writer found abstract for concrete, there are 46 data found that belong. It was contained in metaphor (4 items), personification (23 items) and idiom (19 items). And then the negation of opposite the writer found 2 data and it was contained in metaphor (1 item) and idiom (1 item). Next, change of symbols here found 13 data. These data was contained in metaphor (6 items), personification (4 items), and idiom (3 items). Then, space for time here the writer found 1 data in personification and only one sentence. The last is reversal of terms. The writer found 1 data in personification and only in one sentence.

This research had a relationship with several previous studies such as,

First, the relationship between writer's findings with the previous study had been revealed. As being claimed by Agnesia (2014) in her final project about translation technique in Dahl's *The Big Friendly Giant*, I used the same method that is qualitative descriptive method and the same object. The differences between my research and her research are she found all kinds of figurative language in this novel and translation technique by Newmark to his data. While in

my research just found 3 kinds of figurative language and just found modulation procedure that the translator used in the novel.

Second, the other study which has similar topic is conducted by Stevanus Rendy in 2013. Through his final project, he investigates figurative languages existed in the novel and the translation methods which is the same with my research. We used different novel, he used Hemingway's *The Old man and the Sea*. Literal translation method is more dominant than the communicative one because the translator tends to translate the text lexically in order to make it acceptable in the structure of target language without trying to make the translation beautiful because it can create misinterpretation.

Third, the relationship between researcher's findings with the previous study was done by Wahyu Junianto in 2019. The main purpose of the study was to analyze the variations of modulation occurred in *Mobile Legend: Bang-Bang*; they were abstract for concrete, negation of opposite, part another part, reversal of term, active for passive, space for time, explicative modulation, interval and limit, and change of symbols. The theory that he used is the same with my theory that had been applied in my study, but for the object he used game *Mobile Legend: Bang-Bang*. In his conclusion, the translator tries to find the closest natural meaning in target language but not swerve too far from the original text.

Forth, another study which has similar topic is conducted by Christyn. She conducted her research in 2012 and chose *Translation of Figurative Language in Mitch Albom's Novel Have a Little Faith into Sadarlahby Rani R. Moerdianata*. In her research, she analyzes figurative languages in the novel and its translation.

Based on the research, she found 149 figurative languages consist of 10 types of figurative languages which are proposed by Samuel and Frank. Those figurative languages are 58 metaphors (38.93%), 35 simile (23.49%), 24 idioms (16.11%), 14 personifications (9.40%), 8 hyperboles (5.37%), 3 onomatopoeias (2.01%), 2 imageries (1.34%), 2 synecdoches (1.34%), 2 assonances (1.34%), and 1 allusion (0.67%). Here, we have the same topic in the research. And then here have some differences like the object and also the types of figurative language that we found in the novel.

Fifth, the relationship between writer's findings with the previous study that had been revealed is as being claimed by Prakasiwi in 2015. In her research, she told that figurative language gives an interesting way to deliver the message to the reader. But, for the translator, translating figurative language is a challenging process. If figurative language poorly translated, it may cause misinterpretation because figurative language has the implicit meaning. In translating figurative language, translator may apply some translation procedures. We used the same method about translation procedure that proposed by Newmark (1988). In her study, she used novel by Michael Scott entitled *The Secrets of the Immortal Nicholas Flamel First Boo: The Alchemyst*. And then she found any types of figurative language like personification, hyperbole, metaphor, metonymy, synecdoche totem pro parte, synecdoche pars pro toto and irony.

The writer admits the limitation of the study; the figurative language under study only covers metaphor, personification and idiom and not all the types of

figurative language. Further researcher is expected to study all types of figurative language as well.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter is the last chapter which consists of conclusion and suggestion. Conclusion of the research covers the main points of this study that have been discussed in the previous chapter. Besides, this chapter also presents suggestions for further research, especially for those who want to conduct researches with similar topic and for the students or readers.

5.1 Conclusions

The title of this study is The Existence of Modulation in The Translation of Figurative Language in Dahl's *The Big Friendly Giant* from English to Indonesia. The object of this research is focused on sentences containing modulation found in the novel.

Translation has an important role in the development of science and technology at this time, because we know many various scientific articles, books, journals, novels, and songs written in English. The existence of language system differences between the source language and target language causes the increasing of difficulty level in translating, especially in modulation.

Conclusion here is to answer the question of problems of this study as well as to highlight other findings. After analyzing the novel by Dahl's entitled *The Big Friendly Giant*, I found some types modulation in there. The modulation occurred in the variation of abstract of symbol, negation of opposite and change of symbol.

First, an abstract for concrete could happen if the translator transfers the abstract source language into a specific one in the target language. Here there are

46 data found that belong. It was contained in metaphor (4 items), personification (23 items) and idiom (19 items). Second, the negation of opposite it was happen if the translator transfer double negative of the source language into positive in the target language. In this novel, the writer found 2 data and it was contained in metaphor (1 item) and idiom (1 item). Third, change of symbols is the comparison of fixed metaphor revealing that the symbolism employed in different languages is based on quite different images. In Dahl's *The Big Friendly Giant* here found 13 data. These data was contained in metaphor (6 items), personification (4 items), and idiom (3 items). Forth, space for time is usually called as metalepsis. The writer found 1 data in personification and only one sentence. The last is reversal of terms. It usually optional for making language sounds natural. The writer found 1 data in personification and only in one sentence.

Modulation is a phenomenon that will be faced not only by students of English because it is a part of material or lesson but also by translators when transferring a text from source language to target language. It is used as one of the strategies as well to minimize a big risk in translating.

The purpose is to convey the message of the source language to the target language easy to understand. When translators transfer a text of source language to target language, they try to use normal language (familiar words) often used in target language. Sometimes in translating a text, translators may change words if the word equivalence in target language doesn't have the main purpose is that the message can be delivered exactly. Modulation can occur in all translation texts such as; conversational text, short story, idiomatic expression, written documents,

etc. it is supported by previous research which was observed by Noer Aini. Modulation is a phenomenon that will be faced not only by students of English because it is a part of material or lesson but also by translators when transferring a text from source language to target language. It is used as one of the strategies as well to minimize a big risk in translating.

5.2 Suggestions

After this study has been done, here are some suggestions for the parties based on the data analysis and the conclusions.

The first suggestion is for other researchers. This research was only focused on three kinds of figurative languages in Dahl's *The Big Friendly Giant* through finding existence that translates during the modulation technique. The researcher suggested that future researcher to increase all types of figurative language in this novel and not only 3 kinds of figurative language. Because in this novel a lot of figurative languages. And also it could increase the types of modulation itself. Then, the next researcher is better to involve some experts for assessing and analyzing the data.

The second suggestion will be present for the other translators. To be a translator, they must have good knowledge and keep study about translation and equivalence especially in literary works. Translating the novel into the target language needs a lot of carefulness and shrewdness to get the same meaning the source language into the target language. In translating a novel translator must make sure that between the source language and target language must have the

same meaning and the same message, then it could be equivalence. Besides that, the other thing that needs to be concerned is that the translation needs to be evaluated before it is published to readers. Therefore, the researcher suggests translators should be aware that in every novel there are a lot of figurative languages. They must know how to translate figurative language into the equal figurative language in the target language. Because the used of figurative language show the style of figurative language. According to Nida, a good translation should maintain equivalence content and style. So if the translator can maintain the better language style.

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APPENDICES

Appendix 1: SYNOPSIS OF *THE BIG FRIENDLY GIANT*

The Big Friendly Giant is a story of friendship between a giant and six years old little girl. It is about a giant whose name is The Big Friendly Giant or usually called as The BFG. He lived in a country of giants. The citizens of the Giant Country were nine giants who all of them ate humans, except The BFG. Those giants were The BFG, The Fleshlumpeater, The Bonecruncher, The Manhugger, The Childchewer, The Meatdripper, The Gizzardgulper, The Maidmasher, The Bloodbottler, and The Butcher Boy.

Every night those giants flew to countries to eat humans except The BFG. He didn't fly to eat humans every night. Instead, he flew to countries for different reason. He blew a wonderful dream for the children by using his trumpet. One night, six years old little girl named Sophie saw him blowing dreams in a house across the street. The giant knew there was someone peeping at him. Without any second thought, The BFG kidnapped the little girl and brought her to the Giant Country.

Sophie was very scared of the giant. She guessed she would have been eaten by The BFG as soon as they arrived at the Giant Country. But she was wrong. The giant who kidnapped her wasn't like any other giants. Instead of eating humans, he ate *snoozcumber* (a vegetable which tasted bad). He was the BFG that stood for the Big Friendly Giant. He didn't eat humans as he always thought that it was very cruel.

Agreed with The BFG, Sophie helped BFG to fight against the other giants with the help of the Queen of England. To make the Queen trust in Sophie, Sophie and The BFG created a dream which would make the Queen believe. As expected, the Queen put her trust in Sophie and The BFG. Then she asked the generals to grab the giants and put it in a large hole that have been made before.

Lastly, the giants were defeated. The greedy giants went to the dark and deep hole forever. Meanwhile, The BFG stayed in a certain building and he learnt how to read and write. Because of his friendliness, he lived happily ever after with the humans.

Appendix 2: Metaphor in Dahl's *The Big Friendly Giant*

No.	Original Version	Translated Version	Types of Modulation
1.	Human beans from Panama <i>is tasting very strong of hats.</i>	Tomat manusia dari Panama <i>rasanya seperti topi.</i>	Change of symbols
2.	Human beans from Jersey <i>is tasting of cardigans.</i>	Tomat manusia dari Jersey <i>rasanya seperti kardigan.</i>	Change of symbols
3.	'Daneş from Denmark <i>is tasting ever so much of dogs,</i> ' the Giant went on.	'Orang-orang Dane dari Denmark <i>rasanya amat mirip anjing,</i> ' si Raksasa melanjutkan.	Changes of symbols
4.	' <i>It tastes of frogskins!</i> ' she gasped. 'And rotten fish!'	' <i>Rasanya seperti kulit katak!</i> ' katanya tersentak. 'Dan ikan busuk!'	Changes of symbols
5.	'Us a giant is making whizzpoppers all the time ! Whizzpopping is a sign of happiness. <i>It is music in our ears!</i>	'Kami para raksasa selalu berbuat whizpopper setiap saat! Whizpopper tanda kebahagiaan. <i>Seperti musik di telinga kami!</i>	Changes of symbols

6.	'The Meatdripping Giant is prefering to pretend <u>he is a big tree growing in the park.</u> '	Raksasa Meatdripper memilih berpura-pura <u>menjadi pohon besar yang tumbuh di taman.</u>	Abstract for concrete
7.	Human beans is <u>the only animals</u> that is killing their own kind.	Tomat manusia <u>satu-satunya binatang</u> yang membunuh sesama.	Abstract for concrete
8.	<u>It was jellyfish.</u>	<u>Gelembung itu seperti jeli.</u>	Changes of symbols
9.	He seemed suddenly to go into <u>a higher gear.</u>	Sepertinya ia tiba-tiba <u>menggunakan persneling yang lebih tinggi, seperti mobil.</u>	Abstract for concrete
10.	<u>Wales is Whales</u>	<u>Salem ya salem</u>	Abstract for concrete

Appendix 3: Personification in Dahl's *The Big Friendly Giant*

No.	Original Version	Translated Version	Translation Procedures
1.	A brilliant moonbeam was <u>slanting through</u> a gap in the curtain.	Cahaya bulan yang amat terang <u>mengintip</u> melalui celah di antara tirai.	Abstract for concrete
2.	The witching hour, somebody had once whispered to her, was a special moment in the middle of the night when every child and every grown-up was in a deep deep sleep, and all the dark things <u>came out from hiding</u> and had the world to themselves.	Tengah malam buta, begitu bisik seseorang padanya suatu waktu, adalah saat spesial di tengah malam ketika semua anak serta orang dewasa tertidur amat lelap, dan <i>makhluk-makhluk kegelapan</i> <u>keluar dari persembunyian</u> dan menganggap dunia ini milik mereka.	Reversal of term
3.	Sophie allowed <i>her eye to travel further and further down the street.</i>	Sophie membiarkan matanya <u>menyapu</u> jalanan lebih jauh dan makin jauh.	Abstract for concrete
4.	The next moment, a huge hand with pale fingers <u>came snaking in through the window.</u>	Detik berikutnya, <i>tangan dengan jari-jari yang pucat</i> <u>merayap masuk</u> melalui jendela.	Abstract for concrete

5.	<i>The wind <u>stung</u> Sophie's cheek.</i>	<i>Angin <u>menerpa pipi</u> Sophie.</i>	Abstract for concrete
6.	<i>It whipped her head back and <u>whistled in her ears.</u></i>	<i>Menyebabkan kepalanya tersentak ke bagian belakang dan di <u>telinganya terdengar siulan kencang angin.</u></i>	Abstract for concrete
7.	<i>She crouched in the blanket and listened to the <u>howling of the wind.</u></i>	<i>Dia meringkuk di balik selimut dan <u>mendengarkan deru angin.</u></i>	Abstract for concrete
8.	<i>Great lumps of blue rock were scattered around, and <u>dead trees stood everywhere like skeletons.</u></i>	<i>Bongkahan batu besar berwarna biru berserakan di mana-mana, dan <u>pepohonan kering berdiri di segala penjuru seperti tulang-tulang tengkorak.</u></i>	Abstract for concrete
9.	<i><u>His footsteps moved away.</u></i>	<i><u>Langkah kakinya terdengar menjauh.</u></i>	Negation of opposite
10.	<i>And all the time <u>they is searching for sleeping people.</u></i>	<i>Dan setiap saat <u>mereka mencari orang-orang yang tidur.</u></i>	Changes of symbols
11.	<i>'A dream.' He said, 'as it goes whiffing through the night air, <u>is making a tiny little buzzing-humming noise.</u></i>	<i>'Mimpi, katanya,' saat terbang melayang di udara malam hari, <u>mengeluarkan suara kecil yang mendengung.</u></i>	Changes of symbols

12.	For instance, if I come along and I is picking a lovely flower, if I twisting the stem of the flower till it breaks, then <u>the plant is screaming.</u>	Misalnya, saat aku memetik sekuntum bunga yang indah, jika aku memutar batangnya hingga patah, <u>tanaman itu menjerit.</u>	Changes of symbols
13.	If I is chopping an axe into the trunk of a big tree, I is hearing <u>a terrible soud coming from inside the heart of the tree.</u>	Jika aku menebang pohon besar dengan kapak, <u>aku mendengar suara yang mengerikan datang dari dalam jiwa si pohon.</u>	Abstract for concrete
14.	And when they (spider) is spinning their webs, <u>they is singing all the time.</u>	Dan ketika membuat sarang, <u>mereka bernyanyi sepanjang waktu.</u>	Space for time
15.	<u>They (cattleppidlers) is argying all the time</u> about who is going to be the prettiest butterfly.	<u>Mereka bersitegung</u> sepanjang waktu tentang siapa yang akan menjadi puku-puku tercantik.	Abstract for concrete
16.	<u>The bubbles, instead of travelling upwards</u> and bursting on the surface, were shooting downwards and bursting at the bottom.	<u>Gelembungnya tidak mengarah ke atas</u> dan meletup di permukaan, tapi mengambang ke arah bawah dan meletup di permukaan, tapi mengambang ke arah bawah dan meletup di	Abstract for concrete

17.	As soon as he was outside, the BFG set off across the great hot yellow wasteland where <i>the blue rocks lay and the dead trees stood and</i> where all the other giants were skulking about.	Segera setelah tiba di luar, BFG melintasi dataran tandus panas yang berwarna kuning tempat bebatuan biru berserakan, <i>pohon-pohon mati berdiri</i> , dan para raksasa yang lain berkeliaran.	Not modulation
18.	The landscape became blurred and again Sophie had to duck down out of <i>the whistling gale</i> to save her head from being blown off her shoulders.	Daratan menjadi buram dan sekali lagi Sophie harus merunduk menghindari <i>angin kencang</i> agar kepalanya tidak terlepas dari bahu.	Abstract for concrete
19.	She crouched in the pocket and listened to the <i>wind screaming past</i> . It came knifing in through the tiny peep-hole in the pocket and whooshed around her like a hurricane.	Dia meringkuk di dalam saku dan mendengarkan <i>suara angin yang menjerit-jerit</i> . Angin masuk menyusup dari lubang intip kecil di saku dan berputar-putar di sekitar Sophie seperti badai.	Changes of symbols

20.	‘This one would make your teeth <u>stand on end</u> ! If this one got into you, your blood would be freezing to icicles and your skin <u>would go creeping across the floor</u> !’	Mimpi ini akan membuat gigi-gigimu <u>berdiri</u> ! Jika kau mengalami mimpi ini, darahmu akan membeku menjadi es batu dan kulitmu <u>akan kabur dari tubuhmu, lalu merayap di lantai</u> !”	Abstract for concrete
21.	It was <u>moving</u> violently, <u>thrashing</u> against the sides of the jar and forever changing shape.	Sesuatu itu <u>bergerak-gerak</u> heboh, <u>membentur</u> dinding stoples dan selalu berubah bentuk.	Not modulation
22.	‘It’s <u>wiggling all over the place</u> !’ Sophie cried.	‘Dia <u>menggeliat</u> kemana-mana!’ seru Sophie.	Abstract for concrete
23.	‘It’s <u>fighting to get out</u> ! It’ll <u>bash</u> itself to bits!’	Dia <u>berusaha keluar</u> ! Dia akan hancur-lebur!’	Not modulation
24.	The glass jar containing the one and only good dream they had caught that day <u>stood between</u> them.	Stoples kaca berisi satu-satunya mimpi indah yang mereka dapatkan hari itu <u>tergeletak di antara</u> mereka.	Abstract for concrete
25.	‘But how? Is it by the way it <u>hums and buzzes</u> ?’	‘Tapi bagaimana? Apakah terdengar dari caranya <u>bersenandung dan mendengung</u> ?’	Abstract for concrete

26.	<i>‘Every dream in the world <u>is making a</u> different sort of buzzy-hum music.’</i>	<i>Setiap mimpi di dunia <u>membuat</u> suara senandung-senandung seperti musik yang berbeda.’</i>	Abstract for concrete
27.	<i>‘And these grand swashbogglingears of mine <u>is able to read</u> that music.’</i>	<i>‘Dan telingaku yang sebesar gambreng ini dapat <u>mendengar</u> suara musik itu.’</i>	Abstract for concrete
28.	<i>‘So the music <u>is saying something to</u> them. It is sending message.’</i>	<i>‘Jadi musik itu <u>mengatakan sesuatu</u> kepada mereka. Musik itu mengantarkan pesan.’</i>	Not modulation
29.	<i>‘I can read it,’the BFG said. ‘<u>It (dream) talks to me.</u></i>	<i>‘Aku dapat membacanya,’kata BFG. ‘<u>Mimpi berbicara padaku.</u></i>	Abstract for concrete
30.	<i>‘The north wind is alive,’the BFG said. ‘It is moving. It <u>touches you on the</u> cheek and on the hands. But nobody is feeding it.’</i>	<i>‘Angin utara hidup,’kata BFG. ‘Dia bergerak. Angin <u>menyentuh pipi</u> dan tanganmu. Tapi tak ada yang memberinya makan.’</i>	Not modulation
31.	<i>‘A dream is not needing anything,’the BFG went on. ‘If it is a good one, it is <u>waiting peacebly for</u></i>	<i>‘Mimpi tidak membutuhkan apa-apa,’lanjut BFG. ‘Jika itu mimpi indah, mimpi itu akan <u>menunggu</u></i>	Not modulation

	<i>ever until it is released and allowed to do its job.</i>	<i>dengan tenang selamanya hingga dilepaskan dan diizinkan melakukan tugas. '</i>	
32.	If it is a bad one, it is always <u>fighting</u> to get out.	Jika mimpi buruk, mimpi itu akan <u>berusaha</u> keras keluar. '	Abstract for concrete
33.	He clutched it to his chest and hurried towards the shelves on which <u>stood</u> the thousands and thousands of smaller jars containing the captured dreams.	Ia mendekap stoples itu di dada dan beregas menghampiri rak-rak tempat beribu-ribu stoples yang lebih kecil berisi mimpi yang tertangkap <u>berada</u> .	Abstract for concrete
34.	He tipped the dreams into the enormous jar he was clutching and as each one went it, Sophie caught a glimpse of a small sea-green blob <u>tumbling</u> from one jar into the other.	Ia menuangkan mimpi-mimpi ke dalam stoples besar yang didekapnya dan saat tiap mimpi tertuang, Sophie melihat sekilas bulatan hijau kecil <u>berpindah</u> dari stoples yang satu ke stoples yang lain.	Abstract for concrete
35.	On the bottom of it, something was <u>trashing</u> around wildly, <u>bouncing up</u>	Di dasarnya, sesuatu <u>menggeliat-geliat</u> heboh, <u>memantul</u> keatas dan ke bawah serta	Abstract for concrete

	<i>and down</i> and <i>flinging</i> itself against the walls of the jar.	<i>menggelantung</i> di sisi-sisi stoples.	
36.	It's <i>jumping</i> about! It wants to get out!	Dia <i>melompat-lompat!</i> Dia ingin keluar!	Not modulation
37.	Sophie stared down at the fearful nightmare dream that was still <i>trashing</i> away in the huge glass jar.	Sophie memandang ke arah mimpi buruk mengerikan yang masih <i>memberontak</i> di dalam stoples kaca besar itu.	Negation of opposite
38.	The orange <i>glow</i> from the night-sky over London <i>crept</i> into the room and cast a glimmer of light on to its walls.	Sinar oranye <i>menyelimuti</i> langit London <i>merebak</i> masuk ke kamar dan memantulkan kerlipan cahaya pada dindingnya.	Abstract for concrete

Appendix 4: Idiom in Dahl's The Big Friendly Giant

No.	Original Version	Translated Version	Translation Procedure
1.	He paused to <u>catch his breath</u> .	Dia berhenti untuk <u>mengambil napas</u> .	Reversal of terms
2.	People would be coming rushing and bushing <u>after me</u> with goodness knows what and they would be catching me and locking me into a cage to be stared at.	Orang-orang akan bergegas berdatangan <u>memburuku</u> , entah dengan peralatan macam apa, hanya Tuhan yang tahu. Mereka akan menangkapku dan mengurungku dalam kandang untuk dijadikan tontonan.	Abstract for concrete
3.	<u>Never in a pig's whistle</u> !	<u>Sama tidak mungkinnya seperti babi bersiul!</u>	Abstract for concrete
4.	<u>I'll take your word for it</u> .	<u>Aku percaya padamu</u> .	Abstract for concrete
5.	'You do unless you is wanting to become so thin so you will be <u>disappearing into a thick ear</u> (thin air).	Harus, jika kau tidak ingin menjadi begitu kurus <u>sehingga lenyap di perut bumi</u> .	Not modulation

6.	<u>She couldn't help it.</u>	<u>Dia tak dapat menahannya.</u>	Abstract for concrete
7.	<u>'Hold your breath !'</u> the BFG whispered down to her.	<u>'Tahan napasmu!'</u> BFG berbisik padanya.	Abstract for concrete
8.	<u>Cross your figglres!</u> Here we go! We is going right past all these other giants! Is you seeing that whopping great one, the one nearest to us?"	<u>Pegangan kuat-kuat!</u> Ini dia! Kita akan melewati raksasa-raksasa itu! Kaulihat yang sebesar gabruk itu, yang terdekat dengan kita?"	Abstract for concrete
9.	<u>'I haven't moved a muscle,'</u> Sophie said.	<u>'Aku tidak menggerakkan satu otot pun,'</u> bantah Sophie.	Abstract for concrete
10.	Human beans <u>is crazy for</u> sleeping.	Tomat manusia <u>tergila-gila</u> pada tidur.	Abstract for concrete
11.	I is sleeping only <u>once in a blue baboon</u> (blue moon).	Aku hanya tidur <u>sekali dalam sekue bulan.</u>	Change of symbol
12.	<u>Hold your horsefeathers (horse)!</u>	<u>Sabar subur jangan kabur!</u>	Abstract for concrete
13.	<u>Keep your skirt (shirt) on!</u>	<u>Jangan kebakaran kumis!</u>	Change of symbol
14.	<u>'He is after me!'</u>	<u>'Jack mengejarku!'</u>	Abstract for concrete

15.	It's <u>a ringbeller</u>	Ini <u>mimpi yang mendering</u> .	Abstract for concrete
16.	It's <u>another ringbeller</u> .	<u>Mimpi ini salah satu yang berdering</u> .	Abstract for concrete
17.	You'll <u>bungle it all up</u> if you do it your way.	Anda akan <u>mengacaukan</u> jika anda yang menangani.	Abstract for concrete
18.	<u>I can't stand it!</u>	<u>Aku tak tahan!</u>	Not modulation
19.	We've got to <u>go after</u> those brutes!	Kita harus <u>mengejar</u> bandit-bandit itu!	Not modulation
20.	' <u>Hold on a second</u> ,' Sophie said.'Just you hold on a sec because I've got another idea.'	' <u>Tunggu sebentar</u> ,' kata Sophie. 'Tunggu dulu sebentar karena aku mendapat ide lain.'	Not modulation
21.	'I think you is <u>barking up the wrong dog</u> .' (tree)	'Kurasa kau <u>memakai kaus kaki yang salah</u> .'	Negation of opposite
22.	' <u>Now hold on</u> ,' Sophie said.	' <u>Tunggu dulu</u> ,' kata Sophie.	Abstract for concrete
23.	<u>Are you paying attention?</u>	<u>Kau memperhatikan?</u>	Not modulation
24.	'It's all a <u>bit beyond me</u> ,' Sophie said.	'Aku <u>tidak memahami ini semua</u> ,' kata Sophie.	Abstract for concrete
25.	Sophie tried <u>speaking right under her breath</u> .	Sophie berusaha <u>berbicara lebih lirih lagi</u> .	Abstract for concrete
26.	The situation was <u>getting beyond</u> her.	Situasi ini mulai <u>tidak masuk akal baginya</u> .	Abstract for concrete

27.	<u>She was lost.</u>	<u>Ia bingung sekali.</u>	Not modulation
28.	‘That is no reason why we should follow their example,’ the Queen said. <u>‘Two wrongs don’t make a right.’</u>	‘Itu bukan alasan bagi kita untuk berbuat yang sama,’ kata Ratu. <u>‘Dua kesalahan tidak membuat satu kebenaran.’</u>	Abstract for concrete
29.	<u>Keep you skirt (shirt) on!</u>	<u>Sabar subur!</u>	Abstract for concrete
30.	<u>Hold your horseflies (horse)!</u>	<u>Jangan kebakaran kumis!</u>	Changes of symbol
31.	‘ <u>Curiosity is killing the rat (cat).</u> ’ the BFG said, and he turned away from the sill+9y man.	‘ <u>Keingintahuan dapat membunuh tikus.</u> ’ kata BFG dan ia berpaling dari pria konyol tersebut.	Reversal of terms