CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Definitions of Translation

There are so many definition of translation that is suggested by the experts. In this chapter the writer discusses them more clearly about the translation definition, some definition of translation may be different as many experts express their own thought or idea about the definition of translation. In this chapter, the writer wants to discuss the definition based on Newmark (1984), Catford (1965), Larson (1984), Simatupang (1992), and Nida and Taber (1974: 12).

Newmark (1984: 28) in his book *A Textbook of Translation* says “Translation is rendering the meaning of a text into another language in the way that the author intended the text”. Here, Newmark said translation is the way to find the equivalence meaning from source text into target text. Thus we may say that we reconstructing or reproducing the meaning inside the source language text into the form of target language text.

Catford (1965: 20) states in his book *A Linguistic Theory* that “Translation is the replacement of textual material in one language by equivalent textual material in another language”. Here Catford said that the important thing in process of translation is a way to find the equivalent meaning between source language (SL) and target language (TL) and the readers or listeners can understand and does not misunderstanding with the meaning of translation product.
Simatupang (1992: 2) in his book *Pengantar Teori Terjemahan* states “Menerjemah adalah mengalihkan makna yang terdapat dalam bahasa sumber ke dalam bahasa sasaran dan mewujudkannya kembali di dalam bahasa sasaran dengan bentuk-bentuk sewajar mungkin menurut aturan-aturan yang berlaku dalam bahasa sasaran”. Translation tries to transfer the meaning in Source Language to Target Language in the form that best fit with the rules of target language.

In the *Theory and Practice of Translation*, Nida and Taber (1974: 12) states that “Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”. Nida also stated about style. It refers to the stylistic of linguistic aspect. The translator needs to pay attention to the style of source language in order to maintain the naturalness the target language in the target text. So the target readers could easily understand the content of the text.

From the four translation experts above, we may conclude that translation is the task that deals with two different kind of language. The first is the source language (SL), that is the language that is about to translate, and the second is target language (TL) or the form of language that become the target. Translation does not only change the form but translation is a process of transferring the meaning from source language (SL) to target language (TL), the important thing in translation is the way to find the equivalent in source language (TL) to target language (TL). In process of translating, there are some steps that must be done,
studying the source text, analyzing it, and reconstructing the meaning. So, a translator must know about process and procedure in translation.

Definitions of proper translation are almost as numerous and varied as the persons who have undertaken to discuss the subject. This diversity is in a sense quite understandable; for there are vast differences in the materials translated, in the purposes of the publications, and in the needs of the prospective audience. Moreover, live languages are constantly changing and stylistic preferences undergo continual modification. Thus a translation acceptable in one period is often quite unacceptable at a later time (Nida, in Venuti 2000:131).

In the nineteenth century, some scholars such as Savory (in McGuire, 1987: 4), define translation as an ‘art’; others, such as Jacobsen, define it as a ‘craft’; whilst others, perhaps more sensibly, borrow from the German and describe it as ‘science’. Frenz even goes so far as to opt for ‘art’ but with qualifications, claiming that translation is neither art nor an imitative art, but stands somewhere between the two.

Towards the end of the nineteenth century, in 1791, Tytler published a volume entitled The Principles of Translation (in McGuire, 1987:63). The first systematic study in English of the translation process Tytler set up three basic principles:

1. The translation should give a complete transcript of the idea of the original work.
2. The style and manner of writing should be of the same character with that of the original.

3. The translation should have all the ease of the original composition.

A number of significant and relatively comprehensive definitions of translation have been offered also in the twentieth century. Procházka (in Venuti, 2000:131) defines a good translation in terms of certain requirements which must be made of the translator, namely:

1. ‘He must understand the original word thematically and stylistically’
2. ‘He must overcome the differences between the two linguistic structures’ and
3. ‘He must reconstruct the stylistic structures of the original work in his translation’.

According to Lefevere (in McGuire, 1987:2), what is generally known as translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted.

Popovič (in McGuire, 1987:5), claims that a translation is not a monistic composition, but an interpretation and conglomerate of two structures. On the one hand there are the semantic content and the formal contour of the original, on the other hand the entire system of aesthetic features bound up with the language of the translation.
Translation involves far more than working acquaintance with two languages is aptly summed up by Levý (in McGuire, 1991:5), when he declared that: “a translation is not a monistic composition, but an interpenetration and conglomerate of two structures. On the hand there are the semantic content and the formal contour of the original, on the other hand the entire system of aesthetic features bound up with the language of the translation.

As Larson (1984), in the book “Meaning-Based Translation” suggests that translation is basically a change of form. It means that if we speak the form of a language we are referring to the actual words, phrase, clause, sentences, paragraphs which are spoken and written. These forms are referred to the surface structure of a language. In translation the form of the source language is replaced by the form of the receptor language.

Larson states that translation is a complicated process. However, a translator who is concerned with transferring the meaning will find that the receptor language has a way in which the desired meaning can be expressed, even though it may be very different from the source language form. In Larson’s book (1984:22), Jerome said that two things are necessary for a good translation—an adequate understanding of the original language (the source language) and an adequate command of the language which one is translating (the receptor language).

2.2 Functions of Translation
The function of translation, like language, is to communicate. The general over-riding function of translation is communicative. Levý (in Venuti, 2000:148) states that translation is a process of communication: the objective of translating is to impart the knowledge of the original to the foreign reader.

Duff (1989: 5) states “As a process of communication, translation functions as the medium ‘across the linguistic and cultural barriers’ in conveying the messages written in the foreign languages”. Translation has the important role as a way to communicate; translation has a function as the way to share the message, information, stories, experiences and most of all knowledge.

Nida (1974:2) states that translation means communication because it has three essential elements to form a process of communication. The three essential elements are source, message, and receptor, and these elements must be found in all communication activities.

As a process of communication, translation functions as the medium “across the linguistic and cultural barriers” in conveying the messages written in the foreign languages. It functions as the medium across linguistic and cultural barriers in conveying the message from a foreign language into a receptor language.

Besides it main function as a tool of transferring meanings and conveying messages, translation is also fulfills the demand for many kinds of reading in the fields of education, science, religion, and entertainment which are written in
foreign languages. Thanks to translation, foreign language barrier is no longer a problem.

2.3 Process of Translation

Translator who wants to be able to make a good translation product should know the steps of translating a text, especially in finding the meaning, since meaning is very essential in translating the text. The process of translation can be defined as a series of actions carried out by the translator to transfer the content/message of a text from ST to TT.

According to Larson (1984:46-47) before one considers beginning a translation project, there are some matters which need to be clearly understood by all who will be involved. These can be summarized under four T's –the text, the target, the team, and the tools. Once the matters of the text, the target audience, and the team relationships are cared for, and the tools needed made available, the project is ready to begin.


1. Preparation

There are two kinds of preparation. First, there is the preparation which the translator should have before beginning the translation task, and secondly, there is the preparation which he undertakes as he begins work on a specific translation project. The first kind of preparation should have include training in writing, in linguistics and in translation principles.
During the reading and rereading of the text, the translator will want to make notes. For example, he will note the key terms, and the sections which seem obscure and will need added research. There may be cultural barriers which immediately strike him as potential problems. He will want to added study on these. As he researches, he should make notes for later use he should. When he feels acquainted with the text he is ready to begin the analysis.

2. Analysis

As the translator reads through the text, he should note down any lexical items which seem to be the key words. These will be words which are crucial to an understanding of the text. One of he first steps in analysis should be a careful study of these key words, in order to find a good lexical equivalent in the receptor language. Often it will be necessary to consult dictionaries and encyclopedias for more information. The components of meaning which are crucial and need to be transferred should be identified.

How detailed the analysis will be will vary with the difficulty of the text. The more difficult the text, the more need there will be for a careful rewrite into semantic structure before any transfer is begun. The translator should not become burdened by with making extensive semantic displays. They are a tool to help in his analysis. Some find it most helpful to simply rewrite the text in a near semantic presentation.
3. Transfer

Transfer is a process of going from the semantic structure analysis to the initial draft of the translation. The transfer takes place in the mind of the translator. The semantic analysis will have eliminated most of the skewing between the deep and surface structure of the source text. After this is done the translator is faced with transferring this meaning into the second language, and introducing the appropriate receptor language skewing.

In carrying out this process, he will find a lexical equivalent for concepts of the source language and culture. The translator will decide whether or not the figurative and rhetorical devices of the source language will be transferred or if some adjustments will need to be made, he will consider what grammatical forms to use to best communicate the correct meaning. Without an adequate study on the translation principles the transfer process can be very difficult and the result is unsatisfactory.

4. Initial draft

The translator begins making his initial draft after moving back and forth from the source to the receptor text. He may need to go back for more background reading or check again the dictionary. In this process, the translator should be working at paragraph level. He must be sure of what the paragraph communicates, the he composes the draft naturally, without looking at the SL or even the semantic rewrite. He should just let it flow naturally and expressing the meaning clearly.
However, there are number of things which the translator should keep in mind as he does the initial draft. He should know who will use the translation, their level of education. He should know about the author’s purpose, about the topic of the paragraph, about semantic structure analysis. If the number if things are combinated, the initial draft will be accurate and natural.

5. Reworking the initial draft

The reworking of an initial draft should not be undertaken until a larger section is completed. It is best if the draft has been left untouched for a week or two. In this way the translator comes with a fresh look at it and is able to be more objective in his evaluation and reworking of it. The reworking of the initial draft includes checking for naturalness and for accuracy.

The first thing that the translator will do is to read through the manuscript of this larger unit which he is checking. In doing this, the translator should be looking for:

- Wrong grammatical forms or obscure constructions
- Places that seem too wordy
- Wrong order, awkward phrasing
- Places where the connections do not seem right and it does not flow easily
- Collocation clashes
- Questionable meaning
- Style
The second thing the translator will need to do is to check for accuracy of meaning. He can only do this by a careful comparison with the source text and the semantic analysis. Some trouble he may find are: something omitted, something added, a different meaning, or a zero meaning, that is, the form used just doesn’t communicate any meaning at all. When checking for meaning, he will look not only at the meaning of the words, but also of the sentences and especially the relations between the sentences and the paragraphs and larger units.

The third thing the translator will need to check is whether or not the theme comes through clearly. He should have a look at the draft for a while and evaluate this. This may be one of the things that will be more easily evaluated. After the translator himself has done the drafting, he will have it tested.

6. Testing the translation

This step is needed to know whether the translation product had done by the translator perfectly transferred or not. There are three main reasons in doing testing translation, they are accurate, clear and natural.

In order to make the translation as accurate, clear and natural as possible, the translation must involve at least four persons. They are: translator, consultant, tester, and reviewer. The translator will do self-checks by making a comprehension testing. He asks people to read the translation whether they understand or not. He also does the naturalness checking by comparing his translation with the TT. The consultant helps the translation in accuracies and correcting use of translation principles. He can train the translator in how to do
other kinds of testing. He also encourages the translator throughout the project. A consultant can often help with difficult exegetical questions. The tester tests the translation with people whether the ST familiar or not. The reviewer reads through the translation and makes comments concerning clarity and naturalness.

7. Polishing

After doing all those steps above, the translator needs to polish the translation he had done. He needs to know whether he makes an adequate translation or not.

8. Preparing the Manuscript for the Publisher

In this last step, the translator checks the translation by having it tested over and over again until he is sure that there is no missing information from the ST.

Nida and Taber (1974:33) also introduce three stages in the process of translation. They are analysis, transfer, and reconstructing. The process of translation begins with the analysis of the ST into the grammatical and semantic structure of the TT, then the analyzed material is transferred in the mind of the translator from ST to TT, and finally he transferred material is reconstructed in order to make the final message fully acceptable in order to make the final message fully acceptable in the target language.
After all of those processes, the translation product also needs to be tested. Nababan (in Jurnal Linguistik Bahasa) explains 4 scales in testing a translation product. They are:

1. The content of the source sentence is accurately conveyed into the target sentence. The translated sentence is clear to the evaluator and no rewriting is needed.

2. The content of the source sentence is accurately conveyed to the source sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed.

3. The content of the source sentence is not accurately conveyed to the target sentence. There are some problems with the choice of lexical items and with the relationship between phrase, clause and sentence elements.

The source sentence is not translated at all into the target sentence, i.e. it is omitted or deleted.

2.4 Types of Translation

Nida (in Venuti, 2000: 127), states that differences in translation can generally be accounted for by three basic factors in translating: (1) the nature of the message, (2) the purpose or purposes of the author and, by proxy, of the translator, and (3) the type of audience.

Messages differ primarily in the degree to which content or form is the dominant consideration. Of course the content of a message can never be completely abstracted from the form, and form is nothing apart from its content;
but in some messages, the content is primary consideration, and in the others the form must be given a higher priority. But even the contents of a message may differ widely in applicability to the receptor-language audience (in Venuti, 2000: 127).

Nida claims that the particular purposes of the translator are also important factors in dictating the type of translation. Of course it is assumed that the translator has purposes generally similar to, or at least compatible with, those of the original author, but this is not necessarily so.

According to Catford (1965), there are some broad types or categories of translation in terms of the extent, levels, and ranks.

1. Extent – full vs. partial translation. In a full translation, the entire text is submitted to the translation process, that is very part of the ST is replaced by the TT material. In a partial translation, some part or parts of the ST are left untranslated: they are simply transferred to and incorporated in the TT. In literary translation it is not uncommon for some ST lexical items to be translated this way, either because they are regarded as ‘untranslatable’ or for the deliberate purpose of introducing ‘local colour’ in to the TT.

2. Level - Total vs. Restricted translation. This distinction relates to the levels of language involved in translation. By total translation we mean what is most usually meant by ‘translation’; that is, translation in which all levels of the ST are replaced by the TT material. Strictly speaking, ‘total’ translation is a misleading term, since though total replacement is involved it is not replacement by equivalents at all levels. Total Translation may
best defined as: \textit{replacement of ST grammar and lexis by equivalent TT grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TT phonology/graphology.} By \textit{restricted translation} we mean: \textit{replacement of ST material by equivalent TT material at only one level.} That is translation performed only at the phonological or at the graphological level, or at one of the two levels of grammar and lexis.

3. \textit{Ranks – Ranks of Translation.} It relates to the \textit{rank} in a grammatical (or phonological) hierarchy at which translation equivalence is established.

In Jakobson’s article entitled ‘On Linguistic Aspects of Translation’ (in McGuire, 1991:14). Jakobson distinguishes three types of translations they are:

1. Intralingual translation, on \textit{rewording} (an interpretation of verbal signs by means of other signs in the same language).

2. Interlingual translation or \textit{translation proper} (an interpretation of verbal signs by means of some other language).

3. Intersemiotic translation or \textit{transmutation} (an interpretation of verbal signs by means of signs of nonverbal sign systems).

According to Larson (1984:15), there are two main kinds of translations. That is:
1. Form-based translation

Form-based translations attempt to follow the form of the source language and are known as literal translations.

If the two languages are related, the literal translation can often be understood, since the general grammatical form may be similar. However, the literal choice of lexical items makes the translation sound foreign.

2. Meaning-based translations make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are called idiomatic translations.

Idiomatic translation uses the natural form of the receptor language, both in the grammatical constructions and in the choice of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language. The translator’s goal should be to reproduce in the receptor language a text which communicates the same message as the source language but using the natural grammatical and lexical choices of the receptor language, his goal is an idiomatic translation.

Newmark (1995:45), distinguish several kinds of translation. They are:

1. Word-for-word translation

This is often demonstrated as interlinear translation, with the TT immediately below the ST words. The ST word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words
are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

2. Literal translation

The ST grammatical constructions are converted to their nearest TT equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

3. Faithful translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TT grammatical structures. It ‘transfers’ cultural words and preserves the degree of grammatical and lexical ‘abnormality’ (deviation from ST norms) in the translation. It attempts to be completely faithful to the intention and the text-realization of the ST writer.

4. Semantic translation

Semantic translation differs from ‘faithful translation’ only as far as it must take more account of the aesthetic value of the ST, compromising on ‘meaning’ where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership.
5. Adaptation

This is the ‘freest’ form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the ST cultures converted to the TT culture and the text rewritten.

6. Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called ‘intralingual translation’, often prolix and pretentious, and not translation at all.

7. Idiomatic translation

Idiomatic translation reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

8. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

2.5 Equivalence in Translation.

Equivalence is the important thing that must be achieved in translation process, a translation product can be said successfully if the readers or listeners of
that translation product do not know that they are reading or listening of
translation product that means responds of the readers or listeners when they read
and listen the source text is same when they read or listen the translation product.

Equivalent can be said to be the central issue in translation. The thing
that is found out of translator is the equivalence meaning from source language
(TL) to target language (TL). Finlay in Mauris. S (1974:2) stated that “ideally. The
translation should give the sense of the original in such a way that the reader is
unaware that he is reading a translation. Equivalent in translation cannot be
considered as the sameness but considered as equal meaning in translating text in
SL into TL. Translation equivalence refers to the equivalent relationships between
Target Language (TL) and Source Language (SL). In the equivalence of
translation, the thing that must be transferred in translation is the meaning,
Equivalent is not the same with the sameness or similarity, but it is referred to
the rules in the target language but also the same value in the meaning of the
translation product. A translator must look for the equivalence between the source
text and target text, so that there is no missing information when he transfers the
messages from ST to TT. (in Venuti 2000:133).

Larson (1984:57) suggests that a translator will often find that there is no
exact equivalent between the words of one language and the words of another.
There will be overlap in a translation product, and there is seldom a complete
match between languages. When translating some words in SL into TL,
sometimes translator finds it difficult to find the words in TL that have the same
meaning with the words in SL. This happen because not every word in one
language can be translated into another. As the way to solve it, translator must modify his translation by using another word in TL that equivalence with the words in SL so the reader of the translation in TL can understand more what the original author want to tell. Translator has to have deep knowledge about both language, SL and TL, in order to find the equivalence words. It is important thing to do to make sure the message from original author in SL can be delivered and transferred correctly in the translation using TL.

Nida in Venuti, (2000:133) states that it is not easy to produce a completely natural translation, especially if the original writing is good literature, precisely because truly good writing intimately reflects and effectively exploits the total idiomatic capacities and special genius of the language in which the writing is done. A translator must therefore not only contend with the special difficulties resulting from such an effective exploitation of the total resources of the source language, but also seek to produce something relatively equivalent in the receptor language.

Nida and Taber (1974: 24) argue “There are two different types of equivalence, namely formal equivalence – also referred to formal correspondence and dynamic equivalence”. Formal correspondence focuses attention on the message itself, in both form and content, unlike dynamic equivalence which is based upon the principle of equivalent effect.

Nida (Venuti, 2000: 134) explains about two types of equivalence in translation, which are:
a. Formal Equivalence.

Nida (Mcguire, 1991: 26) states that Formal Equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Formal equivalence translation basically source-oriented; that is, it is designed to reveal as much as possible of the form and content of the original message. In doing so, a formal equivalence attempts to reproduce several formal elements, including: (1) grammatical units, (2) consistency in word usage, and (3) meanings in terms of the source context. Nida also calls this type of translation a "gloss translation", which aims to allow the reader to understand as much as the ST context as possible. The translator attempts to reproduce as literally and meaningfully as possible the form and content of the original. A gloss translation of this type is designed to permit the reader to identify himself as fully as possible with a person in the source-language context, and to understand as much as he can of the costumes, manner of thought, and means of expression.

b. Dynamic Equivalence.

Nida (1964:159) argued that dynamic equivalence which is based upon 'the principle of equivalence effect. In Dynamic Equivalence translation the focus of attention is directed, not so much toward the source message, as toward the receptor response. (Nida and Taber, 1982:200) argued that
dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argue that ‘frequently, the form of the original text is changed, but as long as the change follows the rules of back transformation in the source language, the massage is preserved and the translation is faithful’(Nida and Taber, 1982:200).

A Dynamic Equivalence translation may be described as one concerning which a bilingual and bicultural person can justifiably say, “That is just the way we would say it”. One way of defining a Dynamic Equivalence translation is to describe it as “the closest natural equivalent to the source-language message.” This type of definition contains three essential items: (1) equivalence, which points toward the source-language message, (2) natural, which points toward the receptor language, and (3) closest, which binds the two orientations together on the basis of the highest degree of approximation. A translation of dynamic equivalence aims at complete naturalness of expressions, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message.
2.6 Role of Culture in Translation

It was Wilhelm Von Humboldt (1767-1835) who made the vital connection between language and culture, language and behavior. For Humboldt, language was something dynamic, an activity (energeia) rather than a static inventory of items as the product of activity (ergon). At the same time language is an expression both of the culture and the individuality of the speaker, who perceives the world through knowledge (in Hornby, 1988:40).

In translation task, culture is an important thing, because language closely related to culture. Culture is a set of beliefs, attitude, and values, rules, which govern the life of society. And a translator should be able to define the values, attitudes, and the rules in society. Vermeer (in Hornby, 1988:46), as one of the leading figures in German translation theory opposed the view that translation is simply a matter of language: for him translation is primarily a cross-cultural transfer, and his view the translator should be bicultural, if not pluricultural, which naturally involves a command of various languages, as language is an intrinsic part of translation. He also views translation as a “cross-cultural event.” This applies to language-pairs that are culturally closely related (like English and German) as well as to language-pairs with only distant cultural connections (such as Finnish and Chinese): the difference is one of degree and not of kind.

According to Nida (in Venuti, 2000:130), when the cultures are related but the languages are quite different, the translator is called upon to make a good many formal shifts in the translation. However, the cultural similarities in such
instances usually provide a series of parallelism of content that make the translation proportionately much less difficult that when both languages and cultures are disparate. In fact, differences between cultures cause many more severe complications for the translator than do differences in language structure. A translator is ideally completely as bilingual as well as bicultural in the source and the receptor language to be able to do a translation product more easily. A translator also must be aware of the translation problems due to the cultural distance between the source and the target language.

2.7 Adjectives in English

Adjectives in English is a word class (part of speech), definable precisely by its function in the character substance construction. The Webster’s Revised Unabridge (1993) defines adjective as a word used with noun, or substantive, to express a quality of the thing named or something attributed to it, or to limit or define it, or to specify or describe a thing, as distinct from something else. Commonly, people will simply define it as noun-modifier that explains the condition of the noun modified.

Adjectives are invariable, that is, they do not change their form whether the noun they qualify is singular or plural. Most of the commonest adjectives have no particular form or endings. However, there are derivational forms of adjectives, that is, adjectives derive from other word classes such as verb and noun which are indicated by certain endings such as:

familiar, talented, historical, hopeful, sensible, boring, attractive, etc.
Beside being a single word, an adjectives may be a cluster of words, such as a rather beautiful scene, a coat old and torn, a brand new car, etc.

Adjectives in English are used in a certain order. Adjectives occur most frequently before the nouns they refer to or after linking verbs. However, they also appear in several other positions, not only in relation to nouns and verbs, but also in relation to pronouns.

The possible positions for adjectives based on their relation to nouns, pronouns, and verbs are namely:

- In relation to nouns

The first position is adjectives preceding a noun head as in sentence 1 and 2. Adjectives used in this position are called attributive adjective because they attribute a quality to the noun they modify.

1. The young lady leaved the shop in a hurry.

2. Do not play with the angry dog!

Adverbs are sometimes used in this position as adjectives, as in sentence 3.

3. He went to a nearby restaurant.

There are also adjectives that follow the noun head. Firstly, this condition occurs in a set phrases coming from old French, as in the court martial, a postmaster general. Secondly, it occurs with units of space or time, as in a river twenty feet deep, a ruler thirty centimeters long, two months ago. Thirdly, in place or time words that usually function as adverb, as in the sky above, a village nearby, the day after. Fourthly, in cardinal numbers used for identifying or naming, as in chapter in the fifth chapter. Finally, the adjectives enough can be
used either preceding noun, such as in *I have enough time* or following noun, such as in *I have time enough*.

- In relation to verbs

In their relation to verbs, there are some positions of adjectives firstly it is called the predicative adjectives that appear after linking verb be, seem, appear, look.

Certain adjectives are used only in predicate position especially those beginning with the prefix a- such as *alone, alive,* etc.

They are called predicative since they form part of the predicate. They modify the subject of the sentence or clause.

For example: (4) The painting was *colorful.*

(5) His condition remained *serious.*

In sentence (4), the noun is *painting,* the linking verb is *was,* the adjectives is *colorful.* Colorful here describes the noun *painting.* In sentence (5), the noun is *his condition;* the linking verb is *remained;* the adjective is *serious.* The adjective *serious* describes the noun *his condition.*

Other example: (6) She wears a *green* hat to the party.

(7) After the *difficult* surgery, the doctor took a nap.

(8) Watching the championship was *fun.*

(9) My great grandmother is still *alive.*

Secondly, after certain verbs and their objects, as objective complements.

For example: (10) Waiting for the examination result makes me *uneasy.*

(11) All his relatives considered him *stingy.*
Adjectives can also occur directly after verbs, as in stand *still*, lie *quite*, break *loose*.

- In relation to pronouns

Adjectives can be used after the pronoun. For example:

(12) Wenni is cooking something *hot* and *spicy*.

They can also be used before pronouns such as in sentence 13

(13) Did her mother ask her to buy the pink cloth or the *red* one?

Although we can recognize adjectives by their position, however, it is easier to recognize by their from since position is not an absolute indication of whether certain word is adjectives or not because many positions for adjectives are also position for other word classes.

The normal position of an adjectives can be describe as:

- Between the determiner and the headword in a nominal phrase.

- Immediately after the verb in a predicate. It clings closely to the nominal which modifies in some way or other. (Allsopp, F.J.1967:316)

In English, it is also common to use more than one adjectives before a noun, for example, “He is a *silly young fool.*” When we use more than one adjective, then there is also certain rule in which we have to put the adjectives according to their right order, according to the types of the adjectives. The basic order can be describes as: value-size-age-shape-colour-origin-material-purpose.

For example:

(14) He was saved by a *kind* *old* man two days ago.

People will never say a sentence like *He was saved by an old kind* man.
Size shape material

Basically, the adjectives are divide into two main classes, the descriptive adjectives and the limiting adjective. The descriptive adjective describe the quality of the noun and the answer the question what kind, color, size, shape, etc; while the limiting ones limit the noun being describe and the answer the question how many, how much, which one, whose, etc.

The descriptive adjective consist of proper adjectives, nouns as adjective participial adjectives, adverbs as adjective and compound adjective. The limiting adjectives consist adjective of quantity, adjectives of number, demonstrative adjectives, distributive adjectives, possessive adjectives, and interrogative adjectives. In this following the writer will give detail explanation of the sub classes of the descriptive and the limiting adjectives.

**Descriptive Adjectives**

In English grammar, the descriptive adjectives or also know as the adjectives of quality, that are, the adjective that show the kind or quality of a person or thing, or the physical state such as age, size, color. The adjective of quality answer the question:”of what kind”. For example: pretty, honest, huge, green, rich, foolish, tall, dirty, etc.

The describe adjectives can be divided into serveral sub-classes, they are:

a. **Proper Adjectives**

The proper adjectives are adjectives that derive from the proper nouns. They are easily recognizable since they are always capitalized. For example:
(16) The boy wants to buy a French bread from the bakery.

(17) Georgina’s father likes reading Shakespearean sonnet.

(18) The American tourist likes Indonesian food very much.

b. Nouns used as adjectives

Sometimes, nouns can be used as adjectives to define or describe another noun. For example: a college girl, a mail train, a school teacher, a radio station, a bus stand, etc.

Look at the examples in sentences:

(19) Regina works as a school teacher.

(20) There is a house fly in kitchen.

c. Participial adjectives

The participial adjectives have two forms, firstly, the present participle and secondly, the past participle. A burning train, a dancing girl, a running water, a disappointing experience, a charming personality, an interesting book are examples of present participle as adjective.

(21) She was asked by the receptionist to wait in the waiting room.

(22) She could not sleep last night, so she ate some sleeping pills.

(23) Playing tough defense, both teams push the ball up the floor and score a lot of points.

In sentence 23, playing modifies or describes the subject teams. It is not the verb for the subject, but rather it describe the subject. Do, push, and score are the verbs for the subject.
A bored student, a tired housewife, a spoiled child, an educated girl, a worried man are examples of past participle as adjective.

(24) Tono has to deliver the typed letter to the manager in his office.

(25) Because Jerry loved her girlfriend so much, he insisted on eating the burnt potatoes.

(26) The team of ISTP, shocked by a loss to the team of North Sumatera University in the football match, has little hope of going to the UISU.

In sentence 26, shocked describes ISTP and it is not verb for the subject. 

Has is the verb for ISTP.

The infinitives to + verb may also act as adjectives besides adverbs or nouns, for example:

(27) It will be an interesting game to watch.

In example 27, to watch modifies the predicate nominative game.

d. Adverbs used as adjectives

Adverbs can also function as adjective. For example: backward region, outside help, upward trend, etc.

(28) Nobody wants to tell the inside story although everybody knows it.

(29) Since nobody in the family wants to help her, Stella decided to ask for the outside help.

e. Compound adjectives
A compound adjective is formed when two or more adjectives work together to modify the same noun. The terms should be hyphenated to avoid confusion or ambiguity.

For example:

(30) The black-and-blue mark indicated that he had passed the test.

(31) What we need now in our faculty is an up-to-date laboratory.

However, combining an adverb, usually a word ending in *ly* and an adjective does not create a compound adjective. No hyphen is required because it is already clear that the adverb modifies the adjective. For example:

(32) The remarkably hot day turned into remarkably long laboratory.

There are groups of words that are not all adjectives, but they make a meaning that is just one adjective. In this case, noun compounds may function as adjective compounds. Such compounds usually require hyphen. There are also compound numerals in which the compound from twenty-two to ninety-nine may also be hyphenated whether used as adjective or as noun. For example:

(33) I want a bowl of potato-and-onion soup.

(34) Tony enjoyed reading the twentieth-century literature.

Furthermore, the hyphen should not be placed in a compound adjective if the adjectives are capitalized, such as when they are part of a title. For example:

(35) His book was entitled, “Gender Neutral Language in English Usage” and it revolutionized the way people think about sex roles.

(36) Ellen is planning to hold a New Year’s Day party.

There are some types of adjective compounds:
- With participles, such as in a good-looking girl, a Spanish-speaking student, new-born kittens, etc.

(37) She will not understand whatever you say because she is a Spanish-speaking student.

- With –ed added to nouns functioning as the second element of compound, the first element is usually a short adjective, as in ill-tempered, absent-minded, etc.

(38) Wilson is such an ill-tempered person that no one wants to talk with him.

Other adjective compounds include various syntactic combinations:

- A prepositional phrase, as in a wall-to-wall carpet, an up-to-the-minute office, etc.

- An infinitive, as in a hard-to-please employer, a never-to-be-forgotten plot, etc.

- Coordinate elements, joined by and ad in a hit-and-run driver, a life-and death match, etc.

An adjective compound may express measurement. The compound may either precede the noun it refers to, as in a ten-foot-high pole, a six-year-old children, etc or follow the noun, as in a pole ten feet high, a children six-year old.
Adjectives of Quantity

The adjectives of quantity show how much of a thing that is intended. They are used to find out the amount of the noun itself. The adjectives of quantity consist of words such as: many, much, all, a lot of, a half, enough, several, a few, some, very, a little, less, whole, any, no, more, etc. They answer the question “How much of something that is meant?” The adjectives of quantity are the sub-class of the limiting adjectives as it has been mentioned above. For the sake of clarity, let us see the example in the sentences below:

(39) You must tell me the whole situation.
(40) Sarah convinced her friend that she has took enough food with her.
(41) All of the children are playing in the field.
(42) His speaking is much not to be understand.

Adjectives of Numbers

Adjectives of numbers are used to show how many person or things are referred to, or in what order a person or thing stands. It could be also called as the numeral adjectives. Like the adjectives of quantity, the numeral adjectives are also the sub-class of the limiting adjectives. There are two kinds of numeral adjectives:

-Define numbers adjectives

The definite number adjectives can be divided into two categories, the cardinals and the ordinals. The cardinal adjectives are adjectives that modify the noun by numbering it, or stating how many of it. The cardinals donate an exact
number, such as: one, two, three, four, ad so on. Look at the examples in the following sentences:

(43) Poniko bought *three* pencils yesterday.

(44) The farmer caught *two hundred* fish two days ago.

The ordinal adjectives are adjectives that indicate the position of a noun in a series. In other words, the ordinals donate the sequences of order of person or things such as first, second, third, fourth, and so on.

For example:

(45) Peter is so nervous because tonight is his *first* date with Susan.

(46) They are preparing themselves to attend Michelle’s *twenty second* birthday party.

- Indefinite numeral adjectives

The indefinite numeral adjectives do not donate an exact number of things they have, such as all, no, many, few certain, several. An indefinite numeral adjective is similar to an indefinite pronoun, except that it modifies a noun, pronoun, or noun phrase, as shown in sentences 47,48,49.

(47) *Many* people believe that corporations are under-taxed.

(48) I will send you *any* mail that arrives after you have moved to Manhattan.

(49) They found a *few* goldfish floating up in the swan pond.

The indefinite adjective *many* in sentences 47 modifies the noun *people* and the noun phrase *many people* is the subject of the sentences. The indefinite
adjective *any* in sentence 48 modifies the noun *mail* and the noun phrase *any mail* is the direct object of the compound verb *will send*. In sentence 49, the indefinite adjective *few* modifies the noun *goldfish* and the noun phrase is the direct object of the verb *found*.

**Demonstrative Adjectives**

The demonstrative adjectives are used to point out which person or thing is meant, thus answering the question *Which?* Word such as: *that, this, those, these,* *such* are examples of demonstrative adjective. Demonstrative adjectives indicate singular objects and plural objects, such as *this* and *that* are used for singular objects while *these* and *those* are used for plural objects. They are also used to distinguish between an object that is close (in time or space) and one that is remote. *This* and *these* are used to indicate something that is near to the speaker while *that* and *those* are used for things far from the speaker.

The demonstrative adjectives are identical to demonstrative pronouns, but the demonstrative adjectives appear before a noun and emphasize or modify it. If the words *that, those, these,* etc are used to stand for or to refer to nouns, then they become demonstrative pronouns. Look at the following examples and note the difference:

(50) *These* are wonderful.

(51) *These* apples are wonderful.

*These* in sentence 50 is demonstrative pronoun, while *these* in sentence 51 is demonstrative adjective. Look at more examples below:
(52) When the librarian tripped over *that* cord, she dropped a pile of books.

(53) Even though my friend preferred *those* plates, I bought these.

In sentence 52, the demonstrative adjective *that* modifies the noun *cord* and the noun phrase *that cord* is the object of the preposition *over*. In sentence 53, in the subordinate clause, *those* modifies *plate* and the noun phrase *those plates* is the object of the verb *preferred*. In the independent clause *these* is the direct object of the verb *bought*.

**Distributive Adjectives**

The distributive adjectives refer to each of a number, such as: each, every, either, neither. Each and every are used as adjectives with singular countable nouns, while each can be used as pronoun also, every can be used only as an adjective. *Either* means anyone of two person or things while *neither* means not one nor the other of the two.

Look at the following examples:

(54) *Each student* gets a pocket of sweets for the Halloween Day.

(55) There is not a single tree on *either side* of the road.

(56) You must review *every topic* that has been taught by the teacher at home.

(57) *Neither girl* here can cook.
Each calls attention to individual person or things, while every calls attention to person or things as a whole. Each is used for two or more person or things while every is not normally used for very small numbers.

Look at the example:

(58) Two girls entered. Each girl was carrying a torch.

(59) I was sitting in the bus with a man on each side of me.

In sentence 58 and 59, we cannot use the distributive adjective every.

Possessive Adjectives

The possessive adjectives my, your, his, her, its, out, their modify nouns by showing possession or ownership. The possessive adjectives denote the relation between an object and its possessor and remain the same whether the thing possessed is singular or plural. For example:

(60) I cannot complete my assignment because I do not have the textbook.

(61) What is your phone number?

(62) The bakery sold his favorite type of bread.

(63) After many years, she returned to her homeland.

In sentence 60, the possessive adjective my modifies assignment and the noun phrase my assignment function as an object. In sentence 61, your is used to modify the noun phrase phone number, the entire noun phrase your phone number is a subject complement. While in sentence 62 his modifies the noun phrase favorite type of bread and the entire noun phrase his favorite type of bread is the
direct object of verb *sold*. Then in sentence 63, *her* modifies the noun *homeland* and the noun phrase *her homeland* is the object of the preposition *to*.

**Interrogative Adjectives**

The interrogative adjectives what, which, and whose are used to modify nouns and pronouns to indicate a question about them. Interrogative adjectives are also like interrogative pronouns, the difference is that in interrogative adjectives, the words *what, which, whose* are used with nouns to ask question and they proceed the nouns, while in interrogative pronouns they are used alone to stand for the nouns. *How many* and *how much* are also examples of interrogative adjectives.

Look at the examples below:

(64) *Which* plants should be watered twice a week?

(65) *What* book are you reading?

(66) *How many* players are there in football team?

In example 64, *which* modifies *plants* and the noun phrase *which plants* is the subject of the compound verb *should be watered*. It is the same case for sentence 65.

**The Comparison of Adjectives**

In English, we know what is called as the comparison of adjectives, or the degrees of comparison. There comparison are used to indicate levels or degrees
of intensity. There are three degree of adjectives comparison in English, they are the positive degree, the comparative degree, and the superlative degree.

The positive degree is the adjective in its simplest form. It is used to donate the more existence of quality we are talking about. It is used when no comparison is made. We can also use this degree to compare persons or things of the same quality indicated by the word “as....as” in the affirmative, for example: as cold as cucumber. For the negative form we can use not so ....as or not as ...as.

For example:

(67) George is not as tall as his brother

(68) The panther is not so fast as a tiger.

The comparison degree of an adjective denote higher degree in the quality that positive degree and it is used when two things or set of things are compared. Comparative adjective is formed by adding – er... than or more .... than to the positive form.

For example:

(69) Giant is taller than his brother.

(70) This chair is more comfortable than that one.

Commonly, monosyllable adjectives or those of two syllable will use the first form of comparison while adjectives or those of two syllables will use the second type, however, there are some exception as the word stupid, handsome, foolish, etc. There are also some words which do not logically lend themselves to comparison, such as dead, left, open, unique, wrong, alive, alone, asleep, etc. A
Few adjectives are compared irregularly such as bad (worse), good (better), little (less), etc.

Some adjectives have only the positive and the superlative degree. Look at the following example:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top</td>
<td>topmost</td>
</tr>
<tr>
<td>Bottom</td>
<td>bottommost</td>
</tr>
<tr>
<td>Northern</td>
<td>northernmost</td>
</tr>
<tr>
<td>Hind</td>
<td>hindmost</td>
</tr>
</tbody>
</table>

There are also some words that only have the comparative and the superlative forms as adjectives. If they are used in the positive form, then they become adverbs.

For example:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>(in)</td>
<td>inner</td>
<td>innermost/inmost</td>
</tr>
<tr>
<td>(out)</td>
<td>outer, utter</td>
<td>outermost, uttermost</td>
</tr>
<tr>
<td>(up)</td>
<td>upper</td>
<td>uppermost, upmost</td>
</tr>
<tr>
<td>(fore)</td>
<td>further</td>
<td>furthest</td>
</tr>
</tbody>
</table>

The superlative degree of adjective denotes the highest degree of the quality, and it is used when more than two things are compared. The superlative degree is formed by adding the –est or the most ... to the positive form.
For example:

(71) Lina is the **cleverest** of them all.

(72) Anto is the most **diligent** student in the class.

In adding – *er* or – *est* for comparison, we must keep in mind that the final *y* preceded by a consonant is changed into *i*, a final single consonant preceded by a single vowel is doubled in one syllable adjective and a final *e* is dropped, as in *simpler*, not *simpler*.

In addition to the types of adjectives, the writer wants to add the besides the types of adjectives that have been explained above, articles are also considered as adjective. So, *a, an, the* are also adjective. *The* is the definite article. When used before noun, it specifies a particular noun as opposed to any one.

For example:

(73) Weni took *the* dog to the park.

(74) I am looking for *the* man at the restaurant.

*The dog* in sentence 73 means a specific, identifiable dog. *The man* in sentence 74 indicates certain man. The man that I bear in mind with certain characteristics.

*A* and *an* are indefinite articles. They are used with a noun when a specific noun is not being pointed at.

For example:

(75) George found *a* dog in front of his house.

(76) I am looking to *a* man in the restaurant.
A dog in sentence 75 means any dog. It is not a specific one. Unlike the man in sentence 74. A man here means any man.