CHAPTER 2

REVIEW OF LITERATURE

2.1 Translation

2.1.1 Definitions of Translation

Mildred L. Larson (1984 : 3) 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, phrases, clauses, 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.

Each language has its own distinctive forms for representing the meaning. Therefore, in translation the same meaning may have to be expressed in another language by a very different form. To translate the form of one language literally according to corresponding form in another language would often change the meaning or at last, result in a form, which is unnatural in the second language.

Hatim and Munday (2004 : 25 ) said that “translation is a phenomenon that has a huge effect on everyday life.” The first of these two senses relates to translation as a process, the second to the product. The first sense focuses on the role of the translator in taking the original or source text (ST) and turning it into a text in another language (the target text, TT). The second sense centers on the concrete translation the product produced by the translator. Newmark (1988 :7) defines translation as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”. Nida gives emphasis to the transfer of meaning by adding that the priority
in translating a message is the response of the receptor (Nida, 1964: 1), in which the receptor of the target language (TL) should respond to the translation in the same manner as the receptor of the SL ones (Nida, 1964: 24).

A similar idea proposes by Eugene Nida & R. Taber (1974 : 12) implies the accuracy and naturalness of the use of the TL in the translation. The idea proposed by Newmark is that the idea of the replacement of message in one language by the same message in another language cannot be operated up to the sentence level only. Since the goal of translation is transferring meaning, the use of acceptable and readable expressions in the TL would be the most important consideration. On the other hand, a translation needs a skill to synchronize both Source Language and Receptor Language on syntactic, semantic, and pragmatic levels.

Catford (1969:20) proposes that translation is the replacement of textual material in one language by equivalent textual material in another language. It is emphasized two points, textual material and equivalence. The term textual material refers to a normal condition in which it is not the entirety of source language which there may be a simple replacement by nonequivalent target language material.

Bell (1991 : 2) states that translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Text in different languages can be equivalent in different degree (fully or partially equivalent), in respect of different levels of presentation equivalent in respect of context, of semantics, of grammar, of lexis, etc) and at different ranks (word – for – word, phrase – for - phrase, and sentence – for – sentence).
2.1.2 Functions of Translation

Translation is studying about the lexicon, grammatical structure, communication situation and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using lexicon and grammatical structure which are appropriate in the receptor language and its cultural context (Larson, 1984 : 3). It means that the function of translation as the bridge for human’s communication keep going on, especially in international communication.

As inter-lingual communicative activity, translation plays an important thing in developing countries to get the information and the technology, especially for Indonesia. The existence of translation as a subject in the university helps the students to grasp the information about scientific things. Translation function as the medium across linguistic and culture, berries in conveying the message from a SL to TL.

Without translation, the scientists will live behind and can’t follow the scientific development. That is why the translation is not only important for developing countries but also for developed countries. The need of translating is not a sign that the country is under develop. On the other hand, it is an activity to exist the changing of information from one country to another country.

Beside of grasping the scientific information and technology, translation is also used for other multilingual notices which have at last appeared increasingly conspicuously in public places; where it is too often produced from the native into the 'foreign' language by natives as a matter of national pride; for official documents,
such as treaties and contracts; for reports, papers, articles, correspondence, textbooks to convey information, advice and recommendations for every branch of knowledge. Some people also use translated book for learning foreign language because they are easier to understand than study foreign language by using the original books. Many universities in the world include translation in their curriculum and show that translation is very important activity in the process of teaching and learning.

Nida (1964 : 2) states that the translation means communication because it has three essential elements to form a process of communication. This three essentials are source, message, and receptor and these elements can be found in all communication activities.

2.1.3 Kinds of Translation

Larson (1984 : 15) divide translation into two kinds, they are:

1. Literal translation is a form-based translation attempt to follow the form of the source language.

For example:

SL :Look, little guy, you-all shouldn’t be doing that.

TL :Lihat, anak kecil, kamu semua seharusnya tidak berbuat seperti itu.

2. Idiomatic translation is a meaning-based translation that make every effort to communicate the meaning of the source language text in the natural form of the receptor language.

For example:

SL :Tell me, I am not in a cage now.

TL : Ayo, berilah aku semangat bahwa aku orang bebas.
2.1.4 Translation Methods

Newmark (1988:45) classify the translation methods namely:

1. **Word-for-word translation**

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL 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.

Example:

SL : They’re like octopi with a thousand bloody arms that they want to wrap around our necks.

TL : Mereka seperti gurita dengan seribu lengan berdarah yang ingin mereka lilitkan di sekeliling leher kita.

2. **Literal Translation**

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

Example:

SL : He was about six feet tall, with an athletic build, blond hair, and bright blue eyes
3. Faithful translation

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

Example:

SL : She had a brief relationship with her charismatic mathematics teacher.

TL : Dia berpacaran sebentar dengan dosen matematika-nya yang penuh kharisma.

4. Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text, 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 - _unenonerepassant un corporal_ may become 'a nun ironing a corporal cloth' - and it may make other small concessions to the readership. The distinction between 'faithful' and semantic translation is that the first is uncompromising and
dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

Example:

SL : He is a book-worm
TL : Dia (laki-laki) adalah orang yang suka sekali membaca.

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 SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays.

Example:

SL : Take a bath
TL : Mandi

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.

Example:

SL : Walk siftly and carry a small stick.
TL : Berhati – hatilah.
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- (Authorities as diverse as Seteskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation.)

Example :

SL : Someone worked him over pretty good.

TL : Ia benar-benar dihajar habis-habisan.

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.

Example :

SL : He was used to making sport of women, but none of them had ever mocked him before.

TL : Ia sudah terbiasa mempermainkan wanita, tetapi belum ada yang pernah mengejeknya.

2.1.5 Translation Process

The Process of translation involves the translator changing an original text (the source text or ST) in the original verbal language (the source language or SL) into target text (TT) in a different verbal language (the target language or TL)
Nida and Taber (1974 : 33) cited in Munday (2001 : 6) divide the process of translation into three stages namely:

1. Analyzing of the source language

The analyzing of the source language is the process in which grammatical relationship and the meaning of words or its combination are analyzed.

2. Transferring the message of the source language

The transferring stage is the process in which the analyzed material in stage one are transferred in the translator’s mind from source language into target language.

3. Restructuring of the transferred message in the receptor language

The restructuring stage is the process in which the writer re-write or re-express the material in such a way that the translation product is readable and acceptable in terms of rules and style in the target language.

2.2 Personification

2.2.1 Definition of Personification

Personification is a literary device in which human attributes and qualities are given to nonhuman or inanimate objects (http://figurativelanguage.net/). For example, a sentence may say, “the old hardwood floor groaned under the weight of the heavy table.” In this sentence, the hardwood floor is personified, being given the ability to groan like a human. The reader understands this to mean that the floor made a creaking noise when the heavy table was placed upon it. By using personification and giving the floor human-like attributes, the sentence resonates
more with the reader, offering a better image of what is happening. Writers use personification to help to establish mood and to build imagery in a piece of writing. What personification does best is that it connects a reader with the object that is being described. It is human nature to anthropomorphize and also give inanimate objects human characteristics in order to make them more relatable. In the previous example, when the flood groaned under the weight of the table, the reader can immediately recall a time in their life when they had to carry a heavy object, letting them feel and be more connected with the burden that the floor was carrying.

Personification also helps to boost emotion and can make plain sentences more interesting when used effectively. Consider the following sentences:

*The dog’s tail moved back and forth when his owner came back from work.*

And

*The dog danced with joy when his owner came back from work.*

While there’s nothing wrong with the first sentence, the second sentence connects with the reader on a more personal level because of the use of personification. It expresses the dog’s happiness that his owner is home and allows the reader to imagine a more vivid picture of what is going on in the narrative.

When using personification, a writer should keep a few things in mind in order to convey the message that they want without confusing the reader. First of all, an author needs to think about what kind of emotions and meanings they want to convey when using personification and whether or not those thoughts are appropriate to the description of the object. In the example above concerning the hardwood floor groaning, it would not make sense to say that the floor sung with joy under the
weight of the heavy table. Next, personification of an object or animal needs to be done consistently so that the emotion attached to it through the use of personification does not change frequently. This can lead to confusion on the part of the reader. Finally, personification is best used in places where a reader does not expect it to happen. It is helpful to remember that personification not only creates a connection with the reader, but also highlights certain features.

Good writers use figurative language like personification to give their writing life and to connect with their audiences. By giving inanimate objects human qualities, personification helps to relate ideas and objects to people, allowing an author to convey his meaning more effectively.

2.2.2 Functions of Personification

The function of personification in literature is to give a concept or object human features, usually to describe its qualities or to make a statement about human behavior. Personification is the term for assigning human qualities to non-human entities, sometimes also called anthropomorphism. It is often used in poetry, prose, and song lyrics, as well as in everyday speech. Personification in literature is often a form of metaphor, a method of describing something by comparing it to something more familiar. Emotions, abstract concepts, and natural forces have all been given human characteristics in myth and literature (http://www.wisegeek.com).

The use of personification in literature includes some of the earliest surviving literary works. The fables of Aesop, dating to at least 400 B.C., were famous for giving human motives and failings to animals and natural forces such as the wind and the sun. Ancient cultures often regarded natural forces in similar fashion, and
this carried over into, for example, myths and legends of the Greek gods. The Greek writer Homer turned this belief into a literary device, employing personification in his epic poems *The Iliad* and *The Odyssey*. The latter poem opens with a prayer to the Muses; these Greek goddesses were the personifications of art forms such as poetry and dance.

Writers sometimes use personification in literature to express an idea. In his 19th-century poem “Ode on a Grecian Urn,” John Keats briefly compares the urn of the title to a human historian. He does not maintain this metaphor in other lines of the poem; it is just a way to convey how the urn brings the knowledge and art of antiquity into modern times. In other verses, Keats compares the urn to a child and a virgin bride. He uses these descriptions because readers of his time would associate them with innocence and unspoiled beauty, qualities he wishes to assign to the Grecian vase.

The 20th-century poem “Rhapsody on a Winter Night” by T.S. Eliot is perhaps one of the best-known examples of personification in literature. Eliot assigns human qualities to a street lamp, which then narrates the rest of the poem. The lamp describes the moon overhead as an old woman, alone in the night with her fading memory and a few treasured objects. In the 1980s, composer Andrew Lloyd Webber adapted the poem into the hit song “Memory” from his musical *Cats*, introducing a new generation to Eliot’s words.

Modern writers continue to use personification in literature, sometimes in unusual ways. In his 1990 novel *Skinny Legs and All*, Tom Robbins provides human personalities and desires to a group of inanimate objects, including a spoon and a can of beans. Aside from being a classic example of Robbins’ quirky style, the trick
allows Robbins to comment on human activity from the viewpoint of non-human objects. In the same decade, Neil Gaiman’s comic book *The Sandman* personified abstract human experiences, such as desire and madness, into central characters. The title character was the personification of human dreaming.

Personification in poetry is the process of giving human traits or characteristics to a non-human object or idea. The form of poetry generally involves using figurative language — that is, words and phrases with a meaning other than the standard definition — to convey an idea or emotion. Using personification in poems helps the reader develop a connection between a distant object or idea and feel empathy or sympathy for that idea or object. Poets often use personification to help the reader relate to the concept being presented, and to give a more complete understanding of a difficult concept to comprehend.

An example of personification may involve giving human traits to a tree, which is inanimate. This personification in poetry may read something like this:

"The tree of life can smile upon us all."

This line is written in iambic pentameter, which is a type of lyrical meter very commonly used in poetry. Most poetry, in fact, is written in some form of meter and often with rhyme, though some poems are not confined by these techniques. In the example above, personification in poetry is used by giving the tree a human trait: the tree smiles. In reality, of course, a tree cannot smile because it has no lips or mouth, but in this case, the tree can smile in a figurative sense: it can create happiness or at the very least life in all things, according to this line.
Personification in poetry can also be assigned to more ethereal or intangible concepts. An example might be as follows:

"My fear reached out and touched my heart."

Once again, this line of poetry has a specific meter, and it contains an example of personification: the intangible concept of fear is reaching out and touching, which it cannot do because it has no physical form. Fear is given human traits and characteristics to achieve a certain emotional connection with the reader, rather than to propel a true plot forward with real characters and actions.

Sometimes a poet uses personification so the narrator or speaker can directly address an inanimate object or concept and receive an answer in reply. A poet may, for example, directly address the heavens above, and in the poem, the heavens may answer with a booming voice. This is, of course, impossible, since the heavens above do not have a voice at all, but in the poem, the poet is now allowed to address the concept of heaven, God, or a higher power.

2.3 Methapor

2.3.1 Definitions of Methapor

Metaphor, as stated in the Merriam Webster online dictionary, is etymologically from Greek, from metapherein, meaning to transfer and from meta- + pherein, meaning 'to bear'. It is defined by the same source as a figure of speech, in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. One of Shakespeare's most famous and oft-quoted lines, 'All the world's a stage', is an example of a metaphor, where he indicates that 'the world' and 'stage' are analogous.
From Wikipedia, the free encyclopedia, a metaphor is a literary figure of speech that uses an image, story or tangible thing to represent a less tangible thing or some intangible quality or idea; e.g., ‘Her eyes were glistening jewels’. Metaphor may also be used for any rhetorical figures of speech that achieve their effects via association, comparison or resemblance. With metaphor, unlike with analogy, specific interpretations are not given explicitly.

### 2.3.2 Classifications of Metaphor

Metaphor always involves illusions, like a lie where you are pretending to be someone you are not, a metaphor is a kind of deception, often used to conceal an intention (Newmark 1988: 104). Metaphor incidentally demonstrates resemblance, a common semantic area between two or more or less similar things, the image and the object.

Metaphors are comparisons that can often be rewritten as similes, in which the comparison is always that of some likeness. Larson (1984: 249) states there are two kinds of metaphors namely live metaphors and dead metaphors. Larson mentioned about how important it is to make a distinction between “live” and “dead” metaphors. Larson explained clearly the definitions of both metaphors.

1. “Dead” metaphors are those which are a part of the idiomatic constructions of the lexicon of the language. When a “dead” metaphor is used, the person listening or reading does not think about the primary sense of the words, but only about the idiomatic sense directly. For example, ‘leg of the table’ is an idiom. An idiom is a “dead” metaphor. All languages have idioms which are constantly used without anyone thinking about the comparison. In English,
there are many idiom such as ‘run into debt’, ‘foot of the stairs’, ‘the head of state’, and ‘foot of the class’. They are “dead” metaphors since native speakers who use them do not think about comparison, but think directly of the meaning of the idiom. Dead metaphors are dead in the sense that they no longer act as metaphors, they just become plain words, with a simple functional meaning. In a sense, this is how language develops. Somebody tries to explain something by making up a word that conjures up an image, and eventually the word becomes a standard in the language, with its original image being lost or evolved.

2. “Live” metaphors are those which are constructed on the spot by the author or speaker to teach or illustrate. It is one which is understood only after paying special attention to the comparison which is being made. A live metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way. Live metaphors are often used in poetry and eloquent speech to stimulate the reader or listener. When words do not fit your known patterns of meaning, you are forced to think harder about them, their use and what is intended by the author. Their use is a sign of a fertile imagination, and this attribute of the originator may well be recognized by the audience. This makes live metaphors a particularly useful method of impressing other people. Done badly, however, live metaphors can be a sign of arrogance or someone who thinks they are more intelligent than perhaps they actually are. For example:

*Ina’s decision is a nightmare for his brother*

‘Keputusan Ina adalah sebuah mimpi buruk untuk saudaranya.'
To understand the metaphor above, special attention has to be paid to the primary meaning of ‘nightmare’. Relating to the topic, ‘Ina’s decision’, the readers will capture the message of this sentence, that the decision, whatever it is, is something that makes her brother unhappy.

2.3.3 Functions of Metaphor

Metaphor is a common figure of speech in many languages. Of course, the writers use metaphor in their works (usually in the form of art works such as poetry, folk-tale story, novel, etc.) with many different purposes. In line with the function of metaphor, Newmark (1988:292) states there are three functions of metaphor, namely:

1. It is used to describe entities (objects or person), events, qualities, concepts or states of mind more comprehensively, concisely, vividly, and in a more complex way, than using literal language.

2. It is sometimes used to please aesthetically, to entertain, to amuse, often to draw attention to a technical and “physical” subject;

3. It is also used to indicate a resemblance between two more or less disparate objects

4.

2.3.4 Identifying Metaphor

Metaphors are a way to describe something and establish a relationship at once, it leaves more to the imagination. It is a shortcut to the meaning, it sets two unlike things side by side and makes us see the likeness between them. Authors use them to make their writing more interesting or entertaining. Unlike similes that use the words “as” or “like” to make a comparison, metaphors state that something is
something else. Practically, metaphor does not simply express, it conditions thought. Metaphor is not an empty play of words, or even free play of ideas. Metaphors need to be in harmony with the social and historical setting, with the beliefs and personal constructs of the society or micro-society of the time. In less picturesque terms, metaphor is a mapping from source (familiar, everyday) to target domain (abstract, conceptual, internal, etc.).

The recognition of a metaphor in a certain text or speech may be rather easy for native speakers, but when it comes to a non-native, the challenge begins. The supposition that an expression is a metaphor when it yields a false or absurd meaning when interpreted literally is not reliable because not all metaphors have false literal interpretations (Way, 1991:14). This unreliability is proven by Way when she exemplifies through the following lyrics of a song: 'A rock feels no pain, and an island never cries'. This statement is a metaphor, but it is also literally true; rocks do not feel pain, and islands are not the kind of things that can cry. But how do we identify it as a metaphor, even when the literal meaning seems true? Way explains that it perhaps because, while not actually false, talking about rocks feeling pain and islands crying is certainly a peculiar combination; maybe we can identify metaphors by their odd juxtaposition of ideas.

A more classical way of identifying metaphors, which again is not reliable, is the form 'x is a y'. Although many metaphors do take this form, many more do not. As Way exemplifies through Shakespeare's 'Let slip the dogs of war', she states that although this is clearly a metaphor, but it does not fit the form of 'x is y', for we are not comparing dogs to war, but rather to armies, something which is never explicitly mentioned in the phrase.
2.3.5 Analyzing Metaphor

A metaphor consists of two main parts: the tenor and the vehicle. The tenor is the subject to which the metaphor is applied. The vehicle is the metaphorical term through which the tenor is applied. These two parts come together to reach a point of similarity known as a ground.

Larson (1984: 246) has clearly described the way to analyze metaphors. She stated that metaphors and similes are grammatical forms which represent two propositions in the semantic structure. A proposition consists of a topic and the comment about that topic. The relationship between the two propositions is one of comparison which occurs in the comment part. The comments are identical, or there is some point of similarity. A metaphor or simile has four parts, they are:

1. Topic. It means the topic of the first proposition (nonfigurative), it is the thing really being talked about.
2. Image is the topic of the second proposition (figurative), i.e. what it is being compared it
3. Point of similarity is found in the comments of both of the propositions involved or the comment of the event proposition which has the image as topic.
4. Nonfigurative equivalent. When the proposition containing the topic is an event proposition, the comment is the non figurative equivalent. In event proposition, the thing and attribute concepts are related to the central event concept by relations which are often called case roles.
It is very helpful to write out the propositions which are basic to the comparison in order to analyze metaphors and similes. The four parts mentioned above should all be included and of course the meaning in the source text must be discovered first, due to the correct understanding of any metaphor or simile depends on the correct identification of the topic, image, and point of similarity.

A metaphor is given as example:

*The righteous judge will give you the crown of life.*

We should mention the two propositions of it, that is:

1. (The officials) give (the victorious athlete) a crown.

2. (God), who judges righteously, will give you (eternal life).

Then, the four parts should be analyzed as follows:

Topic : God, who judges righteously

Image : officials

Point of similarity : receive a reward for doing well

Nonfigurative meaning : will give you eternal life

It is often easy to identify a metaphor because there will be other things in the context, either in the written text or in the situation, which are related to the image being used in the metaphor (Larson, 1998: 273)