

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter enlightens two main points, namely research findings, and discussion. The research finding provides tables of frequencies and percentages of the research data. The findings are related to the problem formulations stated in chapter I. There are three parts of the research findings showed in this section. The discussion section provides a deep explanation of data findings in each category.

#### A. Research Finding

Based on the finding of this research, the researcher found 173 data of figurative languages derived from *The Spy* novel and its Indonesian version, *Mata Hari*. The data are presented in three kinds of tables. They are types of figurative languages found in *The Spy* novel and its translation, the translation procedures in translating figurative languages, the degree of equivalence in translating the figurative language. In this case, the researcher explains the finding of the research in the form of quantitative data. The following points are the explanations of the research finding based on the question of the research.

#### 1. Types of Figurative Language

The researcher found six types of figurative languages in *The Spy* novel, such as simile, metaphor, personification, hyperbole, metonymy, and

synecdoche. The frequencies and percentages of each type are presented in the following table.

**Table 5. Types of Figurative Language found in *The Spy* Novel and its Translation**

No.	Types of Figurative Language	Frequency			
		ST	%	TT	%
1	Simile	11	6.4%	11	6.4%
2	Metaphor	55	31.8%	54	31.2%
3	Personification	44	25.4%	41	23.7%
4	Hyperbole	26	15%	25	14.5%
5	Metonymy	13	7.5%	13	7.5%
6	Synecdoche	21	12.1%	17	9.8%
<b>Total</b>		170		161	

Table 5 shows that metaphor mostly appears in *The Spy* novel and its translation. There are 55 data (31.8%) in the ST and 54 data (31.2%) in the TT found in the novel. Metaphor is a kind of figurative language that compares two different things implicitly. The use of metaphor provides an imagination to the readers. It depicts what the author tries to convey clearly. Meanwhile, personification takes the second place after metaphor which mostly appears in the novel with 44 data (59.4%) in the ST and 41 data (23.7%) in the TT. Personification can give imagery to the readers about how inanimate objects act as an animate object.

The following data are Hyperbole (ST: 26 or 15%, TT: 14 or 14.5%) and Synecdoche (ST: 21 or 12.1%, TT: 17 or 9.8%). hyperbole also occurs in the novel. It is an exaggeration expression to tell about the characters' role. According to the research finding, occasionally, hyperbole gives a dramatic

effect to the readers. Afterward, synecdoche is used to mention a certain thing differently. The authors frequently used synecdoche to offer aesthetic expressions.

Furthermore, metonymy (ST: 13 or 7.5%, TT: 13 or 7.5%) and simile (ST: 11 or 6.4%, TT: 6.4%) are rarely found in *The Spy* novel and its translation. Metonymy is used to substitute several terms to give variation words to the readers. Then, a simile is used to compare two or more different things explicitly. There are two ways to give a comparison such as simile and metaphor. In this novel, the authors prefer to metaphor than simile. The detail information of several types would be elaborated in the following explanation.

#### **a. Figurative Language to Figurative Language**

The following example is the elaboration of the types of figurative language that is translated to the same type.

##### **1) Metaphor**

The research finding shows that metaphor is a kind of figurative language that mostly appears in the novel. The researcher found 55 data or 31.8% of metaphor in the ST and 54 data or 31.2% in the TT. The frequencies differences between ST and TT occur because the expressions of metaphor are not transferred into the same expression. They are translated different type of figurative language, such as simile. The researcher elaborated three samples of expressions indicated as the metaphor in the following explanation. Other expressions can be seen in appendix 1.

(Data number: 72)

ST : Love is poison. Once you fall in love, you loss control of your life (p.63)

TT : Cinta itu racun. Begitu jatuh cinta, kau kehilangan kendali atas hidupmu (p.69)

The data above categorized as metaphor because it presents a comparison without a signalled word. The phrase “*poison*” is used to give an image of abstract thing called “*love*”. Poison means a substance that causes harm or even death when it is swallowed or absorbed into the body. Besides, it also can be understood as an idea or feeling that is very harmful. In this case, love means a harmful feeling that could make someone feels anxious and emotional. The author compares love with a poison. It gives an image to the readers to imagine the feeling that the character experienced.

(Data number: 120)

ST : Sister Pauline, who has acted as a bridge between us, tries to keep me updated on everything that happens in the prison (p. 159)

TT : *Suster Pauline, yang bertindak sebagai jembatan* diantara kita, (p. 159)

Metaphor in the data is shown in the phrase "*a bridge*". Literally, bridge is a structure that is built over a road or river so that the people or vehicles can cross from one side to other. In other words, it provides a connection between two different areas. In this case, the author compares Sister Pauline with a bridge because she provides a connection between Mata Hari (the woman who stay in the prison) and Mr. Clunet (The lawyer of Mata Hari who failed to exonerate her from the accusation). The distortion of meaning between ST and TT does not occur. The expression of metaphor is also translated to the same sense in the TT.

(Data number: 78)

ST : I knew I had opened an old wound that would begin to bleed again.

TT : *Aku tahu aku telah membuka luka lama yang akan mulai berdarah lagi*

The data above categorized as metaphor because it presents a comparison without a signalled word. The phrase “*old wound*” is used to give an image of the actual thing. In this case, the thing that is talked about is not mentioned. The author compares miserable memory of the character’s experience with an old wound. According to the data, the source text is translated directly to the target text. Thus the translator maintains the meaning of the source text and adjusts the grammatical form.

## 2) Personification

Based on the data findings, the researcher found 57 data or 29.4% of personification. It is the second category of figurative language which mostly appears in the novel after metaphor. The researcher elaborated two samples of expressions indicated as personification in the following explanation. Other expressions can be seen in appendix 1.

(Data number: 106)

ST : That ray of sun, though it did not enter my cell, only showed its strength in the sliver of the sky I can see (p. 104)

TT : *Sorot matahari itu, meskipun tidak memasuki selku, hanya menunjukkan kekuatannya dalam secercah langit yang bisa kulihat* (p. 105)

The researcher categorized data above as a personification. The phrase “*ray of sun*” that is translated into “*sorot matahari*” is an inanimate object. It is given a human quality. It is signalled by verb “*enter*” and “*showed its*

*strength*". The words "ray of sun" indicates non-human thing which do not have human anatomy to "enter" or "showed strength". It is the characteristic of personification that an inanimate object has an existence as a human.

(Data number: 23)

ST : Flowers teach us that nothing is permanent (p. 19)

TT : Bunga mengajarkan kepada kita bahwa tidak ada yang abadi (p. 30)

The mentioned data is also categorized as personification in both source and target languages. The non-human thing is shown in the word "flowers". The author makes it alive by employing the word "teach" in the sentence. "Teach" refers to the ability and quality of human but it may happen in the form of personification sentence. The translator added the word "kepada" in the target text. However, it does not modify the intended meaning of the source text.

### 3) Hyperbole

The researcher found 20 data or 10.3% of hyperbole in *The Spy* and its translation. Hyperbole is mostly translated directly without reduction and expansion in the target text. The translator used literal translation to transfer the meaning in the target language. The researcher elaborated three samples of expressions indicated as hyperbole in the following explanation. Other expressions can be seen in appendix 1.

(Data number: 158)

ST : Women dressed with an elegance I'd never seen in my life (p. 46)

TT : *Wanita-wanita mengenakan busana dengan keanggunan yang belum pernah kulihat seumur hidupku* (p. 56)

The data above presents an exaggeration which is showed by the clause "*I'd never seen in my life*". If it takes literally, it is almost impossible that the character of the novel with her experience never seen such gown. The situation exists to tell the reader how elegance the dress is. In this case, the plural form of "*women*" is also translated into plural form in the target text.

(Data number: 174)

ST : I strolled down the boulevards of the most beautiful city in the world (p. 89)

TT : *Aku berjalan menyusuri bulevar-bulevar kota terindah di dunia* (p. 92)

Hyperbole presented in the data is shown in the phrase "*most beautiful city in the world*". The word "*most*" contains exaggeration because it is followed by the phrase "*in the world*". The translator did not modify the type of figurative language in the target text.

(Data number: 167)

ST : The conversation was a thousand times more interesting than the dull discussions in The Hague's hair salons (p. 124)

TT : *Percakapan-percakapannya seribu kali lebih menarik dari diskusi-diskusi membosankan di salon-salon The Hague* (p. 124)

The data above is categorized as hyperbole because it contains an exaggeration. It can be seen in the phrase "*thousand times*" which is translated to "*seribu kali*". The senses of hyperbole between source and target text are similar. There is no reduction or addition in meanings.

## **b. FL Type translated into other FL Types or Non-FL**

The researcher found several data of figurative language type that is not transferred to the same type in the TL or non-figurative language. The explanation is explained as follows.

(Data number: 64)

ST : Slender and tall, with the lithe grace of a wild animal, Mata Hari has black hair that undulates strangely... (p. 55)

TT : *Langsing dan tinggi, lentur dan gemulai seperti binatang liar, Mata hari memiliki rambut hitam yang menggelombang aneh...* (p. 63)

In this data, the character of the novel, *Mata Hari*, is compared with a wild animal without a signalled word. It, therefore, indicates metaphor in the source language. In this case, the translator did not translate metaphor to metaphor but another type of figurative language. She employed the additional word, "*seperti*", which is a kind of simile.

(Data number: 01)

ST : She perched a felt hat on top of her head ..., so the wind would not blow it out of place (p. 5)

TT : *Dia memasang topi kain di kepalanya ..., agar posisi topi tidak berubah meski ditiup angin* (p.17)

The data above contained personification which is shown in the second clause. The word "*wind*" is a non-human thing but it is given a human quality to "*blow*" a hat. The expressions between source and target text are dissimilar. The translator did not transfer the source text meaning in the nearest grammatical form of the target text. She modified the subject of the sentence in the TT. The translator avoided the style of ST.



(Data number: 26)

ST : I returned home, he respectfully asked my family for my hand. (p. 23)

TT : Aku pulang, dia dengan hormat meminta izin keluargaku untuk menikahiku. (p. 35)

The clause “*ask my family for my hand*” which is translated to “*meminta izin keluargaku untuk menikahiku*” is the example of synecdoche. Both clauses differ in the semantic, stylistic and syntactic aspects but the pragmatic aspect maintains the same. The source text indicates the figurative language. It is transferred to non-figurative language. However, the translation does not change the effect on the readers.

## 2. Translation Procedures of Figurative Language

In this research, the translator applied 10 procedures in translating figurative language in *The Spy* novel to *Mata Hari*. They are Literal Translation, Naturalization, Functional Equivalence, Recognized Translation, Transposition, Modulation, Compensation, Reduction or Expansion, Equivalence, and Adaptation. The Table 6 is the frequencies and percentage of translation procedures of figurative language in the novel.

**Table 6. Translation Procedures from *The Spy* to *Mata Hari* Novel**

No.	Translation Procedures of Figurative Language	Frequency	Percentage
1	Literal Translation	99	57.2%
2	Naturalization	3	1.7%
3	Functional Equivalence	2	1.2%
4	Recognized Translation	6	3.5%
5	Transposition	22	12.7%
6	Modulation	2	1.2%

7	Compensation	3	1.7%
8	Reduction and Expansion	5	2.9%
9	Equivalence	29	16.8%
10	Adaptation	1	0.6%
<b>Total</b>		173	100%

The Table 6 shows data of translation procedures applied by the translator in translating *The Spy* to *Mata Hari*. Literal the translation is a procedure that is mostly applied by the translator with 99 data (57.2%). The translator maintains the source text meaning so that the readers could get the delivered message. The next translation procedure mostly used in translating *The Spy* to *Mata Hari* is equivalence (29 data or 16.8%). Meanwhile, the other translation procedures are used fewer than the mentioned previous procedures. They are transposition (22 data or 12.7%), naturalization (3 data or 1.7%), functional equivalence (2 data or 1.2%), recognized translation (6 data of 3.5%), modulation (2 data or 1.2%), compensation (3 data or 1.7%), reduction or expansion (5 data or 2.9%), and adaptation (1 data or 0.6%). According to the finding, the translator used various procedures to translate figurative language because several expressions cannot be taken in literal translation only. The following is a deeper explanation of several translation procedures used in the translation as the representation of the data.

a. Literal Translation

According to the data findings, the researcher found literal translation as the most used procedure in translating the figurative language. The researcher

found 99 data or 57.2% of literal translation in *The Spy* and its translation, *Mata Hari*. Literal translation is applied because it can transfer the meaning of source language by finding appropriate meaning in the target language. In this case, the translator preserves information of the source language. The researcher elaborated three samples of literal translation data in the following explanation. Other expressions can be seen in appendix 1

(Data number: 14)

ST : The memories always win (p. 14)

TT : Kenangan-kenangan selalu menang (p. 26)

The data above is categorized as personification translated by preserving the meaning of source language. The words are translated singly and the form is adjusted to the target language structure. The subject, "*memories*" indicates plural form so that the translator translated it to the same form. The plural form for a noun in the target language, in this case, Bahasa Indonesia, is signaled by repeating the word. For this reason, the translation procedure is categorized as a literal translation.

(Data number: 22)

ST : How many storms must I weather before I understand this? (p. 19)

TT : Berapa banyak badai yang harus kulalui sebelum aku memahami ini? (p. 31)

The presented data corresponds to literal translation procedure. The translator did not reduce the meaning or produce new words in the target

language. The words are translated singly with adjustment of target language structure. The figurative language expressions maintain unchanged.

(Data number: 43)

ST : If I had to give my life for yours, I would do it without any fear. (p. 32)

TT : Kalau aku harus mengorbankan hidupku demi hidupmu, aku pasti melakukannya tanpa takut. (p. 43)

Having a similar case to the first and second data, the translation procedure of this data is also literal translation. The words are translated to the nearest equivalence in the target language. The phrase “yours” which represents possessive pronoun is translated to the target language equivalence. To achieve naturalness and readability, the source text's grammatical structure is transferred to the target text's grammatical structure.

#### b. Equivalence

The researcher found 29 data or 16.8% of equivalence in the translation of *The Spy* to *Mata Hari*. Equivalence is used by the translator to find target language words that have the same meaning as source language words. The researcher elaborated three samples of equivalence data in the following explanation. Other expressions can be seen in appendix 1.

(Data number: 142)

ST : Then fate intervened (p. 47)

TT : *Dan takdir campur tangan* (p. 57)

The data above is categorized as equivalence which is shown in the word “*intervened*” and “*campur tangan*”. In this case, the word “*intervened*” is

transformed into a different style of figurative language in the target text. When the source text is translated in literal translation, it would become "*turut campur*". It might sound awkward and unnatural in the target text. Although the translator translated the ST differently, the meaning is defended.

(Data number: 49)

ST : She died in his arms, her eyes displaying nothing but peace. (p. 35)

TT : *Wanita itu meninggal dalam pelukannya, matanya tak menunjukkan apapun selain kedamaian.* (p. 45)

Equivalence in the mentioned data is shown in the phrase "*died in his arms*" which is translated to "*meninggal dalam pelukannya*". The concept of "*in his arms*" in the ST has the same meaning as "*pelukannya*" in the TT. The translator attempted to simplify the terms to create an easy understanding to the readers.

(Data number: 161)

ST : The day has just dawn (p. 104)

TT : *Fajar baru merekah* (p. 104)

The two expressions above show dissimilarity in meaning. The translator altered the forms and meanings of the source text to be adjusted to the target text. The phrase "*the day*" is omitted and the object of the sentence, "*dawn*", is transferred to the subject in the target text. Then the translator added the verb "*baru merekah*" to adjust the meanings. This process is categorized as equivalence because the translator tried to find other expressions to state source text meanings.

c. Transposition

Transposition is happened because every language has a different grammatical structure. In this research, the researcher found 22 data or 12.7% of transposition. The deep explanation would be parsed in the following data. The researcher elaborated three samples of transposition data in the following explanation. Other expressions can be seen in appendix 1.

(Data number: 3)

ST : The car sped through the streets of the sleeping city (p. 5)

TT : *Mobil menuju di jalan-jalan kota yang masih terlelap* (p. 17)

The underline phrases are data of transposition appeared in the translation of *The Spy* to *Mata Hari*. The source text, English language, has MH (modifier-head) pattern for noun phrases. Since MH pattern for noun phrase is not accepted in Bahasa Indonesia, the translator modified the phrase to HM pattern to achieve naturalness in the TL. Thus the translator translated "sleeping city" to "kota yang masih terlelap". This kind of transposition frequently emerges in the translation. They represent metaphor in both source and target languages.

(Data number: 132)

ST : A lawyer will move on to the next one without a backward glance (p. 11)

TT : *Pengacara akan beralih ke kasus berikutnya tanpa menoleh ke belakang lagi* (p. 23)

The data is categorized as transposition because there is a shift in the translation. Both sentences have a similar type of figurative language, which is

a metaphor. Although it has the same type of figurative language, the translator transforms the style of the sentence. The phrase "*a backward glance*" is classified as a noun phrase, but the translator changed the words class to the verb phrase, "*menoleh ke belakang*". However, they have the same meaning.

(Data number: 61)

ST : I might have taken a bigger step than my legs could stretch. (p. 46)

TT : *Aku mengambil langkah yang lebih besar daripada yang bisa dijangkau kakiku*. (p. 56)

Transposition in the data above is shown in the clause "*my legs could stretch*" that is translated to "*yang bisa dijangkau kakiku*". It is seen that there are differences between source and target language. In the source language, the clause is presented in an active sentence while, in the target language, it is presented in a passive sentence. Even though, it does not change the meaning and types of figurative languages.

(Data number: 152)

ST : I was on a raft, sailing through total darkness (p. 83)

TT : *Aku menaiki rakit* berlayar menembus kegelapan yang pekat (p. 86)

Another type of transposition is shown in the data above. This data represents the transposition in which grammatical form is transferred in the lexical unit in the target language. It is shown in the clause "*I was on a raft*" that is translated to "*Aku menaiki rakit*". The word "*was*" is part of a grammatical structure represented a verb in the source text. To achieve a

natural and understandable meaning, the translator transferred it to be verb "menaiki". Thus the translation would not be misunderstood in the target language.

d. Modulation

Based on the finding of this research, modulation appears 2 times or 1.2% in the translation of *The Spy* to *Mata Hari*. Modulation is applied to transfer source language from a different point of view in the target language. The researcher elaborated two data of modulation in the following explanation.

(Data number: 01)

ST : She perched a felt hat on top of her head ..., so the wind would not blow it out of place (p. 5)

TT : *Dia memasangkan topi kain di kepalanya* ..., agar posisi topi tidak berubah meski ditiup angin (p.17)

In this case, the translator changes the style of the sentence. The source text is categorized as an active sentence. It is contrasted with the target text that is indicated as a passive sentence. The subject of the source text is modified to the object of the sentence in the target language. Hence, the source text is emphasized to the phrase "wind" while the target language is emphasized to the "position of a hat". Therefore, the ST figurative language is translated to non-figurative language in the TT.

(Data number: 46)

ST : Something told me that tragedy was coming (p. 33)

TT : Aku mendapat firasat bahwa tragedi sudah mendekat. (p. 44)



The underlined data show modulation in the translation. The point of view in both sentences is unequal. The object of the sentence in the source text is transferred to the subject in the target text. The translator avoided all words and found different expressions in the target text. This kind of process might happen because source text meaning does not fit to the target text readers' understanding.

### 3. Degree of Equivalence

Degree of equivalence is used to assess whether the translator found the equivalence meanings. There are five criteria to determine the equivalence in the translation of figurative language. They are exact equivalent, near equivalent, partly equivalent, single-multiple equivalent, and no equivalent. In this research, the researcher found 3 criteria of figurative language translation in *The Spy* novel and its translation, *Mata Hari*. The table of the degree of equivalence shows below.

**Table 7. Degree of Equivalence of Figurative Language Translation**

No.	Degree of Equivalence	Frequency	Percentage
1	Exact Equivalence	102	58.4%
2	Near Equivalence	60	34.1%
3	Partly Equivalence	11	6.4%
<b>Total</b>		173	100%

Table 7 shows frequencies and the percentage of equivalence degree in translating the figurative language. Exact equivalence emerges 101 times (58.4%) of 173 data finding. It means that the translator translates the source

text message fully in the target text. Figurative language is translated into the same figurative language in the target language. Furthermore, near equivalence (59 or 374.1%) appears because the figurative language in the source text is translated into the different figurative language in the target text. In other cases, style and form of ST figurative language are adjusted to TT-style and form. Besides, the figurative language that is translated to non-figurative indicates partly equivalence translation. A non-figurative language that is translated to figurative language also indicates as partly equivalence. The data of equivalence degree are parsed in the following explanation.

a. Exact Equivalence

The finding of this research shows that exact equivalence mostly emerges in the translation of *The Spy* to *Mata Hari*. The researcher found 101 data out of 173 research data. The number of data found in the research indicates that the translation quality is good. The meanings of the source text are transferred fully equivalent to the target text. The translator also adjusted the syntactical structure of the target language. The researcher elaborated three samples of exact equivalence data in the following explanation. Other expressions can be seen in appendix 1.

(Data number: 80)

ST : I looked only towards the sunshine and forgot the storms (p. 73)

TT : *Aku hanya melihat ke arah sinar matahari dan melupakan badai* (p. 77)

The data above is the sample which presents exact equivalence in the translation of *The Spy* to *Mata Hari*. The meaning of the lexical unit is transformed singly. The grammatical structure and syntactical system are modified to the target language. The translation procedures used to translate the text are mostly a literal translation. Therefore, the translation could achieve exact equivalence meaning.

(Data number: 42)

ST : I waited patiently for you understand that you are the most important thing in my life (p. 33)

TT : *Aku menunggu dengan sabar bahwa kaulah yang terpenting dalam hidupku* (p. 43)

The data is categorized as an exact equivalence in meanings because every unit is translated singly. The translator did not reduce, omit, or expand the meaning of source text. The grammatical structure is accepted in the target text. The translation procedure is literal translation because the translator transferred the meaning in the nearest equivalences in the target language. The type of figurative language is also unchanged, that is hyperbole.

(Data number: 27)

ST : My years in Indonesia would have been a never-ending nightmare. (p. 24)

TT : *Tahun-tahun yang kulalui di Indonesia pasti menjadi mimpi buruk tak berkesudahan*. (p. 36)

Another figurative language expression that achieves exact equivalence is presented in the data above. The translator did not miss every single unit of the source text. The meaning is transferred in the nearest equivalence of the target

language. The translation procedure is transposition, which is different from the previous data. It modifies the pattern of the noun phrase "*never-ending nightmare*" to be "*mimpi yang tak berkesudahan*". Hence, it does not influence the meanings.

#### b. Near Equivalence

Near equivalence is the condition in which the figurative language in the source text is translated into different kinds of figurative language in the target text. The differences do not modify the meaning of the source text. In this research, the researcher found 59 data of near equivalence. The researcher elaborated three samples of near equivalence data in the following explanation. Other expressions can be seen in appendix 1.

(Data number: 69)

ST : Even the women, whose eyes I met now and then between movements, did not seem shocked and angry (p. 59)

TT : *Para wanita sekalipun, yang sekali-sekali kutangkap matanya diantara gerakan-gerakanku, tidak tampak kaget maupun marah* (p. 66)

The data above shows near equivalence in the clause "*whose eyes I met now*" which is translated to "*yang sekali-kali kutangkap matanya*". The target language clause corresponds to the source language clause semantically but differs stylistically. The information maintains the same but the visual differs. There is a modification in the clause "*I met now*" to "*kutangkap*". The translation is quite equivalence. Only the word "*eyes*" which is translated to "*matanya*" would not make a different effect on the readers.

(Data number: 77)

ST : But time is not on their side (p. 66)

TT : *Tetapi waktu tidak memihak mereka* (p. 72)

The data is categorized as near equivalence because there is a difference in meaning. It can be seen in the phrase “*in their side*” which is translated to “*memihak mereka*”. The source text's phrase does not contain a verb but the target text does. However, the concept of these phrases may refer to the same. Figurative language of both source and target text also maintains the same, that is personification. It is maybe less equivalence when the translator translates the meaning separately.

(Data number: 87)

ST : I understood why catholics confess, eventhough they must know the priests share the same sins, or worse. It did not matter who was listening; What mattered was leaving the wound open for the sun to purify and the rainwater to wash. (p. 83)

TT : *Aku mengerti mengapa orang-orang Katolik mengaku dosa, meskipun mereka pasti tahu para pastor melakukan dosa yang sama, bahkan lebih buruk lagi. Tidak penting siapa yang mendengarkan; Yang penting adalah membuka luka-luka itu agar bisa disucikan oleh matahari dan dicuci oleh air hujan* (p. 86)

The figurative language expression above is categorized as near equivalence in this analysis. Although every word is translated singly, the sentence patterns between ST and TT differ. The source text indicates an active sentence while the target text is stated as a passive sentence. In this case, the type of figurative language maintains the same. Occasionally, this modification is necessarily happened to achieve naturalness in the target text.

### c. Partly Equivalence

Partly equivalence is divided into two subcategories. There are two conditions when translation indicates partly equivalence. First, the figurative language in the source text is transferred to the non-figurative language in the target text. Second, a non-figurative language in the source text is translated to figurative language in the target text. The researcher found 11 data of partly equivalence in the translation of *The Spy to Mata Hari*. The researcher elaborated three samples of partly equivalence data in the following explanation. Other expressions can be seen in appendix 1.

(Data number: 26)

ST : I returned home, he respectfully asked my family for my hand. (p. 23)

TT : Aku pulang, dia dengan hormat meminta izin keluargaku untuk menikahiku. (p. 35)

The clause “*ask my family for my hand*” which is translated to “*meminta izin keluargaku untuk menikahiku*” corresponds to a partly equivalence category. Both clauses differ in the semantic aspect and syntactic aspect but the pragmatic aspect maintains the same. The source text indicates the figurative language. It is transferred to non-figurative language. However, the translation does not change the effect on the readers.

(Data number: 94)

ST : England had an empire on which the sun never set (p. 100)

TT : *Inggris memiliki kerajaan nan jaya sepanjang waktu* (p. 101)

The data corresponds to the partly equivalence category. It is shown in the clause "*the sun never set*" which is translated to "*nan jaya sepanjang waktu*". The source text is indicated as a figurative language but in the translator translated it to non-figurative language expression. In this case, the target language does not have the same general terms to correspond to the source text expression.

(Data number: 5)

ST : Mata Hari did not move a muscle. (p. 6)

TT : Mata Hari tidak bergerak sedikitpun. (p. 18)

Similar to the previous data, the expressions above are categorized as partly equivalence. The phrase "*move a muscle*" belongs to synecdoche, one of figurative language. Nevertheless, the analysis found that it is translated to the non-figurative language phrase. Having the same case as the former data, the target language does not have a similar term to express source text's figurative language. Therefore, translating to non-figurative expression is necessary.

## **B. Discussion**

This section gives elaboration of the research finding deeply. Following the problem formulation mentioned in the first chapter, the researcher divides this section into three parts. Each part is presented in the following explanation.

## 1. Type of figurative language

According to the research analysis, among seven types of figurative language stated by Diyanni (2001), the researcher found six types in *The Spy* novel and its Indonesian version *Mata Hari*. They are simile, metaphor, personification, hyperbole, metonymy, and synecdoche. Litotes do not appear in the analysis. This result indicates that figurative languages and literary works are inseparable. It means that figurative language becomes the most crucial elements in literary, especially novel. Although almost all types of figurative language appear in this research, the proportion of each type differs.

The majority of figurative language which mostly appears in the novel is metaphor. It is a kind of figurative language of comparison. The first explanation why metaphor is applied more intense in the novel is because it contains stylistic function in literary works. In stylistic function, metaphor enables to make the text more pleasure, vivid, beautiful, eloquent, and evocative (Stefanowitsch, 2005: 165). Furthermore, *The Spy* novel, written by Paulo Coelho, is the story which tells about the mysterious woman in the history of world war. Historical story is probably less interesting when it is delivered using literal language. Therefore, the author attempts to please and attract the readers' interest. Though the idea of the story is based on the fact of history, the author could fashion it in the genre of fiction.

Secondly, metaphors are frequently used in the novel because it also contains cognitive function. In cognitive function, metaphor aims to extend the



understanding and experiencing one thing in terms of another (Lakoff and Johnson, 1980:5). It functions to figure abstract concepts in term of concrete concepts (Lakoff: 1993 in Stefanowitsch, 2005: 163). Giving a logic analogy, it enables the readers or listeners to get easy understanding. Accordingly, the use of metaphor in *The Spy* novel and its Indonesian version is to give concrete delineations of abstract concepts. The characteristic is also systematic and pervasive in all language areas. Hence, the use of metaphor in the novel allows the readers in all circles to simply understand the message.

Similar findings are found in Wahid's research (2017) that conducted the study in the translation of figurative language from English to Malay in *the Harry Potter* series. She found that metaphor, simile, and idiom are frequently applied in the novels. The translators applied a literal strategy to translate the novel. They replaced words and phrases in the paragraph without making major changes to the style of novels. She concluded that the translator needs a deep understanding of translating the figurative language. Before starting the translation process, it should be interpreted to gain the actual meaning.

Personification which is a kind of figurative language of comparison is the second type frequently applied in the novel after metaphor. The author mostly used personification because it persuades the readers or listeners to relish literary output aesthetically and stylistically. It allows him to create the language to be more alive. It is in line with the function of personification that is to lure, to delight, to appetizing, to please, and is conferred the power to

persuade (Melion and Ramakers, 2016: 13). Furthermore, personification, as well as metaphor, presents imaginary effects on the readers' minds.

This research also found hyperbole as the type of figurative language that appears in the novel. Though the amount is fewer than the former types, it plays important roles in a fiction novel. As stated in the previous chapter, hyperbole is an exaggeration of the truth. According to Claridge (2011: 20), by using hyperbole, speakers communicate their emotional orientation towards a state of affairs. The researcher found hyperbole mostly in the dialogue contained in *The Spy*. The reason is probably to give a more emotional and dramatic situation. It is related to the story which tells about a woman who strongly struggles for her life. It can be inferred that the author intends to make the readers feel the emotion of the character.

Among seven types of the figurative language defined by Diyanni (2001), litotes is not found in the novel. Litotes is the opposite of hyperbole. While hyperbole is overstatement, litotes is an understatement. It avoids making affirmative expression instead expresses its opposite (Farnsworth, 2010: 204). According to the statement, the researcher assumed that the use of litotes might not be appropriate to the character of the novel, *Mata Hari*. She is drawn as an outspoken, strong, brave, and independent woman. The use of litotes probably would soften the character. Besides, as well as hyperbole, litotes is rather frequently used in speech. In this case, the researcher rarely found dialogue in the novel. Therefore, litotes might be scarce to find.

## 2. Translation Procedures

Translation procedures are not detached from translation practitioners as well as translators. It is a fundamental aspect of the translation process and analysis. As the formulation of the study, the researcher applied Newmark's translation procedures to analyze the research. The researcher found several procedures to translate figurative language in *The Spy to Mata Hari*. They are literal translation, transposition, functional equivalence, adaptation, and many others which have already mentioned in the finding of the research. The majority of procedures applied by the translator is literal translation.

The researcher assumed that literal translation is mostly applied in the translation of *The Spy to Mata Hari* because the lexical gap between English and Bahasa Indonesia is not too enormous. The translator was faithful to the source text factually and stylistically. Moreover, the researcher also found a resemblance in Kendenan's research (2017). She conducted a study on students' translation of simile and metaphor from English to Bahasa Indonesia. The result shows that the majority of students preserved the same image in the TL. They maintain the actual meaning of the source text and transfer the meaning in the form of literal translation.

This research also found other procedures applied in the translation of *The Spy to Mata Hari*, such as transposition and equivalence. They are employed when literal translation might cause confusion and misunderstanding in the target text. Besides, the expression habits between source and target text are not equal. Both procedures are also found in Murtaffi et. al's research (2017).

They conducted a translation study using a stylistic approach in fiction novel but they do not elaborate on the pattern of those procedures.

In this research, transposition appears to convert SL structure to TL equivalence mostly in MH to HM pattern. Other types of transposition also happen in translation such as transposition of sentence pattern (SPO Complement), active to passive sentences, transposition of word classes (verb to noun or noun to verb, SL verb group to TL verb, and pronoun to a noun), and replacement of SL grammatical structure to TL words. They are applied when the literal translation is grammatically possible but may not acceptable to natural structure in the TL.

On the other hand, equivalence plays its role in the translation of figurative language in *The Spy* to *Mata Hari* as well. Vinay and Darbelnet in Newmark (1988: 90) stated that equivalence is accounted for the same situation in different terms. It notices alternative words, phrases or clauses beyond the standard literal language. When the translator simply applied word for word translation, it might remove the aesthetic value of the story and completely sound awkward to the TL readers. Overall, although the way of conveying the meaning is different, it still refers to the same information. The translator did not reduce or expand the message.

In this research, the researcher found other procedures such as naturalization, functional equivalence, recognized translation, modulation, compensation, reduction or expansion, and adaptation. Those are applied when

literal translation cannot provide satisfaction in the translation as well. Several cultural terms and idiomatic expressions should be solved by naturalization, functional equivalence or adaptation. Modulation transfers the message from a different point of view or perspectives. Newmark (1988: 88) suggested that the translator should use it when the translation is not natural. Recognized translation is applied because the target language has the certain term for the source text term. Compensation and reductions or expansions are employed to reduce, expand, or change the unnecessary information which might confuse TL readers.

### **3. Degree of Equivalence**

Basic purpose of the translation process is to find equivalent meanings in the target language. In this research, the researcher was interested in finding the degree of equivalence in the translation of figurative language in *The Spy* to *Mata Hari* novel. Hence, the researcher utilized the degree of equivalence parameter that consists of five criteria but only found three of them in the translation. They are exact equivalence, near equivalence, and partly equivalence. Single-Multiple equivalence and no-equivalence level is not found in this research.

The research asserts that the majority of figurative language translation in *The Spy* to *Mata Hari* achieves exact equivalence, the highest degree of equivalence. It is because SL figurative languages are translated to similar meanings, scopes, concepts and, functions in the TL. The translator did not

change the word classes so that distortion of meanings does not exist. She translated the meanings by finding the nearest equivalence words of the target language. Most of SL words are translated and grammatical structures are adjusted. It is different from Petroniene and Zvirblyte's research (2012) that researched equivalence degree in the translation of headlines online news. The research exposes that equivalence in the highest degree, optimum level, is quite rare in the translation of headlines news. Hence, near optimum level is quite frequent with some deviations in stylistic and semantic aspects.

This research also reveals the degree of near equivalences, and partly equivalences in the translation of figurative language. Several deviations in meanings also appear in the translation of *The Spy* to *Mata Hari*. The deviations are divided into various sorts, such as semantics, syntactic, and stylistic. In the semantic level, SL words are translated to beyond standard literal TL words. The researcher found synonymy, addition, and reduction of words or phrases in the target text. In the syntactic level, there is an alteration in the pattern of TL sentences. In the stylistic level, SL figurative languages are transferred in different TL figurative language. Although the translations show some deviations in such aspects, the messages still denote similar concepts. Moreover, they could make the translation sounded more natural.

### **C. Research Limitation**

There are some limitations found in conducting this research. First, the research instruments do not cover all translation problems. It only focuses on

the analysis of figurative language types, the translation procedures of figurative language, and the degree of equivalence in the translation. Second, the data of the research cannot be used to assess translation quality. The translation quality indicates whether the translation novel is readable and acceptable in the target language readers.

Based on the limitation of this research, there open possibilities for the future direction of the research. Such direction may include adding the instrument to assess readability and acceptability in the translation. The data can be used to know the translation quality form the readers' perspectives.