

ANALYSIS TRANSLATION OF FIGURATIVE LANGUAGE IN THE NOVEL INFERNO BY DAN BROWN

Erfan Pahlefi¹, Evert Hilman²

Universitas Nasional, Indonesia

¹ 2018.erfan.pahlefi@student.unas.ac.id, ² evhilman@yahoo.com

Abstract

This study aimed to find out the translation methods used by translators in translating figurative language in the novel *Inferno* by Dan Brown, 2013. This research is based on Newmark's theory in the "Text Book of Translation" book, as well as several other theories such as Abrams, Chesterman, and Nababan have been used to find out the answer in the analyzing process. This descriptive analysis research took the data from novel *Inferno* by Dan Brown as the research material. The research results on 55 data consist of thirty six data use of word for word translation, which are metaphor (20 data), simile (10 data), personification (3 data), and hyperbole (3 data). And there is nineteen data use of literal translation, which are metaphor (7 data), simile (4 data), personification (2 data), and hyperbole (6 data). For the assessment of the quality of translation on 55 data shows a very high level of accuracy, only 5 data show less accuracy level, and 50 data indicate high accuracy level, high acceptability level, and high readability level.

Keywords: Figurative Language; Translation; Translation Assiment; Translation Method

INTRODUCTION

People use language as a form to communicate and interact with one another. Language allows us to communicate with others. The goal of communication is to send messages to other people. The sender does not only use explicit messages or direct expressions when sending messages. However, usability implicit message or indirect expression, where the message's meaning differs from normal message. Language is far more complex than a single "map" of experience, because this segmentation of experience is multi-layered. (Nida, 2003). According to Newmark, 1988 "translation is a process done by translator to deliver meaning from one source language to another target language based on the text itself". Figurative language is characterized as language that makes use of expressions with meanings that deviate from their literal interpretation. In addition by using figurative language, the novel has certain features in it. Figurative expression, as we shall see presently, is not only coextensive but contemporaneous with: the simple and original fact of language the origin of the one is the same as the origin of the other (Abrams, 1999). Figurative language is defined as language that employs expression words with meanings that differ from the literal interpretation. To analyze the translation in the novel, the writer requires references to figurative language types and translation theory, and writer believes that those both are significant materials in a literary work so writer decides to do research and discussion about it. To analyze the translated novel writer use Newmark's translation method. Newmark (1988) "remarks that by understanding that methods of translation become one of the main matters in doing translation". Many researchers have previously conducted research on figurative language, and two of the most similar ones were chosen to be presented here. First, Nisa (2020) conducted research on "an analysis of figurative language in the maher zain's song lyric." Maher Zain's song lyric contained figurative language. The author discovered seven types of figurative languages in the song "Hold My Hands,"

namely Personification, Metaphor, Antithesis, Simile, Irony, Parallelism, and Synecdoche. Euphemism and alliteration are the most commonly used figurative language in the song "Insha Allah," accounting for 25% of the total. And for the rest of my life, the most common figurative language is hyperbole, which accounts for 60% of all usage. Personification is a figurative language that is widely used in the song Hold My Hand with a percentage of 10%. Second, the figurative language used in the Online Padang Ekspres Newspaper was a topic of interest in Nurhaida and Marlina's research (Nurhaida & Marlina, 2017) "An Analysis Of Figurative Language In Views (Opinion Column) Of Online Padang Ekspres Newspaper," the title says. The writer then translated it into English and discussed it in light of the theory. This study discovered up to 100 words/phrases that were classified as figurative languages. There were 66 instances of metaphor among 100 data points, 25 instances of simile, and 9 instances of personification. Based on these findings, we conclude that the dominant language's style find in newspapers Padang Express Online is a metaphor with a primarily positive meaning. Figurative expression, as we shall see presently, is not only coextensive but contemporaneous with: the simple and original fact of language the origin of the one is the same as the origin of the other (Abrams, 1999). Figurative language is characterized by the use of expression words that have different meanings from their literal interpretation. There are numerous types of figurative language, including metaphor, personification, simile, hyperbole, and etc. **Simile** is a direct comparison between two things that have nothing in common. "defined simile as figurative language that compares two different things using words like "like" or "as" (Abrams, 1999). **Metaphor** In a metaphor, a phrase or expression that in literal usage refers to one kind of item is used to describe a completely unrelated kind of thing without making any comparisons.(Abrams, 1999). **Personification** this type gives an animal, thing, or concept with human traits. When an inanimate object or abstract idea is described as though it had life, human traits, or emotions, this is known as personification. (Abrams M. H., 1999). **Hyperbole** (Greek for "overshooting") is defined as bold overstatement or the extravagant exaggeration of fact or possibility. Hyperbole is a type of figurative language in which something is explained more exaggeratedly than the original (Abrams, 1999). Translation method is an explanation about how translation is being translated. When translating from one language to another, Newmark uses a V diagram (Newmark, 1988), which has two parts: source language emphasis and target language emphasis. Priorities exist when translating using translation methods. Where the translator tends to render on source language structure and form, source language emphasis is used. When the translator is concerned about the meaning of the language in the receptor language, target language emphasis is used. **Word for word translation** as interlinear translation is usually used to show this, with the TL words appearing directly below the SL words. The SL word order is retained outside of context, and the words are translated singly by their most prevalent meanings. Cultural expressions are literally translated." (Newmark, 1988, pp. 45-46). **Literal translation** is TL equivalents of SL grammatical structures are converted, while lexical terms are translated individually and devoid of context. This is a pre-translation procedure that identifies the issues that must be resolved. (Newmark, 1988, p. 46). The study employs the methods proposed by Andrew Chesterman in his 2016 book "Meme of Translation: The Spread of Ideas in Translation Theory." Trope change is a translation technique used for metaphors, similes and etc. Chesterman divides three types of trope changes.:

1. ST trope X → TT trope X. For example, a ST metaphor is kept as a metaphor in the TT
2. ST trope X → ST trope Y. "The overall characteristic of figurativeness is still there in this context, but it is realized differently, so for example, a ST metaphor may be translated as one with a different message or as some other"
3. ST trope X → TT trope Ø. "The figurative aspect is entirely dropped in here.."

Translation quality is related to translation techniques applied by translator. The techniques applied affect the translation quality in terms of the level of accuracy, readability and acceptability. (Nababan et al., 2012). In this study writer focused to analyze the four figurative languages; simile, metaphor, personification, and hyperbole in the novel Dan Brown Inferno (2013) and Translation Newmark V diagram methods (Newmark, 1988) which has writer only take two method word for word translation and literal translation.

METHOD

This study used the descriptive qualitative method to learn about the use of figurative language in sentences and translation methods in Dan Brown's novel Inferno from English into Indonesian. The data are from the novel Inferno by (Dan Brown, 2013), as well as an Indonesian-translated novel by Ingrid Dwijani Nimpoeno and Berliani Mantili Nugrahani in 2013. To collect data, I went through several steps. Reading is the writer's first step in gathering all necessary data. The writer first read the original English version of the novel, then the Indonesian novel version. Once the data has been collected, it is carefully examined to determine the figurative language used in each sentence. The data was then classified based on type of figurative language based on Abrams' theory. After finding and identifying the data, writer uses the translation analysis to analyze the translation of the novel. Writer uses translation method method according to Newmark's "Textbook of Translation", and also uses the theory of translation strategies by Chesterman as a reference that SL & TL have similarities in the figurative language or not. After identifying and analyzing the data the author uses the Nababan theory as a quality assessment from the translation of the novel.

RESULTS AND DISCUSSION

Results

Based on 55 data analysis, there are thirty six data use of word for word translation, which are metaphor (twenty data), simile (ten data), personification (three data), hyperbole (three data). And there are nineteen data use of literal translation, which are metaphor (seven data), simile (four data), personification (two data), and hyperbole (six data), as shown in the following table.

Table 1. Types of Translation Method Found in Inferno by Dan Brown

| No | Figurative Language | Word For Word | Literal |
|----|---------------------|---------------|---------|
| 1 | Metaphor | 20 data | 7 data |
| 2 | Simile | 10 data | 4 data |
| 3 | Personification | 3 data | 2 data |
| 4 | Hyperbole | 3 data | 6 data |

Discussion

Metaphor

29/INF/ENG/SL/155 "...the beam pierce the darkness."

29/INF/IDN/TL/277 "...cahayanya menembus kegelapan."

The metaphorical expression “...**the beam pierce the darkness**” in the SL is translated into the same figure of speech, i.e. metaphor “...*cahayanya menembus kegelapan*” in the TL. Metaphors are direct comparisons between two things but don't use “like” or “as”. The phrase “...**the beam**...” is translated into *cahayanya*...” in which the pronoun *-nya* anaphorically refers back to or replaces the noun “...**flashlight**,...” in the SL or “...*sender*, ...” in the TL. According to (Moeliono et al., 2017) “*Apabila acuannya sama dengan acuan nomina atau frasa nominal tertentu dalam teks, pronomina tersebut (-nya) bersifat anaforis. Penggantian nominal dengan pronomina -nya lazim disebut anaphora; pronomina -nya disebut anafor*” (TBBBI, 2017: pp 329 & 330). Thus, the theory used here is **word-for-word translation** according to Newmark's “Textbook of Translation” (Newmark, 1988, pp. 45-46) He stated “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.” Along with the main theory already mentioned, **Trope Change** (ST trope X → TT trope X) by Chesterman in his “Memes of Translation” (Chesterman, 2016, p. 101) is also possible, since the metaphorical item “...**the beam pierce the darkness**” in the SL is retained as a metaphor “...*cahayanya menembus kegelapan*” in the TL. He further stated that “(a) *ST trope X → TT trope X*. For instance, a ST metaphor is retained as a metaphor in the TT. (i) The TT trope is the same trope in terms of its lexical semantics.” When evaluating the translation's quality, it is important to consider the elements of accuracy, acceptability, and readability. With regard to its accuracy, despite the TL's omission of the the articles ‘**the**’ in “...**the beam**...” and “...**the darkness**...”, the score is 3 or **accurate**. There is no meaning distortion because every lexical item from the SL is translated accurately into the TL. (Nababan *et. al.*, 2012:50). In terms of its **acceptability**, the score is also 3 or **acceptable** given that the translation adheres to the rules, norms, or culture of the Indonesian language, at both macro and micro level (Nababan *et.al.*, 2012:51). Due to the translation's ease of understanding, its readability score is a 3 as well, making it **readable**. (Nababan *et.al.*, 2012:51).

52/INF/ENG/SL/333 “...**a glint of reflected light caught his eye on the boardwalk at his feet.**”

52/INF/IDN/SL/572 “...*sekilas pantulan cahaya di papan yang dipijaknya tertangkap oleh matanya.*”

The metaphorical expression “...” in the SL is translated into the same figure of speech, i.e. metaphor “...” in the TL. Metaphors are direct comparisons between two things but don't use “like” or “as”. The phrase “...**his feet**...” translated into “...*matanya* ...” in which pronoun *-nya* has a function as an object in the SL “...**a glint of reflected light caught his eye on the boardwalk at his feet.**” or “...*sekilas pantulan cahaya di papan yang dipijaknya tertangkap oleh matanya.*” in the TL. According to (Moeliono et al., 2017) “*Akan tetapi, jika berfungsi sebagai objek atau terletak di sebelah kanan dari yang diterangkan, hanya bentuk dia dan -nya yang dapat muncul*” (TBBBI, 2017: pp 336). Newmark's "Textbook of Translation" **literal translation theory** was used by the translator. (Newmark, 1988, p. 46). He stated “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context.” Along with the main theory already mentioned, **Trope Change** (ST trope X → TT trope X) by Chesterman in his “Memes of Translation” (Chesterman, 2016, p. 101) is also possible, since the metaphorical item “...**a glint of reflected light caught his eye on the boardwalk at his feet.**” in the SL is retained as a metaphor

“...*sekilas pantulan cahaya di papan yang dipijaknya tertangkap oleh matanya.*” in the TL. He further stated that “(a) *ST trope X* → *TT trope X*. For instance, a ST metaphor is retained as a metaphor in the TT. (i) The TT trope is the same trope in terms of its lexical semantics.” The score is 3 or **accurate**. There is no meaning distortion because every lexical item from the SL is translated accurately into the TL. (Nababan *et. al.*, 2012:50). In terms of its **acceptability**, the score is also 3 or **acceptable** given that the translation adheres to the rules, norms, or culture of the Indonesian language, at both macro and micro level (Nababan *et.al.*, 2012:51). Due to the translation’s ease of understanding, its readability score is a 3 as well, making it **readable**. (Nababan *et.al.*, 2012:51).

Simile

13/INF/ENG/SL/19 “...**the body felt like cement.**”

13/INF/IDN/SL/28 “...**tubuhnya terasa seperti semen.**”

The simile expression “...**the body felt like cement.**” in the SL is translated into the same figure of speech, i.e. simile “...**tubuhnya terasa seperti semen.**” The term “like” appears in the original text, indicating that it is a simile. According to (Moeliono *et al.*, 2017) “*Keterangan perbandingan (atau kemiripan) ... Wujud keterangan itu selalu berbentuk frasa dengan preposisi, seperti laksana, sebagai, atau seperti*” (TBBBI, 2017: pp 435) Phrase “...**the body...**” is translated into “...**tubuhnya...**” which is the pronoun *-nya* anaphorically refers to or replaces the noun “...**he...**” in “**He tried to sit up,...**” in the SL or “...**dia...**” in “**Dia berupaya untuk duduk**” in the TL. According to Anton M. Moeliono, *at.al* “*Apabila acuannya sama dengan acuan nomina atau frasa nominal tertentu dalam teks, pronomina tersebut (-nya) bersifat anaforis. Penggantian nominal dengan pronomina -nya lazim disebut anaphora; pronomina -nya disebut anafor*” (TBBBI, 2017: pp 329 & 330). Translator using the theory **word-for-word translation** according to Newmark’s “Textbook of Translation” (Newmark, 1988, pp. 45-46). He stated “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.” In addition to the main theory currently mentioned, **Trope Change** (ST trope X → TT trope X) by Chesterman in his “Memories of Translation” (Chesterman, 2016, p. 101) is also possible, since the simile item “...**the body felt like cement**” in the SL and TL is also can be categories as simile “...**tubuhnya terasa seperti semen**”. He further stated that “(a) *ST trope X* → *TT trope X*. For instance, a ST simile is retained as a simile in the TT. (i) The TT trope is the same trope in terms of its lexical semantics.” When evaluating the translation’s quality, it is important to consider the elements of accuracy, acceptability, and readability. With regard to its accuracy, despite the TL’s omission of the the articles ‘**the**’ in “...**the body...**”, the score is 3 or **accurate**. There is no meaning distortion because every lexical item from the SL is translated accurately into the TL. (Nababan *et. al.*, 2012:50). In terms of its **acceptability**, the score is also 3 or **acceptable** given that the translation adheres to the rules, norms, or culture of the Indonesian language, at both macro and micro level (Nababan *et.al.*, 2012:51). Due to the translation’s ease of understanding, its readability score is a 3 as well, making it **readable**. (Nababan *et.al.*, 2012:51)

33/INF/IDN/SL/109 “...**like infuriated insect**”

33/INF/IDN/SL/181 “...**seperti serangga marah**”

The simile expression “...**like infuriated insect.**” in the SL is translated into the same figure of speech, i.e. simile “...**seperti serangga marah.**” The occurrence of the word “**like**” in the source text indicates that it is a simile. According to (Moeliono et al., 2017) “*Keterangan perbandingan (atau kemiripan) ... Wujud keterangan itu selalu berbentuk frasa dengan preposisi, seperti laksana, sebagai, atau seperti*” (TBBBI, 2017: pp 435). Phrase “...**infuriated insect...**” is translated into “...**serangga marah...**” anaphorically refers to or replaces the noun “**The drone...**”. Newmark’s “Textbook of Translation” **literal translation** theory was used by the translator. (Newmark, 1988, p. 46). He stated “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context.” In addition to the main theory currently mentioned, **Trope Change** (ST trope X → TT trope X) by Chesterman in his “Memes of Translation” (Chesterman, 2016, p. 101) is also possible, since the simile item “...**like infuriated insect**” in the SL and TL is also can be categories as simile “...**seperti serangga marah**”. He further stated that “(a) *ST trope X → TT trope X*. For instance, a ST simile is retained as a simile in the TT. (i) The TT trope is the same trope in terms of its lexical semantics.” The score is 3 or **accurate**. There is no meaning distortion because every lexical item from the SL is translated accurately into the TL. (Nababan et. al., 2012:50). In terms of its **acceptability**, the score is also 3 or **acceptable** given that the translation adheres to the rules, norms, or culture of the Indonesian language, at both macro and micro level (Nababan et.al., 2012:51). Due to the translation’s ease of understanding, its readability score is a 3 as well, making it **readable**. (Nababan et.al., 2012:51).

Personification

40/INF/ENG/SL/173 “...**as if the walls were moving in to crush him**”

40/INF/ENG/SL/294 “...**seolah-olah dinding sedang bergerak untuk meremuknya**”

In the SL “...**as if the walls were moving in to crush him**” has a personification expression, and in the TL also has a personification expression “...**seolah-olah dinding sedang bergerak untuk meremuknya**”. Personification is figurative language which is attached human’s attitudes to the un-living things or abstract idea. Phrase “...**crush him...**” translated into “...**meremukannya...**” in which pronoun -nya has a function as an object in the SL “...**as if the walls were moving in to crush him**” or “...**seolah-olah dinding sedang bergerak untuk meremuknya**” in the TL. According to (Moeliono et al., 2017) “*Akan tetapi, jika berfungsi sebagai objek atau terletak di sebelah kanan dari yang diterangkan, hanya bentuk dia dan -nya yang dapat muncul*” (TBBBI, 2017: pp 336).

The theory used here is **word-for-word translation** according to Newmark’s “Textbook of Translation” (Newmark, 1988, pp. 45-46). He stated “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.”

Beside with the main theory already mentioned, the translator also using **Trope Change** (ST trope X → TT trope X) by Chesterman in his “Mememes of Translation” (Chesterman, 2016, p. 101) is also possible, since the personification item “...**as if the walls were moving in to crush him**” in the SL is retained as a personification “...*seolah-olah dinding sedang bergerak untuk meremuknya*” in the TL. He further stated that “(a) *ST trope X → TT trope X*. For instance, a ST metaphor is retained as a personification in the TT. (i) The TT trope is the same trope in terms of its lexical semantics.”

With regard to its accuracy, despite the TL’s omission of the the articles ‘**the**’ in “...**the walls...**” the score is 3 or **accurate**. There is no meaning distortion because every lexical item from the SL is translated accurately into the TL. (Nababan *et. al.*, 2012:50). In terms of its **acceptability**, the score is also 3 or **acceptable** given that the translation adheres to the rules, norms, or culture of the Indonesian language, at both macro and micro level (Nababan *et.al.*, 2012:51). Due to the translation’s ease of understanding, its readability score is a 3 as well, making it **readable**. (Nababan *et.al.*, 2012:51).

30/INF/ENG/SL/35 “...**the rising Tuscany sun was just beginning to kiss...**”

30/INF/ENG/SL/35 “...*matahari Tuscany yang sedang terbit baru saja mencium...*”

In the SL “...**the rising Tuscany sun was just beginning to kiss...**” has a personification expression, and in the TL also has a personification “...*matahari Tuscany yang sedang terbit baru saja mencium...*”. Personification is figurative language which is attached human’s attitudes to the un-living things or abstract idea. Phrase “...**kiss...**” translated into “...*mencium...*” which is anaphorically refers the noun “...**Tuscany sun...**” in SL or “...*matahari Tuscany...*” in TL. Newmark’s “Textbook of Translation” **literal translation** theory was used by the translator.. He stated “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context”. (Newmark, 1988, p. 46). Beside with the main theory already mentioned, the translator also using **Trope Change** (ST trope X → TT trope X) by Chesterman in his “Mememes of Translation” (Chesterman, 2016, p. 101) is also possible, since the personification item “...**the rising Tuscany sun was just beginning to kiss...**” in the SL is retained as a personification “...*matahari Tuscany yang sedang terbit baru saja mencium...*” in the TL . He further stated that “(a) *ST trope X → TT trope X*. For instance, a ST personification is retained as a personification in the TT. (i) The TT trope is the same trope in terms of its lexical semantics.”. The score is 3 or **accurate**. There is no meaning distortion because every lexical item from the SL is translated accurately into the TL. (Nababan *et. al.*, 2012:50). In terms of its **acceptability**, the score is also 3 or **acceptable** given that the translation adheres to the rules, norms, or culture of the Indonesian language, at both macro and micro level (Nababan *et.al.*, 2012:51). Due to the translation’s ease of understanding, its readability score is a 3 as well, making it **readable**. (Nababan *et.al.*, 2012:51).

Hyperbole

17/INF/ENG/SL/27 “**He felt his eyes rolling back...**”

 31/INF/IND/SL/42 “*Dia merasakan bola matanya berputar ke belakang...*”

In the SL “**He felt his eyes rolling back...**” has a hyperbole expression, and in the TL also has a hyperbole “*Dia merasakan bola matanya berputar ke belakang...*”. Hyperbole is a figure of speech that is used to express something in an exaggerated way, often even making no sense. The phrase “...**his eyes...**” translated into “...*bola matanya...*” in which pronoun -nya has a function to change verbs into nouns in the SL “**He felt his eyes rolling back...**” or “*Dia merasakan bola matanya berputar ke belakang...*” in the TL. According to (Moeliono et al., 2017) “*Apabila -nya dilekatkan pada verba, baik verba aktif maupun pasif, verba tersebut berubah kategorinya menjadi nomina.*” (TBBBI, 2017: pp 336). Newmark’s “Textbook of Translation” literal translation theory was used by the translator. (Newmark, 1988, pp. 45-46). He stated “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context.” Beside with the main theory already mentioned, the translator also using **Trope Change** (ST trope X → TT trope X) by Chesterman in his “*Memes of Translation*” (Chesterman, 2016, p. 101) is also possible, since the hyperbole “**Her voice cut the morning air...**” in the SL is retained as a hyperbole “*Suaranya membelah udara pagi...*” in the TL. He further stated that “(a) *ST trope X → TT trope X*. For instance, a ST personification is retained as a personification in the TT. (i) The TT trope is the same trope in terms of its lexical semantics.” The score is 3 or **accurate**. There is no meaning distortion because every lexical item from the SL is translated accurately into the TL. (Nababan et. al., 2012:50). In terms of its **acceptability**, the score is also 3 or **acceptable** given that the translation adheres to the rules, norms, or culture of the Indonesian language, at both macro and micro level (Nababan et.al., 2012:51). Due to the translation’s ease of understanding, its readability score is a 3 as well, making it **readable**. (Nababan et.al., 2012:51).

 31/INF/ENG/SL/58 “**Her voice cut the morning air...**”

 31/INF/IND/SL/94 “*Suaranya membelah udara pagi...*”

In the SL “**Her voice cut the morning air...**” has a hyperbole expression, and in the TL also has a hyperbole “*Suaranya membelah udara pagi...*”. Hyperbole is a figure of speech that is used to express something in an exaggerated way, often even making no sense. The phrase “...**Her voice...**” translated into “...*Suaranya ...*” in which pronoun -nya has a function to change verbs into nouns in the SL “**Her voice cut the morning air...**” or “*Suaranya membelah udara pagi...*” in the TL. According to (Moeliono et al., 2017) , et.al “*Apabila -nya dilekatkan pada verba, baik verba aktif maupun pasif, verba tersebut berubah kategorinya menjadi nomina.*” (TBBBI, 2017: pp 336). Newmark’s “Textbook of Translation” **literal translation** theory was used by the translator. (Newmark, 1988, p. 46) He stated “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context.” Beside with the main theory already mentioned, the translator also using **Trope Change** (ST trope X → TT trope X) by Chesterman in his “*Memes of Translation*” (Chesterman, 2016, p. 101) is also possible, since the hyperbole “**Her voice cut the morning air...**” in the SL is retained as a hyperbole “*Suaranya membelah udara pagi...*” in the TL. He further stated that “(a) *ST trope X → TT trope X*. For instance, a ST personification is retained as a personification in the TT. (i) The TT trope is the same trope in terms of its

lexical semantics.” The score is 3 or **accurate**. There is no meaning distortion because every lexical item from the SL is translated accurately into the TL. (Nababan *et. al.*, 2012:50). In terms of its **acceptability**, the score is also 3 or **acceptable** given that the translation adheres to the rules, norms, or culture of the Indonesian language, at both macro and micro level (Nababan *et.al.*, 2012:51). Due to the translation’s ease of understanding, its readability score is a 3 as well, making it **readable**. (Nababan *et.al.*, 2012:51).

CONCLUSION

Based on the 55 data analysis writer found there are four type of figurative language in the novel. The most figurative writer found is metaphor (27 data), followed by simile (14 data), hyperbole (9 data), and personification (5 data). There are two translation method used in translating data, there word for word (36 data) and literal translation (19 data). Based on the translation quality assement, mostly data had high accuracy, high acceptability, and high readability.

ACKNOWLEDGMENTS

I would like to say thank you to my family, my best friend, and my special one for supporting me from the beginning of my study until now. And my deepest gratitude for my advisor for guiding me well this whole time. I would not be here without their help and support from all of you.

REFERENCES

- Abrams M. H. (1999). A Glossary of Literary Terms. *College Composition and Communication*.
- Chesterman, A. (2016). *Memes of Translation* (Vol. 123). John Benjamins Publishing Company. <https://doi.org/10.1075/btl.123>
- Dan, B. (2013). *Inferno* (Vol. 21, Issue 1). Doubleday.
- Dan, B. (2013). *Inferno* (Vol. 21, Issue 1). Penerbit Bentang.
- Moeliono, A. M., Lapoliwa, H., Alwi, H., Wisnu, T., & Sugiyono. (2017). *Tata Bahasa Baku Bahasa Indonesia* (4th ed.). Badan Pengembangan dan Pembinaan Bahasa.
- Nababan, M., Nuraeni, A., & Sumardiono, &. (2012). Pengembangan Model Penilaian Kualitas Terjemahan (Mangatur Nababan, dkk). *Kajian Linguistik Dan Sastra*, 24(1), 39–57.
- Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall.
- Nida, E. A., & Taber, C. R. (2003). *The theory and practice of translation* (Vol. 8). Brill.
- Nisa, K. (2020). *An Analysis of Figurative Language in the Maher Zain’s Song Lyric*. Institut Agama Islam Negeri Metro.
- Nurhaida, N., & Marlina, L. (2017). An Analysis of Figurative Language in Views (Opinion Column) of Online Padang Ekspres Newspaper. *E-Journal of English Language & Literature*, 6(2), 44–52.