

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses about the literature that related with the research and supporting the researcher's idea, such as translation strategies, meaning equivalence and figure of speech. It is including some terminological field of study explanation, the description of the research objet, theoretical framework, and previous studies.

A. Translation

There are so many definition of translation. Just like the people's perspective towards something, the experts perspective –which then would affecting their way to define translation– about translation is different with each other. As stated by Nida in A.B. As Safi's book that:

“Definitions of proper translating are almost as numerous and varied as the persons who have undertaken to discuss the subject. This diversity is in a sense quite understandable; for there are vast differences in the materials translated, in the purpose of the publication, and in the needs of the prospective audience”¹²

From Nida's statement above, it can be concluded that the numerous definition of translation is understandable and possible since there are differences in the materials translated, in its publication purpose and in the needs of prospective audience.

¹² Prof. A.B. As Safi. Translation Theories, Strategies, and Basic Theoretical Issues. (Petra University). Pg. 9.

Dubois (French theorist) in Bell's book said that translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences.¹³ Another definition of translation described by Newmark 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.¹⁴

All the definitions of translation above are stressing about the significance of equivalence. Thus, it can be concluded that translating includes the act of transferring the main idea or message from the source text to the target text by considering the equivalent meaning of the source language in the target language.

And from the previous statements it can be concluded that the meaning equivalence is important in translation and must be held constant by the translators. Because when a translator makes a translation, it means that the translator is transferring the meaning of source language. What is necessary to consider is that the meaning must be maintained constantly.

In that way, the role of the translator has been defined as a bilingual mediating agent between monolingual communication participants in two different language communities.¹⁵ The translator decodes the messages transmitted in one language and then re-encodes them in another.

¹³ Roger T. Bell. *Translation and Translition: Theory and Practise*. (England; Longman Group UK Limited). Pg. 5.

¹⁴ Peter Newmark. *Approaches to Translation*. (Hertfordshire; Prentice Hall International (UK) Ltd., 1988). Pg. 7.

¹⁵ Roger T. Bell. *Translation and Translition: Theory and Practise*. (England; Longman Group UK Limited). Pg. 15.

1. Translation Strategies

To move along with the natural and professional continuum of conveying the meaning from one particular language to another, the translator needs to learn some skills, which are referred to as translation strategies. Usually the translator use strategies when they encounter a problem and using literal translation is not useful.¹⁶

Alike the definition of translation, the strategy in translation is also varies. There are some strategies proposes by the experts to translate the common text. For example like translation strategies, called Baker's Taxonomy, that proposes by Mona Baker which have been used by professional translators to cope with the problematic issues while doing a translation task. Besides, Baker also proposes strategies to translating idioms. Other translation strategies besides two previous strategies that mentioned before is the strategies to translating metaphor, and the strategies to translating figure of speech.

a. Baker's Taxonomy

The translation strategies by Baker below are commonly used by the translators to deal with their problem in translating a text. Here are the list of eight translation strategies by Mona Baker which is called Baker's Taxonomy¹⁷:

- 1) Translation by a more general word

¹⁶ Zohre Owji, M.A.. *Translation Strategies: A Review and Comparison of Theories*. (Translation Journal and the Author, 2013 <http://translationjournal.net/> Vol. 17 No.1 January 2013) accessed on December, 5th 2014 at 05.12 WIB

¹⁷ Ibid

This is one of the most common strategies to deal with many types of nonequivalence. As Baker believes, it works appropriately in most, if not all, languages, because in the semantic field, meaning is not language dependent.

2) Translation by a more neutral/ less expressive word

This is another strategy in the semantic field of structure. This strategy involves using a more neutral or less expressive words.

3) Translation by cultural substitution

This strategy involves replacing a culture-specific item or expression with a target language item considering its impact on the target reader. This strategy makes the translated text more natural, more understandable and more familiar to the target reader.

The translator's decision to use this strategy will depend on: the degree to which the translator is given license by those who commission the translation, the purpose of the translation

4) Translation using a loan word or loan word plus explanation

This strategy is usually used in dealing with culture-specific items, modern concepts, and buzz words. Using the loan word with an explanation is very useful when a word is repeated several times in the text. At the first time the word is

mentioned by the explanation and in the next times the word can be used by its own.

5) Translation by paraphrase using a related word

This strategy is used when the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is obviously higher than it would be natural in the target language.

6) Translation by paraphrase using unrelated words

The paraphrase strategy can be used when the concept in the source item is not lexicalized in the target language. When the meaning of the source item is complex in the target language, the paraphrase strategy may be used instead of using related words; it may be based on modifying a super-ordinate or simply on making clear the meaning of the source item.

7) Translation by omission

This may be a drastic kind of strategy, but in fact it may be even useful to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not necessary to mention in the understanding of the translation, translators use this strategy to avoid lengthy explanations.

8) Translation by illustration

This strategy can be useful when the target equivalent item does not cover some aspects of the source item and the equivalent item refers to a physical entity which can be illustrated, particularly in order to avoid over-explanation and to be concise and to the point.

b. Translation strategy in translating idiom

Baker also proposes translation strategy special for idioms and metaphor. The strategies in translating idioms as follows¹⁸:

1) Using an idiom of similar meaning and form

This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items.

2) Using an idiom of similar meaning but dissimilar form

It is often possible to find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items.

3) Translation by paraphrase

This is by far the most common way of translating idioms when an equivalent cannot be found in the target

¹⁸ Stated on Novianti Eka. *An Analysis of The Translation Strategies of Idiomatic Expression in Lewis Carroll's 'Alice In Wonderland' in its Translation by Khairi Rumantati*. (Yogyakarta; Universitas Negeri Yogyakarta, 2012). Pg. 18

language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target language.

4) Translation by omission

As with single words, an idiom may sometimes be omitted altogether in the target text. It is because it has no close equivalent in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons.

c. Translation strategy in translating metaphor

As cited in Okta Suprajaheni's thesis, Larson stated that a translator must identify the elements of the metaphor namely topic, image and point of similarity in order to translate it. Those elements are frequently found to be implied in the metaphor itself.

At this level, the translation should find out the whole context of the text in order to be able to grasp the meaning of the metaphor. It is further stated that the metaphor can be translated in one of the ways below.

The metaphor can be kept if the target language allows; it means that if it sounds natural and understood correctly by the reader. A metaphor can be translated as a simile by adding 'like' or 'as'. A metaphor of the target language which has the same meaning can be used. The metaphor can be kept and the meaning explained. The topic and or point of similarity may be more

explicit. The meaning of the metaphor can be translated without keeping the metaphorical imagery.

d. Translation Strategy in Translating Figure of Speech

Suardana on Okta Suprajaheni's research stated that there are there are four strategies that the translator used in translating figure of speech.¹⁹ This strategy is formulated as the result of Suardana research on finding the translation strategy of Saman novel from Indonesia to English. Below is the kind of strategies in translating figure of speech and its explanation:

1) Translating the figures of speech into the same image.

This strategy involves the use of a figurative expression in the target language (TL) which conveys the same meaning or same image with the image of source language (SL) figurative expression.

2) Translating the figures of speech into different image.

The second strategy to translate the figurative language is to translate the figurative expression of source language (SL) into another or different image in the target language (TL). It may happen when the figurative expression from source language has no same comparison or the same message in the target language.

¹⁹ Ibid, pg. 8.

- 3) Translating the figures of speech into non-figurative expressions.

This strategy is very possible used by the translator to avoid the awkward meaning of the figurative expression when it is translated into the target language. It also possible to use this strategy when the image of source language figurative expression are not exist in the target language so that the translator using this strategy rather than force to translate it but take the risk to lose the beauty of its diction.

- 4) Translating non-figurative expressions into metaphors.

This strategy involves using figurative expression; metaphor in target language as the transition of non-figurative expression from source language. This is possible to be done by the translator when the expression from source language is difficult to be translated so that the translator chose to make it as a figurative expression.

2. Meaning Equivalence

Based on Oxford dictionary, equivalence is equal or interchangeable in value, quantity, significance, etc. A definition of translation is uttered by Bell indicating the importance of meaning equivalence. He defined translation as the replacement of a

representation of a text in one language by a representation of an equivalent text in a second language.²⁰

Bell states that texts in different languages can be equivalent in different degrees (full or partly equivalent), in respects of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc.) and different ranks (word-for-word, phrase-for phrase, sentence-for-sentence).²¹ Below are the meaning equivalence based on Bell's theory which is developed by Eka Novianti²²:

a. Equivalent Meaning

Sometimes, the source language text has no meaning in the target language text that the meaning in the target language can be fully or partly equivalent, but the meaning in the target text can be said as equivalent to the meaning in source text when they have function in the same communicative situation and express the same purpose.

1) Complete Meaning

Complete meaning occurs when the meanings in the source language text are completely transferred in the target language text, below is the example of complete meaning.

²⁰ Roger T. Bell. *Translation and Translition: Theory and Practise*. (England; Longman Group UK Limited). Pg. 6.

²¹ Ibid

²² Eka Novianti. *Analysis of The Translation Strategies of Idiomatic Expressions in Lewis Carroll's Alice in Wonderland in its Translation by Khairi Rumantati*. (Jogjakarta; Universitas Negeri Jogjakarta <http://uny.ac.id/>, 2012)

SL: As there seemed to be no sort of chance of her ever getting out of room again, **no wonder** she felt unhappy.

TL: *Sepertinya dia tidak bisa keluar dari ruangan itu lagi, **tak heran** jika sekarang Alice merasa sedih.*

The idiomatic expression *no wonder* is translated into Bahasa Indonesia expression *tak heran*. *No wonder* means *not very surprising*. These two expressions are completely equivalent because they have precisely the same meaning.

2) Partly Equivalent Meaning

Partly meaning can occurs when the meanings in the source language text are 'partly' transferred or changed in the target language text, the meaning can be increased or even decreased depends on the situation or the context of the text.

a) Increased Meaning

Increased meaning occurs when there is an addition of information brought by new meaning which does not exist in the source language text. Below is the example of increased meaning.

SL: 'I really must be **getting home**; the night air doesn't suit my throat!' and a Canary called out in a trembling voice to its children.

TL: '*Aku benar-benar harus **cepat pulang**; udara malam tidak cocok untuk tenggorokanku!*' seekor Canary memanggil-manggil anaknya dengan suara gemetar.

The idiomatic expression *getting home* mean *to return home*. The word *cepat* which corresponds to *quick* is added to intensify the meaning. The addition has increased the meaning of the translation.

b) Decreased Meaning

Decreased meaning occurs when a part of the meaning in the source language text omitted in the target language text. Below is the example of decreased meaning.

SL: 'And I should have croqueted the Queen's hedgehog just now, only it **ran away** when it saw mine coming!'

TL: '*Dan pasti aku sudah berhasil memukul landak Sang Ratu sekarang jika landak itu tidak **berlari** ketika melihat landakku datang!*'

The idiomatic expression *ran away* is partly equivalent with the expression *berlari*. *Ran away* is an English idiom which means *to leave somebody or a place suddenly* or *to escape from somebody or a place*.

In Bahasa Indonesia there is an expression which is said in that kind of situation, that is *melarikan diri*. The meaning decreases because a part of the meaning is not transferred in the target language text, it is the word *away*.

b. Non-Equivalent Meaning

Usually the translator will omit or change some words from the source language to the target language when the words are indeed have no meaning in the target language or to make the text more interesting and easy to read in the target language.

1) Different Meaning

Different meaning occurs when the translator changes the information contained in the source language text by using words which have different meaning in the target language text.

SL: 'Do you mean that you think you can **find out** the answer to it?' said the March Hare.

TL: 'Maksudmu kau kira kau bisa **menjawab** pertanyaan itu? Tanya si Kelinci-Bulan-Maret.

Find out is an idiomatic expression which means *to discover or to learn something*. It is translated into *menjawab* which has similar meaning with *to answer* in English. Thus, *find out* and *menjawab* have different meanings. According to English Idioms Dictionary, the translation should be *mengetahui*.

2) No Meaning

No meaning occurs when the translator omits the words or the words or the expressions in the source language text so that the target language text loose the information contained in the source language text.

SL: 'Unless it was written to no body, which is not usual, **you know**.' Said the King

TL: 'Jika ditulis bukan untuk siapa-siapa, tentu menjadi aneh.' Kata sang Raja.

The idiom above is not realized by the translator. It causes the target language loses the meaning of the expression. The idiomatic expression *you know* is often used when reminding somebody of something or it is used in conversation to keep the attention of the person listening or to give one time to think what will be said next.

B. Figure of Speech

Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novels, poems, etc. Broadly defined a figure of speech is any way of saying something other than ordinary way.²³ While Perrine defined figure of speech as a way of saying one thing and meaning another. Perrine stated that figures of speech can be more effective means of saying what we mean rather than direct statements.²⁴

The effectiveness of figurative language is stated by Perrine in four main reasons. First, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative is a way of adding emotional intensity to otherwise

²³ Arp & Perrine. *Sound and Sense*. Pg. 28.

²⁴ Okta Suprajaheni. *The Translation of the Metaphors in the Sydney Sheldon's The Stars Shine Down onto Kilau Bintang Menerangi Bumi*. (Bali; Universitas Udayana, 2011) Pg. 1.

merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass.²⁵

Perrine divides figurative language into eight types. They are metaphor, simile, personification, metonymy, paradox, overstatement or hyperbole, understatement, irony and illusion.²⁶ While Leech divides figure of speech on eight type. They are synecdoche, metaphor, metonymy, symbolism, allegory, hyperbole, litotes, and irony.²⁷

In this research, the researcher will combine the kind of figure of speech from Perrine and Leech. The following points below will be explained kinds of figure of speech that will be used in this research on the alphabetical order. The kinds of figure of speech that will be used in this research are allegory, hyperbole, irony, metaphor, metonymy, paradox, personification, simile, and synecdoche.

1. Allegory (Leech & Perrine)

Allegory terms come from the Greek *allegoria*, which is means 'speaking otherwise'. An allegory is a story or image with several layers of meaning: behind the literal or surface meaning lie one or more secondary meanings, of varying degrees of complexity.²⁸ Perrine defined allegory as a narrative or description that has a second meaning beneath

²⁵ Ibid. Pg. 1

²⁶ Arp & Perrine. *Sound and Sense*. Pg. 28

²⁷ Geoffrey N. Leech. *A Linguistic Guide to English Poetry*. (UK; Longman Group Ltd., 1991) Pg. 148

²⁸ J.A. Cuddon. *A Dictionary of Literary Terms & Literary Theory*. (UK; The Estate of J.A. Cuddon, 2013). Pg. 38.

the surface. Although the surface story or description may have its own interest, the author's major interest is in the ulterior meaning.²⁹

For example:

- a. A stitch in time saves nine
- b. People in glass houses should not throw stones

2. Hyperbole or Overstatement (Leech & Perrine)

Hyperbole is the use of exaggerated terms not in order to deceive but to emphasize the importance or extent of something.³⁰ Leech stated that exaggeration or hyperbole in colloquial talk is often incredible because at variance with known fact.³¹ Perrine defines hyperbole as overstatement, which is simply exaggeration but in service of truth.³²

Even the terms are different but the definition of hyperbole and overstatement are on the same ground. Hyperbole is originally from Greek which means 'overshooting'. M.H. Abrams in his book stated that Hyperbole is bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect.³³

For example:

- a. She rushed out of the room in floods of tears
(crying a lot)

²⁹ Arp & Perrine. *Sound and Sense*. Pg. 43

³⁰ Margaret Drabble. *The Oxford Companion to English Literature*. (UK; Oxford University Press, 2000).Pg. 527.

³¹ Geoffrey N. Leech. *A Linguistic Guide to English Poetry*. (UK; Longman Group Ltd., 1991) Pg. 153

³² Arp & Perrine. *Sound and Sense*. Pg. 47

³³ M.H. Abrams. *A Glossary of Literary Items*. (USA; Heinle & Heinle, 1999). Pg. 121

- b. I haven't seen you for ages (very long time)
- c. When she was in Paris, she spent ton of money (a lot of money)

3. Irony (Leech & Perrine)

Irony is a mode of discourse for conveying meanings different from, and usually opposite to, the professed or ostensible ones.³⁴ It is the Greek terms for 'dissimulation'. M.H. Abrams defined irony as dissembling or hiding what is actually the case; not however, in order to deceive, but to achieve special rhetorical or artistic effects.³⁵

Irony, on the other hand, is a literary device or figure that may be used in the service of sarcasm or ridicule or may not. It is popularly confused with sarcasm and satire because it is so often used as their tool; but irony may be used without either sarcastic or satirical intent, and sarcasm and satire may exist (though they do not usually) without irony.³⁶

For example:

- a. At a difficult moment, an act of kindness makes things worse, and someone says, "Well, that's a lot better, isn't it?"
- b. Someone says to his friend "you are very slim" whereas the fact is that his friend is very fat.

³⁴ Peter Childs & Roger Fowler. *The Routledge Dictionary of Literary Terms*. (New York; Routledge, 2006). Pg. 136.

³⁵ M.H. Abrams. *A Glossary of Literary Items*. (USA; Heinle & Heinle, 1999). Pg. 135

³⁶ Arp & Perrine. *Sound and Sense*. Pg. 48

4. Metaphor (Leech & Perrine)

Metaphor is derived from Greek which means 'carrying from one place to another'. It is a figure of speech in which one thing is described in terms of another.³⁷ Metaphor and simile are both used as a means of comparing things that are essentially unlike. The only distinction between them is that in simile the comparison is expressed by the use of some word or phrase, such as like, as, than, similar to, resembles, or seems; in metaphor the comparison is implied.³⁸

For example:

- a. My lover is a treasure.
- b. My home is heaven.
- c. Business is a game.

5. Metonymy (Leech & Perrine)

Metonymy is the Greek for Greek for "a change of name". In metonymy the literal term for one thing is applied to another with which it has become closely associated because of a recurrent relationship in common experience.³⁹ Leech define metonymy as a figure of speech that consist in using the name of one thing for that of something else with which it is associated.⁴⁰

³⁷ J.A. Cuddon. *A Dictionary of Literary Terms & Literary Theory*. (UK; The Estate of J.A. Cuddon, 2013). Pg. 450.

³⁸ Arp & Perrine. *Sound and Sense*. Pg. 28

³⁹ M.H. Abrams. *A Glossary of Literary Items*. (USA; Heinle & Heinle, 1999). Pg. 98

⁴⁰ Geoffrey N. Leech. *A Linguistic Guide to English Poetry*. (UK; Longman Group Ltd., 1991) Pg. 152

For example:

- a. It won't happen while I still breathe (breathe is used figuratively to mean live)
- b. The kettle is boiling (the kettle is used in a figurative sense to mean water)

6. Paradox (Perrine)

Paradox is the Greek terms for 'beside or beyond opinion.'⁴¹ A paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense.⁴² Perrine define a paradox as an apparent contradiction that is nevertheless somehow true. It may be either a situation or a statement.⁴³

For example:

- a. I must be cruel only to be kind
- b. The child is father of the man. (the nature of one's earlier life affects later ideas and attitude)

7. Personification (Perrine)

Personification, or in the Greek term, *prosopopeia*, is in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings.⁴⁴

⁴¹ J.A. Cuddon. *A Dictionary of Literary Terms & Literary Theory*. (UK; The Estate of J.A. Cuddon, 2013). Pg. 509.

⁴² M.H. Abrams. *A Glossary of Literary Items*. (USA; Heinle & Heinle, 1999). Pg. 201.

⁴³ Arp & Perrine. *Sound and Sense*. Pg. 46

⁴⁴ M.H. Abrams. *A Glossary of Literary Items*. (USA; Heinle & Heinle, 1999). 99

Personification consists in giving the attributes of a human being to an animal, and object, or a concept.⁴⁵

For example:

- a. The moon smiles at us.
- b. The trees are waving to the tiger.
- c. The wind touched my skin.

8. Simile (Leech)

Simile is derived from Latin *similis* which means 'like'. Simile is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, where the comparison is implicit) recognizable by the use of the words 'like' or 'as'. It is equally common in prose and verse and is a figurative device of great antiquity.⁴⁶ Leech stated that simile is an overt and metaphor is a covert comparison. A simile is generally more explicit than metaphor.⁴⁷

For example:

- a. Rumors of his death spread like wildfire. (to become known to more and more people very quickly)
- b. She is like a fish out of water (she is uneasy in an unfamiliar situation)

⁴⁵ Arp & Perrine. *Sound and Sense*. Pg. 30

⁴⁶ J.A. Cuddon. *A Dictionary of Literary Terms & Literary Theory*. (UK; The Estate of J.A. Cuddon, 2013). Pg. 674.

⁴⁷ Geoffrey N. Leech. *A Linguistic Guide to English Poetry*. (UK; Longman Group Ltd., 1991) Pg. 152

9. Synecdoche (Leech)

Synecdoche is Greek terms for 'taking up together'. Synecdoche is a figure of speech in which the part stands for the whole, and thus something else is understood within the thing mentioned. Synecdoche is common in everyday speech.⁴⁸ The traditional figure of synecdoche is identified with a rule which applies the term for the part to the whole.⁴⁹

For example:

- a. *Chelsea* won the match yesterday. (*Chelsea* stands for the Chelsea Football Team)
- b. Thomas' word can be trusted (Thomas is a person that can be trusted)
- c. I won't let him come under my roof. (I won't let him come to my house)

C. *The Fault in Our Stars*

The Fault in Our Stars also known as TFIOS is written by John Green consist of 25 chapters and 313 pages. The novel published on January 10th, 2012 in the United States by Dutton Books. It was translated into Indonesian by Ingrid D. Nimpoeno and then published by Mizan Media Utama on December, 2012. The book is for the readers from 16-24 years old since the genre of the novel is young-adult novel.

⁴⁸ J.A. Cuddon. *A Dictionary of Literary Terms & Literary Theory*. (UK; The Estate of J.A. Cuddon, 2013) Pg. 721

⁴⁹ Geoffrey N. Leech. *A Linguistic Guide to English Poetry*. (UK; Longman Group Ltd., 1991) Pg. 150

The Fault in Our Stars is a tragic love-sick story between Hazel Grace Lancaster and Augustus Waters. The story is narrated by Hazel Grace Lancaster as the main character who has stage four *thyroid* cancer that cause *edema* in her lungs. Believing her to be depressed, Hazel's mother urges her to attend a cancer patients' Support-Group (A motivation group of teenagers and kids who are suffering and surviving from cancer meet to share their stories) to make friends –as parts of her treatment– where Hazel meets with Augustus Waters, a teenager who had lost a leg because of bone-cancer called *osteosarcoma*.

After Hazel and Augustus became an acquaintance, they shared their stories and exchange their favorite novel. Hazel gave Augustus her favorite novel; *An Imperial Affliction* and Augustus gave Hazel his favorite book. They finally agreed that Augustus will call her when he finish reading *An Imperial Affliction*.

Without Hazel unbeknown, Augustus found a way to reach Van Houten; send a mail to his assistant; Lidewij. Shortly, Augustus connected Hazel to Lidewij so that Hazel could ask about the book. Lidewij said that if Hazel could pay a visit to Amsterdam, maybe Van Houten would want to tell Hazel about the book.

Augustus give Hazel another surprise. Augustus says that he already talk to Genies (wish granting foundation for survivor for any serious illness) to use his Wish to take Hazel to go to Amsterdam, since Hazel already use

her Wish when she was eight. The plan is settled and Hazel is very happy and excited and thanks Augustus for sharing his Wish with her.

After all arrangement of their trip by Genies, Hazel and Augustus, accompanied by Hazel's mother are flying to Amsterdam. They finally arrived at Amsterdam in the evening. The next morning Hazel and Augustus finally meet Van Houten in his house. However, the reality is very far from their expectation. Van Houten is a rude and lunatic drunk man, not like Hazel's expectation of him. And worse, Van Houten does not want to answer a single question from Hazel about the book.

In Amsterdam, they finally showed their feelings to each other and declare that they are both falling in love. When they wanted to go back, Augustus confess the truth to Hazel that Augustus's cancer is back. Hazel is very sad knowing that Augustus is now sicker than her, because before this Hazel always think that she is the sickest one.

Augustus died soon after having some chemotherapy as they back from Amsterdam. And now Hazel is very sad and heartbreak. Hazel surprisingly got a eulogy from Gus via Van Houten. In his letter, he said that how much he loved Hazel and how precious are Hazel for him and he felt very grateful that he met Hazel in his life before his death. In the end, Augustus hopes that Hazel could live a little longer and become happy with her life and her choice.

The book rose to #1 on the Amazon.com and Barnes & Noble Bestseller lists in June 2011 shortly after its title was announced. *The Fault in*

Our Stars debuted at #1 on The New York Times Best Seller list for Children's Chapter Books, #1 on the Wall Street Journal best seller list, and #9 on the Bookseller best seller list, #1 Indiebound Bestseller, New York Times Book Review Editor's Choice.⁵⁰ *The Fault in Our Stars* then adapted to a film with the same title and was released on June 6th 2014 by 20th Century Fox Film, with Shailene Woodley as Hazel Grace Lancaster and Ansel Elgort as Augustus Waters.⁵¹

D. Theoretical Framework

This study is concerned on the figure of speech expression's translation strategies on *The Fault in Our Stars* novel from its original version in English onto its Indonesian translation and its meaning equivalence. There are several theories about translation strategies and the meaning equivalence –as stated in previous point before– so that in this research the researcher needed to establish a theoretical framework because the researcher will mixed the theories from the past and filtering it in order to analyze the problem in this research.

Theoretical frameworks provide a particular perspective, or lens, through which to examine a topic. Theoretical framework also can help to

⁵⁰ John Green, "The Fault in Our Stars", John Green Books, www.johngreenbooks.com, retrieved on April 28th 2015.

⁵¹ imdb.com, Internet Movie Database. Accessed on December, 3rd 2014 at 22.00 WIB

focus the essay on a specific aspect of the topic and can direct the analysis of that topic, offering unexpected insights into the past.⁵²

In this study the researcher will use some theories that has been explained in the first session of this chapter. The first research problem of this study is to find the translation strategies of the figure of speech language in the original and its translation, then the second is to find how it meaning equivalence between the source and the target language.

To solve the first research problem, the researcher will use Suardana's theory about translation strategies of figure of speech. There are four strategies based on Suardana. They are translating the figures of speech into the same image, translating the figures of speech into different image, translating the figures of speech into non-figurative expressions, and translating non-figurative expressions into metaphors.

The researcher choose Suardana's theory because on researcher opinion Suardana's theory of translation strategies in translating figure of speech is already sum up another translation strategies. For example like the first strategy on translating figure of speech; translating figure of speech into the same image is having same concept with Baker's taxonomy; translating the text by paraphrase using related words and also Baker's translation strategies in translating idiom; translating idiom with similar meaning and similar form.

⁵² Theoretical Framework (Trent University Website; <http://trentuniversity.com/>) accessed on 7th April 2015 at 21.30 WIB

Then to solve the second research problem, the researcher will use Bell's theory about meaning equivalence. According to Bell, the equivalence of a text is divided into two; equivalent meaning and non-equivalent meaning. Whereas equivalent meaning can be complete or partly equivalent; increased or decreased meaning. And in the non-equivalent meaning, it can be different or has no meaning at all.

Another theories that used by the researcher are Leech and Perrine's theories about figure of speech. Leech classifying figurative speech into eight types. They are synecdoche, metaphor, metonymy, symbolism, allegory, hyperbole, litotes, and irony. While Perrine divides figurative language into eight types. They are metaphor, simile, personification, metonymy, paradox, overstatement or hyperbole, understatement, irony and illusion.

In this research, the researcher will combine the kind of figure of speech from Perrine and Leech by considering which types of figure of speech that commonly used in daily. They are allegory, hyperbole, irony, metaphor, metonymy, paradox, personification, simile, and synecdoche.

E. Previous Studies

Previous study refers to research or study done by other researcher before. There are several studies that related with this research that have been conducted by other researchers. The previous studies that will presents below are the studies on translation strategies, figure of speech and meaning equivalence on translation. There are five previous studies that will be

discussed bellows which related with topic that mentioned on the previous paragraph.

The first is a study conducted by Aisyah Fitriani entitled "Analysis on the Translation Strategies on the Idiomatic Expressions in Oky's *Entrok* into *The Year of Voiceless* by Nurhayat".⁵³ The study is concerned on the translation strategies and the meaning equivalence of the idiomatic expression that founded in the *Entrok* Novel and its translation on English by Nurhayat.

"An Analysis of the Translation Strategies of The idiomatic Expressions in Lewis Carroll's *Alice in Wonderland* and in Its Translation by Khairi Rumantati" is the second previous study that conducted by Eka Novianti.⁵⁴ Eka Novianti's study is similar with Aisyah's study on the previous paragraph. The difference is only on the object. In Eka's study the object is *Alice in Wonderland* novel which the original version is on English and the translation version is on Indonesia, while Aisyah's is the vice versa.

The third previous study is conducted by Okta Suprajaheni's entitled "The Translation of Metaphors in the Sydney Sheldon's *The Stars Shine Down* on to *Kilau Bintang Menerangi Bumi*".⁵⁵ The study is conducted to find the translation strategies and the meaning equivalence on the metaphor

⁵³ Aisyah Fitriani. *Analysis on the Translation Strategies on the Idiomatic expression in Okky's Entrok into The Years of the Voiceless by Nurhayat*. (Kediri; State College for Islamic Studies (STAIN) Kediri, 2014)

⁵⁴ Eka Novianti. *An Analysis of The Translation Strategies of Idiomatic Expression in Lewis Carrol's 'Alice In Wonderland' in its Translation by Khairi Rumantati*. (Yogyakarta; Universitas Negeri Yogyakarta <http://uny.ac.id/>, 2012)

⁵⁵ Okta Suprajaheni. *The Translation of Metaphors in the Sydney Sheldon's The Stars Shine Down onto Kilau Bintang Menerangi Bumi*. (Bali; Thesis Pascasarjana Universitas Udayana Bali <http://pps.unud.ac.id/>, 2011)

expressions that found on the original novel; *The Stars Shine Down* and its Indonesian translation; *Kilau Bintang Menerangi Bumi*.

There are some differences between this research and three previous study above. Even though the focus of the study is similar; finding the translation strategies from source language (SL) to target language (TL) and find the equivalence of the meaning between it, the specification of what things that actually being translated and compared are different.

The first & the second researchers of the previous study are limiting their scopes studies only on the idiom expression. While in this study, the researcher is limiting the scope of the research only on the figure of speech expressions. Similar with the third previous study, but in the third previous study the researcher is narrowing the scope again into metaphor. The differences also placed at the novel. While Aisyah using *Entrok* novel where the original is on Indonesian and then translated into English, in this research the researcher use *The Fault in Our Stars* where the original version is on English.

The next study is conducted by Rifatus Sariroh entitled "Figure of Speech Analysis in J.R.R. Tolkien's *The Hobbit*".⁵⁶ Rifatus' study is focused on the analysis of figure of speech expression that found in *The Hobbit* novel written by J.R.R. Tolkien and the application of the figure of speech in speech acts that occur in the novel.

⁵⁶ Rifatus Sariroh. *Figure of Speech Analysis in J.R.R. Tolkien's The Hobbit*. (Kediri; State College for Islamic Studies (STAIN) Kediri, 2014)

The last study is entitled “Figurative Speech on Riordan’s *The Lightning Thief* and Their Translation in *Pencuri Petir*” by Ni Wayan Cintya Surya Pratami.⁵⁷ In her study Ni Wayan focused on solving two problems; they are the kind of figurative expressions and the lexical equivalent that found in the *Percy Jackson and The Lightning Thief* novel by Rick Riordan and its translation.

While the fourth and the fifth previous study above is also analyzing about figure of speech; similar with this study, the differences are on the research problems. The fourth study is analyzing the figure of speech only in a novel and the application of its in speech acts that occur in the novel. The fifth research is also analyzing the figure of speech, but the fifth researcher analyzing the lexical equivalence of the figure of speech between the source language into the target language; similar with this research but without analyzing its translation strategies.

⁵⁷ Ni Wayan Cintya Surya Pratami. *Figurative Languages in Riordan’s The Lightning Thief and Its Translation in Pencuri Petir*. (Bali; Univeristas Udayana Bali <http://pps.unud.ac.id/>, 2012)