

**Figurative Language in *Howl's Moving Castle* by Diana
Wynne Jones and its Bahasa Indonesia Translation by
Syaribah Noor Brice**

A Thesis

**Submitted in Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra**



Arranged by:

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**ENGLISH LITERATURE STUDY PROGRAM
ENGLISH EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY**

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2017

APPROVAL SHEET

**FIGURATIVE LANGUAGE IN *HOWL'S MOVING CASTLE* BY DIANA
WYNNE JONES AND ITS BAHASA INDONESIA TRANSLATION BY
SYARIBAH NOOR BRICE**

A THESIS



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FIGURATIVE LANGUAGE IN *HOWL'S MOVING CASTLE* BY DIANA WYNNE JONES AND ITS BAHASA INDONESIA TRANSLATION BY SYARIBAH NOOR BRICE

A THESIS

By:

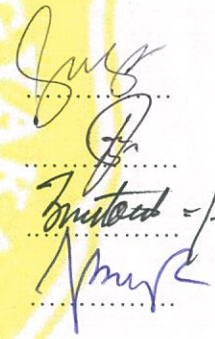
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Menyatakan bahwa Karya Ilmiah ini adalah hasil pekerjaan penulis sendiri dan sepanjang sepengetahuan penulis, tidak berisikan materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang diambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab penulis.

Yogyakarta, 17 Juli 2017

Penulis,



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MOTTOS



“Dream big, sacrifice all, and you will enjoy victory.”-Henry Cejudo

“You may think I’m small, but I have a universe inside my head.”-Yoko Ono

“Once you make a decision, the universe conspires to make it happen.”-Ralph

Waldo Emerson

DEDICATION

I dedicate this thesis to my beloved family.

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All Praises to Allah SWT for giving the researcher with health and power to finish this thesis as the requirement for obtaining the degree of Sarjana Sastra. The best regard goes to our Prophet Muhammad, Peace Be Upon Him, as the messenger of Allah. At this moment of accomplishment, I would like to express my gratitude to:

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8. all people who have helped me finishing this thesis, all of whom I cannot mention one by one.

Finally, needless to say, I realize that this thesis is far from perfection. Therefore, any criticism and suggestions are accepted to improve this thesis.

Yogyakarta, July 17th, 2017

Bernadia Errisa Maharani

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FIGURATIVE LANGUAGE IN *HOWL'S MOVING CASTLE* BY DIANA WYNNE JONES AND ITS BAHASA INDONESIA TRANSLATION BY SYARIBAH NOOR BRICE

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ABSTRACT

This research is aimed at 1) describing the types of figurative language found in *Howl's Moving Castle*, 2) explaining how they are realized in the bahasa Indonesia translation text, and 3) explaining the degree of acceptability to translation of the figurative language occurred in *Howl's Moving Castle* and their translations.

This study applies a descriptive qualitative research method for collecting and describing the data. The data are in the form of phrases and sentences which contained figurative language found in *Howl's Moving Castle* by Diana Wynne Jones and their bahasa Indonesia translation by Syaribah Noor Brice. Data trustworthiness was achieved through credibility, reliability, and conformability.

This research reveals three results. First, the types of figurative language found in *Howl's Moving Castle* are simile, metaphor, personification, hyperbole, synecdoche, and metonymy. Simile is mostly used in *Howl's Moving Castle*. Second, there are two translation strategies which occur in *Howl's Moving Castle* as figurative language to figurative language strategy and figurative language to non figurative language strategy. Figurative language to figurative language strategy is mostly used. Third, there are two categories in the degree of acceptability which occur in *Howl's Moving Castle* as acceptable category and less acceptable category.

Keywords: figurative language, *Howl's Moving Castle*, translation strategies, degree of acceptability

CHAPTER I

INTRODUCTION

A. Background

Language has an important role in communication. People are social creatures. They need to communicate with others for sharing what actually happens inside their mind. Therefore, people need language to communicate. They should acquaint with their new neighbours. Somehow people have needs to fulfill. Maslow (1943) states that people are motivated to achieve certain needs. Maslow divides five stages model. They are physiological, safety, social, esteem, and self-actualization. The first stage is psychological. People need to be entertained. When they feel bored, they look for activity which can make them happy and release stress. Usually, some of them watch films and the rest waste their time with reading novel.

Reading novel is one choice to do for several people. Many people said that novel is pleasing because it contains details of story. The rest thinks that novel is boring because it contains many words and sentence less or without picture inside. People cannot force others to love reading books or watching films, because every single person in the world has a right to choose what they want to do. Readers are allowed to use their imagination when they read a book. They can wonder how it looks like. They also can imagine how it feels. When people watch film, they already know how it looks like because the director shows them how it looks like.

They also already know how it feels because they can see the expressions of the actor or actress.

Novel uses figurative language to carry certain meaning for readers. Figurative language helps the writer lead the readers imagined about the story. It can be about the place, the shape of things, the feelings, and describing person. Figurative language also can beautify texts. For example Lily Angorian has **a heart like a boiled stone**. The figurative language which occurs in the sentence is simile because the sentence uses 'like' to compare a heart and a boiled stone. If the writer writes the sentence literally, the sentence is not interesting enough to be read. Sometimes, it is hard for the readers to understand, so that the writer helps the readers to imagine how it feels or looks like. For example, it was a fantastical shape of twisted **little towers**, rising to one main tower that pointed slightly askew, **like a knotty old finger**. The writer helps the readers to imagine the little towers like a knotty old finger. It makes the readers imagine the shape easily. There is the other form of literary works which contains figurative language also. The other form is poem. Susan Bassnet (2002) states that a novel is somehow a simpler structure than a poem and is consequently easier to translate. It may mean that novel could contain many pages in a book. Thus, the writer makes them easy to understand because when the novel contains much hard diction, it makes the readers hard to understand instead of enjoying the story, although there are also novels which uses hard dictions for expressing feeling. A poem usually uses hard diction which is hard to understand for some readers including the translator.

Usually novel which uses figurative language is fantasy novel because the writer should help the readers to understand the whole story.

Magic is still being hot topic for people lately. There are several novels which use magic as the main topic. Usually, the writer combines magical things with love story and adventures. Therefore, the readers are curious with the book. For example *Harry Potter* which is written by J.K Rowling. It is about magic, love, and adventures. Even, it tells about students but the readers come from various ages. It was written in seven series. The series tell about 3 teenagers whom they study in Hogwarts. Hogwarts is a school that is based on magic. Jonathan Stroud also writes about magic in *The Amulet of Samarkand*. The story tells about the young enchanter, Nathaniel, who calls a genie named Bartimeus to help him. Nathaniel and Bartimeus become a best friend and they do several adventures. *The Amulet of Samarkand* also has three series.

J.K Rowling and Jonathan Stroud are the famous writers who are using magic as their general idea. There is also Diana Wynne Jones who writes *Howl's Moving Castle*. Diana also writes several books that are related to magic. Her books are *Fire and Hemlock*, *Archer's Goon*, *the Tough Guide to Fantasyland*.

There is a novel entitled *Howl's Moving Castle*. The topic is about magic. It tells about a life of wizard and his adventure with his friends and a girl. A girl who is cursed by a witch because of misunderstanding, comes to Howl's Castle to ask help. The girl is Sophie. When she arrived at the castle, she is unable to meet the wizard because the wizard is going away somewhere. She meets his fire

demon, Calcifer. They promise to help each other because the fire demon also wants to be free from Howl. Breaking cursed is not simple as the curse is said. Sophie decides to stay until the fire demon helps her. It makes her also joining Howl and friends' adventures.

The researcher decides to do research about figurative language in *Howl's Moving Castle* by Diana Wynne Jones and *Howl's Moving Castle (Istana yang Bergerak)* translated by Syaribah Noor Brice. She finds several figurative languages in *Howl's Moving Castle*. There are several examples on figurative language taken from *Howl's Moving Castle*. The examples are shown below.

ST : **it was a tall black smudge** on the moors to the northwest ...

TT : **istana itu seperti goresan hitam** yang tinggi di lapangan terbuka di sebelah barat laut

The example shows that the translator describes the readers about the appearance of the castle. In the ST, the figurative language is metaphor because the sentence compares the castle and the tall black smudge. The figurative language in the TT is simile because the sentence uses 'like' to compare both.

The second example is shown below.

ST : They've a name for treating their learners like kings and queens ...

TT : Mereka terkenal memperlakukan murid mereka seperti raja dan ratu

The example shows that one of characters in the book says to Lettie that Mrs. Cesari treats the learners like kings and queen. The writer wants to compare the

earner and the kings and queens based on the way they treat someone. The figurative language which is used in the two examples above are simile because they use 'like' in the sentences.

There are several reviews on the bahasa Indonesia translation stating that the reviewers are disappointed with the bahasa Indonesia translation text. The bahasa Indonesia translation text is not appropriate with the original version. The example below is one of the reviews.

... Sayangnya di buku ini, jelas sekali si penerjemah kurang pengalaman dalam menerjemahkan. Di paragraf-paragraf tertentu saya bisa merasakan kalau dia mulai malas dengan kerjanya dan mengartikan asal saja, terlalu harfiah, nggak berusaha merangkai kata yang dapat dipahami pembaca Indonesia tanpa melenyapkan kekhasan gaya bahasa Inggris. Ia juga nggak bisa menyampaikan emosi-emosi yang terselubung dalam berbagai kalimat tertentu yang saya yakin seharusnya memberikan dampak kuat bagi para pembaca dalam bahasa aslinya. Jadi dengan sukses dia menyulap adegan lucu jadi hambar, kalimat-kalimat cerdas jadi kumpulan kata tanpa arti dan plot cerita jadi nggak jelas juntrungannya ke mana ...

(<https://hystericalinside.wordpress.com/2010/09/11/howls-moving-castle-istana-yang-bergerak-versi-buku/>)

The reviewer says that the translator of *Howl's Moving Castle* does not have enough experience in translating. She thinks the translator seems to translate it unseriously. It disappoints her. The translator also does not translate humors in the novel naturally and makes the plot of the story run wrongly.

The researcher decides to do research on the degree of acceptability in *Howl's Moving Castle* and its bahasa Indonesia translation because the novel gets several bad reviews from readers. The reviewers are disappointed with the bahasa

Indonesia translation because the translator is unable to translate the ST appropriately. The researcher wants to do research what the figurative languages in the TT are translated appropriately.

B. Focus of the Research

Howl's Moving Castle is a fantasy novel. The researcher is interested to analyze how figurative language is translated into bahasa Indonesia translation text. Based on several reviews, the bahasa Indonesia translation text is not satisfying for Indonesia readers because of using the inappropriate terminologies. Thus, the researcher is interested to make research on the acceptability. According to the problems explained above, the researcher formulates the problem observed.

1. What are the types of figurative language found in *Howl's Moving Castle*?
2. How are they realized in the Bahasa Indonesia translation text translated by Syaribah Noor Brice?
3. To what degree of acceptability in the translation of the figurative language of the novel?

C. Objectives of the Research

The objectives of the research are:

1. to describe the types of figurative language found in *Howl's Moving Castle*,

2. to explain how they are realized in the bahasa Indonesia translation text,
and
3. to explain the degree of acceptability to translation of the figurative language occurred in *Howl's Moving Castle* and their translation.

D. Significances of the research

The significances of the research are:

1. to give information and knowledge about using figurative language based on *Howl's Moving Castle* and their translation for readers and translators,
and
2. to be used as a reference in researching about figurative language.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

This chapter presents the literature review which is used to guide the researcher doing the process of the research. The researcher presents the theories of figurative language and degree of acceptability. She also shows notions of translation from several scholars, notions of figurative language and type of figurative language, and notions of stylistics from several scholars. In this chapter she also provides several previous researches from other researchers. Finally, she presents the conceptual framework of the research and the analytical construct.

1. Notions of Translation

According to Newmark (1981) “Translation is a craft consisting in the attempt to replace a written message and/or statement in another language”. Based on Nida (1982), translation consist of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style. Rudi Hartono states that translation is rendering the meaning of a text into another language in the way that the author intended the text.

According to Catford (1965), translation is defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Bell states that translation as the replacement of representation of a

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

From the above scholars' definitions, it can be inferred that translation is the way to replace text or statement to another language. For example, Lettie Hatter is beautiful. It would be translated in bahasa Indonesia as Lettie Hatter cantik

2. Types of Translation

Translation has several types. Based on Jakobson in *Venuti* (2002), there are three types of translation. They are intralingual, interlingual, and intersemiotic.

a. Intralingual Translation (Rewording)

Intralingual translation is an interpretation of verbal signs by means of other signs in the same language. Translator translates SL to TL using same language. Usually translator paraphrases SL to TL. For example, Howl has a dinner. It will be translated as Howl eats his sausages and apples.

b. Interlingual Translation (translation proper)

It is an interpretation of verbal sign by means of some other languages. The translator should transfer the ST to TT in the other language. For example, Howl loves Sophie. It transferred to bahasa Indonesia. It will be Howl mencintai Sophie.

c. Intersemiotic Translation (transmutation)

Intersemiotic translation is a translation of verbal signs by means of signs of non verbal sign system. The translator would serve the translation into

the different forms. For example, the poem would be transferred as the painting

This research is inclined to interlingual translation because the ST was transferred to TT in the other language. It means it is an interpretation of verbal sign by means of several other languages.

3. Translation Process

According to Nida (1982), translation process had several processes such as analysis, transfer and restructuring. Source text is analyzed what is the message into its simplest and structurally clearest forms. Translator should know well about the text because he had been responsible about the exactly sense that should be served to target readers. When the translator knew well about the text, he would not be wrong to do the next process. The next process is transferred. The translator would transfer the senses to the target text. After it has done, the sense would be restructuring to be the receptor language translation.

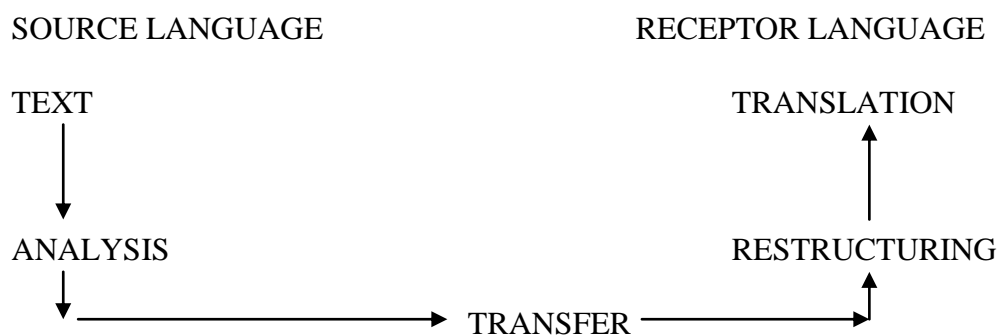


Figure 1. Translation Process Based on Eugene Nida

Susan Bennets stated that a diagram of the communicative relationship in the process of translation shows that the translator is both receivers and emitter, the end and the beginning of two separate but linked chains of communication:

Author-text-receiver = translation-text-receiver.

Translators should understand the concept. The concept is author-text-receiver = translator-text-receiver. The concept means translator is also as important as author. Author wrote the literary work then it is read by reader. When the translator cannot translate the sense, it can make the readers misunderstood about the text.

4. Stylistics

According to Paul Simpson (2004), stylistics often forms a core component of many creative writing courses, an application not surprising given the discipline's emphasis on techniques of creativity and invasion in language. Paul Simpson also stated that stylistics is a method of textual interpretation in which primacy of place is assigned to language. He proposed that the activity of stylistics is to explore language, and more specifically, to explore creativity in language use and its contribution for meaning construction.

According to Coyle (1993), stylistics is the examination of literary language of an author and its contribution to the construction of the meaning.

Based on Verdonk (2002), stylistics is the study of style, can be defined as the analysis of distinctive expression in language and the description of its purpose and effect.

From the above scholars' definitions, it can be inferred that stylistics is concerned with the study of style in language. Stylistics is the expression way which could be used for writers to write their ideas.

5. Figurative Language

Ogunsiji (2000) states if one writer without using figures of speech, one's speech or writing will be dry. The researcher agreed with Ogunsiji's stated because figurative language would bring the colour of the literary work. As being written above that figurative language would beautify the form in literary work and give the different way to serve the meaning to the target readers.

Several scholars wrote about figurative language. According to Leech and Short (1981), the analysis of figurative language in stylistics may cover the choice of figurative language, the meaning of figurative language, and the specific meaning or purpose of using the figurative language as employed by the author. Abrams (1999) states that figurative language is a conscious departure from what users of language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. According to Wales (2001), figurative language or figure of speech is the device to create the imagination by comparing two or more different things and it violates the rules of linguistics. Shaw (1985) states that figurative language is often vivid and imaginative, so it can add color and clarify vigor and effectiveness to writing.

Figurative language has two purposes. There are a functional purpose and artistic purpose. A functional purpose acts as semantic signifiers related to the meaning. Artistic purpose aims to beautify the form in literary works.

There are several theories about figurative language and the researcher decided to use DiYanni's theories because it fits with the object. DiYanni (2001: 242) categorizes types of figurative language into seven, they are:

a. Simile

Gibbs (1994) says that simile is fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them.

A simile uses the words "like" or "as" to compare one object or idea with another to suggest they are alike.

Example: They have a name from **treating their learners like kings and queens,**

and you should be very happy there as well as learning a useful trade.

Mereka terkenal **memperlakukan murid mereka seperti raja dan ratu,** dan kau pasti akans enang di sana, sekaligus belajar berdagang.

The writer wanted to compare the way of treating king and queens with treating common people. People would treat their kings and queens different with common people. Kings and queens had high position than common people. People would give the best from them for their kings and queens. In the context, Mrs. Cesari respected with her students. Thus, she would treat Lettie goodly because she would be one of Mrs. Cesari's student.

b. Metaphor

The metaphor states a fact or draws a verbal picture by the use of comparison. Pardede (2008:23) states that metaphor is an analogy identifying one object with another and ascribing to the first objects more quality than the second.

A simile would say you are like something; a metaphor is more positive - it says you are something.

Example: He is **a walking dictionary**.

Dia adalah **kamus berjalan**.

In the context above, he, here is not a literally dictionary. One of characteristic of dictionary is having much information. The reason why he, here is called a walking dictionary probably he knows everything, so that people can ask him and he is able to answer. It makes people around him compares he to a dictionary. The characteristic of human is able to move. It means 'the dictionary' can walk around.

c. Personification

Kennedy (1979) says that personification is figure as speech when any inhuman objects are given the human qualities and attributes to achieve dramatic effect.

Example: **Keep off envy's stinging**.

Menghindari sengatan cemburu.

In the example, the character of the story preferred to keep off from envy's stinging. Stinging is a work of bees and other insects which has sting. The writer

describes the envy is like bees which can sting people with it stings. Even, envy did not has sting actually.

d. Hyperbole

An exaggeration that is so dramatic that no one would believe the statement is true. Tall tales are hyperboles.

Example: “But that’s over ten miles away!” Michael said.

“Tapi itu sepuluh mil lebih jauhnya!” kata Michael.

In the example, Michael said to Sophie that the place is over ten miles away. In the context, the writer wanted to tell the readers that the distance was far. The writer preferred to write over ten miles rather than the distance was far. It would be dramatic.

e. Litotes

As understatement which tends to give negative expression.

Example: **I’m little tired. (I’m exhausted)**

Aku sedikit lelah. (Aku lelah sekali)

In the example, the speaker says that she is little tired, whereas actually she is exhausted. Probably even the speaker really needs taking a rest but she does not want her friends around worrying her. Therefore she says that she is only little tired.

f. Metonymy

Wren and Martin (1990) say that in metonymy object is designated by the name of something which is generally associated with it. Used as the substitution to associate closest object with word for word.

Example: **The pen is mightier than the sword.**

Sebuah pena lebih tajam daripada sebuah pedang.

In the example above, the pen refers to the written word and the sword refers to military aggression and force. It means the written word is more dangerous than a military aggression because the characteristic of written words is eternal. The written word is able to kill people indirectly. It differs from the sword. The sword is used to kill people directly.

g. Synecdoche

Wren and Martin (1990) states that in synecdoche, a part is used to designate the whole or the whole designates a part.

Example: Ibrahim buys **new wheels**.

Ibrahim membeli sebuah **kendaraan beroda empat**.

In the example, new wheels mean a car. So Ibrahim does not buy literally only wheels but he buys a car. The wheels refers to a whole car.

6. Delabastita's Translation Strategy

The researcher decided to adopt Delabastita's Pun translation strategies for her research. Delabastita had nine strategies for the translation of puns.

The researcher decided to adopt several strategies to be applied on this research. She chose three strategies from Delabastita's. They could be figurative language to figurative language, figurative language to non figurative language, and zero translation.

Table 1. Delabastita's Pun Translation Strategies and Figurative Language Translation Strategies Adopted from Delabastita's Translation Strategies

| PUN | FIGURATIVE LANGUAGE |
|---|---|
| a. pun to pun; in which the ST pun was transferred into a TT pun, which may or may not share the same properties | Figurative language to figurative language (FL to FL), in which the ST figurative language was transferred into a TT figurative language, which may or may not share the same properties |
| b. pun to non-pun, in which the original pun was transferred into a TT word or phrase, which may preserve one or more senses of the original pun. | Figurative language to non figurative language (FL to non FL), in which the ST figurative language was transferred into a TT sentence or phrase, which may preserve one or more senses of the original pun. |
| c. pun to punoid, in which the translator has perceived the original pun, and tried to recreate its effect by using some other wordplay-related rhetorical devices, such as repetition, assonance, irony allusion, and etc. | |
| d. zero translation, in which the original pun is simply omitted | Zero translation; in which the original figurative language is simply omitted |
| e. Direct copy: in which the translator reproduces the ST pun in its original form, i.e. without actually "translating" it. | |
| f. Transference, like (e) direct copy. The difference is that it imposes source language signified on a target language text, while the method of direct copy brings the original signifiers into the T.T. without any necessary concern about the semantic consequences of it. | |
| g. Addition: non-pun to pun. The T.T. contains wordplay which the ST does not have. Its purpose is to | |

| | |
|--|--|
| compensate the loss of those puns that the translator is unable to render appropriately in their original position. | |
| h. Addition (new textual material): zero to pun. The translator added in T.T. a new pun which is impossible to identify a counterpart in the S.T. | |
| i. editorial technique. It includes a whole range of phenomena: articles by the translator published in a periodical or in a volume; introduction, epilogue and etc. within the volume; footnotes and endnotes; parentheses within the primary text, but distinguished from it by means of square brackets, italics, etc | |

Based on Delabastita's strategies, the first strategy is figurative language to figurative language. The ST Figurative language was transferred into a TT figurative language. It would be metaphor was transferred to metaphor also. Metaphor could be transferred into simile or another types of figurative languages.

Example : "She will **teach you all she knows** and very likely introduce you to grand people she knows in Kingsbury."

"Ia akan **mengajarimu semua ilmunya** dan sangat mungkin memperkenalkanmu pada orang-orang penting kenalannya di Kingsbury."

Figurative language which is used in the example above is hyperbole because she said to Lettie that her best friend would be teach Lettie all her best friend's

knew. It was only to dramatic her expression to make sure that Lettie wanted to go learning at Her best friend's shop.

The translator also translated hyperbole to hyperbole. She used word for word translation strategy. Thus, she also transferred the ST figurative language to TT figurative language.

The second strategy is figurative language to non figurative language. The ST figurative language was not transferred into TT figurative language.

Example : Sophie's heart was behaving oddly even before she dared look out of the window.

Jantung Sophie berdetak keras bahkan sebelum ia berani melihat ke luar jendela.

Figurative language which is used in the example above is personification because the writer wrote that Sophie's heart was behaving oddly. It means that Sophie's heart could behave like a human.

The translator did not translate the figurative language. She transferred the meaning of the figurative language to the point. Thus, the TT did not contain of figurative language and included to non figurative language.

The last strategy is zero translation. It means that the original ST figurative language was omitted. The translator omitted the whole ST figurative language occurred in a sentence.

Example : The bud had opened into a pink flower like an orchid that had been through a mangle.

Kuncup itu telah mereka menjadi sekuntum bunga merah muda.

The writer described the opening bud is like an orchid that had been through a mangle. She wanted to beautify the sentence using figurative language. The figurative language which occurred is simile because it used 'like' to help the writer describing the flower.

The translator omitted the figurative language because she thought that the figurative language is not important to be added. She preferred to omit it because she thought that the core of the sentence is the opening bud.

The rest of strategies from Delabastita's translation strategies are not adopted by the researcher because the strategies are not appropriate to be applied on the research. Therefore the researcher only uses three strategies that they can be applied on the research.

7. Degree of Acceptability

Acceptability is important to be noticed for translators because it will be one of assessment by readers. When the readers cannot understand several parts of the translation, it will give bad assessment for the translators, themselves.

Horace and Cirero stated that the translator should be based on the principle *non verbum de verbo, sed sensum exprimere de sensu* (of expressing nor word for

word, but sense for sense). It means that the translator should understand well about a SL then he can translate appropriate with the SL. When the translator does not understand well, he will not be able to convey the sense. For example in *Howl's Moving Castle*, the researcher concluded that the translator only translated the novel based on word for word because there are many misunderstood jokes that it cannot be accepted by Indonesian readers.

This research, the researcher adopts the 'Translation Quality Assessment' formulated by Nababan, Nuraeni, and Sumardiono (2012:39-57). There are three categories which can be seen in the following table.

Table 2 . Translation Quality Assessment by Nababan, Nuraeni, Sumardiono

| Category | Indicator |
|-----------------|---|
| Acceptable | The translation seems natural; the technical terms which are used by the translator seem familiar for readers. Phrases, clauses, and sentences which are used by the translator have been based on the rules of the target text. It does not feel like a translation product. |
| Less Acceptable | Generally the translation seems natural; but there are several ungrammatical sentences. |
| Unacceptable | The translation seems unnatural; technical terms are used unfriendly for readers. Phrases, clauses, and sentences by the translator have been not based on the rules of the target text. |

a. Translation Quality Assessment

Based on Translation Quality Assessment by Nababan, Nuraeni, and Sumardiono, the first category is acceptable. The translation seems natural. The technical terms which are used by the translator seem familiar to readers. The example is shown below.

ST : She had misunderstood them for years.

TT : Bertahun-tahun ia telah salah menilai mereka.

Type of figurative language occurs in the ST and the TT is hyperbole. The example uses ‘for years’ to measure the time. This is dramatic. The writer wants to describe the time that it is long time. The translator translates the ST figurative language into the TT figurative language appropriately. They seem natural. Therefore the example above categorized as acceptable.

The second category is less acceptable. The translation seems less natural. They are several ungrammatical sentences. Sometimes they use inappropriate technical terms. The example is shown below.

ST : Sophie felt as if the past months of sitting and sewing had turned her into an old woman or semi invalid.

TT : Sophie merasa berbulan-bulan duduk telah membuatnya menjadi wanita tua atau hanya setengah berdaya.

In the example above, the writer compares Sophie with an old woman because she is too much sitting. It makes Sophie limp. The example above categorized as less acceptable because the TT is less natural. They are better if ‘membuatnya’ changed to ‘mengubahnya’, ‘wanita tua’ added ‘seorang’ before the words, and

‘atau hanya setengah berdaya’ changed to ‘yang tak berdaya’. They are more natural to be understood. The TT is ‘Sophie merasa berbulan-bulan duduk telah mengubahnya menjadi seorang wanita tua yang tak berdaya’.

The last category of Translation Quality Assessment is unacceptable. The translation seems unnatural. Technical terms are used unfriendly for readers. It makes readers hardly to understand the actually meaning of the translation. The example is shown above.

ST : “Hold you mangoes. We still have Eva.”

TT : “Tahan mangga kalian. Kita masih punya Eva.”

In the example above, mangoes here are not literally fruit but mangoes mean their beak’s shape is like mangoes. The translator does not translate ‘mangoes’ to ‘mouth’ but she prefers to use the original meaning. It does not make any sense. Both examples are metaphor. They are categorized as unacceptable because they are unnatural.

8. *Howl’s Moving Castle*

Howl’s Moving Castle is one of Diana’s books. The book told about Sophie Hatter and Howl’s moving castle.

Sophie is the older from her sisters, Lettie and Martha. People said that the older will have a bad fortune than their sisters and brothers. When her step mother divided to split her three daughters, Sophie is chosen to stay in their hat shop. Her step mother, Fanny, said that Sophie should help her to run their hat shop. As

people said before, Sophie believed that it was her destiny to stay because as the older from her sisters, it means she could not choose her own dream.

In May Day, she decided to visit her sister, Lettie, but she met Martha instead. Lettie was sent to study about trading in Cesari's. When she went to Cesari's, she met her other sister, Martha. Martha said that she did not want to study about magic, then she decided to change place with Lettie whom she wanted to continue studying about magic. Martha tried to make Sophie realized that she had been lied by Fanny. Martha said that Fanny only wanted to be happy alone without her daughters.

Sophie could not believe about Martha's said but when she thought about it, she realized that she had been laid by her step mother. She felt angry. She did not care about customers who came to their hat shop. Unfortunately, the Witch of the Waste came to their hat shop but Sophie did not know about her at all. She served her unwell. It made the Witch of the Waste felt angry. Then she cursed Sophie as an old woman and Sophie did not be able to talk about her cursed to other except they knew about it by themselves.

As an old woman, Sophie did not want to make Fanny worried about her. Then she decided to walk out from their hat shop. She walked randomly as far as she could do. After she reached the hill, she found the Howl's castle.

Howl lived with a boy, Michael, and a fire demon, Calcifer. Howl is famous as a witch who liked to collect young girls and suck their souls. Michael stays as his

assistant to work simple magic for his customers. Calcifer who is his fire demon has a duty to make the castle moved. They had lived together for long times.

Sophie has dealt with Calcifer to break the cursed because Calcifer promised to help her broke her cursed if she wanted to help broke calcifer's contract with Howl.

Apparently, Sophie was trapped by the Witch. The Witch said that she only wanted Howl's head to complete the Prince's body and then she could be the next king for Ingary. She wanted to use the body to help her for win that position. Suddenly Howl came to the witch's castle to save Sophie too. They were attacking each other. The Witch died. But the Witch has her fire demon and her fire demon was on the way Howl's castle to take Howl's heart.

Howl's heart was inside Calcifer, when the heart is taken from Calcifer, it means both of them would die. The witch's fire demon was already inside the Howl's castle. In the same time, Sophie and Howl arrived also.

The witch's fire demon came closer to Calcifer and took the Howl's heart. Sophie remembered her stick and Mrs. Pentstemmon's advice. She took her stick and told it to live. She attacked the Witch's fire demon using the stick. Howl lay on the floor dying because the heart was already taken by the Witch's fire demon. Sophie succeeded taking the heart and tried to take it above howl's chest. The heart went inside Howl's chest. Howl's alive and Calcifer also. She brought to life for Calcifer.

Finally, she could break Calcifer's contract, helped Howl, and broke her own cursed. Then they lived happily ever after.

9. Review of Previous Studies

There have been several researches conducted which deal with figurative language. The researcher presents two previous studies which have been done by several researchers.

One of the previous researches entitles *A Critical Discourse Analysis of Figurative Language in Pakistani English Newspapers* done by Rashid Mahmood, an associate professor from Department of English, King Khalid University, Bisha, Saudi Arabia. The objectives of the research are to find out how figurative language helps in describing ideas in newspaper, to explore if the figurative language is used for the particular agenda of the newspaper, to examine how figurative language manipulates the opinion of the reader, and to identify which figure of speech contributes maximum in manipulation of reader's opinion. The results of the research are metonymy is the most frequently occurring figure of speech. Metonymy is more uncertain and ambiguous in nature as most of the times agent of the news is hidden within a general term. Hyperbole is least used in Newspapers but whenever it is used it makes the ideas seem uncertain. No figure of speech reflects any proper shift towards any particular agenda.

The second previous research entitles *The Equivalent of English Figurative Language into Indonesian with Reference to Mrs. Dalloway* done by Ni Ketut Sudiani from English Department, Faculty of Letters and Culture,

Udayana University. The objectives of the research are to identify types of figurative language found in Woolf's *Mrs. Dalloway* and its translation into Indonesian and to analyse the strategies applied in finding the adequate lexical equivalent of figurative language translation in Woolf's *Mrs. Dalloway*. The results of the research are; metonymy is the most figurative language that was found in the novel, than hyperbole, idiom, synecdoche, and euphemism; the theory of three approaches in finding the lexical equivalents, nonliteral lexical equivalent, descriptive phrases, related words as equivalent, generic- specific words, secondary and figurative senses, equivalence by modifying a generic word, equivalence by modifying a loan word, and equivalence by cultural substitutes and key terms are used. The non literal lexical equivalent is the most strategy applied in finding the adequate lexical equivalent.

The similarities of the researches are that they took a same topic which is figurative language and they used objects on written forms. The first previous research is used English newspaper and the second previous research is used novel. The researcher of this research also used novel as her research object.

The difference of the researches is that they did not take same theories the previous studies above. The researcher researches about degree of acceptability that it did not research by the two previous researchers above.

B. CONCEPTUAL FRAMEWORK

The researcher used *Howl's Moving Castle* by Diana Wynne Jones and their bahasa Indonesia translation as the object of the research.

She focused on figurative language and how they are realized in the bahasa Indonesia translation text translated by Syaribah Noor Brice. According to Wales (2001), figurative language or figure of speech is the device to create the imagination by comparing two or more different things and it violates the rules of linguistics. There are seven types of figurative language, such as simile, metaphor, personification, hyperbole, litotes, metonym, and synecdoche. She also adopted Delabastita's translation strategies to identify figurative language in the bahasa Indonesia translation text. Delabastita's strategies are figurative language to figurative language, figurative language to non figurative language, and zero translation. The first Delabastita's strategy is figurative language to figurative language. The first strategy is figurative language to figurative language which the ST figurative language is transferred into a TT figurative language. The second strategy is figurative language to non figurative language which the ST figurative language is not transferred into TT figurative language. The last strategy is zero translation which is meant that the original ST figurative language was omitted. The translator omits the whole ST figurative language occurred in a sentence.

Besides she researched about degree of acceptability formulated by Nababan, Nuraeni, and Sumardiono (2012:39-57). They were acceptable, less acceptable, and unacceptable.

Indicators of the first category, acceptable, are the translation seems natural; technical terms which are used by the translator seemed familiar for readers. Phrases, clauses, and sentences which are used by the translator have been based on the rules of the TT. It does not feel like a translation product.

Indicators of the second category, less acceptable, are generally the translation seems natural; but there are several ungrammatical sentences and using unfamiliar technical terms.

Indicators of the last category, unacceptable, the translation seems unnatural; technical terms are used unfriendly for readers. Phrases, clauses, and sentences by the translator have been not based on the rules of the TT.

C. ANALYTICAL CONSTRUCT

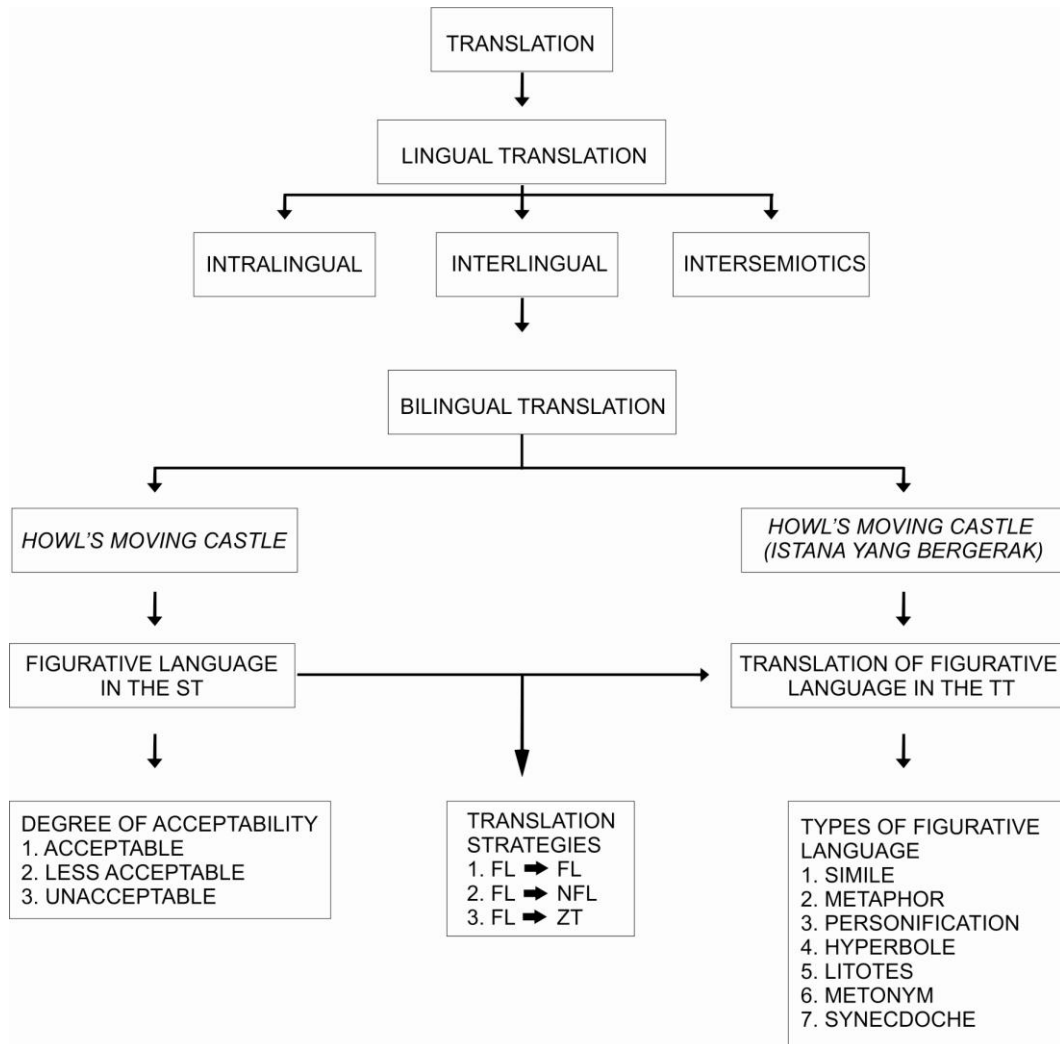


Figure 2. Analytical Construct

CHAPTER III

METHODS OF RESEARCH

A. Research Type

A descriptive qualitative research method is applied in the research. Vanderstoep and Johnson (2009) stated that qualitative research is the research that relies on verbal data and non numerical in the same manner as the basic of analyze and creative problem solving of the research. This research analyzed the types of figurative language, explaining how they realized the bahasa Indonesia translation text, and explaining the degree of acceptability to translation of the figurative language occurred in *Howl's Moving Castle* and their translation.

B. Form, Sources, and Context of the Data

The data are in the form of phrases and sentences which are considered as figurative language found in *Howl's Moving Castle* by Diana Wynne Jones and their bahasa Indonesia translations by Syaribah Noor Brice. The data sources are the book of *Howl's Moving Castle* written by Diana Wynne Jones as the ST and its bahasa Indonesia translation entitled *Howl's Moving Castle (Istana yang Bergerak)* by Syaribah Noor Brice as the TT published by Gramedia Pustaka Utama. The contexts of data are sentences and phrases which contained figurative languages.

C. Research Instruments

The researcher is the primary instrument of the research. The secondary instrument, parameter of degree of acceptability supported by data sheet. The use of the data sheet can be seen as follows.

Table 3. Data Sheet

| CODE | ST/ TT | TYPES OF FL | | | | | | | Bahasa Indonesia realized in FL | | | DEGREE OF ACCEPTABILITY | | |
|------|-----------|-------------|----|----|----|-----|----|----|------------------------------------|------------|----|----------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL - FL | FL- NFL | ZT | AC | LA | UN |
| | | | | | | | | | | | | | | |

Notes:

| | | | |
|-----|-----------------------|-----|---------------------------|
| ST | : Source Text | NFL | : Non Figurative Language |
| TT | : Target Text | ZT | : Zero Translation |
| FL | : Figurative Language | AC | : Acceptable |
| Si | : Simile | LA | : Less Acceptable |
| Me | : Metaphor | UN | : Unacceptable |
| Pe | : Personification | | |
| Hy | : Hyperbole | | |
| Met | : Metonymy | | |
| Sy | : Synecdoche | | |
| Li | : Litotes | | |

D. Techniques of Data Collection

The procedure of collecting the data are:

1. to read the ST and TT,

2. to take notes about which sentences and phrases which is included to figurative language,
3. to find the translation of figurative language in TT,
4. to make and fill the data analysis table, and
5. to re-reading the books as the final step,

E. Techniques of Data Analysis

The data analysis was conducted in several stages. The stages are arranged to make easier in analyzing the data. The researcher read the ST and the TT. She took notes while reading the books, classifying the data based on the types of figurative language and also degree of acceptability, analyzing the data and interpreting the data to answer the research problems, then finally giving conclusion and suggestion.

F. Trustworthiness of the Data

The trustworthiness is done in triangulation. The triangulation is maintained by checking the data source, the method and the theories employed by this research. The research invited two translation students and one linguistics student as peer reviewers. The first stage that they did is reading the ST and the TT. The researcher gave them the data table and

the data analysis sheets. They filled the table which has been given by the researcher. After it has done, they discussed with researcher.

CHAPTER IV

FINDINGS AND DISCUSSION

As stated in the background of the research, this research is aimed at describing the types of figurative language found in *Howl's Moving Castle*, to explain how they realized the bahasa Indonesia translation text, and to explain the degree of acceptability to translation of the figurative language occurred in *Howl's Moving Castle* and their translation. In this chapter, the results of this research are explained in two parts, i.e. findings and discussion. The findings are presented in the table of data findings that contains the types of figurative language, the degree of acceptability, and figurative language translation strategies adopted from Delabastita's translation strategies. The discussion section explains the objectives of the research in detail.

A. Findings

The findings of types of figurative language found in *Howl's Moving Castle*, are to explain how they realized the bahasa Indonesia translation text and explaining the degree of acceptability are presented in the following table.

1. Types of Figurative Language found in *Howl's Moving Castle*

Based on the data analysis, there are several types of figurative language which occur in *Howl's Moving Castle*. The researcher uses DiYanni's theories of figurative language, they are such as simile, metaphor, litotes, personification,

synecdoche, hyperbole, and metonymy. In the research, all of types of figurative language occur. Here, the following table shows the finding of the types of figurative language which occur in *Howl's Moving Castle* by Diana Wynne Jones.

Table 4. Finding of the Types of Figurative Language which occur in *Howl's Moving Castle*

| No. | Types of Figurative Language | Frequency | Percentage |
|-----|------------------------------|-----------|------------|
| 1. | Simile | 50 | 44.25% |
| 2. | Hyperbole | 36 | 31.86% |
| 3. | Personification | 13 | 11.50% |
| 4. | Metaphor | 10 | 8.85% |
| 5. | Synecdoche | 3 | 2.66% |
| 6. | Metonymy | 1 | 0.88% |
| 7. | Litotes | 0 | 0% |
| | Total | 113 | 100 % |

The table above provides percentages and frequency of types of figurative language which are occurred in the ST. The first rank is simile. It is 44.25%.

Simile occurs for 50 times of 113 data. In this *Howl's Moving Castle*, simile is more often occur than other types. The second rank is hyperbole. It is 31.86 %. It occurs for 36 times of 113 data. Personification is the third rank. It is 11.50%. Personification does not too often happen in *Howl's Moving Castle*. The frequency of personification is 13. The forth rank is metaphor. The percentage of metaphor is 8.85%. Its frequency is 10. After metaphor, there is synecdoche after. Synecdoche is 2.65%. The frequency of synecdoche is 3. The sixth rank is metonymy. It only occurs once in *Howl's Moving Castle*. The percentage is 0.88%. The last rank is litotes. Litotes does not occur in *Howl's Moving Castle*.

2. Findings of the Translation Strategies of the Figurative Language in *Howl's Moving Castle (Istana yang Bergerak)*

Based on the data analysis, figurative language is realized in the TT. The researcher adopts Delabastita's translation strategies to identify figurative language in the TT. Delabastita's translation strategies are figurative language to figurative language, figurative language to non figurative language, and zero translation. In the TT, two of the strategies occur and one of the strategies does not occur. Zero translation is the strategy that does not occur. Here, the following table shows the finding of how figurative language realized in TT by Syaribah Noor Brice.

Table 5. Finding of the Translation Strategies in *Howl's Moving Castle* (*Istana yang Bergerak*)

| No. | Translation Strategies | Frequency | Percentage |
|-----|--|-----------|------------|
| 1. | Figurative language to figurative language | 101 | 89.38 % |
| 2. | Figurative language to non figurative language | 12 | 10.62 % |
| 3. | Zero Translation | 0 | 0 % |
| | Total | 113 | 100 % |

The table above provides percentages and frequency of translation strategies based on Delabastita's translation strategies. The first rank is figurative language to figurative language. Mostly the TT figurative language uses the strategy. It happens for 101 times. The percentage of the strategy is 89.38%. The second rank is figurative language to non figurative language. The frequency is 12. Its percentage is 10.62%. Zero translation does not occur in *Howl's Moving Castle*.

3. Findings of Degree of Acceptability

Based on data analysis, there are several categories from *Translation Quality Assessment* by Nababan, Nuraeni, and Sumardiono. They are acceptable, less acceptable, and unacceptable. In this research, only two of three categories which

occurs in *Howl's Moving Castle (Istana yang Bergerak)* by Syaribah Noor Brice.

Here, the following table shows the finding of degree of acceptability.

Table 6. Findings of Degree Acceptability

| NO. | Category | Frequency | Percentage |
|-----|-----------------|-----------|------------|
| 1. | Acceptable | 109 | 96.46 % |
| 2. | Less Acceptable | 4 | 3.54 % |
| 3. | Unacceptable | 0 | 0 % |
| | Total | 113 | 100 % |

The table above provides percentages and frequency of degree of acceptability. The first rank is acceptable. Mostly the TT figurative language is translated appropriately. The frequency is 109. The percentage is 96.46%. The second rank is less acceptable. The percentage is 3.54%. It occurs for 4 times. The last category is unacceptable. The category does not occur in *Howl's Moving Castle* because generally the translation is natural. Even there are several grammatical errors and unfriendly technical terms. Based on the table, frequency of acceptable category is 109 of 113 data, it means the translator translated the ST well. Perhaps, the bad translation came from another sentences or expression not in the sentences which are contained of figurative language.

Based on the last three tables before, it can be concluded that there are correlation between types of figurative language which occur in *Howl's Moving Castle*, translation strategies, and degree of acceptability. Here the researcher provides the following table about the correlation. It is completed with the number and the information about each subject. The table can be seen as follows.

Table 7. Types of FL, Translation Strategies, and Degree of Acceptability

| Types of Figurative Language | Translation Strategies | | Total | |
|------------------------------|--|--|---------|----|
| | Figurative Language to Figurative language | Figurative Language to Non Figurative Language | | |
| Simile | AC: 47 LA: 3 | - | 47 3 | 50 |
| Hyperbole | AC: 30 | AC: 6 | 36 | 36 |
| Metaphor | AC: 8 | AC: 2 | 10 | 10 |
| Personification | AC: 10 LA: 1 | AC: 2 | 12 1 | 13 |
| Metonymy | AC: 1 | - | 1 | 1 |
| Synecdoche | AC: 1 | AC: 2 | 3 | 3 |
| Total | 101 | 12 | 113 | |

In the table above, there is several numbers which explain the correlation between types of figurative language, translation strategies and degree of

acceptability. The data of simile, 47 of 50 times, are acceptable. The translator translates simile to the other types of figurative language but only three data are less acceptable. It is different with hyperbole. Hyperbole occurs less than simile but all of hyperboles in *Howl's Moving Castle* are acceptable. There are 6 data which are not translated the ST figurative language into the TT figurative language. Metaphor in *Howl's Moving Castle* occurs 10 times. 2 of 10 times are not translated to the TT figurative language. All of metaphors are acceptable. After metaphor, there is personification. Personification occurs 13 times. 12 times are acceptable. There is also a datum which is less acceptable. 2 of 13 times are not translated to the TT figurative language. The next type is metonymy. Metonymy happens only once. It is acceptable. The last type is synecdoche. Synecdoche happens only 3 times. Only one of three data is translated to the TT figurative language and the rests are not translated to the TT figurative language because the translator prefers to translate it literally.

B. Discussion

This section provides in-depth explanation of the findings of each research objective. It provides examples for each phenomenon that are taken from the data. Each phenomenon is represented by three examples, except the phenomena that have less than three data.

1. Types of Figurative Language found in *Howl's Moving Castle* by Diana Wynne Jones

The findings show that there are several types of figurative language found in *Howl's Moving Castle*. Based on Di Yanni's theories, there are several types of FL as simile, metaphor, hyperbole, personification, litotes, metonymy, and synecdoche. The explanations can be seen as follows.

a. Simile

Simile is the most figurative language frequently occurred in *Howl's Moving Castle*. The literary work contains many comparisons. When the writer wants to describe of a movement, she prefers to use comparisons. The theme of *Howl's Moving Castle* is magic. It would be easy to explain if the magic thing is compared with a different thing that they have sameness. Simile is a type of figurative language which compares two or so different things using words 'like' or 'as'. The examples are provided below.

ST : "That hat shop is making a mint these days, and all because of you! You made that green hat that makes **the Mayor's wife look like a stunning schoolgirl**, didn't you?"

TT : Toko topi itu menghasilkan banyak uang saat ini, dan semua itu karena kau! Kau menciptakan topi hijau yang membuat **istri walikota kelihatan seperti anak sekolahan yang memesona**, iya, kan?"

(Code: 012/SI/SI/AC/FL-FL)

In the example above, type of figurative language which realized in the ST is simile. The ST uses 'like' to compare the Mayor's Wife look with a stunning school girl. Actually the Mayor's wife is not a school girl anymore. Sophie's good

hat made the Mayor's wife look younger than the reality. The TT figurative language is also simile.

The second example is shown below.

ST : **The shop door tolled like a funeral bell** as she left.

TT : **Pintu toko berbunyi seperti suara bel pemakaman** saat ia berlalu.

(Code:015/SI/SI/AC/FL-FL)

In the example above, the context of the sentence is when Sophie has been cursed by the witch of waste as an old woman. After she has been cursed, the witch walked out from the hat shop. The shop door's bell is heard dim. The atmosphere is gloomy for Sophie. The ST figurative language is simile because the ST uses 'like' to compare the shop door and funeral bell. The writer wants to tell the readers that the shop door as creepy as funeral bell. The translator translates the ST figurative language into the TT figurative language. The TT figurative language is simile also.

The last example of simile is provided below.

ST : They were wrinkled too, and skinny, with large veins in the back and **knuckles like knobs**.

TT : Keduanya berkeriput, dan kurus, dengan urat nadi nadi besar di punggung tangan serta **buku-buku jari yang seperti tombol**.

(Code: 016/ SI/ SI/ AC/ FL-FL)

Type of ST figurative language which realized is simile. The ST figurative language uses 'like' to compare knuckles with knobs. The knuckles are protruding. Then they look like knobs because they also have round shape. The translator translates the ST figurative language into the TT figurative language. Type of TT figurative language is simile also.

b. Hyperbole

In the research, hyperbole is second rank from several types of figurative language found In *Howl's Moving Castle*. The theme of *Howl's Moving Castle* is magic. Thus the writer tends to give something which is beyond our imagination. It makes the writer uses hyperbole to tell her readers about what is actually happened inside *Howl's Moving Castle* dramatically. Here, there are several examples put on the data.

ST : **"I'm dying of boredom,"** Howl said pathetically. "Or maybe just dying."

TT : **"Aku mau mati karena bosan,"** ujar Howl menyedihkan. " Atau mungkin hanya sekarat."

(Code: 075/ HY/ HY/ AC/ FL-FL)

Usually people are dying because of illness. Sometimes people also are dying because of an accident. In this example, Howl said that he is dying because of boredom. This is dramatic that no one can believe that Howl is true. So the ST is categorized as hyperbole. Type of TT figurative language is hyperbole also.

The second example is shown below.

ST : "The trees are all bent sideways and there's **no shelter for miles.**"

TT : “Semua pohonnya condong ke samping dan **tidak ada tempat berlindung di dekat sana.**”

(Code: 078/HY/AC/FL-NFL)

In the example above, Howl told Sophie that he did not find shelter for miles. The example uses ‘miles’ to measure the distance. This is dramatic. The writer wants to describe the distance that it is far away. The ST figurative language is hyperbole. The translator does not translate the ST figurative language into the TT figurative language. She substitutes the words into the common phrases.

The last example of hyperbole is provided below.

ST : “**Lettie was just in my head.**”

TT : “**Lettie ada dalam pikiranku.**”

(Code: 095/HY/HY/AC/FL-FL)

Howl said that Lettie is in his head. It means that Howl thinks about her always. It does not mean that Lettie literally is in his head. Readers think the sentence logically. It is impossible to do. The sentence is dramatic. Thus, both of the ST figurative language and TT figurative language are categorized as hyperbole.

c. Personification

Personification is figurative language which is in the third rank based on Di Yanni’s theories. Based on Keneddy’s , any inhuman objects are given the human qualities and attributes to achieve dramatic effect. The three examples are provided below.

ST : Much more important to Sophie, this fire had reached the glowing rosy stage, with **little blue flames dancing logs**, and placed beside it in the warmest position was a low chair with a cushion on it.

TT : Yang lebih penting buat Sophie, api ini merah menyala dengan **lidah api biru yang menari-nari di atas kayu bakar**, dan tepat di tempat paling hangat di sebelahnya terdapat sebuah kursi rendah dengan bantal di atasnya.

(Code: 018/ PE/PE/AC/FL-FL)

In the sentences above, the little blue flames are dancing in the logs. It is not literally dancing because the blue flames are not alive but the writer gives the human quality. Thus the ST figurative language is personification. The translator translates the ST figurative language into the TT figurative language. The TT figurative language is personification also.

The second example is shown below.

ST : She heaved on a second log and sat back, not without a nervous look or so behind her, where blue, purple light from **the fire was dancing** over the polished brown bone of the skull.

TT : Ia menyodorkan potongan kayu kedua dan duduk kembali, dengan memandang gugup ke belakangnya, tempat cahaya biru-ungu dari **api menari-nari** di tengkorak cokelat yang mengilap.

(Code: 019/PE/PE/AC/AC/FL-FL)

Type of ST figurative language is personification. In the example, Sophie is watching her surroundings. There is the fire that was dancing. Actually only human can dance. That is not really dancing but it is like dancing because the fire moves upside downside following the wind. The TT figurative language is personification also.

The last example from this subject is provided below.

ST : **The human skull, she fancied, began to look as long-suffering** as Michael.

TT : **Tengkorak manusia yang ia sukai, mulai terlihat sengsara** seperti Michael.

(Code: 024/PE/PE/AC/FL-FL)

The human skull is an inhuman object but in the example, the human skull is looked suffered. In fact, only human object that can feel suffered. The writer gives the human quality for the human skull. Type of ST figurative language is personification. The translator translates the ST figurative language into the TT figurative language. Personification also becomes the TT figurative language.

d. Metaphor

Metaphor is the forth rank based on the DiYanni's theories. It is a way to describe an object by referring to something else that has similarity. Simile uses several sign words to compare something but metaphor compares without any sign words. The three examples are provided below.

ST : "It's alright, **you little gray mouse,**" he said, laughing rather pityingly.

TT : “Tak apa-apa, **tikus abu-abu**,” ujarnya, tertawa dengan nada agak kasihan.

(Code: 011/ME/ME/AC/FL-FL)

In the example above, Howl meets Sophie in the street. Sophie looks shy because she does not meet people out for long time. She is busy to work at her hat shop. Sophie’s look makes Howl felt sad of her. Howl compares Sophie with little grey mouse, because Sophie is shorter than him and she wears grey dress. The ST figurative language is metaphor because the writer compares Sophie with little grey mouse directly not using any sign words. The TT figurative language is metaphor also.

The second example is shown below.

ST : “But **it’s a pigsty**,” said Sophie.

TT : “**Tapi kamarmu seperti kandang babi**,” ujar Sophie.

(Code: 030/ME/SI/AC/FL-FL)

In the example above, Sophie compares Howl’s room with a pigsty. Howl’s room is messy and it makes looked like a pigsty. Type of the ST figurative language is metaphor because the writer compares both of things directly. The translator does not translate the ST figurative language into the same type of figurative language, but she prefers to translate as simile. She added ‘seperti’ for comparing Howl’s room and a pigsty.

The last example is provided below.

ST : “Doesn’t do **Neil** any harm, **lazy little devil!**”

TT : “Tidak apa-apa dengan **Neil**, **setan kecil pemalas!**”

(Code: 060/ ME/ME/AC/FL-FL)

Type of the ST FL is metaphor. In the example, Howl's sister has a son named Neil. She calls her son as lazy little devil because her son is naughtier than other boys. That is annoying for her. The writer compares Neil with little devil directly not using any sign words. The translator translates the ST figurative language into the same type for the TT. The TT figurative language is metaphor also.

e. Synecdoche

The FL uses a part of a whole body to refer the whole body. Synecdoche only is used for several sentences in *Howl's Moving Castle*. Therefore synecdoche is the sixth rank. There are three examples which are provided below.

ST : "Because when I happened to tear my eyes from Lettie's lovely face for an instant yesterday, I could have sworn I saw **your long nose** poking round the corner of the house."

TT : "Karena saat aku ingin menangis melihat wajah cantik Lettie kemarin contohnya, aku bersumpah melihat **hidung panjangmu** berkeliaran di sudut rumah."

(Code: 052/SY/SY/AC/FL-FL)

In the example above, Howl was visiting Lettie's house. He saw Sophie in the corner of the house but he preferred to mention only Sophie's nose. Actually Sophie tried to hide but Howl still can see her. Type of ST figurative language is synecdoche because the writer only mentions a part of Sophie's body to represent

her. The translator translates the ST figurative language into the TT figurative language. The TT figurative language is synecdoche also.

The second example is shown below.

ST : “Am I right in thinking that you turned my doorknob black-side-down and stuck **your long nose** out through it?”

TT : “Apa aku benar mengira bahwa **kau** telah memutar tombol pintu hitam ke bawah dan melongok ke sana?”

(Code: 058/ SY/AC/FL-NFL)

Type of the ST figurative language is synecdoche. Howl said to Sophie that she is not allowed to peep Howl’s door. The long nose represents Sophie. The translator does not translate the ST figurative language into the TT figurative language. She prefers to translate to the point. It is categorized as figurative language to non figurative language.

The last example is provided below.

ST : “No, **your long nose** stays out of there until tomorrow,” Howl said.

TT : “Tidak, **kau** tidak boleh mengintip sampai besok,” ujar Howl, dan ia menutup pintu dengan cepat.

(Code: 084/SY/AC/FL-NFL)

Howl wanted Sophie to stay away from the door. In the ST, Howl only mentions her long nose but in the TT, the translator does not translate into the same figurative language. She prefers to substitute into the simple phrase.

f. Metonymy

Metonymy uses a word or a phrase to stand for related concept. The related concept is not explicitly mentioned. It uses a substitution to associate closest object with word for word. In *Howl's Moving Castle*, metonymy only occurs once. The example is shown below.

ST : **Kingsbury** was a long way south and it was a bakingly hot day there.

TT : **Kingsbury** berada jauh di selatan dan saat itu cuaca panasnya bukan main.

(Code: 063/MET/MET/AC/FL-FL)

Sophie lived in Kingbury. In this context, Sophie moved to Howl's castle. The do several adventures. Sophie thought that her house was a long way south. Here, she means that her house not literally the whole town. The ST figurative language is metonymy. The TT figurative language also is metonymy.

2. Translation Strategies of Figurative Language in *Howl's Moving Castle* (*Istana yang Bergerak*)

Based on adoption of Delabastita's translatin strategies, there are three strategies which they can occur in *Howl's Moving Castle*. The three strategies are figurative language to figurative language, figurative language to non figurative language, and zero translation. The first strategy is figurative language to figurative language which the ST FL in transferred into the TT figurative language. The second strategy is figurative language to non figurative language which the ST figurative language is not transferred to the TT figurative language.

The last strategy is zero translation which is meant that the original ST figurative language is omitted.

a. Figurative Language to Figurative Language

In the TT, the most translation strategy which occur is figurative language to figurative language. The translator prefers to translate the ST figurative language to the TT figurative language. Even there are not always in the same type. They are transferred into the various types. There are three examples of figurative language to figurative language. They are shown above.

ST : **Everyone** knows you are the one who will fail first, and worst, if the three of you set out to seek your fortunes.

TT : **Semua orang** menganggap anak tertua akan paling dulu mengalami kegagalan dan paling merasakan keburukan bila ketiganya pergi mencari keberuntungan.

(Code: 001/HY/HY/AC/FL-FL)

Type of figurative language that occurs in the sentence is hyperbole. The writer used word 'everyone' as the subject. She said that everyone know about that myth. Whereas probably several people do not know that the older is unlucky than others. The translator translated the ST figurative language into the TT figurative language. Both of them are hyperbole.

The second example is shown below.

ST : The one with mushroom pleats simply made her look dreary. **“Like an old maid!”** said Sophie.

TT : Topi berhias lipatan jamur membuatnya kelihatan suram. **“Seperti pelayan tua!”** ujar Sophie.

(Code: 008/SI/SI/AC/FL-FL)

Sophie felt that her look is not beauty at all because the hat was not appropriate with her. Type of figurative language that occurs in the ST above is simile. The ST uses word ‘like’ to compare two different things. She compares her look and an old maid look which is an old maid look is not interesting than a girl look. A girl look is cheerful and colorful. The translator translates the ST figurative language into the TT figurative language. Both of them are simile.

The last example of figurative language to figurative language is provided below.

ST : It was a fantastical shape of twisted **little towers**, rising to one main tower that pointed slightly askew, **like a knotty old finger**.

TT : Itu adalah menara-menara kecil tak keruan yang melintir, menjulang ke menara utama yang berujung bengkok, **seperti jari tua berbonggol**.

(Code: 105/ SI/SI/AC/FL-FL)

The writer compares the shape of the little towers with an old finger. Usually an old finger has sharp and twisted shape. It is also skinny. That is why the writer compares the shape of an old finger and the little towers. It makes easy to understand. The comparison also helps the readers to imagine what actually the shape of the little towers is. The translator transferred the ST figurative language to the TT figurative language. Both of them are simile because they use ‘like’ to compare.

b. Figurative Language to Non Figurative Language

The second rank of translation strategy which occurs is figurative language to non figurative language. Sometimes, the translator does not transfer the ST figurative language into the TT figurative language. She substitutes the ST figurative language to the simple phrases for the TT. Probably she wants to make easy to understand for the readers. Mostly sentence that they are non figurative language become easy to understand. There are three examples which are provided below.

ST : She wore old-gold silk, in a very stiff and old-fashioned style, finished off with an old-gold headdress not unlike a crown, which tied in a large old-gold bow beneath **her gaunt eagle face**.

TT : Ia mengenakan pakaian sutra berwarna emas kecoklatan, yang bergaya kaku dan ketinggalan jaman, dilengkapi hiasan kepala seperti mahkota, yang diikat dengan pita lebar berwarna emas kecokelatan di bawah **wajahnya yang kurus**.

(Code: 066/ME/AC/FL-NFL)

In the sentence above, the writer describes a queen which Sophie was visiting her kingdom. The writer describes the queen as a rich queen that uses old gold silk and old gold headdress. She also shows the face of the queen. The queen has a face like eagle face. It is a sharp face. The translator prefers to do not translate. She prefers omitted the TT figurative language.

ST : **Sophie's heart was behaving oddly** even before she dared look out of the window.

TT : **Jantung Sophie berdetak keras** bahkan sebelum ia berani melihat keluar jendela.

(Code: 092/PE/AC/FL-NFL)

Type of figurative language that occurs in the ST above is personification. The ST figurative language that Sophie's heart can behave like human. The translator does not translate the ST figurative language into the TT figurative language. She translates the ST figurative language to the point. Thus, the TT does not contain any figurative language.

The last example of the point is shown below.

ST : But Sophie and Howl were holding one another's hand and smiling **and smiling**, quite unable to stop.

TT : Tetapi Sophie and Howl berpegangan tangan, **terus tersenyum**, tak dapat berhenti.

(Code: 113/HY/AC/FL-NFL)

In the example above, Sophie and Howl are smiling because the success to solve the problem together. They express their happiness. The ST figurative language is hyperbole. The translator does not translate the ST figurative language into the TT figurative language. Thus, the TT is categorized as figurative language to non figurative language because there is no figurative language occurred in the TT.

c. ZT (Zero Translation)

The last category is zero translation. In *Howl's Moving Castle*, the category is not found. The translator prefers to translate the ST figurative language to the TT figurative language word by word. Because of word by word strategy, there are no words, phrases, or sentences which are omitted in the TT. Thus there are only two of three categories that occur in *Howl's Moving Castle*.

3. Degree of Acceptability

Based on *Translation Quality Assessment* by Nababan, Nuraeni, and Sumardiono, there are three categories. The first category is in acceptable category. The translation seems natural. It does not feel like a translation product. The second category is less acceptable. The translation seems natural but there are several grammatical errors. The last category is unacceptable. The translation seems unnatural and technical terms are used unfriendly for readers.

a. Acceptable

In the TT figurative language, the most categories frequently occur is acceptable category. The translation seems natural. The terms which are used by the translator seem familiar for readers, phrases, clauses, and sentences which are used by the translator have been based on the rules of the TT. The three examples are provided below.

ST : Howl sat on a tall stool **like a robed Roman senator** and considered.

TT : Howl duduk di bangku tinggi, **seperti anggota senat Romawi** yang berjubah, dan merenung.

(Code: 077/SI/SI/AC/FL-FL)

Type of figurative language that occurs in the ST is simile because it uses ‘like’ to compare Howl with a Roman senator. Howl who is a wizard uses a robe. It is similar with a Roman senator. Type of figurative language that occurs in the TT is simile also. The translator translates the ST appropriately. The TT seems natural. The technical terms which are used by the translator seem familiar for readers.

The second example is shown below.

ST : Howl drank one glass **as if it were water**.

TT : Howl minum segelas **seolah-olah itu hanya air**.

(Code: 083/SI/SI/AC/FL-FL)

In this sentence, it means Howl drank the Brandy calmly. The brandy contains of sodas. Usually people drank carbonated drink slowly because the sodas make people choked if it is drunk fast. Type of figurative language that occurs in the ST is simile because it uses ‘as id’. The TT figurative language is simile also. The translation is natural. The sentence has been based on the rules of the TT.

The last example of the three acceptable examples is provided below.

ST : “Lily Angorian has **a heart like a boiled stone**.”

TT : “Lily Angorian **berhati sekeras batu**.”

(Code: 085/SI/ME/AC/FL-FL)

Type of figurative language that occurs in the ST is simile. It uses ‘like’ as it compares Lily’s heart with a stone. Characteristic of heart is soft. In this example,

the writer described that Lily's heart is like stone. It means she cannot feel any feelings, i.e. love. In the sentence, the speaker is Howl because he knows Lily well. A characteristic of stone is hard. It means that heart is hard to be fulfilled by any feelings. It is similar with stone. Stone is hard to be fulfilled water or something else because stone has little pores. The TT figurative language is simile also. The translation does not feel like a translation product. The translation is categorized as acceptable.

b. Less Acceptable

The other category which occurs is in less acceptable category. There are only three sentences which are categorized as less acceptable. Generally the translation seems natural. The sentences are contained several grammatical errors based on the rules of the TT. The examples are shown below.

ST : Then, to Sophie's relief, she shut her eyes. **It was like a strong light being turned off.**

TT : Sophie lega, ia memejamkan mata. **Rasanya seperti lampu kuat yang dimatikan.**

(Code: 068/SI/SI/LA/FL-FL)

Type of ST figurative language which occurs is simile. The ST uses 'like' to compare Sophie's feeling with a strong light being turned off. The translator translates the ST figurative language into the TT figurative language. The TT figurative language is simile also. The TT figurative language is categorized as

less acceptable because there is inappropriate technical terms ‘rasanya seperti lampu kuat yang dimatikan’. The translator translates the TT figurative language word by word. It is better if the translator translates ‘strong light’ into ‘lampu terang’. The translation is ‘rasanya seperti lampu terang yang dimatikan’. The translation will be natural.

The last example of less acceptable is shown below.

ST : **“You are going to marry money.”**

TT : **“Kau akan menikah dengan uang.”**

(Code: 098/PE/PE/LA/FL-FL)

Type of ST figurative language is personification because the writer brings life for the money. She made the money can marry the girl someday. The translator translates the ST figurative language into the TT figurative language. The TT figurative language is personification also. The TT figurative language is categorized as less acceptable because the TT figurative language is less natural. It is better if ‘uang’ is changed to ‘orang kaya’ (rich man). The translation is ;kau akan menikah dengan orang kaya’. It will seem natural.

c. Unacceptable

The last category is in unacceptable category. The category is not found in *Howl’s Moving Castle (Istana yang Bergerak)*, because generally the TT seems natural. Even there are several grammatical errors. Phrases, clauses and sentences have been based on the rules of the TT.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the findings and discussion of figurative language in *Howl's Moving Castle* in the previous chapter, the researcher draws several conclusions as presented as follows.

1. Types of Figurative Language found in *Howl's Moving Castle*

Based on findings, there are several types of figurative language which occurs in *Howl's Moving Castle*. The data which are contained of figurative language are 113 data. Figurative language which occur in *Howl's Moving Castle* are simile, metaphor, personification, hyperbole, synecdoche, and metonymy. Litotes is absent. Simile is the type of figurative language which occurs more often than the other types because the genre of *Howl's Moving Castle* is fiction. It means the writer needs to describe several parts which it needs imagination more. It makes the writer prefer to use comparison to explain and describe the parts. Therefore simile is the first rank. Hyperbole is the second rank. In *Howl's Moving Castle*, the type is often used but it is not too often as simile. The theme of *Howl's Moving Castle* is magic. Therefore hyperbole is often used to make dramatic for several parts. The third rank is personification. Metaphor is the forth rank. The fifth rank is synecdoche. The sixth rank is metonymy. Metonymy only occurs once. The last rank is litotes. Litotes does not occur in *Howl's Moving Castle*.

2. Translation Strategies of Figurative Language in *Howl's Moving Castle* (*Istana yang Bergerak*)

Based on the findings, there are three translation strategies which occur in *Howl's Moving Castle (Istana yang Bergerak)*. The first rank is figurative language to figurative language. The translator prefers to translate the ST figurative language to the TT figurative language. It is not always translated in the same types but several of them are translated in the same types. It is like Metonymy translated to metonymy also. The second rank is figurative language to non figurative language. Even the translator prefers to translate the ST figurative language to the TT figurative language, the translator also does not translate the ST figurative language to the TT figurative language. Probably the translator wants to make the sentences simple and then she prefers to substitute the ST figurative language into the literal one. The last rank is zero translation. Zero translation does not occur in *Howl's Moving Castle*.

3. Degree of Acceptability

Based on findings in the previous chapter, there are two categories which occur in *Howl Moving Castle* as acceptable and less acceptable. Unacceptable does not occur in *Howl's Moving Castle*. The most category which occurs is acceptable. The translation seems natural and the terms which are used by the translator are familiar for readers. The second category is less acceptable. One of the researcher's reasons chooses to do research about degree of acceptability is bad reviews came from several reviewer. Doing research about degree of acceptability for the whole text needs long time to be done because there are 21 chapters; it

makes her to decide focused on the translation of figurative language only. The findings show that the problem is not about the translation of figurative language. It can be seen from the less frequency of the less acceptable category based on *Translation Quality Assessment* by Nababan, Nuraeni, and Sumardiono. Even there are several grammatical errors in the several parts and the terms which are not appropriate but it can be accepted because the quantity is not many.

B. Suggestions

Based on conclusions explained above, the researcher proposes several suggestions as follows.

1. To Students of Translation

Several topics are interested to do research about for example research about translation ranks, translation shift, slang, and several topics which cannot be mentioned all by the researcher. There is an interesting topic which the researcher used is figurative language. Even the figurative language belongs to stylistic, it also can be analyze also. It can be combined with the translation strategies. In this study, the topic is figurative language, translation strategies and degree of acceptability. The researcher is interested to use *Howl's Moving Castle* because she is not satisfied with the bahasa Indonesia translation text. There are also several bad reviews on internet written by several bloggers which told about the novel. The bahasa Indonesia translation text is bit hard to be understood in the several parts. The researcher decides to focus on only the translation of figurative language. It is better if there is translation student continuing this research.

Probably the translation student can do research about the other topics but using the same object, *Howl's Moving Castle* and its bahasa Indonesia translation text.

2. To the Other Researchers

The researcher hopes this research could help other researcher to do research about figurative language, translation strategies, and degree of acceptability in different objects, because the topics are interested to be analyzed about. The researcher also gives several theories which are related to the topics. Probably the other researcher can complete the research using another theory. The other researchers also can analyze the other aspects. Thus, this research will be completed.

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Appendix 1: Types of Figurative Language

| CODE | ST/TT | TYPES OF FL | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | | |
|---------------------|--|-------------|----|----|----|-----|----|---------------------------------|-------|--------|-------------------------|----|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 001/HY/ HY/AC/FL-FL | <u>Everyone</u> knows you are the one who will fail first, and worst, if the three of you set out to seek your fortunes. | | | | v | | | | v | | | v | | |
| | <u>Semua orang</u> menganggap anak tertua akan paling dulu mengalami kegagalan dan paling merasakan keburukan bila ketiganya pergi mencari keberuntungan. | | | | v | | | | | | | | | |
| 002/SI/ SI/AC/FL-FL | <u>There was one deep rose outfit she made for Lettie, the May Day before this story really starts, which Fanny said looked as if it had come from the most expensive shop in Kingsbury.</u> | v | | | | | | | v | | | v | | |
| | Salah satunya adalah <u>pakaian warna merah tua untuk Lettie</u> , pada perayaan May Day sebelum cerita ini dimulai, yang menurut Fanny <u>seperti dibeli dari toko paling mahal di Kingsbury.</u> | v | | | | | | | | | | | | |
| 003/ME/SI/AC/FL-FL | <u>Sometimes it was a tall black smudge on the moors to the northwest, sometimes it reared above the rocks to the east, and sometimes it came right downhill to sit in the heather only just beyond the last farm to the north.</u> | | v | | | | | | v | | | v | | |
| | Kadang-kadang <u>istana itu seperti goresan hitam yang tinggi di lapangan terbuka di sebelah barat laut</u> , kadang-kadang muncul di atas batu karang di sebelah timur, dan kadang-kadang menuruni bukit untuk berdiam di semak-semak di sebelah peternakan paling utara. | v | | | | | | | | | | | | |
| 004/SI/SI/AC/FL-FL | <u>“They have a name from treating their learners like kings and queens, and you should be very happy there as well as learning a useful trade.”</u> | v | | | | | | | v | | | v | | |
| | “Mereka terkenal <u>memperlakukan murid mereka seperti raja dan ratu</u> , dan kau pasti akan senang di sana, sekaligus belajar dagang.” | v | | | | | | | | | | | | |

| CODE | ST/TT | TYPES OF FL | | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | |
|--------------------|---|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 005/HY/HY/AC/FL-FL | “She will teach you <u>all she knows</u> and very likely introduce you to grand people she knows in Kingsbury.” | | | | v | | | | v | | | v | | |
| | Ia akan mengajarimu <u>semua ilmunya</u> dan sangat mungkin memperkenalkanmu pada orang-orang penting kenalannya di Kingsbury. | | | | v | | | | | | | | | |
| 006/HY/HY/AC/FL-FL | <u>Nobody</u> can buy a hat without gossiping. | | | | v | | | | v | | | v | | |
| | Tak seorangpun yang bisa membeli topi tanpa bergosip. | | | | v | | | | | | | | | |
| 007/SI/SI/LA/FL-FL | <u>Sophie got into the habit of putting each hat on its stand as she finished it, where it sat looking almost like a head without a body, and pausing while she told the hat what the body under it ought to be like.</u> | v | | | | | | | v | | | v | | |
| | Sophie menjadi terbiasa meletakkan tiap topi di atas sandaran selagi ia menyelesaikannya, <u>tempat topi itu seperti sebuah kepala tanpa badan</u> , juga terdiam sejenak sambil mengatakan pada si topi seperti apa sebaiknya badan di bawah kepala itu. | v | | | | | | | | | | | | |
| 008/SI/SI/AC/FL-FL | <u>The one with mushroom pleats simply made her look dreary. “Like an old maid!”</u> said Sophie. | v | | | | | | | v | | | v | | |
| | Topi berhias lipatan jamur <u>membuatnya kelihatan suram</u> . “Seperti pelayan tua!” ujar Sophie. | v | | | | | | | | | | | | |
| 009/SI/ME/LA/FL-FL | <u>Sophie felt as if the past months of sitting and sewing had turned her into an old woman or a semi-invalid.</u> | v | | | | | | | v | | | v | | |
| | <u>Sophie</u> merasa berbulan-bulan duduk telah membuatnya <u>menjadi wanita tua atau hanya setengah berdaya</u> . | | v | | | | | | | | | | | |

| CODE | ST/TT | TYPES OF FL | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | | |
|--------------------|--|-------------|----|----|----|-----|----|---------------------------------|-------|--------|-------------------------|----|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 010/HY/HY/AC/FL-FL | She gathered her shawl round her and crept along close to the houses, <u>trying to avoid being trodden on by people's best shoes or being jabbed by elbows in trailing silk sleeves.</u> | | | | v | | | | v | | | v | | |
| | Ia melilitkan syal di lehernya dan bergerak perlahan dekat perumahan, <u>mencoba menghindari dari injakan sepatu terbagus orang lain ataupun dari sikutan orang berbaju sutra.</u> | | | | v | | | | | | | | | |
| 011/ME/ME/AC/FL-FL | "It's alright, <u>you little gray mouse,</u> " he said, laughing rather pityingly. | | v | | | | | | v | | | v | | |
| | "Tak apa-apa, <u>tikus abu-abu,</u> " ujarnya, tertawa dengan nada agak kasihan. | | v | | | | | | | | | | | |
| 012/SI/SI/AC/FL-FL | "That hat shop is making a mint these days, and all because of you! You made that green hat that makes the Mayor's wife look like a <u>stunning schoolgirl, didn't you?</u> " | v | | | | | | | v | | | v | | |
| | Toko topi itu menghasilkan banyak uang saat ini, dan semua itu karena kau! Kau menciptakan topi hijau yang membuat <u>istri walikota kelihatan seperti anak sekolahan yang memeson</u> a, iya, kan?" | v | | | | | | | | | | | | |
| 013/HY/HY/AC/FL-FL | She had misunderstood them <u>for years.</u> | | | | v | | | | v | | | v | | |
| | <u>Bertahun-tahun</u> ia telah salah menilai mereka. | | | | v | | | | | | | | | |

| CODE | ST/TT | TYPES OF FL | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | | |
|--------------------|---|-------------|----|----|----|-----|----|---------------------------------|-------|--------|-------------------------|----|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 014/HY/HY/AC/FL-FL | <u>The shop bell clanged and the grandest customer she had ever seen sailed in, with a sable wrap drooping from her elbows and diamonds winking all over her dense black dress.</u> | | | | v | | | | v | | | v | | |
| | Bel toko bergemerincing lalu <u>seorang pelanggan paling agung yang pernah ia lihat</u> melangkah masuk, dengan selendang bulu musang terkulai di kedua sikunya serta pendar berlian di seluruh gaunnya yang hitam legam. | | | | v | | | | | | | | | |
| 015/SI/SI/AC/FL-FL | <u>The shop door tolled like a funeral bell as she left.</u> | v | | | | | | | v | | | v | | |
| | Pintu toko berbunyi seperti suara bel pemakaman saat ia berlalu. | v | | | | | | | | | | | | |
| 016/SI/SI/AC/FL-FL | <u>They were wrinkled too, and skinny, with large veins in the back and knuckles like knobs.</u> | v | | | | | | | v | | | v | | |
| | Keduanya berkeriput, dan kurus, dengan <u>urat nadi nadi besar di punggung tangan serta buku-buku jari yang seperti tombol.</u> | v | | | | | | | | | | | | |
| 017/SI/SI/AC/FL-FL | <u>She hobbled to collect her shawl, and wrapped it over her head and shoulders, as old women did.</u> | v | | | | | | | v | | | v | | |
| | Ia terpincang-pincang mengambil syalnya, dan <u>mengakannya di kepala serta bahunya, seperti yang dilakukan nenek-nenek.</u> | v | | | | | | | | | | | | |

| CODE | ST/TT | TYPES OF FL | | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | |
|--------------------|---|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 018/PE/PE/AC/FL-FL | Much more important to Sophie, this fire had reached the glowing rosy stage, with <u>little blue flames dancing logs</u>, and placed beside it in the warmest position was a low chair with a cushion on it. | | | v | | | | | v | | | v | | |
| | Yang lebih penting buat Sophie, api ini merah menyala dengan <u>lidah api biru yang menari-nari di atas kayu bakar</u> , dan tepat di tempat paling hangat di sebelahnya terdapat sebuah kursi rendah dengan bantal di atasnya. | | | v | | | | | | | | | | |
| 019/PE/PE/AC/FL-FL | She heaved on a second log and sat back, not without a nervous look or so behind her, where <u>blue, purple light from the fire was dancing over the polished brown bone of the skull</u>. | | | v | | | | | v | | | v | | |
| | Ia menyodorkan potongan kayu kedua dan duduk kembali, dengan memandang gugup ke belakangnya, tempat cahaya biru-ungu dari <u>api menari-nari</u> di tengkorak cokelat yang mengilap. | | | v | | | | | | | | | | |
| 020/SI/SI/AC/FL-FL | Curiously enough, <u>the only orange flames in the fire were under the green eyebrow flames, just like eyes, and they each had a little purple glint in the middle</u> that Sophie could almost imagine was looking at her, <u>like the pupil of an eye</u>. | v | | | | | | | v | | | v | | |
| | Cukup mengherankan, <u>nyala api oranye di bawah nyala alis hijau, persis seperti mata</u> , dan di tengahnya ada kilatan kecil berwarna ungu yang hampir Sophie kira sedang melihatnya seperti bola mata. | v | | | | | | | | | | | | |
| 021/SI/SI/AC/FL-FL | He was clothed in scarlet and purple and gold, and he held up a little staff decorated with ribbons <u>like an infant maypole</u>. | v | | | | | | | v | | | v | | |
| | Ia berpakaian merah tua abu-abu, dan emas, dan memegang <u>benda kecil berhias pita seperti mainan anak kecil</u> . | v | | | | | | | | | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 022/HY/AC/FL-NFL | The only thing to do, Sophie decided, was to show Howl that <u>she was an excellent cleaning lady, a real treasure.</u> | | | | v | | | | | v | | v | | |
| | Sophie memutuskan satu-satunya hal yang harus dilakukan adalah menunjukkan pada Howl bahwa ia tukang bersih-bersih yang hebat, benar-benar berharga. | | | | | | | | | | | | | |
| 023/HY/HY/AC/FL-FL | “Oh, yes, my child. <u>I’m the best and cleanest with in Ingary.</u>” | | | | v | | | | v | | | v | | |
| | “Oh, iya, anakku. <u>Aku nenek sihir paling hebat dan paling bersih di seluruh Ingary.</u> ” | | | | v | | | | | | | | | |
| 024/PE/PE/AC/FL-FL | <u>The human skull, she fancied, began to look as long suffering as Michael.</u> | | | v | | | | | v | | | v | | |
| | <u>Tengkorak manusia</u> yang ia sukai, mulai terlihat sengsara seperti Michael. | | | v | | | | | | | | | | |
| 025/HY/AC/FL-NFL | She knew he could not go on <u>ignoring her forever.</u> | | | | v | | | | | v | | v | | |
| | Ia tahu Howl tidak dapat <u>mengabaikan dirinya terus.</u> | | | | | | | | | | | | | |
| 026/SI/SI/AC/FL-FL | Michael, who by this time seemed to be accepting <u>Sophie gloomily as a sort of natural disaster</u>, gave yell of dismay and pounded upstairs to rescue his most treasured possessions. | v | | | | | | | v | | | v | | |
| | Michael, yang mulai terlihat menerima Sophie dengan putus asa seperti <u>bencana alam</u> , berteriak dengan cemas dan bergegas ke atas untuk menyelamatkan barang-barangnya yang paling berharga. | v | | | | | | | | | | | | |

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|--------------------|---|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 027/SI/SI/AC/FL-FL | She collected her besom, her bucket, and her soap, and as soon as Howl was out of the door, she set off <u>like an elderly avenging angel</u> to clean Howl's bedroom. | v | | | | | | | v | | | v | | |
| | Ia mengumpulkan sapu, ember, serta sabun, dan begitu Howl keluar pintu, ia <u>menghambur, seperti malaikat tua penuntut balas dendam</u> , untuk membersihkan kamar tidur Howl. | v | | | | | | | | | | | | |
| 028/HY/HY/AC/FL-FL | "But that doesn't alter the fact that your castle is the dirtiest place I've ever been in." | | | | v | | | | v | | | v | | |
| | "Tapi tetap saja <u>istanamu</u> adalah tempat paling kotor yang pernah kutinggali." | | | | v | | | | | | | | | |
| 029/SI/SI/AC/FL-FL | "The carpet on the floor was littered like a bird's nest." | v | | | | | | | v | | | v | | |
| | "Karpets di lantai penuh sampah seperti sarang burung." | v | | | | | | | | | | | | |
| 030/ME/SI/AC/FL-FL | "But it's a pigsty," said Sophie. | | v | | | | | | v | | | v | | |
| | "Tapi <u>kamarmu</u> seperti kandang babi," ujar Sophie. | v | | | | | | | | | | | | |
| 031/ME/AC/FL-NFL | "You're a terror, aren't you? Leave this yard alone." | | v | | | | | | | v | | v | | |
| | " <u>Kau benar-benar mengerikan</u> , ya? Jangan ganggu halaman ini." | | | | | | | | | | | | | |

| CODE | ST/TT | TYPES OF FL | | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | |
|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 032/SI/SI/AC/FL-FL | She did not like <u>being glared at by eyes like glass marbles</u>. | v | | | | | | | v | | | v | | |
| | Ia tidak suka <u>dipelototi oleh mata yang seperti marmer pudar itu</u> . | v | | | | | | | | | | | | |
| 033/SI/SI/AC/FL-FL | “Look. Survey. Inspect. <u>My hair is ruined! I look like a pan of bacon and eggs!</u>” | v | | | | | | | v | | | v | | |
| | “Lihat. Perhatikan. Teliti. <u>Rambutku kacau! Aku kelihatan seperti sepiring telur orak-arik!</u> ” | v | | | | | | | | | | | | |
| 034/HY/HY/AC/FL-FL | Everyone stood in damp huddles looking out at the misty white horizon and the dripping ropes on the moored ships while the noise became a <u>gigantic, heartbroken sobbing</u>. | | | | v | | | | v | | | v | | |
| | Semua orang berdiri di kerumunan yang basah, memandang ke arah horizon putih yang berkabut dan tali-tali yang menetes di kapal yang tertambat, sementara suara itu berubah menjadi <u>tangisan dahsyat yang memilukan hati</u> . | | | | v | | | | | | | | | |
| 035/HY/HY/AC/FL-FL | There were <u>horrendous, dramatic, violent quantities of green slime—oodles of it</u>. | | | | v | | | | v | | | v | | |
| | Lendir hijau itu <u>luar biasa banyak</u> . | | | | v | | | | | | | | | |
| 036/SI/SI/AC/FL-FL | “Stop it at once! You are <u>behaving just like a baby!</u>” | v | | | | | | | v | | | v | | |
| | “Cepat hentikan! <u>Kelakuanmu seperti anak kecil!</u> ” | v | | | | | | | | | | | | |

| CODE | ST/TT | TYPES OF FL | | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | |
|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 037/SI/SI/AC/FL-FL | “ And if it isn’t for Calcifer, <u>he could behave like a jellied eel all day for all I care! Open the bathroom door.</u> ” | v | | | | | | | v | | | v | | |
| | ”Dan kalau bukan karena Calcifer, <u>ia bisa bersikap seperti belut berlendir sepanjang hari</u> , menurutku! Buka pintu kamar mandi.” | v | | | | | | | | | | | | |
| 038/SI/SI/AC/FL-FL | The castle left a <u>trail like a snail in the heather</u>, but it was an easy way to get rid of the slime. | v | | | | | | | v | | | v | | |
| | Istana meninggalkan <u>jejak seperti keong di semak belukar</u> , tapi itu cara yang mudah untuk membuang lendir. | v | | | | | | | | | | | | |
| 039/HY/HY/AC/FL-FL | “ She’s <u>the most beautiful girl there ever was in these parts</u>, ” Howl went on mournfully. | | | | v | | | | v | | | v | | |
| | “Dia gadis tercantik yang pernah ada,” Howl terus bicara dengan pilu.” | | | | v | | | | | | | | | |
| 040/SI/SI/AC/FL-FL | She could hear <u>Howl singing in the bathroom as if he had never had a tantrum in his life</u>. | v | | | | | | | v | | | v | | |
| | <u>Ia bisa mandi seolah-olah ia tidak pernah ngambek selama hidupnya.</u> | v | | | | | | | | | | | | |
| 041/ME/SI/AC/FL-FL | <u>Her heart gave a leap and a little stutter, and then seemed to be trying to bang its way out of her chest.</u> | | v | | | | | | v | | | v | | |
| | <u>Jantungnya berdegup-degup, kemudian sepertinya mencoba melompat keluar dari dadanya.</u> | v | | | | | | | | | | | | |

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|---------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 042/HHY/HY/AC/FL-FL | “Down in the glowing part under the logs. And don’t call me young. <u>I’m a good million years older than you are!</u> Can I reduce the speed of the castle now?” | | | | v | | | | v | | | v | | |
| | “Di bagian yang menyala di bawah kayu bakar. Jangan panggil aku anak muda. <u>Aku jutaan tahun lebih tua darimu!</u> Bisa aku pelankan istananya sekarang?” | | | | v | | | | | | | | | |
| 043/HY/HY/AC/FL-FL | “ <u>She has hundreds of admirers.</u> ” | | | | v | | | | v | | | v | | |
| | “Penggemarnya ratusan.” | | | | v | | | | | | | | | |
| 044/HY/HY/AC/FL-FL | “ <u>I must say, if I think of the King and the Witch both after me, I get a craving for planting the castle on a nice, frowning rock a thousand miles away.</u> ” | | | | v | | | | v | | | v | | |
| | “Kuakui, kupikir Raja dan Nenek Sihir sama-sama mengejarku, aku sangat ingin menempatkan istana di atas batu karang indah <u>ribuan mil jauhnya.</u> ” | | | | v | | | | | | | | | |
| 045/SI/SI/AC/FL-FL | <u>When Howl stopped, the scarecrow stopped too, with its one leg planted in the heather and its ragged arms tilting this way and that like a person sparring for an opening.</u> | v | | | | | | | v | | | v | | |
| | Ketika Howl berhenti, orang-orangan itu ikut berhenti, dengan satu kaki tertancap di semak dan <u>tangan compang-campingnya bergerak naik-turun seperti orang bersiap</u> menghadapi serangan. | v | | | | | | | | | | | | |
| 046/SI/SI/AC/FL-FL | <u>Howl’s arms moved, heavily, as if he was lifting a large weight, until they were raised high above his head.</u> | v | | | | | | | v | | | v | | |
| | <u>Kedua lengan Howl bergerak, dengan kuat, seperti mengangkat benda berat, sampai keduanya berada di atas kepalanya.</u> | v | | | | | | | | | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 047/SI/SI/AC/FL-FL | <u>Getting into Mrs. Fairfax's conversation was rather like getting into a turning skipping rope.</u> | v | | | | | | | v | | | v | | |
| | Berbicara dengan Mrs. Fairfax seperti bermain lompat tali. | v | | | | | | | | | | | | |
| 048/PE/PE/AC/FL-FL | or to keep off <u>envy's stinging</u> | | | v | | | | | v | | | v | | |
| | Atau menghindari sengatan cemburu | | | v | | | | | | | | | | |
| 049/PE/PE/AC/FL-FL | <u>The sea glittered and softly swished to the rear.</u> | | | v | | | | | v | | | v | | |
| | Laut berkilat dan dengan lembut mendesis ke belakang. | | | v | | | | | | | | | | |
| 050/HY/HY/AC/FL-FL | <u>Sophie could feel, more than see, the miles and miles of flatness stretching away in front of them.</u> | | | | v | | | | v | | | v | | |
| | Sophie dapat merasakan, lebih daripada melihat, bermil-mil daratan membentang di hadapan mereka. | | | | v | | | | | | | | | |
| 051/SI/SI/AC/FL-FL | <u>The milky way looked like a band of mist risen from the marshes, and the keen stars twinkled through it.</u> | v | | | | | | | v | | | v | | |
| | Bimasakti terlihat seperti garis halimun yang naik dari rawa-rawa, dan bintang-bintang terang gemerlap menembusnya. | v | | | | | | | | | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 052/SY/SY/AC/FL-FL | “Because when I happened to tear my eyes from Lettie’s lovely face for an instant yesterday, I could have sworn I saw <u>your long nose</u> poking round the corner of the house.” | | | | | | v | | v | | | v | | |
| | “Karena saat aku ingin menangis melihat wajah cantik Lettie kemarin contohnya, aku bersumpah melihat <u>hidung panjangmu</u> berkeliaran di sudut rumah.” | | | | | | v | | | | | | | |
| 053/HY/HY/AC/FL-FL | “ <u>Nothing is safe from you.</u> ” | | | | v | | | | v | | | v | | |
| | “Tidak ada yang aman darimu.” | | | | v | | | | | | | | | |
| 054/HY/HY/AC/FL-FL | “ <u>Long years</u> will pass before I leave Lettie,” he said. | | | | v | | | | v | | | v | | |
| | “ <u>Bertahun-tahun</u> akan berlalu sebelum aku meninggalkan Lettie,” katanya. | | | | v | | | | | | | | | |
| 055/HY/HY/AC/FL-FL | “ <u>That’ll stick the shoes on harder than any hundred nails.</u> Do you hear me, horse? You won’t need a smith for the next year. That’ll be a penny, thank you.” | | | | v | | | | v | | | v | | |
| | “Bubuk ini akan menempelkan sepatu lebih kuat daripada seratus paku. Kau dengar aku, kuda? Kau tidak akan butuh pandai besi tahun depan. Harganya satu penny.” | | | | v | | | | | | | | | |
| 056/ME/SI/AC/FL-FL | <u>He had that hopeless look a person has who always loses at everything.</u> | | v | | | | | | v | | | v | | |
| | <u>Tampangnya</u> seperti orang yang selalu kalah dalam segala hal. | v | | | | | | | | | | | | |

| CODE | ST/TT | TYPES OF FL | | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | |
|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 057/SI/ME/AC/FL-FL | <u>Sophie took up a knife and made what she hoped would look like mystic passes over the heap of pepper.</u> | v | | | | | | | v | | | v | | |
| | Sophie mengambil pisau dan membuat tanda yang ia harap mirip tanda mistik di atas tumpukan lada. | | v | | | | | | | | | | | |
| 058/SY/AC/FL-NFL | “Am I right in thinking that you turned my doorknob black-side-down and stuck <u>you long nose</u> out through it?” | | | | | | | v | v | | | v | | |
| | “Apa aku benar mengira bahwa kau telah memutar tombol pintu hitam ke bawah dan <u>melongok</u> ke sana?” | | | | | | | | | | | | | |
| 059/PE/PE/AC/FL-FL | <u>She was older than Howl but quite like him, with the same log, angular face, but her eyes were blue and full of anxieties, and her hair was darkish.</u> | | | v | | | | | v | | | v | | |
| | Ia lebih tua dari Howl, tapi hampir mirip dengan Howl, berwajah persegi, tapi <u>matanya biru dan penuh kegelisahan</u> , serta rambutnya agak gelap. | | | v | | | | | | | | | | |
| 060/ME/ME/AC/FL-FL | “Doesn’t do <u>Neil</u> any harm, <u>lazy little devil!</u>” | | v | | | | | | v | | | v | | |
| | “Tidak apa-apa dengan <u>Neil</u> , <u>setan kecil pemalas!</u> ” | | v | | | | | | | | | | | |
| 061/HY/HY/AC/FL-FL | <u>“We really must be on our way. While we stand here, money is ticking away and your servants are probably selling the gold plate.”</u> | | | | v | | | | v | | | v | | |
| | “Kita benar-benar harus pergi. Sementara kita berdiri di sini, rezeki akan pergi dan pelayanmu mungkin sedang menjual piring emasmu.” | | | | v | | | | | | | | | |

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|----------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 062/HY/HY/AC/FL-FL | <u>Ride ten thousand days and nights.</u> | | | | v | | | | v | | | v | | |
| | Berkuda sepuluh ribu siang dan malam. | | | | v | | | | | | | | | |
| 063/MET/MET/AC/FL-FL | <u>Kingsbury was a long way south and it was a bakingly hot day there.</u> | | | | | v | | | v | | | v | | |
| | Kingsbury berada jauh di selatan dan saat itu cuaca panasnya bukan main. | | | | | v | | | | | | | | |
| 064/PE/PE/AC/FL-FL | <u>It had orange trees in tubs on either side of its handsome front door.</u> | | | v | | | | | v | | | v | | |
| | Pohon jeruk di dalam tong berjajar di <u>kedua sisi pintu depan yang cantik.</u> | | | v | | | | | | | | | | |
| 065/SI/SI/AC/FL-FL | <u>Howl, who always seemed to be cool, treated the footman as an old friend and made jokes to him.</u> | v | | | | | | | v | | | v | | |
| | Howl yang sepertinya tak pernah kepanasan, <u>memperlakukan pelayan itu seperti kawan lama dan bergurau dengannya.</u> | v | | | | | | | | | | | | |
| 066/ME/AC/FL-NFL | <u>She wore old-gold silk, in a very stiff and old-fashioned style, finished off with an old-gold headdress not unlike a crown, which tied in a large old-gold bow beneath her gaunt eagle face.</u> | | v | | | | | | v | | | v | | |
| | Ia mengenakan pakaian sutra berwarna emas kecoklatan, yang bergaya kaku dan ketinggalan jaman, dilengkapi hiasan kepala seperti mahkota, yang diikat dengan pita lebar berwarna emas kecoklatan di bawah <u>wajahnya yang kurus.</u> | | | | | | | | | | | | | |

| CODE | ST/TT | TYPES OF FL | | | | | | | BAHASA INDONESIA REALIZED IN FL | | | DEGREE OF ACCEPTABILITY | | |
|--------------------|---|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 067/SI/SI/AC/FL-FL | <u>The hand under it felt like an old, cold claw.</u> | v | | | | | | | v | | | v | | |
| | <u>Tangan di balik sarung tangan itu rasanya seperti cakar.</u> | v | | | | | | | | | | | | |
| 068/SI/SI/LA/FL-FL | <u>Then, to Sophie's relief, she shut her eyes. It was like a strong light being turned off.</u> | v | | | | | | | v | | | | v | |
| | <u>Sophie lega, ia memejamkan mata. Rasanya seperti lampu kuat yang dimatikan.</u> | v | | | | | | | | | | | | |
| 069/ME/ME/AC/FL-FL | <u>Her mouth quirked into a line, suggesting she has unexpectedly bitten on a peppercorn.</u> | | v | | | | | | v | | | v | | |
| | <u>Mulutnya merapat, memberi kesan ia dengan tidak sengaja telah menggigit biji lada.</u> | | v | | | | | | | | | | | |
| 070/ME/ME/AC/FL-FL | <u>The King stared back. It was a disaster.</u> | | v | | | | | | v | | | v | | |
| | <u>Raja menatap balik. Itu malapetaka.</u> | | v | | | | | | | | | | | |
| 071/HY/HY/AC/FL-FL | <u>Michael of course was hanging about in the anteroom paneled in a hundred kinds of wood.</u> | | | | v | | | | v | | | v | | |
| | <u>Michael tentu saja sedang luntang-lantung di ruangan yang berinding panel ratusan macam kayu.</u> | | | | v | | | | | | | | | |

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|---------------------|---|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 072/HY/HY/AC/FL-FL | <u>“I’m going to bed, where I may die,” He tottered piteously to the stairs.</u> | | | | v | | | | v | | | v | | |
| | <u>“Aku mau tidur, aku mungkin akan mati.” Ia terhuyung-huyung menuju tangga dengan memilukan.</u> | | | | v | | | | | | | | | |
| 073/HY/HY/AC//FL-FL | <u>Howl’s voice was presently heard shouting weakly,” <u>Help me, someone! I’m dying from neglect up here!</u></u> | | | | v | | | | v | | | v | | |
| | <u>Saat itu terdengar Howl berteriak lemah,”<u>Tolong aku! Aku sekarat karena tidak ada yang mengurus di atas sini!</u></u> | | | | v | | | | | | | | | |
| 074/SI/SI/AC/FL-FL | <u>Poot-pooooot went a <u>blown nose, like a bassoon in a tunnel.</u></u> | v | | | | | | | v | | | v | | |
| | <u>Puuut-puuuu! Terdengar bunyi <u>dengusan hidung,</u> seperti suara bass terompet dalam terowongan.</u> | v | | | | | | | | | | | | |
| 075/HY/HY/AC/FL-FL | <u>“I’m dying of boredom,” Howl said pathetically. “Or maybe just dying.”</u> | | | | v | | | | v | | | v | | |
| | <u>“Aku mau mati karena bosan.” ujar Howl menyedihkan. “ Atau mungkin hanya sekarat.”</u> | | | | v | | | | | | | | | |
| 076/SI/SI/AC/FL-FL | <u>Dust climbed like smoke.</u> | v | | | | | | | v | | | v | | |
| | <u>Debu beterbangan seperti asap.</u> | v | | | | | | | | | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 077/SI/SI/AC/FL-FL | <u>Howl sat on a tall stool like a robed Roman senator and considered.</u> | v | | | | | | | v | | | v | | |
| | <u>Howl duduk di bangku tinggi, seperti anggota senat Romawi yang berjubah, dan merenung.</u> | v | | | | | | | | | | | | |
| 078/HY/AC/FL-NFL | <u>“The trees are all bent sideways and there’s no shelter for miles.”</u> | | | | v | | | | | v | | v | | |
| | <u>“Semua pohonnya condong ke samping dan tidak ada tempat berlindung di dekat sana.”</u> | | | | | | | | | | | | | |
| 079/HY/HY/AC/FL-FL | <u>“I can detect Sophie’s hand a mile of. And there are several miles of this suit. Sophie dear, where is my other suit?”</u> | | | | v | | | | v | | | v | | |
| | <u>“Aku bisa mencium bau tangan Sophie satu mil jauhnya di baju ini. Sophie sayang, di mana bajuku yang satu lagi?”</u> | | | | v | | | | | | | | | |
| 080/SI/SI/AC/FL-FL | <u>Then it tore in two with noise like an enormous cat fight.</u> | v | | | | | | | v | | | v | | |
| | <u>Kemudian pecah menjadi dua dengan suara seperti kucing berkelahi yang keras sekali.</u> | v | | | | | | | | | | | | |
| 081/PE/PE/AC/FL-FL | <u>There was unfortunate ship caught in that storm.</u> | | | v | | | | | v | | | v | | |
| | <u>Ada sebuah kapal malang terperangkap di tengah badai.</u> | | | v | | | | | | | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 082/PE/AC/FL-NFL | The wind rattled the marsh weeds, and <u>bird began to dare to cry again.</u> | | | v | | | | | | v | | | | |
| | Angin menggoyang rumput-rumput rawa, dan <u>burung</u> mulai berani bersuara lagi. | | | | | | | | | | | | | |
| 083/SI/SI/AC/FL-FL | Howl drank <u>one glass</u> as if it were <u>water.</u> | v | | | | | | | v | | | | | |
| | Howl minum <u>segelas</u> seolah-olah itu hanya <u>air.</u> | v | | | | | | | | | | | | |
| 084/SY/AC/FL-NFL | “No, <u>your long nose</u> stays out of there until tomorrow,” Howl said. | | | | | | | v | | | | | | |
| | “Tidak, <u>kau</u> tidak boleh mengintip sampai besok,” ujar Howl, dan ia menutup pintu dengan cepat. | | | | | | | | | | v | | v | |
| 085/SI/ME/AC/FL-FL | “Lily Angorian has <u>a heart</u> like <u>a boiled stone.</u>” | v | | | | | | | v | | | | | |
| | “Lily Angorian <u>berhati sekeras batu.</u> ” | | v | | | | | | | | | | v | |
| 086/HY/HY/AC/FL-FL | He opened the door into the street, and the same shop bell tinkled that <u>Sophie had heard all her life.</u> | | | | v | | | | | | | | | |
| | Ia membuka pintu menuju jalan, dan bel pintu yang sama berdenting, <u>bunyi yang Sophie dengar selama hidupnya.</u> | | | | | v | | | | v | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 087/HY/HY/AC/FL-FL | The air was hot and steamy and filled with the scent of flowers, <u>thousands of them</u>. | | | | v | | | | v | | | v | | |
| | Udara panas dan beruap dan dipenuhi aroma bunga, yang ribuan jumlahnya. | | | | v | | | | | | | | | |
| 088/PE/PE/AC/FL-FL | The castle was waiting for them. | | | v | | | | | v | | | v | | |
| | Istana sedang menunggu mereka. | | | v | | | | | | | | | | |
| 089/SI/SI/AC/FL-FL | “She likes to think of <u>herself as a flower</u>,” Howl said, opening the door. | v | | | | | | | v | | | v | | |
| | “Ia suka menganggap <u>dirinya sebagai bunga</u> ,” Howl, membuka pintu. | v | | | | | | | | | | | | |
| 090/SI/SI/AC/FL-FL | The bud had opened into a <u>pink flower like an orchid that had been through a mangle</u>. | v | | | | | | | v | | | v | | |
| | Kuncup itu telah merekah menjadi <u>sekuntum bunga merah muda seperti anggrek yang disetrika</u> . | v | | | | | | | | | | | | |
| 091/SI/SI/AC/FL-FL | “It looks to me <u>like a squashed-baby flower</u>,” Michael said, coming to look. | v | | | | | | | v | | | v | | |
| | “ <u>Kelihatanya seperti bunga bayi tergencet</u> ,” kata Michael, datang melihat. | v | | | | | | | | | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 092/PE/AC/FL-NFL | <u>Sophie's heart was behaving oddly</u> even before she dared look out of the window. | | | v | | | | | | | | | | |
| | Jantung Sophie berdetak keras bahkan sebelum ia berani melihat ke luar jendela. | | | | | | | | | v | | v | | |
| 093/SI/SI/AC/FL-FL | <u>They had given him the guitar, rather as you gave a baby a rattle, and he was sitting making horrible twanging.</u> | v | | | | | | | | | | | | |
| | Mereka memberinya gitar, seperti orang memberi bayi mainan kerincingan, dan ia duduk membuat suara jelek sekali. | | | | | | | | | v | | v | | |
| 094/HY/HY/AC/FL-FL | <u>"The mood she's in, she'll be killing all the trees too."</u> | | | | v | | | | | | | | | |
| | "Dengan emosi seperti itu, ia akan membunuh semua pohon juga." | | | | v | | | | | v | | v | | |
| 095/HY/HY/AC/FL-FL | <u>"Lettie was just in my head."</u> | | | | v | | | | | | | | | |
| | "Lettie ada dalam pikiranku." | | | | v | | | | | v | | v | | |
| 096/HY/HY/AC/FL-FL | <u>Lettie cried and cried.</u> | | | | v | | | | | | | | | |
| | Lettie menangis terus. | | | | | | | | | v | | v | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 097/HY/HY/AC/FL-FL | Sophie thumped along, testing the squashy ground with her stick and <u>listening to the whirrings and twitters of the thousands of birds, feeling truly regretful.</u> | | | | v | | | | v | | | v | | |
| | Sophie berjalan, menguji tanah becek dengan tongkatnya, dan <u>mendengar kepakannya dan kicauan ribuan burung</u> , merasa sangat menyesal. | | | | v | | | | | | | | | |
| 098/PE/PE/LA/FL-FL | “You are going to <u>marry money.</u>” | | | v | | | | | v | | | | v | |
| | “Kau akan <u>menikah dengan uang.</u> ” | | | v | | | | | | | | | | |
| 099/SI/SI/AC/FL-FL | <u>Howl’s hair was like a haystack and there were red rims round his eyes.</u> | v | | | | | | | v | | | v | | |
| | Rambut Howl <u>seperti rumput jerami</u> dan lingkaran merah terlihat di sekeliling matanya. | v | | | | | | | | | | | | |
| 100/HY/AC/FL-NFL | She stood leaning against the swing, tall and commanding in her red robes, <u>beckoning and beckoning again.</u> | | | | v | | | | v | v | v | v | v | v |
| | Ia berdiri bersandar pada ayunan, terlihat tinggi dan berwibawa dengan jubah merahnya, <u>terus memberi isyarat.</u> | | | | | | | | | | | | | |
| 101/SI/SI/AC/FL-FL | <u>She ran like a cat with a dog after it, across the lawn and over the neat fence, in a flurry of flame-colored robes, with Howl, like the chasing dog.</u> | v | | | | | | | v | v | v | v | v | v |
| | Ia lari, seperti kucing dikejar anjing, melintasi lapangan dan melompati pagar, dengan jubah merah menyala, sementara Howl, seperti anjing yang <u>mengejar</u> , kurang lebih tertinggal setengah meter dan mendekat. | v | | | | | | | | | | | | |

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|--------------------|---|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 102/SI/SI/AC/FL-FL | He flopped to the floor, quite quietly, and lay curled up as if he were asleep. | v | | | | | | | v | | | v | | |
| | Ia tergelak di lantai, tak bersuara, dan berbaring meringkuk seperti sedang tidur. | v | | | | | | | | | | | | |
| 103/SI/SI/AC/FL-FL | The mountains looked like clouds coming up on the horizon. | v | | | | | | | v | | | v | | |
| | Pegunungan tampak seperti awan muncul di kaki langit. | v | | | | | | | | | | | | |
| 104/SI/SI/AC/FL-FL | Now it was like an oven. | v | | | | | | | v | | | v | | |
| | Sekarang panasnya seperti oven. | v | | | | | | | | | | | | |
| 105/SI/SI/AC/FL-FL | It was a fantastical shape of twisted little towers, rising to one main tower that pointed slightly askew, like a knotty old finger. | v | | | | | | | v | | | v | | |
| | Itu adalah menara-menara kecil tak keruan yang melintir, menjulang ke menara utama yang berujung bengkok, seperti jari tua berbonggol. | v | | | | | | | | | | | | |
| 106/SI/SI/AC/FL-FL | But as she got, she could see that it was as if something had fused together thousands of grainy yellow flowerpots into a tapering heap. | v | | | | | | | v | | | v | | |
| | Tapi saat makin dekat, ia bisa melihat benda itu seperti sesuatu yang menghubungkan ribuan pot bunga kuning menjadi tumpukan meruncing. | v | | | | | | | | | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 107/SI/SI/AC/FL-FL | The moving castle had often struck her as being remarkably like <u>the inside of a chimney</u>. | v | | | | | | | v | | | v | | |
| | Terkadang istana bergerak membuatnya berpikiran seperti berada di dalam cerobong asap. | v | | | | | | | | | | | | |
| 108/SI/SI/AC/FL-FL | Then, with a crash like a thousand tea sets falling downstairs, a piece of the fortress wall blew out. | v | | | | | | | v | | | v | | |
| | Kemudian, dengan ledakan seperti suara ribuan cangkir berjatuhan, sebagian tembok benteng hancur. | v | | | | | | | | | | | | |
| 109/SI/SI/AC/FL-FL | Howl's face turned bluish and he crashed to the floor like a tree falling, where he lay as unconscious as Percival. | v | | | | | | | v | | | v | | |
| | Wajah Howl berubah kebiruan dan terjatuh ke lantai seperti pohon tumbang, berbaring tak sadarkan diri seperti Percival. | v | | | | | | | | | | | | |
| 110/HY/HY/AC/FL-FL | "Then have another thousand years!" Sophie said. | | | | v | | | | v | | | v | | |
| | "Kalau begitu hiduplah seribu tahun lagi!" seru Sophie. | | | | v | | | | | | | | | |
| 111/SI/SI/AC/FL-FL | Miss Angorian whined like a wet fire and held out her arms imploringly. | v | | | | | | | v | | | v | | |
| | Miss Angorian melengking seperti api yang basah dan menjulurkan kedua lengannya memohon. | v | | | | | | | | | | | | |

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|--------------------|--|-------------|----|----|----|-----|----|----|---------------------------------|--------|----|-------------------------|----|----|
| | | Si | Me | Pe | Hy | Met | Sy | Li | FL-FL | FL-NFL | ZT | AC | LA | UN |
| 112/SI/SI/AC/FL-FL | Not much had changed about Howl that she could see, now he had his heart back, except maybe that <u>his eyes seemed a deeper color – more like eyes and less like glass marbles.</u> | v | | | | | | | v | | | v | | |
| | Ia melihat Howl tidak banyak berubah, setelah memiliki jantungnya kembali, tapi mungkin warna <u>matanya</u> lebih gelap—lebih kelihatan seperti mata bukannya seperti marmer kaca. | v | | | | | | | | | | | | |
| 113/HY/AC/FL-NFL | But Sophie and Howl were holding one another's hands and <u>smiling and smiling, quite unable to stop.</u> | | | | v | | | | | v | | v | | |
| | Tetapi Sophie dan Howl berpegangan tangan, <u>terus tersenyum, tak dapat berhenti.</u> ” | | | | | | | | | | | | | |

Appendix 2

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Mega Nurcahyani
NIM : 12211144038
Program Studi : Sastra Inggris
Jurusan : Pendidikan Bahasa Inggris
Fakultas : Bahasa dan Seni

Menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Bernadia Errisa Maharani
NIM : 12211144033
Program Studi : Sastra Inggris
Jurusan : Pendidikan Bahasa Inggris
Fakultas : Bahasa dan Seni
Judul Karya Ilmiah : Figurative Language in *Howl's Moving Castle* by Diana Wynne Jones and its Bahasa Indonesia Translation by Syaribah Noor Brice.

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 17 Juli 2017

Yang membuat pernyataan

Mega Nurcahyani

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Maulida Fitriyanti
NIM : 12211144027
Program Studi : Sastra Inggris
Jurusan : Pendidikan Bahasa Inggris
Fakultas : Bahasa dan Seni

Menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Bernadia Errisa Maharani
NIM : 12211144033
Program Studi : Sastra Inggris
Jurusan : Pendidikan Bahasa Inggris
Fakultas : Bahasa dan Seni
Judul Karya Ilmiah : Figurative Language in *Howl's Moving Castle* by Diana Wynne Jones and its Bahasa Indonesia Translation
Translated by Syaribah Noor Brice.

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 17 Juli 2017

Yang membuat pernyataan

Maulida Fitriyanti