THE FORMS AND USE OF METAPHORS FOUND IN THE ENGLISH TRANSLATION OF *JUZ 'AMMA* OF AL-QURAN

THESIS

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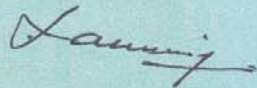2011**

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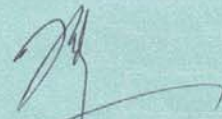Fakultas   : **Bahasa dan Seni**

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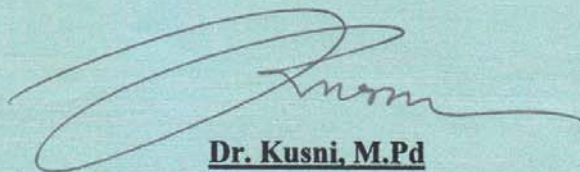NIP. 19541228 197903 1 002   NIP. 19770818. 200312. 1. 001

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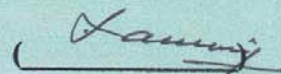
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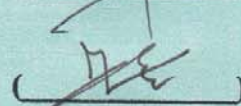
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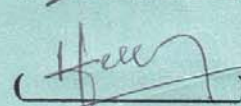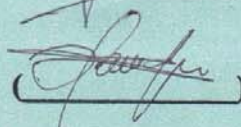
ABSTRAK

Ferdian, Sastra. 2011. "The Forms and Use of Metaphors Found in the English Translation of *Juz 'Amma* of Al-Qur'an" *Skripsi*. **Padang: Jurusan Bahasa Inggris Universitas Negeri Padang.**

Penelitian ini bertujuan untuk mengetahui bentuk-bentuk dan penggunaan metafora yang terdapat dalam Juz 'Amma terjemahan bahasa Inggris. Juz 'Amma adalah juz terakhir atau juz ke-tigapuluh Al-Qur'an. Penelitian ini difokuskan pada juz 30 dari Al-Qur'an. Penelitian ini membahas bentuk-bentuk metafora yang terdiri dari empat bentuk yaitu; metafora konkrit, metafora animistis, metafora manusia dan metafora sinestesia. Sehubungan sedang bentuk-bentuk tersebut, penulis berupaya menjelaskan seberapa banyak metafora terdapat dalam Juz 'Amma.

Metode yang digunakan dalam penelitian ini adalah metode penelitian deskriptif. Data penelitian ini adalah metafora yang ditemukan dalam juz ke 30 atau Juz 'Amma. Di dalam Juz 'Amma terdapat 37 surat yang terdiri dari 564 ayat. Dari penganalisaan data, diperoleh beberapa hal penting. Berbagai model metafora yang terdapat dalam Juz 'Amma yaitu konkrit, animistis, manusia dan sinestesia. Dari keempat bentuk metafora tersebut, terdapat metafora yang dominan muncul atau yang digunakan dalam terjemahan Bahasa Inggris Juz' Amma. Metafora yang dominan itu terdapat pada bentuk konkrit dan sinestesia. Setelah data dikelompokkan sesuai bentuk dan jenisnya, penulis menganalisa jenis penggunaan metafora tersebut. Jenis tersebut terbagi kedalam lima jenis, yaitu penggunaan metafora berfungsi; menjelaskan, menekankan, menggambarkan, mengekspresikan, mengevaluasi.

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In the name of Allah, the most Gracious, the most Merciful.

Praise to Allah, *Rabb* of the world and peace and blessings of Allah is upon the noblest of the Prophets and Messenger, our Prophets Muhammad who has said, "The best of you is he who learns the Qur'an and teaches it". The writer praise Allah for his favor in completing this thesis, praying Him to accept this as sincere service for His sake.

I would like to express my sincere gratitude to my advisor Drs. Saunir Saun, M.Pd and Rusdi Noor Rosa, S.S, M.Hum as my co-advisor. Their wonderful personalities and professionalism are factors that contribute significantly from the beginning until the final revision of this research. I would also like to dedicate my grateful feeling to all examiners; Prof. Dr. Jufrizal, M.Hum, Dr. Hamzah, M.M, M.A, and Havid Ardi, S. Pd, M.Hum for their comments and suggestions in order to make a better thesis. Once again, my thankfulness is also for my academic advisor Prof. Dr. Jufrizal, M.Hum who has great trust for me and guided me during my study in English Department of UNP. Last, but not least my great thankfulness is also for all lecturers and staffs of English Department who have shared and given me their knowledge and helps during my study.

It is very good chance to address my special grateful to my beloved parent, brothers and sisters, thank for everything. Also, I would like to express my deepest gratitude to Sin Taihiap Mr. Asmaraman S. Kho Ping Hoo, who has given me the valuable thought through lovely stories of life. I also thank to all of my friends who always give me motivation and thought in finishing this writing.

The writer is aware of the fact that this writing, however accurate it may be, must fall short of conveying the wealth of meaning that miraculous text of the original conveys, and sum total of what the writer has understood from the text of the glorious book of Allah, and that it cannot escape the defects and drawbacks that inherent in every human endeavour. therefore, the writer request every reader of

this writing to furnish the complex with any mistakes omission or addition that he may find in it. Finally, some constructive suggestions and corrections are kindly invited from the readers for an improvement of this writing. Thank you.

It is Allah Who bestows success, and guides to the straight path.

Padang, August 7th, 2011

Sastra Ferdian

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CHAPTER 1

INTRODUCTION

1.1 Background of the Problem

Metaphor is interpreted as a kind of human thinking mode and cognitive meaning instead of a linguistic phenomenon merely. Metaphor links not only two single "objects", but also the semantic networks around them. In this case, metaphor is more likely an indispensable bridge than a reducible language decoration in literary work. It links the unknown with the known domain, the abstract concept with the concrete one, and the thought with the reality.

Metaphor has relationship with the human perception system which influences the production of metaphor. In creating metaphor, the writer has desire to explore and to figure out the clues of meaning. The meaning is hidden in the metaphor words itself. So, in searching the clues of meaning in metaphor words, the writer uses interpretation in order to find the clues of the metaphor's meaning based on perception and experience.

The metaphor cases can be found in the literary works, one example is in the poem. Poem often has difficult words to understand, because sometimes the authors use the implicit sentences. Poems usually have themes and make an association between things and ideas that are not related. And then, the author uses the language in their poem based on their own style. So, the readers have to interpret the poem to get the meaning.

Commonly, many people think that metaphor is only found in literary works such as in poetry, short story, prose, movie script, song lyric and written

text, in order to make the work interesting or convey meaning. Also metaphor can be found in the text of Al-Qur'an. The verses of Al-Qur'an sometimes have similarities with the poem. Mostly, the language of Al-Qur'an uses metaphors. The readers have to understand the verses of Al-Qur'an, because they sometimes are stated explicitly and sometimes implicitly by using metaphor.

This research studies about the forms and use of metaphor in the ten *surahs* of English translation of *Juz 'Amma*. *Juz 'Amma* is the last chapter of Al-Quran. Its verses contain rational argumentation that is able to convince people mind. *Juz 'Amma* have several similarities between its *surahs*. First, its words have rhetorical and artistic value such as rhyme and sound. Then, the themes of its *surah* are about the day of resurrection and Allah warnings.

One of the example of metaphor in English translation *Juz 'Amma* is '*they will abide therein for ages*' (78: 23). Here, Allah explains in this verse of how long the unbelievers will be in the Hell-Fire. Allah says "for age" is translated from Arabic '*ahqaba*'. The metaphor like 'for age' in this verse can be interpreted as 'a long time'. The time in the Hell was narrated by the Prophet as: "It is equivalent to thirty million years." However, this is an extremely weak narration. It is also reported that the Prophet said that it is eighty years and more. In conclusion, "for age" is very long time.

The metaphor is a phenomenon that is often found in Al-Qur'an translations. Sometimes, there are many differences between translations of Al-Qur'an. It is happened because of between two languages have differences in grammatical structure and stylistic. According to Munday (2001: 5), in the process of translating between two different written languages involves the

changing of an original written text (the source text or ST) in the original verbal language (the source language or ST) into a written text (the target text or TT). For example: the word '*al-Qari'ah*' (source language in Arabic) is translated to 'the striking hour' (target language in English). As in stylistically, the translation word '*al-Qari'ah*' to 'the striking hour' has been changed by the commentator. So, 'the striking hour' becomes a metaphor.

Study about metaphor in the English translation of *Juz 'Amma* is an important thing. Beside the meaning of the verses of *Juz 'Amma* is very important for Moslem people, its language also have rhetorical value and artistic value. In cognitive linguistics, the study about metaphor can help the reader to understand the process of metaphors and the forms of metaphor. Then, study about metaphor in the English translation of *Juz 'Amma* is important to support people in understanding the real meaning of words of *Juz 'Amma*. So, based on the problem that has been explained above, this research tries to give description about the the forms and uses of metaphors in English translation of *Juz 'Amma*. Obviously, the result of this research will not increase or decrease the content of Al-Qur'an.

1.2 Identification of the Problem

There are some aspects to analyze metaphors in order to get the meaning. Those are semantic, pragmatic and semiotic. First, Rorty in Stren (2000: 10) also said semantical notions like "meaning" have a role only within the quite narrow, limits of regular, predictable, linguistic behavior the limits which mark (temporarily) the literal use of language. Semantic theory can be

used to analyze methaphor to get the meaning vividly. Second, Stren (2000: 267) said that pragmatics with the context-dependent, indexicals, and demonstratives as well as conversational implicatures and indirect speech acts. Moreover, pragmatics then deals with all additional implications conveyed by speech acts that bear on their appropriate use in context. Third, Baker (2001: 218) says semiotic is generally understood to cover the study of all systems of signification and the various processes of communication.

This research focuses on analyzing the forms and use of metaphors found in the ten *surahs* of English translation of *Juz 'Amma*. *Juz 'Amma* is the last chapter of Al-Qur'an. The Holy Qur'an is the words of Allah that is revealed in Arabic. In order to understand by all people, the text of Al-Qur'an must be translated to any languages. Every language has some differences in structure, sound, and alphabet. By then, this research needs semantic theory to analyze the forms and use of metaphors found in the English translation of Al-Qur'an. Moreover, Semantic theory can be used to analyze metaphor to get the meaning vividly.

1.3 Limitation of the Problem

This study is limited to find out metaphors and analyzing the forms and use of metaphors in the ten *surahs* of English translation of *Juz 'Amma*. Those are *An Naba', An Naazi'aat, 'Abasa, At takwiir, Al Infithaar, Al Muthaffifiin, Al Insyiqaaq, Al Buruuj, Ath Thaariq, Al A'la*. This research uses English translation of *Juz 'Amma* translated by Dr. Muhammad Taqi-ud-Din Al-Hilali and Dr. Muhammad Muhsin Khan published Madinah Munawwarah 1419 H.

1.4 Formulation of the Problem

From the limitation, the problem is formulated as follows; "what are the forms of metaphor in English translation of *Juz 'Amma* and what are the uses of metaphors in English translation of *Juz 'Amma*?"

1.5 Research Questions

Research question of this study are:

1. What are the forms of the metaphors found in English translation of *Juz 'Amma*?

2. What are the uses of the metaphors found in English translation of *Juz 'Amma*?

1.6 Purpose of the Study

The purposes of this study are:

1. To analyze the forms of metaphors found in the English translation of *Juz 'Amma*.

2. To analyze the uses of metaphors found in the English translation of *Juz 'Amma*.

1.7 Significance of the Research

This research is expected to give description about using metaphor in English translation of *Juz 'Amma*. Also, the result of this research is expected to enrich the linguistic data in order to develop semantic study as well. In addition, by having the result of research, both the writer and reader can increase knowledge about understanding metaphors in the English translation of *Juz 'Amma*.

1.8 Definitions of Key Term

In order to perception about the title and propose of the research, writer led it by key term below:

1. English translation of *Juz 'Amma* : The chapter 30th of Al-Qur'an which is translated into English.

2. Metaphor : Metaphor is kind of comparative figurative language that consists of two parts or units: tenor and vehicle in regarding to its ground.

3. Semantic : Semantic deals with the meaning of language and include the distinctions made between the meaning of words and symbols.

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 Figurative Language Defenitions

Figurative language takes many forms of expression in using language. Dale in Tarigan (1985: 5) states figurative language means how to use language and to develop language in the aim of making language more artistic. In other words, figure of speech is a way of talking about language when it moves beyond the concrete. Figures of speech such as metaphor, for example, achieve their effects by using a concrete representation of something else to create a semantic effect beyond the original meaning. Moreover, Cruse (2006: 63) says figure of speech linguistic expressions are said to be figurative, or used figuratively, if their intended meaning is something other than their literal meaning and can be understood on the basis of generally applicable principles of meaning extension.

Djayasudarma (1999: 20-22) devides figurative language into three classification, they are; (1) Comparative, include simile, metaphor, and personification (2) Contradictive, include hyperbole, litotes, and irony. (3) Correlation, include metonymy, synecdoche, illution, euphemism. Similarly, Reaske (1996:33) states that figurative language is language which employs various figures of speech. Some of them are metaphor, simile, antithesis, hyperbole, and paradox and many others.

It is usually immediately obvious whether a writer is using a figurative or literal language for non native speakers to understand the discourse of figurative is as twice difficult as literal. Figurative also sometimes called metaphorical or figures of speech, among them are the following:

1. Simile

   Simile is a comparison of two dissimilar things or objects by using "like" or "as". For example: My love is **like** a red, red rose (Robert Burns); Her hair droops down her pallid cheeks **like** seaweed on calm.

2. Metaphor

   Metaphor is a comparison of two dissimilar things or objects by not using "like" or "as". For example: My love is a red, red rose (Lilia Melanie); I have mountain of works; How is the cloud still hang on you?

3. Personification

   Personification is the treating abstractions or inanimate objects as human, which gives those human activities, power, or feelings. For example: the wind listened to our promises; opportunity knocks at the door but once; the moon walks slowly through the night, death lays his icy hand on King.

4. Hyperbole

   Hyperbole is the exaggeration, often extravagant, and it may be used for serious or comic effect. For example: I could eat a horse; and I've heard that a billion and one time; I love Ophelia, forty thousand brothers; could not, with all their quantity of love; oh Hamlet! Thou has cleft my heart in twain.

5. Apostrophe

   Apostrophe is the direct address to a person, thing, or abstraction. For example: O wild Western Wind! Thou breath of Autumn's being; Ah, Sorrow, you consume us; love, don't bring me down!; O death! Where is the sting? O grave! Where is the victory; Milton! Thou should be living at this hour.

6. Onomatopoeia

   Onomatopoeia is a word whose sounds seem to duplicate the sounds they describe. For example: hiss, buzz, bang, murmur, meow, and growl.

7. Oxymoron

   Oxymoron is a statement with two parts which seem contradictory. For example: sad joy, a wise fool, the sound of the silence, or I must be cruel only to be kind (Hamlet's saying).

8. Alliteration

   Alliteration is the figurative technique of repeating the same sound, usually the initial consonant of a word, for narrative, literary, or rhetorical effect. For example, the problem of poisonous pollution is politically damaging; she sell shell on the seashore; the big brutal battles of Beowulf thou has bound and veins in me fastened me flash.

9. Cliché

   Cliché is generally a pejorative term for the use of a word or phrase, or a figure of speech like a simile or metaphor that has lost its fact through overuse. For example, thick as a brick, seriously speaking, he fought like a demon, she was a jewel.

10. Synecdoche

Synecdoche is a figure of speech where the part is used to represent the whole or where the whole is used to represent the part. For example, all hands on deck, Australia has beaten England at Lords; the rank and file streamed out of the city to see the sight; there is a mixture of the tiger and they are in his character; he gave the beggar a few coppers.

2.2 Metaphor Defenitions

Cövecses (2010: vii) explains metaphor is a figure of speech in which one thing is compared to another by saying that one is the other. Lanham and Peters in Bakee (2003: 62) says "metaphor" shares a root word with the Greek terms *epiphora* and *phora*, which suggest the "transference" or "locomotion" of meaning across terms. Moreover, Lazar (2003: 3) says metaphor is a comparison which identifies one thing with another, dissimilar thing. Some of the qualities of the second are transferred to the first. The roman handbook in Bakee (2003: 55) also states that metaphor occurs when a word applying to one thing is transferred to another, because the similarity seems to justify this transference.

Leech (1969: 155) explains that the metaphor comes in two main parts, classically known as the tenor and the vehicle, which are connected by a verb. The ground of a metaphor is more clearly seen once we have isolated *tenor* and *vehicle*. He explains that *tenor* is the original subject and the *vehicle* in a metaphor is both the words and concepts that are invoked by the words.

Bakee (2003: 55) says similes are constrained in that the word 'like' or 'as' is explicitly used. Metaphor is a kind of simile, where dissimilar things are made to appear alike, but where the words "as" or "like" are omitted. Cövecses (2010: 45) explains that the conceptual of metaphors involve two concepts and have the form A is B, where concept A is understood in terms of concept B. For sample of metaphor: All *the world* is *a stage*, the word *world* marked by A, and the word stage marked by B. And then, *is* as a connecting verb. This is a kind of metaphor. In simile, *the world* is like *a stage*. *The world* and *a stage* in simile have similarity, marked by *is like*. Both of metaphor and simile, have similarity in comparing two things, but the meaning is different. To make the conceptual of metaphor clearly, Cövecses (2010: 6) explains that there is a set of systematic correspondences between the source and the target in the sense that constituent conceptual elements of B correspond to constituent elements of A. Technically, these conceptual correspondences are often referred to as mappings.

Example: All *the world* is *a stage*
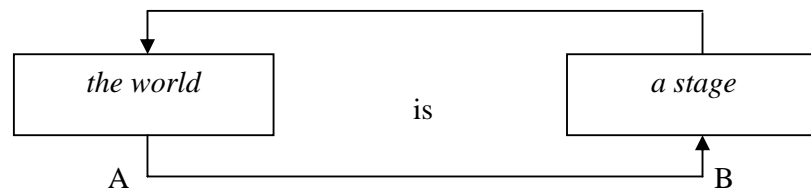
Lakoff (1992: 1) states the word metaphor was defined as a poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a similar concept. According to

Davidson in Stren (2000: 36), metaphors mean what are the words in their literal interpretation. The meaning excludes semantic resources beyond. The special of metaphorical words or sentence meanings might be thought to convey as utterance or speaker's meaning.

From the explanations about metaphor above, the value of a metaphor is in the transference of meaning from literal words to figurative words. Basically, methaphor and simile is similar, both of them compare two word. But the use "like" or "as" make them dissimilar. Metaphors basically say 'A *is* B', unlike similes which say 'A is *like* B'. This gives a stronger association between A and B in metaphor. B is effectively overlaid and A, and everything about B is attributed to A. Thus A effectively becomes B. Nevertheles, the meaning happens inside the mind through individual experience. People can not understand the meaning of words metaphor if they are not able to analyze the metaphor, so, to analyze a metaphor knowledge and experience are the important things.

2.2.1   Conventional Metaphor.

A major way in which metaphors can be classified is their degree of conventionality. Cövecses (2010: 33) explains conventional metaphors is a metaphor in everyday use by ordinary people for everyday purposes. Reddy in Lakoff (2002: 2) shows metaphor is a major and indispensable part of our ordinary, conventional way of conceptualizing the world, and that our everyday behavior reflects our metaphorical understanding of experience.

Example: I *defended* my argument

We'll just have to *go our separate ways*

He had a *head start* in life

The metaphorical expressions above are conventionalized, because they are well worn or even cliched. For native speakers of English, these are some of the most ordinary and natural ways to talk about these subject matters. So, the conventional metaphor is the metaphor that usually used in everyday life, and this conventional metaphor as same as "classical".

The second is unconventionalized metaphorical that its expressions do not only come from the realm of arts, strictly conceived. There are many creative speakers who can produce novel linguistic metaphors based on conventional conceptual metaphors. Some well-known categories of these speakers in English include sports journalists, politicians, certain speakers of Black English, authentic users of slang, graffity writers, writers of song lyrics, and others. For example: "*burning* with love" and "She *has it bad*".

2.2.2 Dead Metaphor

A dead metaphor is one in which the sense of the transferred image is absent. Examples: "to grasp a concept" and "to gather what you've understood" use physical action as a metaphor for understanding, most do not visualize the action; dead metaphors normally go unnoticed. Some people distinguish between a "dead

metaphors" whose origin most speakers ignore, e.g. "to break the ice".
Others use dead metaphor to denote both concepts, and generally use it
to describe a metaphoric cliché.

2.2.3 Extended Metaphor

Leech (1969: 159) explains that an extended methaphor is a
metaphor which is developed by number of different figurative
expressions. In the following, a whole series of literal absurdities is
explained by the same comparison between a mental experience and
physical experience.

Example: I fled Him, down the night and down the days;

I fled Him, own the arches of the years;

I fled him, down the labyrintthine way

Of my own mind; and in the mist of tears

2.2.4 Compund Metaphor and Mix Metaphor

Leech (1969: 159) explains that the 'mix metaphor', like the 'split
infinitive', has been such a shibboleth of bad style, that we have be
carreful not to confuse it with compoun metaphor, a perfectly
legitimate and frequently powerful device of poetic expression. A
compound metaphor consist in the overlapping of two or more
individual metaphor.

Example: Unchangeable, save to thy wild waves' play

Time write no wrinkle in thine azure brow:

Such as creation's dawn beheld, thou rollest now.

2.3 Semantic Metaphor

Leech (1969: 158) states semantic metaphor applies according to the forms of transference of meaning. Semantic metaphor is divided into four parts: concretive, animistic, humanizing metaphor, and synaesthaetic metaphor.

2.3.1 The Forms of Metaphor

1. Concretive metaphor.

   Concretive metaphor is the metaphors which attributes concreteness or physical existance to an abstraction. Example: *the light of learning*, *room for negotiation*, etc.

   The phrase such as *'the light of learning'* above refers to "the useful knowledge". The writer usually uses some style to express his thought in his writing. So, the reader need interpretation and experience to get the meaning of what writer's said.

2. Animistic metaphor.

   Animistic metaphor is the metaphors which attributes animate characteristics to the inanimate. Example: *An angry sky*, *killing half-an-hours.*

   An angry sky refers to storm or thunder. *Killing half-an-hours* refers to dally away. Both of metaphors are figures characteristics animate. The "sky" and "hour" are inanimate.

3. Humanizing (anthropomorphic) metaphor

This is the metaphor which attributes characteristics of humanity transfer to what is not human. Example: *This friendly river*, *laughing valleys*,

The use of phrase *this friendly river* is to express person attitude and personality. So, *this friendly river* is transfer meaning of a good person. Then, *laughing valleys* is the expression when person very happy and laugh.

4. Synaesthaetic metaphor.

Synaesthaetic metaphor is the metaphor which transfers meaning from domain of sensory perception to another. Example: *Warm colour*, *dull sound*.

Especially for this type, to interpret the words or phrase have to use sensory perception. Like *warm colour*, people can imagine the word, because thought and seen. *warm colour* can be interpreted by red color. Then, the phrase *dull sound* is transfer meaning of bad voice.

2.3.2 The Uses of Metaphor

Knowles and Moon (2006: 3) explain that metaphor is important because of its function; explaining, clarifying, describing, expressing, evaluating, and entertaining. There are many reasons why people use metaphors in speech or writing: not least, because there is sometimes no other word to refer to a particular thing. But where we have a choice, we choose metaphors in order to communicate what we think or how we feel about something; to explain what a particular thing is like; to convey a

meaning in a more interesting or creative way; or to do all of these. Significantly, a lot of our understanding of things is mediated through metaphor. That is, we might well not understand them except with the help of metaphorical models or analogies, and our understanding is itself conditioned by the metaphor. For example:

1. Explaining

He is created from *water gushing forth*. (86: 6)

That is the sperm which comes forth from man and woman and a child is born from both of them, by Allah's Leave. In this *Ayat* Allah explains to human the early process of human birth to the world.

2. Clarifying

And it is *not the word of the outcast Satan*. (81: 25)

This metaphor has function to clarify. "It" refers to "Al-Qur'an" that revealed through his prophet Muhammad to the whole world. "*Not the word of the outcast Satan*" means the words Al-Qur'an is the real words Allah, neither the words of Satan nor the words of Prophet Muhammad.

3. Describing

The day shall *a man flee from his brother*. (80: 34)

In this verse Allah describes the situation in the Resurrection's Day. He says that even people were nearest and dearest in this life will not be able or willing to help each other on that awful Day.

4. Expressing

Saying. "I am *your lord, most high*." (79: 24)

This metaphor was categorized as expressing metaphor. In this verse Fir'un was expressing that there is no power as strong as his. He said that he is lord of the world or God. "I am" refers to Fir'un. Then, *your lord, most high* refers to God Almighty. The meaning of metaphor can be interpreted based on context.

5. Evaluating

The prophet *frowned* and *turned away*. (80: 1)

This verse revealed to evaluating the prophet when he discriminate someone. The prophet discriminate him because he is a blind man.

6. Entertaining

This type usually used in TV show, such in comedy show or comedy film. Example:

Take a look! There is *an elephant* sit in the chair.

An elephant: fat man.

2.4 Semantic Theories of Metaphor

Semantic theories of metaphor first came in the fifties and sixties in reaction to rhetoricians who demoted metaphor to mere stylistic decoration. Stren (2008: 264) explains semantic as a theory to analyze metaphor have been used for a long time. Semantic theory has help someone to analyze methaphor to get the meaning vividly. Moreover, Stren (2008: 267), the first semantic theories of metaphor defended its cognitive meaningfulness in an environment that took it instead to be rhetorical, emotive, or merely stylistic.

According to Davidson in Stren (2000: 36), metaphors mean what the words, in their most literal interpretation, have a mening and excludes semantic resources beyond the ordinary. Special metaphorical words or sentence meanings, and also anything a metaphor might be thought to convey as utterance or speaker's meaning. Moreover, Stren (2000: 197) says one task of meaning is to (semantically) constrain the contents of possible interpretations, and we can demonstrate the need for semantic constraints on possible metaphorical interpretations, that would be an argument for the existence of metaphorical meaning. With our semantic theory in hand, we are now in a position to say more precisely how these constraints work and, thus, what we know when we know the meaning of a metaphor.

2.5 Meaning

Talking about the meaning, truth, and propositional content of words have to fall within the scope of semantics or a theory of meaning. Semantic study will lead how to analyze and interpret meaning of words until getting an image about the meaning vividly. Cutting (2002) says semantics is the study of what the words mean by themselves, out of context, as they are in a dictionary. Moreover, Chaer (1995: 6) explains semantics is a study language meaning. Exactly, the meaning such as; words, phrase, clause, sentence and discourse.

Campbell, Õrourke, and Shier (2002: 7) say semantic theory aims to account for the concepts and conceptual relationships that explain the meaningfulness of language, and thereby make possible the specification of

meanings for the significant pieces of particular natural languages. Chaer (1995: 12) says semantic study will give theorities knowledge for someone to analyze language or languanges that are being studied.

So, In analyzing data based on semantic theory, it is better to do observations from the experience phenomena. Semantic theory will help for every one that do research in analyzing languages. Then semantic theory is more helpful in linguistic study.

2.6 Translation Study

The term translation itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating). Munday (2001: 5) says the process of translation between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or ST) into a written text (the target text or TT).

In translating a text, Dolet in Bassnett (2002: 61) says five principles for the translator: (1) the translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities. (2) The translator should have a perfect knowledge of both SL and TL. (3) The translator should avoid word-for-word renderings. (4) The translator should use forms of speech in common use. (5) The translator should choose and order words appropriately to produce the correct tone. Dolet's views were reiterated by Chapman in Bassnett (2002: 61) states that a translator must: (1) Avoid

word for word renderings; (2) Attempt to reach the 'spirit' of the original; (2) Avoid over loose translations, by basing the translation on a sound scholarly investigation of other versions and glosses.

Jacobson Jakobson in Venuti (2000: 144) divides the category of translation as follows; (1) intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language. (2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language. (3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems. Moreover, Dinkins (2001: 11) explains there are two ways of interlinear translation; they are translation by omission and translation by addition. Translation by omission is wherever omission reduces the specificity of the information regarding a particular person, thing, process, etc. Translation by addition is wherever addition provides additional specification regarding a particular person, thing, process, etc.

2.6.1 Qur'an Translation

Baker (1998: 200) says, the Qur'an is the holy book of Islam and the most important of three sources of authority which underpin Muslim religious life, the other two being the revelation received by the prophet Muhammad during his life (*hadith*, 'saying') and the prophet's own practice (*sunna*, 'tradition'). Linguistically and stylistically, the Qur'an is the masterpiece of Arabic language. Its grammatical structure, for instance, is specific to it in many ways different from grammatical structure of non-Qur'an Arabic.

Hanifa in Baker (1998: 200) believes it was legitimate to translate all the verses of the Qur'an into a foreign tongue but it was not lawful to put the whole together in one volume unless the Arabic text was opposite the translation throughout. Similarly, Baker (1998: 201) says any attempt at translating the Qur'an is essentially a form of exegesis, or at least is based on an understanding of the text and consequently projects a certain point of view; hence the preference given to Muslim as opposed to non Muslim translator. Terms such as 'explanation', 'interpretation', and paraphrase' take on exegetic hues in context of translating the Qur'an, and this has implications for legitimizing any such attempt.

Al-Qur'an translations adopt a variety of styles and strategies in terms of both format and content. In term of style, Arberry in Baker (1998: 203) says translation tries to emulate the quality of the original. Similarly, Rodwell in Baker (1998: 2003) states that quasi-versified translation tries balance accuracy with the need to reproduce a similar effect on target reader. Moreover, Baker (1998: 2003) states every translation of the Qur'an has had to confront the issue of its own legitimacy at some point, in addition to the usual questions of accuracy, relevance and stylistic impact.

2.8 Juz' Amma

Juz 'Amma is chapter 30 of Al-Qur'an consists of 37 chapters. The last chapter of Al-Qur'an *(Juz 'Amma)* contains more surah than the others. According to Ahmad in Imamahmad.com (retrieved on Feb 25th, 2010), the characteristics of *Juz 'Amma* are its sentence is shorts, its sentence formation

is so beautiful and touching, and have strong argument that can not be belied who cast down paradigm of unbelievers. Largely its discussion reminds people for the God's power and day of reckoning. All of sentences are passed on with aesthetic language and are touchy. Moreover, Ahmad (2010) explains that the characteristics of *Surah Makkiyyah* are its sentence is shorts, its sentences formations is so beautiful and touching, and have strong argument that can not be belied who cast down paradigm of unbelievers. Largely its discussion reminds people for the God's power and day of reckoning.

Based on the characteristics of *Juz 'Amma*, each *surah* has similar characteristic in language style. Hikmah (2009) says *Juz 'Amma* is the last chapter of thirty chapter of Al-quran that have characteristics such as; the *surahs* are short with beautiful language, contain rational argumentation that are able to convince people mind. Moreover, Sayyid (2003: 7) states that every language in *Juz 'Amma* is assertive. Every sentence contains assertive warning about retaliation and punishment against unbelievers. And then, there is good news for the believers.

In *Juz 'Amma*, there are many surah which have more power in its sentences or word than other chapters, such; *al-Ikhlash, al-Falaq, an-Naas*, etc. For example, about surah *al-Ikhlas*, Rasulullah states "To Allah that my soul lies in his hand, most verily *al- Ikhlash* is equals with a third of Al-Qur'an." (HR. Al Bukhari).

One of the messages which needs to have the right understanding is the Moslem Holy Scripture, Al-Qur'an. Al-Qur'an is the revelation of God. The message in Al-Qur'an sometimes is stated explicitly but sometimes implicitly by

using figurative language. In the English translation of *Juz' Amma*, the reader may find many metaphors. This research is only focuses on analyzing the forms and using metaphor in the first ten *surah* of English translation of *Juz 'Amma*. The ten *surah* of *Juz 'Amma* which are analyzed, appear in table below.

No.	Names of Surah	Which means
1	*An Naba'*	The Great News
2	*An Nazi'at*	Those Who Tear Out
3	*'Abasa*	He Frowned
4	*At Takwir*	The Folding Up
5	*Al Infitar*	The Cleaving Asunder
6	*Al Mutaffifin*	The Dealing in Fraud
7	*Al Inshiqaaq*	The Rending Asunder
8	*Al Buruuj*	The Constellation
9	*At Tariq*	The Night Star
10	*Al A'la*	The Most High

2.8 Previous Studies

So far the researcher knows that there are two researchers in relation with the topics dealing metaphor, they are "Semiotic Study on Metaphor used in English Translation of Al-Qur'an" by Ratih Pratiwi (2006), Universitas Muhammadiyah Surakarta. It analyzes figurative language used in English translation of Al-Qur'an; its meaning and the variation of symbol of metaphor. She classified the data based on human perseption system by Michael C Haley. Then she applies the semiotics theory to judge the inside meaning.

The research has objective to describe the variations of metaphor symbol and find out the meaning of metaphor used in English translation of Al-Qur'an. She analyzed metaphor by using semiotics theory. She found seven variation of metaphor symbol that used in Al-Qur'an. They were abstract or being, energy, terrestrial, object, subtance, animate creature, and man or human. Among the data, the high percentage is human symbol and objec symbol.

The second is the research paper entitled "An Analysis of Metaphors in Poems by William Shakespeare" conducted by Kresna (2010) Universitas Negeri Medan. She described the types and functions of symbol found in William Shakespeare's poems. She found four types of metaphors, they were concretive metaphor, animistic metaphor, humanizing metaphor, and synaesthaetic metaphor..

This research will be focused on to find out the forms and use of metaphors in English translation *Juz 'Amma.* This research classifies the metaphors based on the forms and uses of metaphors. Then, the researcher analyzes metaphors to find out the meaning of metaphor found in the English translation of *Juz 'Amma*.

2.9 Conceptual Framework

The conceptual framework of the research could be figured following diagram. It should be started that this diagram is just kind of theoretical formulation of conducting the research. Other basic operational works or ideas could be seen in essay form of the proposal. (Fig: 1)

Fig 1:

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                        ┌─────────────────┐
                        │   Juz 'Amma     │
                        └────────┬────────┘
                                 ↓
                        ┌─────────────────┐
                        │    Semantic     │
                        └────────┬────────┘
                                 ↓
                        ┌─────────────────┐
                        │    Metaphor     │
                        └───┬─────────┬───┘
                           ↓           ↓
                   ┌──────────┐   ┌──────────┐
                   │  Forms   │   │   Uses   │
                   └────┬─────┘   └─────┬────┘
                       ↓                 ↓
          ┌──────────────┐         ┌──────────────┐
          │  Concretive  │         │  Explaining  │
          └──────────────┘         └──────────────┘
                 │                         │
          ┌──────────────┐         ┌──────────────┐
          │   Animistic  │         │  Clarifying  │
          └──────────────┘         └──────────────┘
                 │                         │
          ┌──────────────┐         ┌──────────────┐
          │  Humanizing  │         │  Describing  │
          └──────────────┘         └──────────────┘
                 │                         │
          ┌──────────────┐         ┌──────────────┐
          │  Synesthetic │         │  Expressing  │
          └──────────────┘         └──────────────┘
                                           │
                                   ┌──────────────┐
                                   │  Evaluating  │
                                   └──────────────┘
                                           │
                                   ┌──────────────┐
                                   │ Entertaining │
                                   └──────────────┘
```
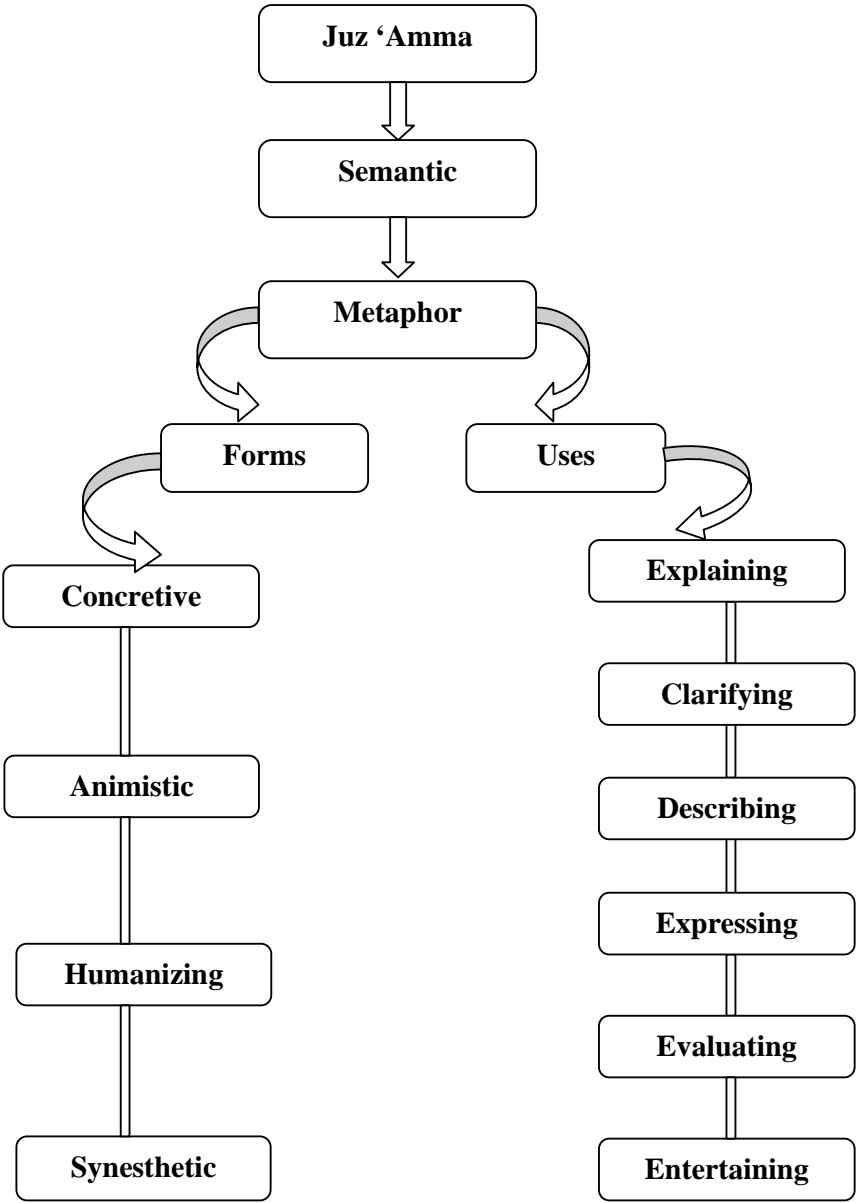
CHAPTER 5

CONCLUSSION

5.1 Conclusion

Having analysed the data, it is concluded that the metaphor in English translation of *Juz 'Amma* have four forms and five use in each *surah*. The forms were found concretive metaphor, animistic metaphor, humanizing (anthropomorphic) metaphor, synaesthaetic metaphor. And there are six uses of metaphor, which are explaining, clarifying, describing, expressing, evaluating and entertaining.

First, the forms concretive metaphor was the metaphors which attribute concreteness or physical existance to an abstraction. This form which mostly appear in this research. Then, animistic metaphor was the metaphors which attribute animate characteristics to the inanimate. It is just a few metaphors as animistic metaphor that is found in this research. Next, the forms humanizing (anthropomorphic) metaphor was the metaphor which attributes characteristics of humanity to what is not human. Based on data findings, it is also dominant found in this research. Last, the forms synaesthaetic metaphor was the metaphor which transfers meaning from domain of sensory perception to another. There are some metaphors as synaesthaetic metaphor found in the ten *surah* of English translation of *Juz 'Amma*.

There are six uses of metaphor found in the ten *surah* of English translation of *Juz 'Amma*. The use of metaphor found in this research was explaining. It has function to explain something to the readers. Then, the use of metaphor was clarifying. It has function to clarify something to the readers. After that, English translation of *Juz' Amma* usually used describing in their metaphor. It has function to describe something through their metaphor, so the readers can imagine and get the meaning of the metaphor. Expressing metaphor also used in English translation of *Juz 'Amma*. Last, evaluating also found in this research. The metaphor has function to evaluate the readers.

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