An Analysis of Figurative Language and Its Translation in Avenged Sevenfold's Song Lyrics

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ABSTRACT

The purpose of this research is to achieve a perfect translation so the translated text effortlessly understood through the reader. The object of this research is selected songs from Avenged Sevenfold's song lyrics. This research focus on 4 types of figurative language which are idioms, personification, metaphor and hyperbole. This research belongs to the area of analysis of the source text and the translated text, which covers a study on annotated translation using introspective and retrospective methods, since the aim of this research is to get a perfect translation the researcher used translation quality theory from Nababan, Nuraeni & Sumardiono (2012), also this research used translation strategies by Chesterman's (2016) theory and also the other support theories which only focused on semantic and syntactic strategies to analysed the translation strategies of figurative language in selected song lyrics. The result of this research found that trope change is most common semantic strategy used when analysed the data, while scheme change is the most frequent syntactic strategy used in these song lyrics.
Keywords: Annotated Translation, Figurative Language, Song Lyrics

1. INTRODUCTION

Translation has a important role in every language, it is a core to analyze words, sentence more deeply with it true meaning. One of the materials that a translator must have a wide knowledge to translate and render the message of the target language is literary work. There are many literary one of those literary works that can deliver us a knowledge is song lyrics.

This research seems meet the definition of translation proposed by several experts. Chesterman (2016) stated that the translation is a representation of how the translator "sees" also in the sense of "understands, interprets". Catford (1965) stated that translation as a process, is always uni-directional : it is always performed in a given direction. 'form' a *Source Language* 'into' a *Target Language.* As we know, not everything in life can be interpreted literally just like this literally work chosen by the researcher, which is song lyrics.

These song lyrics are used as a source of data due to their large popularity including their figurative languages inside their song from selected songs Avenged Sevenfold by researcher, they are titled "So Far Away", "Unbound The Wild Ride", "I Won't See You Tonight Part 1", "The Stage", "Gunslinger", "Set Me Free", "Shepherd Of Fire" in order to widen the researcher's experience in translation which is in line with this study. Those seven selected song lyrics typically deal with the affection of life in a variety situations, so we need to find out deeper for the true meaning of the band thoughts, motives, feelings, processes and mental states inside the lyrics themselves.

People who do not use English as their mother language somehow can use a translator machine on the internet or application of the to understand every speech act spoken by the singer, but certain figurative language inside the lyrics will not be translated contextually related to the language and will not show the meaning commensurate with the mother tongue for the listener. Furthermore, some of band songs have reach the greatest hits. The song lyrics are written in english, where the singers are native speakers.

This research focused to reveal annotated translation from English as a source language into Indonesian as a target language and it was selected due to the familiarity of the language, Indonesian, mostly known by the researcher as his native tongue. In carrying out translations, such as in translating, sometimes a translator finds obstacles to translating text in the source language to the target language, as in the translation of every word or even in a sentence and interpreted its meaning.

As a result, translation techniques are required to help translators translate the source language to the target language. The translation technique can assist translators in identifying equivalence from the source language to the target language. The translation technique seeks to achieve the results of transferring meaning from the source language to the target language in order to make people understand more clearly. The aim of this research is to identify the types of figurative language which focused on Idiom Expression, Personification, Metaphor, Hyperbole that are used in this research semantically and syntactically, with the strategies and theories from Chesterman (2016) and following by other support theories that related in this research analysis.

2. LITERATURE REVIEW
2.1 Translation Technique

This research belongs to the area of analysis of the source text and the translated text, which covers a study on annotated translation, using introspective and retrospective methods or introspective and retrospective studies. Introspective study is "...the process of observing and reflecting on one's thoughts, feelings, motives, processes, and mental states with a view to determining the ways in which these processes and states determine our behaviour." (Nunan, 1992, p.115). A retrospective study is a study investigating the mental processes through the researcher's original memory immediately after he has translated." 127 (Nunan, 1992, p. 124).

2.3 Idiomatic Expression

Larson (1998) stated that, "Meaningbased translations make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are called idiomatic translations." (p.17).

Furthermore, Larson stated that "Idiomatic translations use the natural forms of the receptor language, both in the grammatical constructions and in the choice of lexical items. A truly idiomatic translation does not sound like a translation." (p.18). Newmark (1988) also said that, "Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original." (p.41)

2.4 Metaphor Expressions

The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically, to please, to delight, to surprise. The first purpose is cognitive, the second aesthetic. (p.104)

2.5 Hyperbole Expressions

Larson (1998) citing Beekman and Callow (1974), stated that, "A hyperbole is a metonymy or synecdoche with more said than the writer intended the reader to understand. The exaggeration is deliberately used for effect and is not to be understood as if it were a literal description." (p.127), (p.118). Chesterman (1997) stated that, "Hyperbole is an outrageous exaggeration that emphasizes a point and can be ridiculous or funny" (p.17).

2.6 Personification Expressions

Personification consists in giving attributes of human being to an animal, an object, or a concept. It is an implied comparison in which the figurative term of the comparison is always human being. Rozakis stated that "personification is the attribution of human characteristics and / or feelings to non-human organism, inanimate objects, or abstract ideas" (Rozakis 1995: 35)

2.7 Previous Studies

Mohammad Fajar Bagus Radityo (2018) was taken from the research *An Analysis Of Figurative Language And Its Translation in Phill Collins' Song Lyrics* in this research the researcher found some kinds of figurative language in selected *Phill* Collins' song lyrics beside finding types of figurative language used in that song the researcher here also explains the semantic strategies and syntactic strategies that found in the lyrics, the researcher only focus on 4 types figurative language they are Idiomatic Expression, Metaphor, Hyperbole, Personification they are 21 lyrics that have been analyzed by the reseacher. The similarity between the researcher's study and that Mohammad Fajar Bagus Radityo's is both that object of the research is figurative language. The difference is Mohammad Fajar Bagus Radityo's research is not conclude translation quality essement while the reseacher's conclude translation quality analysis in the research.

Khoirul Nisa (2020) was taken from the research *An Analysis Of Figurative Language In Maher Zain's Song Lyrics* in this research, the researcher found 10 types of figurative language they are Simile, Metaphor, Personification, Synedoche, Hyperbole, Irony, Parallelism, Euphemism, Alliteration, Tanpa bahasa kiasan. The similarity study is both of the object is figurative language, the differences between researcher's and that Khoirul Nisa's while researcher's analyze with semantic strategies and syntactic

strategies and translation quality but Khoirul Nisa's only analyze the types of figurative language in her research.

Umar Faruk (2017) was taken from the research *An Analysis Of Figurative Language Used In The Great Gatsby Movie* in this research, the researcher found 27 data from some kinds of figurative language types they are 7 data in personification, 10 similes, 3 data Hyperbole, 2 data Litotes and others not as a figurative language types 2 data of ellipsis found in this research. The similarity study between Umar Faruk's and researcher's is both are the object of figurative language, the differences Umar Faruk's study only focuses on analyze the figurative language not conclude any semantic, syntactic strategy, also Umar Faruk's study is not focus on translation on annotated translation, while researcher's study focuses only on 4 types figurative language, conclude an annotated translation, semantic and syntactic strategies also focuses on translation quality.

3. RESEARCH METHOD
3.1 Research Approach

In this research, the researcher use a descriptive qualitative method since the processes of the research are collecting the data, analysing the data, and drawing a conclusion. Bogdan and Taylor, (as cited in Moleong's book, 2001), the definition of qualitative research method is "Research procedures that produce descriptive data in the form of written or spoken words from people and observed behaviour" (p.4). Beside that, Moleong (2001) explained that, there are 10 characteristics of qualitative research method; one of them is "descriptive" which means, "The data collected is in the form of words, pictures and not numbers. Thus, the research report will contain excerpts of data to illustrate the presentation of the report" (p.11). As a result, it can be concluded that descriptive qualitative method is used to beautify a knowledge to the researcher in the direction of the statistics and the result received aren't a numeric.

3.2 Data and Source of Data

The object of the research is the selected song lyrics from Avenged Sevenfold they are titled "So Far Away", "Unbound The Wild Ride", "I Won't See You Tonight Part 1", "Gunslinger", "The Stage", "Set Me Free", "Shepherd Of Fire" in English as the source language and its translation in Indonesian as the target language.

3.3 Technique of Collecting Data

Based on the explanation of qualitative research method theory above, I went through these processes in collecting the data:
1. Reading the song lyrics and its translation.
2. Identifying the data;
3. Collecting the data;
4. Selecting the data that will be analysed;
5. Analysing the data using translation strategies and theories;

3.4 Technique of Analysing Data

This research is structured through several steps, as follows, the data was divided into the Source Language (SL) and the Target Language (TL). The data, compound nouns, found in the Source Language (SL) were compared to the Target Language (TL). The data were identified by using the several dictionaries. The dictionaries are mentioned as follows, English-Indonesian dictionary to search the literal meaning of those in Source

Language and compared to the meaning in the Target Language. KBBI to get proper meaning and Indonesian Thesaurus Dictionary to search synonymous words and Oxford Advanced Learner's Dictionaries to get the complete explanation. The next step was analysing data by applying semantic, syntactic strategy, and some relevant theories.

4. RESULT AND DISCUSSION

Based on the selected song lyrics containing figurative language taken from Avenged Sevenfold's song lyrics "So Far Away", "Unbound The Wild Ride", "I Won't See You Tonight Part 1", "Gunslinger", "The Stage", "Set Me Free", "Shepherd Of Fire" This findings or results are summarised following table:

Table 1. Figurative Language

Data	Lyrics	Figurative Language
1	"**Time still turns the pages** of the book its burned"	Personification
2	"There's nothing here **to take for granted**"	Idiomatic Expressions
3	"**It's building up** inside of me"	Idiomatic Expressions
4	"I'm **running out** of fight"	Idiomatic Expressions
5	"**They lend me their light**"	Personification
6	"**Hear the laughter as the children smile**"	Metaphor

| 7 | "**I can promise you paradise**" | Hyperbole |

Table 2 Translation Strategy

Data	Semantic Strategy	Syntactic Strategy
1	Trope Change	Scheme Change
2	Trope Change	Scheme Change
3	Trope Change	Scheme Change
4	Antonymy	Unit Shift
5	Trope Change	Scheme Change
6	Trope Change	Scheme Change
7	Trope Change	Scheme Change

4.1 PERSONIFICATION
4.1.1 Data 1 So Far Away

SL : "**Time still turns the pages** of the book its burned"

TL : "*Waktu mengingatkanku kenangan yang sulit dilupakan…*"

Semantically the SL "**Time still turns the pages**…" is translated to "*Waktu mengingatkanku kenangan yang sulit dilupakan…*" in TL cataphorically refers to.."**Place and time always on my mind**" in the next lyric, the semantic strategy used here is **trope change** Chesterman (2016) concluded that, "This strategy, or rather set of strategies, applies to the translation of rhetorical tropes (i.e. figurative expressions) in the same way as strategy the translation of schemes" (p.105-106); (a) **ST trope X => TT trope X** … a ST metaphor is retained as a metaphor in the TT. (pp. 101-102). (i) The TT trope is the same trope in terms of its lexical semantics. The supporting theory used here is **free translation** according to

Newmark he concluded that "Free translation reproduces the matter without the manner, or the content without the form of the original." (p. 46)

Syntactically the SL "**Time still turns the pages**…" is translated to "*Waktu mengingatkanku kenangan yang sulit dilupakan*…" in TL, the syntactic strategy theory used here is **scheme change** (b) according to Chesterman (2016) he stated ST scheme X => TT scheme Y "That is, the ST scheme can be changed to another scheme that is deemed to serve an appropiate or similar function in the TL (e.g. ST Parallelism => TT chiasmus)." (p. 97)

In TL "**meng**" added to "**mengingatkanku**" as prefix to indicate that the subject of a statement is the one doing the action of the verb. In addition, Anton M. Moeliono *et al* (2017) concluded that "... prefixes meng- and ber- to change the noun word class to verb." (p.115)

The score of translation quality in terms of accuracy is 3 because in the TL there is no distortion meaning and it is understandable for the reader. The score of translation quality in terms of acceptability is 3 because the meaning in TL is appropiate that it is acceptable for the reader. The score of translation quality in terms of readability 3 or high readability because the TL it is easily understood for the reader.

4.2 Idiomatic Expressions
4.2.1 Data 2 "UNBOUND (THE WILD RIDE)"
SL : "There's nothing here **to take for granted**"
TL : "*Tidak ada yang bisa **dianggap remeh***"
Semantically the **idiom** "… **to take for granted**" in SL is translated to **non-idiom** "*…dianggap remeh*" The semantic strategy used here is **trope change (c)** Chesterman (2016) concluded that, "This strategy, or

rather set of strategies, applies to the translation of rhetorical tropes (i.e. figurative expressions) in the same way as strategy the translation of schemes" (p.101); **ST trope X => TT trope Ø** here the figurative element is dropped altogether. (p.103). The supporting theory used here is **free translation** according to Newmark he concluded that "Free translation reproduces the matter without the manner, or the content without the form of the original." (p. 46)
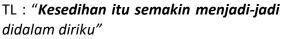
Syntactically the SL "…**to take for granted**" is translated to "*…dianggap remeh.*" in TL, the syntactic strategy theory used here is **scheme change (c)** according to Chesterman (2016) "This refers to the kinds of changes that translator incorporates in the translation of rhetorical schemes such as parallelism, repetition, alliteration, metrical rhythm etc." (p. 97) **ST scheme X => TT scheme Ø** that is, the scheme is dropped together. (p. 98) there is a modification from **active verb** in SL to **passive verb** in TL, the supporting theory used here is **structure shifts** according to Catford (1978) he stated "These amongst the most frequent category shifts at all ranks in translation. (p. 77)

The score of translation quality in terms of accuracy is 3 because in the TL there is no distortion meaning and it is understandable for the reader. The score of translation quality in terms of acceptability is 3 because the meaning in TL is appropiate that it is acceptable for the reader. The score of translation quality in terms of readability 3 or high readability because the TL it is easily understood for the reader.

4.2.2 Data 3 "I WON'T SEE YOU TONIGHT PART 1"
SL : "**It's building up** inside of me"

TL : "*Kesedihan itu semakin menjadi-jadi didalam diriku*"

Semantically the **idiom** in SL "**It's building up...**" is translated to **non-idiom** "*Kesedihan itu semakin menjadi-jadi...*" in TL, the semantic strategy used here is **trope change (c)** Chesterman (2016) concluded that, "This strategy, or rather set of strategies, applies to the translation of rhetorical tropes (i.e. figurative expressions) in the same way as strategy the translation of schemes" (p.101); **ST trope X => TT trope Ø** here the figurative element is dropped altogether. (p.103). **Cataphorically** the word "*Kesedihan itu...*" in TL refers to "**...Don't mourn for me...**" in the next lyric of the song. The supporting theory used here is **idiomatic translation** according to Alan Duff he concluded that "Although many idioms and metaphors are in fact common to several language…an idiomatic expression in one language will not necessarily be translated as an idiomatic expression in another." (p.90).

In addition in TL "… *menjadi-jadi...*" is **reduplicate** of verb according to Anton M. Moeliono *et al* (2017) "The second meaning is do something repeated or continously with variation. As a example the word '*berlari-lari*' means someone is running continously.

Syntactically the SL "**It's building up...**" is translated to "*Kesedihan itu semakin menjadi-jadi...*" in TL, the syntactic strategy theory used here is **scheme change (c)** according to Chesterman (2016) "This refers to the kinds of changes that translator incorporates in the translation of rhetorical schemes such as parallelism, repetition, alliteration, metrical rhythm etc." (p. 97) **ST scheme X => TT scheme Ø** that is, the scheme is dropped together. (p. 98). There is a modification from **sentence** in SL to **clause** in TL the supporting theory used

here is **unit shift** according to Chesterman (2016) he concluded that "This is a term from Catford (1965). The units are; morpheme, word, phrase, clause, sentence, paragraph. A unit shift occurs when a ST unit is translated as a different unit in the TT: this happens very frequently, of course, and subclassifications can be set up for unit shifts of different types." (p. 95).

The score of translation quality in terms of accuracy is 3 because in the TL there is no distortion meaning and it is understandable for the reader. The score of translation quality in terms of acceptability is 3 because the meaning in TL is appropiate that it is acceptable for the reader. The score of translation quality in terms of readability 3 or high readability because the TL it is easily understood for the reader.

4.2.3 Data 4 "THE STAGE"
SL : "I'm **running out** of fight"
TL : "*Aku hampir tidak berdaya*"

Semantically the SL "**... running out...**" is translated to "*...hampir tidak...*" in TL, the semantic strategy used here is **antonymy** Chesterman (2016) concluded that, "Chesterman (1997) stated that, "The translator selects an antonym and combines this with a negation." (p.99).

Syntactically the **phrasal verb** "**...running out...**" in SL is translated to **phrase** "*...hampir tidak...*" in TL, the syntactic strategy used here is **unit shift** according to Chesterman (2016) "This is a term from Catford (1965). The units are; morpheme, word, phrase, clause, sentence, paragraph. A unit shift occurs when a ST unit is translated as a different unit in the TT: this happens very frequently, of course, and subclassifications can be set up for unit shifts of different types." (p. 93).

The score of translation quality in terms of accuracy is 3 because in the TL there is no distortion meaning and it is understandable for the reader. The score of translation quality in terms of acceptability is 3 because the meaning in TL is appropiate that it is acceptable for the reader. The score of translation quality in terms of readability 3 or high readability because the TL it is easily understood for the reader.

4.4 PERSONIFICATION
4.4.1 Data 5 "GUNSLINGER"
SL : "**They lend me their light** "
TL : "***Bintang-bintang memberikanku cahayanya*.**"

Semantically "**They lend me their light**" translated to "***Bintang-bintang memberikanku cahayanya*.**" in TL. the semantic strategy used here is **trope change** Chesterman (2016) concluded that, "This strategy, or rather set of strategies, applies to the translation of rhetorical tropes (i.e. figurative expressions) in the same way as strategy the translation of schemes" (p.105-106); (a) **ST trope X => TT trope X** … a ST metaphor is retained as a metaphor in the TT. (pp. 101-102). (i) The TT trope is the same trope in terms of its lexical semantics. In SL "**They...**" is translated to "***Bintang-bintang...***" in TL it is a **cohesive devices** of **reference** where as **pronoun** "**They...**" refers to "*Bintang-bintang...*" according to Halliday & Hasan (1976) they stated "That is to say, instead of being interpreted semantically in their own right, they make reference to something else for their interpretation. (p. 31)

In TL "**mem**" added in "**membawa**" as a prefix to indicate that the subject of a statement is the one doing the action of the verb. In addition, Anton M. Moeliono *et al* (2017) concluded that " If added to the stem starting with the phoneme /b/, /p/, /f/, or /v/, the form meng- changes to mem- /məm/". (p.122) for example meng- + babat >>> membabat.

Addition to the TL "***Bintang-bintang...***" it is a **complete repeated words (a)** according to Anton M. Moeliono *et al* (2017) they stated that "Repeated words stated a plural meaning " (p. 298)

Syntactically "**They lend me their light**" in SL translated into "***Bintang-bintang memberikanku cahayanya*.**" in TL the syntactic strategy theory used here is **scheme change** (a) according to Chesterman (2016) he stated ST scheme X => TT scheme X "That is, if the ST scheme is judged to be relevant to the translation task, it can be (to some extent) preserved (e.g. ST alliteration => TT alliteration)." In fact no change. (p. 97)

The score of translation quality in terms of accuracy is 3 because in the TL there is no distortion meaning and it is understandable for the reader. The score of translation quality in terms of acceptability is 3 because the meaning in TL is appropiate that it is acceptable for the reader. The score of translation quality in terms of readability 3 or high readability because the TL it is easily understood for the reader.

4. 5 METAPHOR
4.5.1 Data 6 "SET ME FREE"
SL : "**Hear the laughter as the children smile**"
TL : "***Mendengarkan tawa anak-anak***"

Semantically the SL "**Hear the laughter as the children smile**" is translated to "***Mendengarkan tawa anak-anak***" in TL, the semantic strategy theory used here is **trope change (c)** Chesterman (2016) concluded that, "This strategy, or rather set of strategies, applies to the translation of rhetorical tropes (i.e.

figurative expressions) in the same way as strategy the translation of schemes" (p.101); **ST trope X => TT trope Ø** here the figurative element is dropped altogether. (p.103). The supporting theory used here is **free translation** according to Newmark he concluded that "Free translation reproduces the matter without the manner, or the content without the form of the original." (p. 46).

Syntactically the SL "**Hear the laughter as the children smile**" is translated to "*Mendengarkan tawa anak-anak*" in TL the syntactic strategy used here is **scheme change (c)** according to Chesterman (2016) "This refers to the kinds of changes that translator incorporates in the translation of rhetorical schemes such as parallelism, repetition, alliteration, metrical rhythm etc." (p. 97) **ST scheme X => TT scheme Ø** that is, the scheme is dropped together. (p. 98). The supporting theory used here **literal translation** according to Chesterman (2016) he stated "I define this rather loosely, as meaning "maximally close to the SL form, but nevertheless grammatical". For some theorists (such as Newmark, and also Vinay and Darbelnet), this strategy has the status of a default value. On this view, one only needs to deviate from literal translation if for some reasons or other it does not work (recall the previous section) ..." (p. 91).

In addition to the TL "...*anak-anak*..." it is a **complete repeated words (a)** according to Anton M. Moeliono *et al* (2017) they stated that "Repeated words stated a plural meaning " (p. 298)

The score of translation quality in terms of accuracy is 3 because in the TL there is no distortion meaning and it is understandable for the reader. The score of translation quality in terms of acceptability is 3 because the meaning in

TL is appropiate that it is acceptable for the reader. The score of translation quality in terms of readability 3 or high readability because the TL it is easily understood for the reader.

4.7 HYPERBOLE
4.7.1 Data 7 "SHEPHERD OF FIRE"
SL : "**I can promise you paradise**"
TL : "*Janjiku padamu kehidupan yang kekal abadi*"

Semantically the SL "**I can promise you paradise**" is translated to "*Janjiku padamu kehidupan yang kekal abadi*" in TL the semantic strategy used here is **trope change** Chesterman (2016) concluded that, "This strategy, or rather set of strategies, applies to the translation of rhetorical tropes (i.e. figurative expressions) in the same way as strategy the translation of schemes" (p.105-106); (a) **ST trope X => TT trope X** ... a ST metaphor is retained as a metaphor in the TT. (pp. 101-102). (i) The TT trope is the same trope in terms of its lexical semantics. The supporting theory used here is **free translation** according to Newmark he concluded that "Free translation reproduces the matter without the manner, or the content without the form of the original." (p. 46)

Syntactically the SL "**I can promise you paradise**" is translated to "*Janjiku padamu kehidupan yang kekal abadi*" in TL the syntactic strategy theory used here is **scheme change** (b) according to Chesterman (2016) he stated **ST scheme X => TT scheme Y** "That is, the ST scheme can be changed to another scheme that is deemed to serve an appropiate or similar function in the TL (e.g. ST Parallelism => TT chiasmus)." (p. 97). There is a change from **sentence** in SL to **clause** in TL the supporting syntactic strategy used here is **unit shift** according to Chesterman (2016)

"This is a term from Catford (1965). The units are; morpheme, word, phrase, clause, sentence, paragraph. A unit shift occurs when a ST unit is translated as a different unit in the TT: this happens very frequently, of course, and subclassifications can be set up for unit shifts of different types." (p. 93).

The score of translation quality in terms of accuracy is 3 because in the TL there is no distortion meaning and it is understandable for the reader. The score of translation quality in terms of acceptability is 3 because the meaning in TL is appropiate that it is acceptable for the reader. The score of translation quality in terms of readability 3 or high readability because the TL it is easily understood for the reader.

5. CONCLUSION

Based on the selected song lyrics containing figurative language taken from Avenged Sevenfold there are 7 data are presented in this research. All of the data are translated based on annotated theory translation by David Nunan (1992). This findings are summarised into four types of figurative language, 3 song lyrics are categorised as an idiomatic expression and 2 song lyrics are categorised as a personification expressions,1 song as a hyperbole expression and 1 song as a metaphor expression. For the semantic strategies, trope change found in 6 song lyrics and antonymy only in 1 song lyric. For the syntactic strategies, scheme change found in 6 song lyrics and unit shift only in 1 song lyric. As the result, trope change is the most common semantic strategy used when analysed the data, while the scheme change is the most frequent syntactic strategies used in these song lyrics. the researcher hopes this study will provide the knowledge in the field of annotated translation of figurative language such as idiom expressions, metaphor expressions, personification expressions and hyperbole expressions then be useful for the next other authors who want to take this topic. In order to develop this research, the researcher hopes further author could analyse the process of translation using different data sources. The author also suggests that the reader could learn this topic to improve their knowledge in annotated translation.

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