

**AN ANALYSIS OF FIGURATIVE LANGUAGES IN THE  
ENGLISH TRANSLATION OF AL-QUR'AN  
BY M.A.S ABDEL HALEEM**

**THESIS**

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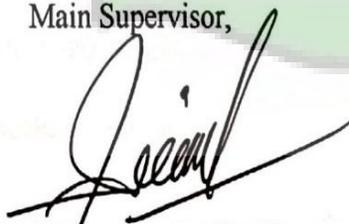
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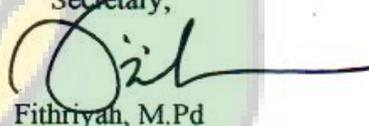
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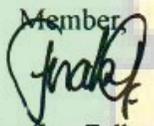
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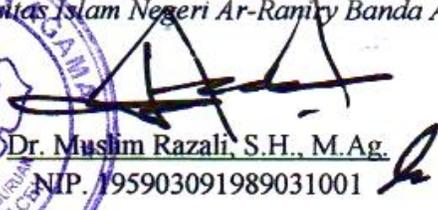
  
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**SURAT PERNYATAAN KEASLIAN**  
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**An Analysis of Figurative Languages in The English Translation of Al-Qur'an  
by M.A.S Abdel Haleem**

adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 24 Juli 2020

Saya yang membuat surat pernyataan,



Muhammad Inam An-Nasa'i

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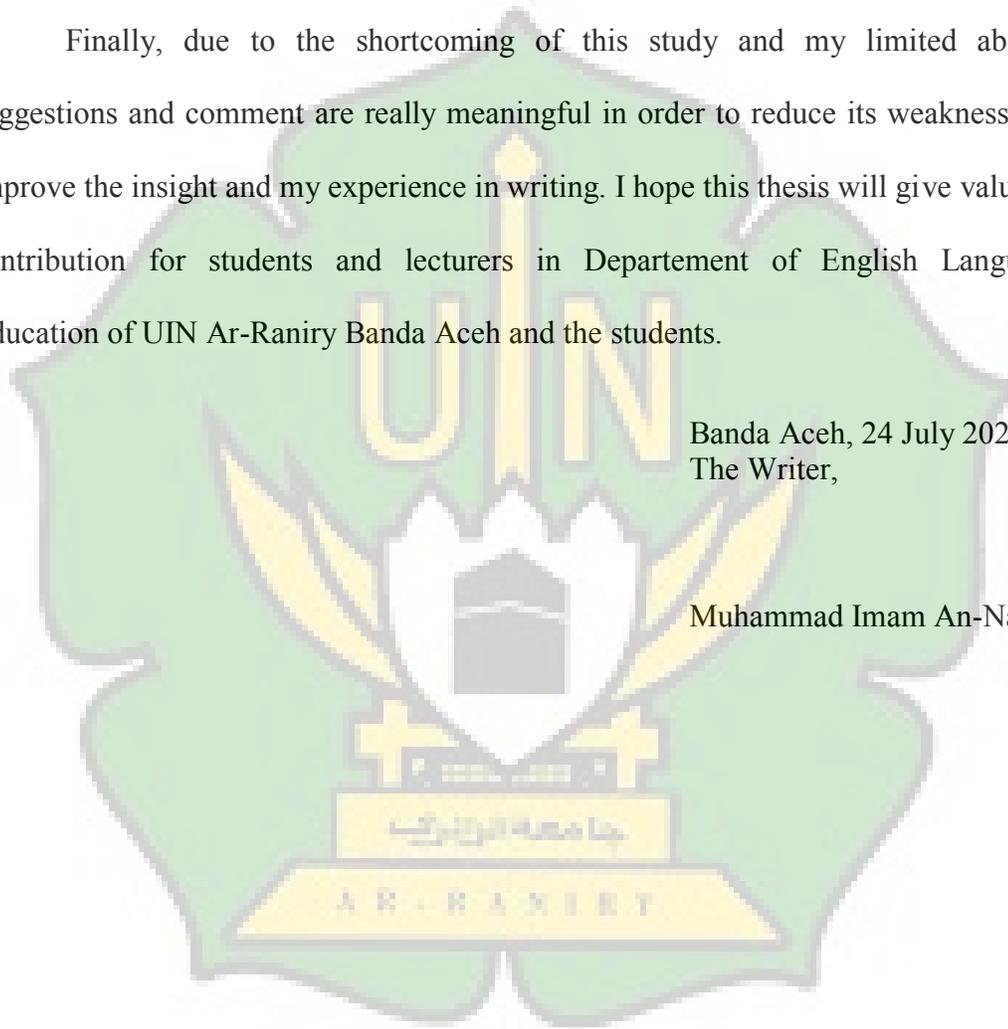
A special gratitude goes to my beloved parents, the most inspiring persons in my life. To my father, Drs. Abdullah Sani, the one who always believes in me, convinces me to not be afraid of challenges in life. To my mother, Yusnidar, S.Pd, for her affection, being the best friend of mine whom I can share anything with and treating me so dearly. My special gratitude is also extended to my sister and brothers, Nur Rabiatul Adawiyah, Muhammad Imam Arqam and Muhammad Imam Khawarizmi. Their existences encourage me to be a better person. May Allah grant my family Jannah for their great kindness, patience, endless love and everlasting

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Banda Aceh, 24 July 2020  
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## ABSTRACT

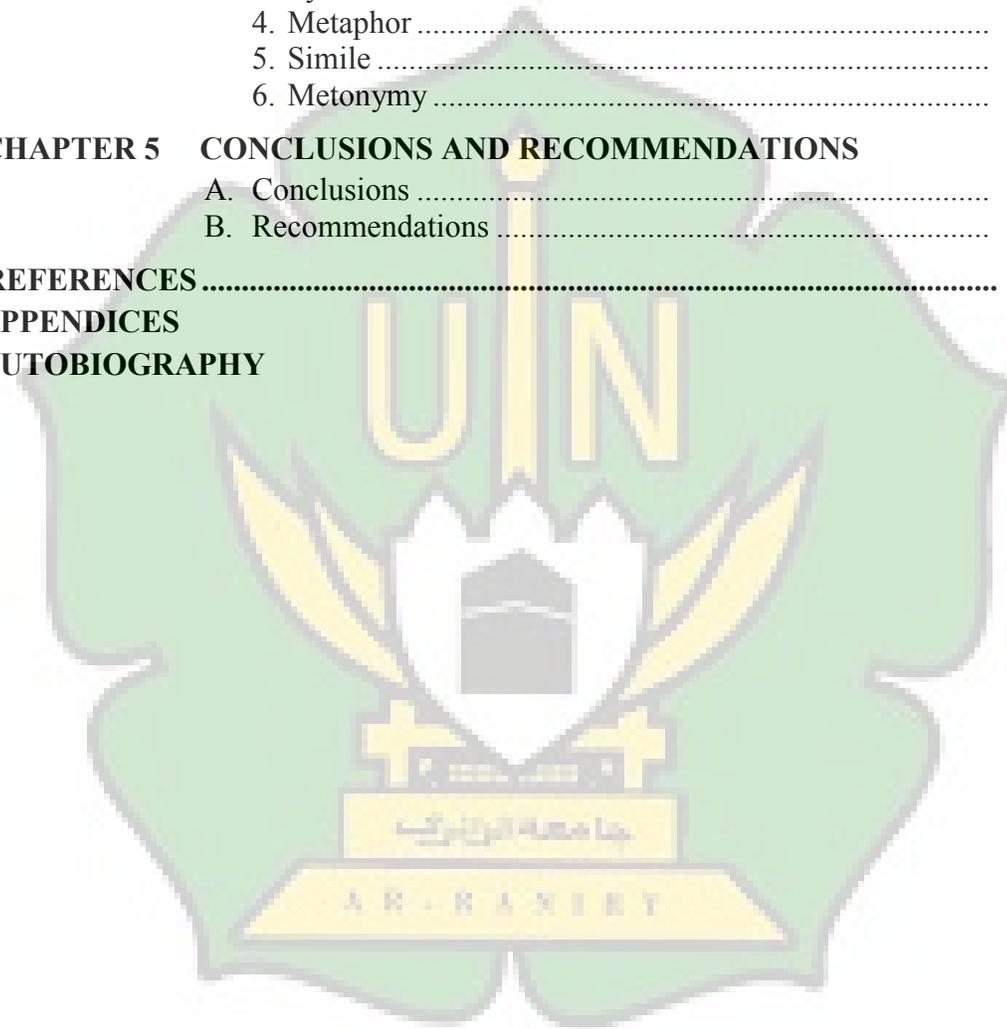
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In communicating, people can use either literal or figurative language, depending on their needs and context. One of the messages which need to have the right understanding is Al-Qur'an. The messages in Al-Quran sometimes are started explicitly but sometimes implicitly by using figurative language. The use of figurative language in Al-Quran is exciting to be researched and, of course, not meant to decrease or increase the content of Al-Quran itself. The research was designed to identify the verses which contained simile, metaphor, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbol, paradox, apostrophe and understatement in which found in the English translation of Al-Quran by M.A.S. Abdel Haleem and the meaning of each figurative language. This research was conducted using qualitative research to analyze the verses. The material analysis of this study was the surah *Al-Waqi'ah*, which contains 96 verses and *Al-Mulk*, which contains 30 verses. The findings of the study showed that 30 verses were containing figurative language. They were nine allegories, seven personifications, seven symbols, three metaphors, two similes, and two metonymies. The dominant type of figurative language used in the surah *Al-Waqi'ah* and *Al-Mulk* in English translation of Al-Quran by M.A.S. Abdel Haleem was allegory. The result of the study can be used as additional literature materials in English language teaching.

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# CHAPTER I

## INTRODUCTION

This chapter discusses about background of the study, research questions, the aims of study, the scope of the study, significance of the study and terminology.

### A. Background of Study

Generally speaking, communication is strongly related to language. Language is a tool of communication. People use language to communicate their feeling or ideas. Language has been developed from time to time. It becomes important for human being because it is used in everyday life. Language has some roles in human life. Humans may use language for purely aesthetic reasons, for example, in writing poetry. They also use language for expressing their feeling and giving information to others. In communicating, people can use either literal or figurative language, depending on their needs and context.

Literal and figurative language is a distinction in traditional system for analyzing language. Tajali (2003) explains that literal language refers to words that do not deviate from their defined meaning. Meanwhile, figurative language refers to words, and groups of words, that exaggerate or alter the usual meanings of the component words. Figurative language may involve analogy to similar concepts or other contexts, and may involve exaggeration. Figurative language plays significant rules in literary works. Tajali (2003, p. 100) mentions that the purpose of figurative

language is “to serve three elements of clarity, forth and beauty in the language.” Abrams (1999) states that the use of figurative language is to achieve some special meanings or effects by capturing the standard meaning of the word or standard sequences in words. Based on those explanations about figurative language, it can be concluded that figurative language has purpose to make the language or the sentence more interesting. Figurative language has purpose to compare or to analogize something with other in order the illustration are clearer, more interesting, and more live. Figurative language often provides a more effective means of saying what the writer means than direct statement. Therefore, it is expected that by learning figurative language, the students can have a good understanding in communicating with people, reading book, novel, poem and watching movies.

Figurative language has many variations, although generally they have similar characteristics. Perrine (2008) mentions that figurative language has a lot of types, they are, simile, metaphor, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbol, paradox, apostrophe and understatement. The following is the example of figurative language; “his heart as a gold”. The example is included in figurative language especially simile because the sentence uses word “as”. The sentence compares between heart and gold with conjunction as.

One of the messages which needs to have the right understanding is the Moslem Holy Scripture, Al-Quran. Al-Quran is the revelations of God, the wonderful revelation as guidance for the muslims. Al-Qur’an was revealed to Prophet

Muhammad, peace be upon him, by Allah through the Angel Gabriel in 1400 years ago. Al-Qur'an has captivated the hearts and minds of over 1.5 billion Muslims around the world as the guidance in their life. The messages in Al-Quran sometimes are started explicitly but sometimes implicitly by using figurative language. The use of figurative language in Al-Quran is very interesting to be researched and of course not meant to decrease or increase the content of Al-Quran itself. Allah reveals lots of messages in this holy book for the whole of mankind ranging about the concept of God in Islam, ways of worship, morals, human interaction, the day of resurrection and the hereafter, the stories of prophets, the amazing sciences and others.

The teachings of Al-Qur'an are universal, addressed to all people throughout the world regardless of their creed and color. They enlighten man's soul, purify his morals, condemn all wrongs, order good deeds and call for the establishment of justice and fraternity through obeying Allah as the supreme authority. Al-Qur'an provides the regulations that create the proper relations between man and Allah, man and man. It leads man to understand his role in this world, encourages him to think and ponder, and guides him in the usage of natural resources. Al-Qur'an provides all the guidance that humanity needs. Without the guidance of the Quran, humanity would still be groping in the darkness of ignorance.

The following sentence is one of the examples of figurative language in English Translation of Al-Qur'an Translation by M.A.S. Abdel Haleem found in surah Ar-Rahman verse 41, as stated: *The guilty will be known by their mark and will*

*be seized by their foreheads and their feet.* The variations of figurative language can be identified from the bold utterance; their foreheads and their feet. It belongs to synecdoche because it mentions a part for the whole. It is represented to the body of the person who will be dragged to hell. According to the explanation above, the researcher is interested to analyze the figurative language used in translation of Al-Qur'an by M.A.S. Abdel Haleem. He is Professor of Islamic Studies at SOAS, University of London in London, England, and editor of the journal of qur'anic studies. His translation namely *The Qur'an (Oxford World's Classics)* was published by Oxford University Press in 2004. This translation successfully attracts the readers' heart in understanding the meaning of Al-Qur'an.

This research focuses on types of figurative language found in surah *Al-Waqi'ah* and *Al-Mulk*. The reason why these two surahs are chosen is because they belong to the *makkiyah's* surah. According to Noldeke (2013) and As-Suyuthi, the surah belonging to the *makkiyah's* surah has short verses and contains deeper rhetorical meanings. Besides, in the Qur'an, there are selected surahs or when reciting the chosen surah, we get the virtue of that surah. Two of them are surah *Al-Waqi'ah* and *Al-Mulk*. There are many virtues that can be obtained when reciting the Qur'an and practicing it. If you always recite the Qur'an and practice it, Allah will give you a guarantee of heaven, be protected from the torment of the grave and hell, avoid immorality, receive forgiveness for your sins and will be bestowed your sustenance.

Those are some of the virtues that we can find in surah *Al-Waqi'ah* and *Al-Mulk*, and that is also the reason for researcher to choose these two surahs.

### **B. Research Questions**

1. What are the types of figurative language found in Surah *Al-Waqi'ah* and *Al-Mulk* of English Translation of Al-Qur'an by M.A.S Abdel Haleem?
2. What is the most dominant figurative language used in surah *Al-Waqi'ah* and *Al-Mulk* of English Translation of Al-Qur'an by M.A.S Abdel Haleem?

### **C. The Aims of Study**

Based on the formulation of the problem above, the aims of the research are:

1. To identify the types of figurative language found in Surah *Al-Waqi'ah* and *Al-Mulk* of English Translation of Al-Qur'an by M.A.S Abdel Haleem.
2. To find out the most dominant figurative language found in surah *Al-Waqi'ah* and *Al-Mulk* of English Translation of Al-Qur'an by M.A.S Abdel Haleem.

### **D. The Scope of the Study**

The scope and limitation in this research is only study and analyze about 12 types of figurative language by Perrine (2008), those are simile, metaphor, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbol, paradox, apostrophe and understatement, which found in surah *Al-Waqi'ah* and *Al-Mulk* of English translation of Al-Quran by M.A.S. Abdel Haleem. This

research is limited to analyze the variations or types of figurative languages and find out the most dominant figurative language used in surah *Al-Waqi'ah* and *Al-Mulk*.

### **E. Significance of the Study**

This research is hoped to be beneficial for English students, lecturers and other researchers. For English students, it gives a contribution to the students how to improve their ability in comprehending the figurative language especially the figurative language found in English translation of Al-Qur'an by M.A.S Abdel Hameed. For the English lecturers, it is expected that the result of this research can help teachers to teach figurative language different way in order to get the students arouse and interested before studying the figurative language material and for other researchers, the result of the research can be used as the reference for those who want to conduct a research in the same field.

### **F. Terminologies**

#### ***1. Figurative Language***

Abrams (1996, p. 96) mentions that “figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words or else the standard order of words, in order to achieve some special meaning.” Furthermore, Giroux and Willison (1974) state that figurative language is a language which departs from the straight-forward use of the word. It produces a uniqueness effect, makes clearer ideas, and creates more colorful and touching sentences.

## **2. *M.A.S. Abdel Haleem's English Translation of Qur'an***

M.A.S. Abdel Haleem is a Professor of Islamic Studies at SOAS, University of London in London, England, and editor of the Journal of Qur'anic Studies. His translation namely *The Qur'an* (Oxford World's Classics) was published by Oxford University Press in 2004.

The translation is one of the accurate, easy to read and free from the archaisms, incoherence, and alien structures that mar most existing translations. It explains stylistic features peculiar to Arabic, and offers solutions to the difficulties of rendering these into English. Respect for the immediate context and different aspects of meaning produces greater clarity of meaning; dialogue addressed to the Prophet is identified to avoid confusion. Paragraphing and punctuation have been added to assist meaning and sentence structure. The beginning of each verse is marked in small superscript type in order not to interrupt the flow or distract the reader. In addition, the introduction offers a brief history of the revelation and compilation of the Qur'an, its structure and stylistic features, and considers issues of interpretation in relation to militancy, intolerance, and the subjection of women. Recognized as the greatest literary masterpiece in Arabic, it has nevertheless remained difficult to understand in its English translations. This new translation is written in a contemporary idiom that remains faithful to the original. The message of the Qur'an was directly addressed to all people regardless of class, gender, or age, and this translation is equally accessible to everyone. Tim Winter in Times Literary Supplement said that Haleem knows the

text by heart. His intimacy with it shows in the brevity and intuitive intelligence of his solutions.



## **CHAPTER II**

### **LITERATURE RIVIEW**

This chapter presents some related literature and expert's statements that are related to the study. These reviews can give important background information to support the study.

#### **A. Semantics**

Knowing the meaning of each word is very important for us. If the meaning of each word is unknown, it will be difficult to understand what the writer actually meant in a work. In English understanding the meaning of words, phrases and sentences is studied under the scope of semantics. Semantic is one of linguistic branches which studies meaning of words and the combination of the words in language.

Figurative language is studied under the scope of semantics. Lobner (2013) emphasizes that semantics is a linguistics' part which is concerned with meaning. Yule (2006) states that the focus of semantic analysis is on the meaning of conventional words rather than the words which people are willing to use on a particular occasion and its approach deals with objective or general meaning and eludes subjective or local meaning. As stated in Lobner (2013, p. 1) "linguistic semantics is exclusively concerned with the meanings of linguistic expressions such as words, phrases, grammatical forms and sentences, but not with the meanings of

actions or phenomena”. Kreidler (1998) explains that linguistic semantics is a way of explicating the knowledge



of speakers which permits people to communicate idea, information, emotion, aspiration and imaginary products to others and to understand the communication.

It is important to be clear what actually included in semantic features. Semantic features will foster different and unique approaches in analyzing words, phrases or sentences. Akmal (2017) states that "semantic features comprise of a written method that can be exercised to express the existence or non-existence of pre-established crucial distinguishing features by using plus minus signs". This will detect how odd or strange the meaning of a sentence would be. For example:

*The radio listen to the boy (this is grammatically correct, but semantically unusual)*

Based on the definition above, it can be concluded that all combinations of words like phrases and sentences have meaning and semantics as one of linguistics branch studies and deals with their conventional meaning. Semantics is the study about meaning or real meaning. The meaning of the things was come from many thoughts and many theories. All of the theories conclude that every works absolutely has the meaning. Sometimes semantic uses associative meaning in the text or manuscript to make the meaning of the sentences in the text more beautiful.

## **B. Figurative Language**

### ***1. Definition of Figurative Language***

Figurative language or also called figures of speech is one of linguistics features. Kennedy (1979) states that figurative language is a figure of speech which

means another way of saying something non-literally. Dancygier and Sweetser (2014) explains that figurative language is known to be one element of what a text offers, in a particular special aesthetic value in poetic text. In English language teaching, especially for higher education level, one of the materials taught is literature. Literature in its broadest sense means a body of written works including poem, poetry, prose and novels. In creating products of literature, writers love to use figurative language in attracting the readers and listeners towards their creations. Figurative language is also well known as figures of speech.

In figurative language, “the intended meaning does not coincide with the literal meanings of the words and lines that are used” (Glucksberg, 2001, p. 2). Figurative language has been considered as derivative form and more complex than ostensibly straightforward literal language. A contemporary view, as exemplified not only in psychological but also in linguistic and philosophical research, is that figurative language involves the same kinds of linguistic and pragmatic operations that are used for ordinary, literal language. Put another way, there are two sets operations that can be identified by people use in comprehending discourse. One set consists of purely linguistic operations, such as lexical access, syntactic analysis, and so forth. The second set consists of a less well-defined grab bag of operations, usually grouped under the term pragmatics. Whatever the utility of this distinction, so-called literal language requires the full use of kinds of operations, no less and perhaps no different than that required for figurative language (Glucksberg, 2001).

According to Abrams (1999, p. 96), “Figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect.” In stating ideas in fascinating way, resembling the look of people and things, and describing something nonliteral, people use the figurative languages.

Based on the theories, it can be concluded that figurative language is a language or sentence which is contained exaggeration or imagines of something. Neil (2007) states that figurative language plays a major role in compelling literary works. Figurative language is a contrast to literal language. Its primary purpose is to force readers to imagine or intuit what an author means with an expression or statement. Multiple literary devices and elements are commonly used in the category of figurative language. Figurative language has purpose to compare or to analogize something with other in order the illustration clearer, more interesting, and more live.

## ***2. Types of Figurative Language***

There are many classifications of types of figurative language based on different experts. Rozakis (1995) mentions that there are 22 kinds of figurative language and divides it into allegory, ambiguity, apostrophe, conceit, connotation and denotation, contrast, metaphor, irony, hyperbole, irony, litotes, metonymy, onomatopoeia, oxymoron, personification, sarcasm, simile, symbolism, synecdoche, synesthesia, transferred epithet, and understatement. Furthermore, Siqueira, Marques and Gibbs (2016) point out that metaphor, metonymy, idiom and proverb are types of

figurative languages. Meanwhile, according to Abrams (1999), figurative language consists of 17 types; they are alliteration, allegory, allusion, ambiguity, antithesis, hyperbole, imagery, irony, metaphor, metonymy, onomatopoeia, paradox, personification, pun, simile, synecdoche, and understatement. Moreover, one of Indonesian man of letters, Tengsoe Tjahyono, divides figurative language into four groups in generally. Those are comparison, affirmation, contradiction and satire. Specifically, comparison consists of personification, metaphor, simile, metonymy, symbol, litotes, euphemism, hyperbole, synecdoche, allusion, periphrasis, antonomasia, allegory. Meanwhile, in affirmation, there are pleonasm, parallelism, repetition, tautology, symmetry, climax, anticlimax, asyndeton, polysyndeton, inversion, rhetoric, correction, enumeration, ellipsis, interruption, exclamation. Furthermore, contradiction consists of paradox, contradiction in terminis, antithesis, occupational, anachronism. Lastly, in satire, there are irony, cynicism, and sarcasm. This study is concerned with the types of figurative language proposed by Perrine (2008). They are simile, metaphor, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbol, paradox, apostrophe and understatement due to the needs and the focus of the study.

Perrine was a Southern Methodist University professor. Perrine earned B.A. and M.A. degrees from Oberlin College and a Ph.D. from Yale University. He was named the Daisy Deane Frensley Professor of English Literature in 1968.

The literature book describing the figurative language that was initiated by Perrine is seems to be one of the oldest works among other works. Perrine's works include textbooks on the appreciation of poetry and fiction entitled *Sound and Sense* and *Story and Structure*, first published in 1956 and 1959 respectively. Both of these went through many editions during Perrine's lifetime and are still in use in posthumously edited new editions. *Sound and Sense* was originally developed for use in his poetry class; it became one of the most influential works in modern American education.

### **2.1. Simile**

According to Hussain (2014), the word simile comes from the Latin term “simile”, meaning resemblance and similarity, technically it means the comparison of two things with some similarities. Terban (1993, p. 10) states “Similes are lively comparisons used to enrich descriptions of people, places, things, emotions and actions. A simile links two different elements by comparing one with the other in a way that shows how they are actually alike”. As the comparison of words in sentence, simile contains certain words as the symbols of comparison in the sentence. Abrams (1999) mentions that the words used to indicate simile within the sentences are “like” and “as”. Like and as are two words that symbolize this type of figurative language. Abrams (1999) provides a simple example by Robert Burns, "O my love's like a red, red rose." It can be seen that Robert Burns wants to describe his sweetheart's beauty like a red rose. Robert uses the word like in describing it. Terban (1993, p. 11)

explains the example of Simile by providing the poet from Jane Taylor entitled “The star”.

*Twinkle, twinkle, little star,*

*How I wonder what you are,*

*Up above the world so high,*

*Like a diamond in the sky!*

In this poet, Jane wants to describe the look of the star on the sky like a diamond which shines and sparkles.

Dancygier and Sweetser (2014) state that because simile can involve a more explicit expression and comparison, so simile can be considered as one of variety of metaphor. However, there is significant difference between them. Dancygier and Sweetser (2014) summarize in their book *Figurative Language* that metaphor is like an analogy which has relations such as characteristic processes or functions, while simile maps color or shape as the specific attributes. Dancygier and Sweetser provide an example of simile:

*The classroom was buzzing like a beehive*

The writer wants to describe the situation of the class like a beehive. It refers to the sound and buzzing like a beehive is the capturing situation of a noisy class. (2014, p. 142). Another example is from Dancygier and Sweetser (2014, p. 145-146) which was taken by the movie *Forrest Gump*:

*Life is like a box of chocolates. You never know what you're gonna get.*

The Chocolate Box describes life in terms of different sides of our experience which is “the unpredictability of our lives vs. our difficulty in realizing the positive possibilities of Life” (Dancygier and Sweetser, 2014, p. 145-146).

## 2.2. Metaphora

“Metaphor is a kind of figurative speech which compares one thing to another directly” (Peter, 2002, p. 12). They may express A is B. When the poet uses metaphor, he transfers the qualities and associations of one subject to another in order to make those subjects more vivid in our mind. Dennis (1996) states, metaphor is a name or descriptive term which is transferred to some object different, but analogous to which is properly applicable. Metaphor is an imaginative way of describing a person, object or idea by referring to something else that you think has similar qualities to the person, object or idea that you are trying to describe (Lazar, 2007, p. 5).

Metaphor is an implied analogy which imaginatively identifies one subject with another and ascribes to the first one or more qualities of the second. According to the critic R.P. Blackmur (1999), all metaphors are made up of two parts: a tenor, which is the idea being expressed or the subject of the comparison; and a vehicle, which is the image by which the idea is conveyed or the subject communicated. Below is an example of metaphor from Peter (2002):

“His heart is snow”. (Peter, 2002, p. 12).

The example above means, "his heart" is compared with snow directly without using the connection word. His heart is given a character of snow which is beautiful, white or cold. Related to tenor and vehicle, from the example, "His heart" acts as the tenor whereas "the snow" acts as the vehicle.

According to Siswantoro (2005, p. 27) just like simile, metaphor also compared between objects that have points in common, but without the use of certain words such as: like, as and etc. For example:

*Metaphor: "He was a lion in the fight".*

*Simile: "He was like a lion in the fight".*

From the example above, a metaphor is a figure of speech which omits the comparative term (like, as, than) and implies that one thing is another. *All the world's a stage*, this is a metaphor, because it says one thing meaning another. A simile says that x is like y, but a metaphor says that x is y. Based on this discussion, metaphor can be concluded as a figure of speech used to compare two unlike things by claiming that one thing is another.

### **2.3. Synecdoche**

Synecdoche uses a part of something to refer to the whole. Whitsitt (2013) states that "synecdoche is a figure of speech by which the whole for a part (as society for high society), a part is put for the whole (as fifty sails for fifty ships), the genus

for the species (as a creature for a man), the species for the genus (as cutthroat for assassin), or the name of the material for the object made (as boards for stage)”.

According to Siswanto (2005, p. 39), “synecdoche is a style that is manifested partly reflected in the packaging but which represents a whole (a part is used to designate the whole)”. Synecdoche means the use of a word in a broadened sense that includes the ordinary meaning as one aspect (Perrine, 1983). For example: “*Twenty hands are employed in the factory*”. *Hand* means the whole human beings, not just the hands (one part of human body).

#### **2.4. Personification**

Personification appears when a sentence contains the human characteristics in something that is not human. An animal, object, or a concept is described using human terms. Abrams (1999, P. 99) explains “Personification, or in the Greek term, *prosopopeia*, in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings (compare pathetic fallacy)”. Another explanation is from Melion and Ramakers (2016) who opine that a rhetorical figure which gives a human identity to something not human is called as personification. They continued that personification in terms of methodology is an approach which equipoises a more semiotic analysis, strengthens on meaningful effects, emphasizes on a more phenomenological analysis and focuses on effects of presence. Example of personification:

Lonanda (2013) found the sentence contained personification in *The Nightingale and The Rose* Short Story by Oscar Wilde, in *The Happy Prince and Other Stories*, page 24:

*Pearls and pomegranates cannot buy it, nor is it set forth in the market-place. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold.*

It can be seen that the writer uses the personification in the sentence, “Pearls and pomegranates cannot buy it”. Pearls and pomegranates are inhuman objects. In this sentence those objects do an action which only can be done by human “Buying”.

## **2.5. Metonymy**

Metonymy is a form of figurative language that involves of substitution of one word to another (Kennedy, 1982). Metonymy is device of letting one word standing for another closely related word. A figure of speech in which one or phrase in substituted for another with which it is closely associated such as (crown and royalty). Metonymy is also the rhetorical strategy of describing something indirectly by referring to thing around it, as describing someone's clothing in order to characterize the individual. For instance, *the pen is mightier than the sword and her voice is full of money*.

Paul (2004, p. 43) states, “metonymy is based on a transfer within a single conceptual domain”. For example:

We called America government as the white house (Paul, 2004)

From the example above, it means that the place or country which is using the color as a symbol to represent it place. "White" color is representative the color which is purposed by the author.

Metonymy is a figure of speech which is characterized substitution of a term naming an object closely associated with the word in mind for the word itself. So, it can conclude that metonymy is the use of a name of one thing to stand for the name of a closely related idea.

## 2.6. Allegory

According to Tambling (2010), allegory describes one thing under the image of another, or speaks one thing while implying something else. Allegory is a narrative or description that has a second meaning beneath the surface. Although the surface story or description may have its own interest, the author's major interest is in the ulterior meaning.

Perrine (1983, p. 88) defines "allegory sometimes as an extended metaphor and sometimes as a series of related symbols". But it usually distinguishable from both of these, it is unlike extended metaphor in that it involves a system of related comparisons rather than one comparison drawn out. It differs from symbolism in that it puts less emphasis on the images for their own sake and more on their ulterior meanings. Also, these meanings are more fixed. In allegory there is usually a one-to-one correspondence between the details and a single set of ulterior meaning. In

complex allegories the details may have more than one meaning; but these meanings tend to be definite. Meaning do not ray out from allegory as they do from a symbol. For example: “*I see a star above your head*”. It contains meaning that sentence the speaker would say that the hearer will get a fortune.

### 2.7. Overstatement (Hyperbole)

Claridge (2011) states that a hyperbolic expression carries magnified, intensified content that exceeds the (credible) limits of fact in a given context. Put more precisely: at the basis of the definition lies the contrast between the hyperbolic expression and an assumed “literal” expression, which would represent the content and context more factually or faithfully.

“Overstatement or hyperbole is simply exaggeration, but exaggeration in the service of truth” (Perrine, 1983, p. 101). Like all figures of speech, overstatement may be used with a variety of effects. It may be humorous or grave, fanciful or restrained, convincing or unconvincing. “*They’ve got watermelons twice the size of a cow’s head and sweeter than syrup.*”

According to Siswantoro (2005), overstatement or hyperbole is used by the poet in an effort to describe the object, idea, and others with members of excessive weight pressure to obtain an intense effect.

### 2.8. Irony

According to Wilson (2017), Irony is traditionally defined as a matter of saying one thing and meaning the opposite. Irony has the effect of contrasting the real

meaning with what is said (Trisnawati, 2016). Verbal irony, saying the opposite of what one means, is often confused with sarcasm and with satire, and for that reason it may be well to look at the meanings of all three terms. Sarcasm and satire both imply ridicule, one on the colloquial level, the other on the literary level. Sarcasm is simply bitter or cutting speech, intended to wound the feelings (it comes from Greek word meaning to tear flesh). Satire is a more formal term, usually applied to written literature rather than to speech and ordinarily implying a higher motive; it is ridicule (either bitter or gentle) of human folly or vice, with the purpose of bringing about reform or at least of keeping other people from falling into similar folly or vice, irony, the other hand, is a literary device or figure that may be used in the service of sarcasm or ridicule or may not. It is popularly confused with sarcasm and satire because it is so often used as their tool; but irony may be used without either sarcastic or satirical intent, and sarcasm and satire may exist (though they do not usually) without irony (Perrine, 1983).

Perrine (1983) explains that though verbal irony always implies the opposite of what is said, it has many gradations, and only in its simplest forms does it mean only the opposite of what is said and the opposite of what is said, at once, thought in different ways and with different degrees of emphasis. Like all figures of speech, verbal irony runs the danger of being misunderstood. With irony the risks are perhaps greater than with other figures, for if metaphor is misunderstood, the result may be simply be wilderment; but if irony is misunderstood, the readers go away with exactly

the opposite idea from what the user meant to convey. The reader of literature must be always alert to recognize the subtle signs of irony.

The example is: “*Here’s some bad news for you*”. You all got A’s and B’s. It is ironic because when the teacher said there is bad news for the students. They must think that they will get bad marks for the exam. But in contrary all of the students got A and B.

### 2.9. Symbol

Perrine (1983, p. 80) defines “a symbol may be roughly defined as something that means more than what it is”. Image, metaphor and symbol shade into each other and are sometimes difficult to distinguish. In general, however, an image means only what it is; the figurative term in a metaphor means something other than what it is; and a symbol means what it is and something more, too. A symbol, that is, functions literally and figuratively at the same time.

The symbol is the richest and at same times the most difficult of the poetic figures. Both its richness and its difficulty result from its imprecision. Although the poet may pin down the meaning of a symbol is so general in its meaning that it can suggest a great variety of specific meanings.

According to Frederik (2011, p. 49), “a symbol is a sign that points to a meaning beyond itself. In this sense, all words and all signs of every kind are symbols”. A spoken or a written word in its context tends for certain thing. As applied to literature, however, the term symbol has a somewhat narrower meaning.

Poem is made of words, but not every word is a literary symbol, nor does every poem contain symbolism. Literary symbols are the best defined functionally, that is, according to how they work. A literary symbol is a thing (an event, a person, a quality) that functions simultaneously in two ways: as itself and as a sign of something outside itself. A literary symbol, in contrast, seems to be part of what it stands for.

Perrine (1983) mentions that there are two kinds of symbols, conventional and nonce symbols. Conventional symbols are objects that, by general agreement, have certain significance. They are common in life like country's flag, a married person's ring, and a bereaved person's black band. Similarly, the statue of blindfolded woman holding scales in one hand and a sword in the other is a symbol of justice; a naked and blind boy carrying a bow and arrows symbolizes love. In literature *darkness* conventionally symbolizes *death*; *light* symbolize *wisdom*; *roses* symbolize *beauty*, *romantic love* and *the beloved person*. A nonce symbol is a symbol which a writer invents for a particular purpose or occasion. Nonce symbols occur mainly in poems written during the nineteenth century. Before that time poets drew their symbols from a large body of traditional symbols.

### 2.10. Paradox

According to Frederik (2011, p. 49), “a paradox is a statement that seems at first glance self-contradictory or opposed to common sense”. For example, “*Make*

*haste slowly*”. This seems to be a contradictory advice; but a moment’s thought about ‘haste’ will show that the word is being used here in the sense of a long-run progress.

According to Siswanto (2005, p. 41) “paradox reveals contradictory phenomenon, but if examined actually show the truth”. Paradox can be present in the form of a situation or statement. In this his form, things that contradiction usually emerge from the words used figuratively that has more than one meaning. The standout of the quality of the paradox is the value of the surprise, because the contents of the statement impossibility it contains truth.

A paradox is an apparent contradiction that is nevertheless somehow true (Perrine, 1983). It may be either a situation or statement. He also said that when we understand all the conditions and circumstances involved in a paradox, we find that what at first seemed impossible is actually entirely plausible and not strange at all. In a paradoxical statement the contradiction usually stems from one of the words being used figuratively or in more than one sense.

### **2.11. Apostrophe**

“Closely related to personification is apostrophe, which consists in addressing someone’s absent or dead or something nonhuman as if that person or thing were present and alive and could reply to what is being said” (Perrine, 1983, p. 65). The example is: “*Milton! You should be living at this hour*”. It expresses as if Milton was present, and can have a conversation to him.

According to Frederik (2011, p. 49), “apostrophe is a figure in which the absent is addressed as though present, the dead as though living, the inanimate as though animate”. An apostrophe may come at the beginning of the poem, as in William Blake’s *the tiger*, or in any poem written in the second person, as in A. E. Housman’s *to an athlete dying young*. Successful apostrophe adds excitement and intensity to a poem.

According to Siswantoro (2005), apostrophe is still associated with the personification for questioning the depiction of objects or abstract objects that are treated like human beings. Only the apostrophe, objects, object or idea it was called, talk as we like the other person.

### **2.12. Understatement**

Understatement is frequently described as a counterpart of “hyperbole”, which again has been focused on more within pragmatic theory than understatement (Claridge, 2011). The most frequent definition of understatement is to say less in order to mean more (Israel, 2006). Kreuz and Roberts (1993) describe it as “deliberate underemphasis”.

According to Perrine (1983, p. 102), “understatement or saying less than one means, may exist in what one says or merely in how one says it”. If, for instance, upon sitting down to loaded dinner plate, someone says, “*This looks like a nice snack*”, someone is actually stating less than the truth.

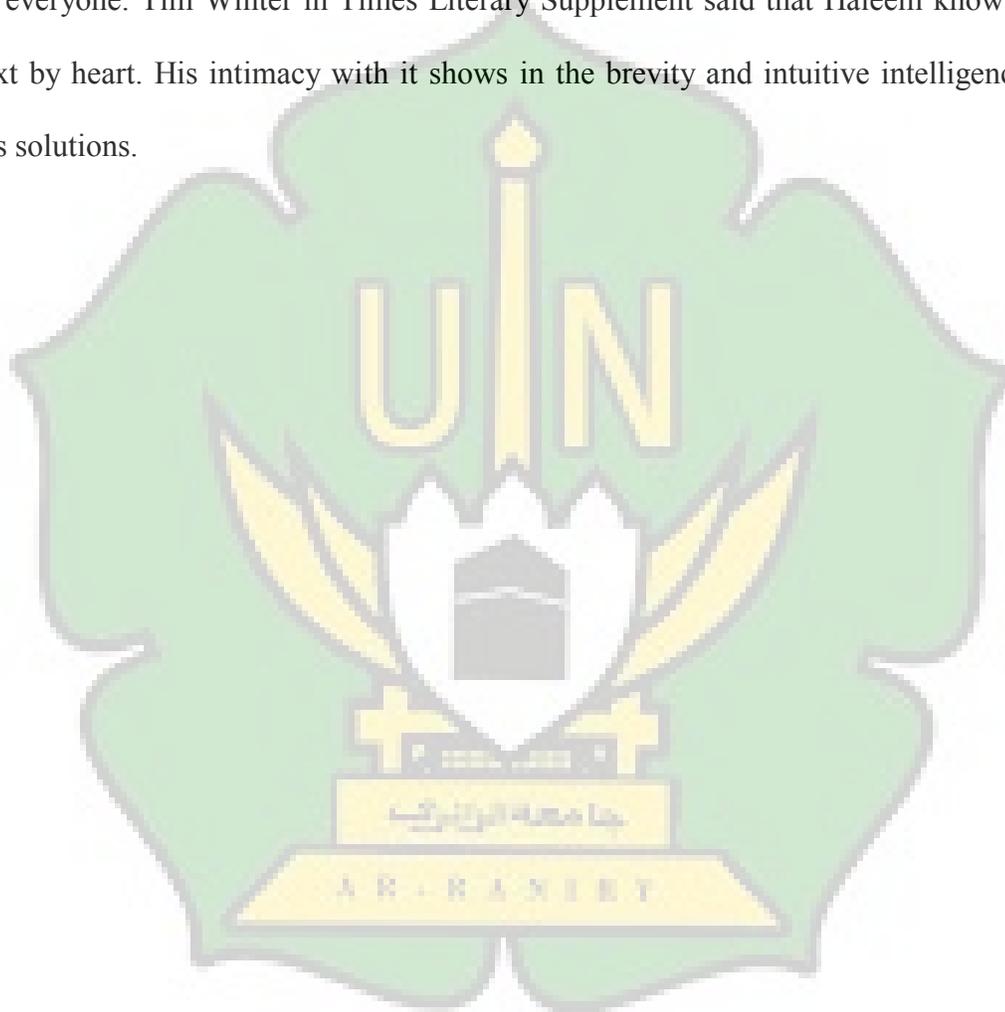
Based on the theories above, figurative language has a lot of forms, they are, simile, metaphor, metonymy, apostrophe, synecdoche, overstatement (hyperbole), symbol, allegory, irony, paradox, personification, and understatement.

### **C. M.A.S. Abdel Haleem's English Translation of Qur'an**

M.A.S. Abdel Haleem is a Professor of Islamic Studies at SOAS, University of London in London, England, and an editor of the Journal of Qur'anic Studies. His translation namely The Qur'an (Oxford World's Classics) was published by Oxford University Press in 2004.

The translation is one of the accurate, easy to read and free from the archaisms, incoherence, and alien structures that mar most existing translations. It explains stylistic features peculiar to Arabic, and offers solutions to the difficulties of rendering these into English. Respect for the immediate context and different aspects of meaning produces greater clarity of meaning; dialogue addressed to the Prophet is identified to avoid confusion. Paragraphing and punctuation have been added to assist meaning and sentence structure. The beginning of each verse is marked in small superscript type in order not to interrupt the flow or distract the reader. In addition, the introduction offers a brief history of the revelation and compilation of the Qur'an, its structure and stylistic features, and considers issues of interpretation in relation to militancy, intolerance, and the subjection of women. Recognized as the greatest literary masterpiece in Arabic, it has nevertheless remained difficult to understand in

its English translations. This new translation is written in a contemporary idiom that remains faithful to the original. The message of the Qur'an was directly addressed to all people regardless of class, gender, or age, and this translation is equally accessible to everyone. Tim Winter in Times Literary Supplement said that Haleem knows the text by heart. His intimacy with it shows in the brevity and intuitive intelligence of his solutions.



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter highlights elements related to the research method. Research method is dealing with the ways to conduct this research. It is very helpful for the researcher in solving the problem. This chapter consists of three parts, which are research design, material of analysis and data analysis procedures.

#### **A. Research Design**

According to Bogdan and Taylor (2012), qualitative research is a research which produces descriptive data like written words or spoken from people or behavior which capable to control. Descriptive research describes the population and evidence of the data systematically, factually and accurately. Isaac and Michael (1995, p. 50) state “The purpose of descriptive research is to describe systematically the facts and characteristic of a given population or area of interest, factually and accurately”.

This research was conducted by using qualitative research because it attempted to present the data through word analysis and the data analysis is presented descriptively. Furthermore, this study efforts to find out types of figurative language found in surah Al-Waqi’ah and Al-Mulk of English Translation of Al-Qur’an by M.A.S. Abdel Haleem.

## **B. The Material of Analysis**

The material of analysis of this study is the English Translation of Al-Qur'an by M.A.S. Abdel Haleem in Surah *Al-Waqi'ah* which contains 96 verses and Surah *Al-Mulk* which contains 30 verses. The name of M.A.S. Abdel Haleem's translation is The Qur'an (Oxford World's Classics). It was published by Oxford University Press in 2004. This research uses textual analysis method. Textual analysis is a research methodology used to describe and interpret the content, structure, and functions of the messages contained in texts.

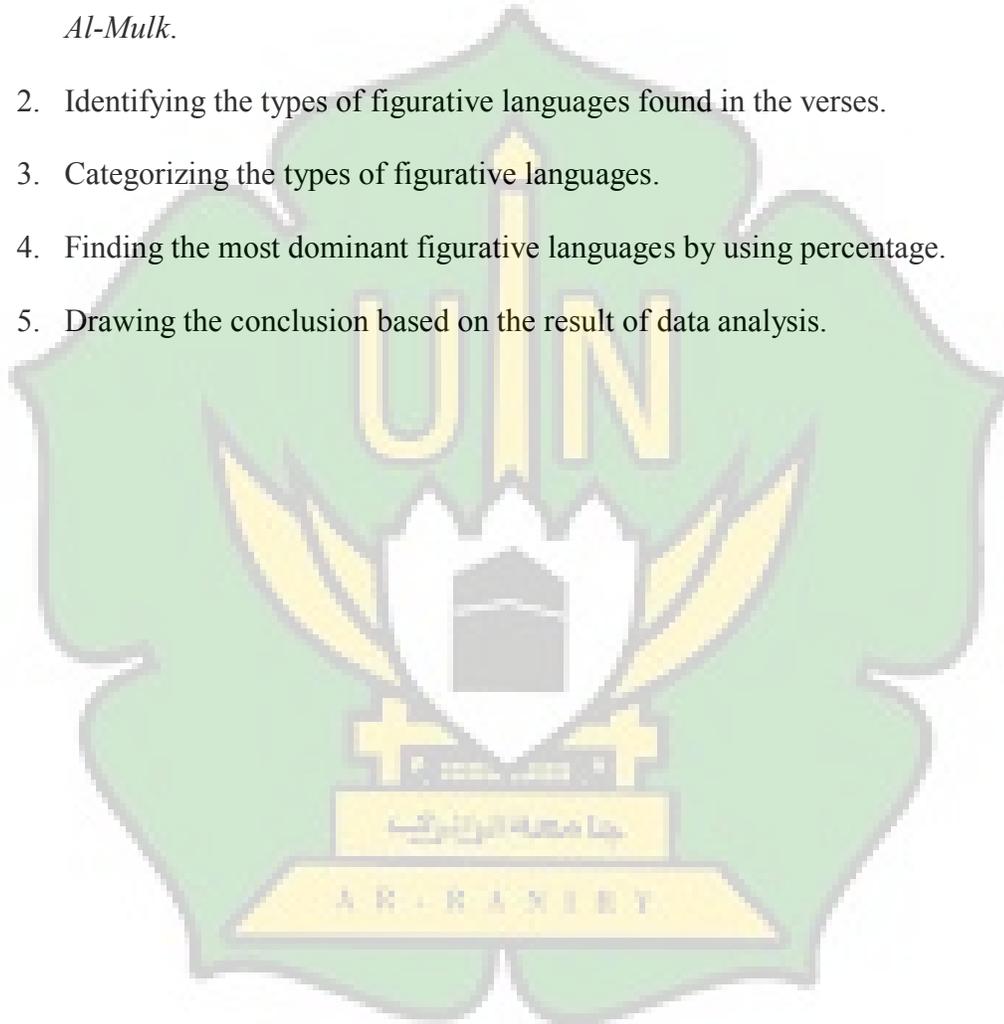
## **C. Data Analysis Procedures**

This study uses study document as the way to collect the data. The document which is meant by the researcher is the English Translation of the Al-Qur'an by M.A.S. Abdel Haleem in Surah *Al-Waqi'ah* and *Al-Mulk*.

Data analysis is a way of processing the data in order to get specific information from the material that will be analyzed, so that the material will be easy to understand. After the researcher collected the data, then the researcher conducted the data analysis. Höppner, F., Klawonn, F., Kruse, R., & Runkler, T. (2000) states that data analysis is always conducted to answer a particular question. According to Sugiyono in Djamal (2015, p. 138), "the data analysis is the process of search and arranges data systematically". Searching and arranging the result of the research such as interview texts, and other materials that is comprehensively and the result can be share to other people.

The data were analyzed by using following steps:

1. Identifying the types of figurative language on each verse of English Translation of Al-Qur'an by M.A.S. Abdel Haleem in Surah *Al-Waqi'ah* and *Al-Mulk*.
2. Identifying the types of figurative languages found in the verses.
3. Categorizing the types of figurative languages.
4. Finding the most dominant figurative languages by using percentage.
5. Drawing the conclusion based on the result of data analysis.



## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter covers the research findings and discussion of the analysis of figurative languages used in M.A.S Abdel Haleem's English Translation of Qur'an in Surah *Al-Waqi'ah* and *Al-Mulk*. The findings are found from the analysis and served in table, while the discussion is the elaboration about the result of analysis and the explanation of meaning of each figurative language.

#### A. Research Findings

After analyzing the data, it was found the verses in the Surah *Al-Waqi'ah* and *Al-Mulk* of M.A.S Abdel Haleem's English Translation of Qur'an which contains figurative language. The data of this research are presented in the following table which answers two questions on the research question about what types of figurative languages are found and what figures of speech are most dominant in the surah *Al-Waqi'ah* and *Al-Mulk* from the M.A.S Abdel Haleem's English Translation of Qur'an.

Table 4.1  
*Results of Analysis*

| Types of Figurative Languages | Frequency | Surah and Verses                                                                                                                           | Percentage |
|-------------------------------|-----------|--------------------------------------------------------------------------------------------------------------------------------------------|------------|
| Simile                        | 2         | <i>Al-Waqi'ah</i> :23, <i>Al-Waqi'ah</i> :55                                                                                               | 6,7%       |
| Metaphor                      | 3         | <i>Al-Waqi'ah</i> :73, <i>Al-Mulk</i> :5, <i>Al-Mulk</i> :5                                                                                | 10%        |
| Synecdoche                    | -         | -                                                                                                                                          | -          |
| Personification               | 7         | <i>Al-Waqi'ah</i> :83, <i>Al-Mulk</i> :4, <i>Al-Mulk</i> :7, <i>Al-Mulk</i> :8, <i>Al-Mulk</i> :16, <i>Al-Mulk</i> :17, <i>Al-Mulk</i> :27 | 23,3%      |

|                           |           |                                                                                                                             |             |
|---------------------------|-----------|-----------------------------------------------------------------------------------------------------------------------------|-------------|
| Metonymy                  | 2         | <i>Al-Waqi'ah:50, Al-Mulk:1</i>                                                                                             | 6,7%        |
| Allegory                  | 9         | <i>Al-Waqi'ah:22, Al-Waqi'ah:29, Al-Waqi'ah:75, Al-Waqi'ah:81, Al-Mulk:8, Al-Mulk:9, Al-Mulk:22, Al-Mulk:22, Al-Mulk:30</i> | 30%         |
| Overstatement (Hyperbole) | -         | -                                                                                                                           | -           |
| Irony                     | -         | -                                                                                                                           | -           |
| Symbol                    | 7         | <i>Al-Waqi'ah:8, Al-Waqi'ah:9, Al-Waqi'ah:27, Al-Waqi'ah:38, Al-Waqi'ah:41, Al-Waqi'ah:90, Al-Waqi'ah:91</i>                | 23,3%       |
| Paradox                   | -         | -                                                                                                                           | -           |
| Apostrophe                | -         | -                                                                                                                           | -           |
| Understatement            | -         | -                                                                                                                           | -           |
| <b>Total</b>              | <b>30</b> |                                                                                                                             | <b>100%</b> |

Table 4.1 describes the summary of the figurative language found in Surah *Al-Waqi'ah* and *Al-Mulk* of M.A.S Abdel Haleem's English Translation of Qur'an. From the table above, it indicates that there are six variations of figurative language found in surah *Al-Waqi'ah* and *Al-Mulk*. They are simile, metaphor, personification, metonymy, allegory and symbol. The most dominant of figurative language is allegory. It is the highest number in percentage of 30%. Then, it is followed by personification and symbol having the same percentage of 23.3%. Furthermore, metaphor that has percentage of 10% then simile and metonymy which have the same percentage of 6.7%.

## B. Discussion

This section covers the elaboration and discussion of the analysis of types of figurative language which found in Surah *Al-Waqi'ah* and *Al-Mulk* of M.A.S Abdel Haleem's English Translation of Qur'an. There are 9 verses containing Allegory, 7 verses with symbol, 7 verses containing personification, 3 verses containing metaphor, 2 verses using metonymy and 2 verses using simile.

The most dominant of figurative language found in the surah *Al-Waqi'ah* and *Al-Mulk* is allegory which contain 9 verses, there are four in surah *Al-Waqi'ah* and five in surah *Al-Mulk*. Below are the elaboration and the discussion of the findings.

### **1. Allegory**

Allegory is a narrative or description that has a second meaning beneath the surface. Although the surface story or description may have its own interest, the author's major interest is in the ulterior meaning. Tambling (2010) explains that allegory describes one thing under the image of another, or speaks one thing while implying something else. Perrine (1983, p. 88) defines "allegory sometimes as an extended metaphor and sometimes as a series of related symbols". But it usually distinguishable from both of these, it is unlike extended metaphor in that it involves a system of related comparisons rather than one comparison drawn out. It differs from symbolism in that it puts less emphasis on the images for their own sake and more on their ulterior meanings. Also, these meanings are more fixed. From the analysis, it is found nine allegories, there are four in surah *Al-Waqi'ah* and five in surah *Al-Mulk*.

Below are the surah and verses which contain allegory taken from surah *Al-Waqi'ah* and *Al-Mulk* of the Qur'an.

1.1. *Al-Waqi'ah: 22*

*“And beautiful companions”*

The first utterance is found in surah *Al-Waqi'ah* verse 22, as stated: *And beautiful companions*. It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative language can be identified from the word "beautiful companions" that the meaning is refers to "Angels".

1.2. *Al-Waqi'ah: 29*

*“And clustered acacia”*

The second utterance is found in surah *Al-Waqi'ah* verse 29, as stated: *And clustered acacia*. It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative language can be identified from the word "acacia" that the meaning is refers to "banana's tree".

1.3. *Al-Waqi'ah: 75*

*“I swear by the positions of the stars”*

The third utterance is found in surah *Al-Waqi'ah* verse 75, as stated: *I swear by the positions of the stars*. It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative

language can be identified from the word "positions of the stars" that the meaning is refers to "parts of the Qur'an".

#### 1.4. *Al-Waqi'ah*: 81

*"How can you scorn this statement?"*

The fourth utterance is found in surah *Al-Waqi'ah* verse 81, as stated: *How can you scorn this statement?*. It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative language can be identified from the word "statement" that the meaning is refers to "Al-Qur'an".

#### 1.5. *Al-Mulk*: 8

*"Almost bursting with rage. Its keepers will ask every group that is thrown in, 'Did no one come to warn you?'"*

The fifth utterance is found in surah *Al-Mulk* verse 8, as stated: *Almost bursting with rage. Its keepers will ask every group that is thrown in, 'Did no one come to warn you?'*. It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative language can be identified from the word "keepers" that the meaning is refers to "Malik (The angel of the keepers of hell)".

#### 1.6. *Al-Mulk*: 9

*"They will reply, 'Yes, a warner did come to us, but we did not believe him. We said, "God has revealed nothing: you are greatly misguided".'"*

The sixth utterance is found in surah Al-Mulk verse 8, as stated: *They will reply, 'Yes, a warner did come to us, but we did not believe him. We said, "God has revealed nothing: you are greatly misguided".'* It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative language can be identified from the word "a warner" that the meaning is refers to "Prophet (Rasul)".

1.7. *Al-Mulk: 22*

*"Who is better guided: someone who falls on his face, or someone who walks steadily on a straight path?"*

The seventh utterance is found in surah *Al-Mulk* verse 22, as stated: *Who is better guided: someone who falls on his face, or someone who walks steadily on a straight path?* It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative language can be identified from the word "someone who falls on his face" that the meaning is refers to "bad people".

1.8. *Al-Mulk: 22*

*"Who is better guided: someone who falls on his face, or someone who walks steadily on a straight path?"*

The eighth utterance is also found in surah *Al-Mulk* verse 22, as stated: *Who is better guided: someone who falls on his face, or someone who walks steadily on a straight path?* It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative

language can be identified from the word "someone who walks steadily on a straight path" that the meaning is refers to "good people".

#### 1.9. *Al-Mulk: 30*

*“Say, ‘Just think: if all your water were to sink deep into the earth who could give you flowing water in its place?’.”*

The ninth utterance is found in surah *Al-Mulk* verse 30, as stated: *Say, ‘Just think: if all your water were to sink deep into the earth who could give you flowing water in its place?’*. It belongs to kinds of figurative languages of Allegory, because it has second meaning. The variations of figurative language can be identified from the word "if all your water were to sink deep into the earth" that the meaning is refers to "if all your water were dry".

## 2. **Personification**

Personification appears when a sentence contains the human characteristics in something that is not human. Melion and Ramakers (2016) who opine that a rhetorical figure which gives a human identity to something not human is called as personification. They continued that personification in terms of methodology is an approach which equipoises a more semiotic analysis, strengthens on meaningful effects, emphasizes on a more phenomenological analysis and focuses on effects of presence. The point of the personification is to express the abstract ideas to inanimate objects, or aspects of nature are described as if it were human. It is means that all

things (nature and animals) to do something like human. From the analysis, it is found seven personifications, there are six in surah *Al-Mulk* and one in surah *Al-Waqi'ah*. Below are the surah and verses which contain personification taken from surah *Al-Waqi'ah* and *Al-Mulk* of the Qur'an.

### 2.1. *Al-Waqi'ah*: 83

*"When the soul of a dying man comes up to his throat"*

The first utterance is found in surah *Al-Waqi'ah* verse 83, as stated: *When the soul of a dying man comes up to his throat*. It belongs to personification because it characterizes the inanimate object or something abstraction in the human beings' characteristic and feeling. "The soul of a dying man" is an inanimate object. It is come up to his throat, as if the soul of a dying man is alive.

### 2.2. *Al-Mulk*: 4

*"Look again! And again! Your sight will turn back to you, weak and defeated"*

The second utterance is found in surah *Al-Mulk* verse 4, as stated: *Look again! And again! Your sight will turn back to you, weak and defeated*. It belongs to personification because it characterizes the inanimate object or something abstraction in the human beings' characteristic and feeling. "Your sight" is noun and it is an inanimate object. It is will turn back to you, as if your sight is human.

### 2.3. *Al-Mulk: 7*

*“They will hear it drawing in its breath when they are thrown in”*

The third utterance is found in surah Al-Mulk verse 7, as stated: *They will hear it drawing in its breath when they are thrown in*. It belongs to personification because it characterizes the inanimate object or something abstraction in the human beings' characteristic and feeling. “It” that refers to “hell” is noun and it is an inanimate object. The hell is drawing in its breath, as if hell is human.

### 2.4. *Al-Mulk: 8*

*“Almost bursting with rage. Its keepers will ask every group that is thrown in, ‘Did no one come to warn you?’”*

The fourth utterance is found in surah Al-Mulk verse 8, as stated: *almost bursting with rage. Its keepers will ask every group that is thrown in, ‘Did no one come to warn you?’*. It belongs to personification because it characterizes the inanimate object or something abstraction in the human beings' characteristic and feeling. “Hell” is noun and it is an inanimate object. The hell is almost bursting with rage, as if hell is human.

### 2.5. *Al-Mulk: 16*

*“Are you sure that He who is in Heaven will not make the earth swallow you up with a violent shudder?”*

The fifth utterance is found in surah Al-Mulk verse 16, as stated: *Are you sure that He who is in Heaven will not make the earth swallow you up with a violent shudder?*. It belongs to personification because it characterizes the inanimate object or something abstraction in the human beings' characteristic and feeling. "Earth" is an inanimate object. The earth is swallow you up, as if earth is human.

#### 2.6. *Al-Mulk: 17*

*"Are you sure that He who is in Heaven will not send a whirlwind to pelt you with stones? You will come to know what My warning means"*

The sixth utterance is found in surah Al-Mulk verse 16, as stated: *Are you sure that He who is in Heaven will not send a whirlwind to pelt you with stones? You will come to know what My warning means.* It belongs to personification because it characterizes the inanimate object or something abstraction in the human beings' characteristic and feeling. "Whirlwind" is an inanimate object. The whirlwind is pelt you with stones, as if whirlwind is human.

#### 2.7. *Al-Mulk: 27*

*"When they see it close at hand, the disbelievers' faces will be gloomy, and it will be said, 'This is what you were calling for'."*

The seventh utterance is found in surah Al-Mulk verse 27, as stated: *When they see it close at hand, the disbelievers' faces will be gloomy, and it will*

*be said, 'This is what you were calling for'.* It belongs to personification because it characterizes the inanimate object or something abstraction in the human beings' characteristic and feeling. "It" that refers to "torment" is noun and it is an inanimate object. The torment will be said, 'This is what you were calling for.', as if the torment is human.

### 3. *Symbol*

The word symbol comes from Greece Symbol means of something that tell to what it is to someone. Symbol is not a word, but the word that create symbol. Symbol is something that stands for something else. According to Frederik (2011, p. 49), "a symbol is a sign that points to a meaning beyond itself. In this sense, all words and all signs of every kind are symbols". A spoken or a written word in its context tends for certain thing. As applied to literature, however, the term symbol has a somewhat narrower meaning. Poem is made of words, but not every word is a literary symbol, nor does every poem contain symbolism. Literary symbols are the best defined functionally, that is, according to how they work. A literary symbol is a thing (an event, a person, a quality) that functions simultaneously in two ways: as itself and as a sign of something outside itself. A literary symbol, in contrast, seems to be part of what it stands for. In the following analysis, it is found seven symbols, all of them are found in surah *Al-Waqi'ah* and there in no symbol found in surah *Al-Mulk*. Below are the surah and verses which contain symbol taken from surah *Al-Waqi'ah* and *Al-Mulk* of the Qur'an.

### 3.1. *Al-Waqi'ah: 8*

*“Those on the Right - what people they are!”*

The first utterance is found in surah *Al-Waqi'ah* verse 8, as stated: *Those on the Right - what people they are!*. It belongs to kinds of figurative languages of symbol, because it is something that stands for something else. The variations of figurative language can be identified from the word "those on the Right" which means good and noble people.

### 3.2. *Al-Waqi'ah: 9*

*“Those on the Left - what people they are!”*

The second utterance is found in surah *Al-Waqi'ah* verse 9, as stated: *Those on the Left - what people they are!*. It belongs to kinds of figurative languages of symbol, because it is something that stands for something else. The variations of figurative language can be identified from the word "those on the Left" which means bad and miserable people.

### 3.3. *Al-Waqi'ah: 27*

*“Those on the Right, what people they are!”*

The third utterance is found in surah *Al-Waqi'ah* verse 27, as stated: *Those on the Right, what people they are!*. It belongs to kinds of figurative languages of symbol, because it is something that stands for something else. The variations of figurative language can be identified from the word "those on the Right" which means noble and good people.

#### 3.4. *Al-Waqi'ah: 38*

*“For those on the Right”*

The fourth utterance is found in surah *Al-Waqi'ah* verse 38, as stated: *For those on the Right*. It belongs to kinds of figurative languages of symbol, because it is something that stands for something else. The variations of figurative language can be identified from the word "for those on the Right" which means for noble and good people.

#### 3.5. *Al-Waqi'ah: 41*

*“But those on the Left, what people they are!”*

The fifth utterance is found in surah *Al-Waqi'ah* verse 41, as stated: *But those on the Left, what people they are!*. It belongs to kinds of figurative languages of symbol, because it is something that stands for something else. The variations of figurative language can be identified from the word "those on the Left" which means miserable and bad people.

#### 3.6. *Al-Waqi'ah: 90*

*“If he is one of those on the Right”*

The sixth utterance is found in surah *Al-Waqi'ah* verse 90, as stated: *If he is one of those on the Right*. It belongs to kinds of figurative languages of symbol, because it is something that stands for something else. The variations of figurative language can be identified from the word "those on the Right" which means noble and good people.

### 3.7. *Al-Waqi'ah: 91*

*“[He will hear], ‘Peace be on you,’ from his companions on the Right.”*

The sixth utterance is found in surah *Al-Waqi'ah* verse 91, as stated: [He will hear], ‘Peace be on you,’ from his companions on the Right. It belongs to kinds of figurative languages of symbol, because it is something that stands for something else. The variations of figurative language can be identified from the word "the Right" which means noble and good people.

## 4. *Metaphor*

Peter (2002) states that metaphor is a kind of figurative speech which compares one thing to another directly. They may express A is B. It is a figure of speech that says that one thing is another different thing. A metaphor is an implied simile. Different from simile stating one thing is like another or acts as another, metaphor directly compares two things without using word “like” or “as”. In the following analysis, three metaphors were found, there are two in surah *Al-Mulk* and one in surah *Al-Waqi'ah*. Below are the surah and verses which contain metaphor taken from surah *Al-Waqi'ah* and *Al-Mulk* of the Qur'an.

### 4.1. *Al-Waqi'ah: 73*

*“We made it a reminder, and useful to those who kindle it”*

The first utterance is found in surah *Al-Waqi'ah* verse 73, as stated: *We made it a reminder, and useful to those who kindle it*. It belongs to metaphor, because it compares the word "it" that refers to "fire" as stated in

the previous verse in surah *Al-Waqi'ah* verse 71: *Consider the fire you kindle*, as a "reminder" in this verse, without connecting the words like "as" and "like" between them.

#### 4.2. *Al-Mulk*: 5

*"We have adorned the lowest heaven with lamps and made them [missiles] for stoning devils for whom We have also prepared the torment of a blazing fire."*

The second utterance is found in surah *Al-Mulk* verse 5, as stated: *We have adorned the lowest heaven with lamps and made them [missiles] for stoning devils for whom We have also prepared the torment of a blazing fire*. It belongs to metaphor, because it compares the word "lamps" as "stars" without connecting words like "as" and "like" between them.

#### 4.3. *Al-Mulk*: 5

*"We have adorned the lowest heaven with lamps and made them [missiles] for stoning devils for whom We have also prepared the torment of a blazing fire."*

The third utterance is also found in surah *Al-Mulk* verse 5, as stated: *We have adorned the lowest heaven with lamps and made them [missiles] for stoning devils for whom We have also prepared the torment of a blazing fire*. It belongs to metaphor, because it compares the word "lamps (stars)" as "missiles" without connecting words like "as" and "like" between them.

## 5. *Simile*

Similes are comparisons that show how two things that are not alike in most ways are similar in one important way. A simile uses the words "like" or "as" to compare one object or idea with another to suggest they are alike. According to Hussain (2014), the word simile comes from the Latin term "simile", meaning resemblance and similarity, technically it means the comparison of two things with some similarities. Abrams (1999) mentions that the words used to indicate simile within the sentences are "like" and "as". "Like" and "as" are two words that symbolize this type of figurative language. From the analysis, it is only found two similes in surah *Al-Waqi'ah*, and there is no simile found in surah *Al-Mulk*. Below are the surah and verses which contain simile taken from surah *Al-Waqi'ah* and *Al-Mulk* of the Qur'an.

### 5.1. *Al-Waqi'ah: 23*

*"Like hidden pearls"*

The first utterance is found in surah *Al-Waqi'ah* verse 23, as stated: *like hidden pearls*. It belongs to simile, because it is signed by the words "like".

It is used to compare "beautiful companions" from the previous verse in surah *Al-Waqi'ah* verse 22, as stated: *and beautiful companions*, with "hidden pearls" in this verse.

### 5.2. *Al-Waqi'ah: 55*

*“lapping it like thirsty camels”*

The second utterance is found in surah *Al-Waqi'ah* verse 55, as stated: *lapping it like thirsty camels*. It belongs to simile, because it is marked by the words "like". It is used to compare “a person who have gone astray and denied the truth” from the previous verse in surah *Al-Waqi'ah* verse 51, as stated: *and you who have gone astray and denied the truth*, with “the thirsty camel” in this verse.

## 6. Metonymy

Paul (2004, p. 43) states, “metonymy is based on a transfer within a single conceptual domain”. Metonymy is device of letting one word standing for another closely related word. A figure of speech in which one or phrase in substituted for another with which it is closely associated such as 'crown and royalty'. Metonymy is a figure of speech which is characterized substitution of a term naming an object closely associated with the word in mind for the word itself. So, it can conclude that metonymy is a word or phrase that is used to stand in for another word. In the following analysis, it is only found two metonymies, there are one in surah *Al-Waqi'ah* and one in surah *Al-Mulk*. Below are the surah and verses which contain metonymy taken from surah *Al-Waqi'ah* and *Al-Mulk* of the Qur'an.

### 6.1. *Al-Waqi'ah*: 50

*“Will all be gathered on a predetermined Day”*

The first utterance is found in surah *Al-Waqi'ah* verse 50, as stated: *Will all be gathered on a predetermined Day*. It belongs to kinds of figurative languages of metonymy, the variations of figurative language can be identified from the word "predetermined day". It is closely related meaning with judgment day.

#### 6.2. *Al-Mulk*: 1

*“Exalted is He who holds all control in His hands; who has power over all things”*

The second utterance is found in surah *Al-Mulk* verse 1, as stated: *Exalted is He who holds all control in His hands; who has power over all things*. It belongs to kinds of figurative languages of metonymy, the variations of figurative language can be identified from the word "control". It is closely related meaning with sovereignty.

Based on the discussion above, of all 12 types of figurative language proposed by Perrine (2008), only six types were found in English Translation of Al-Qur'an by M.A.S. Abdel Haleem in surah *Al-Waqi'ah* and *Al-Mulk*. For verses containing simile, both of the verses talk about Allah's power and authority toward His creation. The verses describe how Allah creates beautiful angels like hidden pearls then how Allah make people who have gone astray and denied the truth will eat from the bitter tree of Zaqquq, then filling their bellies with it and drink scalding water and lapping it like thirsty camels. Moreover, the verses that contain metaphor in surah *Al-Waqi'ah*

and *Al-Mulk* is describe about Allah's power in creating the fire as a reminder, and useful to those who kindle it, then adorned the lowest heaven with lamps and made them [missiles] for stoning devils for whom We have also prepared and the torment of a blazing fire. Furthermore, there are also verses' translations which contain figurative language such as personification, metonymy, allegory and symbol. All of them are also explain about Allah's power and authority toward His creation.

In this study, allegory is the most dominant type of figurative language found. However, in other studies, this type of figurative language is rarely found. It could be because this type of figurative language is not used as an analysis tool, and it could be because of the subject of the analysis. For instance, in the research of Inayatillah (2018), with the title "*An Analysis of Figurative Language Used in Pickthall's Translation of the Qur'an*", the researcher only focused on 5 types of figurative language, they are metaphor, simile, personification, euphemism and tautology in chapter 30 or well known as *Juz 'Ammah* of the Qur'an, she did not use allegory as an analysis tool in the study. Then, Anita (2012) in her research entitled "*Figurative Language Used in Yusuf Ali's English Translation of Surah Maryam*", she found eighteen kinds of figurative languages in English translation text of Surah Maryam, those are parable, symbols, euphemism, exclamations, oxymorons, understatement (litotes), alliterations, hysteron proteron, onomatopoeia, irony, eponym/allusion, tautology, personification, rhetoric, hyperbole, simile, paradox, and synecdoche. The researcher also did not use allegory as an analysis tool in the study.

In general, the research that makes allegory as an analysis tool is research on poetry, novels and song lyrics, not research on the Qur'an. As in Arifah (2016) in her research entitled "*Figurative Language Analysis in Five John Legend's Song*", she found six types of figurative languages, those are allegory, allusion, antithesis, hyperbole, irony, metaphor, metonymy, oxymoron, paradox, parallelism, personification, simile, symbol, synecdoche, euphemism, and repetition. The researcher used allegory as an analysis tool in the study.

Then, the second most dominant is followed by personification. It is nearly in line with the study of Inayatillah (2018), in her study entitled "*An Analysis of Figurative Languages Used in Translation of the Qur'an*" focusing on 5 types of figurative languages, which are metaphor, simile, personification, euphemism and tautology in chapter 30 or known as *Juz 'Amma* from the Qur'an, she found that personification was the most dominant with a total of 12 verses.

Lastly, of all 12 figurative languages proposed by Perrine (2008), the other six which are synecdoche, overstatement (hyperbole), irony, paradox, apostrophe, understatement, were not found, perhaps because they were not suitable for application in surah *Al-Waqi'ah* and *Al-Mulk*. Either that is because the meaning contained in the surah or because it is rarely used in the context of the Qur'an.

## CHAPTER V

### CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the essential point of the whole discussion in this study. Furthermore, it also suggests some recommendations for students, for teachers and for other researchers.

#### A. Conclusions

The objective of this study is to identify the verses in the English translation of Al-Quran in surah *Al-Waqi'ah* and *Al-Mulk* by M.A.S. Abdel Haleem, which is regarded as one of the most accurate English translation of Al-Qur'an. After doing the analysis of twelve types of figurative language, which are simile, metaphor, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbol, paradox, apostrophe, and understatement in surah *Al-Waqi'ah* and *Al-Mulk*, it concludes that in this two surah 30 verses are containing figurative language.

The types of figurative languages found in the surah *Al-Waqi'ah* and *Al-Mulk* of English translation of Al-Quran by M.A.S. Abdel Haleem are nine allegories, seven personifications, seven symbols, three metaphors, two similes, and two metonymies. It indicates that the dominant type of those twelve types of figurative language used in this chapter is allegory. The study found that the English translation of Al-Quran by M.A.S. Abdel Haleem uses figurative language. The types of figurative languages used in the translation describe Allah's power in creating His

creation, Day of Judgement, the day of resurrection and the hereafter, and the amazing sciences.

## **B. Recommendations**

Based on the result, the study about figurative language is necessarily essential and recommended to the English students, lecturers, and other researchers. The result of the research is expected to the English students to widen their knowledge and insight about figurative language and contribute to the students how to improve their ability to comprehend the figurative language, especially the figurative language found in the English translation of Qur'an by M.A.S Abdel Haleem. Moreover, the lecturers can involve Islamic value in English language teaching by using the English translation of Qur'an, primarily in subject English for Islamic studies and Translation. It can also help lecturers teach figurative language in different ways to get the students more interested in learning literature and linguistics.

For other researchers, since the researcher only focused on twelve types of figurative language in the surah *Al-Waqi'ah* and *Al-Mulk* of English translation of Qur'an by M.A.S. Abdel Haleem, the researcher suggests for future researchers to analyze the other types of figurative language used in surah *Al-Waqi'ah* and *Al-Mulk*. Besides, the researchers can also analyze in other surah of Qur'an, which has 114 surah. They can also use other English translations of Qur'an as the data analysis to identify figurative language used in Qur'an.

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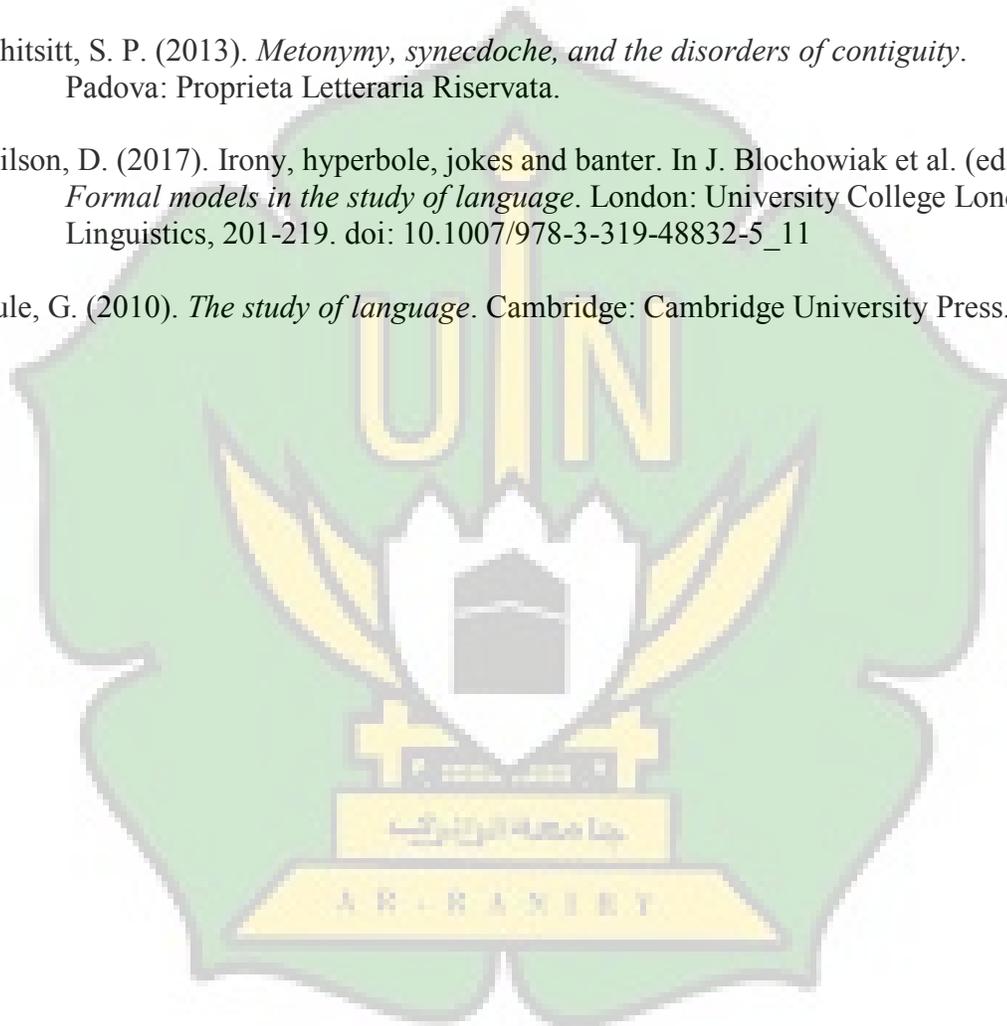
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## 67. CONTROL<sup>a</sup>

*A Meccan sura that challenges the disbelievers with declarations of God's total power over them, and everything else, in this world and the next. It describes the regret the disbelievers will express on the Day of Resurrection (verses 9–10, 27).*

In the name of God, the Lord of Mercy, the Giver of Mercy

<sup>1</sup>Exalted<sup>b</sup> is He who holds all control in His hands; who has power over all things; <sup>2</sup>who created death and life<sup>c</sup> to test you [people] and reveal which of you does best—He is the Mighty, the Forgiving; <sup>3</sup>who created the seven heavens, one above the other. You will not see any flaw in what the Lord of Mercy creates. Look again! Can you see any flaw? <sup>4</sup>Look again! And again! Your sight will turn back to you, weak and defeated.

<sup>5</sup>We have adorned the lowest heaven with lamps and made them [missiles] for stoning devils<sup>d</sup> for whom We have also prepared the torment of a blazing fire. <sup>6</sup>For those who defy their Lord We have prepared the torment of Hell: an evil destination. <sup>7</sup>They will hear it drawing in its breath when they are thrown in. It blazes forth, <sup>8</sup>almost bursting with rage. Its keepers will ask every group that is thrown in, 'Did no one come to warn you?' <sup>9</sup>They will reply, 'Yes, a warner did come to us, but we did not believe him. We said, "God has revealed nothing: you are greatly misguided".'<sup>10</sup>They will say, 'If only we had listened, or reasoned, we would not be with the inhabitants of the blazing fire,' and <sup>11</sup>they will confess their sins. Away with the inhabitants of the blazing fire! <sup>12</sup>But there is forgiveness and a great reward for those who fear their Lord though they cannot see Him.

<sup>13</sup>Whether you keep your words secret or state them openly, He knows the contents of every heart. <sup>14</sup>How could He who created not know His own creation, when He is the Most Subtle, the All Aware? <sup>15</sup>It is He who has made the earth manageable for you—travel its

<sup>a</sup> Or 'Sovereignty'.

<sup>b</sup> This meaning of *tabarak* is supported by Razi and is more appropriate here than 'blessed'.

<sup>c</sup> Cf. 40: 10, 2: 28, 53: 44, 2: 155.

<sup>d</sup> Cf. 37: 6–10.

regions; eat His provision— and to Him you will be resurrected. <sup>16</sup>Are you sure that He who is in Heaven will not make the earth swallow you up with a violent shudder? <sup>17</sup>Are you sure that He who is in Heaven will not send a whirlwind to pelt you with stones?

You will come to know what My warning means. <sup>18</sup>Those who went before them also disbelieved— how terrible was My condemnation! <sup>19</sup>Do they not see the birds above them spreading and closing their wings? It is only the Lord of Mercy who holds them up: He watches over everything. <sup>20</sup>What force can help you if the Lord of Mercy does not? The disbelievers are truly deluded. <sup>21</sup>Who can provide for you if He withholds His provision? Yet they persist in their insolence and their avoidance of the Truth. <sup>22</sup>Who is better guided: someone who falls on his face, or someone who walks steadily on a straight path?

<sup>23</sup>Say [Prophet], 'It is He who brought you into being, He who endowed you with hearing, sight, and understanding— what small thanks you give!' <sup>24</sup>Say, 'It is He who scattered you throughout the earth, He to whom you will be gathered.' <sup>25</sup>They say, 'If what you say is true, when will this promise be fulfilled?' <sup>26</sup>Say, 'God alone has knowledge of this: my only duty is to give clear warning.' <sup>27</sup>When they see it close at hand, the disbelievers' faces will be gloomy, and it will be said, 'This is what you were calling for.' <sup>28</sup>Say, 'Just think— regardless of whether God destroys me and my followers<sup>a</sup> or has mercy on us— who will protect the disbelievers from an agonizing torment?' <sup>29</sup>Say, 'He is the Lord of Mercy; we believe in Him; we put our trust in Him. You will come to know in time who is in obvious error.' <sup>30</sup>Say, 'Just think: if all your water were to sink deep into the earth who could give you flowing water in its place?'

<sup>a</sup> Reports state that the Meccans were hoping that the Prophet would die, so that they could be rid of him once and for all.

## 56. THAT WHICH IS COMING

*A Meccan sura whose central message is stated in its opening verses, from which the sura takes its title: the Day of Judgement is inevitable and it will sort people into the humiliated and the richly rewarded. As in the previous sura, people are divided into three classes: those brought near to God (the best of the believers), those on the right (the ordinary believers), and those on the left (the disbelievers). Ample proof is given of God's power and consequently His ability to bring about the Resurrection (verses 57-72).*

In the name of God, the Lord of Mercy, the Giver of Mercy

<sup>1</sup> When that which is coming arrives, <sup>2</sup> no one will be able to deny it has come, <sup>3</sup> bringing low and raising high. <sup>4</sup> When the earth is shaken violently <sup>5</sup> and the mountains are ground to powder <sup>6</sup> and turn to scattered dust, <sup>7</sup> then you will be sorted into three classes. <sup>8</sup> Those on the Right—what people they are! <sup>9</sup> Those on the Left—what people they are! <sup>10</sup> And those in front—ahead indeed! <sup>11</sup> For these will be the ones brought nearest to God <sup>12</sup> in Gardens of Bliss: <sup>13</sup> many from the past <sup>14</sup> and a few from later generations. <sup>15</sup> On couches of well-woven cloth <sup>16</sup> they will sit facing each other; <sup>17</sup> everlasting youths will go round among them <sup>18</sup> with glasses, flagons, and cups of a pure drink <sup>19</sup> that causes no headache or intoxication; <sup>20</sup> [there will be] any fruit they choose; <sup>21</sup> the meat of any bird they like; <sup>22</sup> and beautiful companions <sup>23</sup> like hidden pearls: <sup>24</sup> a reward for what they used to do. <sup>25</sup> They will hear no idle or sinful talk there, <sup>26</sup> only clean and wholesome<sup>a</sup> speech.

<sup>27</sup> Those on the Right, what people they are! <sup>28</sup> They will dwell amid thornless lote trees <sup>29</sup> and clustered acacia <sup>30</sup> with spreading shade, <sup>31</sup> constantly flowing water, <sup>32</sup> abundant fruits, <sup>33</sup> unfailing, unforbidden, <sup>34</sup> with incomparable companions<sup>b</sup> <sup>35</sup> We have specially created—<sup>36</sup> virginal, <sup>37</sup> loving, of matching age—<sup>38</sup> for those on the Right, <sup>39</sup> many from the past <sup>40</sup> and many from later generations.

<sup>41</sup> But those on the Left, what people they are! <sup>42</sup> They will dwell

<sup>a</sup> *Salam* is used adjectivally here (Razi). Another interpretation is 'Peace! Peace!'

<sup>b</sup> Alternatively 'couches raised high'. See Razi for both these interpretations.

amid scorching wind and scalding water <sup>43</sup>in the shadow of black smoke, <sup>44</sup>neither cool nor refreshing. <sup>45</sup>Before, they overindulged in luxury <sup>46</sup>and persisted in great sin, <sup>47</sup>always saying, 'What? When we are dead and have become dust and bones, shall we then be raised up? <sup>48</sup>And our earliest forefathers too?' <sup>49</sup>Say [Prophet], 'The earliest and latest generations <sup>50</sup>will all be gathered on a predetermined Day <sup>51</sup>and you who have gone astray and denied the truth <sup>52</sup>will eat from the bitter tree of Zaqqum, <sup>53</sup>filling your bellies with it, <sup>54</sup>and drink scalding water, <sup>55</sup>lapping it like thirsty camels.' <sup>56</sup>This will be their welcome on the Day of Judgement.

<sup>57</sup>It was We who created you: will you not believe? <sup>58</sup>Consider [the semen] you eject— <sup>59</sup>do you create it yourselves or are We the Creator? <sup>60</sup>We ordained death to be among you. Nothing could stop Us <sup>61</sup>if We intended to change you and recreate you in a way unknown to you. <sup>62</sup>You have learned how you were first created: will you not reflect? <sup>63</sup>Consider the seeds you sow in the ground— <sup>64</sup>is it you who make them grow or We? <sup>65</sup>If We wished, We could turn your harvest into chaff and leave you to wail, <sup>66</sup>'We are burdened with debt; <sup>67</sup>we are bereft.' <sup>68</sup>Consider the water you drink— <sup>69</sup>was it you who brought it down from the rain-cloud or We? <sup>70</sup>If We wanted, We could make it bitter: will you not be thankful? <sup>71</sup>Consider the fire you kindle— <sup>72</sup>is it you who make the wood for it grow or We? <sup>73</sup>We made it a reminder, and useful to those who kindle it, <sup>74</sup>so [Prophet] glorify the name of your Lord, the Supreme.

<sup>75</sup>I swear by the positions of the stars— <sup>76</sup>a mighty oath, if you only knew— <sup>77</sup>that this is truly a noble Qur'an, <sup>78</sup>in a protected Record <sup>79</sup>that only the purified can touch, <sup>80</sup>sent down from the Lord of all being. <sup>81</sup>How can you scorn this statement? <sup>82</sup>And how, in return for the livelihood you are given, can you deny it? <sup>83</sup>When the soul of a dying man comes up to his throat <sup>84</sup>while you gaze on— <sup>85</sup>We are nearer to him than you, though you do not see Us— <sup>86</sup>why, if you are not to be judged, <sup>87</sup>do you not restore his soul to him, if what you say is true? <sup>88</sup>If that dying person is one of those who will be brought near to God, <sup>89</sup>he will have rest, ease, and a Garden of Bliss; <sup>90</sup>if he is one of those on the Right, <sup>91</sup>[he will hear], 'Peace be

<sup>a</sup> This interpretation of *muqwin* is supported by Razi. The alternatives to 'those who kindle it' are 'the desert-dwellers' or 'the travellers'.

on you,' from his companions on the Right; <sup>92</sup>but if he is one of those who denied the truth and went astray, <sup>93</sup>he will be welcomed with scalding water. <sup>94</sup>He will burn in Hell.

<sup>95</sup>This is the certain truth: <sup>96</sup>[Prophet], glorify the name of your Lord the Supreme.



