



TRANSFERRED EPITHET IN TELL-ALL BY CHUCK PALAHNIUK AND CAN YOU KEEP A SECRET BY SHOPHIE KINSELLA

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Abstract

Transferred Epithet In Tell-All By Chuck Palahniuk And Can You Keep A Secret By Sophie Kinsella. This thesis focused on the usage of figurative speech, especially on transferred epithet, inside two novels with a completely different genre. Specifically, this research analyzes how epithet is transferred in the sentences inside the two novels. Here, there was also a discussion on why transferred epithet is used inside a novel. And at the same time, a discussion on why a romance novel uses more transferred epithet than a mystery novel also happened. The research finding indicates that epithet is transferred in two ways; from the animate to the inanimate and from the animate into the inanimate which still belong/related to the animate. Also, just like the function of transferred epithet, as one of the many existing figurative speeches, these authors too uses transferred epithet to afford imaginative pleasure in which at the same time also adds emotional intensity to the reader.

Keywords: figurative speech, transferred epithet, novels.

Abstrak

Julukan yang Ditransfer Dalam Tell-All Oleh Chuck Palahniuk Dan Bisakah Anda Menyimpan Rahasia Oleh Sophie Kinsella. Tesis ini berfokus pada penggunaan ucapan kiasan, terutama pada julukan yang ditransfer, di dalam dua novel dengan genre yang sama sekali berbeda. Secara khusus, penelitian ini menganalisis bagaimana julukan ditransfer dalam kalimat di dalam dua novel. Di sini, ada juga diskusi tentang mengapa julukan yang ditransfer digunakan di dalam novel. Dan pada saat yang sama, diskusi tentang mengapa novel roman menggunakan julukan yang lebih ditransfer daripada novel misteri juga terjadi. Temuan penelitian menunjukkan bahwa julukan ditransfer dalam dua cara; dari yang hidup ke yang mati dan dari yang hidup ke yang mati yang masih milik/terkait dengan yang bernyawa. Juga, seperti fungsi julukan yang ditransfer, sebagai salah satu dari banyak pidato kiasan yang ada, para penulis ini juga menggunakan julukan yang ditransfer untuk memberikan kesenangan imajinatif di mana pada saat yang sama juga menambah intensitas emosional kepada pembaca.

Kata kunci: pidato kiasan, julukan yang ditransfer, novel.

INRODUCTION

One of the basic functions of language is the expressive function; in which words can be used to evoke an emotion that is not a direct result of their meaning. Speaking about meaning in human language, the terms Literal and Non-literal (or also known as figurative) should be found in the picture. Generally, Literal Language refers to words that do not deviate from their defined meaning while Figurative Language does the opposite. Whenever you describe something by comparing it to something else, you are using a figurative language. Figurative language goes beyond the literal meaning of words to create a special meaning or effect or offer a special insight (Grigg, 2010).

Figurative use of language is the use of words or phrases in a manner where the literal meaning of the words is not true or makes no sense, but it actually implies something. Figurative language indeed provides new ways of looking at the world, as it always seems to be appealing to the imagination. It compares two things that are different in some ways so that their similarities, when pointed out, are interesting, unique, or surprising. In advertisements, daily conversations, and especially in works of literatures like poems or novels, figurative languages are largely used as a mask to beautify the carefully formed sentences. In English, there are hundreds of figures of speech but some forms like metaphor, personification, metonymy, or simile probably are no longer odd sounding in our ears. And among them, there's one form which doesn't get much recognition but is frequently seen and sometimes unknowingly used in daily conversations; Transferred epithet.

Transferred epithet is one of the figures of speech used in our expression. It is reasonably known among linguist. But to our knowledge, little research had been provided on this phenomenon in literature (Yoshikata, Kuroda, & Isahara, 2009). The lack of research performed in the matter of transferred epithet and the fact that it, most of times, is unknown when used in daily conversation or in the works of literature interest the researcher to perform her own research regarding this term.

An epithet is simply defined as a characterizing word or a phrase accompanying or occurring in place of the name of a person or a thing. As a literary term, it is a word or phrase preceding or following a name which serves to describe the character of that name; it is a lexical item that makes the reader see the object described in a clearer or sharper light simply because an epithet refers to an outstanding quality (Sakran, 2005). For example when you find a sentence, "William The Conqueror" or "wine-dark sea" inside a literary work.

When it comes to a transferred epithet, it is regarded as another kind of epithet which is an "adjective that seems to have been transferred from the adverbial position to the pronominal position in a sentence," (Hall, 1973:92 as cited by Shibuya, Kuroda & Isahara, 2009). Richard Nordquist (2010) defines this figure of speech as in which an epithet (or adjective) grammatically qualifies a noun other than the person or thing it is actually describing. It often involves shifting a modifier from the animate to the inanimate as in the phrases sleepless night, suicidal sky or cheerful money.

According to Leech (1981), as cited by Xinmei Wang (2013), the transferred epithet is one of the rhetorical devices frequently used in our expressions. In most cases, the semantic transference in natural language relies on the use of transferred epithet, and transferred epithet is a universal semantic phenomenon. Wang (2013) also cited Cuddon, J.A (1979:315) in "A Dictionary of Literary Terms", transferred epithet is a figure of speech in which the epithet is transferred from the appropriate noun to modify another to

which it does not really belong, and Nestfield (1964:284) in “Manual of English Grammar and Composition” defines it this way; when two impressions are associated together in the mind, an epithet that properly belongs to one only is transferred to the other. One of the commonest, though not only, applications of this figure is when some personal quality is transferred to something inanimate.

Due to the overlap between various terms in figurative terms, some people may find it confusing to distinguish a transferred epithet from the other forms of figurative language. There is a simple test, however, for a reader to determine whether a phrase contains a transferred epithet; if not, it is some other type of metaphorical language. Emily Daw (2013) explains that first, the reader should check to see if there is an adjective that refers grammatically to something that it can’t refer to literally. If so, the reader should determine if there is something else in the context, either stated or implied, that the adjective could describe. If some other person or object actually exhibits that characteristic, it is a transferred epithet. Take a look again at one of the examples mentioned above; sleepless night.

Sleepless Night, literally speaking, if these two words are met in a sentence, it would totally give you an odd meaning. But when one’s saying, “he was having a sleepless night,” Most of people would automatically look deeper into the sentence and instead of literally translating it, they would get the idea of the that it was the man who was having a hard time trying to fall asleep, not the night which couldn’t fall asleep.

RESEARCH METHODOLOGY

A research design is a systematic plan to study a scientific problem. Parahoo, as cited by De Langen (2009) defines research methodology as a plan that describes how, when, and where data are to be collected and analyzed. This research is a qualitative research, an approach to social science research that emphasizes collecting descriptive data in natural setting, uses inductive thinking, and emphasizes understanding the subjects point of view (Bogdan and Bicklen (2007:274), as cited by Babchuck and Badiee (2010)). This research focuses on qualities such as words or observations that are difficult to qualify and lend themselves to interpretation or deconstruction (Glesne. 2011).

This research is categorized under the explanatory research. The term explanatory research implies that the research is intended to explain, rather than simply to describe, the phenomena studied. Looking back at the research questions back in the first chapter, this research is intended to figure out the answer of why transferred epithet is used inside the novel.

RESEARCH FINDINGS AND DICUSSION

Data display is a visual format of organizing information. The data displayed below was determined according to the explanation by Daw (2013), as already stated in the second chapter of this research.

NO.	PAGE, CHAPTER	PARAGRAPH, LINE	TRANSFERRED EPITHET
1.	6, 1	1,2	Hellman clawing her way, stumbling and scrambling through the thorny nighttime underbrush of some German schwarzwald ...
2.	6, 1	2,4	Miss Hellman is seated near the head of this very large dinner party,

3.	7, 1	2,2	actually describing the frantic escape we've just witnessed. ... while every guest mouths a silent prayer that Miss Hellman will swallow her chicken ...
4.	7, 1	3,1	... one pair of brown eyes and of course my own weary eyes.
5.	7,1	4,1	The possibility of dying before Lillian Hellman has become the tangible fear of this entire generation.
6.	8, 1	1,1	Seated within range of those flying heroic elbows, my miss Kathie stares out ...
7	18, 2	9,1	Next to her bed, the night table built from a thousand of hopeful dreams, those balanced screenplays, it supports two barbiturates and a double whiskey."

TABLE 4.1.1 Transferred Epithet in Tell All By Chuck Palahniuk.

NO	PAGE, CHAPTER	PARAGRAPH, LINE	TRANSFERRED EPITHET
1.	10, 1	1,1	My stomach gives an anxious lurch.
2.	10, 1	3,1	... I say in my most relaxed voice.
3.	10, 1	9,1	... He says, giving me an odd look.
4.	12,1	12,1	I stop, and there's a polite silence.
5.	13,1	3,1	„Please ...“ I say and clear my husky throat. „Don't tell my boss“.
6.	14,1	4,1	The barman places vodka and tonic in front of me, and gives me a quizzical look.
7.	15,1	2,1	My stomach gives a nervous flip.
8.	16,1	9,1	Maybe I'll have another quick vodka.
9.	18,2	4,2	She gives me a conspiratorial

smile.

TABLE 4.1.2 Transferred epithet in Can You Keep A Secret By Sophie Kinsella.

Based on the data analysis, the way how an epithet is transferred occurs in two different ways. Each of them is described in details as follows.

Epithet Transferred From The Animate to The Inanimate As seen in data 1, 2, 3 on table 4.1.1 and data 4, 7, 8 on table 4.1.2, epithet is transferred from the animate to the inanimate.

Table 4.1.1. Transferred Epithet In Tell All by Chuck Palahniuk. Data 1: Hellman clawing her way, stumbling and scrambling through the thorny nighttime underbrush of some German schwarzwald.

The word thorny (adj) is transferred from Miss Hellman (s) to the nighttime (n)

Data 2: Miss Hellman is seated near the head of this very large dinner party, actually describing the frantic escape we've just witnessed.

The word frantic (adj) is also transferred from Miss Hellman (s) to the escape (n)

Data 3: while every guest mouths a silent prayer that Miss Hellman will swallow her chicken. The word silent (adj) is transferred from the guest (s) to the prayer (n)

Table 4.1.2. Transferred Epithet in Can You Keep A Secret by Sophie Kinsella.

Data 4: I stop, and there's a polite silence.

The word polite (adj) is transferred from the people around the „I“ (s) to the word silence (n) in order to describe how those people didn't say anything out of respect.

Data 7: My stomach gives a nervous flip. The word nervous (adj) is transferred from My Stomach-I (s) to the word flip (n) in order to show that the character felt nervous that it seemed like there's a flip inside her stomach.

Data 8: Maybe I'll have another quick vodka.

The word quick (adj) is transferred from I (s) to the word vodka (n). It's showing that I will have another little drink.

Epithet Transferred From The Animate to The Inanimate Which Still Related/Belong To The Animate

As seen in data 4, 5, 6, 7 on table 4.1.1 and in data 1, 2, 3, 5, 6, 9 on table

4.1.2, epithet is transferred from the animate to the inanimate, but it's still belong to the animate.

Table 4.1.1. Transferred Epithet In Tell All by Chuck Palahniuk. Data 4: One pair of brown eyes and of course my own weary eyes.

The word weary (adj) is transferred from my own-I (s) to the eyes (n). The eyes might be an inanimate things but it belongs to the animate which is the human (my own or I).

Data 5: The possibility of dying before Lillian Hellman has become the tangible fear of this entire generation.

The word tangible (adj) is transferred from the entire generation (people) (s) to the fear (n). Fear is part of human (animate) emotions.

Data 6: Seated within range of those flying heroic elbows, my miss Kathie stares out from the banks of cigarettes smoke.

The word heroic (adj) is transferred from the implied people (s) in the sentence into the word elbow (n). Elbow is part of human (animate) body.

Data 7: Next to her bed, the night table built from a thousand of hopeful dreams, those balanced screenplays, it supports two barbiturates and a double whiskey."

The word hopeful (adj) is transferred from the character (her-she) (s) to the word dreams (n). Dream is part of human (animate) mind.

Table 4.1.2. Transferred Epithet In *Can You Keep A Secret* by Sophie Kinsella.

Data 1: My stomach gives an anxious lurch.

The word anxious (adj) is transferred from my/I (s) to lurch (n), Lurch is part of human (animate) gesture/movement.

Data 2: I say in my most relaxed voice.

The word relaxed (adj) is transferred from I (s) to voice (n). Voice is produced in a person (animate)'s larynx and uttered through the mouth hence it is part of human's being.

Data 3: He says, giving me an odd look.

The word odd (adj) is transferred from he (s) to the word look (n). Look is part of human (animate) gesture.

Data 5: I say and clear my husky throat.

The word husky (adj) is transferred from I (s) to the word throat (n). Throat is part of human (animate) body.

Data 6: The barman places vodka and tonic in front of me, and gives me a quizzical look. The word quizzical (adj) is transferred from the barman (s) to the look (n). Look is part of the barman (human-animate)'s gesture.

Data 9: She gives me a conspiratorial smile.

The word conspiratorial (adj) is transferred from she (s) to the smile (n). Smile is part of human gesture.

CONCLUSION AND SUGGESTION

Conclusion

Based on the previous description of the data and their analysis, the researcher draws a few conclusions dealing with the research. The conclusions are given below:

The transfer of the epithet could happen in two ways; from the animate to the inanimate and from the animate to the inanimate which still related/belong to the animate. As one of the many types of figurative languages, transferred epithet shares the same general function; to afford a reader an imaginative pleasure, a way of bringing additional imaginary into verse, of making the abstract concrete, of making poetry more sensuous, and a way of adding emotional intensity to otherwise merely informative statements of conveying attitudes along with formation, only it exaggerate more than the other forms of figurative languages.

In this research, the romance novel happens to use more transferred epithet rather than the mystery novel. It could be because the fact that romance novels focus more on emotions whiles the mystery novels focus more on the plot.

Suggestion

For future researcher regarding this type of figurative speech, the researcher would suggest to perform it to another works like song lyrics, biography, or even in movie or drama scripts. There's a huge possibility that they would find much more usage of transferred epithet in the other forms of literature or perhaps something that wasn't stated or found in this research could be found in the future research. Doing research on transferred epithet also could be a little tricky; especially it is mostly mixed with the other type of figurative speech such as personification or even the other kind of epithets. Future researcher might to read and re-read multiple times and matches it with the definitions in order to get the right result.

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