INSANIYAT

Journal of Islam and Humanities

INSANIYAT
Journal of Islam and Humanities
Vol. 9(1) November 2024

EDITORIAL TEAM OF INSANIYAT
JOURNAL OF ISLAM AND HUMANITIES

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Metaphor Unveiled: Exploring Translation Techniques in the Novel

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Abstract

This study reviling several important dimensions that bridge the cultural gap and preserve the artistic essence of literary works. This is explanatory case study in 'Metaphor Unveiled' that focuses on deeply analyzing the case of metaphor translation in the novel 'Sad Girls', emphasizing a systematic approach in dealing with complex metaphorical expressions, including how standard target language images can replace source language metaphors by using Peter Newmark and Eugene Nida's theory. It found that metaphorical translation enriches the narrative experience, creates new layers of meaning accessible to target language readers, and maintains the emotional resonance of the original work. It also finding that creatives solutions to complex metaphorical expressions, strategies for maintaining literary beauty across languages, and methods for maintaining the author's intent while adapting to the target culture. This careful translation process allows complex literary works to retain their artistic integrity while becoming accessible to a wide range of readers, facilitating deeper cross-cultural understanding, and promoting the appreciation of diverse literary traditions. The expression of metaphors in the novel translation techniques is not only about transferring words, but also about ensuring that the creative and emotional essence of the work is kept alive in the target language, proving the role of translation.

Keywords: *Metaphor Translation; Literary Translation; Sad Girls Novel; Dynamic Equivalence; Cross-cultural Interpretation.*

Introduction

Translation has a significant impact on our day-to-day activities that go beyond translating text between languages. From navigating international business deals to understanding foreign literature and media, translation serves as a bridge connecting different cultures and communities. Translation is essentially a form transformation. The actual words, phrases, clauses, sentences, paragraphs, and so on, whether spoken or written, are included when discussing the form of a language. For instance, when translating an idiomatic expression, translators must consider not just the literal meaning, but also cultural context, intended

effect, and emotional resonance. The form of the receptor (target) language takes the place of the source language's form during translation (Larson, 1998).

Meanwhile Catford(Catford, 1965) defines translation as a process of substituting textual content in one language (SL) for equivalent textual content in another language (TL). This process involves careful consideration of linguistic elements such as syntax, semantics, and pragmatics. Languages are generally thought to have a bidirectional relationship, though not always symmetrical. For example, while English and Spanish may share many linguistic features, their grammatical structures and idiomatic expressions often differ significantly. However, translation is by its very nature unidirectional, always taking place 'from' a Source Language 'into' a Target Language.

A written text (the target text, or TT) in one verbal language (the target language, or TL) must be changed from its original written form (the source text, or ST) into the original verbal language (the source language, or SL) in order to undergo translation (Munday, 2016). This transformation requires deep understanding of both languages' nuances, cultural contexts, and intended meanings. Professional translators must consider factors such as: Cultural equivalence, Semantic accuracy, Stylistic appropriateness, Target audience expectations, and Context-specific requirements.

In an increasingly interconnected world, translation serves as more than just a linguistic tool, it acts as a crucial mediator of cultural exchange, enabling meaningful communication and understanding across linguistic boundaries while preserving the essence of the original message. Many translated books, especially novels, are easily accessible in the modern era. A novel is a type of literary work in which a fictional story is told through a written narrative that is enhanced by both external and internal elements. Novels typically show how people's lives interact with their environments and with each other. Through the narratives woven throughout their works, authors strive to help readers comprehend real-life situations in their novels. The book Sad Girls is one of the books that has been translated. Published in 2017, Lang Leav's novel Sad Girls was edited by Patty Rice. Andrews McMeel Publishing published the novel Sad Girls. The book had 368 pages and was written in English.

Metaphor is a literary device commonly used to represent a person or object by reference to something considered to have similar qualities to that person or object. Lakoff & Johnson (2003) further explain that a fundamental component of metaphor is the understanding and experience of one type of thing in relation to another. For example, when someone says 'time is money', this demonstrates an understanding of the abstract concept of time through the concrete concept of money, where both are considered valuable and finite, so this demonstration makes clear how metaphors allow us to understand one conceptual domain through another. Meanwhile Shuttleworth identifies possible avenues for cooperation between metaphor studies and translation studies. It makes the case that although translation theory has been impacted by metaphor studies, translation academics have enhanced metaphor studies by emphasizing the usefulness of translating metaphors. Developing frameworks that take cognitive and cultural aspects into account when translating metaphors between languages and cultures, moving from prescriptive to descriptive techniques, and incorporating metaphor theory into translation practices are important topics (Shuttleworth, 2014)

The discussion of metaphor translation has developed over the past five years, addressing a number of fundamental issues and viewpoints. The question of whether metaphors can be translated is one of the main points of contention. The question of whether metaphors can be translated verbatim or if they need to be modified to retain their meaning has caused disagreement among academics. While some contend that metaphors should be translated literally, others propose that the translation should prioritize contextual and

cultural equivalency, modifying metaphors for the target language to maintain their meaning. Scholars are increasingly discussing how metaphors are really handled in translation rather than prescribing set procedures for metaphorical expression, which is part of a larger movement away from prescriptive to descriptive translation approaches (Ciocioi, 2019). Sui examines how translation studies can benefit from the application of cognitive metaphor ideas. In order to translate metaphors between languages, the author supports a dual-model approach that incorporates pragmatic and cognitive linguistics. This method suggests that in addition to taking into consideration linguistic patterns, metaphor translation should also take into account the cultural and cognitive ramifications of metaphors in various circumstances. By suggesting a more descriptive and context-sensitive manner of translating metaphors, the research challenges more conventional, prescriptive approaches and highlights the significance of comprehending the dynamic interaction between language and cognition in translation (He, 2021).

The methods for translating metaphors are the subject of another significant discussion. Newmark's and other prescriptive models have come under fire for being inflexible and frequently failing to take into consideration the fluidity and flexibility needed in actual translation situations. More dynamic, context-sensitive models have been suggested by more recent methods. According to these ideas, translating metaphors should focus less on a direct equivalency between metaphorical terms and more on the interplay between the source and target cultures (Hong & Rossi, 2021). Chita examines how metaphorical expressions are adapted in different cultural contexts and how translation theory, particularly Newmark's theory, can be applied to analyze these adaptations (Chita & Stavrou, 2020).

Furthermore, the significance of cognitive and cultural elements in metaphor translation is receiving more attention. Metaphors are not only verbal but also cognitive structures that influence and are influenced by culture, according to recent research. The re-contextualization of metaphors in the source text in the target culture has become increasingly popular as a result, necessitating a delicate balancing act between maintaining the metaphor's original meaning and modifying it to make sense in the target context.

Christina Schäffner discusses how metaphors are translated between languages. She found various aspects of metaphor in translation, including how metaphors used in the source language (SL) can be transferred into the target language (TL) by considering the appropriateness of the cultural and linguistic context (Schäffner et al., 2016).

According Newmark (Newmark, 1988) the fundamental and important function of a metaphor is to represent an object, event, or quality in a way that is more thorough, succinct, and sophisticated than is possible with literal language. Since comparing one object to another can initially seem like a departure from reality, this process starts with an emotive touch. Unique metaphors frequently have a striking and dramatic effect, highlighting similarities between objects without specifically defining them. As a result of their hazy and unclear boundaries, they could come across as vague or even incorrect.

Researcher-conducted studies have been done on the subject of metaphor translation. Translation Techniques of Modality Metaphor in Novel Anne of Green Gables was the title of the first study done by Yurike Suhertian Poyungi, M.R. Nababan, and Riyadi Santosa. This study identifies the translation strategies used by Molina and Albir's classification in the novel 'Anne of Green Gables' and analyzes the modality metaphors based on Halliday and Matthiessen' theory (Poyungi et al., 2021) The second study about 'Translation of Metaphor from the Novel Beastly into Beastly, Beauty and the Beast Abad 21.' This study uses Kovecses' theory to identify the different kinds of metaphors that are used in the translation of the novel 'Beastly' (Ayu Widyari et al., 2020). The third research was conducted by Siegfrieda A. S. Mursita Putri and Martha Sie, entitled *An Analysis of Metaphor Translation in the Subtitle*

of Sherlock Holmes 2: A Game of Shadows (2011) Movie. This study attempts to find out the categories of conceptual metaphors and applied Combined Strategies proposed by Lindqvist (Putri & Sie, 2019).

This study's deficit is the little examination of the relationship among translator ideology, translation methods, and metaphor kinds. Few studies look at how these factors interact and how a translator's ideological position affects their decisions, even when earlier research has focused on translating metaphors or translating approaches separately. This gap can be addressed by performing a thorough analysis that classifies metaphors in the source text according to pre-existing frameworks, looks at how each type is represented in the target text using frameworks for recognized translation techniques, and evaluates how the translator's social, cultural, or personal ideologies influenced their decisions.

This gap can be addressed by performing a thorough analysis that classifies metaphors in the source text according to pre-existing frameworks, looks at how each type is represented in the target text using frameworks for recognized translation techniques, and evaluates how the translator's social, cultural, or personal ideologies influenced their decisions. Examining this gap is important because it provides useful insights for translators and educators, advances theoretical understanding of metaphor translation and ideological influence, and fosters cultural sensitivity by emphasizing the ways in which ideological positions impact the preservation or alteration of cultural meaning. The purpose of this study is to investigate the relationship between metaphor types and translation methods as well as the influence of translator ideology. It is hypothesized that ideological frameworks have a major impact on the selection of translation methods, influencing how culture and and conceptual meanings are conveyed in the target text.

Method

This study used qualitative research. Creswell and Creswell (2018), qualitative research is a method for examining and comprehending the significance that individuals or groups assign to a social or human issue. The theory underlying qualitative research is to deliberately choose sites, subjects, or materials (such as written or visual materials) that will best enable the researcher to comprehend the issue and the research question. When conducting qualitative research, researchers can concentrate on the caliber of the data generated from the corpus rather than worrying about statistics and graphs (Farkhan, 2007). An explanatory case study design was employed in this qualitative study. A researcher can closely examine the data within a particular context by using the case study method. To explain the phenomena in the data, an explanatory case study closely examines the data on both a surface and deep level. (Zainal, 2007). By comparing metaphors in the source and target languages, this design enables the researcher to examine and elucidate the translation processes for metaphors and their translation equivalency.

Kövecses (2002) asserts that because metaphors are firmly anchored in conceptual frameworks and cultural systems, translating them is a difficult task that necessitates close examination. By contrasting the forms and purposes of metaphors in the source and target languages, this strategy allows researchers to examine and elucidate the processing and translation processes of metaphors. The study can show how cultural and conceptual variations affect the translator's decisions by looking at the equivalence of translated metaphors. This method also highlights the difficulties in striking a balance between linguistic accuracy and cultural resonance by offering insights into the tactics employed to preserve or modify the target text's metaphorical meaning. Researchers can gain a better understanding of how translation preserves the subtleties of metaphorical discourse across languages by using this comparative technique.

The following procedures are used by the researcher to gather the data: 1) Numerous readings of the translated and original books. 2) Using the guidelines as a guide to highlight or mark passages in original and translated novels that contain metaphors. 3) Classifying data that has been annotated using Peter Newmark's six categories of metaphor: dead, cliché, standard, stock, adapted, recent, and original paradigms.

With the data collected, the researcher will analyse it in order to fulfil the objectives of the research. According to Miles et al. (Miles et al., 2014), Three steps are involved in data analysis activities that take place at the same time. The following are the steps involved in the data analysis: 1) Data Reduction: Cut down on and organize the information that is unrelated to the study question. 2) Data Display: Provide a table with the sorted data. 3) Conclusion: Applying Peter Newmark's theory to the data, conduct an analysis of the finding.

Result and Discussion

42 English metaphors that can be found in Lang Leav's book Sad Girls serve as the research's source material. Following the collection of metaphors, the researcher examined the processes used to translate them using Newmark's theories (Newmark, 1988) and used Nida to analyze the translation equivalency (Munday, 2016). As a result, the translation equivalency and the metaphor translation process comprise the two main components of the research findings. After that, these results were combined and shown in the following two tables: Tables 1 and 2 show the frequency of translation equivalency and metaphor translation procedures, respectively.

Table 1:
Frequency of Metaphor Translation Procedures

Metaphor Translation Procedures	Frequency	Total
Replace the image in the SL with standard TL image	13	
Conversion of metaphor to sense	11	
Reproducing the same image in the TL	9	42
Translating of metaphor (or simile) by simile plus sense	5	
Translation of metaphor by simile	3	
Deletion	1	

Six procedures are employed in the translation process because there isn't just one metaphor that is coupled with a sense procedure. When a standard TL image is substituted for the image in the SL, Eleven (13) exhibits the highest frequency. Conversion from metaphor to sense has a frequency of eleven, ranking second (11). The third most common process is to repeat the same image in the TL eight times (9). One (1) deletion, three (3) translation metaphor by simile, and five (5) translation metaphor (or simile) by simile plus sense have the lowest frequency.

Table 2:
Frequency of Translation Equivalence

Translation Equivalence	Frequency	Total
Dynamic equivalence	39	42
Formal equivalence	3	

There are a significant number of variations in the frequency of translation equivalency, as Table 2 illustrates. Out of all the data gathered, formal equivalency has the lowest frequency—three (3)—and dynamic equivalency has the highest frequency—thirty-

nine (39)—percentages.

Metaphor Translation Procedure

Generally, Peter Newmark provides seven metaphor translation techniques in his book Approaches to Translation. Only six of the seven procedures—which are listed below—were discovered to be utilized in the analysis to translate metaphors.

Reproducing the same image in the TL

The process involves reproducing the same image in the target language in order to translate a metaphor from the source language (SL) into an equivalent metaphor in the target language (TL). This quotation offered an illustration of the analysis:

> **SL:** She watched me like a hawk, scrutinizing every move I made, looking for an opportunity to call me out (Leav, 2017).
> **TL:** *Dia mengawasiku seperti burung elang, memonitor setiap langkah yang kuambil, mencari kesempatan untuk memarahiku* (Leav, 2018).

According to Newmark's classification of metaphor types, 'She watched me like a hawk' is categorized as a typical metaphor. Standard metaphors are accessible and simple to understand in a variety of languages because they usually represent reality or are based on shared experiences. Standard metaphors can be translated using a variety of techniques, according to Newmark (1988), including keeping the metaphor, turning it into meaning, or substituting it with a metaphor that is culturally appropriate in the target language. In this instance, the metaphor successfully preserves its imagery in Indonesian: 'mengawasi seperti elang' expresses the same alertness and astute observation that hawks are associated with in both cultures. The translation takes into account the context of the metaphor and makes sure the intended audience understands the original meaning and imagery.

Furthermore, while translating metaphors, academics like Toury (1995) and Nida (2001) stress the significance of context and the expectations of the target audience. They contend that while maintaining the essence of the metaphor, translators must modify their approaches to fit its function and cultural familiarity in the target language. For clarity and relevance to the cultural context of the target audience, translators frequently assess whether to simplify the metaphor or preserve its metaphorical aspect.

The translator has opted for a relatively literal translation, maintaining the essence of the metaphor. The direct substitution of 'hawk' with 'burung elang' preserves the intensity and vigilance implied in the original expression. The translator also successfully adapts the metaphorical meaning, replacing 'scrutinizing' with 'memonitor' (monitoring). This conveys a sense of close observation and scrutiny akin to the original metaphor. The translation maintains the core meaning of the original metaphor, as 'looking for an opportunity to call me out' is effectively rendered as 'mencari kesempatan untuk memarahiku' (looking for an opportunity to scold/rebuke me). The choice of 'burung elang' (eagle) as a counterpart to 'hawk' is culturally appropriate in Indonesian, as both are predatory birds symbolizing keen observation and vigilance. The metaphor translation is effective in conveying the watchful and critical gaze described in the original metaphor. The adaptation into Indonesian maintains the intensity and intent of the metaphor while ensuring cultural relevance.

Replace the image in the SL with standard TL image

Either rephrase the metaphor into a different metaphor with an equivalent meaning, or replace the image of acceptable standards in the source language with the equivalent image in the target language. When the target language image's frequency registers match the registers in the source language, this technique works well. This quotation offered an illustration of the

analysis:

SL: As we drove past the weeping willows and tombstones jutting up from the ground like crooked teeth (Leav, 2017).

TL: *Saat kami melewati pepohonan dedalu dan makam-makam yang mencuat dari tanah bagaikan gigi gingsul* (Leav, 2018).

There is a metaphorical expression in the sentence 'tombstones jutting up from the ground like crooked teeth.' This metaphor falls under the heading of cliched metaphors. This metaphor does not accurately reflect the facts or correspond with reality. Actually, Audrey is the one who created the images of the tombstones that resemble crooked teeth. The description of the tombstones' shape and arrangement as 'like crooked teeth' conjures up a vivid and inventive image of them, evoking the image of uneven, projecting teeth in the earth. The Indonesian English dictionary defines 'tombstones' as 'batu nisan.' The term 'tombstone' in the target language is translated as 'makam-makam,' which denotes the location of the body's burial, which is typically denoted by a stone marked in the ground. Given that tombstones are a component of graves, it is appropriate to refer to tombstones using the term 'makam-makam.' Regarding the metaphor translation process, according to Newmark, the translator uses the standard TL image procedure in place of replacing the image in the SL. This is done because, by modifying the context, that process can help the translator communicate the meaning and message intended in the source language into the target language.

The phrase 'tombstones jutting up from the ground like crooked teeth' is a prime example of the type of cliched metaphors that Newmark describes. Even if these metaphors don't accurately depict reality, they nevertheless use well-known imagery to paint compelling descriptions. In this case, the visual impact of crooked teeth is powerful because it invokes the idea of uneven tombstones in the ground. One method is the 'reproduction of the image in the target language' when the metaphorical notion is culturally or contextually translatable, according to Newmark's metaphor translation methodologies.

In this instance, the metaphor can be made more culturally relevant while still being clear and coherent in the target language by translating 'tombstones' as 'makam-makam' or 'batu nisan' while keeping the visual imagery for an Indonesian audience. According to studies, depending on the linguistic and cultural context of the target audience, translators usually employ reproduction or substitution techniques for cliched metaphors to maintain the metaphor's power. According to current studies on literary metaphor translation, the selection of these tactics frequently hinges on whether the metaphor can elicit an analogous resonance in the target culture.

Translation of metaphor by simile

This is a clear way to lessen the impact of a metaphor, particularly when the text being translated into the target language (TL) lacks emotional content. Compared to a metaphor, a simile is typically more controlled and has a more 'scientific' feel. This process can be used to change many kinds of words, including the original intricate metaphor. This quotation offered an illustration of the analysis:

SL: Rad's face filled my mind in the same way a camera lens brings a blurry image sharply into focus (Leav, 2017).

TL: *Wajah Rad berkelebat dalam benakku persis seperti lensa kamera yang mengubah gambar kabur menjadi tajam* (Leav, 2018).

The sentence you just quoted is a metaphor. This metaphor falls under the heading of cliched metaphors. This metaphor does not accurately depict the situation or reality. The image of Rad's face in Audrey's thoughts was a product of her imagination because she had been missing Rad. In terms of the process of translating metaphors, Newmark claims that the translator translated metaphors by simile. The sentence that was quoted is a metaphor in the original language; it doesn't contain a connecting word like 'like.' On the other hand, the connecting word 'seperti' exists in the target language. Consequently, the original language sentence turns into a simile.

The translation maintains a faithful representation of the metaphor, with 'brings a blurry image sharply into focus' translated to 'mengubah gambar kabur menjadi tajam.' The translator skillfully adapts the metaphor, choosing 'berkelebat' (flashed) to describe how Rad's face fills the protagonist's mind. The use of 'mengubah gambar kabur menjadi tajam' effectively captures the essence of the original metaphor, emphasizing the transformation from blurry to sharp focus. The metaphor is culturally appropriate in the Indonesian context. The analogy of a camera lens bringing clarity to a blurry image is universally understood, and the translation maintains this clarity in the target language. The translation successfully preserves the visual imagery of the original metaphor. The comparison of Rad's face filling the protagonist's mind to a camera lens bringing an image into focus is vividly conveyed in Indonesian. It is effective in conveying the metaphor's intended meaning. It captures the emotional impact of Rad's presence on the protagonist's thoughts and vividly portrays the process of mental focus through the camera lens analogy.

Translating of metaphor (or simile) by simile plus sense

Combining communicative and semantic translation into one process has the benefit of catering to both experts and the general public. This is especially helpful when there is a worry that most readers might not be able to understand a straightforward metaphor transfer. This quotation offered an illustration of the analysis:

> **SL:** The locks of tawny-gold hair that framed her perfect heartshaped face were immaculately brushed and shone like a halo (Leav, 2017).
> **TL:** *Ikal rambut cokelat keemasan yang membingkai wajah bentuk hatinya disikat rapi dan bercahaya bagaikan lingkaran halo* (Leav, 2018).

The metaphor 'the immaculately brushed locks of tawny-gold hair that framed her perfect heart-shaped face shone like a halo' is used in this sentence. This metaphor falls under the heading of cliched metaphors. The way Ana's hair looks is described using a metaphor. This metaphor does not accurately depict the situation or reality. Since Ana's hair doesn't actually shine in real life. The phrase 'shone like a halo' conveys the idea that her hair is extraordinarily radiant and lovely. Regarding the process of translating a metaphor (or simile), according to Newmark, the translator employed a simile plus sense approach. The word 'like' in the metaphor suggests that this sentence is a simile. In addition, translators employ other terms to provide a clearer meaning for the term 'halo.' Since the 'halo' is meant to be a glowing circle rather than a common Indonesian greeting, 'Lingkaran' is used to give further explanation.

Newmark's framework classifies the metaphor 'the immaculately brushed locks of tawny-gold hair that framed her perfect heart-shaped face shone like a halo' as a clichéd metaphor. Despite not accurately representing reality, clichéd metaphors are frequently employed because of their strong imagery. Despite the fact that Ana's hair does not actually emit light, it is said to shine 'like a halo,' signifying beauty and radiance. This application of the metaphor is consistent with its purpose of creating a powerful visual impression.

The simile plus sense approach is used to convey the metaphor in accordance with Newmark's translation strategies. With this approach, the simile ('like') is kept, but an explanation or contextual phrase is added to make the metaphor's meaning in the target language clearer. To avoid confusion with its other meaning as a frequent greeting in Indonesian, the word 'halo' could be translated as 'lingkaran cahaya' to specify the intended luminous visual.

Particularly for cliched metaphors that mainly rely on common cultural connotations, translators must take into account the grammatical clarity and cultural resonance of such terms. According to research, the simile plus sense approach works especially well when the target audience might not understand the metaphor right away without additional explanation.

Conversion of metaphor to sense

Depending on the type of text, this process is often employed and preferred to replacing an image in the Source Language (SL) with one in the Target Language (TL) that too closely strays from the intended sense or register. This quotation offered an illustration of the analysis:

SL: He mouthed the words 'shotgun wedding' as if it was the most scandalous thing in the world, and I laughed (Leav, 2017).

TL: *Dia berkomat-kamit menyebut 'nikah karena kecelakaan' seolah itu skandal paling memalukan di dunia, dan aku tertawa* (Leav, 2018).

'Shotgun wedding' falls into the category of contemporary metaphors. This metaphor is brand-new. The term 'shotgun wedding,' or what was formerly known as 'shotgun marriage,' was first used in 1929, according to Merriam-Webster. A 'shotgun wedding' is characterized as a forced or necessary union brought about by pregnancy. When Angie was discussing her cousin's wedding with Audrey, she introduced this line. The English definition of 'shotgun wedding' is 'kawin paksa,' or a 'forced wedding,' according to the English-Indonesian dictionary. The conversion of metaphor to sense procedure, which Newmark proposed regarding metaphor translation procedures, is used to translate 'shotgun wedding' as 'nikah karena kecelakaan.' The outcome of this process is a target language context that is more consistent with the source language context.

The Indonesian expression 'nikah karena kecelakaan' (meaning 'marriage due to an accident') can be translated as 'shotgun wedding' using Newmark's conversion of metaphor to sense technique. By transforming the metaphor into a sense-based statement, this translation makes sure that the target language adequately conveys the original metaphor's cultural and contextual connotations. With this method, the translation preserves the essential meaning while modifying it to fit the target audience's language and cultural standards.

Maintaining the pragmatic equivalence of metaphors is crucial, according to scholars like Schäffner (1995) and Baker (2011), particularly when the source and target languages have different historical and cultural nuances. In order to make modern metaphors approachable and intelligible while preserving the message's integrity, translators frequently alter or adapt them.

Deletion

A metaphor can only be removed from a text empirically if it can be shown that its purpose is being served elsewhere in the text. When translating the source text would otherwise be confusing, this technique is used. This quotation offered an illustration of the analysis:\\\\\\\\\

SL: Where Lucy was soft, like a watercolor, Candela was bold and headstrong (Leav, 2017).

TL: *Kalau Lucy lemah lembut, candela berani dan keras kepala* (Leav, 2018).

The metaphorical phrase 'Lucy was soft, like a watercolor' falls under the category of common metaphors. This metaphor accurately captures Lucy's delicate, gentle personality, akin to watercolor paint. The word 'soft' conveys ideas of tenderness, sensitivity, or even a more subtle and subdued personality. The line 'Lucy was soft, like a watercolor' appears in the source language but is absent in the target language. The target language does not translate the sentence 'like a watercolor,' which should read 'seperti cat air.' As a result, it can be claimed that the translator employed the deletion procedure in the translation process. 'Like a watercolor' is not necessary in the target language because the word 'soft,' which means 'lembut,' already denotes 'watercolor,' where the texture of the watercolor itself feels soft.

Translation Equivalence

According to Eugene Nida (in Munday, 2016), In translation, there are two types of equivalency: Formal Equivalence and Dynamic Equivalence. Finding the 'closest natural equivalent' is the aim of translation, according to Nida, who emphasizes that there are no 'identical equivalents.' Based on these two categories of equivalency, he describes two fundamental translation methodologies: Formal equivalence, which is frequently connected to word-for-word translation by taking a more literal approach to translating the meanings of words and phrases, and dynamic equivalence, which is frequently associated with sense-for-sense translation (Wu, 2018).

Formal Equivalence

By formal equivalency, the form is highlighted. It is important that the message in the target language closely corresponds to the various components in the source language. This kind of translation gives the reader more intimate access to the language and traditions of the original culture and is frequently utilized in scholarly or legal contexts. This quotation offered an illustration of the analysis:

> **SL:** 'He is the light of my life, you know.' (Leav, 2017).
> **TL:** *'Dia cahaya hidupku, kau tahu.'* (Leav, 2018).

The Indonesian phrase 'cahaya hidupku' is a literal translation of the English phrase 'the light of my life.' In both the source and target languages, the word 'light' refers to a person or object that provides happiness, meaning, or purpose. This is in line with Nida's formal equivalency theory, which emphasizes translating a text while maintaining as much of its original meaning and structure as feasible.

The goal of formal equivalency is to preserve the precise phraseology and substance of the original language, which frequently results in translations that are linguistically and structurally accurate. In this instance, the translator ensured that the meaning remained obvious by using 'cahaya hidupku,' a term that is already understood in the target language, without alteration or further context.

When the target language possesses a well-established, culturally equivalent expression for a common metaphor, formal equivalency is especially appropriate for translating it, according to studies on the subject by Schäffner (1995) and Larson (1998). This tactic preserves the metaphor's grammatical integrity as well as its emotional significance.

Dynamic Equivalence

By using dynamic equivalency, the massage is brought into focus. Nida defines dynamic equivalence as the state in which the receptor-message relationship is essentially the same as it was in the original message-receptor system. Finding the closest natural equivalent to the source message is the goal of dynamic equivalency, according to Nida. 'In dynamic equivalence, the goal is to achieve a fully natural expression.' This quotation offered an illustration

of the analysis:

**SL:** Just when the rumor turned into a shit storm (Leav, 2017).
TL: *Persis ketika desas-desus itu mulai menyebar* (Leav, 2018).

Nida claims that the translation of a metaphor becomes a dynamic equivalency. The translation of 'the rumor turned into a shit storm' is 'desas-desus itu mulai menyebar.' From the source language to the target language, a different message is conveyed. Because this metaphor is not translated literally, the original meaning of the message is lost in the translation. so that despite the word's altered meaning, the reader is expected to understand it fully.

The choice of 'berkelebat' (flashed) adds a dynamic quality to the metaphor, suggesting a sudden and fleeting appearance of Rad's face in the protagonist's mind. This adaptation enhances the emotional impact and injects a sense of immediacy into the portrayal, contributing to the overall vividness of the metaphor. The metaphor seamlessly integrates into the Indonesian cultural context, as the concept of a camera lens bringing clarity to a blurry image is universally recognized. The translation maintains the essence of the metaphor while ensuring that it resonates with Indonesian readers, demonstrating cultural sensitivity. The translation successfully preserves the visual richness of the original metaphor, allowing readers to vividly picture Rad's face filling the protagonist's mind. The metaphorical comparison to a camera lens adds a layer of detail and conveys the intensity of the mental image, creating a compelling visual experience for the reader.

The translation proves highly effective in conveying the metaphor's intended meaning. It not only captures the emotional impact of Rad's presence but also vividly portrays the mental process of focus and clarity. The choice of words, coupled with the dynamic adaptation, enhances the metaphor's impact, ensuring that the reader comprehends the protagonist's experience with depth and resonance.

This research not only identifies successful strategies in translating metaphors in the novel 'Sad Girls' but also highlights the importance of understanding and adjusting to cultural differences in the translation process. The primary conclusions, as depicted in the following chart:
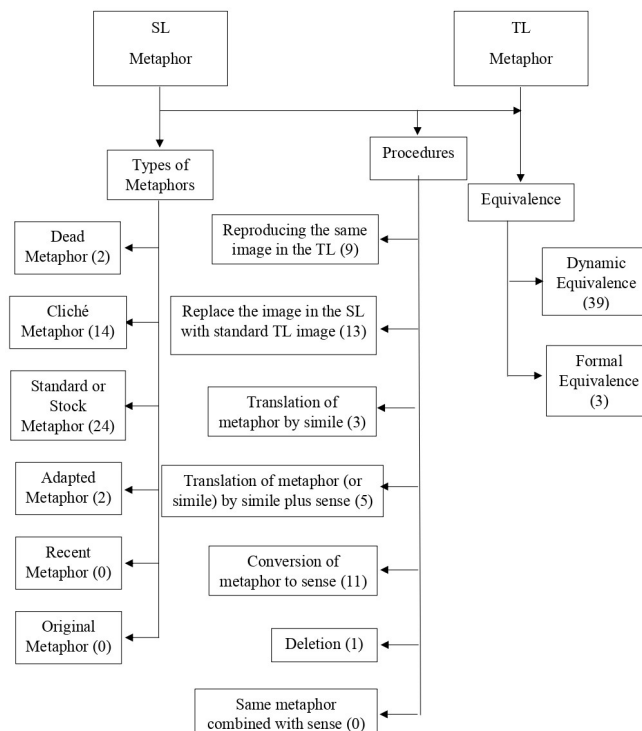
The chart represents the count of different types of metaphors and procedures related to them. They are not data findings but rather counts or classifications. It is divided into two boxes labelled 'SL Metaphor' and 'TL Metaphor,' representing source language and target language metaphors respectively. Below these boxes, there's another box labelled 'Metaphor Translation Procedures' connected to three boxes labelled 'Meaning Equivalence,' 'Dynamic Equivalence,' and 'Formal Equivalence.' On the left side, there's a column listing types of metaphors: Dead Metaphor, Cliché Metaphor, Standard or Stock Metaphor, Adapted Metaphor, Recent Metaphor, Original Metaphor. Each type of metaphor is connected to specific translation procedures. For example, Dead & Cliché metaphors can be translated by reproducing the same image in TL or replacing the image in SL with standard TL image for dynamic equivalence. Standard/Stock & Adapted metaphors can be translated by simile or simile plus sense for formal equivalence. Recent & Original metaphors can be converted to sense or deleted for meaning equivalence; same metaphor combined with sense for dynamic equivalence.

If it is transformed into model, here is the flowchart summarizing the translation model for metaphors. The model is now named 'Suriadi's Metaphor Translation Model:
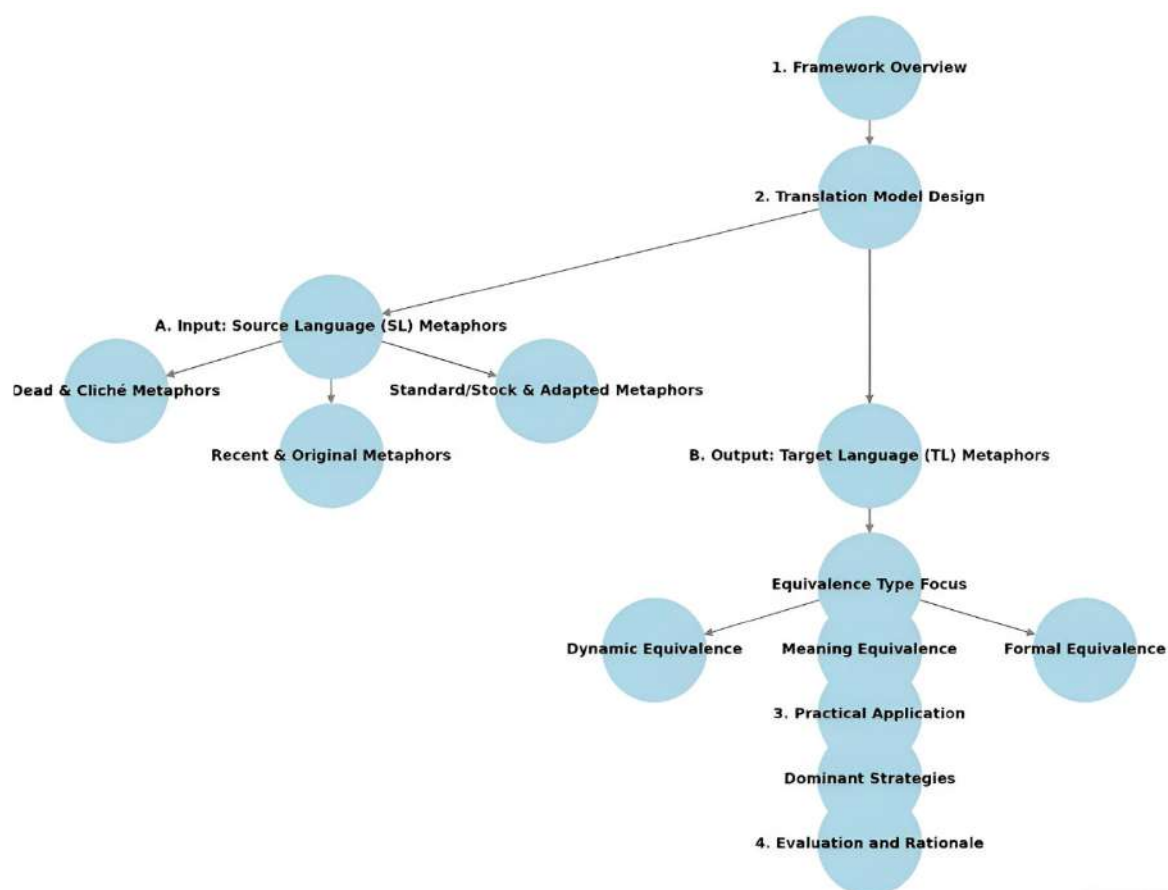
Suriadi's Metaphor Translation Model provides an organized method for translating metaphors. In order to help translators to choose the best approaches depending on the kind of metaphor and its context, the model incorporates Nida's equivalency theories: Meaning Equivalence, Formal Equivalence, and Dynamic Equivalence. The approach recommends either using a culturally relevant metaphor or replicating the same image in the target language for Dead and Cliché Metaphors. For more clarity, translators may employ similes or simile-plus-sense for Standard/Stock and Adapted Metaphors. It may be necessary to convert or eliminate recent and original metaphors, or they may need to be modified

with context to provide clarification. The model's output highlights three categories of equivalence: Meaning Equivalence, which emphasizes communicating the metaphor's essential meaning, sometimes at the price of its form; Formal Equivalence, which preserves the original metaphor's integrity; and Dynamic Equivalence, which places a higher priority on the metaphor's inherent readability and cultural acceptance. For cultural accessibility, translators usually use a normal TL image in place of the SL metaphor, or they convert the metaphor to sense for clarification. The methodology helps translators overcome linguistic and cultural barriers while maintaining the metaphor's original meaning by guaranteeing that the translation retains clarity, naturalness, and message fidelity.

Conclusion

Translators frequently employ the following techniques: they swap out the SL image for a standard TL image and convert metaphors to sense. These procedures primarily arose from the fact that many words in the source language are hard to understand when translated literally; therefore, they must be translated into the target language according to acceptable standards and, if needed, further explained. The goal of the translation is to make the sentence easier for readers to understand, but even though it makes the target language appear different, the message can still be effectively communicated. Second, Eugene Nida's equivalency is used to categorize the translation results from the source language to the target language. The vast majority of dynamic equivalency sample data demonstrates that words and phrases that are precisely the same in the source language are not used in the translation results in the target language. In order to achieve a more natural translation, the message that is conveyed from the source language to the target language is altered and transformed.

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INSANIYAT
Journal of Islam and Humanities

Vol 9, Number 1, November 2024

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