CHAPTER I

INTRODUCTION

1.1 Background of the Study

Translation is the activity of conveying the content from the source language (SL) to the target language (TL) while maintaining its true meaning. As Newmark (1988: 5) states, "translation is rendering the meaning of the text into another language in the way that the author intended the text". In accordance with Nida & Taber (1982), who said that translation is the process of replicating the closest natural equivalent to the source language's message in the receptor or target language, first in terms of meaning and then in terms of style. Accurate transfer of the message from SL to TL is crucial to ensure that the audience can get the total impact of the message. Translation serves as a moderator in multilingual communication (Shabitah & Hartono, 2020), playing a vital role in transmitting culture, disseminating knowledge, and bridging language gaps.

On the other hand, translation is often a complicated and complex job. Differences between SL and TL, both linguistically and culturally are the struggles that often encountered by translators, especially in translating novels or other literary works (Hoed, 2006). Literary works feature figurative language that serves to color or sharpen the author's depiction in their works. Metaphor is one of the most common figurative languages.

Metaphor is an analogy that compares two things explicitly in short-form (Keraf, 2010). A metaphor connects something to another thing that is unconnected yet has comparable features. It appears in many aspects of life, including literary works, music, movies, newspapers, and even speeches. As Lakoff & Johnson (2003: 3) state, metaphor is all around us, not just in words, but also in thought and action. In addition, Richards (1965), as cited in Zhang (2015), says that a metaphor appears every three phrases in our daily communication. This shows that metaphors are very embedded in people's lives.

In Stephanie Garber's novel *The Ballad of Never After*, there are many metaphors throughout the narration and conversations among the characters. When writing, the author employs metaphors to create images that are simpler to understand and respond to than literal language. The metaphorical images can stimulate creativity, making it easier for authors to convey emotions and impressions through metaphors. Therefore, it can be challenging to translate metaphors because metaphors are strongly associated with the cultural aspect of the source language. Metaphor is a unique cultural aspect that is difficult to understand and translate due to cultural differences between the SL and TL (Larson, 1984: 137). In line with Wahyudi et al. (2023), authors frequently use cultural terms in their work by employing specific language that shows how to transmit an idea or notion. On the other hand, readers may not be familiar with all of the terms used in the text. As a result, readers of translated materials may not have the same level of enjoyment as those who read the original works. The translator must be able to recognize and comprehend the metaphor itself. It is difficult to comprehend the

metaphor and transmit the metaphorical meanings in the source language text to the target language text without these skills. Newmark (1981: 88-91) broadly answers the steps of metaphor translation by identifying the type of metaphors and determining the appropriate translation strategy to transfer the metaphor into the TL.

From the statement above, the researcher is interested in examining the strategies applied by translators in translating metaphors in more detail. This study's data sources were Stephanie Garber's novel *The Ballad of Never After* and its translation. Of course, being a work in the young adult fantasy genre, this story contains numerous metaphors. However, metaphors containing components of the culture of the source language, in this case, English, which translates into the target language, in this case, Indonesian, are challenging. As a result, a technique for transmitting the figurative language found in narratives and dialogue in novels or other literary works is needed to represent the author's objectives as a whole. It is required to give target readers the same level of comprehension and enjoyment as source language readers. It is intended that this study will serve as a reference for future research on translation in general, and the translation of metaphors or other figurative language in particular.

1.2 Problems of the Study

Concerning the background of the study above, the formulation of the relevant problems can be stated as follows:

1. What types of metaphors are found in the novel *The Ballad of Never After* by Stephanie Garber?

2. What strategies do the translator apply in translating the English metaphors in the novel *The Ballad of Never After* by Stephanie Garber into Indonesian metaphors?

1.3 Objectives of the Study

The following are the research objectives based on the problem formulation mentioned above:

1. To identify the types of metaphors are found in the novel *The Ballad of Never After* by Stephanie Garber and their Indonesian translation.

2. To analyze the translation strategies are applied by the translator in rendering the English metaphors in the novel *The Ballad of Never After* by Stephanie Garber into Indonesian metaphors.

1.4 Limitation of the Study

This study focused on the translation strategies used in translating metaphors in *The Ballad of Never After* novel. This study identified all the types of metaphors in the original novels as well as their Indonesian equivalents. Then describe and analyze the translation strategies applied by the translator in translating the metaphors into Indonesian. The theory by Newmark (1988) is used to identify types of metaphors and analyze metaphor translation strategies of this study.

1.5 Significance of the Study

The theoretical and practical significance of the study was described as bellow:

1.5.1 Theoretical Significance

Theoretically, this study expanded knowledge and information, particularly in translating literary works. This study is expected to contribute to the development of theories on the development of translation studies or producing research in related fields.

1.5.2 Practical Significance

Practically, this study provided new insight into analyzing translation strategies, serving as a valuable reference for future research in the field of translation in general, and the translation of metaphors or other figurative language in particular. This translation study is expected to be useful media in implementing the researcher's explanation about translation strategies of metaphor.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter presented several reviews of related literature from previous researchers, the concepts,and theoretical reviews related to this study. The review of previous researchers serves as a differentiating tool between research that has been studied previously and the research that this study had studied.

2.1 Review of Related Literature

Numerous previous researchers have conducted studies on translation strategies, with distinctions in focus or subject matter, research methodology employed and the substance of each research result. These related studies were used as guidelines in performing this study to separate it from earlier research, and the most essential thing is to avoid duplication. The researcher employs two theses and three articles as comparative material for this review of relevant literature.

Hadnyani's thesis (2019) entitled "The Translation of Figurative Language Found in Subtitle of *Kung Fu Panda 3* Movie" is focused on finding the type of figurative language contained in the movie and analyzing translation procedures used in translating the figurative language of *Kung Fu Panda 3* movie. The researcher applied Knickerbocker & Reninger (1963) figurative language and translation procedures using Vinay & Dalbernet (2000) theory. The result is there

were 20 data with six types of figurative language and four translation procedures. Both Hadnyani's thesis and this study discussed translation on figurative language. However, the previous research discussing translation of figurative language in general, while this translation study focuses only one of the figurative language, metaphor. The previous research used movie as data source and theories from Knickerbocker & Reninger (1963) and Vinay & Dalbernet (2000) to support the research. Meanwhile, this study used novel as data source and theories from Newmark (1988).

The second review, derived from the thesis entitled "Strategies Applied in The Translation of Indonesian Narration in The Video of Demulih Village Bird Conservation" by Putri (2023). It is focused on the strategies applied by students of the fourth semester in Mahasaraswati Denpasar University in translating Indonesian narration in the video of Demulih Village Bird Conservation into English and how they cope with technical terms. The data were analyzed based on Molina & Albir's (2002) theory of translation strategies. The findings show that there are 12 translation strategies found in the students data, and the most widely used translation strategy by students is Literal Translation. The similarity is, both Putri's thesis and the current study center around translation research. Even though they both deal with translation, Putri's thesis and this study differ in terms of data sources, aims, and theories employed. The previous research used a video as data source and theory from Molina & Albir (2002) to analyzed the translation strategies that applied by university students in translating narration in video. In contrast, this

study aims to identify metaphors and analyzing the translation strategies of metaphor in the novel based on Newmark (1988) theories.

The article by Ningtyas et al. (2021) is part of their study entitled "Translation Strategies and the Quality of Metaphor in *Twilight* Novel by Stephanie Meyer." This study focused on analyzing the translation strategies employed and their impact on the quality of metaphor translation within the *Twilight* novel. The *Twilight* novel served as the primary data source. For data analysis, the researchers applied Newmark's (1988) translation strategies and assessed translation quality using Hartono's (2016) theory. The findings indicated that the translator utilized seven different translation strategies to render the 164 metaphors in Twilight. Concerning content quality, metaphor translation predominantly exhibited high-quality content, presentation, and mechanics. Both of the previous article and this study discuss analyzing translation strategies of metaphor in the novel using the Newmark's (1988) theory. The differences is the previous research also analyzed translation quality in rendering metaphors by Hartono (2016).

Furthermore, a study conducted by Alanisa and Munandar (2019) entitled "The Translation Strategies of Metaphors in the Movies *Mulan* and *Moana*". The research objectives were twofold: first, to identify the strategies applied in metaphor translation, and second, to explain the reason behind the choice of these translation strategies. The research data was drawn from the animated films *Mulan* and *Moana*. This research contains the utilization of various theories, including Lakoff and Johnson's (1980) framework for metaphor identification and Newmark's (1988) theory for the categorization of translation strategies. The study's findings revealed

that, three of the seven strategies considered were implemented for translating metaphors within the movies. The translators embraced the concept of domestication to ensure that the target audience comprehended the metaphors, and they utilized these three strategies for this purpose. The similarity of this article with this study is aims to analyze the translation strategies of metaphors using the Newmark's (1988) theory. This article used the theory from Lakoff and Johnson (1980) to identify the metaphor while this study used the theory proposed by Newmark (1988). The data source in the previous article was taken from the animation movies while this study used novels.

Another article entitled "The Translation of Idioms from English into Indonesian: The Case of J.K. Rowling's *Harry Potter and the Half-Blood Prince*" by Krisandini and Sutrisno (2021). The objective is to analyze English idioms and their translations into Indonesian. The research data comprise idioms from *Harry Potter and the Half-Blood Prince* and its translations in *Harry Potter dan Pangeran Berdarah-Campuran*. The findings indicate the presence of 270 idioms in the novel. These idioms were categorized into three types based on Fernando's (1996) classification, and their translation strategies were categorized using Baker's (1992) and Newmark's (1988, 1991) taxonomies. While this study shares similarity with the mentioned article in utilizing novels as data sources, it differentiates itself by focusing on translation strategies for metaphors, whereas the article examines English idioms and their Indonesian translations.

2.2 Concepts

The basic concepts are intended to provide some ideas related to the statement of this research. There will be three basic concepts that will be related with this research as follows:

2.2.1 Translation

Various experts in the field of translation hold different perspectives on the essence of translation itself, particularly with regard to various translation theories. As Catford (1969: 20) puts it, translation involves replacing the written content in one language (SL) with equivalent text in another language (TL). From Newmark's (1988: 5) perspective, translation is the act of expressing the intended meaning of the text in another language, just as the author intended it. Nida & Taber (1982) emphasize that translation involves reproducing the SL's message in the TL while giving precedence to meaning over style. Considering these viewpoints, it can conclude that translation involves transposing language from the SL to the TL while maintaining the source language's essence and conforming to the linguistic norms of the target language.

2.2.2 Metaphor

Metaphor serves the purpose of expressing a concept, entity, or quality in a more comprehensive and intricate manner than what literal language allows, as articulated by Newmark (1988: 84). It achieves this by likening one thing to another with some similarity. Often, people employ metaphors in their everyday

conversations, sometimes unknowingly. Keraf (2010) defines metaphor as a concise analogy that explicitly compares two things. While metaphors are commonly found in literature, they also frequently emerge in everyday communication without intention. According to Newmark (1988), metaphors serve two functions: a cognitive or referential function, which conveys concepts, mental processes, objects, qualities, or actions more effectively and succinctly than literal language, and an aesthetic or pragmatic purpose, which aims to engage the senses, clarify visually, captivate, please, delight, and surprise the audience.

2.2.3 Novel

A novel is an extensive piece of fictional narrative prose, typically presented in book form. Sumarjo & Saini (1986: 29) define a novel as a narrative written in prose, characterized by its substantial length, which implies a multifaceted storyline, a multitude of characters, and diverse settings. Due to technological development, books nowadays often appear as non-print media such as audio-books, web novels, and e-books. In this study, the researchers used the novel *The Ballad of Never After* by Stephanie Garber (2022) as material to obtain data in the form of metaphors in the narrative and dialogue between characters.

2.3 Theories

The theoretical framework is a collection of theories that support the research study. Those theories must be related to the problem statement. The main theory used translation strategies of metaphors found in *The Ballad of Never*

After novel. Newmark (1988) proposes the theory on types of metaphors and the translation strategy of metaphors.

2.3.1 Types of Metaphors

Newmark (1988) categorized metaphors into six distinct types: dead metaphors, cliché metaphors, stock/standard metaphors, adapted metaphors, recent metaphors, and original metaphors. Whereas each type provides a distinct viewpoint on how metaphors works in language and communication. These categories help in understanding the various nuances and intricacies of metaphor usage.

2.3.1.1 Dead Metaphors

Dead metaphors are a common type of metaphor. This metaphor is no longer considered a figurative language or has become a common language. Dead metaphors often used when expressing time and space, geographical things, parts of the body, and human activities. The phrase *'foot of the hill*' is an example of a dead metaphor. The term "foot" in this context does not mean that the hill has body parts like humans, but indirectly compares it with the lowest part of the hill.

2.3.1.2 Cliché Metaphors

A cliché metaphor adds additional information, usually connotative or excessive, but has no impact. This form of metaphor is no longer recognized as a metaphor because it has lost its original meaning or novelty due to overuse. The expression *'at the end of the day*' is an example of a cliché metaphor. This term

implies "in the end" or "in conclusion." This statement is used to summarize or emphasize a final point in political speeches. This term has become so overused that it has lost its originality.

2.3.1.3 Stock/Standard Metaphors

Stock/standard metaphors are metaphors that successfully represent physical and mental circumstances in both referential and pragmatic ways, have an emotional impact on the reader, and are not turned off by overuse. The expression *'wooden face'* is an example of a stock/standard metaphor. The word refers to a person's expressionless face. This statement is then compared to wood, which possesses solids and immovable properties.

2.3.1.4 Adapted Metaphors

An adapted metaphor is a standard metaphor that a speaker or writer adapts into a new context. Because of its significant cultural relevance in the TL, translators usually take great care in translating this type of metaphor. One example of an adapted metaphor is *'almost carrying coals to Newcastle,'* derived from *'carrying coals to Newcastle'*.

2.3.1.5 Recent Metaphors

Recent metaphors are metaphorical neologisms typically generated anonymously and swiftly gain popularity within the SL community. The neologisms in the issue is a lexical unit (word, part of words, or a chain of words) that is either newly formed or already existing but has a new meaning. Recent

metaphors include slang, scientific terminology, and media terms. For example, *'spastic'* implies stupid, and *'skint'* means without money.

2.3.1.6 Original Metaphors

Original metaphors are metaphors produced or quoted by the author to make the contents more interesting, and they are rarely used in regular conversation. This metaphor also demonstrates the author's creativity. Because this form of metaphor might be difficult to interpret, paying attention to the context is necessary. Wilfred Owen's original metaphor: *'We wise who with a thought besmirch Blood all our soul'*.

2.3.2 Translation of Metaphors

Newmark (1988) outlines seven distinct strategies for translating metaphors: reproducing the same image in the TL, replacing the SL image with another standard TL image, changing the metaphor by simile, changing the metaphor by simile combined with sense, converting to sense or literal language, deleting, and reproducing the metaphor combined with sense. They provide a variety of approaches for effectively translating the source text's metaphors into the target language. These strategies provide translators with flexibility in dealing with metaphors during the translation process, allowing them to select the best strategy based on the context, target audience, and specific metaphors discovered in the source material.

2.3.2.1 Reproducing the Same Image in the TL

This strategy involves translating metaphors from the SL into the same metaphors in the TL throughout the SL metaphor understood by the TL readers without misunderstanding. According to Newmark (1988), this strategy is suitable for handling single-word metaphors, but it is seldom employed for translating intricate metaphors or idiomatic expressions because it relies on shared cultural elements. Newmark also asserts that translating certain imagery becomes more straightforward when the sensory elements are rooted in universal values. As long as sociocultural elements support compatibility with the TL, reproducing the same image in the TL strategy is always a priority.

Source Language	Target Language
Keep the pot boiling (E)	Faire bouillir la marmite (F)

(Newmark, 1988: 108)

2.3.2.2 Replacing the SL Image with another Standard TL Image

Metaphors can transmit by replacing the original image with one compatible with TL. This strategy can be used to translate metaphors that typically involve cultural imagery. In the SL, an image can effectively convey meaning by replacing the original image with an appropriate one in the TL. Nevertheless, during the translation process, it's essential for the translator to be mindful of cultural variations and ensure that the chosen image in the target language is harmonious with the cultural context of that language.

Source Language	Target Language
a drain on resources (E)	saigne'e de ressources (F)

(Newmark, 1988: 109)

2.3.2.3 Changing the Metaphor by Simile

Transmitting the SL metaphor possible by turning it into a simile while retaining the image. Metaphors and similes basically express comparisons. Metaphors compare something implicitly by saying something else, whereas similes are more direct and usually followed by the word 'like' or 'as'. The method advocated by Newmark, which involves simplifying metaphors into literal meanings, diminishes the metaphor's figurative power, effectively transforming it into a simile and diminishing the emotional or practical resonance of the metaphor. In this approach, the primary focus is on making the metaphor understandable rather than preserving its full figurative richness.

Source Language	Target Language
ich kann ihn wie in einem Buck lesen (D)	I can read him as in a book (E)

(Newmark, 1988: 109)

2.3.2.4 Changing the Metaphor by Simile Combined with Sense

This approach also simplifies metaphors into sense and simile. In terms of clarity, this method is seen as a "compromise strategy that retains some of the metaphor's emotional (and cultural) impact for the 'expert,' while providing an explanation for other readers who may not grasp the metaphor" (Newmark, 1981:

110). Consequently, both those with and without expertise in the subject will comprehend the metaphor.

Source Language	Target Language
il a une memoire d'elephant (F)	He never forgets - like an elephant. (E)

(Newmark, 1988: 110)

2.3.2.5 Converting to Sense or Literal Language

This strategy is applied when the SL metaphor does not have the same equivalent in TL, so the translator has to change the SL metaphor based on its meaning into TL. Therefore, it is caused by the formality of TL texts, or the metaphor translation becomes flowery, so it prefers to replace SL metaphors with TL images that are broader than the original meaning.

Source Language	Target Language
c'est un Cresus (F)	a wealthy man

(Newmark, 1988: 111)

2.3.2.6 Deleting

Deleting metaphors can be done if it is already represented by the context, redundant, or not expressive. The strategy is used if the intent of the text is not lost by the omission of the metaphor. The translator must make a decision after determining what is more and less important in the content.

Source Language	Target Language
razor-edge wit	sharp

(Newmark, 1988: 111)

2.3.2.7 Reproducing the Metaphor Combined with Sense

In this strategy, the translator uses the same SL metaphor as TL combined with additional information. It is added to strengthen the image with the resulting metaphor that could be understood by TL readers. Occasionally, a translator may desire to ensure the accurate comprehension of an image, leading them to include a gloss. Consequently, they convey the same metaphor alongside its literal meaning. For instance, they might add "the tongue is a fire" along with an explanation like "a fire ruins things; what we say also ruins things." While this approach might suggest a certain doubt about the metaphor's effectiveness and clarity, it can be valuable when the metaphor is repeated. This repetition serves to reinforce the image, rendering further explanation unnecessary for the reader.