



Translation Strategies and Quality of Metaphor in “*Twilight*” Novel By Stephanie Meyer

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Abstract

This study focused on the analysis of the translation strategies and resulted translation quality in rendering metaphors found in the *Twilight* novel. The analysis involved the translation strategies by Newmark (1988) and translation quality by Hartono (2016). The results showed that there were seven translation strategies utilized by the translator in rendering the metaphors in the *Twilight* novel from Indonesian into English with total metaphors were 164. Those metaphors were translated using translation strategies: reproducing the same metaphorical image in the target language 48 times (29%), replacing the metaphorical image in the source language with a standard metaphorical image in the target language with 25 times (15%), translating metaphor by simile by maintaining the metaphorical image with 20 times (12%), translating metaphor by simile plus sense with 13 times (8%), converting a metaphor to its sense or meaning only with 44 times (29%), deleting metaphor with 7 times (4%), and translating metaphor by the same metaphor with the sense or meaning added with 7 times (4%). In terms of content quality, the translation of metaphors was dominated by good content, presentation, and mechanics quality. Moreover, the application of each translation strategy would result in different types of translation quality in terms of content, presentation and mechanics. In addition, it is suggested that the employment of translation strategy in rendering metaphor should consider deeply the existence of the same metaphor both in the source language and target language because the quality of the translation will be determined by the translation strategies.

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INTRODUCTION

Communication is important for human life to give and get information, idea, and message. A language is a tool in communication that is used every day. It is a social phenomenon that occurs continuously. It is also a medium to connect people and make them understand each other. Communication also occurs in different languages with different cultures. This is similar to Lulu (2016), and Siregar (2017) that communication acts are carried out through a form of intercultural communication. This is in line with Machali (2012), Hasemian, Mirzae, and Hosseini (2014), and Bhabha (1994). Language is a tool to convey ideas, gain information, and express feelings involving two cultures. This is in line with Abbasi et al. (2012), Mujiyanto (2010), Lestyanawati, Hartono, & Sofwan (2014), and Siregar et al. (2015). Different culture and a way of expressing feelings and ideas that people try to convey are linked by language. Language is used to complete the communication whether it is written or spoken. In indirect communication, written communication has many ways of transferring information and feeling. One of the ways is translation. This is in line with Amjad and Faharani (2013), and Masduki (2011). It can be said translation is a means to understand the meanings and messages.

The translation is a process of translating a source language to a target language with the equivalent meaning. The translation is the way toward exchanging a composed content from the source language into the target language led by a translator or translators in a particular socio-cultural context. This is in line with Suo (2015). It implies that the translation is transferring language as well as culture. In other words, one of the ways that make different cultures closer to each other is through translation. This is similar to Fallahshahrak and Salmani (2013) and Prasetyo and Nugroho (2013). It contains the message in the composed content from the source language to the target language by considering social and cultural settings in the source language and the target language. In addition, the moving message includes the culture of the source language and target language. As Hatim and

Munday (2004) defined that translation is the process of transferring a written text in the source text into the target text conducted by a translator or translators in a specific socio-cultural context.

In a translation process, the translator is not only sued to translate two languages from the source language to the target language, but also it is important to understand the cultural word. Translating different cultures between source language culture into target language culture can produce many changes. There have been some problems dealing with the translation process faced by the translators for many years. One of them is when a translator finds an expression from the source language that is completely different from the target language when it is transferred literally, for example, the Indonesian idiom "*mulutmu harimaumu*" which is translated into English becomes "your tongue is your fire". This indicated that there exist different base words both in the source language and target language. Likewise, the existence of figurative language such as idiomatic expressions also creates a problem for the translator in rendering them equivalently in the target language which has a different culture.

A novel is one of the literary works which is translated into many languages with different cultures. The translators mostly face a complicated case while they are translating culture-specific items in the novel that is caused by cultural differences between source language culture and target language culture. This is in line with Alqaryouti, and Sadeq (2016), and Fedora (2015). Translating a novel is not as easy as translating academic text, because it contains unique and distinctive aspects (Hartono, 2012; 2014). One of the culture-specific items which are faced by the translator is a metaphor. In translating literary work there are some metaphor phrases or clauses. One of the general problems in translation is translating metaphor (Newmark, 1988). The metaphor itself is defined by Knowles and Moon (2005, p.2) as "the use of language to refer to something other than what it was originally applied to, or what it "literally" means, in order to suggest some resemblance or make a connection between the two things". Moreover, Newmark states that metaphor is any figurative

language that demonstrates resemblance (1988). Thus, metaphor means language that is used to show the resemblance between two things other than using literal words.

Metaphor is used to “describe an entity, event, or quality more comprehensively and concisely in a more complex way than is possible by using literal language” (Newmark, 1988, p.84). It conveys the meaning of an object by comparing it with another object, but they must have a similarity. It shows that metaphor has an important role to communicate, explain, and convey the message in a more creative and interesting way (Knowles & Moon, 2005). However, metaphor is usually culturally bound; the word which is used is influenced by the culture. Newmark explains that universal metaphor is easier to translate but the cultural metaphor is more difficult (1988). Following Newmark, Larson (1998) asserts that not all metaphors can be understood easily. If it is translated literally, it tends to cause misinterpretation.

In translating metaphors, it is deemed to be a difficult task due to cultural content within the figurative expression. This condition could bring untranslatability conditions which might confuse translators. As stated by Larson (1984) “one of the most difficult problems in translating is found in the differences between cultures” (p.137). This is in line with the translation of metaphor that might be a big problem considering the different cultures between the two languages. There are some reasons that likely caused the problem to occur while doing the translation process, for example, the unawareness of the translator in identifying the metaphor being employed in a text. Furthermore, the translator tends to render the metaphor literally without considering the metaphorical expression aspects. Hence, a translator has to empower himself with the process of translation including the linguistic and extra-linguistic substances. These aspects are crucial in the process of translation especially in rendering the metaphors to create ideal metaphorical expression in the target language. Therefore, the quality of the translation becomes one of the crucial aspects to be concerned.

This study used the *Twilight* novel to expose how English metaphors are transferred into Bahasa Indonesia. *Twilight*, a novel by Stephanie Meyer is an interesting novel with numerous metaphors since there is a romance act in it. Translating metaphor is included in the culture-specific items which means it is one of the problems for the translator in transferring source language into the target language in which the translator needs to consider more in applying various strategies to maintain the meaning of the source text.

Based on the problem above, the aim of this study is to analyze translation strategies used by Indonesian translators in translating metaphor phrases or clauses, how those strategies are realized, and how the translation quality of metaphor is achieved in the *Twilight* novel.

METHODS

The design of this study was a descriptive qualitative study that aimed to analyze the metaphor translation in the novel as literary work. In short, the descriptive qualitative approach used in this study was aimed to analyze and explain the strategies used to render metaphors in “*Twilight*” novel based on Newmark (1988). Furthermore, the translation quality of metaphors will be scrutinized in terms of contents, presentation and mechanics based on Hartono (2016). Thus, the relation between the translation strategies in rendering the metaphors and translation quality was also unveiled.

RESULTS AND DISCUSSION

Based on the analysis, there have been some main findings related to this study in order to answer the research questions in the previous sections. This study investigated the translation strategies based on Newmark (1988) and Dobrzyńska (1995, p. 599) in which the translator rendered the metaphors which were found in the *Twilight* novel. Furthermore, the translation strategies in rendering metaphors were categorized into seven strategies, namely: reproducing the same metaphorical image in the target language, replacing the metaphorical image

in the source language with a standard target language metaphorical image, translating metaphor by simile by maintaining the metaphorical image, translating metaphor by simile with additional sense, converting a metaphor to its sense or its meaning only, deleting metaphor and translating metaphor by the same metaphor with the sense or meaning added. The result of translation strategy utilized by translator in rendering the metaphors found *Twilight* novel was provided in Figure 1.

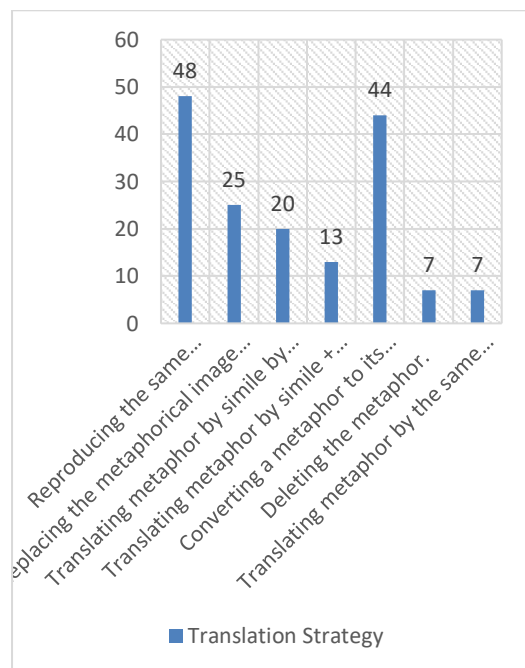


Figure 1. Translation Strategies of Metaphors in *Twilight* Novel

As shown in Figure 1, seven strategies were employed by the translator of the *Twilight* novel to transfer the metaphors from English to Indonesian novel in which there were 164 metaphors found and translated into Indonesian. The strategies in translating metaphor in the *Twilight* novel was dominated by reproducing the same metaphorical image in the target language with 48 metaphors. In addition, the translator also utilized converting metaphor to its sense or its meaning only which has also become the second-highest strategy used in rendering metaphor with 44 occurrences. On the other hand, there were two strategies that were least used namely deleting metaphor and translating metaphor by the same metaphor with the sense or meaning

added which share the same frequency with 7 occurrences. In addition, the rest of the translation strategy in rendering metaphor possessed quite many with the number of occurrences of 25, 20 and 13, such as replacing the metaphorical image with the standard metaphorical image in the target language, translating metaphor by simile by maintaining the metaphorical image and translating metaphor by simile plus sense. Therefore, based on Figure 1, the translator was deemed to be considered in choosing the strategies to render metaphors by utilizing all translation strategy categories.

Metaphor Translation Strategies Found in *Twilight* Novel

Based on the analysis of this study, the translator had already utilized various types of translation strategies in rendering the metaphors within the *Twilight* novel in order to achieve a good quality of translation results. As identified by Newmark (1988), Dobrzyńska (1995, p. 599), and Hartono (2012), some strategies in rendering metaphors were utilized to look for the best translation which could bring forth the meaning of the metaphor from the source language into the target language. The seven translation strategies in transferring metaphor were explained in the following sub-sections.

Reproducing the Same Metaphorical Image in TL

As the purpose of translation is transferring the text from the source language into the target language, the strategy of reproducing the same metaphorical image in the target language becomes the priority of metaphor translation as long as there are socio-cultural elements that support the compatibility to be brought forth the metaphor as the same image as in the source language into the target language. An example of the analysis was provided in the following table.

Table 1. Reproducing the Same Metaphorical Image

ST	His face stood out from a sea of faces, all frozen in the same mask of shock.
TT	Wajahnya tampak mencolok di antara lautan wajah di sana, semua membeku dengan ekspresi terkejut yang sama.
BT	Hir face stood out among the sea of faces over there, all frozen with the same shocked expression.

Based on Table 1, there was a metaphor utilized by the writer in describing the situation in the story. The context was taken from an accident that happened at the parking lot when Tyler's van was uncontrollable and almost hit Bella who stood between her trucks. The writer used the metaphor "*a sea of faces*" to describe Edward's existence among the students who were crowding the parking lot and Bella always looking for Edward secretly. The metaphor "*a sea of faces*" which was categorized as a standard metaphor referred that Edward's face as the one that always drew attention to Bella in the crowd of people as the main character in the story. In the target language, the metaphor "*a sea of faces*" was translated into "*diantara lautan wajah*" which possessed the same metaphorical image from the source language. Since the metaphor also existed in Indonesian as the target language, the translator could easily reproduce the same metaphorical image to the target readers. Therefore, the translator rendered the metaphor using a strategy called reproducing the same metaphorical image from English into Indonesian.

Replacing the Metaphorical Image in the SL with a Standard TL Metaphorical Image

Since each language has its own special characteristics along with its culture, the metaphor that is found in each language sometimes has either a similar metaphorical image or a different metaphorical image. This condition has forced the translator of literary works to replace the metaphor from source language with standard metaphor in the target language. The finding related to this translation strategy was provided in Table 2.

Table 2. Replacing Metaphor with Standard Metaphor

ST	I flinched back from the venom in her voice.
TT	Aku tersentak mendengar kebengisan dalam suaranya.
BT	I gasped at the cruelty in his voice.

In Table 2, the writer of the novel used metaphor in describing the heart situation of Bella as the main character in the novel that is also being used as the first-person point of view. The used of metaphor "*the venom in her voice*" in the sentence "*I flinched back from the venom in her voice*" was used by the writer to describe how Bella felt about Edward after being rescued from a group of criminal thugs. The word *venom* that was supposed to be a toxin secreted by a poisonous animal was utilized to describe the ruthlessness possessed by Edward when he was angry. Thus, the metaphor "*the venom in her voice*" was translated by the translator into "*kebengisan dalam suaranya*" that still held similar meaning from the source language., although the metaphorical image was replaced by standard metaphor. In this case, the translator utilized translation strategy in rendering metaphor by replacing the metaphorical image in the source language with standard metaphor in the target language.

Translating Metaphor by Simile by Maintaining the Metaphorical Image

Metaphor and simile are both categorized as a figure of speech that compares two things. The difference resides in the way simile and metaphor compare the things in which simile creates direct comparison by means of the words like or as, while metaphor makes the implicit comparison by saying something else. The finding related to this translation strategy was presented in Table 3.

Table 3. Translating Metaphor by Simile by Maintaining Metaphorical Image

ST	He gawked at me when he saw my name — not an encouraging response — and of course I flushed tomato red
TT	Ia melongo menatapku ketika melihat namaku-bukan respons yang membangun – dan tentu saja wajahku memerah seperti tomat
BT	He gawked at me when he saw my name - not a constructive response - and of course, my face flushed like a tomato

In Table 3, the metaphor was used by the writer of the *Twilight* novel in describing the shyness experienced by Bella as the main character who also narrated the story. The writer utilized the metaphor “*I flushed tomato red*” in the sentence “*He gawked at me when he saw my name — not an encouraging response — and of course I flushed tomato red*” as picturing Bella that she was shy when Edward was staring at her. The metaphor depicted how shy Bella and her face turned red. Thus, the translator rendered the metaphor “*I flushed tomato red*” into “*wajahku memerah seperti tomat*” which had already turned into simile form due to the additional word “*seperti*” that directly compared Bella’s shyness with tomato. Although the translator changed the metaphor into simile in the target language, the metaphorical image in the target language still existed as depicted by the word “*tomato*” and “*tomat*” as the representative word. Therefore, the translator has rendered the metaphor “*I flushed tomato red*” from the source language into “*wajahku memerah seperti tomat*” in the target language by translating the metaphor using simile by maintaining the metaphorical image.

Translating Metaphor by Simile + Sense

Another type of translating metaphor could be carried out by translating the metaphor by simile plus sense in which the simile is followed by the interpretation of the metaphor to transfer the whole meaning of the metaphor. The finding related to this strategy could be seen in Table 4.

Table 4. Translating Metaphor by Simile plus Sense

ST	Her brilliant obsidian eyes were unreadable, but her smile was friendly
TT	Warna matanya yang seperti batu obsidian tak bisa ditebak, tapi senyumnya bersahabat.
BT	The colour of his obsidian-like eyes was unpredictable, but his smile was friendly.

In Table 4, the translator of the *Twilight* novel rendered a metaphor into simile elaborated by interpretation of the metaphor. The context of the example was taken when Bella was describing Edward appearance the first time she met in the school. The writer described Edward in her narration “*Her brilliant obsidian eyes were unreadable, but her smile was friendly*” which contained the metaphor “*her brilliant obsidian eyes*” depicting that Edward’s eyes were black looked like obsidian stone. In this case, the translator had rendered that metaphor into “*warna matanya yang seperti batu obsidian*” which had already been transformed into a simile that was indicated by the use of “*seperti*” in Indonesian. Moreover, the simile also elaborated with the interpretation of the metaphor to complete the missing elements of the metaphor as the result of the translation process. Therefore, the translator added the interpretation by employing the words “*warna* and *batu*” to help the target readers to comprehend the metaphor from the source language. Hence, the translator has already employed the translation strategy of metaphor by translating metaphor by simile plus sense (interpretation).

Converting a Metaphor to its Sense or its Meaning Only

Because of its unique characteristics of metaphor in every language, it is plausible that sometimes metaphor only exists in a certain language and could only be understood by the meaning only when it is transferred into another language. This condition has forced the translator to convert the metaphor by its sense (interpretation) or its meaning only. The finding of this study related to this strategy was provided in Table.

Table 5. Converting A Metaphor to Its Sense or Its Meaning Only

ST	I let my hair fall over my right shoulder, making a dark curtain between us and tried to pay attention to the teacher.
TT	Kubiarkan rambutku tergerai di bahu kanan, sebagai penghalang di antara kami, dan mencoba berkonsentrasi pada pembelajaran.
BT	I left my hair hanging down my right shoulder, as a barrier between us and tried to concentrate on studying.

Based on Table 5, the metaphor that was found in the sentence “I let my hair fall over my right shoulder, making a dark curtain between us, and tried to pay attention to the teacher” is “a dark curtain” describing that Bella was untangling her hair to prevent Edward disturb her concentration during the classroom learning. In this metaphor, the writer used the term “a dark curtain” to emphasize the barrier made of Bella’s hair as a strong and dark barrier that cannot be passed through as there was no way out from it. However, the translator preferred to translate the metaphor “a dark curtain” into “penghalang” in which the translator only took the core meaning from the metaphor. The word “penghalang” basically has already represented the metaphor of “a dark curtain” at the point of direct meaning although it resulted in the deletion of the stylistic form of the metaphor from the source language into the target language. Therefore, the translator, in this case, employed a translation strategy that converts the metaphor into its meaning only.

Deleting Metaphor

At some points, deleting metaphor has become an option in rendering the metaphor when the metaphor cannot be brought into the target language because of some reasons, such as the metaphor has been represented by the context and avoid the overlapping between the metaphor and the situation. The finding related to this strategy could be seen in Table 6.

Table 6. Deleting Metaphor

ST	"The weather will be nice, so I'll be staying out of the public eye... and you can stay with me if you'd like to." Again, he was leaving the choice up to me.
TT	“Perkiraan cuacanya bagus, jadi aku akan menghilang sementara, dan kau bisa ikut bersamaku kalau mau”. Lagi-lagi ia membiarkanku memilih keputusanku.
BT	“Perkiraan cuacanya bagus, jadi aku akan menghilang sementara, dan kau bisa ikut bersamaku kalau mau”. Lagi-lagi ia membiarkanku memilih keputusanku.

Based on Table 6 the writer was mentioning about the utterances produced by Edward to Bella. Edward said “*The weather will be nice, so I'll be staying out of the public eye... and you can stay with me, if you'd like to*” in which it contained a standard metaphor “*the public eye*” which meant that in front of public area. Thus, the sentence “I’ll be *staying out of public eyes*” meant hiding from the public that no one noticed. In this case, the translator rendered the metaphor into “*aku akan menghilang sementara*” by omitting the metaphor because the metaphor had already melted on the sentence and to avoid the overlapping between the metaphor and the meanings. Therefore, the translator was utilizing translation strategy of metaphor by deleting the metaphor.

Translating Metaphor by the Same Metaphor with the Sense or Meaning Added

In this strategy, a translator has already found the same metaphor in the target language as in the source language; however, the interpretation or additional meaning should be followed in the target language to abridge the target readers and meet the same metaphorical effects as source language readers. The finding related to this translation strategy could be seen in Table.

Table 7. Translating Metaphor by the Same Metaphor with the Sense or Meaning Added

ST	Finally, I could see his perfect face, staring at me, twisted into a mask of indecision and pain.
TT	Ahirnya, aku melihat wajahnya yang sempurna memandangu, pergulatan antara kebimbangan dan kepedihan tampak nyata di sana.
BT	Finally, I saw his perfect face looking at me, the struggle between indecision and pain was evident there.

Based on Table 7, the metaphor “*a mask of indecision and pain*” was mentioned by the writer in the sentence “*Finally, I could see his perfect face, staring at me, twisted into a mask of indecision and pain*”. The context was taken when Bella was describing a situation involving Edward who was staring at her at the moment. The metaphor “*a mask of indecision and pain*” referred that Edward’s face showed an indecision and suffering emotion as if he was wearing a mask that everyone can easily catch from Edward’s face. This metaphor was translated into “*pergulatan antara kebimbangan dan kepedihan tampak nyata di sana*” referring that Edward’s contained indecision and pain that everyone could see. This metaphor in the source language and the target language possessed the same form of metaphor; however, the translator chose to add some description by mentioning that the feeling of indecision and pain was clearly depicted from Edward’s face. Therefore, the translator utilized the same metaphor the additional meanings strategy to render the metaphor from English to Indonesian.

Translation Quality Assessment of Metaphors in *Twilight* Novel

The objective of the translation process is to find a good quality of translation work in the target language depending on the subject being translated. In translating metaphors, there have been already some translation strategies to transfer the message, structure, and the stylistic effects of metaphor as a metaphor is classified as a figure of speech that is usually utilized in literary works. The result of translation quality in this study was the average scores based on the

evaluation analysis done by five raters from English lecturers who have graduated from Magister Program.

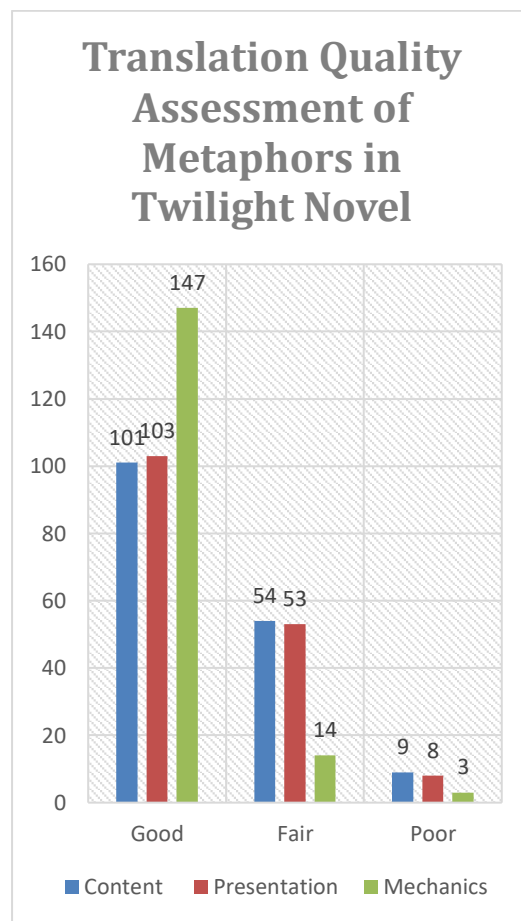


Figure 2. Translation Quality Assessment of Metaphors in *Twilight* Novel

According to Figure 2, the result of translation quality assessment of metaphor found in *Twilight* novel was analysed in three aspects, namely content, presentation and mechanics. The result showed that from the total number 164 metaphors, there were 101 metaphors that were categorized as possessing good quality content, meanwhile, 54 metaphors were translated as fair in term of content and 9 metaphor was categorized as poor translation in term of content respectively. This condition indicated that the translator had successfully transferred almost all the content of metaphors found in the *Twilight* novel in the aspects of original major points within the metaphor itself. In terms of presentation aspect, the translation of metaphor was shown to be dominated by good translation

quality in terms of presentation with 103 metaphors, however, fair translation quality in terms of the presentation was also found in translating the metaphors with 53 metaphors which then followed by poor translation quality in term of presentation with 8 occurrences. This condition also referred that the translator had successfully provided a good presentation of metaphors in rendering metaphors found in the *Twilight* novel which made the translation became easy to understood. Lastly, related to translation quality in terms of mechanics, the metaphors achieved the highest number of translation quality with 147 metaphors. Moreover, there were only a few findings that indicated the metaphors were rendered fair and poor quality with total occurrences of 14 and 3 metaphors respectively. Therefore, this condition indicated that almost all metaphors found in the *Twilight* novels that were translated by translator had been provided in good mechanical ways without any mistakes either on grammar or spelling.

The process of translation covers various elements within the text that must be transferred into the target language, including translating metaphor as a figure of speech in literary work. Translation of metaphor was deemed to be problematic for the translator at some points related to words, grammatical units and meanings that should be considered deeply before the translation process. According to Schaffner (2004) that the problem in translating metaphor was caused by linguistic and cultural differences between two languages. This condition has resulted in the process of achieving the best quality of translation in the target language, although some problems might likely occur during the process. In order to elevate those problems, the translation strategies of metaphor offer alternative ways to help translators in rendering the metaphors from the source language into the target language (Bojovic, 2014). Hence, the metaphor within the sentence could be brought into the target language as it is created by the original author from the very first place. Based on the analysis of the translation of metaphors in the novel *Twilight*, there were some points that were regarded crucial to be discussed.

On the aspect of translation strategies of metaphor, all seven translation strategies of metaphor were utilized by the translator in rendering metaphors from English into Indonesian. The result showed that the translator had already utilized translation strategies of metaphor as suggested by Newmark (1988). The findings showed that reproducing the same metaphorical image in the target language becomes the mostly-used strategy in rendering metaphor from English to Indonesian. This condition indicated that the English and Indonesian languages had shared many similar metaphorical images which possess similar meanings also. Due to the same metaphorical image between two languages, the translator had been helped in finding the translation of metaphor as the reproduction of metaphor from the source language. This finding also symbolized that most of the metaphors share similar referential and contextual elements both in English and Indonesian as well as cultural context. As stated by Khairuddin (2015) that metaphor translation appropriateness possessed similar reference and context both in the source and target language. Wang (2017) added that cultural elements cannot be separated from the translation of metaphor.

Aside from the highly-used translation strategy of reproducing the same metaphorical image in the target language, it also turned out that converting a metaphor into its sense and its meaning only had slightly different in terms of frequency. Although the total use of converting a metaphor into its sense or meaning only was utilized slightly below the highly-used translation strategy, this fact represented that the translator enjoyed converting the metaphor into interpretation or meaning regardless of its metaphorical image whether it could be reproduced or not. In fact, converting a metaphor to its sense or meaning only was considered helpful for target readers because it could make the metaphor easy to be understood as either the core meaning was provided or the interpretation of the metaphor was presented (Manipuspika, 2018). However, this strategy could erase the stylistic description within the literary works that were deemed to be the common characteristic of literary writings.

The other translation strategy that was found quite often to be utilized by the translator in rendering metaphors within the novel *Twilight* was replacing the metaphorical image in the source language with the standard metaphorical image in the target language. This condition indicated that the translator also chose to replace the metaphor with a standard metaphor that was easily comprehended by the target readers. When the same metaphorical image was impossible to be brought into the target language, the standard metaphor became the alternative option to compensate for the meaning lost within the metaphors. The standard metaphor was aimed to emphasize the meaning figuratively that was suitable to compensate the original metaphor which could not be brought into the target language. Although standard metaphor could not completely replace the metaphorical image from the source language, the standard metaphor was expected to represent the meaning of the original metaphor. As stated by Kenderan (2017) replacing the metaphor image with the standard metaphor was acceptable as long as it did not clash with the target language culture.

In regard to the use of simile during the metaphor translation process, two translation strategies were utilized by the translator in rendering metaphors within the *Twilight* novel. The first strategy was translating metaphor by simile by maintaining the metaphorical image that was the most often used by the translator. A similar concept between metaphor and simile as a figure of speech was utilized by the translator to translate the metaphor into a simile in the target language. The similar concept between metaphor and simile in terms of comparing something was beneficial and interchangeable by some modification (Waldau, 2010). By maintaining the metaphorical image, the translator could still be able to provide the similar meaning found in the source language in the form of a simile. The second strategy related to the use of simile in translating metaphor strategy was translating metaphor by simile plus sense. The term *sense* was provided in the form of interpretation from the metaphor either could be presented in a description or explanation. The sense was elaborated on in the simile to maintain the core

meaning provided by the original author within the metaphor. Therefore, translating metaphor into simile could not be independently transferred into the target language rather than it should be elaborated by its meaning or its sense. The use of simile sometimes was considered suitable because it helps the target readers to understand better when the metaphor was quite strange to be related to the target culture (Tan, 2006).

Dealing with translating the same metaphor in the target language, another translation strategy was found to be utilized by the translator in rendering the metaphor within the novel *Twilight*. This strategy was translating metaphor by the same metaphor with the sense or meaning added in the sentence. This translation strategy was hardly used by the translator because the same metaphors had already been reproduced into the target language with the same metaphorical image without additional elements. Therefore, this translation strategy was considered as the last option for the translator to translate metaphor when the same metaphor existed in the target language; however, the same metaphor in the target language was hard to be understood. Hence, additional meaning or sense was elaborated within the sentence to support the translation breakdown.

The last translation strategy of metaphor that was rarely used was deleting metaphor in the target language. This translation strategy seemed to be easy to be carried out; however, omitting metaphor in the process of translation was a difficult decision for the translator because it would reduce the stylistic element of the literary work. As this strategy was rarely used by the translator in rendering metaphor in *Twilight* novel, it indicated that the translator had tried to keep the stylistic element of the novel. Deleting the metaphor strategy became possible when the meaning would be redundant if the metaphor was transferred in the target language. Conversely, deleting metaphor could be the subjective decision of the translator when the translator did not want to reproduce the metaphor in the target language rather than enjoying the translation without the insertion of metaphor within the text. As suggested by Zheng (2015) and Rochmawan (2018) translator must be well aware of the

cognitive structure of the readers and the culture and context of the target language which led whether translate metaphor freely or literally.

CONCLUSIONS

Based on the research questions that have been stated previously, there are three conclusions that can be drawn. Firstly, there were seven translation strategies utilized by the translator in rendering the metaphors found in the *Twilight* novel from Indonesian into English with total metaphors found in this study were 164 metaphors. Therefore, this situation led to a conclusion that in rendering metaphors that were found in the *Twilight* novel, the translator tended to be flexible whether reproducing the metaphor in the target language considering the intended meaning which was also in accordance with the similarity of culture and context where the metaphors were expressed. In terms of content quality, the translation of metaphors was dominated by good content quality, good presentation quality and good mechanics quality. Moreover, the application of each translation strategy would result in different types of translation quality in terms of content, presentation and mechanics.

It is suggested that the employment of translation strategy in rendering metaphor should consider deeply the existence of the same metaphor both in the source language and target language because the quality of the translation will be determined by the translation strategies. Since this study only focused on the metaphor in the romance novel, it is better if future research could reveal more about various kinds of translation work with the various genres to investigate the comparison between the metaphor translation.

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