

Translation strategies of metaphor in *The Ballad of Never After* novel by Stephanie Garber

Strategi penerjemahan metafora dalam novel The Ballad of Never After karya Stephanie Garber

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Abstract

Metaphor is a figurative language often found in literary works, especially novels. It contains unique cultural elements, which makes metaphor hard to understand and translate. This study examines the strategy of translating metaphors in *The Ballad of Never After* novel from English into Indonesian. Data were analyzed using the qualitative descriptive method completed with the theory by Newmark (1988) regarding translation strategies of metaphor. This study revealed that from the 96 data obtained, seven translation strategies of metaphor were used by translators to convey the meaning of the metaphors in the novel from English to Indonesian and reproducing the Same Image in the Target Language is the most frequently used strategy. In contrast, the least used strategy is Changing the Metaphor by Simile Combined with Sense and Deleting. It indicates that English and Indonesian share many metaphorical images with similar meanings. It causes translators being more flexible in reproducing metaphors in the target language, considering cultural similarities and the circumstances in which metaphors are expressed.

Abstrak

Metafora merupakan bahasa kiasan yang sering ditemukan dalam karya sastra khususnya novel. Metafora mengandung unsur budaya yang unik sehingga sering kali sulit untuk dipahami dan diterjemahkan. Penelitian ini mengkaji strategi penerjemahan metafora dalam menerjemahkan novel *The Ballad of Never After* dari bahasa Inggris ke bahasa Indonesia. Data dianalisis menggunakan metode dekskriptif kualitatif dengan teori strategi penerjemahan metafora dari Newmark (1988). Penelitian ini mengungkapkan bahwa Mereproduksi Citra yang Sama ke Bahasa Sasaran adalah strategi yang paling sering digunakan. Sebaliknya, strategi yang paling jarang digunakan adalah Mengubah Metafora Menjadi Simile dengan Menambahkan Rasa dan Menghapus Metafora. Hasil ini menunjukkan bahwa bahasa Inggris dan bahasa Indonesia memiliki banyak citra metafora dengan makna yang serupa. Hal ini menyebabkan penerjemah menjadi lebih fleksibel dalam mereproduksi metafora dalam bahasa sasaran, dengan mempertimbangkan kesamaan budaya dan konteks di mana metafora tersebut diungkapkan.

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A. Introduction

Translation is changing the meaning of a text into another language according to the intent of the author of the text (Newmark, 1988). In translation, it is important to transfer the message from the source language (SL) to the target language (TL) accurately. It is in line with Nida & Taber (1982), which state that translation is “reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”.

Translation plays important role in transmitting culture, spreading knowledge, and bridging language gaps. By translating one language to another, translation can act as a moderator in multilingual communication (Shabitah & Hartono, 2020). Based on Catford (1965), as cited in Arrasyid et al. (2022), even if words in the source and target languages have different linguistic meanings, their meanings can be the same in some cases because the equivalent involves similarities in different meanings in the source and target texts. On the other hand, translation is often a complicated and complex job. Differences in the outer structure of an SL and the TL, cultural differences in the language, the level of understanding of the text regarding the context by translators who have different interpretations, and even new terminology that does not have an equivalent in the TL, are the struggles that often encountered by translators (Hoed, 2006). Translators face all these things, mainly when translating literary works such as poems, short stories, novels, and song lyrics.

In Fatmawati and Rizal (2023), Santosa (1996) stated that novels are a type of fictitious story comprised of many inherent aspects such as characters, fictional locations, and storylines that reflect human social life from the author's point of view. Nowadays, a novel not only appears in book form, but often as non-print media such as audio books, web novels, and e-books. Authors often use figurative language, especially metaphors, to make it more entertaining and alive.

Metaphors charge our surroundings, manifesting not only in words but also in thought and action, as proposed by Lakoff and Johnson (1980). They manifest in various aspects of life, ranging from literary works, music, movies, and newspapers to everyday speech. According to Richards (1965), cited by Zheng (2015), a metaphor is likely to appear in every three sentences of our daily conversations. Furthermore, Keraf (2010) characterized metaphor as a concise analogy connecting two things explicitly. Illustratively, in the study of Herwan and Devi (2020), the poem by Fawnia Najla Habibah employs the metaphor ‘*Kamu virus nakal*.’ Despite the abstract nature of a virus like corona virus, the author portrays it using the term ‘naughty,’ likening it to the behavior of someone who engages in mischief. This comparison directly links the virus to troublesome and annoying behavior, providing a vivid and relatable image.

As also noted by Wahyudi et al. (2023), authors usually employ cultural words in their work by using particular language that shows an idea or concept. Readers, on the other hand, may not always be familiar with cultural words. Metaphor, as stated by Larson (1998: 137), is a unique cultural element that makes it difficult to understand and translate due to cultural differences between the SL. Newmark (1981) 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. Furthermore, Newmark (1988) also suggests seven strategies for translating metaphors, namely 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.

There have been several studies on metaphor translation strategies. The first is Khairuddin's (2015) study. The study aims to describe how metaphors in Harry Potter and the Chamber of Secrets are translated from English to Indonesian and to evaluate the appropriateness of the translation results. According to the findings of this study, translation was pretty successful. Based on the evaluation results, it was found that 85% of English metaphors had appropriate metaphor translations. As it were 12% and 3% thought the metaphor's translation was inappropriate.

Karshenas & Ordudari (2016) conducted another study. This study aims to attempt two English translations of metaphorical expressions in Saadi's Gulistan introduction part describing Newmark's seven metaphor translation strategies. In the study done by Manipuspika (2018), metaphors in Lauren Kate's novel *Fallen* were translated using Peter Newmark's (1988) framework. Similarly, Simanjuntak (2017) and Maghfiroh & Andriyanti (2021) use Newmark's (1988) theory to examine types of metaphors and strategies for translating metaphors in novels. The findings revealed that the original metaphor and reproducing the same SL image in the TL strategy show up most regularly. Furthermore, it occurred in research by Ningtyas et al. (2021) where the study focused on the translation strategies that result in translation quality while conveying the metaphors contained in the *Twilight* novel. The most common strategy, according to the findings of this study, is to reproduce the same SL image in TL.

Considering the importance of strategies in translating metaphors, it is significant to conduct a study about translation strategies used for metaphors in Stephanie Garber's novel, *The Ballad of Never After*. The data was from *The Ballad of Never After* novel by Stephanie Garber (2022a) and its Indonesian translation by Reni Indardini (2022b). It was chosen because this novel became the #1st New York Times bestseller and Goodreads Choice Award nominee for Young Adult Fantasy & Science Fiction in 2022. Besides, in the young adult fantasy genre, the author has used many figurative languages, especially metaphor, in the narration and dialogue between the characters. This study examines the translation strategies of metaphors in novels from English to Indonesian, aiming to offer accessible insights into the complex process of conveying metaphorical expressions across diverse languages and cultural contexts in literature, thereby contributing a distinct understanding to the broader discourse on metaphor translation. The theory used in this study is the theory proposed by Newmark (1988) regarding metaphor translation strategies.

B. Method

In this study, the qualitative descriptive method was applied. This is because qualitative research is a research method that produces descriptive data about individual behavior that can be seen orally and in writing (Moleong, 2007). The data consisting of metaphors in English and their translations were identified as the data source. Data was collected from Stephanie Garber's (2022a) novel *The Ballad of Never After* (shortened EN-TBONA), which was translated into Indonesian by Reni Indardini (2022b) and published by Noura Books under the same title (shortened ID-TBONA). This work was chosen as the data source because it is a young adult fantasy novel with many metaphors in the narration and dialogue of the characters.

The data collection process involved reading the entire book and comprehending the context. Subsequently, sentences containing metaphors were identified in the source text (ST), and these were highlighted and marked. The next step was to locate the corresponding data in the target text (TT) and compare the metaphor translations between the two texts. Following this data collection phase, Newmark's (1988) metaphor translation strategies were applied for categorization.

The subsequent stage involved descriptive analysis, which commenced with the presentation of the collected data in tables. The data was thoroughly examined to provide a credible explanation for the translator's choice of a specific method in translating each metaphor. Finally, the analysis led to the formulation of a conclusion.

C. Results and Discussion

The data was analyzed by using Newmark's (1988) translation strategies of metaphor theory. Newmark presents seven strategies to translate metaphors. They are 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.

Table 1. Translation Strategies of Metaphor

No.	Translation Strategies of Metaphor	Bobot Nilai	Percentage
1	Reproducing the Same Image in the TL	35	36%
2	Replacing the SL Image with another Standard TL Image	21	22%
3	Changing the Metaphor by Simile	5	5%
4	Changing the Metaphor by Simile Combined with Sense	3	3%
5	Converting to Sense or Literal Language	16	17%
6	Deleting	3	3%
7	Reproducing the Metaphor Combined with Sense	13	14%
Total		96	100%

Table 1 above shows that from the total of 96 data found, all seven of Newmark's translation strategies were identified. Reproducing the same image in the TL is the most frequently used with 35 data (36%), followed by replacing the SL image with another standard TL image with 21 data (22%), converting to sense or literal language with 16 data (17%), and changing the metaphor by simile 5 data (5%). The least strategies used are changing the metaphor by simile combined with sense and deleting with the same results 3 data (3%). The data was discussed in detail in the parts below.

1. Reproducing the Same Image in the TL

This strategy is to translate metaphors from the SL into the same metaphors in the TL throughout the SL metaphor understood by the TL readers without misunderstanding. As long as socio-cultural elements support compatibility of the TL, reproducing the same image in the TL strategy is always a priority.

- (1) ST But no one has so much as left a scratch on this **stubborn door**. (EN-TBONA. 12)
 TT *Namun, sekian banyak upaya tidak membekaskan satu goresan pun di **pintu keras kepala** itu.* (ID-TBONA. 15)

In Data 1, the author used the metaphor 'stubborn door' on a door in the royal library at Wolf Hall to describe the difficulty of opening the door, even though people have tried various ways. In the TL, the metaphor 'stubborn door' is translated into '*pintu keras kepala*' in which the translator reproduces the same image from the SL to the TL, and the metaphor's meaning is clearly understood by readers. Therefore, the translator uses a strategy of reproducing the same image in the TL. This aligns with Newmark's strategy, confirming the relevance of maintaining the original metaphor image. It supports the idea that this strategy is commonly employed in translation.

- (2) ST His skin was cool and **marble smooth**. (EN-TBONA. 40)
 TT *Kulit Jacks dingin dan **semulus marmer**.* (ID-TBONA. 47)

In Data 2, the author describes Jacks's characteristics from Evangeline's point of view. The context of the metaphor is that Evangeline, who was about to leave the room, was held by a hand that gripped her wrist tightly. She thought it was Jack until she realized that 'His skin was cool and marble smooth,' while the hand holding her was burning, which meant it was not Jacks's hand. The metaphor 'marble smooth' describes Jacks's skin which feels cold, smooth, and hard like marble. By the translator, this metaphor is reproduced in the TL into '*semulus marmer*', which still maintains the image of the original metaphor. Therefore, the translator uses a strategy reproducing the same image in the TL to translate the metaphor of 'marble smooth' into Indonesia's '*semulus marmer*'. This choice by the translator reflects a common strategy of keeping the same imagery in translation which is in line with Newmark's approach. It highlights how maintaining the visual impact of the original metaphor is a widely used and effective practice in translation.

2. Replacing the SL Image with another Standard TL Image

Metaphors can be transmitted by replacing the original image with one compatible with TL. The strategy is used when the TL has metaphors with images that match or do not clash with the culture of the TL.

- (3) ST "We're **running out of time**," Havelock said, voce gruff, as their coach rumbled down another cobbled street frosted in white-blue snow. (EN-TBONA. 23)
 TT "*Kita **kehabisan waktu**,*" kata Havelock, suaranya kasar, saat kereta mereka berguncang-guncang di sepanjang jalan berubin yang berselimut salju putih kebiruan. (ID-TBONA. 27)

In Data 3, the novelist described the situation when Havelock, Apollo's bodyguard, who was also Evangeline's husband, went to find medicine to cure Apollo, who was in a coma due to poisoning. The metaphor of 'running out of time' is used to convey to the reader that the time they both had was running out, and they were getting desperate because none knew what drug to use to wake up the person in a poisoned coma. The translator then translates the metaphor of 'running out of time' with '*kehabisan waktu*', which has the same meaning as the original language. In this case, the translator uses the strategy of replacing the SL image with another standard TL image to help the target reader comprehend the metaphor. This aligns with Newmark's strategy, confirming the relevance of maintaining the original metaphor image. It supports the idea that this strategy is commonly employed in translation.

- (4) ST She darted up the stairs, **rabbit quick**. (EN-TBONA. 44)
 TT *Dia memelasat ke tangga, secepat kilat*. (ID-TBONA. 52)

Based on Data 4, the author used the metaphor of 'rabbit quick' to describe the situation of Evangeline, who ran to catch up with Jacks, who had left in a hurry to ask for information about who had cursed Apollo with the mirror curse. The translator uses the strategy of replacing the SL image with another standard TL image to translate the 'rabbit quick' metaphor from the SL and replace it with '*secepat kilat*' in the TL. This metaphor has the same sense as the original language and is more familiar to the target audience. This finding aligns well with Newmark's advice, highlighting the translator's decision to use a standard expression in the target language when the original metaphor might not align perfectly with cultural norms.

3. Changing the Metaphor by Simile

Translating the SL metaphor is possible by turning it into a simile while retaining the image. Metaphors and similes express comparisons. Metaphors compare something implicitly by saying something else, whereas similes are more direct and usually followed by the word 'like' or 'as.'

- (5) ST Climbing back up to her guest room on the fourth floor felt akin to **scaling a mountain**. (EN-TBONA. 190)
 TT *Naik tangga ke kamar tamu yang dia tempati di lantai empat ibarat mendaki gunung saja*. (ID-TBONA. 220)

Based on Data 5, the author used the metaphor 'felt akin scaling a mountain' to describe Evangeline, who was tired after a long day and needed to rest in her guest room. However, her guest room was on the fourth floor, and she compared the struggle to climb the stairs to the fourth floor to climbing a mountain, very tired. Then, the translator brought the metaphor into '*ibarat mendaki gunung saja*,' that rendered into a simile because it gets the additional word '*ibarat*,' which directly compares climbing the stairs to the fourth floor with climbing a mountain. With that, the translator employed the approach of changing the metaphor by simile to bring the metaphor 'Climbing back up to her guest room on the fourth floor feels akin to scaling a mountain' from the SL to '*Naik tangga ke kamar tamu yang dia tempati di lantai empat ibarat mendaki gunung saja*' in the TL into a simile.

- (6) ST "Oh my." LaLa paled, skin going gray as her eyes took on **a doe-like fright**. (EN-TBONA. 28)
 TT "*Ya ampun*." LaLa memucat, kulitnya menjadi kelabu, sementara matanya membelalak *seperti rusa ketakutan*. (ID-TBONA. 33)

Data 6 shows LaLa's expression after hearing Evangeline's story about her husband, who was not dead, and she was looking for a drug that could wake Apollo from his coma. The reason Apollo was poisoned, Evangeline believed Jacks poisoned her husband to manipulate him into helping her open the Valory Arch. As Evangeline said, Jacks believed she was the prophesied key to unlocking the arch. LaLa heard and turned pale while her eyes described as 'a doe-like fright'. This expression appeared because LaLa realized that Evangeline was the key to unlocking the Arch of Valory. The metaphor 'a doe-like fright' is then brought into the form of a simile '*membelalak seperti rusa ketakutan*' by directly comparing LaLa's eyes with the eyes of a frightened deer. This aligns with Newmark's strategy, where the translator checks for clarity and cultural appropriateness by direct comparison.

4. Changing the Metaphor by Simile Combined with Sense

Other metaphoric strategies can be used by translating metaphors with simile plus sense. This strategy transfers metaphors into similes by adding explanations to avoid misunderstandings if some readers cannot understand them because the components in TL are incomplete.

- (7) ST But it wasn't actually the dark or the night that she feared. It was **the spider-thin prickle crawling across her shoulder blades.** (EN-TBONA. 13)
 TT *Namun, yang sesungguhnya Evangeline takut bukanlah kegelapan ataupun malam, melainkan sensasi merinding seperti laba-laba yang merambati tulang belikatnya.* (ID-TBONA. 16)

Based on Data 7, translator brought metaphors into similes by adding interpretations to transfer the whole meaning. The context is taken when Evangeline tried to open a door inside the royal library in Wolf Hall in hopes of finding a drug that can wake Apollo from his coma. The author explained Evangeline's feelings in her narrative, 'But it wasn't the dark or the night that she feared. It was the spider-thin prickle crawling across her shoulder blades,' which contains the metaphor 'the spider-thin prickle crawling across her shoulder blades' describing the feeling of goosebumps like a spider crawling on her shoulder blades. In this situation, the translator translated the metaphor as '*sensasi merinding seperti laba-laba yang merambati tulang belikatnya*' which has been transformed into a simile marked with the word '*seperti*' in Indonesian. The translator also adds interpretation by including the word '*sensasi merinding*' to complete the missing elements and make it simpler for the target reader to comprehend the metaphor of the SL. Therefore, the translator uses the changing metaphor by simile combined with sense strategy in translating the data above, reflecting the translator's commitment to ensuring comprehension and aligning with Newmark's emphasis on retaining the metaphor's intended meaning.

- (8) ST It trilled down the table, so light and bright Evangeline swore **it made the glassware chime.** (EN-TBONA. 180)
 TT *Suara itu bergema ke sepanjang meja, begitu ringan dan ceria sehingga Evangeline bersumpah kesannya seperti dentang kaca.* (ID-TBONA. 209)

Based on data 8, the author described the sound of Darling's girl giggling who sat next to Jacks while teasing each other. From Evangeline's perspective, she described Darling's girl voices as 'made the glassware chime', light and cheerful so that it reached the other end of the table. In the above case, the metaphor is transformed to become a simile '*seperti dentang kaca*' by adding the interpretation '*kesannya*'. This interpretation is added to help the reader understand more clearly the intent of the metaphor. Then, the translator uses the strategy of changing the metaphor by simile combined with sense. This strategy shows the translator's dedication to ensuring clear communication and mirrors Newmark's concern about preserving the metaphor's core ideas while fostering comprehension.

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. 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.

- (9) ST **Butterflies moved in her chest.** (EN-TBONA. 37)
 TT *Dada Evangeline terasa sesak.* (ID-TBONA. 43)

In Data 9, the metaphor found in the novel is 'Butterflies moved in her chest,' which described Evangeline's feelings when she visited Apollo's room and saw her husband lying in a coma. The author used the term 'butterflies move in the chest,' which in the original language describes the anxiety or fear that Evangeline experiences, causing her chest to pound rapidly. The translator prefers to translate the metaphor 'butterflies moved in her chest' to '*Dada Evangeline terasa sesak*,' which is immediately translated to its core meaning because this metaphor only exists in the original language and is difficult to translate into the TL. Therefore, the translator uses the strategy of converting to sense or literal language to render the metaphors based on their core meaning. This reflects the translator's thoughtful decision to convey the metaphor's intended meaning when a direct translation proves challenging or impractical.

- (10) ST Evangeline stopped reading, **unable to stomach more.** (EB-TBONA. 24)
 TT *Evangeline berhenti, tidak sanggup lagi membaca.* (ID-TBONA. 29)

In data 10, the author showed Evangeline's feelings after reading the latest gossip scandal reported about the newest crown prince who would replace her husband, Apollo. The paper told Lucien, the new crown prince, like a saint and other sweet stories. Evangeline found it ironic that the newspaper had previously accused her of being Apollo's killer. However, in the last week, after her name was cleared, the newspapers printed stories about Lucien. The metaphor found is 'unable to stomach more' which is directly translated as '*tidak sanggup lagi membaca*.' Because the metaphor does not have an equivalent in TL, the translator uses the strategy of converting it to sense or literal language. Therefore, the translator changes the metaphor 'unable to stomach more' into its literal meaning, which means '*tidak sanggup lagi membaca*.' In line with Newmark's strategy, the translator converts the metaphor to its core meaning, highlighting its commitment to conveying its essence when a direct translation proves challenging.

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 decide after determining what is more and less important in the content.

- (11) ST An extremely beautiful girl dressed in a tight, low-cut raven-black gown and long black gloves that contrasted with the moonlight-colored hair that spilled down her back **in a long shimmering curtain.** (EN-TBONA. 171-172)
 TT Seorang gadis yang luar biasa jelita, bergaun hitam gagak ketat berbelahan dada rendah dan bersarung tangan hitam, kontras dengan rambut seputih sinar rembulan **berkilauan yang tergerai ke punggungnya.** (ID-TBONA. 200)

Based on Data 11, the writer mentioned a description of a girl with the sentence, 'An extremely beautiful girl dressed in a tight, low-cut raven-black gown and long black gloves that contrasted with the moonlight-colored hair that spilled down her back in a long shimmering curtain' which contains the metaphor 'curtain' in the description. The metaphor has the meaning of '*berbentuk tirai*'. However, the translator chose to omit the 'curtain' metaphor to avoid unnecessary or long-winded explanations. So, in that case, the translator used the metaphor deleting strategy.

- (12) ST Evangeline cradled her injury—Apollo had left **a bracelet of blue and purple bruises.** (EN-TBONA. 41)
 TT Evangeline memegang tangannya yang cedera—Apollo telah **membekaskan memar biru dan ungu di pergelangan tangannya.** (ID-TBONA. 49)

The context of data 12 is Apollo, who suddenly woke up but looked like he was possessed; holding Evangeline's hand so tightly that Evangeline got scared. Jack was forced to injure Apollo's hand so he would release his grip on Evangeline. After managing to free herself, Evangeline found her wrist bruised. The metaphor found is 'a bracelet' and if translated becomes '*gelang*'. In the case above, the translator deletes the 'bracelet' metaphor because it is represented by the context of 'blue and purple bruises.' So, the translator uses the deleting strategy to avoid ramble.

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.

- (13) ST Jacks's eyes turned into **a storm.** (EN-TBONA. 304)
 TT Mata Jacks menjadi **semendung badai.** (ID-TBONA. 347)

In Data 13, the author used the metaphor of 'a storm' to describe Jacks's angry expression through changes in his eyes. The metaphor 'a storm' is translated as '*badai*' in the TL, but the translator adds a word, '*semendung*' as an additional explanation to the target reader to convey the same metaphorical effect as the source reader. So, the sentence 'Jacks's eyes turned into a storm' is translated as '*Mata Jacks menjadi semendung badai*,' which refers to the expression of anger visible through Jacks' eyes. Therefore, the translator uses the

strategy of reproducing the metaphor combined with sense to bring the metaphor from the SL into Indonesian. The strategy aligns with Newmark's goal of effectively conveying the metaphor's intended meaning, ensuring that the target audience's richness of the metaphorical expression is preserved and understood.

- (14) ST While Havelock stood guard outside, LaLa ushered Evangeline into the flat with steps that **bordered on bubbly**, though her living quarters felt quite the opposite. (EN-TBONA. 26)
 TT Sementara Havelock berjaga di luar, LaLa menggiring Evangeline ke dalam flat dengan langkah-langkah **riang menjurus berapi-api**, padahal tempat tinggalnya justru berkebalikan dengan itu. (ID-TBONA. 30)

Based on data 14, the translator brought the metaphor 'bordered on bubbly,' into the TL to '*riang menjurus berapi-api*' to describe LaLa's expressive nature. The strategy used is reproducing the metaphor combined with sense. The explanation '*menjurus berapi-api*' was added to highlight LaLa's overflowing feelings of joy so the target reader can see the image the author wanted to present and understand the context. This strategy aligns with Newmark's goal of conveying the metaphor's meaning with precision and richness. It shows the translator's commitment to reinforcing the vivid image by adding a sense or explanation to the translation.

D. Conclusion

Based on the data analyzed previously, seven translation strategies of metaphor were used by translators to convey the metaphors in the novel *The Ballad of Never After* from English to Indonesian. The strategy of reproducing the same images in the TL was utilized the most frequently by 35 data (36%). On the other hand, the least used strategy is to change the metaphor by simile combined with sense and deleting with the same result 3 data (3%). This condition shows that English and Indonesian have many similarities in metaphorical images with the same meaning. In addition, it concluded that translators tend to be flexible in reproducing metaphors in the TL by considering cultural similarities and the context in which the metaphor is expressed.

The findings highlight the crucial role of translation strategies in effectively conveying metaphors and the need for a nuanced consideration of shared metaphors in both source and target languages. To enrich the scope of understanding, future research could broaden its focus to contain various literary genres, surpassing the confines of the current study's exclusive focus on fantasy novels. This extension would contribute to a more comprehensive exploration of how diverse strategies impact translation quality across different genres.

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