

## The Study Of Metaphor Categories And The Translation Strategies Metaphors In Twilight

**Yoana Gita Pradnya Lengari**  
Akademi Maritim Nusantara Cilacap

**Maria Dimitrij Anggie Pavita**  
Universitas Nasional Karangturi, Semarang

Korespondensi penulis: [yoanalengari014@gmail.com](mailto:yoanalengari014@gmail.com)

**Abstract.** *This paper discusses the metaphor categories and the translation strategies that are used in Twilight (2005) novel using Newark's (1988) theory of metaphor categories and Larson's (1984) theory of metaphor translation strategies. The acquired data consist of verbal data from Source Language (SL) text and Target Language (TL) text from both novels. This study is a qualitative study with note-taking technique library research, and observation. The library research and observation were applied to obtain information and evidence about the metaphor categories and the translation strategies used by the translator. The data then collected and noted using the note-taking technique, and there were 264 data gathered from SL and TL text which then analyzed to determine the categories and translation strategies of the metaphors. The analysis of the data then showed that dead metaphor is the main category that are found in SL and TL text with 172 data in SL text and 136 data in TL text. The next categories found is stock metaphor with 61 data in SL and 36 data in TL text, followed by cliché metaphor with 31 data in SL and 26 data in TL. There were no original, adapted, and recent metaphor categories found from the gathered data. In terms of metaphor translation strategies, there are four strategies used by the translator to translate metaphor as follows: (1) 150 data found translated using the strategy of metaphor/simile to metaphor/simile with the same image, (2) 9 data found translated using metaphor to simile strategy, (3) 56 data found translated by using metaphor to metaphor in the receptor language strategy, and (4) 150 data found translated using the strategy of metaphor to non-figurative language. The determination of metaphor categories and the translation strategies can help both the translator and the receptor language readers in a way that the categorization of the metaphor may assist the translator consider the most appropriate strategy to translate figurative language. Moreover, using the appropriate translation strategy can contribute to the accuracy, acceptability, and readability of the translation receptor language readers.*

**Keywords:** *metaphor, metaphor category, translation, translation strategies.*

**Abstrak.** Makalah ini membahas kategori metafora dan strategi penerjemahan yang digunakan dalam novel Twilight (2005) dengan menggunakan teori kategori metafora Newark (1988) dan teori strategi penerjemahan metafora Larson (1984). Data yang diperoleh terdiri dari data verbal dari teks Bahasa Sumber (SL) dan teks Bahasa Sasaran (TL) dari kedua novel. Penelitian ini merupakan penelitian kualitatif dengan teknik pencatatan studi kepustakaan, dan observasi. Penelitian perpustakaan dan observasi diterapkan untuk memperoleh informasi dan bukti tentang kategori metafora dan strategi penerjemahan yang digunakan oleh penerjemah. Data tersebut kemudian dikumpulkan dan dicatat dengan teknik catat, dan diperoleh 264 data dari teks BSa dan Bsa yang kemudian dianalisis untuk menentukan kategori dan strategi penerjemahan metafora tersebut. Analisis data kemudian menunjukkan bahwa metafora mati merupakan kategori utama yang ditemukan dalam teks BSu dan Bsa dengan 172 data dalam teks BSu dan 136 data dalam teks BSa. Kategori berikutnya yang ditemukan adalah metafora stok dengan 61 data dalam SL dan 36 data dalam teks BSa, diikuti oleh metafora klise dengan 31 data dalam SL dan 26 data dalam TL. Tidak ada kategori metafora asli, adaptasi, dan terkini yang ditemukan dari data yang dikumpulkan. Dari segi strategi penerjemahan metafora, terdapat empat strategi yang digunakan penerjemah untuk menerjemahkan metafora sebagai berikut: (1) ditemukan 150 data yang diterjemahkan menggunakan strategi metafora/simile dengan metafora/simile dengan gambar yang sama, (2) ditemukan 9 data diterjemahkan menggunakan strategi metafora ke simile, (3) 56 data ditemukan diterjemahkan dengan menggunakan metafora ke metafora dalam strategi bahasa reseptor, dan (4) 150 data ditemukan diterjemahkan menggunakan strategi metafora ke bahasa non-figuratif. Penentuan kategori metafora dan strategi penerjemahan dapat membantu penerjemah dan pembaca bahasa penerima sedemikian rupa sehingga kategorisasi metafora dapat membantu penerjemah mempertimbangkan strategi yang paling tepat untuk menerjemahkan bahasa kiasan. Selain itu,

penggunaan strategi penerjemahan yang tepat dapat berkontribusi pada keakuratan, penerimaan, dan keterbacaan pembaca bahasa penerima terjemahan.

**Kata kunci:** metafora, kategori metafora, terjemahan, strategi penerjemahan.

## INTRODUCTION

Metaphor as one type of figurative languages can easily be discovered in various forms of linguistic communication such as daily conversation, advertising, sermons, magazines, novels, and poetry (Mooij, 1979). (Lakoff, 1980) describes metaphor as a device of the poetic imagination and rhetorical flourish for some people. Metaphor can be a strong element to illustrate the beauty of language. However, not all metaphors are easily understood, especially metaphors which are found in the different language. Various scholars including (Nida, 1974) and (Dagut, 1987) claimed that some metaphors are not translatable. However, several others such as (Reiss, 2014), (Mason, 1982), and (Newmark, 1988) suggested that metaphors can still be translated as long as they are still part of the linguistic scope.

The differences of culture and language structure makes translating metaphor more challenging than ordinary words and sentences. Translation consists of transferring meaning from source language (SL) to the receptor language (TL) (Larson, 1984). In case of translating metaphors in a novel, if a translator is not able to translate metaphors in a way that the receptor language readers can perceive, it will be a problem because the message won't be conveyed accurately. In this case, metaphor can be problematic for translators in that it is strictly related to cultural-bound features. Poor choice of translation will make the receptor language readers unable to catch the message that an author wanted to say through a metaphor in source language.

Translator as a bridge between two language barriers must have the ability to transfer the message that the author intended for the readers to catch. Translators can be faced with complications when translating metaphors, for example, translating metaphor is not only limited to the providing linguistic equivalence of the transcripts, but also the capability to recognize aspects related to concept and culture. In that case, the translator must provide thorough consideration when a metaphor is found in the SL. Translator must also to be able to convey the acceptable delivery of artistic values in both the SL text and TL text since metaphor translation is particularly rich with expressive and aesthetic values.

Since translating metaphors is considered a challenging task for translators, it is appealing topic to analyze the translation of metaphors in a novel. In this study, the writer chooses (Meyer, 2005) *Twilight* because this novel contains various metaphors to be analyzed.

This paper will discuss the classification of metaphor in the novel using (Newmark, 1988) theory, and also the translation strategies used to translate metaphors with (Larson, 1984) theory of metaphor translation.

## **RESEARCH METHOD**

This study is a case study which focuses on the figure of speech in of both English and Indonesian version of Twilight novel. The data were collected from Twilight novel by (Meyer, 2005) which consisted of 25 chapters and 498 pages and its Indonesian translation by Lily Devita Sari (Meyer, 2009) which contained of 25 chapters and 520 pages.

The data collecting method of this study was done through library research. The SL and TL novels was read and examined thoroughly, and the metaphors were marked and highlighted. All the collected data then classified and compare to find out the metaphor categories/classification and the translation strategies of the metaphors found both in SL and TL of the novel. The technique applied for this study was note taking. This is descriptive qualitative research since the findings were interpreted descriptively and in accordance with the theories used to analyzed the data. According to Creswell (2018), qualitative research is descriptive in that the researcher is interested in process, meaning and understanding gained through words or pictures. Firmin in 2008 also supported this opinion by saying qualitative research is commonly related with words.

Two theories were applied in this study, the first one is in (Newmark, 1988) Newmark (1988) theory concerning metaphor classification, and the second one is (Larson, 1984) Larson's (1984) theory regarding the strategies of translating metaphor from SL to TL text. (Newmark, 1988) Newmark (1988) classifies metaphors into six types; they are: (1) Dead Metaphor, which deals with universal terms of space and time, main parts of the body, general ecological features, and main human activities, (2) Cliche Metaphor, which refers to the substitution of emotional expression, (3) Stock/ Standard Metaphor, which deals with mental and physical situation, (4) Original Metaphor, which deals with poetic expressions employed to declare something specific of an occurrence, (5) Adapted Metaphor, which deals with proverbs which reflect the relationship between language and culture yet it is adapted into a new context, and (6) Recent Metaphor, which deals with neologism.

(Larson, 1998) Larson (1998) in his book Meaning-Based Translation suggested five methods to translate a metaphor, there are as follows: (1) the metaphor or simile may be kept if the receptor language permits (that is, if the translation sounds natural and is understood

correctly by the TL readers), (2) a metaphor may be translated as a simile by adding the words like or as, (3) a metaphor of the receptor language which has the same meaning may be substituted, (4) the metaphor may be kept and the meaning explained (this is, the topic and/or point of similarity may be added, (5) the meaning of the metaphor may be translated without keeping the metaphorical imagery.

## RESULT AND DISCUSSION

### Categories of Metaphor

The first result of this study presented that there is a tendency of the use of certain metaphor category as well the use of metaphor strategies to translate the metaphors. The categories used by the author in the novel can be seen in Table 1 below.

**Table 1. Categories of Metaphor**

No	Category	SL		TL	
		Frequency	Percentage	Frequency	Percentage
1.	Dead Metaphor	172	65.2%	136	68.7%
2.	Cliché	31	11.7%	26	13.1%
3.	Stock Metaphor	61	23.1%	36	18.2%
4.	Original Metaphor	0	0	0	0
5.	Adapted Metaphor	0	0	0	0
6.	Recent Metaphor	0	0	0	0
<b>Total</b>		<b>264</b>	<b>100%</b>	<b>198</b>	<b>100%</b>

There are 264 metaphors obtained from the 498 pages of the *Twilight* novel and 198 metaphors from 520 pages of its Indonesian translation with the same title. From the table above, it is displayed that apparently, dead metaphors dominate the category with 65.2% in the SL and 68.7% found in TL text. It is followed by the use of stock metaphor category with 23.1% on the SL text and 18.2% in the TL text. Furthermore, it can be seen that cliché metaphor is also showed in 11,7% of the SL text and 13.1% of the TT text.

The data displayed in Table 1 describe that the metaphor category that was most frequently employed in both novels is dead metaphor. Likewise, it implicitly says that the author emphasizes on using the common concepts within metaphor formation. Two out of six categories do not exist, namely adapted metaphor and recent metaphor.

The dead metaphor category dominates in both versions with 172 data (65.2%) in the SL text whereas 136 data (68.7%) were found in the TL text. The theme of the novels is rich with the portrayal of nature and senses, the metaphors are used as illustration of the storyline so that the message can be easily captured by the readers. The dead metaphor category is used to correspond to the universal terms of time and space, parts of body, general environmental

features, and human activities. The use of dead metaphor is believed to be a common metaphor in most languages.

The next frequently used metaphor category is stock metaphor. The stock or standard metaphor is one of the categories which was quite frequently employed in both SL and TL texts. A number of 61 data (23.1%) occurred in SL text and 36 data (18.2%) also occurred in TT. According to Newmark (1988), this kind of category, in the casual context, is considered as an efficient and concise method of covering a mental and/or physical state both referentially and pragmatically.

The last category of metaphor used in the novel is cliché metaphor. This category appeared in 31 data (11.7%) in SL text and 26 data (13.1%) in TL text. This category is applied in order to express thoughts more clearly and often times with a bigger share of emotions and only used for connotative meaning and is perceived to lose the aesthetic sense (Newmark, 1988). Whereas, there are no original metaphor, adapted metaphor, and recent metaphor categories that are found in the data.

To sum up briefly, there are 264 metaphors found in SL text and 198 metaphors found in TL text, and can be divided into three categories, namely dead metaphor, stock metaphor, and cliché metaphor. Moreover the, the other 66 data from the TL text were either translated in non-figurative language or deleted. The importance of the metaphor categorization lies on its impact on the choice of translation strategies to use in translating metaphor from SL to TL in order to achieve readable and natural translation on TL text.

#### **a. Dead Metaphor**

Dead metaphor can be seen in the data below because the expressions used is quite common in both source and target languages. The image is as well scarcely spotted by the language users due to the recurrent usage in both languages. The example of dead metaphor can be seen in:

ST : When the bell rang, a nasal buzzing sound, a gangly boy with skin problems and hair black as an oil slick leaned across the aisle to talk to me.

TT : *Ketika bel berbunyi, suaranya berupa gumaman sengau. Seorang cowok ceking dengan kulit bermasalah dan rambut hitam licin bagai oli bersandar di lorong dan berbicara padaku.*

Dead metaphor in data number 7 above in which the author expressed the object which is black hair as an oil slick. One of the elements of creating or translating metaphorical

expression is the connection between the image that is used and the topic, in this case, black hair is depicted and compared to the slickness of oil implies that the two words “black slickly hair” and “oil” perceive a similarity in the aspect of their nature, which is color, texture, and image.

#### **b. Stock Metaphor**

Stock metaphor can be defined as a metaphor that is briefly and efficiently used as a method to portray physical and mental situation both in a referential and pragmatic manner which is not deadened by the overuse (Newmark, 1988: 107). An example of stock metaphor is the following:

ST : But that wasn't why I jerked my hand away so quickly. When he touched me, it stung my hand as if an electric current had passed through us.

TT : *Tapi bukan itu yang membuatku buru-buru menarik tangan. Ketika ia menyentuhku, jarinya menyengatku seperti aliran listrik.*

The above example from data number 18 shows that a comparison between “his touch” and “electric current”. The translation of the metaphor is conserving the original image. By considering the context, such occasion is used to refer a feeling of a strong and shocking sensation that can be described as an experience of a person who got stroked by electric current. Therefore, that metaphorical expression is perceived as a standard/stock metaphor as it is used to metaphorically describe a physical situation.

#### **c. Cliché Metaphor**

Cliché is one of the categories that can be found in the novel. This kind of metaphor category is no longer considered as metaphor since it became regularly used by the language users. It aims to give an additional intense elaboration and connotative information. The example of cliché metaphor from the novel can be seen in:

ST : Here, P.E. was mandatory all four years. Forks was literally my personal hell on Earth.

TT : *Di sini pelajaran olahraga wajib selama empat tahun. Secara harfiah, Forks bagiku adalah neraka di bumi.*

The example in data number 11 signifies a comparison between “Forks” as a city and “hell on earth” translated as “neraka di bumi”. The word “hell” is commonly connected with the suffering that human experience after death, but in this case, it was expressed

as an experience of a living person. That is why, the example is considered as cliché metaphor since the metaphorical expression sounds cliché.

### Translation Strategies in Translating Metaphor

In terms of the translation strategies that is used by the translator in Twilight novel, it can be seen that from the 264 metaphors which are found in the ST and TT novel, there are 150 data which were translated into metaphor with the same image, 9 data that are translated using the metaphor to simile strategy. The metaphor-to-metaphor in the receptor language strategy can be found in 56 data and there are 48 data that used metaphor to non-figurative language strategy. Moreover, there are no data using metaphor and the explanation of the meaning strategy found in the novel. The percentage of the translation strategies that is used by the translator in translating metaphors in Twilight novel can be seen in the table provided below.

**Table 2. The Summary of the Strategies Used in Translating Metaphors**

No	Types of Translation Strategies	$\Sigma$	%
1.	Metaphor-to-metaphor translation with the same image	150	56,8
2.	Metaphor-to-simile	9	3,4
3.	Metaphor-to-metaphor in the receptor language	56	21,6
4.	Metaphor and the explanation of the meaning	0	0
5.	Metaphor-to non-figurative language	48	18,2
<b>Total</b>		264	100

All the metaphors and simile which are found in the novel divided into three forms, i.e.: metaphors, similes, and non-figures of speech. The translations, which are in the forms of metaphors or similes, based on Larson (1984: 254) could be divided into five parts, the first one is metaphor to metaphor and simile to simile with the same image with the ST metaphor. The second one is metaphor to simile, and the third one is source language metaphor to metaphor in the receptor language. The fourth strategy is metaphor and the explanation of the meaning and the last strategy is metaphor to non-figurative speech. The strategy that mostly used by the translator is translating metaphor/simile to metaphor/simile with the same image, which is 56.8% from 264 data, the second strategy is translating metaphor into receptor language metaphor which gets 21.6% percentage, followed by translating metaphor into non-figurative speech with 18.2% percentage. The strategy of translating metaphor into simile gets

3.40% percentage from 264 metaphors found in the novel. The translator does not use the strategy of translating metaphors with the explanation of the meaning in Twilight novel.

**a. Metaphor to Metaphor Translation with the Same Image**

According to Larson (1984: 254), the metaphor-to-metaphor translation with the same image meant that the metaphor in the ST could still be used in the TT as long as it sounds natural and is can be understood correctly by the readers of TT. It means, the metaphor in the TT contained the same meaning with the metaphor in the ST. The example can be seen in data number 220 below:

ST : As soon as the phone went dead, the cloud of depression began to creep over me again.

TT : Setelah percakapan selesai, kabut depresi pun menyelimutiku lagi.

In the sentence, the translator applied metaphor to metaphor with the same image to translate the metaphor. The translator interprets the word “the cloud of depression” into “kabut depresi” which has the same meaning in both of ST and TT, and the readers of TT also understand clearly the meaning of that word.

**b. Metaphor-to-Simile**

In the metaphor to simile strategy, the translator may translate the metaphor in the ST into a simile in the TT by adding the word such as ‘like’ and ‘as’ in the TT sentence. The example of the strategy can be seen in the sentence taken from data number 10 below:

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.

In the ST, the author uses the metaphor “I flushed tomato red” into “wajahku memerah seperti tomat”. The translator adds the word “seperti” in the translation of the metaphor. In this sentence, this strategy is the most appropriate to use because it makes the translation clearer to the reader of TT rather than using other strategies.

**c. Metaphor-to-Metaphor in the Receptor Language**

The next strategy that is used in translating metaphors is metaphor to metaphor in the receptor language. According to Larson, the metaphor in the receptor language which has the same meaning in the ST, can be substituted (1984: 254). It means that the



translator can change the ST metaphor to the metaphor that is relatable in TT in order to facilitate the TT readers in understanding the context of the metaphor and to relate more to the culture of the TT readers. The example of the strategy can be seen in the sentence taken from data number 27 below:

ST : I still had an hour, but my mom was well known for jumping the gun.

TT : *Aku masih punya waktu satu jam, tapi ibuku terkenal suka meledak-ledak.*

In the example above, the translator uses different metaphor to convey the same statement from the ST metaphor to the metaphor that is more relatable in TT. She translates “jumping the gun” into “suka meledak-ledak”. We can see that the image and expression that is used in the TT is unlike the ST metaphor. Nevertheless, the metaphor in ST and in TT has similar meaning even though they have different form. The metaphor that is used in the TT is more likely to be accepted by the TT readers rather than using literal translation such as “seperti pistol” and there are no exact or compatible metaphor in receptor language culture, in that case the translator should consider those factors in order for the metaphor can be received as natural as possible for the TL readers.

#### **d. Metaphor to Non-Figurative Language**

The other strategy suggested by Larson is translating metaphor to a non-figurative language. This strategy can be utilized when there is no particular metaphor that has the same sense that can be found in the TT language. An example of stock metaphor is as follows:

ST : Yes, I wanted to say. Anything. But I couldn't find my lips.

TT : *Aku ingin mengatakan ya. Apa saja. Tapi aku tak bisa mengucapkannya.*

In the above example taken from data number 243, it can be seen that the translator chooses metaphor to non-figurative language strategy to translate the phrase “I couldn't find my lips” to “aku tak bisa mengucapkannya,” which is a non-figurative phrase in the TT. Although, in terms of the accuracy of the translation, this strategy can be considered as a not accurate translation because the TT is translated differently from the ST, however, this strategy might be an alternative to avoid a wrong translation of the metaphor. By using this strategy, the sentence will be more readable to the TT readers.

## CONCLUSION AND SUGGESTION

Figure of speech is usually used in literary works to display poetic imagination and rhetorical flourish. Metaphor as a part of figurative language plays a substantial role in the field of rhetoric. The conclusion that can be drawn from this study is, there is a tendency of certain category that is applied in the Twilight novel and its translated version. The most adopted category is dead metaphor which implies that the author prefers to use the universal terms to describe events in the storyline. The next category employed in the data is stock metaphor, in this case, the author implies to apply the metaphor that is briefly and efficiently used as a method to portray physical and mental situation both in a referential and pragmatic manner. Moreover, there are other categories that still employed although they do not frequently appear as those two categories.

In order to establish accurate, acceptable, and readable metaphorical expressions apprehensible to the readers in receptor language, proper strategies must be utilized by the translator. In this case, translating a metaphor to a metaphor and a simile to a simile with the same image from the SL is seemingly dominate with 150 data (56.8%) discovered from the novel. according to a number of data discovered (81 data, 53.6%). To sum up, the determination of metaphor categories and the translation strategies can help both the translator and the receptor language readers in a way that the categorization of the metaphor may assist the translator consider the most appropriate strategy to translate figurative language. Moreover, using the appropriate translation strategy can contribute to the accuracy, acceptability, and readability of the translation receptor language readers.

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