



# TRANSLATION TECHNIQUES IN THE TRANSLATION OF FIGURATIVE LANGUAGE IN “IT ENDS WITH US”

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## Abstract

This research is aimed to find out the translation strategies used in the translation of figurative language items in the novel “It Ends with Us” by Colleen Hoover and its translated version “Akhir di Antara Kita.” This research uses a descriptive qualitative method, utilizing purposive sampling. Chesterman’s “Memos of Translation” is the main theory and also some other related theories utilized to analyse the data. The researcher focuses on three kinds of figurative language which were similes, metaphors and idiomatic phrasal verb. From 6 data, it is found that there were 2 similes, 2 metaphors, and 2 phrasal verb. The most translation technique that researcher found is Trope Change.

## 1. INTRODUCTION

Translation strategy, a concept central to the field of translation studies, encompasses the deliberate choices and procedures translators make to navigate the complex web of language and cultural disparities between the original and target languages. As Nida and Taber (1969) aptly state, “a translation strategy is a set of procedures for rendering a source text in a receptor language while remaining faithful to the original” (p. 116). These procedures are informed by a range of factors, including the intended readership, translation objectives, and the genre of the original text, and cultural context of both languages. According to Venuti (2004), translators operate within a “triological space” where they must consider fidelity to the source text, the target language constraints, and their own ideological stance (p. 19). By actively choosing from a spectrum of possible approaches, translators engage in a strategic balancing act, striving to effectively deliver the message while respecting the nuances of both languages and cultures.

Further, Baker (1992) expands on the notion of translation strategy by introducing the concept of “translation shifts,” which are alterations to the original text throughout the translation process. (p. 27). These shifts can range from the relatively straightforward, such as lexical substitution, to more complex adaptations like cultural substitution or omission. Choosing and implementing appropriate shifts form a crucial part of translation strategy, allowing translators to bridge the linguistic and cultural gaps while upholding the

communicative intent of the source text. Ultimately, understanding and applying translation strategies enables translators to make informed decisions that shape the final product and its reception within the target culture.

Translating figurative language poses unique difficulties due to their intrinsic cultural distinctiveness and metaphorical connotations (Fernando & Flavell, 1981). Translating figurative language between languages often requires the translator to come up with innovative solutions, as an idiom that is meaningful in one language may not have a direct counterpart in another (Koller, 1979). The intricacy is amplified in literary pieces, where figurative language play a role in shaping the characters and adding depth to the themes (Catford, 1965). In order to provide a translation that is both precise and captivating, the translator must successfully overcome these obstacles (Nord, 1997).

'It Ends with Us' by Colleen Hoover is a novel that provides a profound examination of intricate connections and individual development (Hoover, 2016). The tale is replete with colloquial terms that enhance the storytelling by adding vividness and complexity (Hoover, 2016). These figurative language aspects are essential for portraying the characters and communicating the emotional atmosphere of the story (Larson, 1998). Translating a work of this nature necessitates both language proficiency and a profound comprehension of the source and target cultures (Bassnett, 2002).

A multitude of research have examined the translation of figurative language expressions in literature, uncovering a range of methods and results (Schäffner, 2004). There is a debate between two perspectives on translation. One perspective, known as dynamic equivalence, prioritises the effect on the reader above the literal meaning. The other perspective, known as semantic equivalence, aims to preserve the original sense as closely as possible. These investigations establish a basis for examining the translation of figurative language in 'It Ends with Us,' providing valuable insights into the possible tactics utilised (Snell-Hornby, 1988).

When analysing the translation of figurative language in 'It Ends with Us,' it is crucial to take into account the technique used in earlier study (Munday, 2001). An examination of the original text and its translated versions can uncover the strategies employed and their level of success (Venuti, 1995). In addition, the translator's comments, prefaces, or interviews can provide essential background regarding the decisions taken throughout the translation process (Hermans, 2007).

The objective of this research is to provide a valuable contribution to the area of translation studies by conducting an in-depth investigation of figurative language translation procedures used in a modern book (Gentzler, 2001). The research will examine the treatment of figurative language terms in the narrative of 'It Ends with Us,' a book that has strongly connected with a broad readership (Hoover, 2016). The discoveries have the potential to impact translation practises and teaching, especially in the field of literary translation (Hatim & Mason, 1990). This thesis will contribute to the ongoing discussion on the distinction between translating for meaning and translating for impact, as proposed by Lefevere (1992). It will enhance the comprehension of translation as a combination of artistic and scientific elements, as emphasised by Chesterman (1997).

## 2. LITERATURE REVIEW

Figurative language employs expressions that diverge from their literal interpretations, utilizing figures of speech to convey meanings indirectly through comparisons. As noted by Perrine (1983:581), such language should not be understood

purely at face value, as its comparative nature imbues it with deeper significance. This stylistic choice enriches literary texts, enhancing their appeal and poetic quality. Authors' adept use of figurative language not only showcases their linguistic creativity and skill but also adds depth, vibrancy, and aesthetic value to their work, making it more engaging and enjoyable for readers. Figurative language is a widely used tool not just in poetry but also across prose and non-fiction. It encompasses a range of types, each involving the use of words or meanings in a non-literal way to add depth and complexity to writing. As Hatch (1995:88) points out, figurative language traditionally falls into categories like metaphors, similes, personification, and allusions, among others. Different experts categorize figurative language in various ways. For example, Perrine (1983:571) identifies ten forms including metaphor, metonymy, simile, synecdoche, and personification, extending to allegory, hyperbole, irony, symbolism, and paradox. Rozakis (1995:33), on the other hand, lists a broader range that includes allegory, ambiguity, and others, highlighting the diversity and richness of figurative language. Despite the existence of up to 250 identified figures of speech, the underlying concepts and principles largely overlap, indicating a universal foundation beneath the variety. For this specific study, the focus is narrowed down to select forms such as simile, metaphor, synecdoche, metonymy, allusion, hyperbole, personification, and antithesis, following Evelyn Hatch's categorization. This selection is intended to streamline the research, making it more manageable and understandable.

## **Kinds of Figurative Language**

### **1) Simile**

Simile creates a comparison between two dissimilar entities by using connecting words such as "like," "as," or "seems." According to Hatch (1995: 66), a simile explicitly uses these words to draw parallels between two distinct items, enhancing imagery or conveying a concept more vividly. For instance, "He eats like a bird" compares a person's light eating habits with a bird's small appetite, emphasizing the minimal amount of food consumed.

### **2) Metaphor**

Metaphor directly compares two unrelated things by suggesting that one thing is another, enriching the meaning without using "like" or "as." Perrine (1973:60) describes metaphors as implicit comparisons, where two fundamentally different things are equated to highlight shared qualities or deepen understanding. "Life is a rollercoaster" metaphorically equates life with a rollercoaster to comment on its highs and lows, suggesting unpredictability and excitement without literal similarity.

### **3) Synecdoche**

Synecdoche utilizes a part of something to represent the whole or uses the whole to represent a part. This figure of speech, as explained by Lakoff (1980:36), involves taking a fragment of the whole as representative of the entire entity or vice versa, thereby focusing attention on a specific aspect of the subject. "All hands on deck" uses "hands" to signify the entire crew, emphasizing collective effort.

### **4) Metonymy**

Metonymy involves substituting the name of an item with the name of something else with which it is closely associated. Pardede (2008:25) highlights metonymy's role in deepening textual meaning by connecting closely related concepts. "The pen is mightier than the sword" contrasts writing (symbolized by "pen") and military power ("sword") to argue that ideas and communication are more powerful than force and violence.

### 5) Allusion

Allusion refers indirectly to a person, event, or thing, drawing upon the audience's knowledge to add depth or context without explicit explanation. It's a way to evoke a vast idea or evoke emotions by mentioning well-known historical, literary, or cultural references. Mentioning "He's the Einstein of our time" alludes to Albert Einstein's intelligence, using his reputation to commend someone's brilliance, expecting the audience to understand the implied high level of intellect.

### 6) Hyperbole

Hyperbole is an intentional exaggeration for emphasis or humorous effect, not intended to be taken literally. As Perrine (1992:101) suggests, hyperbole is an exaggeration that serves the truth, aiming to highlight the intensity of feelings or the importance of a statement. "I'm so hungry I could eat a horse" is an exaggerated way to express extreme hunger, using the unrealistic scenario to emphasize the point.

### 7) Personification

Personification attributes human characteristics to inanimate objects, animals, or abstract concepts. Reaske (1980:39) defines personification as assigning human traits or actions to non-human entities, making them relatable or vivid in the reader's imagination. "The wind whispered through the trees" personifies the wind, suggesting it 'whispers' like a human, to create a serene, lifelike scene.

### 8) Antithesis

Antithesis employs contrasting ideas or words in a parallel structure to highlight their differences or to create a striking effect. This rhetorical device, as Reaske (1980:25) explains, juxtaposes opposing concepts to emphasize their disparity or to draw a profound insight from their comparison. "It was the best of times, it was the worst of times" sets two opposite conditions side by side, accentuating the contrast and complexity of the experiences described.

## 3. RESEARCH METHOD

This will be a descriptive qualitative study to learn about figurative language and translation techniques in the novel *It Ends with Us* by Colleen Hoover and the translated version in the Indonesian language entitled *Akhir di Antara Kita*. The data that is used is the sentences that contain figurative language in the novel *It Ends with Us* by Colleen Hoover. To collect the data, author went through several steps. First, the author Reading both the novel attentively for finding and collecting the figurative language. Second, author classify and making list of the figurative language that found in the Novel. After that, author selecting and analyzing the figurative language. Author also uses translation method by using Chesterman's Theory according to Chesterman's "memes of translation".

## 4. RESULT AND DISCUSSION

### Results

According to the data, there are two figurative languages discovered in the data such as Similes and Metaphors. there also have 2 Phrasal Verb. Meanwhile, trope change and Emphasis Change are obtained as the semantic strategies. Furthermore, based on the selected sentences containing figurative language taken from the novel *It Ends with Us* by Colleen Hoover and the translated version in the Indonesian language entitled *Akhir di Antara Kita*, there are 6 data are presented in this discussion.

## Discussion

The data are categorized as follows:

Source Language (SL)

Target Language (TL)

### SIMILES:

1. SL: "Those words **wrap around me like a warm blanket**"

TL: "*Kata-kata itu menyelubungiku bagaikan selimut hangat*"

In a semantic perspective, the simile "Those words **wrap around me like a warm blanket.**" in the SL is translated into a simile "*Kata-kata itu menyelubungiku bagaikan selimut hangat.*" in the TL. Therefore, the theoretical framework applied in this context is **Trope Change**, specifically subclass (a) ST trope X → TT trope X. "...a metaphor in the ST is preserved as a metaphor in the TT. This approach, or rather collection of approaches, pertains to the translation of rhetorical tropes (i.e., figurative language)..." (Chesterman, 2016: pp.101 & 102)

According to KII (2017, p.817) the verb 'wrap around' is vt '*membalutkan, melilitkan*' which is synonymous with '*membelitkan*' and the equivalence is '*membalutkan*' from a base form of n '*balut*' and the verb is '*membalut*' meaning v '*menyelubungi*' TBI (2008, p.41). While "...me..." in "...wrap around me..." is translated into '*...ku*'. Based on TBBBI (p.332) "The personal pronoun *aku* has a variety of forms, namely *-ku* and *ku-*. The clitic form *-ku* is used, among other things, in possessive constructions and in writing is attached to the word in front of it: *kawan* → *kawanku*" (Original source: *Pronomina persona "aku" memiliki variasi bentuk, yaitu "-ku" dan "ku-". Bentuk klitika "-ku" digunakan, antara lain, dalam konstruksi kepemilikan dan dalam penulisan dilekatkan pada kata yang mendahuluinya: kawan → kawanku*).

The adjective 'like' which means '*seperti*' in KII (2017, p.446) is synonymous with p 1 '*bagai, bagaikan*', thus the translation is considered accurate.

The article 'a' in '**...a warm blanket.**' is purposefully left untranslated, but the meaning can still be easily understood. A **unit shift**, as a supporting theory, occurs in the translation of a noun phrase "**...a warm blanket.**" in the SL into another noun phrase "*...selimut hangat.*" in the TL in which Catford further defines unit shift as "changes of rank" The corresponding translation of a unit at a particular rank in the source language may be a unit at a different rank in the target language. (1965, p.79).

2. SL: "**Growing things felt like a reward.**"

TL: "*Menumbuhkan tanaman terasa seperti hadiah.*"

Semantically, the simile "**Growing things felt like a reward.**" in the SL is translated into a simile "*Menumbuhkan tanaman terasa seperti hadiah.*" in the TL. Therefore, the theory used here is **Trope Change**, subclass (a) ST trope X → TT trope X. "... a metaphor in the source text is preserved as a metaphor in the target text. This method, or rather collection of methods, is relevant to the translation of rhetorical tropes (i.e., figurative expressions)..." (Chesterman, 2016: pp.101 & 102). The noun "**...things...**" in the SL is translated into "*...tanaman...*" which cataphorically refers to "A reward for what?" I replied with a shrug. 'For nurturing my plants correctly,' (p.83). Foley & Hall (2003) defined, 'A term

used to refer to something mentioned later in the sentence is termed as ‘cataphoric reference.’” (p.328)

The adjective ‘like’ which means ‘*seperti*’ in KII (2017, p.446) is translated in Indonesian as it is, thus the translation is considered accurate.

There is a word-class change in the translation from a noun “**Growing...**” in the SL into a verb “**Menumbuhkan...**” in the TL. Here, Chesterman in his book **Mememes of Translation** defines it as **Transposition**, i.e. “any change of word-class, e.g. from noun to verb, adjective to adverb.” (2016, p.93)

The article ‘a’ in ‘**...a reward.**’ is purposefully left untranslated, but the meaning is still understandable. A **unit shift**, as a supporting theory, occurs in the translation of a noun phrase “**...a reward.**” in the SL into a noun “**...hadiah.**” in the TL in which Catford further defines unit shift as “changes of rank” The translation counterpart of a unit at one level in the source language is a unit at a different level in the target language (1965, p.79).

### **METAPHORS:**

3. SL: “His voice is **a drug in itself.**” (p.10)

TL: “*Suaranya saja sudah memabukkan.*” (p.16)

In terms of semantics, the SL’s metaphorical assertion “... **a drug in itself.**” is translated into metaphor in the TL “... **memabukkan.**” It implies that somebody’s voice has a drug-like effect. The metaphorical element remains unchanged from the SL to the TL. Thus, the theory used here is **Trope change** focusing on subclass (a) ST trope X → TT trope X, where a metaphor in the source text is preserved as a metaphor in the target text; point (i) The trope in the target text maintains the same trope in terms of its lexical semantics (Chesterman, 2016: pp.101 & 102) The noun ‘**drug**’ *n* means **obat bius** → **vt 2 membiuskan** (KII, 2017: p252) in which according to KBBI **membius** *v* is **menjadikan tidak sadar** or **mabuk** *v* **1 hilang kesadaran** (KBBI, 2008: pp. 209 & 960), and based on TBI (Tesaurus Bahasa Indonesia) **mabuk** → **mabuk asmara** *v* **tergila-gila** → **memabukkan** *v* **2 ki menjadikan orang tergila-gila (jatuh cinta).** (2008, pp.172 & 303).

The phrase “**...in itself.**” is omitted out of the translation of “**...a drug in itself.**” yet the translation still makes sense and conveys the original idea. Further, Alan Duff in his **Principles of Translation** asserted that “Significance: The translation must accurately convey the meaning of the original text. No elements should be added or omitted arbitrarily.”...” (1981, p.10)

In addition to the above-mentioned analysis, Duff’s **Undertranslation** is also used here in the translation of the phrase “**... a drug in itself.**” which consists of four words into one word in the TL “... **memabukkan.**” Thus, the TL is shorter than the SL. Further, Duff stated that “. . . a translation may be more extensive or more concise than the original text . . .” (1981, p.22).

4. SL: “**Time can definitely heal all wounds.**” (p.125 )

TL: “**Waktu benar-benar bisa menyembuhkan semua luka.**” (p.203)

The metaphorical statement in the SL “**Time can definitely heal all wounds.**” is translated into the TL “**Waktu benar-benar bisa menyembuhkan semua luka.**” according to semantics. This metaphor indicates that with enough time the pain will eventually fade away and be replaced with happiness. Here, between the SL and the TL, the metaphorical

element is unaltered. Hence, **Trope Change** is applied here, emphasizing subclass (a) ST trope X → TT trope X, in which a ST metaphor is retained as a metaphor in the TT; point (i) The TT trope is the same trope in terms of its lexical semantics. (Chesterman, 2016: pp.101 & 102). Examining the meaning of a word **definitely** *adv pasti* in Indonesian (KII: 2017, p.215) has its equivalent with *benar* or *definit a* → *benar-benar* *adv* (TBI, YEAR, p.59). Thus, the translation is considered acceptable and accurate.

Additionally, **faithful translation** is used here in translating the sentence “**Time can definitely heal all wounds.**” into “*Waktu benar-benar bisa menyembuhkan semua luka.*” it is to capture the precise contextual meaning of the original. Further, **A Textbook of Translation** (1988), Peter Newmark suggests the theory of **faithful translation**, a method of translation that “. . . attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures.” (p.46).

### PHRASAL VERBS

5. SL: “You guys need any help **cleaning up**?” (p.128)  
 TL: “*Kalian perlu bantuan untuk bersih-bersih?*” (p.208)

Semantically, the phrasal verb “... **cleaning up.**” in the SL is translated into a non-figurative language item “... *bersih-bersih.*” Therefore, **Trope change**, subclass (c) ST trope X → TT trope Ø is used here for the figurative component is completely removed. (Chesterman, 2016: p.103) According to KII, *clean up* mean *membersihkan* from a base form *bersih*, while *bersih-bersih* is the practice of repeating the work. So, there’s a reduplication here. Repeating a portion or the entirety of the base is called repetition, or **reduplication**. Syntactic verb form repetition is associated with the meaning of (1) continual or repeated activities or deeds, among other things. “*Reduplikasi adalah proses pengulangan keseluruhan atau sebagian dari dasar kata. Pengulangan bentuk verba pada tingkat sintaksis, antara lain berkaitan dengan makna (1) tindakan atau kegiatan yang berkelanjutan atau berulang kali.*” (TBBBI: 2008, 117)

The supporting theory used here is by Alan Duff in his book called **Translation** that “Idiomatic phrases are famously difficult to translate. If these phrases cannot be translated directly, consider...: employing a non-idiomatic or straightforward prose translation.” (Duff:1989, p.11)

6. SL: “...we’re **finishing up.**” (p.128)  
 TL: “...*kami hampir selesai.*” (p. 209)

The SL phrasal verb “... **finishing up.**” is semantically translated as “... *hampir selesai.*” and the figure of speech is dropped completely. **Trope change**, subclass (c) ST trope X → TT trope Ø is thus employed in this instance since the figurative element has been entirely eliminated. (Chesterman, 2016: p.103) According to KII the phrasal verb ‘*finish up*’ 1 means *menyelesaikan* (2017: p.303) which is derived from a base form ‘*selesai.*’

Additionally, the supporting theory that may be used here is by Chesterman, **Emphasis change** This approach enhances, diminishes, or modifies the emphasis or thematic concentration, for various reasons. The phrasal verb “...**finish up.**” in the SL is translated into “...*hampir selesai.*” by adding ‘*hampir*’ meaning ‘*almost*’ in English to emphasize the quality of the new interchange.

## 5. CONCLUSION

Based on the six data analyses conducted, the author identified two types of figurative language, There are Similes and Metaphors. The most semantic strategy that writer found is Trope Change. Based on the translation quality assesment, mostly data had high accuracy, high acceptability, and high readability.

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