Relation between Topic, Image, and Translation Strategy in Metaphor and Simile Translation Found in *One of Us is Next*

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Abstract. Metaphors and similes are significant elements in literary texts that help the author to convey his/her message. This study analyzed the topic and image of metaphors and similes in the source text, and how they were translated into the target text. The data was taken from *One of Us is Next*, an American novel by Karen M. McManus, and its Bahasa Indonesia translated version, *Satu Permainan (One of Us Is Next)*. Because the data were in textual form, this research applied descriptive qualitative to examine the translation strategy that was used by the translator and the equivalence between the source and the target text. The data were arranged in the table, with descriptive explanations in each of them. This study found the patterns of the metaphor and simile: human vs human and human vs non-human in metaphor and simile, and non-human vs non-human in metaphor. The intriguing pattern found was human versus non-human, which was mostly translated literally in both Metaphor and Simile, whereas the other patterns were less.

Keywords: equivalence; metaphor; pattern; simile; translation strategy

Abstrak. Metafora dan simile merupakan elemen penting dalam teks sastra yang membantu penulis untuk menyampaikan pesannya. Penelitian ini menganalisis topik dan citra metafora dan simile dalam teks sumber, serta bagaimana metafora dan simile tersebut diterjemahkan ke dalam teks sasaran. Data diambil dari One of Us is Next, sebuah novel Amerika Serikat karya Karen M. McManus, dan versi terjemahannya dalam bahasa Indonesia, Satu Permainan. Karena data berupa teks, penelitian ini menggunakan metode deskriptif kualitatif untuk melihat strategi penerjemahan yang digunakan oleh penerjemah dan kesepadanan antara teks sumber dan teks sasaran. Data-data tersebut disusun dalam tabel dengan penjelasan deskriptif di setiap tabel. Penelitian ini menemukan pola-pola metafora dan simile: manusia vs manusia dan manusia vs bukan manusia dalam metafora dan simile, serta bukan manusia vs bukan manusia dalam metafora. Pola menarik yang ditemukan adalah manusia vs bukan manusia, yang sebagian besar diterjemahkan secara harfiah dalam metafora dan simile, sedangkan pola-pola lainnya lebih sedikit.

Kata kunci: kesepadanan; metafora; pola; simile; strategi penerjemahan

INTRODUCTION

Metaphors and similes are frequently used in literary texts such as novels to enhance the literariness. The distinction between them is that metaphors use direct comparison between one thing and another. In contrast, a simile employs conjunctions such as like, as, etc. When translating novels, metaphors

and similes are obviously translated into the target language. In the matter of translation, Murthy & Ishlahiyah, 2024, stated that the goal of the translations is precision. Translating is not an easy job; determining the meaning involves analyzing the word list, the structure of grammar, the dialogue context, and the culture of the source language (Andriani et al., 2024). This means to get the best-translated product, these things must be considered. To add to this point, Mantika and Suyudi (2024) stated that the quality of a good translation must be accurate and correct, while the smoothness of a translation is considered natural. The quality of translation is important and a must. Awali and Larasati (2024) mentioned that the low output of translation might be harmful in terms of lowering the trustworthiness of the product or the one who published it. Hence, the translator must be very careful when translating the text, especially the figurative language such as metaphor and simile.

Cultural differences between source and target text might be an obstacle for translators. Culture and language are connected and should be translated into the target language as accurately as possible (Pita et al., 2024). In addition, Newmark (1988, p. 104) stated that the most important particular problem is the translation of metaphor. Furthermore, this issue is clearly explained by Candra (2024), that it happened because metaphors contain cultural values, and the translator must understand them to translate them. The author mentioned that similes have cultural value, which can be difficult for translators too. The result of not properly translating the equivalence of both source and target text due to the cultural word is not a good thing. Ulfiyatuzzuhriyyah & Hilman (2022), stated in their research that readers might sometimes find it difficult to comprehend the cultural word. It is perpetuated even more when the translator uses direct translation when translating it to the target text. It will be frequently misinterpreted by the target readers (Larson, 1989, p. 275). Meanwhile, Widyari et al. (2020) stated that some metaphors that are similarly used in different cultures might be concluded as the universal one. To conclude this concern in translation, Mannahali & Suhaeb (2022) emphasize in their study that one of the things or requirements for better translation is that the translator should clearly understand the cultural context.

A translation strategy is needed to produce a better result of translation result. The researchers used Larson's metaphor and simile translation strategy to analyze the novels. There are five ways in which them might be translated: (1) Metaphor is translated literally, (2) Metaphor is translated as simile, (3) Substitute, (4) Metaphor and simile are kept, and meaning is explained, and (5) Translated without keeping metaphorical imagery.

This study is supported by researchers who have conducted similar research on metaphor and simile translation using Larson's theory. In their research, they found several things. Puspita (2020), Tresiany et al. (2020), and Pranoto (2021) discovered the first strategy: the metaphor may be kept if the receptor language permits, to be the most used for translating metaphor. Meanwhile, Putri (2022) found the fifth strategy to be the most used: the meaning of the metaphor (or simile) may be rendered without keeping the metaphorical imagery. Compared to Lengari and Pavita (2023), in their findings, one of the metaphors contains a cultural word, but no word in the target text conveys the same meaning. In translating similes, Kasmiya (2022) and Santoso (2022) discover that the first translation strategy of metaphor proposed by Larson can also be applied to similes. All the studies cited in this research do not analyze the relation between the pattern: topic and image that are classified as human, non-human, and the translation strategy applied, which the translator used to translate the metaphor and simile. This became the focus of this research to fill the gap.

This study analyzes the strategy used to translate the metaphors and similes in the novel One of Us is Next, which is translated from English into Bahasa Indonesia. These two figurative languages were used to convey the author's emotions in the novel. It is important to analyze how the translator delivers

it to the target text. In addition, when translating them, it will be difficult because of the cultural differences between the United States and Indonesia that may be found in both metaphor and simile, especially the metaphor, which can have an effect on translation quality. This might be solved if the translator studied the context of the two figurative languages carefully to prevent confusion in the target text due to the issue.

METHOD

This study belongs to the category of descriptive qualitative research because the data sources are in textual forms. Moleong (2005, p. 48), states that descriptive qualitative research makes use of words that include phrases and clauses, and images to describe or explain occurrences. Furthermore, Furidha (2023) explains that descriptive qualitative research centers on creating a structured, precise, evidence-based description of the factuality, features, and interconnections between the circumstances that were being studied.

This study used the novel "One of Us is Next" (McManus, 2020, Delacorte Press) and its Bahasa Indonesia translation, *Satu Permainan (One of Us Is Next)* (2021, translated by ZaiZai Gramedia Pustaka Utama) as the source of data. The researchers used this as the locus because it contained the data that the researchers wanted to analyze. Furthermore, the data helped address the research question and objective of the study, which are to find and analyze the frequency of the pattern used by the translator of the novel. The data were in the form of phrases and clauses containing metaphors and similes found in both the source and the target texts. To collect the data, the researchers took the following steps: (1) Identifying the metaphors and similes in the novel *One of Us is Next* and its Indonesian translation, (2) Categorizing the data into the desired patterns (human or non human), (4) Analyzing the strategies proposed by Larson that are used to translate metaphors and similes in the novel One of Us is Next, and (5) Drawing a conclusion.

This study used content analysis to help examine the identified metaphors and similes and the strategies applied in rendering them, some of which might have cultural references. This is done to understand how different data are translated, whether they are directly translated, omitted, etc., while trying to maintain their original meaning. This helps to find the nuances of Larson's translation strategy and how cultural and non-cultural contexts influence the translation of metaphor and simile in the target text.

RESULTS AND DISCUSSION

There were 13 data of metaphor with two translation strategies proposed by Larson, and 5 data of simile, all used the first strategy. All these data showed patterns that consist of human versus human and human versus non-human in both metaphor and simile, and non-human versus non-human in metaphor.

Table 1 Result of Data Analysis

Figurative Language	Translation Strategy	Pattern	Findings
Metaphor	Literal Translation	Human VS Human	3
		Human VS Non-human	4
		Non-human VS Non-human	3
	Metaphor is translated as a simile	Human VS Human	3
Simile	Literal Translation	Human VS Human	2
		Human VS Non-human	3
Total			**18**

Metaphor

1. Metaphor is translated literally

In this part, the metaphors are translated directly because of their equivalence and divided into three parts: Human versus human (3 data), Human versus non-human (4 data), and Non-human versus non-human (3 data).

Table 2 Human versus Human

Mom would joke that **we** must be **telepaths**, but it wasn't that. We just knew one another so well that we could read every expression as clearly as a word (p. 26)	*Mom akan bercanda mengatakan **kami** pasti **ahli telepati**, tapi bukan itu. Kami hanya mengenal satu sama lain sehingga bisa membaca setiap ekspresi sejelas ucapan (p. 35)*
Addy is the queen of second chances (p. 50)	***Addy adalah ratu kesempatan kedua** (p. 72)*
Emma, the queen of punctuality, is late (p. 104)	***Emma, sang ratu ketepatan waktu**, terlambat (p. 147)*

The first metaphor compared the girls and telepaths because they can understand the message without communicating it orally, just like the telepaths. They can talk using their mind and the message can be understood by both telepaths, not other people, just like how the mother felt in the novel. She compared their ability to it because she could not comprehend what they were trying to say. This might have happened because both of them had strong bonds as friends. When someone has that kind of relationship, they have an unusual talent that only both of them can understand. The image of this metaphor is obviously *'telepaths'*, which was translated literally into *'ahli telepati'*. This fits with Larson's first strategy because it can still be understood in the target text.

Similarly, the second one compared Addy with the queen of the second chance. Addy had resilience just like a queen. Resilience is the ability to come back stronger from struggles. In the novel, Addy was able to bounce back from the backlash from a blog that revealed her worst mistake. She even became better than before, just like how the queen handled the hassle by staying stronger and not showing her weakness. The second change that stuck with the queen represents the change to try

again just as Addy did in the novel. *'The queen of the second chance'* is the image of this metaphor that was translated directly into *'ratu kesempatan kedua'* because of the equivalence.

Lastly, the third metaphor compared Emma and the queen of punctuality. The similarity between her and the queen is about Emma's habit of always arriving early. The queen is often contextualized as someone who respects time and would never make someone wait for them. However, in the novel, Emma was not able to make it on time due to some trouble that bothered her. Same as the previous ones, the image *'the queen of punctuality,'* was translated literally into *'sang ratu ketepatan waktu'* because the meaning in the target text is still the same as the source text.

Table 3 Human versus Non-human

Bronwyn is a **lightning-fast texter** (p. 15)	*Bronwyn pengetik pesan secepat kilat (p.20)*
Our middle sister is a **technology dinosaur** who prefers messaging via computer instead of phone (p. 87)	*Saudara tengah kami itu dinosaurus teknologi yang lebih senang berkirim pesan lewat komputer bukan ponsel (p. 124)*
But **Emma's face has gone red and splotchy**, which is always **a bad sign** (p. 109)	*Namun, **wajah Emma sudah memerah dan berbintik-bintik**, yang selalu merupakan **pertanda buruk** (p. 155)*
To lose your son. It's a nightmare (p. 160)	*Kehilangan putramu. Itu mimpi buruk (p. 228)*

The first metaphor of this part compared Browyn's ability to type with lightning. Lightning always strikes fast, just like how he is typing using his fingers. Lightning is commonly used to describe how fast human beings do something one of them is typing. The image of this metaphor is a *'lightning-fast texter.'* It was translated literally into '*pengetik pesan secepat kilat'* in the target text. It used the first strategy proposed by Larson because both meanings in the source and target texts are adequate.

Additionally, the second metaphor compared the middle sister and the technology dinosaur. It is because of how old-fashioned the middle sister was; she still used the old way to message her family. Old-fashioned describes the situation that most people no longer do, this definition aligns with how the sister chose to communicate. Technology dinosaurs can be interpreted as old technology that was barely used in modern times, this became the image of this metaphor and was translated literally as *'dinosaurus teknologi'* because it's still understandable for the target readers.

Furthermore, the third one showed the comparison between Emma's face and a bad sign. Her face was red and splotchy, similar to the red color, which is often associated with warning. This is a natural sign of humans when they are mad because it responds to a trigger that causes blood vessels to become wider, causing the number of blood around the face to increase. In literary texts, whether it is in American or Indonesian novels, it is a common way to describe the face of someone when they are mad. Because of this, 'bad sign' as the image of this metaphor was translated literally as *'pertanda buruk'*

In the last metaphor of this part, the author made a comparison between the pain of losing a loved one and a nightmare. The state of such suffering has mixed emotions of fear of living without them and deep sorrow. However, most people might let that pain be released by crying. The mixed feelings also happen in a nightmare; it can make people scared to death and sometimes cry. Also, the nightmare is a part of the biggest fear that people do not want to happen, which aligns with the state

of grieving that the parents would never expect to happen to their son. The nightmare was the image of this metaphor and translated into *'mimpi buruk.'* The translated version of the image is common in Indonesian literary text, hence it fit with Larson's first strategy.

Table 4 Non-human versus Non-human

Ever since I made **this corner table my second home**, I see more of Luis than I did when we went to school together (p. 16)	*Sejak aku menjadikan **meja sudut ini sebagai rumah keduaku**, aku bertemu Luis lebih sering daripada semasa kami satu sekolah (p. 21)*
And Cooper was falsely accused of using steroids, then outed before he was ready to come out to his family and friends. **All of which was a nightmare** (p. 18)	*Dan Cooper mendapatkan tuduhan palsu memakai steroid, lalu diungkap sebagai gay sebelum dia siap mengakuinya kepada keluarga dan teman-temanya. **Semuanya itu mimpi buruk** (p. 23)*
Chemistry is going to be a **nightmare** this semester unless I get some help (p. 24)	***Kimia** bakal jadi **mimpi buruk** semester ini kecuali aku dapat sedikit bantuan (p. 33)*

In this study, the comparison between two non-human things were found. The first example was the comparison between a corner table and a second home. The corner table has a sense of comfort just like a home. In both Indonesian and American, contemplating a second home means that one feels comfortable spending time there, just like the narrator of the novel. Because this is very common to use as the image of the comparison in both languages, the translator translated it literally as 'rumah keduaku'.

Meanwhile, in the last two metaphors. The narrator compared two different situations (terrible things that Cooper faced and failing in chemistry) to a nightmare. A nightmare means an unpleasant experience or dream that caused discomfort and unhappiness, just like Cooper felt, and some people might contemplate it, which caused anxiety, which was exactly what happened to the narrator when thinking about failing in chemistry. The image, *'nightmare'* used in this metaphor was translated literally to *'mimpi buruk.'*

The use of the first strategy, which is to translate the metaphor literally, that was proposed by Larson to translate metaphor, is the most used one in this study. This happened because of the compatibility between the source and the target text, and the use of them was common as previously highlighted in the previous study. So, it will not be that difficult for the target readers to understand the message that the author of the novel was trying to convey. It also aligned with the purpose of using the literal translation; this can only be used when the translated text is compatible with the requirement of not puzzling the readers with the distortion of the message, which fortunately the issue was not discovered in this research. In addition, the writer found ten data that used this strategy. This is the same thing found in the previous research, where two authors found this strategy as the most used one because of the equivalence in the source and target texts.

2. Metaphor is translated as simile

In this strategy, three metaphors were translated into similes, all of which are categorized as human versus human.

Table 5 Human versus Human

She wants to make a good impression, especially since **Eli is something of a local celebrity.** He's the lawyer who defended Nate Macauley when Nate was framed for killing Simon Kelleher, and now he's always being interviewed about some big case or another (p. 21)	*Ibuku ingin menciptakan kesan baik, terutama mengingat* **Eli semacam selebritas lokal.** *Eli pengacara yang membela Nate Macauley ketika Nate dijebak dengan tuduhan membunuh Simon Kelleher, dan sekarang dia selalu diwawancarai mengenai suatu kasus besar atau lainya (p. 29)*
Emma doesn't act seventeen (p. 25)	**Emma tak bersikap seperti remaja tujuh belas tahun** *(p. 34)*
I can't believe **I'm such a sad puppy** that this impossibly kind man thinks he has to work overtime to make me dinner (p. 122)	*Aku tak percaya* **aku mirip anak anjing kecil sedih** *sehingga laki-laki yang luar biasa baiknya itu menganggap dia harus bekerja lembur untuk membuatkanku makan malam (p. 174)*

The first one compared Eli and a local celebrity. It was because of the exposure of the media that Eli got, just like a local celebrity. A local celebrity is someone well-known in their community. When someone is well known, it translates into attention in the media, just as the lawyer faced in the novel. Hence, he was being compared to that due to the acknowledgment, like a local celebrity. The image *'a local celebrity'* is translated literally into *'selebritas lokal.'* In addition, the translator added the word *'semacam'* which turned it into a simile.

Besides, in the second one, the metaphor compared Emma and seventeen (behavior). She was being compared with her age because she does not behave like a teenage girl. The translation strategy used is a metaphor that is translated into a simile. When translated in the TT, the translator adds *'seperti,'* which makes it a simile. In addition, the implicit comment about the topic in ST, which is 'seventeen,' is shifted into a more explicit one, which is *'remaja tujuh belas tahun.'* This is done to prevent confusion that might happen to the target readers.

In the last metaphor, it compared the narrator and a sad puppy. It was because she was vulnerable just like a sad puppy. A puppy is not able to survive by itself; it has to be nurtured by its owner. It looks like where the puppy has to be fed, cleaned, walked, etc. This contextualization of the puppy aligns with the narrator, who was not able to sustain herself. Hence, the kind man had to work to have the meal on the table for her. A sad puppy, which was the image of this metaphor, was being translated into *'anjing kecil sedih'* and *'semacam'* which turned it into a simile

Simile

1. **Translating a simile by keeping the image or using simile of similar form and meaning**

The translator used the first strategy that is proposed by Larson to translate the simile. It can be used because the translated version is still understandable for the target reader. This part is divided into two parts: Human vs Human (2) and Human vs Non-human (3).

Table 6 Human vs Human

I have four of them, all older than me, all with K names: Kiersten, Katie, Kelsey, and Kara. **We're like** the **Kardashians**, except without any money (p. 34)	*Aku punya empat orang, semuanya lebih tua dariku, semuanya memiliki nama yang dimulai dengan huruf K: Kiersten, Katie, Kelsey, and Kara. **Kami mirip** keluarga Kardashian, tapi tanpa uang (p. 49)*
Eli is always treated like a hero in the media, which I thought was a good thing (p. 155)	***Eli selalu diperlakukan sebagai pahlawan** di media, yang kupikir merupakan hal yang baik (p. 220)*

The simile first simile is characterized as a simile based on Larson's theory because it has the topic: We and image: Kardashians. The two propositions are identical to each other. They compared themselves to the Kardashians because each letter of their name (Kiersten, Katie, Kelsey, and Kara) is similar to the Kardashians (Kylie, Kim, Khloe, and Kendal). The translator used the first strategy that is proposed by Larson to translate the simile. It can be used to translate the simile because there is a clear context before the comparison that can be found in both source and target text, which is their name that starts with the letter K, which is identical to the Kardashians. The Kardashians are a famous celebrity, which might not be confusing for the target readers.

Meanwhile, the last simile of this part compared Eli and a hero. *'Eli'* was the topic, and *'hero'* was the image of this simile which was translated into *'pahlawan'*. The sense of this is about the gratitude and great admiration they have toward Eli because he was always involved in serious cases as a lawyer and helped most of his clients. Also, what Eli did is similar to that of a hero, who helped people in their crisis time.

Table 7 Human vs non-human

Source Text	Target Text
He looks like a scarecrow: tall and thin with baggy clothes, wispy blond hair, and strangely dark eyes (p. 58)	***Dia mirip orang-orangan sawah**: tinggi dan kurus dengan pakaian longgar, rambut pirang tipis, dan mata yang anehnya gelap (p. 85)*
Her eyes fixed on Eddie like a bird of prey (p. 121)	*Mata terpaku pada Edi **persis** burung pemangsa (p. 172)*
I feel as unsteady as a newborn fawn; none of my limbs are working properly as I lurch toward the door (p. 141)	*Aku merasa **seimbang** anak rusa yang baru lahir; tak satu pun tungkaiku bekerja normal selagi aku terhuyung-huyung menuju pintu (p. 201)*

The first simile has *'he'* (Matthias) as the topic and *'scarecrow'* as the **image**. Matthias was being compared to the scarecrow due to his strange appearance that was similar to a scarecrow. In the novel, he was described as a man who was tall and thin with dark eyes and wispy blond hair and liked to wear baggy clothes just like the scarecrow. The translator used the first strategy proposed by Larson to translate this simile because it is still understandable in the target text.

In addition, the second one was categorized as a simile based on Larson because it has a topic: Lucy, and an image: a bird of prey. The way she (Lucy Chen) looked at Eddie was similar to how a bird of prey locks his prey. When the birds did that, their eyes were very sharp and were less likely to change their vision of the surroundings. This was exactly how she looked at Eddie in the novel. *'Her eyes'*

was the topic of this simile and was translated into *'mata'* and *'bird of prey'* as the image that was translated into *'burung pemangsa.'* Even though the translator omitted the word *'her,'* it was still understandable.

In the last simile, the topic was *'I'* (narrator) and *'newborn fawn'* as the image. She was being compared to a newborn fawn, because she could not walk properly just like a newborn fawn. The newborn fawn does not have a strong leg to walk like the narrator in the novel. The first strategy proposed by Larson can be used in this simile because the message is not distorted in the target text.

Based on the previous study, the similes can be translated by using the first metaphor proposed by Larson as long as they are understandable in the target texts. In addition, most similes have a context that makes it easier for the target readers to comprehend the meaning. It means that the possibility of being confused is less likely to be manifested. The total data of the simile found and used in this strategy is five. Meanwhile, the writer of this paper found a pattern. The translator mostly used the first strategy by Larson to translate metaphors and similes that are categorized as Human vs Non-human. Metaphor with 4 data and simile with 3 data.

CONCLUSION

The researchers of this study concluded that there were patterns found in both metaphor and simile in the novel. The patterns found in the novels were used to classify the topic and image of the two figurative languages. In metaphor, 3 patterns were found: human versus human (3 data), human versus non-human (4 data), and non-human versus non-human (3 data) with 2 translation strategies applied: metaphor is translated literally and into simile. In the first strategy, the translator applied it to all the patterns. However, in the second strategy, it is only human versus human. In simile, it was divided into human vs human (2) and human vs non-human (3). The translator of the novel used the first strategy to translate all of the two patterns. Among all the patterns found in these two figurative languages, the most frequent pattern was human vs non-human using the first translation strategy proposed by Larson because of the equivalence in both source and target texts. However, the researchers found three limitations of this study: (1) translation quality, (2) accuracy, and (3) consistency. All these limitations occurred in this research because of the centralized focus on finding the patterns used by the translator. These might not fully reveal the overall quality of the translated text. Hence, future research can focus on elaborating more of these three limitations.

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