A METAPHOR TRANSLATION IN 300: RISE OF AN EMPIRE MOVIE

SUBTITLE

A Thesis

Submitted to Letters and Humanities Faculty
In partial fulfillment of Requirements for
The Strata One Degree (S1)

By
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ABSTRACT


The aims of this study are finding out the types of metaphor and the translation strategies in the subtitle between source language and target language. The unit analysis of this paper is a movie subtitle of 300: Rise of An Empire written by Zack Snyder and directed by Noam Murro.

This research uses qualitative method where the writer analyzes the data with descriptive analysis technique. The writer applies translation strategy of metaphor based on Larson theory. In this research the writer finds out the types of metaphor such as, anthropomorphic metaphor, animal metaphor, abstract to concrete transfer metaphor, and synesthetic metaphor. The strategies of metaphor which is used by the translator is translation metaphors into metaphor by reproducing the same image, metaphor into metaphor by reproducing the different image, metaphor into metaphor with adding simile, and metaphor into non-metaphor. Thus, the translation strategy of metaphor in the movie subtitle of 300: Rise of An Empire is dominated by strategy of metaphor into metaphor by reproducing the same image.
APPROVEMENT

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The thesis entitled above has been defended before the Letters and Humanities Faculty's Examination Committee on April 30th, 2015. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, April 30th, 2015

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in text.

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In the name of Allah, the most gracious, the most merciful

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May Allah, the hearer and all-knower, always bless, protect, and gives them more than they have given to the writer. Hopefully, this thesis will be advantageous for all people who read it.

Jakarta, April 2015.

The Writer
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CHAPTER I
INTRODUCTION

A. Background of Study

Figurative language has been widely examined by linguist in the study of literature in recent years. It is because figurative language has the essence of style and beauty. Figurative language often provides a more effective means of saying what we mean than direct statement. In the specific sense, figurative language may take the form of figures of speech.¹

Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novels, poems, film, etc. The effectiveness of figurative language in four main reasons. First, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass.²

One of several figurative language types is Metaphor, which is the most common and widely used. It is an implicit comparison in which idea is compared with another idea through a similarity or likeness of characteristics, qualities or

²Perrine L, Sound and Sense. An Introduction to Poetry, (USA: Hartcourt Brave Jovanovich, 1982).
attributes between two the ideas. According to Keraf, metaphor is a kind of analogy that compares two things directly which does not use the words, *like, as if, and so* that the first thing is directly to relieve to the second.\(^3\)

To analyze metaphors, it is very helpful to write out the propositions which are basic to the comparison. The topic (the thing really being talked about), the image (what is being compared to) and the point of similarity (found in the comments of both propositions) involved should be all included. When these have been identified, an adequate translation can be made into a second language.\(^4\)

If the translator cannot understand the meaning of the metaphors in the source text and fails to analyze them correctly, then the risk will be a misunderstanding. Larson proposes some reasons why metaphors are hard to understand and cannot be translated literally. One of them is that the image used may be unknown in the receptor language.\(^5\) For example, a metaphor based on the *oasis* will be insignificant for people who live in the country which oasis doesn't exist. In this case, to make a similar comparison, another image should be taken.

The use of figures of speech involves a risk misinterpretation. Moreover, it would be a challenge for a translator to be able to translate the meanings of figures of speech in the source language into their equivalence in the receptor language.\(^6\)

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Translation of metaphor has been treated as part of the more general problem of untranslatability. This trend builds on the fact that metaphors in general are associated with indirectness, which in turn contributes to the difficulty of translation. Different theories and approaches have been proposed with regard to metaphor translation, each of which has tackled this problem from a different point of view.\(^7\)

On the other hand, translation of metaphor which is an inseparable part of any language is also a daunting task. Example comes from Film industries, namely movie. Dialogues of movies are sometimes replete with metaphors and require careful attention to be translated as thousands of movies are subtitled annually by various translators throughout the world and different strategies for translating metaphors are adopted by them.\(^8\)

Based on the phenomenon above, then it is interesting to identify translations of metaphor, particularly the translation of metaphor in English into Indonesian. The aim of this study are finding out the types of metaphor and the translation strategies used in subtitle of \textit{300: Rise of An Empire} written by Zack Snyder and directed by Noam Murro.

\textbf{B. Focus of the Study}

Based on the background of study that the writer has stated, this research is focused on types of metaphor and translation strategies of metaphor applied by the translator in the movie subtitle \textit{300: Rise of An Empire} directed by Noam Murro.


\(^8\)Ibid.
C. Research Question

The writer formulates the questions of the research, as follow:

1. What are types of metaphor found in the subtitle of *300: Rise of An Empire* movie?

2. What are translation strategies of metaphor applied in the *300: Rise of An Empire* movie from English into Indonesia?

D. Objective of the Research

Based on formulation of the problem, this research aims to:

1. Analyzing the types of metaphor found in the subtitle of *300: Rise of An Empire* movie.

2. Analyzing the translation strategies of metaphor applied in the subtitle of *300: Rise of An Empire* movie.

E. Significances of the Study

The writer expects this research will be useful, generally to the readers and especially to the writer herself. In scientific field, the writer expects this study can enrich her knowledge and information about translation, further understanding about metaphor translation. The writer also expects this research can be contribution in the development of translation theory and gives the information to the readers in translating movie.

F. Methodology of the Research

a. Research Method
This research uses qualitative method where the writer analyzes and explains metaphors translated from Source Language (English) into Target Language (Indonesia). However, before analyzing, the writer needs to identify the kinds of metaphor at first.

b. Data Analysis

In this research, the writer analyzes the data using descriptive analysis technique. The steps of analysis as follows:

1. Analyzing the types of metaphor which is found in the 300: Rise of An Empire movie subtitle.
2. Analyzing the translation strategies of metaphor applied by the translator in 300: Rise of An Empire movie subtitle.

c. Instrument of the Research

The instrument of this research is writer herself by watching the 300: Rise of An Empire movie English verse repeatedly to find the metaphor, giving the notation (screen capture) of the metaphor in the movie subtitle of English verse and Indonesian verse, collecting the data of metaphor appropriate to the types of metaphor, and making the conclusion of this research, and giving the suggestion for students in translation’s concentration, translators, and researchers.

d. The Unit of Analysis

The unit of analysis in this research is the subtitle of 300: Rise of An Empire movie in 2014. This movie was released on 2014, written by Zack Snyder and directed by Noam Murro.
CHAPTER II
THE CONCEPT OF METAPHOR IN TRANSLATION

A. Previous Studies

This research has some similarities with some other studies which have similar topic. This first prior research is a thesis, entitled "Metafora dalam Komik" made by Fani Fajariyanti from University of Indonesia (2008). In this thesis, she provides an analysis in type of metaphors, the most dominant of metaphors and the differences of dominant metaphors in different comic. The subject of this analysis is comics, while the object of this study is metaphor. This thesis uses metaphor theory proposed by Ullmann. Furthermore, method of this thesis uses library method. The result of this thesis, she finds 41 cases of metaphors that consist of 5% cases of anthropomorphic metaphors, 311% cases of animal metaphors, 40% cases of metaphors from concrete to abstract. There is no case of synesthetic metaphors. 24% cases metaphors that can not be classified also found in the comic. There is connection between the story context and the chosen animal metaphors in every comic.9

The second prior research is a thesis made by Aldin Lukman Hakim from University of Sumatera Utara (2009) entitled "A Semantic Analysis of Metaphors found in Dream Theatre's selected lyrics". The subject of this prior research is song

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9Fani Fajriyanti, Metafora dalam Komik, (University of Indonesia, 2008).
lyrics from Dream Theatre's. The object of this research is the theory of Metaphor proposed by David Crystals and Karl Beckson & Arthur Gantz. This prior research uses library research method. In this analysis, he finds 95 cases of metaphors in the *Dream Theatre's lyrics*, consist of 65 conceptual metaphor cases (68.4%), 28 mixed metaphor cases (29.5%), and 2 poetic metaphor cases (2.1%).

The third prior research is a thesis entitled "An Analysis of Metaphor in the Jakarta Post Newspaper" made by Afrizal Niswandi from University of Sumatera Utara (2011). In his research, he analyzes the kinds of metaphor, the meaning of each metaphor, and the dominance of metaphor types found in the newspaper. The object of this thesis is metaphor in the article title of *The Jakarta Post*. The subject of this prior research is the newspaper. The research uses Semantic theory and the method which is used in this research is library and qualitative research method. The result of his analysis is that *The Jakarta Post* uses several metaphors. He finds 24 cases of metaphor that consist of 11 hyperbole cases, 2 metonyms cases, 5 synecdoche cases, and 6 composite cases.

The next prior research is a thesis written by Andi Awaluddin from State Islamic University Syarif Hidayatullah Jakarta (2011), entitled "Metafora Pada Tiga Puisi Pilihan Goenawan Muhammad (Kajian Statistika)". In his research, he analyzes kind of metaphors and identifies what is the function of the metaphors found in the

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10 Aldin Lukman Hakim, *A Semantic Analysis of Metaphors found in Dream Theatre's selected lyrics*, (University of Sumatera Utara, 2009).
three selected poems of Goenawan Muhammad. The object of these cases is metaphor and the subject of this thesis is poems. This research uses stylistics theory focuses on metaphor theory proposed by Rostidi and the method which is used in this research is qualitative research method. The result of his analysis is the three poems selected from Goenawan Muhammad uses explicit and implicit metaphors. He finds 23 cases of implicit metaphors and 8 cases of explicit metaphors. The metaphor functions are to clear the meaning, to unclear the meaning and to emphasize the meaning especially the setting of the event that happened in the poem.¹²

The last prior research is a thesis by Sri Astuti from University of Indonesia (2012), entitled "Analisis Semantis Metafora dalam Artikel Ekonomi Majalah Der Spiegel". In her research, she analyzes the kinds of metaphors which are commonly used in economy news article. The object of this thesis is metaphor in the economy article of Der Spiegel magazine. The subject of this prior research is the Der Spiegel magazine. This research uses the library and qualitative research method. The result of her analysis shows that metaphors commonly used in economy articles are structural metaphors, while according to the productivity and stability, the used common metaphor is lexical metaphor.¹³

The similarity between the writer's thesis and the five prior researches is located in the object of the study, metaphor. Nevertheless, the differences are located

in the subject of the analysis. The writer uses *300 Rise of An Emperor movie subtitle* as the subject and focuses on the metaphor, which means different with the first prior research because it uses *comic*. The second prior research uses *Dream Theatre’s lyrics* as the subject of analysis. The third prior research subject is a *newspaper*. The fourth prior research subject is poems. The last prior research uses *magazine* as the subject of analysis.

The first prior research uses theory proposed by Ullmann and the method which is used in this thesis is library method. The second prior research uses theory of Metaphor from David Crystal and Carl Beckson and Arthur Ganz, and the method which is used is library research method. The next prior research uses stylistics theory focus on metaphor theory proposed by Rosyidi and the method which is used in this research is qualitative method. The last prior research uses metaphor theory proposed by Johnson and Lakoff. This prior research uses qualitative and library research method.

From the five prior researches above, it can be seen that all of the research have the same object to the writer thesis that analyzing on metaphor, but the difference is located in the subject of the analysis. The writer focuses on describing the types of metaphors and the translation strategies used by translator which found in the *300 Rise of An Emperor movie subtitle*. The writer uses the theory focus on metaphor proposed by Ullmann (1983).
B. Concept of Metaphor

The concepts of the study based on the ideas proposed by the experts in the field of translation studies. The concepts presented here are the concepts of metaphor, the types of metaphor, and the strategies of translating metaphors.

1. Definition of Metaphor

Metaphor is called as part of comparison figure of speech. It compares two things implicitly without using any comparison words such as, like, resemble to, etc. The use of language that contains metaphorical speech commonly found on literature works such as poetry or songs. Edi Subroto gives his opinion that metaphor is a configuration of linguistics creative power in the meaning application.\(^{14}\)

Ullmann said that metaphor is created under the grounded on the similarity between two things or two terms that are the thing we are talking about and that to which we are comparing with. The first thing is called tenor and the second one is called vehicle. Metaphor is formed under certain factors. Still according to Ullmann those factors are because of a particular motivation, a certain emotional encouragement (To an intense emotional expression), to overcome the vocabulary lackness, to concrete something abstract, et cetera.\(^ {15}\)

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The effectiveness of a metaphor depends on the distance of tenor and vehicle. If the distance is too close, metaphor is not interesting anymore because the similarity is so real that people do not take a good care of its connotation. For example: *kuping gajah* dan *lengan kursi*. We recognize *kuping gajah* as a name of a kind of snack which shape is like the ear of an elephant. The similarity collides each other that make the metaphor sounds ineffective. Moreover, the metaphor *lengan kursi* shares the same thing with the previous model. *Lengan* or shoulder in English is part of human body which is assumed to have the same shape to a part of chair that is the shoulder of the chair. The near similarity of the above examples results to the uninteresting metaphor. This metaphor is called as the dead metaphor. The *kuping gajah* and *lengan kursi* expressions have been a cliché in Indonesian language so that the relation between tenor and vehicle is not an amazing topic to be discussed.\(^\text{16}\)

When the similarity of two substances in metaphor is vague, however, it will take the metaphor into an effective metaphor or called as the living metaphor.\(^\text{17}\) We can take the example of the sentence *Mobilnya batuk-batuk sejak tadi pagi*. The phrase *batuk-batuk* is not suitable to put aside other lingual unities in that sentence. Certainly it is impossible for a car to get cough like what human being do. The meaning deviation that appeared here will create a living metaphor.

\(^{16}\text{Yunita Widiantari (2012)"The Strategy to Translate Metaphor", ABA Harapan Bangsa: Research Reports, Vol. 5, No. 1, (June 2012).}\)

2. The Types of Metaphor

In general, metaphor can be classified into two major types: dead metaphor (conventional) and live metaphor (conceptual). As described in the subchapter, dead metaphor is expression which has been used so often that it has lost its metaphorical value; while live metaphor is expression which still maintains its metaphorical value, therefore it needs an effort to comprehend the meaning.

Beckson and Ganz classified metaphor into four types:  

1. Decorative metaphor  
2. Mixed metaphor  
3. Structural metaphor (functional, organic)  
4. Dead metaphor

Crystal also classified metaphor into four types:  

1. Conceptual Metaphor  
2. Mixed metaphor  
3. Poetic metaphor  
4. Conventional metaphor

Beckson & Ganz and Crystal actually made similar understandings about the classification of metaphor, but they used different terms.

Metaphors have been categorized in different ways by different linguists. Black asserts that "the only entrenched classification is grounded in the trite opposition between 'dead' and 'live' metaphors". He adds that "this is no more

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18 Beckson & Ganz, 1975: 141-142  
19 Crystal, 1999: 215-216  
helpful than, say, treating a corpse as a special case of a person: A so-called dead metaphor is not a metaphor at all, but merely an expression that no longer has a pregnant metaphorical use. However, he does present a classification for metaphors, but not before declaring that "if the 'actuality' of a metaphor is important enough to be marked, one might consider replacing the dead and alive contrast by a set of finer discriminations"; hence, the following classification:21

1. *Extinct metaphors*: expressions whose etymologies, genuine or fancied, suggest a metaphor beyond resuscitation (a muscle as a little mouse, *musculus*)
2. *Dormant metaphors*: those expressions where the original, now usually unnoticed, metaphor can be usefully restored (obligation as involving some kind of *bondage*)
3. *Active metaphors*: those expressions, those are, and are perceived to be, actively metaphoric

He continues further to discriminate between two types of active metaphor: an *emphatic metaphor* that's "producer will allow no variation upon or substitute for the words used", and a *resonant metaphor*, which supports "a high degree of implicative elaboration".22 On this account, he calls a metaphor of marked emphasis and resonance a *strong metaphor*, and in contrast, a metaphor of relatively low emphasis or resonance a *weak metaphor*.

Lakoff made a revolutionary contribution to the study of metaphors when he suggested a new theory of metaphor which basically stated that metaphors are

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21 *Ibid.*, 25
"fundamentally conceptual, not linguistic, in nature", which resulted in the advent of the conceptual or cognitive theory of metaphor. In his proposal of the theory, he does not provide us with any specific classification for metaphors, but rather, he only refers to them in his writings as he explains and elaborates on the theory. He states that conceptual metaphors "map one conceptual domain onto another". On the other hand, the novel metaphors of a language are, except for image metaphors, "extensions of this large conventional system". Therefore, it can be implied that he believes most metaphors to be 'conceptual metaphors' and some others to be 'novel metaphors' under which 'image metaphors' are subcategorized.

However, more than twenty years after Black's declaration of his standpoint on the categorization of metaphors, Newmark was still a faithful believer in the dead/live metaphor classification, as he distinguishes six types of metaphors, beginning with dead metaphors:

1. **Dead metaphor**: this type of metaphor "frequently relates to universal terms of space and time, the main part of the body, general ecological features and the main human activities". Dead metaphors have lost their figurative value through overuse and their images are hardly evident. Some examples of a dead metaphor include 'at the bottom of the hill', 'face of the mountains', and 'crown of glory'.

24 Ibid., p. 229.
25 Ibid., p. 240.
27 Ibid., 106.
2. **Cliché metaphor**: this type of metaphor is known to have outlived its usefulness, and is "used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter". Some examples include 'a jewel in the crown', 'to make one's mark', and 'backwater'.

3. **Stock or Standard metaphor**: this type of metaphor is defined by Newmark as "an established metaphor, which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically." He also states that stock metaphors, in contrast to dead metaphors, are "not deadened by overuse". Examples of this type also mentioned by Newmark are: 'to oil the wheels', 'he's in a giving humour', and 'he's on the eve of getting married'.

4. **Adapted metaphor**: this type of metaphor is actually a stock metaphor that has been adapted into a new context by its speaker or writer, for example, the stock metaphor 'carrying coals to Newcastle' can be turned into an adapted metaphor by saying 'almost carrying coals to Newcastle'.

5. **Recent metaphor**: this type of metaphor is produced through coining and is spread in the SL rapidly. Examples of this kind are 'spastic', meaning stupid, and 'skint', meaning without money.

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6. Original metaphor: this type of metaphor is "created or quoted by the SL writer", and in the broadest sense, "contains the core of an important writer's message, his personality, his comment on life".  

There are four types of metaphor on Ullmann version, namely:

a). Anthropomorphic metaphor.

It is a kind of metaphor that source to part of human being body or the characteristics of human being which then relates to unliving things such as kaki meja or mulut gang. The similarity that emerges on the examples above is on the position. Kaki meja or the leg of the table is part of the table which is used to support the table to stand up. It is together with the function of a leg which is also to stand the body up. In addition, mulut gang is the most outside part of an alley. It is practically used as a way to come inside or outside the area. Sure, it also shares the similarity to human’s mouth which is an outside body part that is used to take food inside the human’s body. These examples are taken from Harry Potter and The Chamber of Secrets novel and the translation in the Harry Potter dan Kamar Rahasia.

SL : He was scrambling back onto the chest of drawers when Uncle Vernon hammered on the unlocked door—and it crashed open.

TL : Dia sedang memanjat lemari lacinya ketika Paman Vernon menggedor pintu yang sudah tidak terkunci—dan pintu berdebam terbuka.

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31Ibid., p. 112.
Anthropomorphic metaphor is in the above sentence particularly in the *chest of the drawer* phrase. The use of word *chest* which is part of human body is compared to drawers (laci) word that considered to have a chest likes what human have. Another example will make us more understand this theory.

**SL** : Led by Fawkes, whose wide scarlet wings emitted a soft golden glow in the darkness, they walked all the way back to the *mouth of the pipe*.

**TL** : Dipimpin Fawkes, yang sayap merah lebarnya mengeluarkan cahaya lembut keemasan di dalam kegelapan, mereka berjalan kembali ke mulut pipa.

The phrase the mouth of the pipe tries to compare part of human body that is mouth (mulut) with pipe (pipa), an unliving thing. The similarity of shape and function becomes the comparable point of similarity in the above sentence.

**b). Animal metaphor**

That is if the source of the metaphor comes from the animal world for instance *leher angsa* (part of toilet equipment) or *kumis kucing* (a kind of plant), *telur mata sapi* (omellete), *tulisan cakar ayam* (chicken hand writing), *tenaga kuda* (horse power) et cetera. Animal vehicle is used in several speech acts such as verb, noun or adjective. The usage of animal as the vehicle is since it has a resemblance characteristic in the way of form and function. Look at an example taken from Harry Potter and The Chamber of Secrets novel and the translation in the Harry Potterdan Kamar Rahasia.

**SL** : Aunt Petunia was *horse-faced* and bonny; Dudley was blond, pink, and *porky*. 
TL: Bibi Petunia kurus berwajah kuda. Dudley berambut pirang, kulitnya agak merah jambu, jadi kesannya seperti babi.

The sentence uses *horse-faced* phrase to compare aunt Petunia face with *horse* (kuda). In the novel, it is described that this Harry Potter’s aunty has a thin body that her face looks so haggard and looks like horse face. In addition, the word porky is used by the writer as a metaphor to describe Dudley, Harry Potter’s cousin, who is fat and has fair pink complexion likes a pig.

c). *The abstract to concrete transfer and vise versa*

The third metaphor is a metaphor which appeared as the result of the transfer of a concrete to an abstract experience and vise versa from an abstract to a concrete thing. Some examples of this metaphor are *highlight* and *bintang lapangan* (field star). In this type, there are many abstract objects used as vehicles and then they are concreted in the metaphorical meanings. In the word for word translation, the word *highlight* means an abstract bright gleam though its metaphorical meaning is the main happening. This word is often used to emphasize the main news that showed in newspaper or on TV. So is the word field star. Metaphorically it is used to show an amazing achievement and performance and it does not merely refer to an athlete who becomes the idol in such games. From Harry Potter and The Chamber of Secrets novel and the translation in the Harry Potter dan Kamar Rahasia. We learn this metaphorical transfer.

SL: The moment the door had closed, Mr. Borgin dropped his oily manner
**TL**: Begitu pintu tertutup, Mr Borgin *menanggalkan sopan santunnya*

In the above sentence, the transfer appeared from concrete thing via dropped word to an abstract phrase that is his oily manner. Manner or etiquette in bahasa Indonesia is something that absolutely abstract. So it is impossible to treat it such as drop or lift it. The use of the concrete abstract metaphor to this sentence is able to give a language variation so that the resulted sentence becomes more lovely and attractive. In the sentence below, the transfer of experience that happens is the transfer from the abstract to concrete thing. Here is the sentence.

**SL**: *Darkness was falling* as they walked down to Lockhart’s office.

**TL**: *Kegelapan sedang turun* ketika mereka berjalan menuju kantor Lockhart.

The word *darkness* (kegelapan) certainly is something abstract. It is then compared to a verbal phrase was falling which is a concrete thing.

d). *Synesthetic metaphor*

Synesthetic metaphor is a kind of metaphor that is created based on the transfer of conceptions or senses. It might be the transfer of one human being sense to another. As the example is the transfer of hearing sense to the feeling sense which resulting metaphor such as *suaranya halus* (her nice voice), *musiknya lembut* (the soft music), *kata-katanya manis* (his nice words), *kerasnya kehidupan* (the hard life), and so on. Let’s pay attention to these examples.

**SL**: From behind him, Harry could *hear a funny* rustling and clicking.
TL : Dari belakangnya, Harry bisa mendengar bunyi berkeresek dan klak-klik yang aneh.

The last sentence uses synesthetic metaphor in the funny rustling and clicking phrase. The word funny (lucu) is paralyzed or compared to the word rustling (gresak-gresek yang dihasilkan oleh suara kertas yang bergerak) and clicking (dentang-denting suara gelas). Thus, there is a sense transfer that is from feeling sense to the hearing sense. Another example of the use of synesthetic metaphor is as follow:

SL : There was an odd red gleam in his hungry eyes now.

TL : Ada kilat merah aneh di mata Riddle yang kelaparan.

The word hungry is usually connected to a stomach condition that needs to be fulfilled or starves. But interestingly, in this sentence the word hungry is compared to the word eyes which do not have a specific relationship to stomach condition since eyes capacity is as sight sense.

From several theories about the types of metaphor above, writer decided to choose Ullmann's version only because Newmark types theory was too mainstream.

3. Strategies to Translate Metaphor

As discussed previously, metaphor is part of figurative expressions. Inside metaphor there is cultural content that should be translated. This, however, will rise the possibility that there will be an untranslatability condition. It is because the translator will not only consider the both languages used but also the both cultures appeared. Related to this translation difficulty due to the culture, Larson stated that
‘One of the most difficult problems in translating is found in the differences between cultures’.  

The difficulty faced by the translator in relation to metaphor translation is because usually the translator does not really recognize that metaphor is actually being utilized in the translated text. Hence, he tends to translate the text literally without paying attention to the metaphor aspects. In order to produce an ideal translation, a translator should empower himself with any knowledge and substances that cover the process of translation. Those substances are linguistics and extra linguistics substances. Linguistics substance is the language substances inside the translated text like word, phrase, sentence, paragraph and even passage. Whereas the contents of extra linguistics substance are those outside the linguistics substances such as social and culture contexts and the style of the language.  

A translator often faces several difficulties in finding the proper meaning or at least the closest meaning to the words, phrases or sentences being translated when he discovers figurative expressions whether in the form of metaphors or proverbs. Meanwhile, in the translation view, the beauty that appeared in the source language text due to the use of certain language style should be transferred as lovely as it is in the target language text. The formal language style is not proper to be transferred in a relax style. Moreover, the conversational style is not also suitable to have a speech language style. The miss-equivalent translation will result to a rigid translation or the

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34 Ibid.
worst is that the translator will create a misconception about the text. A translator is strived for determining an exact equivalent based on the contexts surround it. A translator has to see figurative expressions such as metaphor, idiom and proverb in the both languages involved in order to avoid deviation of meaning in translation. The translation experts admit that they often have to work extraharder when they translate texts that contain figurative expressions.\textsuperscript{35}

Metaphor is always being problems that have to be solved by the translators. It is because metaphor cannot be translated literally and has a high level of difficulty in the process. In his book, Meaning-Based of Translation, Larson said that if metaphor is translated literally or by word for word method, the translation result will often contain misperception. The problem is due to the cultural substance of the society who speak in the source language is not always the same to the culture of the target language.\textsuperscript{36}

Moreover according to Larson there are some reasons why it is difficult to translate metaphor and why it cannot be translated literally. Those are:\textsuperscript{37}

a. The image used in the metaphor is not recognized in the target language.

b. The topic of the metaphor is not clearly explained.

c. The point of similarity is implicit and difficult to be recognized.

\textsuperscript{35}Ibid.
\textsuperscript{36}Ibid., p.293.
\textsuperscript{37}Ibid., p.17.
d. The point of similarity can be interpreted differently depend on the culture.

e. There is no comparison for the metaphor in the target language as their existences in the source language.

f. Every language has their differences in the frequency of using metaphor and also the difference in the way they are created.

Remembering that the main purpose of translation is to re-express the content and the message from the source language to the target language in terms of meaning and style to gain a qualified translation, it is important to not only have a deep understanding about the two languages used but also the understanding of cultural contexts of those languages involved.

In translating metaphor, it is important to look at the point of Similarity between the languages involved in the translation process. Larson gave an example in the sentence “He is a sheep”. In several cultures this sentence has different meanings based on the local cultural context. It can be translated as a person who just follows without thinking or in other culture that sentence is translated as a young fellow waiting for girls to follow him, and many more.38

Newmark, proposed five strategies to translate metaphor, namely:39

38Ibid.,p.276.
39Peter Nemark (1981),op.cit.p.88-91
a. Metaphor translated into metaphor with the same image. It has a certain requirement that is the image used has a proportional frequency and usage in the appropriate style.

For example:

SL : You are my sun

TL : Kaulah matahariku

b. Metaphor translated into metaphor with the different image. For example:

SL : Her hair was silk

TL : Rambutnya lembut sekali

c. Metaphor translated into simile with the same image. For example:

SL : The road is a snake

TL : Jalan itu seperti ular

d. Metaphor translated into non-metaphor (non-figurative). For example:

SL : He was a pig

TL : Dia sangat berantakan

e. Omission (deletion). For example:

SL : Your definition is easy to perceive. He is a snail; he always walks slowly

TL : Dia berjalan lambat sekali

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41 Ibid., p.23.
42 Ibid.
43 Ibid.
44 Ibid.
In relation to solution given by Newmark, a translator will be easier to do his job especially when he meets any text with metaphor content. Those opinions above can be a guideline for a translator to transfer the exact message and meaning of the metaphor texts. The border and limitation are clear enough to support a translator to overcome his problem that usually come in translating metaphor.
CHAPTER III

RESEARCH FINDINGS

A. Data Description

In this data description, the researcher tabulates the selected data of metaphor expression, types of metaphor expression and the strategy of metaphor translation which are taken from 300 Rise of An Empire written by Zack Snyder and directed by Noam Murro. The selected data can be tabulated as follows:

<table>
<thead>
<tr>
<th>No</th>
<th>SL</th>
<th>TL</th>
<th>Type</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>forged our freedom</td>
<td>menempa kebebasan</td>
<td>concrete to abstract</td>
<td>metaphor into metaphor with the same image</td>
</tr>
<tr>
<td>2</td>
<td>bitter war forced our children</td>
<td>pahitnya perang ini memaksa anak kita</td>
<td>abstract to concrete</td>
<td>metaphor into metaphor with the same image</td>
</tr>
<tr>
<td>3</td>
<td>a taste of Athenian shock combat</td>
<td>serangan kejutan kepasukan</td>
<td>synesthetic</td>
<td>omission</td>
</tr>
<tr>
<td>4</td>
<td>A moment that would raise him</td>
<td>Suatu kesempatan yang mengangkat</td>
<td>abstract to concrete</td>
<td>metaphor into metaphor with</td>
</tr>
<tr>
<td></td>
<td>English</td>
<td>Indonesian</td>
<td>Type</td>
<td>Note</td>
</tr>
<tr>
<td>---</td>
<td>------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>---------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>5</td>
<td>whose eyes had the stink of destiny</td>
<td>yang menentukan takdir</td>
<td>synesthetic omission</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>His eyes blazed</td>
<td>Matanya nyalang laksana batu bara</td>
<td>concrete to an abstract</td>
<td>metaphor into simile</td>
</tr>
<tr>
<td>7</td>
<td>Xerxes is a wolf at our door</td>
<td>Xerxes merupakan orang licik</td>
<td>animal</td>
<td>metaphor into non-metaphorical</td>
</tr>
<tr>
<td>8</td>
<td>mad strategy</td>
<td>strategi gila</td>
<td>anthropomorphic</td>
<td>metaphor into metaphor with the same image</td>
</tr>
<tr>
<td>9</td>
<td>stout wooden ships can save</td>
<td>kapal kayu kuat yang dapat menyelamatkan</td>
<td>anthropomorphic</td>
<td>metaphor into metaphor with the same image</td>
</tr>
<tr>
<td>10</td>
<td>the seed of madness that would consume</td>
<td>benih amarah yang merasukinya</td>
<td>anthropomorphic</td>
<td>metaphor into metaphor with same image</td>
</tr>
</tbody>
</table>
B. Data Analysis

From the tabulated data above, the researcher will analyze and classify the selected metaphor expressions by categorizing its type and describe the meaning. Then analyze the translation using the metaphor translation strategies.

Besides, the researcher found the meaning of metaphor from some dictionaries, such as *Oxford Advanced Learner's Dictionary* and *Kamus Besar Bahasa Indonesia*. To get further description of analysis, the researcher tries to illustrate as follows:

**Text 1**

**SL**: It’s our enemies who *forged our freedom* in the fires of war.

**TL**: Musuh kitalah yang menempa kebebasan dengan api peperangan.

In that scene, a Queen of Spartan told to the troops about the reason why the Greek power collapsed which because of the enemies, Persians who forged their freedom. Literally, there is no activity to forge the abstract thing like freedom. The phrase "forged our freedom" concluded as metaphor because based on the circumstances in the film, The Spartan soldiers have intention to get their freedom after The Queen Gorgo, Leonidas wife, the deceased King of Sparta told them to awake and muster the courage and develop strategies to deal with the Persian soldiers. The Spartan soldiers at that time were forging sword with so much effort to vengeance their past failure against Persian.

This metaphor expression in ST belongs to the **concrete to abstract** metaphor. The transfer appeared from concrete via *forged* word to an abstract word that is
freedom. Freedom in both English and Bahasa Indonesia is something that absolutely abstract. Freedom which means 'the right to do or say what we want to without anyone stopping us' is invisible and can't be touched. Moreover, it is impossible to treat it (freedom) such as forged, because forged is activity related to visual thing like make or shape (a metal object) by heating it in a fire or furnace and beating or hammering it. While in Bahasa Indonesia forge means 'menempa or memukul-mukul (besi dsb)'.

According to the data above, SL metaphor "forged our freedom" is translated into "menempa kebebasan" in the TL. The metaphor in the TL has the same sense as in the SL metaphor. The metaphor expression above can be categorized as metaphor into metaphor with the same image strategy, after knowing the meaning in the translation and understanding the type as well as considering the fact that there is no change in the meaning and there is no extra meaning added.

Text 2

SL : Ten years ago, when youth still burned in our eyes before this bitter war forced our children to become men.

TL : Sepuluh tahun lalu saat kita semua masih muda, sebelum pahitnya perang ini memaksakan anak kita menjadi prajurit.

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The metaphor above is categorized as **abstract to concrete** metaphor. In that sentence, the transfer appeared from abstract via *bitter war* phrase to a concrete word that is *forced*. The word *bitter* literally means 'having a *sharp, pungent taste* or *smell*; not *sweet*’ while according that text itself in English, figuratively, means feeling or behavior such as hurt or resentful because one’s bad experience or sense of unjust treatment.\(^{48}\) While in Bahasa Indonesia it means *sengit*.\(^{49}\) Whereas, the word ‘war’ means a stated of armed conflict between different groups within a state.\(^{50}\) And also the word ‘forced’ means make a way through or into by physical strength. So of all the above, the sentence *bitter war forced our children to become men* can be interpreted as fierce war that makes children become young soldiers to defend his state before his time.

The SL metaphor *bitter war forced* is translated into *pahitnya perang ini memaksa* in the TL. That sentence has the same image in the SL as in the TL. The metaphor expression above can be categorized as **metaphor into metaphor with the same** strategy, after knowing the meaning in the translation and understanding the type as well as considering the fact that there is no change in the meaning and there is no extra meaning added.

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\(^{50}\) *Ibid.*
Text 3

SL : He gives the Persians a taste of Athenian shock combat.

TL : Dia memberi serangan kejutan kepada pasukan Persia.

The phrase *A taste of Athenian shock combat* called as metaphor because it related to the situation based on the movie when Themistocles attacks the King of Persian out of the blue without Persian soldiers realized. *A taste* in this case refers to Themistocles combat toward the King of Persian as a vengeance he endured a long time ago. And the phrase *Athenian shock combat* is Themistocles attacks as an Athenian.

*A taste of Athenian shock combat* is called *Synesthetic* metaphor because there is transposition from tasting to feeling and seeing. In this situation, the transposition is from *taste* word to *shock combat* phrase. The truth that, there is no taste which is shock and can combat but salty, sweet, sour, and delicious.

The SL metaphor *a taste of Athenian shock combat* is translated into *serangan kejutan kepada pasukan Persia* in the TL. The metaphor expression above can be categorized as *omission* strategy because the word *a taste* ignored or not translated in the TL. But though the word *taste* is not defined or translated in the TL; the audience can understand the text generally.
Text 4

SL : A moment that would raise him from simple soldier to the height of Athenian political power.

TL : Suatu kesempatan yang mengangkat statusnya dari prajurit rendahan menjadi kekuatan politik Athena.

That sentence above conclude as metaphor, based on the movie, the narrator said to the watcher that the moment when Themistocles was a simple soldier changed to the height of Athenian political power suddenly because of the right moment before his eyes which made him attack the King of Persian bravely.

The metaphor above is categorized as abstract to concrete metaphor. In this expression, moment is abstract thing which is used to describe a concrete thing raise. Moment means a very brief period of time. In Bahasa Indonesia means masa, periode and waktu. While rise means 'lift or move to a higher position or level'. It is impossible for a moment to raise human; it concludes that moment is not an action or movement.

According to the data above, SL metaphor moment that would raise him is translated into suatu kesempatan yang mengangkat statusnya in the target language. The metaphor expression above can be categorized as metaphor into metaphor with the same image strategy, after knowing the meaning in the translation and

51 Ibid
understanding the type as well as considering the fact that there is no change in the meaning and there is no extra meaning added.

Text 5

SL : It was Darius' son, Xerxes whose eyes had the stink of destiny about them.

TL : Putra Darius, Xerxes yang menentukan takdir di antara mereka.

The sentence above conclude as metaphor, based on the movie the sentence Xerxes whose eyes had the stink of destiny is concluded as metaphor because Xerxes witnessed the incident before his eyes when Themistocles, Greece soldier, attacked his father (King of Persian). His eyes had stink of destiny means that Xerxes who make decision to decide the Greece destiny caused Themistocles attitude.

The metaphor Xerxes whose eyes had the stink of destiny is categorized as synesthetic metaphor because there is transposition from seeing (visual) into smelling. In this situation, the transposition is from eyes to the stink. Eye means 'each of a pair of globular organs in the head through which people and vertebrate animals see, the visible part typically appearing almond-shaped in animals with eyelids,53, and In Bahasa Indonesia means indra untuk melihat; indra penglihat.54

Therefore, stink means 'a strong unpleasant smell; a stench', and in Bahasa Indonesia means 'apa yang dapat ditangkap oleh indra pencium (anyir, harum,

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54 Echols M. John, Op. Cit, p. 227
busuk)’. So, it is seen clearly that there is a transfer properties between the senses of sight to the sense of smell.

The source language metaphor Xerxes whose eyes had the stink of destiny is translated into Xerxes yang menentukan takdir in the target language. The metaphor expression above can be categorized as omission strategy because the phrase eye that had stink of destiny ignored or not translated in the TL. But though that phrase is not defined or translated in the TL; the audience can understand the text generally.

Text 6

SL : *His eyes blazed*

TL : *Matanya nyalang laksana batu bara.*

After Artemisia whispered advice to Xerxes. He then, imprisoned in a cave and then diving in water for some time. When finished from the hermitage, Xerxes into a giant with a gaze that is ready to attack the enemy who had killed his father. The metaphor his eyes blazed refers to the first gaze when he finished the hermitage.

That metaphor above is categorized as concrete to an abstract metaphor, because the word eyes which means 'each of a pair of globular organs in the head through which people and vertebrate animals see, the visible part typically appearing almond-shaped in animals with eyelids is particularly a concrete thing'. It used to describe an abstract thing that is blazed which means 'burn fiercely or brightly literally'. But in figurative language, it used in various expressions of anger,

bewilderment, or surprise as a euphemism for “hell” frequently. In the TL it became *nyalang*. While in Bahasa Indonesia *nyalang* means 'memandang dengan sinar (mata) yang tajam'.

The source language metaphor *His eyes blazed* is translated into *Matanya nyalang laksana batu bara* in the target language. The translator uses *metaphor into simile* strategy to translate this metaphor. The metaphor translated with the simile in the TL in order to understand and also be able to get the full message from the text above.

**Text 7**

**SL:** Xerxes, the son of Darius is a wolf at our door.

**TL:** Xerxes, putera Darius merupakan orang licik.

This dialogue *Xerxes is a wolf at our door* was said by Themistocles when he's in the meeting with Spartans and the High Politicians. *A wolf at our door* is called a metaphor. That phrase refers to Xerxes, Darius son, the King of Persian. In this movie, Xerxes was commensurable with the animal, which is wolf. As we know, wolf is animal which are wild and savage carnivore as well as always hunt the other. While in human, it means rapacious, ferocious, or voracious person. So, Xerxes characteristics are rapacious and voracious like a wolf who can attack his enemy anytime and anywhere without Spartans realizing it.

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The metaphor *Xerxes is a wolf at our door* is categorized as an *animal* metaphor. In that sentence, the word *wolf* comes from animal world. Xerxes who is human compared with an animal, wolf. The usage of animal as an image since it has resemblance characteristics in the way of form and function. The wolf itself has meaning as a wild carnivorous mammal of the dog family, living and hunting in packs. But in the figurative language such as in simile or metaphor it used to refer to a rapacious, ferocious, or voracious person or thing.

The source language metaphor *Xerxes is a wolf at our door* is translated into *Xerxes merupakan orang licik* in the target language.

The SL metaphor translated into becoming a non-metaphorical expression in the TL or in other word, the meaning of the metaphor is explained without using its metaphorical image. Thus, the SL metaphor changed into literal meaning of the phrase.

**Text 8**

SL : and who is the architect of this *mad strategy*?

TL : dan siapakah perancang *strategi gila ini*?

The narrator of this movie asked to the watcher about the architect of this mad strategy. The architect is refers to Themistokles when he attacked Persians soldiers for vengeance Spartan dark history through *mad strategy*.

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The phrase above is categorized as **anthropomorphic** metaphor. Basically, the word *mad* is attached or correlated with human characteristic. The word *mad* based on the *Oxford Advanced Learner's Dictionary* means 'having a mind that does not work normally; mentally ill; done without thought or control; wild and exited'.\(^{58}\) In this case, the word *mad* is related to the word *strategy* which is not living like human being. The word *strategy* is noun which means 'a plan that is intended to achieve a particular purpose'.\(^{59}\)

Therefore, the SL metaphor *mad strategy* is translated into *strategi gila* in the TL metaphor. After knowing the meaning in the translation and understanding the type as well as considering the fact that there is no change in the meaning and there is no extra meaning added from SL metaphor into TL metaphor, the metaphor expression above can be categorized as **metaphor into metaphor with the same image**.

**Text 9**

SL : And only **stout wooden ships can save** them.

TL : Dan hanya **kapal kayu kuat yang dapat menyelamakan** mereka.

The narrator of this movie said to the watcher that when the war happened between Spartan and Persian, Spartan is only have stout wooden ships that can be

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used by them because what they have was just plan and brave intention as well as they (Spartan soldiers) were lose in the number of the soldier.

The phrase above is categorized as anthropomorphic metaphor. The phrase *stout wooden ships* are compared to human being that can save somebody or something. The word *ship* is noun which means 'a large boat that carries people or goods by sea'. And it then related to the word *save* which is the verb or activity of human being. The word *save* means to 'keep somebody or something from death, harm, loss, etc'.

Therefore, the SL metaphor *stout wooden ships can save* is translated into *kapal kayu kuat yang dapat menyelamatkan* in the TL metaphor. After knowing the meaning in the translation and understanding the type as well as considering the fact that there is no change in the meaning and there is no extra meaning added from SL metaphor into TL metaphor, the metaphor expression above can be categorized as metaphor into metaphor with the same image.

**Text 10**

SL : On the eight day, Artemisia whispered *the seed of madness that would consume* him.

TL : Pada hari ke delapan, Artemisia membisikkan *benih amarah yang merasukinya*.

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Based on the movie, first, the phrase *the seed of madness that would consume him* is refers to the condition of Xerxes on the eighth day after the death of his father. He was still very helpless and did not want to wake up from reality. Therefore Artemisia whispered something to resuscitate him. Artemisia's advise that so soft but give the negative impact toward Xerxes and the Persian afterward.

The metaphor above is categorized as *anthropomorphic* metaphor. In above expression, the phrase *the seed of madness* is something which compared to human being that can consume somebody or something. The word *seed* is noun which is meaning the small hard part produced by a plant, from which a new plant can grow,\(^2\) while the word *madness* is noun which means 'the state of having a serious mental illness; insanity; crazy or stupid behavior that could be dangerous'.\(^3\) The word 'seed' and *madness* are became phrase then related to the word *consume* which figuratively means to fill somebody with a strong feeling.

The source language metaphor *the seed of madness that would consume him* is translated into *benih amarah yang merasukinya* in the target language. The metaphor in the TL has the same image as in the SL metaphor. The metaphor expression above can be categorized as *metaphor into metaphor with same image* strategy, after knowing the meaning in the translation and understanding the type as well as considering the fact that there is no change in the meaning and there is no extra meaning added.

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\(^2\)Ibid., p. 1204.  
\(^3\)Ibid., p. 804.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

To understand metaphor, the context in which it occurs needs to be examined closely. It is because figures of speech in this case particularly metaphor cannot be translated literally. To translate them, needs some understandings and steps. Larson stated that discovering the topic, image and the point of similarity. Those common steps enable the translator to find the SL’s equivalence in the target language.

This thesis digs deeper about metaphor. It is proved that the translation of metaphor from the source language into target language is better if the metaphor is translated in the form of metaphorical sense as well as in the target language. Therefore, to avoid the misunderstanding the used of the metaphorical word or phrase must be understood in the target language cultures.

It was found that metaphor in the source language mostly translated into metaphors in the target language. In the translation strategy as well, it was found that more than one strategy can be seen in one translation, and some translations may result from a cluster of strategies that is difficult to discern.

B. Suggestions

Translators should have more deeply understanding about the translation of metaphor expression. They should be careful in translating meaning on the text which
contains the metaphorical expression because it is bounded by the cultural-specific of a language in a source language. Thus, they must be able to use the most appropriate translation strategy and they must be able to understand the concept of meaning equivalence in translating metaphor expression to achieve the equivalencies between source language and target language. Therefore, they have to pay attention to the strategy so that readers can easily understand the reading. For the researchers who want to analyze the same topic about metaphor expressions can use this research as a reference to conduct a further research related to the translation strategy of metaphor expressions.
BIBLIOGRAPHY

Books


**Journals**


APPENDICES

A. Synopsis

Based on Frank Miller's latest graphic novel Xerxes and told in the breathtaking visual style of the blockbuster 300, this new chapter of the epic saga takes the action to a fresh battlefield—on the sea—as Greek general Themistokles (Sullivan Stapleton) attempts to unite all of Greece by leading the charge that will change the course of the war.

300: Rise of an Empire pits Themistokles against the massive invading Persian forces led by mortal-turned-god Xerxes (Rodrigo Santoro), and Artemesia (Eva Green), vengeful commander of the Persian navy.
### A. List of The Sentence Containing Metaphorical Terms in Source Language Text and Target Language Text

<table>
<thead>
<tr>
<th>No</th>
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</table>
| 6  | His eyes blazed | Matanya nyalang | concrete to abstract | metaphor into }
<table>
<thead>
<tr>
<th></th>
<th>laksana batu bara</th>
<th>abstract</th>
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<td>7</td>
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