

HOW DO TRANSLATION TECHNIQUES REFRAME LOVE METAPHORS IN *KESATRIA, PUTRI, DAN BINTANG JATUH*?

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ABSTRAK. Penelitian ini mengeksplorasi kompleksitas penerjemahan metafora dalam novel Dee Lestari “Kesatria, Putri, dan Bintang Jatuh” (*Supernova: The Knight, The Princess, and The Falling Star*), dengan fokus pada tantangan yang dihadapi penerjemah dalam mempertahankan nuansa kultural dari metafora cinta.

Melalui analisis sistematis terhadap 25 ungkapan metaforis, penelitian ini mengidentifikasi tiga jenis metafora: *stock metaphor* (12), *original metaphor* (7), dan *dead metaphor* (6). Selain itu, peneliti menemukan enam teknik penerjemahan yang berbeda: padanan lazim, eksplifikasi, kreasi diskursif, delesi, dan modulasi. Temuan menunjukkan dominansi pada padanan lazim, dengan 18 dari 25 metafora, sementara eksplifikasi dan kreasi diskursif digunakan untuk memperjelas makna implisit dan menciptakan citra yang resonan secara kultural. Studi ini menyoroti keseimbangan yang harus dijaga penerjemah antara kesetiaan pada teks sumber dan kebutuhan akan aksesibilitas budaya, yang pada akhirnya menegaskan peran penting penerjemah dalam menjembatani kesenjangan linguistik dan emosional. Penelitian ini berkontribusi pada wacana lebih luas tentang terjemahan sastra dengan menekankan pentingnya metafora dalam membentuk pengalaman naratif dan afektif.

Kata kunci: metafora cinta; penerjemahan metafora; teknik penerjemahan; pergeseran terjemahan; kpbj; Dee Lestari

ABSTRACT. This study explores the complexities of translating metaphors in Dee Lestari's novel "Kesatria, Putri, dan Bintang Jatuh" (*Supernova: The Knight, The Princess, and The Falling Star*), focusing on the challenges faced by translators in preserving the emotional and cultural nuances of love metaphors. Through a systematic analysis of 25 metaphorical expressions, the research identifies three types of metaphor: *stock metaphor* (12), *original metaphor* (7), and *dead metaphor* (6). In addition, the researcher find six distinct translation techniques: established equivalent, explicitation, discursive creation, deletion, and modulation. Findings reveal a predominant reliance on established equivalents, with 18 out of 25 metaphors retaining their integrity, while explicitation and discursive creation are employed to clarify implicit meanings and create culturally resonant imagery. The study highlights the delicate balance translators must maintain between fidelity to the source text and the need for cultural accessibility, ultimately underscoring the vital role of translation in bridging linguistic and emotional divides. This research contributes to the broader discourse on literary translation, emphasizing the importance of metaphor in shaping narrative and affective experiences.

Keywords: love metaphor, metaphor translation, translation technique, translation shift, kpbj, dee lestari

INTRODUCTION

Language style, or gaya bahasa, reflects how individuals use language to convey their thoughts and emotions. The use of figures of speech, including metaphors, enhances sentence structure, creating imaginative and emotional impressions for readers and listeners. Metaphor, as a prevalent figure of speech in literature, involves an indirect comparison between two distinct entities, describing one as if it were the other. The effective use of metaphor highlights unique challenges in translation, as it plays a crucial role in bridging cultural and linguistic differences while preserving the intended beauty and meaning of the original text. Translation has gained recognition as a

distinct discipline and profession since the late 20th century, shifting from being a mere component of language learning (Sumarni, 2016). Scholars like Malmkjaer and Windle as cited in Sumarni (2016) emphasize translation's central role in human culture, a role often overlooked in our interconnected world. Without translation, linguistic communities would face unimaginable cultural isolation.

Within this context, translating metaphors, which often carry layered and ambiguous meanings, poses the primary challenge of maintaining the meaning in the target language while addressing lexical gaps. This is especially pertinent in expressive texts, such as poetry, where conflicts between expressive and aesthetic functions frequently arise (Baker, 1992;

Bassnett, 2005; Hatim & Mason, 1990; Larson, 1998). To translate metaphors accurately, translators must adopt creative and innovative approaches while considering cultural contexts, meanings, and aesthetic effects. Understanding these challenges equips translators to navigate metaphorical translations in literary works, ensuring that the meanings, nuances, and aesthetic effects are retained in the target language. In the novel *Kesatria, Putri, dan Bintang Jatuh* (Supernova: The Knight, The Princess, and The Falling Star), Dee Lestari employs various stylistic elements, including metaphors, as key components that enrich the narrative and deepen its meaning. The metaphors in this novel not only embellish the language but also convey complex and emotional themes central to the story. The English translation by Harry Aveling, published in 2011, exemplifies efforts to maintain the beauty and meaning of metaphors amidst language and cultural differences.

In line with these translation challenges, Newmark's perspective on semantics offers valuable insights. According to Newmark, the study of semantics is pivotal in literary translation because it accentuates the necessity of capturing not just the literal meaning of words, but also the intricate spectrum of connotations, cultural nuances, and stylistic subtleties. His semantic translation approach advocates a balance between fidelity to the source text and the creative reinterpretation required to convey its emotional and cultural resonance in the target language. This theory underscores that effective translation transcends a verbatim transfer of words; rather, it involves a deliberate exploration of the underlying meanings and the contexts from which they arise. As translators contend with the layered and often ambiguous nature of metaphors, Newmark's semantic framework provides essential strategies for bridging lexical gaps while preserving the expressive and aesthetic qualities of the original work. This integration of semantic insights not only enriches the translation process but also reinforces translation's role as a vital cultural bridge in our interconnected world.

There are previous studies conducted by the previous researchers. First, Farghal & Mansour (2020) and R. A. Rumman et al. (2023) discuss the use of metaphors in literary contexts, both in novels and in subtitling TV series. Both highlight the importance of carefully understanding and handling metaphors in the translation process to maintain fidelity to the original meaning. Additionally, in the realm of subtitling, a study conducted by Al-Adwan & Al-Jabri (2023) examines the challenges faced by Arab audiovisual

translation students in translating metaphorical expressions into English. The analysis shows that students use various translation strategies, but many struggle to replicate the imagery presented in Arabic metaphors within English subtitles, resulting in a loss of metaphorical meaning. Both studies emphasize the importance of greater exposure to the target culture and a deep understanding of conceptual metaphors to improve audiovisual translation quality.

Furthermore, studies conducted by Omar (2022) and Youssef & Albarakati (2023) discuss metaphor translation strategies in the context of Arab culture, particularly regarding taboo topics and Shakespearean literature. They explore how translators handle culturally loaded metaphors and deep meanings, as well as the challenges faced in preserving their cultural essence. Meanwhile, studies by Soelistiyowati et al. (2023) and Wiyatasari et al. (2021) focus more on analyzing the equivalence of metaphors in novel translations and how translators use specific strategies to either preserve or modify metaphors in accordance with the target culture.

Additionally, two studies by Zakiyah & Nur (2021) and R. N. A. Rumman et al. (2023) discuss metaphor translation in the context of the Quran, focusing on how metaphors are preserved or altered in the translation process. R. N. A. Rumman et al. (2023) evaluate the metaphor translation strategies in three English translations of the Quran, highlighting the challenges of maintaining metaphorical imagery and the success in conveying the meaning of the verses. On the other hand, Zakiyah and Nur (2021) describe and analyze metaphorical expressions in the translation of the Quran into the Sundanese language, emphasizing the conceptual metaphors and image schemas found in the translation. Both studies show the importance of carefully understanding and handling metaphors in the translation of the Quran, as well as the implications for understanding the meaning and message of the Quran in the target language. These studies highlight the challenges and strategies in translating metaphors, providing insight into how metaphors are used and understood in the context of Quranic translation across various languages.

Another scholars stated that metaphor is central to articulating the multifaceted dimensions of love in sacred texts. For instance, Nabergoj (2021) demonstrates that the Song of Songs employs rich, nature-inspired imagery, such as comparing an embroidered maiden to wildflowers and invoking expressions like "strengthen me with raisins, refresh me with apples", to convey both emotional and

spiritual depth; this analysis is supported by a comparative lexical and semantic examination of the Hebrew text alongside its Septuagint and Vulgate translations via hermeneutic, rhetorical, and intertextual methods. Similarly, Shamsudin & Aladdin (2024) integrating Izutsu's mapping of lexical fields with Conceptual Metaphor Theory argue that understanding the Qur'anic concept of love (*hubb*) necessitates a dual analysis of its literal and figurative expressions, thereby bridging traditional exegesis with modern linguistic analysis. In addition, Jasnós (2025) examination of Song 3:6–11 reveals that poetic devices such as “royal travesty”—which reframe conventional nuptial rituals within a framework of regal symbolism—transform these ceremonies into allegorical celebrations that underscore love's transcendent and divine character. Collectively, these studies illustrate that carefully chosen metaphors are not merely ornamental but serve as crucial vehicles for expressing the complex interplay between human and divine love in both Jewish and Christian as well as Qur'anic traditions.

Another studies also illustrate that metaphor serves as a vital mechanism for mapping and incarnating the abstract concept of love across diverse cultural and linguistic traditions. One study, though primarily focused on the depiction of spring as a symbol of renewal and hope in Arabic and English poetic traditions, demonstrates how metaphors bridge historical contexts to evoke emotional solace (Abuhammam et al., 2024). In contrast, research on Vietnamese idioms reveals that conceptual metaphors concretize romantic love by linking it with themes of faithfulness, unity, and passion (Giang, 2023). Similarly, another study shows how the tangible experience of consistently warm weather in Malaysia is reinterpreted in a Chinese folk song as a metaphor for national hospitality and identity, evoking a sense of love for one's homeland (Kuek & Beh, 2024). Finally, empirical evidence from studies on Chinese color metaphors confirms that embodied experiences, such as perceiving red or gray, activate distinct representations of passionate love and lovelorn sadness, respectively, thereby underscoring the pervasive role of metaphor in constructing the multifaceted domain of love (Yang et al., 2025).

Lastly, Zhan & Bakhir (2024) employ a multimodal critical discourse analysis to demonstrate how Lou Ye's *Summer Palace* (2006) notoriously banned by China's SARFT for its thirteen explicit sex scenes constructs the body of its protagonist, Yu Hong, as a site of political contestation. By systematically coding ten key episodes of erotic interaction for both articulated (verbal/subtitled) and

embedded (visual) semiotic resources, the authors identify four interrelated “body attributes” communication, transgression, pleasure, and melancholy that function as embodied metaphors for the suppressed Tiananmen discourse. Drawing on Butler's conception of feminist subjectivity and Foucault's discourse theory of sexuality, the analysis reveals how Yu Hong's sexual agency simultaneously circumvents state censorship, inscribes marginalized political histories into cinematic form, and intimates that the pursuit of personal liberation is inextricable from broader democratic aspirations.

Based on all the reviews, those reveal several interlocking gaps in the literature. First, virtually no studies have examined metaphor translation in modern Indonesian prose—let alone in a fairy-tale narrative like *Kesatria, Putri, dan Bintang Jatuh*—so there is little understanding of how love metaphor function or shift in this language pair or genre. Second, although many scholars have catalogued general strategies for handling metaphors, few have explored how specific techniques (e.g. literal rendering, adaptive recasting, omission) concretely alter the conceptualization and imagery of love in the target text. Third, research on translator decision-making has largely focused on students or on other cultural contexts (e.g. Arab subtitling, Quranic translation), leaving professional Indonesian–English literary translation under-studied—especially where culturally “loaded” love images are at stake. Fourth, multimodal and intertextual approaches (which have illuminated film and poetic traditions) have yet to be applied to printed narratives, where paratexts and illustrations might also carry metaphorical weight. Fifth, almost all work to date is descriptive or theoretical, with virtually no empirical data on how readers perceive or respond to translated love metaphors—whether shifts enhance or dilute emotional resonance. Finally, although cultural schemas around taboo or sacred metaphors have been mapped in many traditions, there is a dearth of research on Indonesian cultural nuances of love, honor, and mythic imagery, and on how these resonate (or not) in translation. Together, these gaps underscore the need for a systematic, empirically informed study of translation techniques and their impact on the shifting landscape of love metaphors in *Kesatria, Putri, dan Bintang Jatuh*.

METHOD

This study employs a descriptive qualitative method to investigate metaphor translation in *Kesatria, Putri, dan Bintang Jatuh* and its English counterpart *Supernova: The Knight, The Princess, and The Falling Star*. The research involves three groups

of participants. First, three raters—experts in translation studies or professional translators—will assess the quality of metaphor translations, focusing on the shifts caused by various translation techniques. Second, the researcher will identify metaphors in both the source and target texts, classify them by type (e.g., Dead, Cliché, Stock, Original), analyze the translation techniques used (e.g., Established Equivalent, Modulation, Paraphrase), and evaluate the impact of these techniques on meaning shifts. The researcher will also facilitate focus group discussions. Third, participants in the focus group discussions—experts in translation or literary studies—will provide insights into the challenges and strategies involved in metaphor translation, particularly in cross-cultural and linguistic contexts.

To support the research, several instruments will be used. A Metaphor Identification and Classification Chart will document each metaphor found in both texts, categorizing them by type and noting the translation technique employed. Structured note-taking sheets will be used during observation and data collection to record metaphors, techniques, and shifts. Additionally, a Focus Group Discussion Guide with structured questions will facilitate in-depth discussions on metaphor translation shifts.

The research procedures include four main stages. First, during data collection, the researcher will systematically read both texts to identify metaphorical expressions, classify them, and analyze the translation techniques used. Second, focus group discussions will be conducted to explore the translation strategies and their impact on meaning shifts, enriching the initial analysis. Third, data validation will be carried out by cross-checking metaphor identification and evaluation with the raters' assessments and focus group input. Any discrepancies will be resolved through discussion and consensus to ensure data accuracy and reliability. Finally, the researcher will analyze the collected data to assess how different translation techniques contribute to shifts in metaphor translation, offering a nuanced understanding of the interplay between language, culture, and meaning.

RESULTS AND DISCUSSION.

RESULTS

1. Types of Metaphor

Table 1. Types of Metaphor

Types of Metaphor	Frequency
Stock Metaphor	12
Original Metaphor	7
Dead Metaphor	6

The table summarizes the outcome of the metaphoric analysis by listing each metaphor type alongside how many times it appears in the data set. Out of 25 total metaphorical expressions, stock metaphors are the most frequent metaphor, occurring 12 times, suggesting a strong reliance on familiar, culturally entrenched imagery. Original metaphors, creative, context-specific expressions coined by the author, account for 7 occurrences, indicating a healthy but smaller degree of inventive figurative language. Finally, dead metaphors, those once-vivid images that have become so commonplace they've lost their figurative force, appear 6 times, showing that even over-used idioms still play a role in the text's metaphorical landscape. Here are the details of the finding:

a. Stock Metaphor

Below is an analysis of each stock metaphor and how it evokes the concept of love:

1. “Kehangatan terpancar dari mata mereka.”

By describing warmth radiating from someone's eyes, this metaphor locates love in a gentle, glowing emotion that is both visible and felt. The “warmth” suggests comfort, safety, and affection, implying that the lovers' bond is so genuine it literally shines through their gaze.

2. “Padahal, sesungguhnya dia berjiwa pujangga.”

Calling someone a “pujangga” (poet) pictures the idea that love transforms the beloved into an artist of feeling. This stock metaphor casts love as the muse that endows a person with lyrical sensitivity, suggesting that under love's influence, even the most ordinary soul becomes capable of beautiful, poetic expression.

3. “Kesatria mungil, tapi hangat jiwanya diterangi rasa cinta.”

Here, the small (mungil) knight's soul being “lit up” by love portrays love as an inner fire that empowers and ennobles. The contrast, tiny body but great warmth, implies that love magnifies one's strength and courage, framing love itself as a radiant, illuminating force.

4. “Tidak lagi bergejolak, tetapi hangat.”

A shift from “bergejolak” (turbulent, stormy) to “hangat” (warm) likens love to a calming hearth during the time a couple together. It suggests that mature love quiets inner turmoil, replacing the chaos

of infatuation with the steady, sustaining heat of deep affection.

5. “Inilah nirwana yang mampu menampung perasaan kita.”

By calling their shared emotional space a “nirwana” (nirvana), the metaphor equates love with ultimate bliss or transcendence. Love becomes a sacred refuge vast enough to “contain” all feelings, joy, passion, even sorrow, portraying the relationship as both limitless and serene.

6. “Bumi punya langit sebagai jendela terhadap galaksi mahaluas yang berjaya dalam misteri.”

Although more cosmic in scope, this image still maps onto love: the earth’s sky is a “window” to a vast, mysterious galaxy, suggesting that through love (the sky). The sky glimpse infinite emotional depths and unknown wonders. It frames love as the gateway to exploration, vast, awe-inspiring, and rich with secrets yet to be uncovered.

b. Original Metaphor

Here’s how each of these original metaphors maps onto the concept of love:

1. “Masa sepuluh tahun tidak mengaratkan esensi”

By comparing a decade-long span to un-rusting metal, this metaphor portrays love as something impervious to the passage of time. No matter how long external circumstances press or erode, the “essence” of the bond remains bright and uncompromised—love as an eternal, indestructible core.

2. “Sekalipun menyusutkan bara.”

Here even when the “ember” of passion shrinks, love still exists. The smoldering ember stands for the heat of initial ardor; even as that fire cools (shrinks), what remains is a steady, glowing warmth. Love as an enduring ember rather than a fleeting blaze.

3. “Tiga bulan dan dua puluh satu hari berikutnya, mereka dilanda badai baru. Badai endorfin. Hormon cinta.”

Love is cast as a physiological tempest: after a fixed courtship period, the lovers are struck by a “storm” of endorphins. This frames love not just as an emotion but as a biochemical upheaval that overwhelms mind and body—intense, unpredictable, and exhilarating.

4. “Jendelaku adalah carik-carik kertas”

Describing one’s window as “scraps of paper” suggests that love even constructs our view of the world out of letters, notes, and messages from the beloved. Love becomes the very lens through which

we perceive reality: a collage of intimate fragments rather than a plain glass pane.

c. Dead Metaphor

1. “Lihat ke dalam hatimu dan bayangnya pun kan nyata”

This phrase uses the now-familiar image of looking into one’s “heart”—a stand-in for the seat of emotion—and seeing its “shadow” or reflection. As a dead metaphor, it no longer surprises, but it still conveys that love makes inner feelings tangible and visible. By calling the heart’s contents a shadow that “becomes real,” it suggests love has the power to externalize and clarify what’s hidden within us.

2. “Kesatria jatuh cinta pada putri bungsu”

The idiom “jatuh cinta” (“to fall in love”) has become a dead metaphor in many languages, implying that love is an uncontrollable force that causes one to lose equilibrium. In your context, the knight’s “fall” conveys both the spontaneity and vulnerability of his affection: he is swept off his feet, unguarded, and at the mercy of his emotions—emphasizing love as an irresistible, gravity-like pull.

3. “Ia menawari Kesatria untuk mampu melesat secepat cahaya”

Racing “as fast as light” is a cliché metaphor for extreme speed, here applied to love’s empowering effect. Although the comparison to light speed is common enough to be a dead metaphor, it still illustrates that love grants the knight an almost supernatural urgency and momentum—he moves with blinding swiftness, driven by the imperative of his passion.

2. Translation Technique

Table 2. Types of Metaphor

Translation Technique	Frequency
Established Equivalent	18
Explication	3
Discursive Creation	2
Deletion	1
Modulation	1

The findings from my research contribute to this ongoing discourse by identifying and analyzing six distinct translation techniques applied to the metaphor data collected. The results are encapsulated in Table 2.1, showcasing the following techniques: deletion, explication, discursive creation, modulation, established equivalent, and paraphrase. A total of 25 metaphor instances were analyzed, revealing the varied technique employed by translators to navigate the

complexities of metaphor translation. Here is an overview of the translation techniques that are found:

a. Deletion

Deletion occurs when a portion of the original text is removed from the target text because it may not be necessary or relevant for the audience. This technique often results in a loss of some meaning:

- **ST:** “*Sekalipun menyusutkan bara.*”
- **TT:** (deleted)

In the source text, the metaphor “menyusutkan bara” (diminishing the embers) evokes love as a vibrant yet transient force, once burning passionately, now gradually fading. In the case of Kesatria, Putri, dan Bintang Jatuh, the deletion of the phrase “menyusutkan bara” (“diminishing the embers”) exemplifies a loss of metaphorical nuance that significantly alters the portrayal of love. In the source text, “bara” evokes the enduring warmth and latent intensity of a once-fiery passion.

While deletion may be justified when a metaphor is too culturally specific or untranslatable in context, its use here results in a discernible flattening of both meaning and style. The embers metaphor encapsulates a complex vision of love—its persistence, potential, and warmth. By removing “menyusutkan bara,” the translated passage forfeits these nuances, leading to a loss of meaning that the original text so richly conveys.

b. Modulation

Modulation means changing the perspective of the original message to fit the target language’s cultural or linguistic norms. This technique often adjusts the point of view or tone, but still delivering the core meaning. For example:

- **ST:** “*Kehangatan terpancar dari mata mereka.*”
- **TT:** “*There was warmth in their eyes.*”

In the source text, the metaphor “Kehangatan terpancar dari mata mereka” depicts love as an intrinsic, radiant quality—an emotional warmth emanating subtly from within that signifies intimacy and connection. Modulation is applied in the target text to adjust the sentence to English linguistic conventions, resulting in “There was

warmth in their eyes.” This structural change refines the narrative for smoother reading while successfully preserving the meaning.

Through modulation, the translation maintains the metaphor’s core meaning. Although the sentence’s perspective and tone are shifted to better align with the target language’s cultural norms, the metaphor of love as a perceptible warmth remains intact. This technique demonstrates how a careful adjustment of perspective can ensure that metaphorical significance is conveyed effectively without compromising the emotive impact of the original text.

c. Discursive Creation

Discursive creation is used to make the metaphor or figurative language to suit the target language while keeping the intended message intact. This technique often results in a different metaphor that fits the context of the target culture or language. For instance:

- **ST:** “*Inilah nirwana yang mampu menampung perasaan kita.*”
- **TT:** “*and release a little piece of our souls.*”

In the source text, the metaphor “Inilah nirwana yang mampu menampung perasaan kita” frames love as an exalted, sacred realm—a state where love transcends mere emotion to become a repository of all our feelings. The term *nirwana* not only evokes notions of paradise and spiritual fulfillment but also implies a perfection in emotional containment, suggesting that love is a holistic, transformative space imbued with cultural and religious significance.

In the target text, however, discursive creation transforms the metaphor into “and release a little piece of our souls.” This shift moves away from the idea of love as a container toward portraying love as a liberating force, one that encourages emotional vulnerability and the catharsis of sharing intimate parts of oneself. Although both metaphors seek to capture the transformational qualities of love, the modification results in a different tonal emphasis. The original conveys a static, all-encompassing repository of emotions; the translation emphasizes dynamic, personal exposure and emotional release.

- **ST:** Sebagai balasannya, di langit kutub dilukiskan aurora.
- **TT:** But as a reward, he became the Aurora, red, blue and green swirls of light in the northern sky

In the source text, the metaphor “Sebagai balasannya, di langit kutub dilukiskan aurora” depicts love as an enchanting reward—an ethereal phenomenon painted across the polar sky. This metaphor implicitly characterizes love as both awe-inspiring and transcendent, suggesting that love offers a sublime, almost mystical, transformation of the world.

Through discursive creation, the target text transforms into “But as a reward, he became the Aurora, red, blue and green swirls of light in the northern sky.” This shift not only adapts the metaphor to align with the linguistic and cultural expectations of the target audience but also reconfigures the relationship between the subject and the original imagery. Instead of depicting love as an external, wondrous display, the translation reassigns the role of the aurora to the subject, suggesting that he embodies the luminescent and dynamic qualities of love. The detailed sensory description, “red, blue and green swirls of light” making the concept of love more immediate and vivid for the reader.

d. Explicitation

Explicitation is a technique used when the translator adds information to the target text and make implicit meanings become more explicit. This helps clarify ideas or cultural references that might not be easily understood by the target audience. For instance:

- **ST:** Masa sepuluh tahun **tidak mengaratkan esensi**,
- **TT:** Ten years **had done nothing to diminish its essence**.

In the source text, the metaphor “mengaratkan” (to rust) invokes the image of love’s essence being subject to time-induced deterioration, suggesting that time might corrode its value. The translator, however, chooses explicitation by directly stating that the passage of time has not eroded love’s essence. This explicit formulation removes the necessity for the reader to interpret the symbolic meaning of “rust,” resulting in increased clarity. Nonetheless, this approach also reduces the poetic nuance that the metaphor originally provided.

- **ST:** Semua berawal dari **satu getar sel abu-abu**.
- **TT:** Everything begins from a single choice

Here, the source metaphor—“getar sel abu-abu”—suggests a subtle, perhaps spontaneous internal awakening or impulse that can be associated with the genesis of love. The target text, however, explicates this idea by framing it as “a single choice.” This transformation makes the underlying concept more accessible by linking the emergence of love directly to an act of decision, thereby sacrificing the intricate, organic imagery of a natural, almost involuntary, internal vibration.

- **ST:** Kesatria mungil, tapi hangat jiwanya diterangi rasa cinta.
- **TT:** His soul was warmed by his love for the Princess

In this instance, the source text uses a metaphor that associates love with warmth and illumination, a poetic depiction of love as an inner light that enlivens the soul. Through explicitation, the target text renders the metaphor in straightforward terms, explicitly attributing the warmth of the soul to love. This direct approach ensures immediate comprehension of the emotional impact of love but may reduce the layered, evocative quality that the original metaphor offers.

e. Established Equivalent

Established equivalent used to employing a commonly acknowledged or pre-existing interpretation for colloquial expressions or allegories. This approach is regularly utilized when there are comparable expressions within the target dialect that pass on the same meaning without clarification. Examples include:

- **ST:** Lihat ke dalam hatimu dan bayangnya pun kan nyata
- **TT:** Look in your heart and its image will appear

Here, the source metaphor suggests that the heart not only holds emotions but also reflects one’s inner self. The established equivalent in English achieves a similar effect by invoking the familiar notion that our inner world is revealed through the heart. This direct parallel offers clarity and maintains the depth of the original metaphor without requiring additional cultural or interpretive knowledge.

- **ST:** Tiga bulan dan dua puluh satu hari berikutnya, **mereka dilanda badai baru. Badai endorfin. Hormon cinta.**
- **TT:** For the next three months and twenty-one days, **they endured a different storm: an endorphin storm, the love hormone.**

In this example, love is depicted as an overwhelming, almost turbulent force through the storm metaphor. By specifying “endorphin storm” and “the love hormone,” the translator grounds the abstract emotional experience in a physiological framework familiar to the target audience. This substitution not only preserves the intensity and dynamism associated with love but also bridges the poetic with the scientific—emphasizing the dual nature of love as both a visceral experience and a biologically underpinned phenomenon.

- **ST:** Padahal, sesungguhnya dia berjiwa pujangga
- **TT:** Although, deep down he has the soul of a poet.

This conversion leans on the well-established cultural archetype of the sensitive, poetic individual as emblematic of deep emotional insight. By using an established equivalent, the translation maintains the notion that love is intertwined with a refined sensitivity and an artistic disposition, both of which are substantially linked to the experience of genuine affection.

- **ST:** Kehangatan terpancar dari mata mereka.
- **TT:** Warmth in their eyes.

The image of warmth emanating from the eyes functions as a visual metaphor for the inner glow of love. The established equivalent in the target language succinctly captures this idea with a familiar figurative expression, reinforcing the idea that love radiates outwardly, perceptible in one’s gaze.

- **ST:** Tidak lagi bergejolak, tetapi hangat.
- **TT:** The flames may not have roared as wildly as they once had.

This example shifts from an image of subdued activity to one of soft, sustained warmth. The metaphor of “flames” is a well-known symbol for passion; by opting for this established equivalent, the translator conveys that while the intensity (the roaring flames) of

love may have diminished over time, its fundamental warmth persists. This not only preserves the original sentiment but also re-contextualizes it in a way that is instantly recognizable to the target audience.

3. Shifting in Translation

Table 3. Shifting in Translation

Translation Technique	Shifting			Non-Shifting
	Types of Metaphor	Non-Metaphor	Lost	
Established Equivalent	4			14
Explication		2		1
Discursive Creation				2
Deletion			1	
Modulation				1

This table presents data on the relationship between translation techniques and their impact on metaphor translation in the novel *Kesatria, Putri, dan Bintang Jatuh* (KPBJ). The table categorizes each technique based on whether it leads to a shift in metaphor translation or retains the metaphor’s integrity (non-shifting). Shifts in metaphor translation are further broken down into cases where metaphors are either rendered into non-metaphor forms or are entirely lost in the translation process. Below is the breakdown of each technique;

1. Established Equivalent:

- A widely used translation technique where metaphors are translated using an equivalent metaphor in the target language.
- **Non-Shifting:** 14 metaphors were successfully retained without shifting.

Example:

ST: *Kehangatan terpancar dari mata mereka.*

TT: There was warmth in their eyes

- **Shifting:** 4 instances where metaphors were shifted, but none resulted in non-metaphors or losses.

Example:

ST: *Jendelaku adalah carik-carik kertas*

TT: My window is these pieces of paper

2. Explicitation:

- A technique where additional information is provided to make implicit meanings more explicit.
- **Non-Shifting:** 1 case where metaphor was maintained

Example:

ST: Kesatria mungil, tapi **hangat jiwanya diterangi rasa cinta.**

TT: **His soul was warmed by his love for the Princess**

- **Shifting (Non-Metaphor):** 2 cases where the metaphor was shifted to a non-metaphorical phrase in the target text.

Example:

ST: *Semua berawal dari satu getar sel abu-abu.*

TT: Everything begins from a single choice

3. Deletion:

- Refers to the removal of metaphors from the target text.
- **Shifting (Lost):** 1 case where metaphors were lost entirely.

Example:

- **ST:** “*Sekalipun menyusutkan bara.*”
- **TT:** (deleted)

4. Discursive Creation:

- A technique where a new metaphor is created in the target text, often different from the original.
- **Non-Shifting:** 1 case where the metaphor was not shifting whether becoming a non-metaphor or shifting in the types of metaphor.

Example:

ST: *Inilah nirwana yang mampu menampung perasaan kita.*

TT: and release a little piece of our souls.

5. Modulation:

- Involves changing the point of view or cognitive angle in translation.
- **Non-Shifting:** 1 case where the metaphor was successfully retained without shifting.

Example:

ST: *Kehangatan terpancar dari mata mereka.*

TT: **There was warmth in their eyes**

DISCUSSION

1. Predominance of Established Equivalent

The overwhelming use of established equivalent (18 out of 25 cases) demonstrates a translator’s preference for ready-made figurative expressions that resonate naturally in English. By opting for familiar metaphors—such as “warmth in their eyes” for “kehangatan terpancar dari mata mereka”—the translation preserves the core emotive force of the original while ensuring fluent readability. This tendency aligns with Soelistiyowati et al. (2023) and Wiyatasari et al. (2021), who argue that translators of literary texts often rely on culturally entrenched analogues to maintain metaphorical depth without alienating target readers. However, this strategy also risks homogenizing unique cultural imagery, subtly shifting the texture of love metaphors toward universalized tropes rather than those idiosyncratic to the Indonesian source.

2. Role of Explicitation in Clarifying Implicit Imagery

Explicitation accounts for 12 % of instances (3/25) and reflects the translator’s effort to make implicit nuances overt. For example, rendering “Masa sepuluh tahun tidak mengaratkan esensi” as “Ten years had done nothing to diminish its essence” removes the organic “rust” imagery and replaces it with a direct statement of resilience. While this boosts clarity—especially for audiences unfamiliar with the semantic resonance of “mengaratkan”—it inherently flattens the poetic layering of the source metaphor. This observation echoes findings by Farghal & Mansour (2020) and Al-Adwan & Al-Jabri (2023) in audiovisual contexts: explicitation enhances comprehensibility but at the cost of stylistic richness and interpretive engagement.

3. Discursive Creation and Reimagining of Love

In the two instances of discursive creation, translators depart from literal equivalence to craft metaphors that feel organic in English yet convey different emphases. Transforming “Inilah nirwana yang mampu menampung perasaan kita” into “and release a little piece of our souls” shifts love from a static “container” to an active “liberator.” Likewise, reassigning the aurora to the subject (“he became the Aurora...”) imbues the individual with the phenomenon’s dynamism. These creative recastings resonate with Rumman et al. (2023) and Omar (2022), who note that discursive creation in Quranic and literary translation can either enrich or redirect interpretive frames. Here, such shifts underscore a broader tendency: translators

may prioritize emotional immediacy over conceptual fidelity, subtly recalibrating how love's agency is perceived.

4. Minimal Use of Deletion and Modulation

The rare deployment of deletion (1/25) and modulation (1/25) suggests careful restraint when manipulating metaphorical content. The single deletion—omitting “menyusutkan bara” (“diminishing the embers”)—results in a noticeable contraction of the original's layered portrayal of fading passion. This aligns with Giang (2023), who cautions that deletion risks erasing culturally salient imagery. Conversely, modulation—changing “Kehangatan terpancar dari mata mereka” to “There was warmth in their eyes”—preserves semantic core while adjusting syntax to English norms. This technique, though infrequent, demonstrates how subtle shifts in perspective can retain metaphorical integrity without resorting to wholesale recreation.

5. Established Equivalent: Stability with Occasional Shifts

Among the five techniques, established equivalent shows the greatest resilience in preserving metaphorical structure: 14 out of 18 instances remain non-shifting, retaining both figurative form and emotive force in the target text. This corroborates Soelistiyowati et al. (2023) and Wiyatasari et al. (2021), who observe that translators lean on entrenched idiomatic parallels to safeguard metaphorical depth in novel translation. Yet, four cases exhibited shifts—albeit without total loss—where the translator opted for a different metaphor in English (e.g. “jendela adalah carik-carik kertas” → “My window is these pieces of paper”). Such instances suggest that even established equivalents can veer into creative reinterpretation when the source imagery lacks a perfect counterpart in the target culture.

6. Explicitation: Clarity at the Cost of Metaphoric Form

Explicitation yielded one non-shifting case—where the metaphor survives in a more transparent guise—and two shifts to non-metaphorical phrasing. The latter (e.g. “getar sel abu-abu” → “everything begins from a single choice”) demonstrates that adding clarity can inadvertently strip away figurative resonance, echoing Farghal & Mansour (2020) and Al-Adwan & Al-Jabri (2023). By transforming nuanced internal vibrations into straightforward statements, translators enhance comprehensibility but risk flattening poetic nuance and reader engagement.

7. Deletion: Total Loss in a Singular Instance

The lone deletion instance (“menyusutkan bara” omitted entirely) directly corresponds to a lost metaphor, underscoring deletion's finality when cultural or semantic hurdles prove insurmountable. This aligns with Giang's (2023) findings in Vietnamese idioms: removing metaphoric language eradicates layers of cultural meaning, leaving the translation emotionally thinner.

8. Discursive Creation: New Metaphors, Retained Function

Although only two discursive creations occurred, both remained non-shifting in the sense that they preserved a figurative structure—albeit newly minted in English. The reimagining of “nirwana” as a soul-liberating force illustrates how translators can honor the transformative intent of a metaphor while crafting imagery more vivid to target readers. This practice resonates with Rumman et al. (2023) and Omar (2022), who note that creating new metaphors can bridge cultural gaps and sustain emotional impact.

9. Modulation: Subtle Perspective Shifts

The single modulation instance maintained the metaphor intact (“kehangatan terpancar dari mata mereka” → “There was warmth in their eyes”), showcasing how slight adjustments in viewpoint or sentence structure can adapt metaphors seamlessly into English. This supports Youssef & Albarakati's (2023) view that modulation, though understated, is a powerful tool for preserving both meaning and style.

10. Identified Patterns

- High Retention vs. Selective Intervention: 18 out of 25 metaphors remain non-shifting, showing a strong bias toward metaphorical fidelity, primarily through established equivalents.
- Clarity–Creativity Trade-Off: Explicitation simplifies and clarifies at the expense of poetic nuance, while discursive creation invents new imagery to maintain emotional vividness, even if culturally reframed.
- Deletion as a Last Resort: Deletions are virtually absent, signaling translators' reluctance to erase metaphoric meaning unless faced with insurmountable cultural or semantic barriers.
- Hierarchical Strategy Deployment: A clear ordering emerges, established equivalents first, then explicitation or creative recasting when necessary, with modulation used sparingly and deletion reserved for extreme cases.

CONCLUSION

Overall, the metaphorical repertoire of Kesatria, Putri, dan Bintang Jatuh elucidates love as a complex, enduring, and dynamic phenomenon: conventional stock metaphors (occurs 13 times) invoke warmth, poetic inspiration, and cosmic imagery to foreground love's stabilizing comfort and expansive potential. Next, original metaphors (occurs 7 times) present love as an inviolable core resistant to temporal decay, a persistent ember of passion, and a biochemical storm that reconfigures subjective experience; and even entrenched. Lastly, dead metaphors which occurs 6 times reinforce love's capacity to render internal affect visible, to disorient through its irresistible force, and to accelerate human agency with near sublime intensity. Collectively, these findings underscore love's multifaceted role in shaping both affective states and narrative trajectory.

This study of Kesatria, Putri, dan Bintang Jatuh has shown that translators navigate a structured hierarchy of strategies when rendering Indonesian love metaphors into English. Of the 25 instances analyzed, the overwhelming reliance on established equivalents (18 cases) underscores a clear preference for ready-made, culturally resonant figurative parallels that preserve both emotive force and readability. When literal transfer proves problematic, translators deploy explicitation (3 cases) to clarify implicit imagery—albeit at the expense of poetic nuance—and discursive creation (2 cases) to invent new metaphors that capture dynamic affective dimensions in ways more vivid for English readers. Modulation appears sparingly (1 case), effecting subtle perspective shifts without compromising metaphorical integrity, while deletion is used only as a last resort (1 case), resulting in total loss of the original image.

Overall, 18 out of 25 metaphors remain non-shifting, indicating a strong commitment to metaphorical fidelity. Yet the measured use of explicitation and creative recasting reveals a pragmatic balancing act: translators prioritize clarity and cultural accessibility without forsaking the source text's poetic intent. These patterns mirror findings in Quranic, literary, and audiovisual translation studies, suggesting that affective texts universally demand a continuum from literal fidelity to adaptive creativity. Future research should investigate reader reception to determine how these strategic shifts influence emotional engagement and perceived authenticity in translated love narratives.

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