



TRANSLATION ANALYSIS ON FIGURATIVE LANGUAGE IN THE NOVEL LOCKWOOD & CO: THE HOLLOW BOY BY JONATHAN STROUD

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Abstrak: Penelitian ini bertujuan untuk menganalisis penggunaan bahasa kiasan dalam novel Lockwood & Co: The Hollow Boy karya Jonathan Stroud dan terjemahannya dalam bahasa Indonesia. Penelitian ini difokuskan pada identifikasi jenis-jenis bahasa kiasan yang terdapat dalam novel dan analisis terhadap metode penerjemahan yang digunakan oleh penerjemah. Metode yang digunakan adalah kualitatif deskriptif, dengan data yang dikumpulkan melalui identifikasi dan perbandingan ekspresi bahasa kiasan dalam teks sumber dan teks sasaran. Hasil penelitian menunjukkan bahwa simile, metafora, personifikasi, dan hiperbola merupakan jenis bahasa kiasan yang paling dominan dalam novel ini. Metode penerjemahan yang digunakan meliputi semantic translation, communicative translation, faithful translation, dan literal translation. Metode-metode ini digunakan untuk mempertahankan makna, efek estetika, serta nuansa budaya dari teks asli. Penelitian ini menyimpulkan bahwa keberhasilan penerjemahan bahasa kiasan sangat dipengaruhi oleh pemahaman penerjemah terhadap latar budaya dan konteks dalam teks sumber, serta kepekaan terhadap ciri gaya bahasa dalam bahasa sasaran. Dari hasil analisis, diketahui bahwa metode semantic translation paling banyak digunakan karena dinilai paling efektif dalam mempertahankan makna yang dimaksud dan gaya sastra teks sumber, sehingga menjadi strategi yang paling tepat untuk menerjemahkan ekspresi kiasan dalam karya sastra, khususnya dalam genre fantasi.

Kata Kunci: Bahasa Kiasan, Metode Penerjemahan, Novel Fantasi, Terjemahan Sastra.

Abstract: This study aims to analyze the use of figurative language in the novel Lockwood & Co: The Hollow Boy by Jonathan Stroud and its official Indonesian translation. The research focuses on identifying the types of figurative language found in the novel and examining the translation methods used by the translator. A qualitative descriptive method was employed, with data collected through the identification and comparison of figurative expressions in the source and target texts. The findings reveal that simile, metaphor, personification, and hyperbole are the most dominant types of figurative language present in the novel. The translation methods applied include semantic translation, communicative translation, faithful translation, and literal translation. These methods are used to preserve the meaning, aesthetic effect, and cultural nuance of the original text. The study concludes that the success of figurative language translation is highly influenced by the translator's understanding of the cultural and contextual background of the source text, as well as sensitivity to the stylistic features of the target language. Among the methods applied, semantic translation appears most frequently, as it effectively maintains both the intended meaning and literary style, making it the most suitable strategy for translating figurative expressions in literary works, especially within the fantasy genre.

Keywords: Figurative Language, Translation Methods, Fantasy Novel, Literary Translation.

INTRODUCTION

This study discusses figurative language, including simile, metaphor, personification, and hyperbole. Figurative language refers to the use of expressions whose meanings extend beyond their literal interpretation, often employed to create imagery, evoke emotions, and express abstract ideas more vividly. It plays a crucial role in enhancing the expressive quality of language. In everyday contexts, figurative expressions are commonly found in songs, advertisements, political speeches, and casual conversations. For example in songs like “Blank Space” by Taylor Swift, the lyric “Darling I’m a nightmare dressed like a daydream” uses metaphor to express duality in personality. In advertisements, phrases like “Red Bull gives you wings” employ metaphor to suggest increased energy and vitality. In political speeches, such as President Joko Widodo’s address during Indonesia’s Independence Day (2021), the phrase “kita sedang menapaki jalan terjal penuh tantangan” (we are treading a steep path full of challenges) is a metaphor for the country’s struggle. In casual conversations, expressions like “My phone is dead” use personification, as inanimate objects are described as if they were alive, or “I’ve got butterflies in my stomach”, a metaphor for nervousness.

Within academic contexts, while figurative language is generally avoided in technical or scientific writing, it can be appropriately used in several contexts. It is central in disciplines such as literature, cultural studies, rhetoric, and discourse analysis, where figurative expressions are not only used but critically examined. Figurative language may also appear in the introductory or concluding sections of research papers to highlight a central idea or add rhetorical impact. In academic presentations or lectures, figurative expressions help simplify complex ideas for a broader audience. Additionally, in argumentative essays or editorial pieces within academic publications, figurative language can add persuasive or aesthetic value to the author’s viewpoint.

Figurative language is worth studying due to its expressive power and the complexity it poses in translation, where meaning and aesthetic nuance must be preserved. Theoretically, this study is grounded in Newmark’s (1988) framework, which emphasizes that translation should preserve both the sense and the artistic beauty of the original text. According to Newmark, figurative expressions particularly metaphors must be handled with care due to their semantic, stylistic, and cultural weight. This is supported by Larson (1998), who argues that figurative language carries both meaning and form, and thus, translators should aim to reproduce not only the message but also the stylistic effect. Although many studies have explored this topic, research on the translation of figurative language in modern fantasy novels remains limited. Hasanah (2018) identified multiple types of figurative expressions in Oscar Wilde’s poetry. Astuti and Junanda (2022) analyzed Shakespeare’s poems and noted the use of metaphors and hyperboles. Audryani and Sarmi (2023) examined figurative language in musical lyrics, focusing on emotional effect. This study shares similarities in analyzing types of figurative language, but differs in its focus on a fantasy novel, *Lockwood & Co: The Hollow Boy*, and in its application of Newmark’s translation methods. The main problem addressed is how figurative expressions are translated and which methods are used. This study thus contributes to the broader understanding of literary translation by exploring the challenges and strategies in preserving figurative meaning and stylistic beauty across languages.

METHOD

This research applies a qualitative approach to analyze the use of figurative language in Jonathan Stroud's *Lockwood & Co: The Hollow Boy* and its official Indonesian translation, focusing on the types of figurative language and the translation methods applied by the translator. The data sources consist of the original English novel and its official Indonesian version. The researcher serves as the primary instrument for collecting, identifying, and classifying the data. According to John W. Creswell (2014), qualitative research is a method used to understand the meaning individuals or groups assign to a social or human issue. The process is inductive and flexible, emphasizing data collection in natural settings, interpretation of meaning, and reporting the complexity of the situation. Data were collected through documentation techniques by selecting figurative expressions from both the source and target texts. Each expression was categorized based on its type, such as simile, metaphor, personification, or hyperbole, and then analyzed according to the translation method used. The classification of figurative language refers to the theory of Abrams (1999), while the analysis of translation methods is based on Newmark's (1988) framework.

RESULTS AND DISCUSSION Results

This section presents selected data of figurative language found in the novel *Lockwood & Co: The Hollow Boy* and their corresponding translations in the Indonesian version. Each datum is analyzed to identify the type of figurative expression and to determine the translation method applied. The analysis focuses on how metaphor, simile, personification, and hyperbole are rendered in the target language. These findings are discussed using Newmark's (1988) theoretical framework, emphasizing how the translator's choices reflect different methods, namely semantic, communicative, literal, and faithful translation, in order to preserve meaning, aesthetic effect, and cultural nuance within the fantasy genre. The classification of figurative language types along with the translation methods is summarized in Table 1.

Table 1.

Types of Figurative	Translation Methods	Total
Simile	Semantic Translation	20
	Communicative Translation	3
	Literal Translation	1
	Faithful Translation	0
Personification	Semantic Translation	28
	Communicative Translation	3
	Literal Translation	1
	Faithful Translation	0
Metaphor	Semantic Translation	16
	Communicative Translation	3
	Literal Translation	1

	Faithful Translation	1
	Semantic Translation	3
Hyperbole	Communicative Translation	4
	Literal Translation	0
	Faithful Translation	0
Total		84

Table 1 above shows the number of translation methods used to translate each type of figurative language. First, simile consists of (20) data. This type of figurative language is mostly translated using semantic translation, which indicates the translator's effort to preserve the imagery and original meaning in the target language. Second, personification consists of (28) data. Similar to simile, this type is also mostly translated using semantic translation, which reflects the translator's tendency to maintain the figurative effect and personified qualities in the translation. Third, metaphor consists of (16) data, and the majority are translated using semantic translation. Lastly, hyperbole consists of (4) data, and unlike the other types, this figurative expression is most often translated using communicative translation, which shows the translator's tendency to adapt exaggerated expressions into a form that is more natural and acceptable to the target readers.

Discussion Datum 1

1/THB/ENG/SL/8: If they resembled anything, **it was a pair of elderly owls** roosting on a branch.

1/PB/IND/TL/16: Kalau ada miripnya dengan sesuatu, **mereka seperti sepasang burung hantu tua** yang bersarang di dahan pohon.

This figurative expression is a metaphor, which implicitly compares the characters to a pair of elderly owls. The translator applies semantic translation, aiming to preserve not only meaning but also the figurative imagery and stylistic tone of the source text. Since the metaphor is culturally neutral and visually clear, it is retained without alteration. This approach aligns with Newmark's (1988) view that metaphors should be maintained when their imagery is transferable. While Hasanah (2018) and Astuti & Junanda discussed metaphor in terms of frequency and poetic value, this study goes further by showing how metaphor is methodologically preserved in translation, especially in the context of fantasy literature where figurative language shapes narrative voice.

Datum 2

3/THB/ENG/SL/67: Their tinkling was softly melodic, **like far-off children's laughter**.

3/PB/IND/TL/74: Dentingannya lembut melodis, **bagaikan gelak tawa anak-anak di kejauhan**.

This figurative expression is an instance of personification, attributing human-like qualities specifically laughter to a non-human sound (tinkling). The phrase enhances the auditory imagery by associating the sound with something emotionally resonant and familiar. The translator uses semantic translation to preserve the figurative impact and sensory detail of the source text. The simile "like far-off children's laughter" is retained in the target language, effectively conveying both tone and atmosphere. This translation

decision aligns with Newmark's (1988) recommendation that personification should be maintained when it contributes significantly to the style and meaning of the text. While prior studies tend to classify types of figurative language, this study emphasizes the translator's nuanced approach in maintaining the poetic function of personification within a literary narrative.

Datum 3

47/THB/ENG/SL/29: A band of blackness opened, expanding slowly **like the edges of a paper fan**.

47/PB/IND/TL/37: Segaris kegelapan terbuka, pelan-pelan semakin lebar **seperti tepi kipas kertas**.

This figurative expression is a simile, explicitly comparing the spreading darkness to the unfolding edges of a paper fan using the word "like". The translator employs semantic translation to retain both the imagery and the emotional nuance of the original text. The comparison is rendered directly, preserving the visual effect and poetic tone intended by the author. This choice reflects an effort to maintain the aesthetic quality of the simile while ensuring its clarity and resonance in the target language. Such an approach aligns with Newmark's (1988) view that semantic translation is appropriate for literary texts, especially when aiming to convey the author's stylistic intent. Unlike previous studies that emphasized classification, this study focuses on how the translator carefully reproduces literary imagery to evoke similar reader responses across languages.

Datum 4

10/THB/ENG/SL/15: **In a flash** Lockwood's rapier was in his hand.

10/PB/IND/TL/22: **Secepat kilat** rapier Lockwood sudah berada di tanganya.

This figurative expression is categorized as hyperbole, employing deliberate exaggeration "in a flash" to emphasize the speed and immediacy of the character's action. The translator adopts a communicative translation method by rendering the phrase into a culturally equivalent expression in the target language "secepat kilat", which effectively conveys the same dramatic impact and intensity. This strategy aligns with Newmark's (1988) view that communicative translation is appropriate when the primary aim is to produce an equivalent effect on the target audience. Differing from previous studies that primarily focused on the classification of hyperbolic expressions, this study emphasizes the translator's approach in preserving the rhetorical force and expressive function of hyperbole within the literary narrative.

Datum 5

84/THB/ENG/SL/394: My parents... **They were my first ghosts**.

84/PB/IND/TL/393: Orang tuaku... **mereka adalah hantu-hantu pertamaku**.

This figurative expression is a metaphor, equating the speaker's deceased parents to "ghosts" to convey lingering emotional presence, memory, or unresolved grief. The translator applies literal translation, rendering the metaphor directly into the target language without altering its form or figurative meaning. While the metaphor is preserved, the translator does not provide additional context or adaptation, relying on the reader's interpretive ability. This approach aligns with Newmark's (1988) view that literal translation is appropriate when the metaphor is comprehensible and culturally acceptable in the target language. In contrast to previous studies that focus on identifying metaphor types, this study emphasizes the translator's choice to maintain figurative integrity in emotionally charged literary contexts.

Datum 6

18/THB/ENG/SL/20: No, sorry, there's a limit to what I can sense, **imprisoned in this cruel jar.**

18/PB/IND/TL/28: Tidak, maaf, perabaanku ada batasnya, **kalau aku terkurung dalam wadah jahat ini.**

This figurative expression is a metaphor, as the phrase "*imprisoned in this cruel jar*" does not literally describe a jar but metaphorically conveys the speaker's restricted condition and the oppressive nature of their confinement. The translator applies faithful translation, transferring the metaphor directly into the target language with minimal adjustment, as seen in "*terkurung dalam wadah jahat ini*." The figurative meaning is preserved, and the translator remains loyal to the original structure and imagery without simplifying or omitting the metaphorical nuance. This approach aligns with Newmark's (1988) concept of faithful translation, which emphasizes accuracy in conveying both the contextual meaning and stylistic effect of the source text. Compared with other strategies, this choice demonstrates the translator's intention to retain the intensity of the source metaphor while trusting the target readers to grasp its figurative implications.

CONCLUSION

This study investigated how figurative language, specifically metaphor, simile, personification, and hyperbole, is translated in the novel Lockwood & Co: The Hollow Boy, and what translation methods are applied. The analysis reveals that semantic translation is the most consistently employed method, as it enables the translator to retain both the figurative meaning and the stylistic features of the original text. Communicative translation is used in cases where cultural adaptation is needed, particularly for hyperbolic expressions, while literal translation appears in select instances where the figurative meaning remains clear in the target language. These findings confirm the view that in fantasy literature, where figurative and imaginative language is central to narrative voice, semantic translation offers the most effective strategy for preserving emotional and aesthetic depth. As a methodological contribution, this study shows that examining both the type and the translation strategy of figurative language provides deeper insight into literary translation practices. Future research could broaden the scope by analyzing other types of figurative expressions or comparing translations across genres and language pairs to further assess the impact of translation methods on literary style and meaning.

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