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AN ANALYSIS OF METAPHOR TRANSLATION IN A NOVEL ENTITLED *SITI NURBAYA* BY MARAH RUSLI

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ABSTRAK

Siti Nurbaya adalah salah satu karya sastra Indonesia yang terkenal. Novel ini ditulis oleh Marah Rusli pada tahun 1922 dan telah diterjemahkan ke dalam berbagai bahasa, salah satunya diterjemahkan ke dalam bahasa Inggris. Dan tentunya penelitian ini akan membahas tentang penerjemahan metafora hidup dan mati dari bahasa sumber ke bahasa sasaran. Menerjemahkan metafora merupakan salah satu sub dari penerjemahansastra. Penelitian ini akan menggunakan metode kualitatif untuk menganalisis novel dan menemukan hasil terjemahan metafora hidup dan mati. Penelitian metafora hidup dan mati ini menggunakan teori Larson (1998) seperti dikutip oleh Na'imah (2017). Hasil dari penelitian ini adalah terdapat metafora hidup dan mati yang ditemukan dalam novel ini, bahkan beberapa terjemahannya ada yang sepadan dengan bahasa sumbernya, sedangkan yang lain tidak sepadan dengan bahasa sumbernya. Setelah menganalisis metafora hidup dan mati, penelitian ini juga menganalisis strategi yang digunakan oleh penerjemah untuk menerjemahkan metafora dari SL (Bahasa Sumber) ke TL (Bahasa Sasaran). Dalam penelitian ini juga ditemukan strategi penerjemahan metafora yang digunakan oleh penerjemah untuk menerjemahkan metafora dari bahasa sumber ke bahasa sasaran. Berdasarkan hasil analisis yang didasarkan pada teori Newmark (2001) yang dikutip oleh Rijal (2017), penerjemah ini menggunakan 4 dari 7 strategi yang diusulkan oleh Newmark, yaitu mereproduksi, mengganti citra, menerjemahkan metafora dengan simile, dan menerjemahkan metafora dengan simile dan indera.

Kata kunci: *terjemahan, bahasa kiasan, metafora*

ABSTRACT

Siti Nurbaya is one of the well-known works of Indonesian literature. This novel was written by Marah Rusli in 1922 and has been translated into various languages, one of which is translated into English. In literary works, especially old literary works, the use of figurative language is often found, one of which is metaphor. This research will discuss the translation of *live* and *dead* metaphors from the source language to the target language. Translating metaphor is one of the subs of literary translation. This research uses a qualitative method to analyze the novel and find the results of live and dead metaphor translation. The research on this *live-and-dead metaphor* uses the theory from Larson (1998) in Na'imah (2017). The results of this research are there are *live* and *dead* metaphors found in this novel. Even though some of the translations are equivalent in meaning to the source language, some are not equivalent. After analyzing the *live* and *dead* metaphors, the writers also analyze the metaphor translation strategies used by the translator to translate the metaphors from SL (Source Language) to TL (Target Language). The results of the translation strategies used by the translator are based on Newmark's theory (2001). This translator uses 4 of the 7 strategies proposed by Newmark (2001) as cited by Rijal (2017). In this study, the writers also found

metaphor translation strategies used by translators to translate metaphors from the source language to the target language. Based on the analysis using Newmark's theory (2001), this translator uses 4 of the 7 strategies proposed by Newmark (2001). They are reproducing, replacing the image, translating metaphors by simile, and translating metaphors by simile and senses.

Keywords: translation, figurative language, metaphor

1. Introduction

Siti Nurbaya is one of the popular novels in Indonesia. This novel was written by Marah Rusli, and was published in 1922. The whole story tells us about matchmaking between Nurbaya and Datuk Maringgih. Nurbaya had a boyfriend named Samsul Bahri, but unfortunately, she had to marry Datuk Maringgih because her father, Baginda Sulaiman, couldn't pay his debt to Datuk Maringgih. Instead, Nurbaya had to marry Datuk Maringgih to "pay" his father's debt.

According to Nuriadi in Ramadhika (2022:3), the most prevalent and significant figure of speech is metaphor, in which one item, concept, or activity is referred to by a term or expression ordinarily designating another thing, idea, or action. Understanding and analyzing figurative language in a text, especially in literary works, is one of the most difficult processes in translation. In the process of implementing the translation of figurative languages, the translation of metaphors is still considered the most difficult language expression to transfer meaning from one language into another language (Heriwati, 2018).

The difficulty of this translation is not only caused by a lack of knowledge of language structures for translators but also due to the nature of language itself which contains a lot of language different emotions and cultures. Thus, translators should have skills that are not only able to understand differences between the two languages but also other aspects such as metaphorical and cultural expressions so that the results of the translation is acceptable between the source language and the target language (Umam, 2017).

Based on the problems, this research intends to find out.

- 1 Why does the author use certain metaphors in the *Siti Nurbaya* novel?
- 2 What strategies are used by the translator to translate the metaphor into the target language?

2. Literature Review

Two theories underlie this research that relates to metaphor and the strategies of translating metaphors. The metaphor theories come from Na'imah (2017). According to Na'imah (2017:6), there are two types of metaphors, namely live metaphors and dead metaphors.

- 1 A live metaphor is a metaphor that can be understood only after it is given pay special attention to the comparisons made, e.g. They are the black sheep = mereka itu kambing hitamnya. A live metaphor usually contains any poetical element.
- 2 Dead metaphors are metaphors that are part of the idiom construction of language lexicon. Dead metaphors are metaphors that can be understood directly without having to pay attention to the comparison (e.g.: 'the leg of table' = kaki kursi). A dead metaphor usually doesn't contain any poetic element.

Of the many theories presented, this research uses Larson's theory (1998) in Na'imah (2017) for analyzing the live and dead metaphors. Based on the purpose of the study and research, this research is more suitable to use Larson's theory in Na'imah (2017) to analyze the live and dead metaphor in Siti Nurbaya's novel.

Meanwhile, the theory for translating metaphor comes from Newmark. Newmark (2001:88) cited in Rijal (2017) stated his strategy to translate metaphor that has almost always been taken up by the researchers and which is considered by Newmark (2001:88), as cited in Rijal (2017) outlined his technique for translating metaphor, which is usually invariably adopted by academics and is deemed

1. Reproducing the same image in TL. This is the most effective technique to translate stockmarket analogies, which are frequently idioms. This strategy is also common for one-word metaphors, for example, the word *ray of hope* (English) is translated into *sinar harapan* (Indonesian).
2. Replacing the SL image with the standard TL image, or transforming a metaphor into another metaphor in the TL with a similar meaning. It is used when no image exactly matches the SL image and does not conflict with the TL culture, although it was most likely developed by one individual, as are most metaphors, proverbs, and the like, for example:

SL: *The main character is **history**.*

TL: *Riwayat tokoh utama tersebut **sudah tamat**.*

3. Translating metaphors by simile. If the context is not as emotive as the SL, this method changes an emotive metaphorical expression to suit the TL. For example, in Pardede (2013:7), the phrase "he is hanging by a thread in the upcoming competition" is translated into Indonesian as "*nasibnya bagai telur di ujung tanduk dalam kompetisi mendatang.*"
4. Translating metaphors by simile plus sense. This method is appropriate when the SL has no visual comparable image in the TL. This metaphor is usually characterized by the use of linking words, such as *and like*. For example, "I read you like a book" (Pardede, 2013:7 in Rijal, 2017) translated to become "*Aku memahami kamu semudah memahami buku.*"
5. Converting a metaphor to sense. This is an approach in which the SL's image is reduced to its essence and reworked to suit the TL, for example: "*His business continues to flourish*" (Pardede, 2013:7 in Rijal, 2017), translated to become "*Bisnisnya terus berkembang.*" If there is a chance that the reader won't comprehend the straightforward translation, it benefits from mixing communicative and semantic translation (Munandar, 2019).
6. Deleting. It is used when the metaphor is redundant. For instance, "*He is a snail.; He always walks slowly.*", is translated to become "*dia berjalan lambat sekali*" (Pardede, 2013:7 in Rijal, 2017).
7. Combining metaphor with the sense. Occasionally, the translator of an image may wish to ensure that it will be understood by adding a gloss. For instance, "*the tongue is a fire*", is translated to become "*Lidah adalah api.*"

This research uses Newmark's theory for analyzing the strategies of translating metaphors by the translator because this theory is suitable for analyzing the strategies used by the translator in translating the metaphors in *Siti Nurbaya* novel from SL into TL.

3. Research Method

This research uses the qualitative MDAP method (Manual Data Analysis Procedure). The Manual Data Analysis Procedure consists of a diary (notes), transcripts, coding, themes, categorization, and scrap elements. The Manual Data Analysis Procedure accommodates the researcher's comprehension of the data analyzed.

MDAP gives more room for researchers to self-develop in the field of participatory research. Generally, researchers are better satisfied with Manual Data Procedure Analysis because what is done is comprehended holistically (Rofiah, 2022). According to Murdiyanto (2020), qualitative research is a sort of research that yields results that cannot be obtained using statistics or other methods of quantification.

4. Research Findings

The purpose of the discussions that will be mentioned is to answer the problem, to achieve the goals of the research, and to interpret the translation of the metaphors that have been found in Siti Nurbaya's novel both in Indonesian and in English.

The following are the metaphors found in Siti Nurbaya's novel both in Indonesian and English versions. After analyzing the live and dead metaphors, this research also finds out the strategies used by the translator of this novel. In this part, the metaphors in this story are analyzed from the source language (SL) Indonesian to the target language (TL) in the English version.

Table 4.1 Analysis of Live Metaphors

No.	Source Language (SL)	Target Language (TL)	Description of Analysis
1.	<p><i>“Sungguh benar katamu itu;sebab ia tentu tiada akan datang lagi ke Padang ini karena negeri ini mungkin telah “dihitarkannya”</i></p>	<p>You’re quite right. But he will certainly not come back to Padang, for his mind may have darkened toward this land.”</p>	<p>This metaphor is a live metaphor, because this metaphor contains a poetical element. In Indonesian <i>“dihitamkan”</i> means sacrifice something. In</p>

			<p>this sentence “<i>dihitamkan</i>” is translated to “darkened”. Because “<i>dihitamkan</i>” and “darkened” is pretty similar.</p>
2.	<p>“<i>Terlebih bagi laki-laki yang harus “membanting tulang.”</i>”</p>	<p>“Especially for the man, who has to work himself to the bone.”</p>	<p>This metaphor is a live metaphor, because “<i>membanting tulang</i>” pretty much explains this metaphor contains a poetical element. In Indonesian “<i>membanting tulang</i>” refers to a “hard work.” This means hard-working people. In English “<i>membanting tulang</i>” translated into “<i>to work himself to the bone</i>”. This translation does not have a significant shift in meaning. And it seems the translation from Indonesian to English is not quite different.</p>

3	<p><i>Jika tiada kubukakan rahasia ini kepadamu, pastilah ia menjadi duri di dalam daging padaku.”</i></p>	<p>“But if I don’t tell you my secret now, I know it will become an eternal thorn in my flesh.”</p>	<p>This metaphor is a live metaphor. The “<i>duri di dalam daging padaku</i>”, pretty much explains the poetical element. The English translation is quite similar to the Indonesian version.</p>
4.	<p><i>“Sudahlah di dunia ini segala pengharapan dan permintaan kita yang kita pohonkan, sebilang waktu tiada dikabulkan.”</i></p>	<p>“Does it mean that in this world our hopes and prayers which we endlessly send forth, are not granted.”</p>	<p>This metaphor is actually live metaphor. The words Bahri had. In this “<i>pohonkan</i>” means something that has been planned for a long time. But the English translation said “<i>send forth.</i>” And it seems doesn’t have any correlations with the Indonesian version. The translation of “<i>pohonkan</i>” to English has gone through a major shift in meaning. Based on the story Samsul Bahri had</p>

			many plans with Siti Nurbaya, but it all has just gone because Siti Nurbaya has passed away.
5.	<p>“<i>Sejak hari perceraianya, sampai kepadawaktu itu, kekasihnya ini tiada hilang barang sekejap pun dari ingatannya. Biar pun buah hatinya ini telah hilang dari matanya tetapi makin kelihatan ia dalam kalbunya.</i>”(SN.BAB VII hal.118)</p>	<p>“For three months Nurbaya had been separated from him, neither seeing his face nor hearing his voice, unable even to tease her sweetheart. (SN.English Version Chapter VII page 93)</p>	<p>This metaphor is a live metaphor because in the source language (SL) it contains a poetical element. In Indonesia “buah hati” usually means child. But in this context “buah hati” means the “lovely one”. The English version pretty much explains why it’s translated as “sweetheart.” But the translation in TL seems not.</p>
6.	<p>“<i>Bila aku tiada diterkamnya niscaya ayahkulah yang akan disiksanya, binatang buas itu.</i>” (SN BAB VIII hal.151)</p>	<p>“If I escaped being pounced on by the ravaging beast, it only meant that father would be tortured by him instead.” (SN.English Version Chapter VIII page 123)</p>	<p>This metaphor is a live metaphor. Based on the SL “binatang buas” refers to Datuk Maringgih because he is the antagonist character in this story. This metaphor contains a poetical element because it’s a person but</p>

			has an image of an animal. But the “beast” word is the equivalent translation for “Binatang buas”.
7.	<p>“Siapakah yang akan menolongnya dalam segala kesusahannya, dan siapakah yang akan menunjuk mengajarnya dalam kesalahannya? Karena maklumlah engkau, umurnya baru setahun jagung belum tahu hidup sendiri.”</p> <p>(SN BAB IX hal.164.)</p>	<p>“Who will guide her and teach her to avoid mistake? As you know, in age she is still as green as the growing corn and just as innocent.”</p> <p>(SN.English Version Chapter IX page 132-133)</p>	<p>This metaphor is a live metaphor. Because this metaphor has the imagery things to the actual words. In Indonesian “seumur jagung” means age-immature children or we usually say “underage”. In English it says “growing corn” which literally means in Indonesian “jagung bertumbuh”. It seems that the translation of this metaphor is not equivalent from SL to TL.</p>

Table 4.2 Analysis of Dead Metaphors

No.	Source Language (SL)	Target Language (TL)	Dead Metaphor Analysis
1	<p>“Tiadalah lain yang kukerjakan, melainkan bertopang dagu.”</p>	<p>“I do nothing day after day, but sit here thinking chin”</p>	<p>This metaphor is dead metaphor because the word “bertopang dagu”</p>

		propped up.” In my hands	can be understood directly without having to pay attention to the comparison. It also doesn't contain any poetical element. <i>“Bertopang dagu”</i> in Indonesia means putting hands below the chin, but it could refer to “do nothing.” In this translation seems “bertopang dagu” and <i>“chin propped up”</i> explains the meaning of this metaphor.
2	<i>“Rasailah pula olehmu bekas tanganmu, hai Anjing Belanda!”</i>	“Taste my hand, Dutch dog! ”	This metaphor is a dead metaphor. Because the metaphor doesn't contain any poetical element. In Indonesia <i>“Anjing”</i> literally means a dog, an animal. Dogs are known for their loyal behavior to humans. The means of <i>“Anjing Belanda”</i> in this context is because Samsul Bahri is under a Dutch Military. Datuk

			<p>Maringgih called him “Anjing Belanda” because he knows Samsul Bahri is under the Dutch Military and he is loyal to that. And then, Datuk Maringgih has a personal issue with him. In English, this metaphor is translated as a “Dutch Dog” and for the translation of this metaphor, there is no significant shift in meaning.</p>
3	<p>“<i>Rupanya ia anak kampung Sawahan. Sebab ia banyak kalah, matanya jadi gelap.</i>” (SN. BAB III hal. 47)</p>	<p>“Apparently, he comes from Kampung Sawahan. The cause of quarrels is gambling. He lost quite a bit and went berserk.” (SN.English Version Chapter III page 37)</p>	<p>This metaphor is a dead metaphor because in Indonesian it doesn't contain any poetical element. “Gelap mata” means someone lost control of something and went mad. It seems the metaphor has shifting into different word and not equivalent to SL.</p>

Based on the literature review above, this part will analyze the kinds of strategies used by translators to translate the metaphor from SL to TL. The strategies will use the theory from Newmark (2001) as a theoretical basis. Based on Newmark's theory (2001),

there are 7 strategies for translating the metaphor.

a. Reproducing:

1. SL: *“Tiadalah lain yang kukerjakan, melainkan bertopang dagu.”*

TL: “I do nothing day after day, but sit here thinking chin propped up.”

Explanation: Based on the theory from Newmark (2001), the translator is using translation strategies with reproducing because in Indonesian basically *“bertopang dagu”* means “doing nothing.” That’s why the translator is using “chin propped up” as the English translation for “bertopang dagu.” *“Bertopang dagu”* and “chin propped up” are similar in equivalence context.

2. SL: *Terlebih bagi laki-laki yang harus “membanting tulang”*

TL: Especially for the man, who has to work himself to the bone.”

Explanation: This metaphor is translated using reproducing strategies. In Indonesian *“membanting tulang”* means “working hard” and it is translated into “work himself to the bone.” The translation from the Source Language to the Target Language is similar.

3. SL: *“Wahai jantung hatiku, cahaya mataku!”*

TL: “Ah, the heart of my heart, the light of my eyes!”

Explanation: This metaphor is translated using reproducing strategies. In this context *“Jantung hatiku”* and *“cahaya mataku”* means a lovely one. This metaphor interprets Nurbaya’s feelings toward Samsul Bahri.

4. SL: *“Jika terbit marah, tahanlah hati, jangan berkata-kata atau berbuat apa-apa melainkan dinginkanlah darah yang panas itu dahulu.”*

TL: “They shouldn’t say anything or do anything in the heat of the moment, but rather cool their hot blood first.”

Explanation: This metaphor is translated using reproducing technique. *“Darah yang panas”* is translated into “hot blood” in English. In this context *“Darah yang panas”* means anger. However, the translation from the Source Language (SL) to the Target

Language (TL) is similar.

5. SL: “*Jahanam!*” *Demikianlah perkataan yang keluar dari mulutnya. “Anjing tua yang tiada berbudi. Ingat rupa dan umurmu hendak meminta Nurbaya.”*

TL: “You damned villain!” The word gushed from Samsu Bahri’s mouth.” **Old dog** without a single shred of decency! At your age and with the way you look! So, you want to marry Nurbaya?”

Explanation: This metaphor uses reproducing strategies for translating from the Source Language (SL) to the Target Language (TL). In this context “*anjing tua*” is used for profanity because Samsul Bahri is really mad with Datuk Maringgih, and he stole Nurbaya from Samsul Bahri.

b. Replacing the image:

1. SL: “*Namaku yang baik selama ini, yang dimuliakan dan dihormati orang, bangsaku yang tinggi dan belum bercacat, sekarang kau kotorkan dengan noda yang tak dapat dihapus lagi.*”

TL: ‘You have caused me great shame with your totally inappropriate behaviour. Where can I hide my face? How will I wipe off **the charcoal you’ve marked it with?**’

Explanation: Based on the theory from Newmark (2001), this strategy replaces the image, because it translates the metaphor from Source Language (SL) into (TL) with different words but similar meanings. Actually in English, “*noda*” means “stain”, but in this context the translator uses “charcoal” to replace “*noda*”.

2. SL: “*Rupanya ia anak kampung Sawahan. Sebab ia banyak kalah, matanya jadi gelap.*”

TL: Apparently, he comes from Kampung Sawahan. The cause of the quarrel is gambling. He lost quite a bit and **went berserk.**”

Explanation: This strategy is replacing the image because it translates the metaphor from SL into TL with different words but similar meanings. “*Gelap mata*” in Indonesian means angry, so that’s why it is translated as “berserk” in English.

3. SL: “*Tidaklah dapat dikatakan cukup keterangan? Yaitu empat lima saksi-saksi yang berkata benar dan pakaian yang berlumuran darah? Oleh sebab itu, hakim menghukum **si lurus hati ini.***”

TL: “The witnesses would be telling the truth, not lying. Couldn’t this called sufficient evidence? That is, four or five witnesses speaking the truth, together with bloody clothing? Therefore, the judge convicts **our innocent man.**”

Explanation: This strategy is replacing the image. In this context, “*si lurus hati*” actually represents someone who doesn’t guilty at all. That’s why “*si lurus hati*” translated into “*innocent man*”.

4. SL: “*Sungguh benar katamu itu; sebab ia tentu tiada akan datang lagi ke Padang ini karena negeri ini mungkin telah **dihitamkannya.***”

TL: ‘You’re quite right. But he will certainly not come back to Padang, for his mind may have **darkened** toward this land.’”

Explanation: Based on Newmark (2001), this strategy is replacing the image. In this context “*dihitamkannya*” means sacrifice something. However, in English, it is translated into “darkened”. They have the same meaning and context, but the word usage is a little bit different.

5. SL: “*Sekali-kali, tiada disangkanya akan demikian untung **anaknyanya yang sebiji mata itu.***”

TL: *A fate he never would have supposed was in store for **his beloved boy.***”

Explanation: This metaphor is replacing the image strategies. In Indonesian “*sebiji mata*” means someone who loved. In this context, “*sebiji mata*” is translated into “beloved boy” because one of these characters loves his son. The author is using “*sebiji mata*” to interpret the expression of love itself.

c). Translating Metaphors by Simile:

1. SL: “*Apabila telah berumur tujuh delapan tahun, mulailah dikurung **sebagai burung***”

TL: At seven or eight years old, we're put into cage, *like* a bird .

Explanation: This metaphor changes an emotive metaphorical expression to suit the TL. "*Dikurung sebagai burung*" is translated as "*to be put into the cage like a bird.*"

2. SL: "*Kita ini dipandang sebagai budak, sebagai binatang.*"

TL: "*They look upon us here as slaves, as animals.*"

Explanation: This metaphor changes an emotive metaphorical expression to suit the TL. "*Dipandang sebagai binatang*" is translated into "as animals." In this context "*binatang*" shows that point of view from native people who hate Dutch regulation.

d). Translating Metaphors by Simile Plus Sense:

1. SL: "*Apa kataku?*" Kata Ludi, "*Memang dari jauh telah nyata padaku, perempuan yang sedemikian sebagai burung merpati: rupanya jinak, tetapi susah ditangkap.*"

TL: "What'd I say?" the purser remarked as they walked away. "Even from afar, it was obvious to me, *such a woman...a real dove*. It seems tame, but hard to catch.

Explanation: If there is a difficulty or awkwardness in addressing the simple transfer, the translator can transfer the difficult metaphor to the simile by simile plus sense. This metaphor has the advantage of combining communicative and semantic translation as we can see in this phrase: "*perempuan yang sedemikian sebagai burung merpati*" is translated into "*such a woman...a real dove.*"

Based on the analysis from Newmark's theory (2001) and grouping the metaphors translation, the translator uses reproducing, replacing the image, translating metaphors by simile, and translating metaphors by simile and senses as a strategy to translate the metaphors from Source Language (SL) to Target Language (TL).

5. Conclusion

The conclusion is that live and dead metaphors are found in this story, and each metaphor has its meanings depending on the context. Based on the analysis, some of the translations are equivalent to the source language and some are not. It was found that there are 27 live metaphors

and 3 dead metaphors in this novel. The reason why the writers use live metaphors more than dead metaphors is that at that time (1922), the usage of poetic language was at its golden peak. Live metaphors have the characteristic of using poetic analogies to imply something. Dead metaphors do not use poetic analogies and usually use words that are common or literal but still imply certain contexts and meanings.

In this study, it was found that the translation strategy carried out by translators was based on Newmark's theory (2001). In this study, it's found that the translator used 4 of the 7 metaphor translation strategies carried out by Newmark. There are reproducing, replacing the image, translating metaphors by simile, and then translating metaphor by simile and sense. The metaphor analysis could be inspected deeply because old literary works usually contain figurative language. Hopefully, in the future the research on metaphors from other literary works could be done in numbers and more comprehensively.

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