

The Translation Strategies of Metaphors in the Movies *Mulan* and *Moana*

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ABSTRACT

This study analyzes the metaphor in the movies *Mulan* and *Moana*. The objectives of this research are to identify the strategy in the translation of metaphor and to explain the motive in using the translation strategy. This research employs several theories such as Lakoff and Johnson's (1980) theory to identify the metaphor, Newmark's (1988) theory to categorize the translation strategy. The result of this study shows that out of seven strategies, three strategies are employed to translate the metaphor in the movies. Those strategies are 1) reproducing the same image as the source language, 2) replacing the image into a different image in the target language, and 3) converting the image into sense. The strategy of reproducing the same image is used when the metaphorical image is acceptable in the target language. The strategy of replacing the image into a different image is employed when the SL image is uncommon and there is an equal image in the target language. When the metaphorical image is not familiar and there is no equal image in the target language, converting the image into the sense is applied in translating the metaphor.

Keywords: *metaphor, Moana, Mulan, translation ideology, translation strategy.*

INTRODUCTION

The entertainment world has covered a wide area to the new technology, and movie is one of it. Movie is a popular entertainment that is consumed by people around the world including Indonesia. Indonesians do not only enjoy Indonesian but also foreign movies. In this case, translation becomes a bridge to cross a language problem in understanding the movie.

According to Newmark (1988, p. 7), "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another

language." In other words, the translator has to put up more efforts to give equivalence between the source language and target language. As a result, it is expected to solve the misunderstanding among the inter-cultural societies around the world.

Metaphor is a concept that is planted in human thought in daily life. Lakoff and Johnson (1980, p. 5) state that "The essence of metaphor is understanding and experiencing one kind of thing in terms of another". It is a concept that is planted in human thought in daily life. Metaphor could be universal but some of them are based on a culture of a place or society. If the metaphor translation is not done meticulously, there could be a misunder-

standing between the source language and target language user.

This study uses two Disney movies, *Mulan* (1998) and *Moana* (2016), as the object of the research. *Mulan* is a movie about a girl who disguised as a man to save her disabled father to join an army and save her family's pride. Meanwhile, *Moana* is a movie about a girl who tried to return the island goddess' heart to save her island. Both movies use many figurative languages especially metaphor in its dialogues, monologues, and songs. These two movies are widely distributed around the world, which is also in Indonesia. Subtitle is a necessity for most of Indonesian who are not English speakers.

The two movies are translated by different translators. It is such a curiosity to know how the translators translate the metaphor in the movies, what translation strategy used by the translators, and why they used the strategy.

LITERATURE REVIEW

Metaphor translation strategies have been studied before by many researchers (see, for example, Maulida, 2015; Jalali, 2015; Fumani, 2016; Keparang, 2016; Fitria, 2017). Jalali (2015) has conducted a research about translation strategy of metaphor. In his research, Newmark's theory was used to identify the metaphor and the translation strategy. The data were collected from two movies and 100 data were found from both movies. The research concludes that *reproducing the same source language (SL) image in the target language (TL)* is the most common strategy used by the translator. However, there is no explanation of the reason why the translator uses the translation strategy.

Another research on metaphor translation strategy has been done by Maulida (2015). The data were classified in the types of metaphor proposed by Ullman (1972) and its translation strategy proposed by Newmark (1988). The study found 10 data which are presented both in the quantitative and qualitative analysis. It was also found that in one translation there could be more than one translation strategy.

Fumani (2016) also performed a research about metaphors found in Hafez Diwan poetry which are translated by three different translators. The study used Newmark's strategy to analyze the metaphor translation. The result of the research is presented in quantitative analysis in the form of tables. The tables show the frequency and the comparison of translation strategies used by the three translators. The researcher concludes that dead metaphor was used most frequently by the two translators while stock metaphor was used most frequently by the other translator. Since the result is presented in statistics, this paper is still lack of discussion and explanation.

Keparang and Putranti (2017) have done another study related to metaphor translation. The data is categorized based on the theory proposed by Keraf (1984) and Newmark (1988). The translation strategy of the metaphors was analyzed under Newmark's (1988) theory. This study used 30 data: 27 data used imitative translation method and 3 data used functional communication method. The thesis also concluded from 31 metaphors, there are 27 maintained metaphors and 4 non-maintained metaphors. This study gives a clear result and discussion. However, there is no explanation on why the translator used the strategies.

The most recent research is done by Fitria (2017) by using the theory proposed by Lakoff and Johnson (1980) for classifying the metaphor and Newmark's (1988) and Larson's (1984) theories for translation strategy classification. The research is descriptive qualitative research. From the study, it was concluded that there were two factors that influenced the metaphor translation; the level of difficulty in translating metaphor and the differences on orientations in translating metaphor.

This current study uses two Disney movies, *Mulan* (1998) and *Moana* (2016), as the object of the research. *Mulan* is a movie about a girl who disguised as a man to save her disabled father to join an army and save her family's pride. Meanwhile, *Moana* is a movie about a girl who tried to return the island goddess' heart to save her island. Both movies use many figurative languages especially metaphor in its dialogues, monologues, and songs. The two movies are translated by different translators. Because of that, it is such a curiosity to

know how the translators translate the metaphor in the movies, what translation strategy used by the translators, and why they used the strategy.

THEORETICAL FRAMEWORK

Metaphor

Lakoff and Johnson (1980) state that the essence of metaphor is understanding and experiencing one kind of thing in terms of another. From this statement, it is clear that metaphor is a way of using language by conceptualizing a thing or action into in term of another thing or action. Just like communication, metaphor is a concept that is applied to human thought in daily life. It is a conceptual system that people unconsciously think and experience every day. They also mention that “metaphor is one that we live by in this culture” (1980, p. 4). This statement reemphasizes that a metaphor is recognized when the concept is acknowledged in a culture. Since each culture has a different way of thinking, it also could affect the understanding of the concept in a metaphor.

Moreover, Lakoff and Johnson (1980) also propose three categories of conceptual metaphors, which are:

Structural Metaphor

It is a metaphor in which one concept is understood in another structured concept. Structural metaphor is in which the complex and abstract concept presented in a more concrete concept. For example, ARGUMENT IS WAR. Lakoff and Johnson (1980) explain that argument is sometimes an event that could bring people into a competition. In every argument, there is always a winner and a loser. In this context, it can be seen that argument is viewed as a part of the war.

Oriental Metaphor

This metaphor involves spatial orientation such as up-down, in-out, front-back, deep-shallow, central-peripheral. It is a metaphor that is based on the physical and cultural experience. This is why each culture has a different orientational metaphor. For

example, in Indonesia when people want to invite someone, they will wave their palm downward. Meanwhile, in other countries, they will wave their palm upward.

Ontological Metaphor

Ontological metaphor is a way of viewing an abstract thing as entities and substances. For example, THE MIND IS A MACHINE. This concept gives an idea that “mind” is something that can be turned on and off, has an efficiency level and productive capacity. For example: “My mind has been *turned on*”; “His mind is *full* of mathematics”

Metaphor Translation Strategies

As discussed previously, metaphor is a way of viewing an entity or action in terms of another. It is a conceptual system that lives in one’s mind and culture. A concept that is valid in one’s culture is not always recognized in another culture. This idea leads to the difficulty in transferring the metaphor in the form of translation. Newmark (2004) states that the translation cannot simply reproduce, or be, the original (p. 5). This is not only a matter of transferring the words and sentences but also the culture. In this case, the translator needs to pay attention to find the proper meaning but does not clash with the target language culture.

Furthermore, in order to translate the metaphor, Newmark (1988), proposes seven strategies in translating metaphor, which are:

1. *Reproducing the same image in the target language.* This strategy is used when the image of the source language can be translated perfectly in the target language and it is understandable, for example:

ST: Time is money

TT: Waktu adalah uang.

2. *Replaced the image in the source language with a standard target language image.* This means that the translator replacing the image of the metaphor from the source language into a familiar image in the target language, for example:

ST: Hello, honey!

TT: Halo, sayang! (Hello, dear).

3. *Translation of metaphor by simile.* This strategy is used when the translation in the target language image is not as expressive as the source language image, for example;

ST: You are my shining star

TT: Kau seperti bintang yang berkelap-kelip
(You are like a twinkling star).

4. *Translation of metaphor by simile plus sense.* The metaphor is translated into simile accompanied by its meaning, for example:

ST: You are a thunder

TT: Kau sangat kuat seperti petir yang menggelegar (You are so strong like a growling thunder)

5. *Conversion of metaphor to sense.* The translator needs to convert the metaphor into its meaning when the target language does not have any equivalent image that relates to the source language, for example:

ST: My mom is my spirit

TT: Ibuku adalah seseorang yang membuatku selalu kuat. (My mom is the one who makes me always strong.)

6. *Deletion.* When the metaphor is *redundant or otiose*, the translator could have a choice to delete it, for example;

ST: Merry Christmas sweetheart

TT: Selamat Natal (Merry Christmas).

7. *Same metaphor combined with sense.* The translator uses this strategy to emphasize the meaning that it could easily be understood in the target language, for example;

ST: Books are the compasses and telescopes

TT: Buku adalah kompas and teleskop yang menunjukkan kita jalan ke dunia yang lebih luas. (Books are the compasses and telescopes that give us a way to a wider world.)

METHODS

The data for this research were taken from the animation movies *Mulan* and *Moana*. The data are metaphors that are contained in the dialogues,

monologues, and songs of the movies. Other materials from books or the internet are also needed to support the analysis.

The data were collected from the subtitles of the movies downloaded from *subscene.com*. The first step of the data collection was downloading the English and the Indonesian subtitles of the movies from the website. The next step was watching the movies and observing the subtitles of the movies carefully. Then, the sentences containing metaphors are noted to be analyzed.

In order to analyze the strategy, first, this research classified the metaphors by using the theory of Lakoff and Johnson (1980). Then, this research performed an analysis of translation strategies proposed by Newmark (1988) that are used by the translators in translating the metaphor from English to Indonesian. This research also analyzed the ideology employed by the translators to identify the motive in using the translation strategy. Regardless of the name of a character, place, and cultural term, this research limited the ideology analysis only to the concept of the metaphor. In analyzing the song lyrics, this research disregarded the rhyme, rhythm, and song beat considering the lyrics are not sung but in the form of subtitle.

RESULTS AND DISCUSSION

The results of the data analysis of the translation strategy of metaphors found in the dialogues, monologues and song lyrics of the movies, *Mulan* and *Moana*, can be seen in Table 1 below.

The table shows that out of the translation seven strategies proposed by Newmark (1988), only three strategies were applied by the translators in translating the metaphors found in the movies. These strategies are: 1) reproducing the same image as source language; 2) replacing the image in the source language with a standard target language image, and 3) converting the image of metaphor into sense. In the movie *Mulan*, the three strategies are almost equally used in translating 49 metaphors. The first strategy is used 22 times, the second strategy is used 13 times and the fifth strategy is used 14 times. Meanwhile, in the movie *Moana*, the

first strategy is the most frequently used in translating metaphor as it is employed by the translator 42 times. The second strategy is used 15 times and the fifth strategy is used 7 times.

Table 1. The frequency of the translation strategies of metaphors found in the movies

No.	Strategy	Freq.	%
1.	Translating metaphor into metaphor with the same image	64	56.64
2.	Translating metaphor into metaphor with different image	28	24.78
3.	Translating metaphor into simile	--	--
4.	Metaphor into Simile plus Sense	--	--
5.	Translating metaphor into sense	21	18.58
6.	Deletion	--	--
7.	Translating metaphor into same metaphor plus sense	--	--
Total		113	100.00

Translating metaphor into metaphor with the same image

In *Mulan*, this strategy is applied 22 times. Meanwhile, in the movie *Moana*, this strategy is applied 42 times. Maintaining the image of the source language metaphor is likely used because the metaphors found in the two movies are considered acceptable and comprehensible in the target language. Below is an example.

- (1) [MULAN] 00:30:23 → 00:30:27
ST: Yeah. Ah, you ain't **worth my time**.
TT: Yeah. Ah, kau tidak **sepadan dengan waktuku**.

This sentence is categorized as a metaphor under the concept of TIME IS MONEY. According to Lakoff and Johnson (1980), time is a valuable commodity and *where work is typically associated with the time it takes and time is precisely quantified*. In other words, the longer time you work, the more money you get. Thus, in the society, *time* is equated to *money*. In relation to this concept, according to *Lexico online dictionary*, the word *worth* means "1 [*predicative*] Equivalent in

value to the sum or item specified" (Worth, n.d). This word is usually associated with money, for example in the sentence *This necklace is worth \$1000*. From here, it is known that the metaphor above belongs to the concept of TIME IS MONEY.

In the target text, it could be seen that the image *worth* is translated into *sepadan* in the TL which has the same meaning as the SL image. Thus, after considering there are no changes in the image and the meaning, it could be concluded that in the target language, the metaphor is maintained as well as the concept of it.

Another example of using the strategy reproducing the same image as in the source language is shown below.

- (2) [MOANA] 00:02:16 → 00:02:23
ST: But without her heart Te Fiti began to crumble, **giving birth to a terrible darkness**.
TT: Tapi, tanpa jantungnya, Te Fiti mulai hancur, **melahirkan kegelapan yang sangat mengerikan**.

In this sentence, *darkness* is viewed as something or someone that could be born. Literally, *giving birth* is an action of a human or mammals in delivering an infant. Meanwhile *darkness* is the partial or total absence of light. Based on these definitions, this sentence could not be interpreted literally, since *darkness* is an abstract thing. Therefore, it is an ontological metaphor in the concept of DARKNESS IS AN ENTITY. So in this context, *giving birth to a terrible darkness* means the problems and troubles affect the condition of the island.

This metaphor is translated without any changes in the image. The word *giving birth* is translated into *melahirkan* which has the same meaning as the original image. The object of the metaphor *a terrible darkness* is translated into *kegelapan yang sangat mengerikan* (a very terrible darkness). By maintaining the image and the object of the metaphor, the target audiences are able to catch the meaning of the metaphor since the concept is acceptable in the target language.

- (3) [MOANA] 00:11:31 → 00:11:34
ST: I'll have my people to guide me. **We'll build our future** together.

TT : Rakyatku akan membimbingku. **Kita bangun masa depan** bersama.

This sentence is a song lyrics sung by Moana in consideration to be a chief. In this lyrics, Moana tells herself that the villagers will help her to build their future. The sentence *we'll build our future together* is a conceptual metaphor of FUTURE IS A BUILDING. In this concept, *future* is viewed as having the characteristics of a building. It could be built, standing and collapsing. According to *Lexico online dictionary*, the word *future* means “1 (usually **the future**) A period of time following the moment of speaking or writing; time regarded as still to come.” (Future, n.d.). It implies that *future* is an abstract thing. Meanwhile, the word *build* means “1 Construct (something) by putting parts or material together.” (Build, n.d.). It is a word to treat a concrete object. Therefore, this sentence is considered as a metaphor since there is no activity to build an abstract thing like “future”. In this context, it means working hard to achieve goals and live well in the future.

According to the data, the SL metaphor is translated by reproducing the same image as in the source language into TL metaphor “*Kita membangun masa depan bersama*”. It could be seen that the object of the metaphor, *future*, is translated into the same object which is *masa depan* (future). The image of the metaphor, *build*, is translated into the same image in the target language which is *membangun* (build). So, by maintaining the object and the image, the translated metaphor remains in the concept of FUTURE IS A BUILDING.

The concept FUTURE IS A BUILDING is acknowledged both in the source language and the target language. Same as the concept of TIME IS MONEY, ‘future’ and ‘building’ share similar characteristics. Both of them is something that has to be planned carefully and arranged correctly to become the wanted result. Therefore, the audiences readily understand the meaning and the concept of it. Additionally, this concept in a metaphor such as *membangun masa depan* is a common metaphor used in the target language.

(4) [MOANA] 01:13:10 – 01:13:15

ST : All those new lands, new villages, it was **the water that connected them all.**

TT : Daratan baru, desa baru. **Airlah yang menghubungkan semuanya.**

This sentence is said by Maui when he told Moana that in the past he used to use his power to pull the island from under the sea and when there are new islands, it was the water that connected those islands. In this sentence, the ‘water’ is compared to an object that could connect other things. According to *Lexico online dictionary*, the word *connect* (Connect, n.d.) means “1 Bring together or into contact so that a real or notional link is established”. Meanwhile, the word *water* means “A colourless, transparent, odourless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms” (Water, n.d.). Literally ‘water’ is a liquid that does not have the ability to connect two objects or more directly. However, in this sentence, *water* becomes a connector between islands. Figuratively, it means that through the water or the sea the villagers on the island are able to find another island.

In the translation, the metaphor is translated into *airlah yang menghubungkan semuanya*. It could be seen that the object of the metaphor, *the water*, is translated into the same object which is *airlah* (“the water”). The image of the metaphor, *connected*, is also translated into the same image, which is *menghubungkan* (“connected”). Therefore, it means that the first strategy is used to translate this metaphor since there is no change in the image as well as the meaning of the metaphor.

Maintaining the same image is a suitable strategy to translate this metaphor since the source language and the target language share the same culture. Both the SL and TL are based on the archipelago state that is familiar with the relation between the island and the sea. Because of this, the metaphor that is presented in the source language is readily understood by the target audiences.

Translating metaphor into metaphor with a different image

It is a strategy by replacing the source language image into the most common image in the target language. In the movies *Mulan* and *Moana*, this strategy is likely used when the image of the metaphor is unfamiliar and the target language provides an equal image that carries the same

meaning as the SL image. However, it is also found some metaphors that are considered understandable in the target language. Nonetheless, this strategy is still applied to translate those metaphors.

- (5) [MULAN] 00:01:36 → 00:01:38
 ST: **We're under attack!** Light the signal
 TT: **Kita diserang!** Nyalakan tanda bahaya!

This sentence is said by the soldier of China Kingdom when The Huns are climbing onto the Great Wall to attack the kingdom. This expression can be included as an orientational metaphor in the concept of BEING SUBJECT TO CONTROL or FORCE IS DOWN. Literally, the word *under* means being down from the concrete object, e.g. *under the table*, but in this sentence, the word *under* is put before the abstract thing, which is *attack or an aggressive and violent action against a person or place*. If the phrase *under attack* is interpreted literally, it would not make any sense. Besides, it is a metaphor which means being a subject to control by the attackers or simply being attacked.

According to the data, the SL metaphor *we're under attack* is translated in Indonesian into *kita diserang* ("we're attacked"). The SL metaphor is replaced into the standard TL metaphor. It could be seen that the image, *under attack*, is translated into TL image, *diserang*, which is the word that is originally used for the attack of the animals. Therefore, the change of the image also changes the concept which is from BEING SUBJECT TO CONTROL or FORCE IS DOWN into HUMAN IS AN ANIMAL.

The word *diserang* is a common word used in Indonesia to be expressed in a situation of the people being attacked. By replacing the image into that word, it is able to make the metaphor simpler, so that the audience would be easy to understand. Other than that, the word *diserang* is the most equivalent word to replace the word *under attack*.

- (6) [MULAN] 00:12:17 → 00:12:28
 ST: Now I see that if I were truly to be myself, I would **break my family's heart**.
 TT: Sekarang aku tahu jika aku benar-benar menjadi diriku sendiri, aku akan **menyakiti perasaan keluargaku**.

The source text is a song lyrics, sung by Mulan when she thinks she failed to make their family

proud in the matchmaking event. In this sentence, the phrase *break my family's heart* is considered as an ontological metaphor of HEART IS A BRITTLE OBJECT. According to *Cambridge online dictionary*, the word *heart* figuratively means "B2 used to refer to a person's character or the place within a person where feelings or emotions are considered to come from" (Heart, n.d.). In other words, *heart* is a place of feelings. It could be a feeling of happiness, anger or sadness. Meanwhile, the word *break* means "A2 to (cause something to) separate suddenly or violently into two or more pieces, or to (cause something to) stop working by being damaged" (Break, n.d.). This word is usually used for a brittle concrete object such as glasses. This is why that *heart* could be conceptualized as a brittle object. Therefore, metaphorically, this sentence means to break the place of feelings. In this context, this metaphor means to make Mulan's family feels upset or sad or disappointed.

In the target text, this metaphor is translated into a different metaphor but still carries the same sense as in the source language. The metaphor *break my family's heart* is translated into *menyakiti perasaan keluargaku* ("hurt my family's feeling") in the target language. It could be seen that the image of the metaphor, *break*, is translated into *menyakiti* (hurt) which means to cause physical pain or injury to a human or an animal, e.g. *you hurt my hand* or *those hunters are hurting the deer*. So, if those two words are being compared, it is clear that the image of the metaphor has changed. The word *break* is usually used to treat a brittle object, meanwhile, the word *menyakiti* ("hurt") is used to treat a part of the body. Moreover, the object of the metaphor is also changed which is from *heart* translated into *perasaan* ("feeling"). Therefore, the changes of the object and the image of metaphor also change the concept which is from HEART IS A BRITTLE OBJECT into FEELING IS PART OF BODY.

Actually, the metaphor with a concept HEART IS A BRITTLE OBJECT is acknowledged in the target language. However, this metaphor is translated into a different metaphor. It is because *menyakiti perasaan* is a more common phrase to express the sadness and disappointment in the target language. By replacing the image into that phrase, it eases the audience to grasp the meaning that is delivered through the metaphor.

(7) [MULAN] 00:08:19 → 00:08:32

ST: Ancestors, hear my plea, help me not to make a fool of me and **to not uproot my family tree**, keep my father standing tall.

TT: Leluhur, dengarkan permohonanku, tolong aku agar tidak memalukan dan **tidak mempermalukan nama keluargaku**, buat ayahku tetap bangga.

The term *family tree* is a term to describe genealogy. However, it could also be perceived as an ontological metaphor in the concept of SOCIAL ORGANIZATION IS A PLANT. A tree is a plant that grows and develops from the seed to a considerable height and having branches. So, just like a tree, a family is a blood-related unit that could also develop by its quantity and quality. Meanwhile, the word *uproot* means to pull out of the ground. Therefore, in this context, this sentence means to not bring down the family's pride.

In the target language, the metaphor is translated into a different metaphor. The source language metaphor, *not to uproot my family tree*, is translated into *tidak mempermalukan nama keluargaku* ("not to bring shame to my family's name"). Firstly, the object, *my family tree*, is translated into another object which is *nama keluargaku* ("my family name"). Secondly, the image, *uproot*, is translated into *mempermalukan* ("embarrass"). However, despite the changes, the sense of the metaphor is still maintained.

The *family tree* is a term for a diagram showing the relationships between family members extended into several generations. It is basically a way of family to identify the family members from the ancestors to the present descendants. However, this term is not familiar to target language culture. Because of that, replacing it into *nama keluarga* is a good option to translate this metaphor. *Nama keluarga* is a clan or a name that represents which family a person comes from. It has the same function as *family tree* to identify the generation of a family. Although not all of the people in Indonesia have a clan name, this term is more common in the target language. Therefore, the target audience would easily understand the meaning of the metaphor.

(8) [MOANA] 00:24:53 → 00:24:58

ST: We sail the length of the seas **on the ocean breeze**.

TT: Kita mengarungi panjangnya laut **berselimut angin samudera**.

This sentence is taken from song lyrics sung by Moana's ancestors when they sail to look for new islands. It is considered as an ontological metaphor of WIND IS AN ENTITY. Literally, the word *on*, according to the dictionary means physically in contact with and supported by (a surface). It means that this word is used to treat a solid object, such as *on the table*, *on the soil*, etc. But, in this sentence, the word *on* is put after the phrase *the ocean breeze*, which means the ocean gentle wind. The word *wind* itself means the perceptible natural movement of the air. From here, it is known that *ocean breeze* is not a solid object. However, in this sentence, the *ocean breeze* is being likened to an entity that has a feature of supporting another thing above it. In this context, this metaphors means getting blows by a breeze in the ocean surroundings.

In the translation, the object, *the ocean breeze*, is turned into *angin samudera* which is the literal translation of the original object. The image, however, is changed into an equal image, which is from *on* into *berselimut*. The word *berselimut* means to be covered or surrounded completely. So, it means that in the target language, the concept of the metaphor also has undergone the change which is from being viewed as an entity that is supporting something into an entity that is enveloping something.

In the translated metaphor, the concept is easier to understand since the target audiences already know the concept of the word *berselimut* which is being surrounded by something. Therefore, this word goes well in the translated metaphor to create the same sense as the source language. In addition, by using this image, the sentence tends to be more expressive.

Another example can be seen below.

(9) [MOANA] 00:15:22 → 00:15:31

ST: He took a canoe, Moana. He crossed the reef and **found an unforgiving sea**, waves like mountains.

TT: Dia membawa kano, Moana. Melewati karang dan **bertemu laut yang kejam**, gelombang seperti gunung.”

The word *unforgiving*, according to *Cambridge online dictionary*, means “not willing to forgive people for things they do wrong”. Here, it is known that the word *unforgiving* is originally used for a person. Meanwhile, the word *sea* means “the salty water that covers a large part of the surface of the earth”. Therefore, in this sentence, the *sea* is likened to a human being that has the feature of *unforgiving*. This indicates that this metaphor is considered as a conceptual metaphor of SEA IS A PERSON. In this context, it means to found a sea with terrible weather and wave that could drown the people who sail on it.

In the target text, it could be seen that the image of the metaphor is translated into a different image. The metaphor *unforgiving sea* is translated into *laut yang kejam* (“cruel sea”). From this, it is seen that the image, *unforgiving*, is turned into *kejam* (“cruel”). The word *kejam* (“cruel”) means extremely unkind and unpleasant and causing pain to people or animals intentionally. This word is regarded to have a broader meaning than the original image. However, the change of the image does not seem to change the concept and the meaning of the metaphor.

Replacing the image into the word *kejam* is a suitable strategy to translate this metaphor since it is a generic word to describe the violent thing in the target language. So, through this strategy, the target audiences could readily understand the meaning of the metaphor.

Translating metaphor into sense

This strategy is applied by translating the metaphor directly into meaning. It is used when the translators encounter with the unfamiliar metaphor and it seems difficult to find an equal image in the target language, for example;

(10) [MULAN] 00:04:49 → 00:04:55
ST: To uphold the family honor. Don't worry father, **I won't let you down.**
TT: Untuk menjaga kehormatan keluarga. Jangan khawatir, ayah, **aku tak akan mengecewakan Ayah.**”

This sentence appears in the conversation between Mulan and her father. In their house, Mulan's father is worried because Mulan always fails in every matchmaking event. So, to calm her father, Mulan told to her father that she won't let her father down. The sentence I won't let you down is included as an orientational metaphor that fits with SAD IS DOWN concept. In this concept, feelings could be reflected in a physical gesture. In this case for example, when people feel sad, their body gesture is dropping with their heads down. So, in this context, it means that Mulan does not want to let his father feels sad because of her failure in the matchmaker event.

In the target language, the metaphor is translated into its sense, which is from the metaphor *I won't let you down* into *Aku tak akan mengecewakanmu, Ayah* (“I won't disappoint you, Father”). Here, the image of the metaphor *down* is converted into its sense *disappointed* which means “sad or displeased” because someone or something has failed to fulfill one's hopes or expectations. So, even though the target text still fulfills the meaning of the SL metaphor, it does not contain the figure of speech anymore.

This strategy is probably used because *I won't let you down* is common to express the disappointment or sadness in the source language. So, by converting it into sense, the target audiences are able to get a direct understanding of what really happens in the scene and what Mulan really feels toward his father.

(11) [MULAN] 01:09:31 → 01:09:32

ST: They'll never reach the Emperor **in time.**

TT: Mereka tidak akan bisa menyelamatkan Kaisar **dengan cepat.**

The sentence above is uttered by Mulan when The Huns abduct the Emperor and try to threaten the Emperor so that he would give the kingdom to the Huns. Because of that, the general and the army tried to save the Emperor, but Mulan thinks that they'll never save the Emperor in time. The word *in time* is considered as an ontological metaphor in the concept of TIME IS A CONTAINER. In this sentence, time is viewed as something that has a boundary and ‘an in-out orientation’. It means an activity or an action has to be done in the

boundaries of that time. So, in this context, this metaphor means that the army could not save the Emperor quickly.

The source language metaphor, *in time*, is translated into *dengan cepat* (“quickly”) into the target language. This means that the metaphor is reproduced into an adverb in the target language which is also the sense of the metaphor itself. Actually, there is another phrase that might keep the metaphor such as *tepat waktu*. However, by translating the metaphor into its sense, it could point out directly about the idea that is conveyed in the scene to the target audience.

(12) [MOANA] 00:09:44 → 00:09:47

ST: The village may think am crazy or say that **I drift too far**.

TT: Penduduk mungkin berpikir **nenek** gila atau **terlalu mengkhayal**.

This sentence is sung when the character Grandma told Moana that sometimes she acts differently from common villagers in the village and that is why many people said that she drifts too far. According to *Lexico online dictionary*, the word *drift* means “1 Be carried slowly by a current of air or water” (Drift, n.d.). So, the sentence *I drift too far* could be considered as a conceptual metaphor of PERSON IS AN OBJECT since in this sentence, grandma is perceived as an object that is being carried away by the water. Even though this sentence can be interpreted literally, in this context, it means for being illogical.

In the target text, the metaphor is converted into sense. It could be seen that the metaphor, *I drift too far*, is translated into *nenek terlalu mengkhayal* (“grandma is too fantasizing”). In this translation, the object, *I*, is changed into *nenek* (“grandma”) and the image *drift* is translated into *mengkhayal* (“fantasize”). *Mengkhayal* (“fantasize”) in the TL means to indulge in daydreaming about something desired. This indicates that both the image, *drift* and its translation share the same sense, which is the state of human who is imagining something outside their real life. However, in the target language, the translation is reproduced more explicitly and without figurative expression.

Actually, there is a metaphor that provides the same image as the source text which is *Nenek melayang terlalu jauh*. The word *melayang* (Layang,

n.d.) figuratively means as having an indirect mind, thought, and feeling. This definition has a similar meaning to the image of the original metaphor. However, converting this metaphor directly into sense is a compatible strategy to make the audience easily understand what is delivered in the scene.

(13) [MOANA] 00:25:20 → 00:25:27

ST: **We keep our island in our mind** and when it’s time to find home. We know the way.

TT: **Kita mengingat pulau itu** dan saat tiba waktunya mencari hunian, kita tahu jalannya.

This sentence is also a song lyrics sung by the ancient voyagers in their journey to find an island. In the lyrics, it is mentioned *we keep our island in our mind*. From the sentence, it is found two metaphors. The first metaphor is provided in the phrase *keep our island*. This phrase gives an idea as if the island seems to be something that can be kept. The word *keep* itself means “A2 to have or continue to have in your possession” (Keep, n.d.). For example, *you can keep the key, keep your medicine in your locker*. Meanwhile, *island* is a piece of land surrounded by water while it is not a small object. Therefore, it could be considered that *keep our island* is a metaphor in the concept of ISLAND IS A SMALL OBJECT. The second metaphor is provided in the phrase *in our mind*. The ‘in and out’ orientation is used for an area that has a boundary around it. However, *mind* is a very abstract element of a person that enables them to be aware of something in the world. Therefore, in this sentence, *mind* is likened to a boundary space that something can be put in it. These ideas give a concept that MIND IS A CONTAINER. Based on the context, *keep our island in our mind* means to always give attention to the previous island even though living on the new island.

From the text above, it is known that the original metaphor is translated into *kita mengingat pulau itu* (“we remember that island”). The word *mengingat* (“remember”) means to always bring something or someone in the past in someone’s mind. From here, it could be seen that the word *mengingat* shares the same meaning as the sense of the source language metaphor. However, the target

text does not seem to maintain the metaphor in its sentence.

Converting the metaphor into sense is a suitable strategy to translate this metaphor. It is because this metaphor has two images that could not always have the same meaning in the target language. For example, the word *keep*, in the *keep your distance*, with the object *distance*, this phrase still can be understood when it is translated into the same image into *jaga jarakmu* but it is different in the sentence *keep your voice low*. If this sentence is translated into *jaga suaramu rendah*, it would be a little difficult to understand the meaning of the sentence, so that it has to be translated into its sense which is *pelankan suaramu*. This also applies in the metaphor *keep our island in our mind*. Moreover, converting this metaphor into its sense eases the target audiences to understand what really happens in the scene.

CONCLUSION

Based on the findings and analysis, it shows that out of seven strategies, three strategies are used to translate the metaphor. These strategies are reproducing the same image as the source language, replacing the image into a different image in the target language and converting the image into sense. The fact that reproducing the same image is the most frequently used strategy indicates that most of the metaphors presented in the source language have equal metaphorical meaning in the target language metaphor. By keeping the metaphorical image, the target audiences are still able to understand the meaning of the metaphor. However, some metaphors cannot be translated into the same image as in the source language. Therefore, to create the same understanding as in the source language, the translators chose to translate the metaphor by replacing the image into an equal image in the target language and converting the image into sense.

In relation to the first point, the translators employ the domestication ideology to create the easiest understanding of the target audience by using the three strategies. Domestication ideology is performed by the translators because the two movies have many metaphors that are similar and

acceptable in the target language. These metaphors are translated by reproducing the same image as the source language strategy. Moreover, there are also some metaphors that are not common in the target language. Therefore, these metaphors are translated by replacing them into a different metaphor or converting them into sense.

The two points above lead to an overall conclusion that the two translators have a consistent ideology in translating the metaphor. By using the three strategies, they aim to transfer the source language metaphor as close as possible to the target language. Therefore, it could be fully understood by the target audiences.

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