

## Analysis of Figurative Language and Translation Strategies in *Picture Me Gone*

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### Abstrak

Penelitian ini dilatarbelakangi oleh meningkatnya minat baca masyarakat Indonesia, yang tercermin dari data literasi nasional serta bertambahnya jumlah novel berbahasa Inggris yang diterjemahkan ke dalam bahasa Indonesia. Kehadiran novel-novel terjemahan ini tidak hanya memperkaya khazanah sastra Indonesia, tetapi juga mendorong pemahaman lintas budaya. Salah satu unsur penting dalam karya sastra seperti novel adalah gaya bahasa kiasan yang mampu memberikan kedalaman emosi dan keindahan narasi. Namun, penerjemahan gaya bahasa memiliki tantangan tersendiri karena berkaitan dengan perbedaan budaya dan bahasa. Penelitian ini menganalisis penggunaan gaya bahasa dalam novel *Picture Me Gone* karya Meg Rosoff serta teknik penerjemahan yang digunakan untuk mengalihbahasakannya ke dalam bahasa Indonesia. Dengan pendekatan campuran kualitatif dan kuantitatif, penelitian ini menemukan 73 data gaya bahasa. Simile ditemukan sebanyak 23 kali (32%), metaphor 18 kali (25%), idiom 12 kali (16%), personifikasi 10 kali (14%), hyperbole 8 kali (11%), sementara onomatopoeia dan oxymoron masing-masing muncul 1 kali (1%). Berdasarkan teori penerjemahan Peter Newmark, ditemukan enam teknik penerjemahan yang digunakan. Literal translation menjadi teknik paling dominan dengan 39 kasus (53%), diikuti modulation sebanyak 18 kasus (25%). Teknik reduction dan descriptive equivalent masing-masing digunakan 6 kali (8%), paraphrase 3 kali (4%), dan transposition 1 kali (1%). Hasil penelitian ini menunjukkan tantangan penerjemah dalam mempertahankan makna, suasana, dan nuansa budaya dalam gaya bahasa dalam novel. Untuk itu, diperlukan strategi yang tepat agar makna asli tetap terjaga, namun tetap alami bagi pembaca Indonesia.

**Kata Kunci** : bahasa kiasan, novel, *picture me gone*, teknik penerjemahan, teori newmark

### 1. INTRODUCTION

The interest in novels remains strong among the Indonesian people, despite the nation's overall reading interest being lower than in other countries. According to the National Library of Indonesia, (Nisa, 2024) the National Literacy Development Index (IPLM) for 2024 has recorded a

score of 73.52, surpassing the target of 71.4 and the previous year's score of 69.42. The rise in reading habits is evident in recent statistics: in 2022, the reading interest was rated at 63.90, while in 2021 it was 59.52, and in 2020, at 55.74. The data indicates a gradual yet significant improvement in the reading culture, with the figures from 2019 to 2017 showing a steady increase from 53.48 to 36.48 (Nisa, 2024).

Indonesia's reading culture is improving, as shown by its third-place ranking in reading enthusiasm among 11 ASEAN countries in 2024 (Apyanto, 2024). One of the factors behind this development is the increasing availability of translated English novels, which cater to the diverse literary interests of Indonesian readers. Popular works such as "Harry Potter," "Twilight Series," and "Crazy Rich Asians" have been translated into Indonesian, enhancing readers' exposure to global narratives. Translated literature adds to Indonesia's literary world and supports cultural exchange and personal development.

Figurative language plays a crucial role in this context, as it enriches the narrative and engages readers on a deeper emotional level (Rakhmyta, 2018). It is a literary art used in both spoken and written forms to make sentences feel less rigid (Monny, 2023). It can be divided into several categories (Budiman et al., 2022). Comparatives include similes, metaphors, personifications, metonymy, euphemisms, hyperbole, analogy, and synesthesia. Pleonasm, epithet, parallelism, and rhetorical devices include assertion. Satire includes irony, sarcasm, and cynicism. Contradiction includes oxymoron, paradox, and antithesis. Onomatopoeia which mimics natural sounds. Idioms are also part of figurative language.

Translating figurative language from English (SL) into Indonesian (TL) is complex and goes beyond simply substituting words (Munday, 2022). Metaphors, similes, and idioms carry deeper meanings, emotions, and cultural values that require sensitivity to both language and culture (Simamora & Priyono, 2022). Literal translations often sound awkward or lose the original emotional impact. As (Newmark, 1988) states, poor translation weakens the story's tone, emotional effect, and the author's voice, especially in novels where mood and symbolism are key. Translators must understand not only what is said but how and why, considering cultural references and emotional nuances (Hadi, et al. 2020). To preserve the original impact, they use techniques like

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modulation, paraphrasing, descriptive equivalents, or reduction. Ultimately, the goal is for TL readers to experience the same meaning, emotion, and style as in the SL (Hatim & Munday, 2016).

*Picture Me Gone* by Meg Rosoff is a literary coming-of-age novel that centers on Mila, a perceptive 12-year-old girl from London, who travels to the United States with her father in search of his missing friend, Matthew. As the narrative unfolds, Mila's keen observations and emotional insight reveal the complexity of adult relationships, secrets, disappointments and personal loss. The novel explores themes of identity, emotional maturation, and the blurred boundaries between childhood and adulthood. Rosoff, through introspective narration and quiet tension, captures a young girl's slow realization of the flaws and complexities in the adult world

The study of figurative language in literary works has gained significant attention in recent years, particularly in the field of translation studies. Several previous researchers have examined how figurative expressions are identified and translated in different literary contexts. (Monny, 2023) analyzed the figurative language found in *It Starts With Us*, focusing on identifying the types of figurative expressions and their meanings in the novel. (Sutanto & Wu, 2021) investigated various translation methods for figurative aspects in English texts without limiting their study to a specific novel. Additionally, (Simamora & Priyono, 2022) explored the translation techniques applied in the Indonesian version of *Crazy Rich Asians*, observing how figurative expressions were handled in translation. These studies share a common objective: to identify figurative language and evaluate the translation strategies used to transfer meaning effectively from one language to another.

Although this present study carries a similar aim, it offers a fresh perspective by focusing on *Picture Me Gone*, a novel written by Meg Rosoff. This novel presents distinctive figurative expressions and cultural elements that have not been examined in previous research. Different from earlier studies, this research highlights specific translation challenges related to the novel's themes of memory, family, and personal discovery, which require careful treatment of both linguistic and cultural meanings. Furthermore, this study provides practical solutions for translators to preserve not only the meaning but also the emotional impact and engagement of the readers in the target language. Uniquely, this study uses Newmark's translation strategies to analyze how figurative language is translated from English to Indonesian. The combination of examining figurative

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language in a new literary work with its unique cultural context and applying Newmark's techniques makes this research a valuable contribution to the existing literature.

The results of this study will be helpful for teachers and students in language and literature programs, as it will help them better understand how tricky it can be to translate figurative language and how it affects the story and characters. People who read translated books will also be able to notice and enjoy the small details of language and culture in the text, helping them connect more deeply with different kinds of stories. In the end, this study hopes to help people enjoy literature from other cultures more and bring readers closer together through shared reading experiences.

The purpose of this study is to identify the types of figurative language found in the novel *Picture Me Gone* and to explain how they help shape the story. This research also aims to find out the translation techniques used to translate these figurative expressions into Indonesian by using Newmark's theory. In addition, the study discusses the problems that appear when translating figurative language from English to Indonesian and offers some solutions to help deliver the meaning and emotion of the original text to Indonesian readers.

## **2. RESEARCH METHOD**

The novel *Picture Me Gone* by Meg Rosoff is the main focus of this study. It has 239 pages, divided into thirty-one chapters, and was published by Penguin Group in 2013. This study uses both a qualitative and a bit of quantitative method. The process includes several clear steps to look at the figurative language in the novel. First, the researcher carefully reads *Picture Me Gone* to find different types of figurative language. This part is more quantitative, as the researcher will list and count how many times each type appears and calculate their percentages.

After that, a qualitative method is used to translate some chosen parts of the novel into Indonesian. The researcher follows Peter Newmark's translation theory to make sure the translation is accurate. While doing this, any problems or challenges that come up during translation will be noted, along with possible ways to solve them. The research methodology consists of the following key phases: (1) thorough reading of the novel, (2) documentation of figurative language, (3) categorization of figurative language, (4) quantitative analysis of figurative

language frequency, (5) translation of figurative language into Indonesian, and (6) identification of translation techniques, challenges and proposed solutions are presented.

### 3. FINDINGS AND DISCUSSION

This part of the study shows the results of the analysis done on Meg Rosoff's *Picture Me Gone*. It looks at the types of figurative language found in the novel and the translation methods used to translate them.

#### 3.1 Figurative language

Figurative expressions in the novel were identified and grouped based on their type. There are seven types found in the novel: similes, metaphors, idioms, personifications, hyperboles, onomatopoeia, and oxymoron. The table below shows how many times each type appears in the novel along with their percentages.

Table 1. Figurative language found in *Picture Me Gone*

No	Figurative Language	Frequencies	Percentage
1	Similes	23	32 %
2	Metaphors	18	25 %
3	Idioms	12	16 %
4	personifications	10	14 %
5	hyperboles	8	11 %
6	Onomatopoeia	1	1 %
7	oxymoron	1	1 %
	Total	73	100 %

Based on the Table 1, this study found 73 figurative language examples in *Picture Me Gone*. Similes appeared most, with 23 cases (32%), followed by metaphors with 18 (25%). Idioms came next with 12 (16%), then personifications with 10 (14%), and hyperboles with 8 (11%). Onomatopoeia and oxymoron appeared only once each (1%). Similes and metaphors are used most to describe feelings and situations creatively. Other types add richness to the story, while onomatopoeia and oxymoron are rare. This distribution highlights the novel's literary style, which leans heavily on metaphorical and comparative language to convey psychological and emotional

nuance. The following sections provide a more detailed look at each type of figurative language used in the novel.

### 3.1.1 Simile

Similes in the novel are used to help describe people, places, and feelings in a more colorful and clear way. For example, the sentence *"staring like a baby owl"* (p. 17) gives readers a clear picture of someone looking wide-eyed and curious. Other examples include *"skinny as a twig"* (p. 31) and *"silent as a ghost"* (p. 25), which help us imagine how something or someone looks or acts to enhance the imagination of the readers. Some similes are used to show strong emotions, like *"her voice sharp as glass"* (p. 65) or *"like a knife"* (p. 55), showing anger or tension. The author also uses similes that connect to culture, such as *"like a footballer dribbling a ball"* (p. 110), *"like a bit of baked beans"* (p. 92), and *"I feel like a hobbit"* (p. 150), which many young readers might know from TV or books. These types of cultures are very common in English speaking readers. These similes help make the story more fun and easier to relate to. Other examples like *"a town the size of a peanut"* (p. 53) or *"like a shrub on fire"* (p. 37) help us imagine things more clearly. Even the snow is described with a simile: *"like sugar on a spoon"* (p. 190), which makes it easy to imagine the scene. These similes help make the story more interesting and easier to understand by comparing things to something familiar. To see how similes are made in the novel, the words used to link the comparisons were collected and counted. The table below shows the linking words that appear in the similes, along with how many times each one is used.

Table 2. Linking Words used in Similes

No	Linking Words	Frequencies	Percentage
1	like	17	74 %
2	as	5	22 %
3	other	1	4 %
	Total	23	100 %

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Most of the similes in the novel use the word "**like**" (17 similes or 74%), which is the most common and sounds natural in everyday language. A few similes use "**as**" (5 similes or 22%), which gives a more direct and sometimes slightly formal tone. There is also one simile (4%) that uses a different form: "*in a town the size of a peanut*" (p. 53). Even though it does not include the words "**like**" or "**as**," it still clearly compares two things. This shows that a simile can still create a strong image without using the usual linking words, as long as the meaning is easy for readers to understand. Overall, most of the similes in the novel are made with simple and familiar words, helping readers imagine the scene more clearly and naturally.

### 3.1.2 Metaphor

The use of metaphors in the novel plays a crucial role in articulating psychological complexity, evoking emotion, and illustrating abstract concepts in a vivid, relatable way (Sutanto & Wu, 2021). Through metaphorical language, characters' internal experiences are externalized, allowing readers to access emotions that might otherwise remain intangible. For example, "*My father lives inside his head*" (p. 2) conveys emotional detachment and intellectual preoccupation, suggesting a character who is mentally present but emotionally inaccessible. Similarly, the line "*I peer into souls*" (p. 39) metaphorically represents the narrator's sensitivity and perceptiveness, framing emotional insight as a kind of deep, almost supernatural vision. Rosoff uses metaphors like "*a wave of anxiety chokes me*" (p. 60) to render anxiety into a physically overwhelming force, turning emotion into a tangible experience that readers can easily empathize with. The metaphor "*a moving picture takes shape in my brain*" (p. 83) illustrates the mental processing of memory and imagination, likening internal thought to cinematic visuals. Additionally, metaphors such as "*his glass mother*" (p. 56) emphasize fragility and emotional vulnerability, while "*There are so many unexploded bombs in Matthew's life*" (p. 166) suggests unresolved trauma and the potential for emotional collapse—imagery that implies significant cultural and psychological depth. Cultural elements are also embedded in metaphors like "*put a ring on their finger*" (p. 78), which carries strong Western connotations of marriage and commitment.

### 3.1.3 Idiom

Idioms in the novel *Picture Me Gone* play an important role in making the characters' speech sound natural and emotionally real. They help express feelings and reactions in a way that everyday

people often speak. For instance, the phrase *"the straw that broke the camel's back"* (p. 33) shows a breaking point, where one small thing causes someone to finally react or give up. It adds emotional weight to the situation. In the context of the novel, this idiom helps describe the parents of Catlin, Mila's friend, who are always arguing. Although their final decision to divorce seems to be triggered by a small issue, the idiom suggests that it was the last in a long series of problems. This reflects how language can show emotional pressure building up over time, and how one small event can become the turning point. *"Let's hit the road"* (p. 60) is a relaxed way of saying "let's go," which helps build a friendly and informal tone between characters. When someone says, *"you turning up out of the blue"* (p. 125), it shows sudden surprise, highlighting an unexpected moment in the story. Similarly, *"You don't exactly beat around the bush, do you?"* (p. 150) reveals that a character speaks very directly, without hiding their thoughts. This idiom gives insight into personality and communication style. Lastly, *"in the blink of an eye"* (p. 106) emphasizes how fast something changes, helping the reader feel the speed of the moment. These idioms show common English expressions, making characters relatable. They express emotions and habits, adding depth and realism to dialogue.

#### 3.1.4 Personification

Personifications are used to make the world around Mila feel alive and emotional. Personification means giving human actions or feelings to things like houses, weather, or objects (Masruchin, 2021). This helps show how Mila sees and feels about her surroundings. For example, *"As the escalator carries us up"* (p. 2) makes the escalator feel like it is helping them move forward, showing how Mila is being taken into a new experience. *"A text pings onto his phone"* (p. 10) makes it sound like the message comes by itself, showing how technology suddenly enters their lives. *"Other details leap out at me"* (p. 18) shows how Mila notices small things quickly, like they are jumping into her mind. When the narrator says *"like no one had told the house that winter is over"* (p. 34), it makes the house seem like it is still stuck in a cold, sad time. *"Sunshine floats down through the trees"* (p. 108) gives the sunlight a soft and peaceful feeling. The house is described with emotion too, like *"The house seems to breathe slightly with occupation"* (p. 111) and *"The house remembers him"* (p. 129), showing that the house feels alive and full of memories. *"The weather turned psycho"* (p. 130) shows how wild and out of control the situation feels, and *"The wood burner is throwing out*



*masses of heat*" (p. 149) makes the fire seem strong and full of energy. The personification found in the novel help the readers feel what Mila feels and see the world the way Mila sees it. They also show a bit of cultural meaning, as Western stories often use personification to express emotion, but the way Mila senses life in places and objects also feels like beliefs in other cultures where things have spirit or memory. This style helps make the story deeper and more connected to emotions.

### 3.1.5 Hyperbole

Meg Rosoff uses hyperbole intentional exaggeration to express strong emotions, highlight character traits, and add subtle humor or drama to the story. These exaggerated phrases help readers understand what the characters are feeling or thinking in a more intense and memorable way. For example, when Mila says, *"This picture fills me with a deep sense of longing"* (p. 4), the strong language helps show her emotional sensitivity and how images can trigger deep thoughts or feelings, especially about people or places that are far away. Another example, *"and pretty much insane"* (p. 31), exaggerates someone's behavior to show how confusing or extreme a situation seems, reflecting Mila's often sarcastic or sharp way of observing the world. Hyperbole also helps create a sense of surprise or humor. For instance, *"The breakfast cereal section goes on for half a mile"* (p. 51) is clearly an exaggeration, but it captures how overwhelming and ridiculous something as simple as a grocery store can feel to someone like Mila who is paying attention to every detail. This adds to the novel's theme of noticing what others miss. *"Catlin will die of happiness"* (p. 94), is not meant to be taken literally, it's a playful way to show how excited or overjoyed someone is. These kinds of expressions make the characters' emotions feel stronger and more real to the reader.

Other examples show how hyperbole helps express physical or emotional reactions. For instance, *"Nobody blinks about snow in April"* (p. 121) exaggerates people's reaction or lack of one to unexpected weather, showing how strange things become normal in certain places. Likewise, *"You must be freezing"* (p. 128) is a common exaggeration used to express concern and caring, making it more emotional than just saying "You look cold." Furthermore, *"My arms are killing me after just one job"* (p. 152) is clearly an exaggeration, but it shows Mila's surprise at how hard the task shoving snow was and adds a bit of humor. Finally, *"So far, nothing earth-shattering has happened"* (p. 156) uses big words to describe something small, showing how people sometimes expect big events and feel disappointed when things are quiet. Hyperbole is often used in English to express strong

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emotions, add humor, or make ideas more dramatic. In *Picture Me Gone* it shows how Mila and other characters respond to the world with intensity, sometimes serious, sometimes humorous. This reflects how teenagers often feel things deeply. Overall, hyperbole makes the narrative more vivid and helps readers connect with Mila's emotions and thoughts.

### 3.1.6 Onomatopoeia

The sentence *"I hear the whoosh of the e-mail flying off across New York State"* (p. 167) uses onomatopoeia, the word *"whoosh"* imitates the sound of something moving quickly. In this scene, it adds a sense of speed and immediacy, making the action of sending an email feel more alive and dramatic. It also reflects Mila's vivid way of seeing the world, where even digital actions have sound and movement. Culturally, using sound words like *"whoosh"* shows how Western storytelling often adds energy and realism through sensory detail. It helps the reader feel part of the moment, even in something as ordinary as sending a message.

### 3.1.7 Oxymoron

The phrase *"His eyes hard and soft at the same time"* (p. 189) uses oxymoron to capture a complex emotional state. In the novel it suggests that the character is feeling two things at once, perhaps trying to stay strong, while also feeling sadness. This kind of expression helps the reader see that emotions are not black and white. In the story, this shows Mila's skill in noticing small details in how people around her act.

## 3.2 Translation Techniques

The study identified five main translation techniques used when translating the figurative language from an English novel into Indonesian: Literal Translation, Modulation, Reduction, Descriptive Equivalent, Paraphrase, and Transposition. Each technique was selected based on the type of figurative language, cultural relevance, and linguistic appropriateness in the target language (TL). The results are summarized as follows:

### 3.2.1 Literal Translation

Literal translation was the most dominant technique, used in 39 instances (53%). As defined by Newmark (1988), literal translation is a word-for-word transfer that attempts to

preserve the form and content of the source language (SL). This method was applied when the figurative language was already understandable and culturally transferable in Indonesian. Examples include:

- 1) *"She has hair like straw" (p. 19) → "Dia memiliki rambut seperti jerami."*
- 2) *"It was cold and grey inside" (p. 34) → "Di dalam terasa dingin dan kelabu."*
- 3) *"Like a shrub on fire" (p. 37) → "Seperti semak yang terbakar"*
- 4) *"Or just go round and round like the clock icon on a computer" (p. 49) → "Atau hanya berputar-putar seperti ikon jam pada komputer."*
- 5) *"Sunshine floats down through the trees" (p. 108) → "Sinar matahari melayang di antara pepohonan."*

### 3.2.2 Modulation

Modulation occurred in 18 cases (21%). This technique involved a shift in point of view, semantics, or expression style. It was primarily used when literal translation would result in unnatural or awkward phrasing. Examples include:

- 1) *"My father lives inside his head" (p. 2) → "Ayahku yang sering tenggelam dalam pikirannya"*
- 2) *"A wave of anxiety chokes me" (p. 60) → "Gelombang kecemasan menghimpitku"*
- 3) *"I am inside the head of a person" (p.49) → Saya dapat membaca pikiran orang*
- 4) *"The weather turned psycho..." (p.130) → "Cuaca berubah menjadi ekstrem..."*
- 5) *"My arms are killing me after just one job" (p. 152) → "Lenganku terasa pegal setelah hanya sekali bekerja"*

### 3.2.3 Reduction

Reduction was used in 6 data units (8%) to simplify figurative expressions by omitting minor details without distorting the intended meaning. As defined by Newmark (1988), reduction occurs when some components of the SL text are omitted in translation due to cultural, contextual, or naturalness considerations. It was notably used for hyperbolic or metaphorical phrases in English that sounded excessive or redundant in Indonesian. Example include:

- 1) *...staring like a baby owl (p. 17) → ....menatap seperti burung hantu.*
- 2) *"Put a ring on their finger" (p. 78) → melamar*
- 3) *"A text pings onto his phone" (p. 10) → "Sebuah pesan masuk ke ponselnya"*

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#### 3.2.4 Descriptive Equivalent

This technique was used in 6 data units (8%). According to Newmark (1988), it replaces an SL term with a description that makes the meaning clear in the TL. Examples include:

- 1) *"The straw that broke the camel's back" (p. 33) → "Hal kecil yang akhirnya memicu ledakan emosi"*
- 2) *"His glass mother" (p. 56) → "Ibunya yang rapuh"*
- 3) *"Ruffle his feathers" (p. 160) → "Membuatnya marah"*

#### 3.2.5 Paraphrase

Paraphrasing was used in 3 data units (4%), suitable for extended metaphors or culturally specific expressions that could not be translated directly. Examples:

- 1) *"As if someone had sucked all the color out with a straw" (p. 21) → "Seolah-olah semua warna telah disedot keluar dengan sedotan kasar mata"*
- 2) *"I store the question in a file in my head marked M for maybe" (p. 65) → Aku menyimpan pertanyaan tersebut dalam sebuah file di kepalaku yang ditandai dengan M untuk mungkin*
- 3) *"Like a big of baked beans" (p. 92) → "Seperti sardin dalam kaleng"*

#### 3.2.6 Transposition

A single instance of transposition (1%) was found. This technique changes grammatical structure to maintain naturalness.

- 1) *"The cars piling up behind us" (p. 71) → "Mobil-mobil yang macet di belakang kami"*

The findings from the study of the novel *Picture Me Gone* show that Literal Translation was the most commonly used technique in translating the figurative language. This happened because many figurative expressions in the English source text matched well with Indonesian both in structure and meaning. When the original figurative meaning was clear and stylistically suitable, the translator preferred to keep the original form as much as possible to preserve the author's style and impact.

However, not all figurative expressions could be translated directly. Modulation was the second most frequent technique, used to make the translation sound natural and culturally relevant, especially when English metaphors or idioms had no direct equivalents in Indonesian. Other techniques like Reduction and Descriptive Equivalent were applied to simplify complex or culturally

specific expressions, while Paraphrase was used for longer, more complicated metaphors that needed to be reworked for the Indonesian audience. Transposition was rarely used, indicating that most changes happened at the word or meaning level rather than in grammar.

The study also found that the choice of translation technique in *Picture Me Gone* did not depend on the type of figurative language, but on how naturally the meaning could be conveyed in Indonesian. Some similes could be translated literally without losing clarity. For example, "*He has hair like straw*" (p.19) was translated as "*Dia punya rambut seperti jerami*", since the image works in both languages. However, in other cases, similes were adjusted for naturalness. The simile "*Silent as a ghost*" (p.25) was translated as "*seperti hantu*", omitting the word silent. This is an example of reduction, where part of the meaning is removed to keep the translation simple and culturally acceptable. This shows that even within the same figurative category, different techniques were applied depending on context and readability in the target language.

### 3.3 Translation Problems and Solutions

In translating figurative language from the novel *Picture Me Gone* into Indonesian, several problems were encountered, especially related to differences in language structure, culture, and expression style. Figurative expressions often contain implied meanings and emotions that are not easy to convey naturally in the target language. To overcome this, the translator applied various strategies to maintain the meaning, emotion, and natural flow of the expressions. This section presents some of the problems found in translating figurative language in *Picture Me Gone* and the solutions used to address them.

#### 3.3.3 Maintaining Meaning, Emotion, and Naturalness in Figurative Language Translation

Translating figurative language from *Picture Me Gone* into Indonesian has many challenges, especially in keeping the original meaning, feeling, and culture. Literal translations often sound strange or unnatural in Indonesian and lose the style and tone that make the text special. For example, the phrase "*silent as a ghost*" (p.25) was translated word-for-word as "*sunyi seperti hantu*." Even though this is correct, it can sound a bit strange or unnatural in Indonesian. On the other hand, if the translation is made too simple, it can lose the emotion and the author's unique style. This happens because figurative language is used differently and less often in Indonesian than in English daily speech.

To solve this problem, the translator needs to carefully choose expressions that deliver a similar meaning and emotion in the target language (Hatim & Munday, 2016). If a direct translation sounds awkward, it is better to replace it with a natural and culturally appropriate phrase that still conveys the same idea. In some cases, using a descriptive translation or explaining the figurative meaning in simpler words can help keep the message clear while maintaining the tone and style of the original text (Sanata, 2016). In this case, translating *"silent as a ghost"* as *"seperti hantu"* is more natural within the context of the story, as it effectively describes the dog's quiet movement while preserving the figurative image. Most importantly, the translator must read the entire novel and fully understand the context before deciding on the final translation, because the meaning and effect of figurative language often depend on the situation, character, and emotion within the story.

### **3.3.4 Problems Caused by Cultural Differences in Figurative Language Translation**

Cultural differences also affect how figurative language is translated. Some English idioms do not have direct equivalents in Indonesian, so translators have to change them to keep the meaning clear. For example, the idiom *"the straw that broke the camel's back"* (p. 33) was changed to *"hal kecil yang akhirnya memicu ledakan emosi,"* which explains the meaning clearly in Indonesian. Another example is the metaphor *"I peer into souls,"* (p. 39) which was translated as *"Aku bisa membaca isi hati orang,"* keeping the meaning but making it sound more natural to Indonesian readers. These examples show that translators often need to change or explain expressions more to keep the feeling and style without making readers confused (Newmark, 1988).

### **3.3.5 Problems in Maintaining Tone and Style in Figurative Language Translation**

Another problem is keeping the right tone and style. For example, the phrase *"let's hit the road"* (p. 60) was translated as *"ayo berangkat,"* which sounds natural and casual in Indonesian like the original. But some phrases that are too exaggerated, like *"everyone running around like crazy,"* (p. 53) were made softer to *"orang-orang sibuk berlalu lalang"* so they do not sound too strong or strange in Indonesian. Translators have to balance between staying close to the original text and making the translation feel smooth, interesting, and natural for Indonesian readers (Lefevere, 2016).

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### 3.3.6 Translation Problems with Complex Metaphorical Expressions

Longer or harder metaphors also cause problems. They sometimes have abstract or culture-based images that can confuse readers or make the story hard to follow if translated literally. For example, *"When I open my brain,"* (p. 80) which means thinking hard, was changed to *"ketika saya berpikir keras,"* which sounds clearer in Indonesian. Another one, *"a moving picture takes shape in my brain,"* (p. 83) became *"gambaran mulai terbentuk di otakku,"* keeping the meaning clear and easy to understand. These examples show that translators need to be careful to keep the original meaning but also make sure the translation fits the culture and language of the readers.

## 4. CONCLUSION

This study shows that the novel *Picture Me Gone* uses many types of figurative language, like metaphors, similes, personification, hyperbole, idioms, onomatopoeia, and oxymoron, with metaphors and similes being the most common. The translation of these figurative languages from English to Indonesian uses various techniques. Literal translation is used the most because many expressions can be directly translated and still make sense in Indonesian. However, some figurative expressions need to be changed to sound natural and clear in Indonesian, so modulation, descriptive equivalent, paraphrase, and other techniques are also used. The study also found problems in translating figurative language due to cultural differences, meaning some English idioms or metaphors are hard to find in Indonesian. Sometimes, literal translation sounds strange or unnatural. Translators must balance keeping the original meaning and making the translation easy and natural to read. Longer or complex metaphors also need careful translation to keep their meaning clear.

For future research, it is good to study how translating figurative language in *Picture Me Gone* affects Indonesian readers' understanding and feelings. Researchers can also compare different translation methods to find the best approach. Additionally, exploring translation techniques for the whole novel, including cultural and stylistic elements, can help improve the quality of literary translations.



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