

## Translation Analysis of Metaphors in Louisa May Alcott's *Little Women*

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### Abstract

*This study examines how metaphors are translated in Little Women by Louisa May Alcott and its two Indonesian translations, Gadis-gadis March and Istri-Istri yang Baik, applying Peter Newmark's metaphor translation procedures. The study also aims to discover the procedures used to convey metaphors from English into Indonesian and to analyze how these procedures affect the preservation of literary meaning and emotional depth. This study takes a qualitative descriptive approach, concentrating on chosen metaphorical terms from both the source and target texts. The study discovers that translators use a variety of procedures to maintain the clarity, accuracy, and literary quality of the text. Some metaphors are explicitly retained, while others are modified to fit Indonesian language and cultural contexts. The most common procedure that is used is reproducing the same image in the target text with 12 data (45%). Followed by replacing the same image in the ST with a standard image in the TT and translating metaphor by way of a simile and sense with 5 data (13%), conversion of metaphor to sense with 3 data (12%), reproducing the metaphor combined with sense and deletion of 2 data (6%), and the least strategy used is translating a metaphor by simile with 1 data (5%). The findings also highlight the inherent challenge in metaphor translation, especially in literary texts where metaphorical language has great emotional and cultural value. This study helps to a better understanding of how metaphor translation shapes readers' perspectives while also retaining literary values.*

**Keywords:** Metaphor; translation; *Little Women*; translation procedures.

## 1. INTRODUCTION

The classic novel *Little Women*, written by Louisa May Alcott and published in 1868, heavily relies on metaphors to depict the complexity of the March sisters' lives and shape the plot. This novel is known for its rich moral insights and life lessons which have profound themes about family, growing up, and societal values. This study focused on metaphors found in *Little Women* and its Indonesian translation, *Gadis-Gadis March* and *Istri-Istri yang Baik*, translated by Annisa Cinantya and Widya Kirana and also how the procedure used in translating the metaphor. The novel follows their journey from childhood to adulthood as they face challenges, pursue their dreams, and learn valuable life lessons about love, family, and personal growth. Each sister has a unique personality and career goal: Meg, the oldest, longs for a comfortable living; Jo wants to be a writer, Beth is the shy, dreamy one, and Amy is pretty and aspires to be an artist. The sisters' strong familial ties and moral principles keep them together in the face of adversity, such as Beth's sickness and their father's absence at war. The novel explores themes of independence, women, and the value of family and home.

*Little Women* by Louisa May Alcott has been studied in translation studies in various language features. Maisarah, Oktariani, & Erniyati (2022) analyzed the category shift on the translation of nominal suffixes in English and their equivalents in Indonesian. Their findings highlighted the specific strategies employed to render English nominal suffixes into equivalent Indonesian forms, demonstrating how shifts are necessary to maintain grammatical and semantic accuracy in the target text. Meanwhile, Nurochman & Santosa (2017) examined the quality of differences of translation techniques applied by men and women (different genders) and how it affects the quality of translation. Their study not only revealed variations in the techniques by translators of different genders but also evaluated how these differences affected the overall quality of the translation.

Not only in the literary field, but *Little Women* has also been adapted into film versions. Ainurisanti (2023) identifies the language features of women in the dialogues of *Jo March* from the *Little Women* movie using a sociolinguistic approach to comprehend the social factors and dimensions influencing women's language using the theory of women's language features put forth by Robin Lakoff. This is done by applying a sociolinguistic approach to the dialogue of Jo March from the *Little Women* film. The study identified patterns that reflect social factors and dimensions influencing women's language use in the film. Although *Little Women* has been adapted into film versions, this discussion focuses specifically on the portrayal of *Little Women* as depicted in the original novel.

The objectives of this study are focused on the analysis of metaphor found in *Little Women's* and the procedures used to translate the metaphor from English to Indonesia. Peter Newmark's procedure will be used in this research. In his seminal works on translation theory, translation studies pioneer Peter Newmark put forth several approaches for interpreting metaphors. He realized that although it can be difficult to translate metaphors precisely, they are an essential component of language, culture, and thought.

## 2. LITERATURE REVIEW

The translation of metaphors has a significant place in the field of translation studies due to the difficulties and challenges they present, particularly in maintaining cultural meanings and figurative depth. Metaphors can convey complex ideas and imaginative images, thus translating them requires considerable thought to preserve the original work's aesthetic style and emotional impact. This study of the literature examines various methods and research on translating metaphors, with an emphasis on how these techniques are employed in literary texts and how they contribute to the analysis of *Little Women* by Louisa May Alcott.

### 2.1 Translation

Translation is an essential tool for promoting communication and understanding between cultures, allowing knowledge, ideas, and literature to be shared across different languages. Through providing access to literary works that could otherwise only be available in their native tongue, it serves as an essential bridge connecting people of different languages. According to Newmark (1988), translation is rendering the meaning of a text into another language in the way that the author intended the text. Newmark strongly emphasizes being faithful to the original meaning while considering a strong emphasis on being faithful to the original meaning while taking into consideration the target text's structure. The translation is only limited to transferring a form of written text from the source language into the target language. (Ramadhan, Baharuddin, & Wardana, 2021). It involves simplifying the essence of literary elements like metaphors, which are essential for expressing complex ideas and cultural nuances.

### 2.2 Metaphor

By revealing deeper meanings and emotional resonances that may not be immediately obvious, this encourages readers to engage with the text on a deeper level. As noted by Zahid (2020), Metaphor theory uses a word or a phrase in which an analogous link is established between two elements sharing the same ground without using "like" or "as". A metaphor is a form of speech that compares two or more things without using the word "like" or similarities. In *A Textbook of Translation*, Newmark (1988) defines metaphors as any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not denote. Metaphor is a powerful linguistic device that conveys meaning from one context to another while producing vivid images. He highlights how it may improve language quality, express difficult concepts, and provide artistic results. Newmark gives three terms in discussing metaphor: object, image, and sense. The object is what is described or qualified by the metaphor. The image is the picture conjured up by the metaphor, which may be universal. And the sense is the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image.

### **2.3 Metaphor and Translation**

Newmark (1988) defined seven procedures of metaphor translation that have almost always been taken up by researchers:

#### *2.3.1 Reproducing the same image in the TT*

Provided the image has comparable frequency and currency in the appropriate register.

#### *2.3.2 Replacing the image in the source text with a standard image in the target text.*

Used when no image corresponds exactly to the one in the ST and does not clash with the TT culture.

#### *2.3.3 Translating a metaphor by a simile.*

This procedure modifies an emotive metaphorical expression to suit the TT if that context is not as emotive as the ST.

#### *2.3.4 Translating metaphor by way of a simile and sense.*

If metaphors are redundant, particularly when the text is not expressive, they can be omitted on condition that the intention of the text is not lost with omission of metaphors. (Putri, 2016).

#### *2.3.5 Conversion of metaphor to sense.*

This procedure is common and is to be preferred to any replacement of an ST by a TT image that is too wide off the sense or the register. And also to simplify exploring explanations. When metaphor is converted into sense, the sense must be analyzed componentially, since the sense of the image is that it is pluridimensional, otherwise literal language would have been used. (Alvarez, 1993).

#### *2.3.6 Reproducing the Metaphor Combined with Sense*

The translator uses the same SL metaphor as TL combined with additional information. It is added to strengthen the image with the resulting metaphor that could be understood by TL readers. This procedure aligns with Newmark's goal of conveying the metaphor's meaning with precision and richness. It shows the translator's commitment to reinforcing the vivid image by adding a sense or explanation to the translation. (Darmapriatiwi & Pratiwi, 2024)

### 2.3.7 Deletion

This procedure is used when the metaphor is redundant. The deletion of a metaphor can only be logically justified if its purpose is being served elsewhere in the text

Translating metaphors presents several challenges, including the necessity to maintain emotional resonance, cultural context, and linguistic variances. Direct translation may not resonate similarly among languages because of differing idiomatic expressions and cultural references. Additionally, translators must look for culturally suitable metaphors because they are strongly ingrained in Western culture and lack direct equivalents in Indonesian culture. Furthermore, translators need to maintain the emotional impact of the original metaphor, which may require modifying the imagery or choosing different metaphors that arouse similar emotions in the target audience.

## 3. METHODS

This study employs a qualitative methodology to analyze the translation of metaphors in *Little Women* by Louisa May Alcott and its Indonesian version, *Gadis-gadis March* and *Istri-Istri yang Baik*, translated by Annisa Cinantya and Widya Kirana in 2014. The research focuses on identifying key metaphors in the source text, comparing them with their translations, and examining the strategies used to adapt these figurative expressions. By exploring the impact of translation choices on preserving the original meaning and literary elements, the study aims to highlight the cultural nuances that emerge in metaphor translation.

The source of data consists of both the original novel, *Little Women*, which was first published in 1868, and its Indonesian translation, *Gadis-gadis March* and *Istri-Istri yang Baik*, which retains the literary depth of the original while making it more accessible to Indonesian readers. The data collection process involves close reading, where metaphors are identified and categorized in the original text, followed by an in-depth examination of how they are translated into Indonesian. The identification and classification of metaphors are verified not only through close reading but also by referring to Newmark's (1988) translation procedures as the theoretical framework.

For data analysis, the study applies thematic analysis. According to Braun & Clarke (2006), thematic analysis is a method that identifies, analyzes, and interprets patterns within the data. The analysis is carried out in two stages: (1) identification and categorization of metaphors in the source text; and (2) examination of the translation procedures applied in the novel, using Newmark's (1988) framework for metaphor translation. Through this approach, recurrent metaphors are examined in both texts to determine how they are translated and adapted, as well as to uncover the underlying meanings and cultural nuances embedded in these metaphorical expressions. By utilizing thematic analysis, the research provides a comprehensive

understanding of metaphor usage in *Little Women* and its Indonesian translation, shedding light on the challenges and strategies involved in literary translation.

#### 4. RESULTS and DISCUSSION

This section will discuss the metaphors found in *Little Women* and the translation procedures used for translating metaphors.

##### 4.1 Metaphors in *Little Women*

30 metaphors are found in the novel. The following are three examples of metaphors in the novel, along with their explanations.

###### *Datum 1*

“She was by nature a **busy bee**” (p.88)

Beth has received her education at home, as she is portrayed as being too bashful to attend school. Beth maintains her education on her own even after her mother becomes occupied with charitable work and her father leaves for the war. She helps Hannah, the March family’s longtime housekeeper and helper, out around the house, never looking for praise, just wanting to be loved. Beth dedicates her days to taking care of her dolls, which she loves dearly and who help her create a world full of imagined companions. The statement "she was by nature a busy bee" perfectly captures her never-ending activity and commitment to her household duties.

The author uses the image of a busy bee to describe Beth’s character as the object of this metaphor. This metaphor suggests that the character Beth is naturally hardworking and full of energy making the expression a conventional metaphor in English. However, in the Indonesian cultural context, bees (*lebah*) do not carry the same metaphorical weight in everyday language, as is more commonly symbolized by ants (*semut*), reflected in proverbs such as “*rajin seperti semut*”. This difference highlights how metaphors rely on culturally embedded associations, and in translation the choice lies between reproducing the image of the bee to preserve the original meaning, or adapting it with a culturally familiar image to ensure the intended sense of constant activity is conveyed effectively to target readers.

###### *Datum 2*

“For love is a **great beautifier**” (p.322)

Meg March is getting ready for her upcoming marriage to John Brooke. The story explains Meg's development, including becoming more womanly and skilled in household crafts. Meg's love for John has improved her grace and beauty, as evidenced by the line "because love is a great beautifier." Meg finds contentment in the simple life and true love she is about to embrace.

The author of the novel uses the object of love and the image of a great beautifier to convey its meaning. In this metaphor, love is portrayed as something that enhances

or transforms beauty, much like a talented artist or beautician might. The sense behind this comparison is that love has the power to make a person appear more beautiful, either by bringing out a glow of happiness that reflects in their physical appearance or by changing how others perceive them through the lens of affection and admiration.

This cross-cultural nuances highlight how universal experiences like love can be framed differently, while English metaphors highlight love's beautifying effect. Indonesian readers may interpret beauty more in terms of moral character, requiring translators to balance preserving the metaphor with ensuring cultural resonance.

### Datum 3

“Her life was **a series of ups and downs.**” (p.88)

Mrs. March departs to care for her sick husband, leaving her daughters to manage the household. The sisters experience a range of emotions—from sadness and anxiety to moments of joy and resilience. They write letters to their mother, and each reflects their emotional moods and coping mechanisms. The emotional "ups and downs" that the sisters experience as they adjust to their mother's absence and work to meet her expectations are depicted in these letters.

The author uses the object of her life and the image of a series of ups and downs to convey its meaning. The sense behind this image is to describe the fluctuations and variations experienced in someone's life.

In the source text context, this metaphor is a common expression for life's unpredictability, suggesting that struggle and joys naturally alternate. In Indonesian culture, however, similar ideas are often conveyed through expressions like “*jatuh bangun*” (fall and rise) or “*pahit manis kehidupan*” (the bitter and sweet of life), which emphasize resilience and acceptance of life's cycles. This metaphor illustrates how the translator selects wording to convey both the rhythm of the emotional resonance familiar to the target readers.

## 4.2 Translation Procedures in the *Little Women* novel

**Table 1.** Translation Procedures of Metaphor in *Little Women*.

Translation Procedures	Amount	Percentage (%)
Reproducing the same image in the TT	12	45%
Replacing the image in the ST with a standard image in the TT	5	13%
Translating metaphor by way of a simile and sense	5	13%
Conversion of metaphor to sense	3	12%
Reproducing the Metaphor Combined with Sense	2	6%
Deletion	2	6%
Translating a metaphor by a simile	1	5%
Total	30	100%

The table above shows that all seven of Newmark's translation processes were identified out of the thirty data points examined. The most frequently used procedure is reproducing the same image in the TT (12 data), followed by replacing the image in the ST with a standard image in the TT and translating metaphor by way of a simile and sense with five data, conversion of metaphor to sense with three data. Reproducing the metaphor combined with the sense and deletion of two data, and the least procedure used is translating a metaphor by a simile with one datum. The analysis of the data is examined further in the sections that follow.

#### 4.2.1 Reproducing the same image in the TT

Datum 4

ST: **"You are the gull, Jo"**. (p.489)

TT: *Jo, kaulah si burung camar*

The topic of this metaphor is Jo's personality, while the image is a gull (seagull). Seagulls often symbolize freedom, wandering, and a connection to nature and wide-open spaces. When viewed from a cross cultural perspective, the gull in Western contexts symbolizes coastal life, wandering, and independence, whereas in Indonesian culture, "burung camar" is more strongly associated with such meanings with eagles (elang) or doves (merpati).

The utterance, "You are the gull, Jo," is uttered by Professor Bhaer to Jo during a heartfelt conversation. The conversation occurs as Jo and Professor Bhaer begin to express their feelings for each other more openly. By referring to Jo as a "gull," Professor Bhaer acknowledges her independence and her tendency to explore and experience life as she sees fit, like a seagull flying across open waters. Jo is likened to a gull, which is free-spirited, restless, and always searching for new adventures. In the Indonesian translation, this metaphor is repeated directly as "*Jo, kaulah si burung camar*," preserving the precise image "gull" from the source text into "*burung camar*" in the target text. Thus, the sense of the metaphor is that Jo is adventurous, driven, and not easily confined by traditional expectations.

Datum 5

ST: **"Meg is the turtledove"** (p.489)

TT: *Meg adalah merpati*

The quotation "Meg is the turtledove" is a Jo's monologue as she observes how each of her sisters has found their place in life. Meg is lovingly referred to as "Meg is the turtledove," emphasizing her calm, caring, and home-loving personality. This metaphor illustrates Meg's role as the sister who prioritizes family and household responsibilities. In the Indonesian version, the metaphor is directly repeated as "*Meg adalah merpati*," with no changes to the original image.

The topic of the metaphor is Meg's personality and her place within the family, the image is the turtledove (merpati), a bird symbolizing gentleness, peace, loyalty, and domesticity, and the sense is that Meg is calm, loving, and naturally drawn to home

and family.

#### 4.2.2 Replacing the image in the source language with a standard image in the target text.

This procedure translates the metaphor into another metaphor with the same meaning.

Datum 6

ST: **Jo's book was the pride of her heart** (p.132)

TT: *Buku Jo adalah kebanggaan bagi anak itu*

Jo has successfully finished and published her book, and her sisters admire the book, which fills her with great happiness and pride. The original text uses the phrase "Jo's book was the pride of her heart" to illustrate this emotional connection, emphasizing how closely her accomplishment is linked to her fulfillment. The Indonesian version states, "*Buku Jo adalah kebanggaan bagi anak itu,*" which translates to "Jo's book was a source of pride for the girl." The translator changes the metaphorical picture "the pride of her heart" with a more common Indonesian term for pride, altering the visual but retaining the content.

The topic is Jo's emotional attachment to her book, the image in the target text is the familiar expression of something being a source of pride, and the sense is Jo's deep satisfaction and self-worth tied to her achievement.

The target text adopts a more familiar Indonesian expression, "kebanggan", which omits the metaphorical image but conveys the same sense of personal fulfillment.

#### 4.2.3 Translating metaphor by way of a simile and sense.

This procedure is used to clarify what is meant by ST so that it can be well received by readers in TT.

Datum 7

ST: **It was very plain and a heavy weight fell on Jo's heart** (p.484)

TT: *Serasa ada beban berat yang menggelayuti hati Jo*

This moment occurs when Jo is at a turning point in her life, about her relationship and personal growth. She is overwhelmed by a sense of sadness.

To make the metaphor clearer for Indonesian readers, the translator transforms it into a simile by using "*serasa*" (it felt as though). By expressing persistent emotional pressure, the term "*menggelayuti*" (hanging on) adds depth. The translation preserves the sense of overwhelming sadness and emotional pressure while adjusting the metaphorical image to align with the target culture's expressive patterns, ensuring clarity and relatability for Indonesian readers.

The topic of the sentence is Jo's emotional reaction, the image is a heavy weight falling or hanging on her heart, and the sense is that Jo is overwhelmed by deep sadness and emotional pressure.

#### 4.2.4 Conversion of Metaphor to Sense

Datum 8

ST: **Jo's face was a study next day** (p.284)

TT: *Keesokan harinya, wajah Jo tampak muram*

Louisa May Alcott describes Jo's complicated feelings after experiencing a strong emotional reaction to a significant event involving her family. The next day, everyone around her noticed her unusual behavior. People close to her start to notice that she is in a significantly different mood and that something is seriously bothering her.

In the Indonesian version, this refined metaphor is simplified to "*Keesokan harinya, wajah Jo tampak muram*," simplifying the figurative image into a direct description. While the English metaphor reflects a literary tradition of viewing the face as something to be "read", this does not resonate in Indonesian, where emotions are expressed more literally. Thus, the translation prioritizes cultural accessibility but reduces the original's literary subtlety.

The topic here is Jo's facial expression following emotional distress. The image in the original is a symbolic "study," suggesting depth and mystery. The sense distilled from this is that Jo appears withdrawn, reflective, and melancholy. The translation conveys the emotional essence of Jo's sad mood without keeping the original metaphorical framework. This approach favors clarity above metaphorical complexity, allowing Indonesian readers to more immediately understand Jo's emotional condition, but at the expense of the original's literary subtleties.

#### 4.2.5 Reproducing the Metaphor Combined with Sense

Datum 9

ST: **The house was full of genuine happiness** (p.275)

TT: *Rumah keluarga March seketika menjadi benderang karena hadirnya kebahagiaan yang murni*

After Beth's recovery from her illness, the March family has a moment of pure delight. The atmosphere in the March home becomes warm, filled with laughter and renewed energy.

In the original text as "The house was full of genuine happiness," expresses the warm, comfortable atmosphere that dominates their home. The translator enriches the metaphor with "*menjadi benderang*" drawing on Indonesian cultural associations of light with joy and harmony. This demonstrates how a metaphor combined sense can preserve meaning while intensifying emotional resonance for the target reader.

The sentence's topic is a house filled with pleasure, the image is the brightness

caused by happiness, and the sense is that pure joy shines and enlivens the household. This procedure depicts the process of replicating the metaphor mixed with sense, in which the original metaphor is kept but supplemented with an extra image that enhances the emotional tone in the target text. Rather than providing a precise translation, the translator's creative option adds liveliness and clarity to the situation for Indonesian readers while keeping the emotional core of the original text.

#### 4.2.6 Deletion

Datum 10

ST: **For to her music was always a sweet consoler** (p.236)

TT: *Musik merupakan penghibur baginya*

The metaphor “a sweet consoler” is omitted and translated as “*penghibur*”, leaving a simplified sense. This reflects Newmark’s deletion procedure often used when figurative language risks obscuring meaning in the target culture, though it reduces the original’s poetic effect.

The March family receives the heartbreaking news that Mr. March is critically sick, and Beth attempts to console her family by performing a hymn at the piano. As each family member falters, Beth continues to sing, illustrating how much music soothes her. The quotation depicts this emotional connection with a striking metaphor that personifies music as a soft, comforting presence. In the Indonesian version, however, this metaphor is condensed to “*Musik merupakan penghibur baginya*,” which omits the metaphorical image “sweet consoler” and preserves simply the fundamental idea that music provides consolation. The sentence's theme is music as emotional support, the visual is music personified as a lovely consoler, and the idea is that music consistently provides Beth with solace at stressful moments.

The quotation's topic is music as emotional support, the image is music personified as a sweet consoler, and the sense is that music consistently provides Beth with solace at stressful moments. The translator's use of Newmark's deletion process reduces the complex language to a simple statement, most likely to ensure clarity and understanding for the target readers. However, this option decreases the original text's emotional depth and literary beauty, highlighting the difficulty of combining truth, readability, and literary nuance in metaphor translation.

#### 4.2.7 Translating a metaphor by a simile

This procedure translates metaphor into simile while maintaining the image. This is used when the ST has no equivalence in the TT.

Datum 11

ST: **She was a housewifely little creature** (p.88)

TT: *Ia seperti ibu rumah tangga cilik*

The March sisters attend a gathering, and Meg takes on the role of assisting with the household duties, demonstrating her natural comfort and ability to manage domestic matters.

"A housewifely little creature," emphasizing Meg's maturity and tendency to care for others, especially in social situations. This scene highlights Meg's soft, caring demeanor, which contrasts with her sisters' more adventurous or carefree characteristics.

The topic is Meg's domestic personality. The image in the source text is a metaphor that directly equates Meg to a "housewifely little creature," while in the target text, this is transformed into a simile using the word "*seperti*" (like), a common Indonesian device for comparison. This explicitness makes the figurative meaning more accessible, reflecting a cultural tendency to clarify implicit metaphors for readability.

From the 30 data found in the novel *Little Women*, the most used procedure is reproducing the same image in the TT with 12 data (45%). This high frequency suggests that the translator strongly prefers to preserve the original metaphorical imagery, particularly when the source metaphors are culturally accessible, universal, and do not require modification. Expressions such as "busy bee" or "turtledove" retain similar connotations of diligence across cultures, allowing translators to preserve both the figurative image and the literary style of the source text. This result aligns with previous studies. In comparison with previous studies, the dominance of reproducing the same image is consistent with a study by Darmapratwi and Pratiwi (2024), which analyzed the metaphor translation procedure in Stephanie Garber's *The Ballad of Never After* and Ningtyas, Faridi, and Sutopo (2021) in their study of *Twilight's* metaphor translation. They concluded that this procedure was used because many of the metaphors in the source text had shared or similar imagery in the target text, making it unnecessary to alter the figurative language. Their study further shows that when the intended meaning can be understood without cultural adaptation, translators typically maintain metaphorical imagery.

The findings also reveal the translator's dual role: maintaining the literal flavor of Alcott's writing while ensuring accessibility to Indonesian readers. In doing so, the translator negotiates between fidelity to the source culture and readability in the target culture. This reflects the broader challenge of metaphor translation, where every choice carries implications for how cultural values and emotions are conveyed across languages.

The fact that the above findings remain favored for many literary texts indicates that using the same image again is still a commonly used and effective procedure, especially when dealing with metaphors that are universal and unrelated to particular cultural references. It highlights the translator's effort to preserve the original's literary flavor and stylistic nuances while also making sure the target readership could understand it.

The translator guarantees that the original's emotional tone, stylistic effect, and narrative voice, all of which are crucial in literary texts, are maintained by maintaining the same image. Additionally, this procedure reduces the possibility of

misunderstandings or subtle loss that may arise from paraphrasing or replacement. Its dominant use is probably since, in contrast to the other six procedures, reproducing the same image provides a balance between readability in the target text and fidelity to the source text.

## 6. CONCLUSION

This study explored the metaphor that is found in the *Little Women* novel and how the procedures used in translation metaphor. In analyzing how these metaphors were translated, the study applied Peter Newmark's metaphor translation procedures in translation from *Little Women* into their Indonesian versions, *Gadis-gadis March* and *Istri-Istri yang Baik*. Out of 30 data metaphors found, the most commonly used procedure was reproducing the same image in the TT which appears in 12 data. This implies that the translator was able to maintain the original imagery and tone of the novel since many of the original metaphors were found to be emotionally and culturally relevant for Indonesian readers.

The second most frequent procedure was replacing the image in the ST with a standard image in the TT and translating metaphor by way of simile and sense with 5 data. Followed by conversion of metaphor to sense with 3 data, reproducing the metaphor combined with sense and deletion with 2 data. And last but not least, translating a metaphor by a simile with 1 data.

The data shows that although a number of procedures were used, reproducing the same image in the TT was the procedure most commonly used. As long as the metaphor was understandable and appropriate in the target language, this shows a consistent effort to maintain the tone and meaning of the original text. In cases where direct translation could cause confusion or ambiguity, other procedures were applied to prioritize clarity and comprehension. Overall, the study highlights the translator's contextual based approach in handling metaphorical language in literary translation.

The study was limited to a relatively small corpus of 30 metaphors and focused solely on one novel, *Little Women*. As a result, the findings may not fully represent broader tendencies in metaphor translation across different literary works, genres, or translators. Furthermore, the study centered on Newmark's procedures without incorporating other frameworks of metaphor analysis, which may have provided additional insights into cross-cultural meaning shifts.

For future research, several points are suggested. First, expanding the dataset by analyzing a larger body of metaphors across multiple novels or authors could provide a more comprehensive understanding of translation tendencies. Second, comparative studies between different translators or editions could reveal how individual style and context influence metaphor translation choices. Finally, reader-response studies should be conducted to explore how target audiences perceive and interpret translated metaphors, thus offering valuable insights into the effectiveness of different translation strategies.

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