

Strategies in English to Malay Translation of Metaphor, Hyperbole, and Imagery in Selected Passages of the Novel *The Fault in Our Stars*

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ABSTRACT

Figurative language, including metaphor, hyperbole, and imagery enriches literary narratives by adding depth and nuance. Translating such figurative expressions poses significant challenges due to the implicit and culturally rooted meanings they often convey. This study analyzes the strategies used in the English-to-Malay translation of selected passages from John Green's novel 'The Fault in Our Stars' by employing a descriptive qualitative approach. The research adopts the translation techniques framework proposed by Vinay and Darbelnet (1995), examining how these methods facilitate the transfer of meaning and stylistic effect from source to target text. Findings reveal that mainly literal translation and borrowing are used to render figurative language in the Malay version of the novel, with less frequent use of modulation and transposition. The study underscores the importance of choosing appropriate translation methods tailored to the figurative device and cultural context to preserve the intended meaning and sense. These insights have some implications for translators working on English-to-Malay literary texts and contribute to the broader understanding of translation strategies in figurative language transfer.

Keywords: *English; figurative language; metaphor; hyperbole; imagery; Malay; strategy; The Fault in Our Stars translation*

INTRODUCTION

Translation of literary works requires more than merely converting words from one language to another; it demands the application of various translation strategies to effectively convey the intended meaning, style, and emotions of the source text in the target language. This complexity is further heightened by the fact that professional writers employ literary devices such as metaphors, hyperbole, and imagery to imbue their writing with deeper and more nuanced meanings. Moreover, the challenge is compounded when translating between languages like Malay and English, which belong to distinct language families and exhibit markedly different syntactic structures and lexical systems (Batmanathan et al., 2022). As a result, translators must carefully navigate these linguistic and cultural differences to preserve the literary richness and emotional resonance of the original work.

Furthermore, translating literary devices from English to Malay can be challenging due to significant linguistic and cultural differences between the two languages (Wan et al., 2018). Translation serves as a bridge between cultures, facilitating the transfer of meaning from the source to the target language. While translators must have a strong command of both the source and target texts, capturing the assumed meaning embedded in the source language remains a complex task. Translations are expected not only to accurately convey the ideas and thoughts expressed in the source language but also to faithfully deliver the intended message (Banga & Suri, 2015; Amini et al., 2021). This comprehensive approach is essential to ensure that the translation captures both the meaning and the spirit of the original text. Consequently, the process of translation has evolved beyond the traditional principle of equivalence, which primarily emphasized producing a target text that closely mirrors the source in meaning and form. Instead, modern translation emphasizes the concept of adequacy, meaning that the translation should suitably fulfil its intended purpose and align with specific translation guidelines or directives. Despite this shift in focus, it remains essential that the translated text maintains logical consistency and coherence, ensuring that it reads smoothly and meaningfully in the target language. This approach acknowledges that effective translation is not solely about replicating the source text word-for-word but about producing a text that is appropriate and functional within its new context while preserving clarity and structure (Abdul Wahid, 2017).

Figurative language refers to the imaginative use of words to convey meanings beyond their literal interpretation. Historically, figurative language, such as metaphors and idioms, was often regarded as less straightforward and more complex than plain, literal language. However, Glucksberg and McGlone (2001) argue that figurative expressions operate through the same linguistic and pragmatic mechanisms as ordinary language. To achieve vivid and nuanced expression, various figures of speech, including simile, metaphor, imagery, alliteration, onomatopoeia, hyperbole, idiom, and personification—are commonly employed.

Despite their expressive power, translating figurative language poses significant challenges. Many figurative expressions do not translate literally or may lack direct equivalents in the target language, which complicates their faithful rendering. Baker (1992) identifies several specific issues in translating figurative language: the absence of equivalents, the presence of context-dependent equivalents, the choice between literal and idiomatic translations, and disparities in contextual usage and frequency between source and target languages. To address these challenges, Baker recommends strategies such as substituting

figures of speech with ones that are similar in meaning and form, or paraphrasing figurative expressions while preserving their intended sense.

The translator's innate sensitivity and deep familiarity with the semantic intricacies of both source and target languages are crucial for producing high-quality translations (Kanan et al., 2022). Mastery of translation techniques enables the translator to render a target text that is, at times, indistinguishable from the original, thus ensuring a successful translation (Mustafa & Kholid, 2019). Therefore, translators must be proficient not only in recognizing various figurative expressions in the source language but also in accurately interpreting and conveying their meanings in the target language (Daud et al., 2021).

This study adopts the theoretical framework proposed by Vinay and Darbelnet (1989; 1995), which classifies translation techniques into eight categories, including borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. Among these, literal translation is arguably the most widely used technique due to its relative simplicity and convenience.

The Fault in Our Stars by John Green, a critically acclaimed romance novel, debuted at number one on The New York Times Best Seller list and received worldwide recognition after its release in 2012. Set in the suburbs of Indianapolis, the story follows a young girl battling thyroid cancer and her transformative relationship with another cancer survivor. Green's novel extensively utilizes metaphors, hyperbole, and imagery, which are integral to its emotional impact and the vivid portrayal of the characters' experiences. Inadequate translation of these literary devices can significantly distort the reader's comprehension and diminish the emotional resonance and cultural richness embedded in the original text. When metaphors, hyperbole, or imagery are poorly translated, the nuanced meanings, symbolic values, and stylistic effects may be lost or misinterpreted, ultimately affecting the reader's engagement and appreciation of the narrative. Addressing these challenges is therefore crucial not only to preserve the artistic integrity and authorial intent of the source text but also to facilitate cross-cultural understanding and provide the target audience with a reading experience that is as impactful and authentic as that of the original.

This study seeks to examine the translation strategies employed in rendering metaphor, hyperbole, and imagery within the Malay translation of John Green's novel *The Fault in Our Stars*. Specifically, it aims to address the following research questions: Firstly, what translation strategies are employed to convey these literary devices in the target language? Secondly, how can these strategies be optimally applied to communicate the intended meanings and subtleties inherent in the metaphors, hyperboles, and imagery of the English source text to the Malay target language?

LITERATURE REVIEW

The term "translation strategy" is sometimes used interchangeably with related concepts such as "technique," "procedure," "method," and "approach," among others. Due to their overlapping meanings, these terms are frequently discussed collectively in translation literature (Sun, 2013). According to Siregar (2016), translation procedures aim to establish equivalence between the source text (ST) and the target text (TT) by effectively conveying elements of meaning.

The linguistic study of translation traces back to the 1950s, when two French linguists, Jean-Paul Vinay and Jean Darbelnet, conducted pioneering research on the subject. At that time, translation studies had not yet emerged as an independent discipline, and their work was regarded as a branch of comparative literature. They rejected the view of individual words as

isolated units of translation, emphasizing instead that translators must manage ideas and emotions within broader semantic fields rather than merely translating lexemes. Vinay and Darbelnet (1989/1995) identified seven core translation methods: borrowing, transposition, modulation, equivalence, calque, literal translation, and adaptation.

Within translation studies, there are two fundamental categories of techniques: direct and oblique translation procedures. Direct procedures, such as borrowing, calque, and literal translation, strive to preserve the original meaning of the source text as closely as possible. Borrowing involves incorporating words from the source language into the target language without alteration in meaning, particularly when foreign terms are unfamiliar or nonexistent in the target culture. Calque, a specific type of borrowing, entails translating the literal meaning of an expression while maintaining the syntactic structure of the target language. However, as Salum (2019) notes, calques may introduce unfamiliar constructions that deviate from the target language's norms. Literal translation involves a word-for-word rendering of the source text, with a primary focus on adhering to linguistic rules. Although its application may seem limited, Walinski (2015) contends that literal translation remains a valued method in functional contexts, such as legal translation, where preserving the verbatim meaning of the original text is paramount, often at the expense of stylistic refinement.

Conversely, oblique procedures modify the form or perspective of the source text to better align with the target language and its cultural context. Transposition involves altering the grammatical sequence of elements without changing the text's meaning. As Asriyani (2010, p. 26) explains, "Transposition is the only translation procedure concerned with grammar, and most translators apply it intuitively." For example, the English phrase "small fish" translates into Malay as "ikan kecil," demonstrating a shift in word order. These transpositions may also carry different stylistic nuances than the original expression.

Modulation involves changing the message's form by shifting the point of view or perspective (Vinay & Darbelnet, 1995). Equivalence, sometimes referred to as reformulation, occurs when different languages describe the same situation using distinct stylistic or structural means. For instance, the English exclamation "ouch" to express pain may be rendered as "aduh" in Malay. Similarly, onomatopoeic animal sounds differ across languages, where a cat's "meow" in English corresponds to "mengeong" in Malay (Hadithya, 2014, p. 15). Scholars agree that equivalence involves reproducing the same meaning through different linguistic expressions.

Adaptation is employed when a concept in the source language pertains to a situation unknown in the target culture, necessitating the creation of new references that carry analogous meaning (Kuan et al., 2019).

These translation procedures are widely applied in rendering metaphors, hyperbole, and imagery from English to Malay. For example, literal translation predominates in legal contexts where retaining the original text's exact meaning is critical (Walinski, 2015), while adaptation is favored when translating culturally specific situations absent from the target language. An illustrative case of these procedures in practice is found in the Malay translation of John Green's novel *The Fault in Our Stars*.

Furthermore, a comparative analysis of translation strategies employed in different novels reveals that the choice of strategy often depends on the context and the translator's goals. For example, in the translation of *The Old Man and the Sea* by Ernest Hemingway, two different translators employed distinct strategies, resulting in varying levels of translation quality. This highlights the importance of carefully selecting translation strategies to ensure that the figurative language is conveyed effectively (Pratiwi et al., 2023).

Translating literary devices such as metaphors, hyperbole, and imagery presents unique challenges that require more nuanced application of these strategies. Translating metaphors from English to Malay in novels is a complex task that requires careful consideration of cultural, linguistic, and contextual factors. Metaphors, being deeply rooted in cultural and linguistic frameworks, often pose significant challenges for translators. Metaphors often rely on culturally specific references or figurative language that may not have direct equivalents in the target language, making borrowing or calque less effective and sometimes resulting in loss of intended meaning or emotional impact. Modulation and adaptation, on the other hand, can assist translators in recreating the metaphor's effect by altering the perspective or substituting culturally relevant analogues, thus preserving both semantic and aesthetic values (Newmark, 1988). In the case of hyperbole, which exaggerates for emphasis or effect, equivalence often helps convey similar intensity without a literal word-for-word translation, helping to maintain the stylistic force of the source text.

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In some cases, a metaphor is translated into a simile in the target language. This involves adding words like "like" or "as" to convert the metaphor into a comparison. For example, in the translation of *The Saddler Notebook*, this strategy was employed to ensure that the figurative meaning was conveyed clearly, even if the metaphorical imagery was altered (Fattah, 2022). Moreover, as translators often face challenges when dealing with culturally specific metaphors or when the target language lacks equivalent expressions, one strategy is to render the metaphor into a non-figurative, literal expression to maintain clarity and accessibility; for example, in the translation of *The Fault in Our Stars*, the majority of translation strategies employed by translators involved using the same metaphor (69%), followed by the use of a different metaphor (20%), and finally, metaphor to sense (11%) (Nurfadilah et al., 2019). Both strategies aim to preserve the intended message while adapting to cultural and linguistic differences. The concepts of retention and adjustment are also crucial in metaphor translation. Retention involves preserving the form and meaning of the metaphor, while adjustment involves altering the form to better suit the target language and culture. This approach was explored in the translation of *Troubled Blood* by Robert Galbraith, where noun metaphors were found to dominate both retention and adjustment strategies (Perkasa & Hardjanto, 2023).

Moreover, imagery, vivid sensory descriptions that evoke particular feelings or mental pictures, often relies heavily on cultural context and sensorial associations that might not directly transfer. Translation strategies such as transposition and modulation are commonly employed to adjust grammatical structure or shift perspective, helping to retain the original's imagery while accommodating the natural flow and conventions of the target language. Combining multiple strategies can balance faithfulness to the original text with readability and resonance in the target language. This highlights the translator's creative role as a cultural mediator, especially pertinent when dealing with metaphors and imagery in novels like *The Fault in Our Stars*. In the translation of *The Ballad of Never After* by Stephanie Garber into Indonesian, the strategy of "reproducing the same image" was the most frequently used, indicating that translators often opt to retain the metaphorical imagery when possible (Darmapратиwi & Pratiwi, 2024). Similarly, in the translation of *The Fault in Our Stars*, the majority of metaphors were translated using the same metaphor in the target language,

highlighting the effectiveness of this approach in maintaining the original intent (Nurfadilah et al., 2019).

For instance, in the Malay translation of *The Fault in Our Stars*, metaphors describing illness and emotional states are sometimes adapted to convey the same feelings in a culturally meaningful way rather than following a strict literal approach. Hyperbolic expressions are frequently modulated to avoid sounding unnatural or exaggerated in Malay while still preserving the intended emphasis. Similarly, the novel's rich imagery related to youth, love, and mortality is often restructured through transposition and occasional calque to maintain both clarity and aesthetic effect. These examples demonstrate the practical application of traditional translation strategies when responding to the complex demands posed by literary devices, underscoring the necessity of an integrated, context-sensitive approach in translating John Green's work.

The translation of figurative language from Malay to English, encompassing metaphors, imagery, and hyperbole, presents intricate challenges due to cultural nuances and linguistic disparities. Sharmini et al. (2018) emphasized the complexities involved in translating figurative expressions in the 2015 UniMAP Vice Chancellor's keynote speech, noting that metaphors and idioms often lack direct equivalents in English, demanding strategies such as paraphrasing or cultural substitution to convey the intended meaning effectively. Erwan and Nur Ali (2022) analyzed the translation of imagery in Joko Pinurbo's poetry, identifying visual, auditory, and kinesthetic imagery, with literal translation being the most dominant strategy employed to preserve the original imagery's impact. Menon et al. (2024) explored intersemiotic translation in Mat Dollah's batik paintings of the Malay folktale "Puteri Gunung Ledang," demonstrating how visual art can convey complex cultural metaphors and narratives, thus offering insights into non-verbal translation strategies. These demonstrate the challenges present in translations related to cultural metaphors and narratives. In another study, Akmaliah (2013) compared conventional metaphors of anger in English and Malay, revealing that cultural perceptions significantly influence metaphorical expressions, which in turn affect translation choices and the conveyance of emotional nuances. Singh (2017) investigated translation strategies in scientific texts from English to Malay, identifying approaches such as literal translation, paraphrasing, and cultural adaptation, which are also applicable in literary translation to address figurative language challenges. Batmanathan et al. (2022) examined subtitling strategies in the Malay to English translation of "Ejen Ali: The Movie," finding that strategies like transfer, paraphrase, and expansion were pivotal in maintaining translation accuracy, particularly in conveying culturally embedded expressions.

While exploring the complexities inherent in translating figurative language, the present study emphasizes the need for translators to handle cultural nuances and linguistic differences and maintain the richness of the original text. In this following section, we outline the systematic approach taken in this study.

METHODOLOGY

The usage of three figurative speech features in John Green's *The Fault in Our Stars* was examined in this study using a descriptive qualitative research approach. To ensure the validity and reliability of the findings, a systematic method was followed during the data-gathering phase. The researchers specifically chose 20 segments from the book intending to find examples of hyperbole, metaphor, and imagery utilized throughout the Malay-to-English translation process. To select these 20 segments, a purposive sampling strategy was employed. The entire novel was reviewed to identify passages rich in figurative language, focusing

specifically on hyperbole, metaphor, and imagery, as these were deemed central to the novel's literary style and thematic expression. The selected segments were chosen based on their clarity, relevance to the study's aims, and their representativeness of the overall frequency and diversity of figurative speech in the novel. This approach ensured that the segments reflected a broad spectrum of figurative expressions across various contexts within the novel, rather than isolated or exceptional instances. Additionally, these segments enabled a manageable yet sufficiently varied dataset for detailed qualitative analysis of translation techniques. The translation techniques of borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation proposed by Vinay and Darbelnet (1989/1995) were used to analyze the segments. Vinay and Darbelnet's work remains influential today because it was the first to systematically break down translation into clear, practical strategies like borrowing, calque, and transposition, moving beyond vague discussions of translation. Their methods are highly usable, offering hands-on guidance that translators, students, and researchers continue to apply across languages, not just French and English.

The application of Vinay and Darbelnet's (1995) translation techniques involved a multi-step analytical process. First, each selected segment was meticulously examined to identify instances of figurative language within the source text (ST). Following this, the target text (TT) translations were scrutinized to detect the specific technique(s) employed in rendering these figurative expressions. The criteria for categorizing a translation under each technique were guided by Vinay and Darbelnet's definitions, for example, literal translation involved word-for-word correspondence, borrowing entailed importing source terms verbatim, and modulation reflected shifts in perspective or semantic focus. Each segment's translation was independently coded, labeling the technique that best described the shift from ST to TT. This coding process was attentive to both lexical choices and syntactic transformations, allowing for nuanced interpretation of how each technique mediated the transfer of figurative meaning.

The validation of findings was conducted by three independent experts selected based on their academic qualifications and professional expertise in translation studies and bilingual proficiency in English and Malay. Each validator holds at least a Master's degree in Translation or Linguistics and has experience with literary translation or translation theory. Their role was to critically review the translation techniques for each selected segment, assessing the accuracy and appropriateness of the technique assignments. The validators provided feedback by comparing the original and translated texts, offering insights into alternative interpretations where disagreements arose. This triangulation process strengthened the study's credibility by ensuring that the analysis was not solely reliant on the researchers' subjective judgments but had corroboration from knowledgeable third parties. Discrepancies were discussed collectively until consensus was reached, resulting in refined and validated categorizations.

Overall, the combination of purposive segment selection, systematic application of Vinay and Darbelnet's framework, and expert validation established a robust and transparent methodological foundation. This allowed for a detailed examination of translation techniques as applied to figurative language within the novel's Malay-English translation.

FINDINGS

The examination of the *The Fault in Our Stars* novel's English to Malay translation is presented in this section. Table 1 shows the frequency and proportion of translation techniques used. It was created using a sample of 20 randomly chosen sections from the novel.

It was found through the study of 20 segments that the translator used a variety of techniques to translate the material from the source language into the target language. Literal

translation and borrowing were used the most often of these strategies, accounting for 60% and 25%, respectively. Moreover, modulation and transposition procedures accounted for 5% of the total number of the strategies identified in this study. It should be noted that these results may not apply to the full novel or its translation because our study is based on a small sample.

The literal translation method, which is used to translate each word without changing its meaning, is illustrated with an example from the novel below.

ST: It would be a privilege to have my heart broken by you

TT: Itu adalah suatu keistimewaan untuk hatiku patah olehmu

A sample from the book is given to demonstrate the literal translation method, in which each word in the original text is translated into the target language without changing its meaning. The goal was to preserve the original text's meaning while capturing the soul of the words. The word "privilege" was rendered literally as "keistimewaan" in this instance, reflecting its underlying significance in the target tongue. It follows that literal translation yields a more accessible translation in the target language. This finding suggests that literal translation is the most commonly employed technique and is considered the default method upon which other translation techniques are built.

The subsequent translation methods employed in this study involve the practice of borrowing. According to Mustafa and Kholid (2019), the dissemination of English lexicon across various nations owing to its prevalence as a global lingua franca has resulted in its assimilation into the lexicon of other languages, thereby resulting in instances of borrowing. This phenomenon is evidenced in the example below.

ST: "I kept looking at the flowers. They were aggressively orange, almost too orange to be pretty."

TT: "Saya perhatikan bunga itu. Mereka adalah oren yang agresif, hampir terlalu oren untuk menjadi cantik."

The examples provided below indicate that the lexical items 'oren' and 'agresif' have been assimilated from their source text and have not discovered an equivalent in the target language, owing to their origins in English vocabulary. Morphologically, these words display dissimilarities but exhibit phonological similarities when pronounced. Nevertheless, it is noteworthy that borrowing in translation occurs not solely due to lexical deficiencies, as the illustration below elucidates.

ST: "And then I started reading An Imperial Affliction for the millionth time."

TT: "Lalu saya mula membaca An Imperial Affliction walaupun kelihatan seperti saya sudah membacanya sebanyak sejuta kali."

As exemplified in the given instance, the act of borrowing in this particular situation appears to be an unfamiliar concept for the intended audience if rendered through a word-for-word translation approach. Consequently, the translator chose to employ a borrowing technique by incorporating the original phrase directly from the source text into the target text, without any alteration to its underlying meaning. This is evident in the phrase 'An Imperial Affliction,' which was inserted to convey the idea that the character is engrossed in a book bearing the same title.

Another translation strategy employed in rendering the novel is transposition, which involves altering the word class to convey a more natural and contextual meaning in the translated text. This can be illustrated in the following example.

ST: "I might have been nervous—what with sitting in the car of a strange boy on the way to his house, keenly aware that my crap lungs complicate efforts to fend off unwanted advances—but his driving was so astonishingly poor that I could think of nothing else."

TT: "Saya mungkin gugup — bagaimana dengan duduk di dalam kereta seorang budak lelaki yang aneh dalam perjalanan ke rumahnya, dengan penuh kesedaran tentang paru-paru saya yang tak guna akan merumitkan usaha menangkis kemajuan yang tidak diingini — tetapi pemanduannya sangat buruk sehingga saya tidak dapat memikirkan apa-apa yang lain."

The aforementioned instance showcases the translator's decision to substitute the target term 'nervous' with the term 'gugup' in the source text, wherein the latter term corresponds to the word class of 'gementar' or 'flustered' in the source text while maintaining semantic coherence.

Modulation, another technique, occurs with the same frequency as transposition. It aims to modify the text's structure by altering the viewpoint. This phenomenon is observable in the following illustration.

ST: "The only solution was to try to unmake the world, to make it black and silent and uninhabited again."

TT: Hanya satu penyelesaian iaitu dengan mencuba dunia, menjadikannya hitam dan senyap dan tidak dapat didiami lagi."

The aforementioned instance elucidates the manifestation of modulation within the lexeme "the only solution" and its corresponding rendition in "hanya satu penyelesaian." A retrospective examination reveals that upon being subjected to a back translation, the latter expression would connote "solely one solution." This variation in interpretation is a consequence of the absence of a definitive or innate term in the source text that can be rendered verbatim in the target language. Hence, the translator adopts the technique of modulation to alter the perspective, to encapsulate the essence of the utterance. Other selected examples are provided in Table 1.

The table comprises five columns, each of which represents a distinct aspect of the text. The first column lists the item number of the analyzed text segment. The second column specifies the source text (ST), which is in English. The third column presents the target text (TT), which is a translated version of the ST in the Malay language. The fourth column identifies the figure of speech employed in the ST, which is imagery. The fifth column details the technique used to translate the figure of speech, which is a transposition.

TABLE 1. Examples of the translation procedures identified in the translation of the novel

Example Number	ST	TT	Figures of speech	Technique
1	"The hot boy's eye"	Mata budak lelaki kakak	Metaphor	Literal Translation
2	"The support group was, of course, was depressing as hell"	Kumpulan Sokongan, sudah tentu, menyedihkan seperti neraka	Hyperbole	Literal Translation
3	"His voice was low, smoky, and dead sexy"	Suara dia rendah dan amat seksi	Metaphor	Literal Translation
4	Sitting right in Christ's very sacred heart"	Duduk betul-betul di dalam hati Kristus yang suci	Hyperbole	Literal Translation
5	"I looked like a normally proportioned person with a balloon for a head"	Saya kelihatan seperti orang yang berkadar biasa dengan belon untuk kepala	Hyperbole	Literal Translation
6	"I might have been nervous—what with sitting in the car of a strange boy on the way to his house, keenly aware that my crap lungs complicate efforts to fend off unwanted advances—but his driving was so astonishingly poor that I could think of nothing else"	Saya mungkin gugup — bagaimana dengan duduk di dalam kereta seorang budak lelaki yang aneh dalam perjalanan ke rumahnya, dengan penuh kesedaran tentang paru-paru saya yang tak guna akan merumitkan usaha menangkis kemajuan yang tidak diingini — tetapi pemanduannya sangat buruk sehingga saya tidak dapat memikirkan apa-apa yang lain	Imagery	Transposition
7	"A half mile in front of us, a light turned red. Augustus slammed on the brakes, tossing me into the triangular embrace of the seat belt"	Setengah batu di hadapan kami, suatu cahaya bertukar kepada merah. Augustus menghempas brek, melemparkan saya ke tali pinggang keledar	Imagery	Borrowing
8	"You put the killing thing right between your teeth, but you don't give it the power to do its killing"	Awak letakkan perkara pembunuhan tepat di antara gigi awak, tetapi awak tidak memberikannya kekuatan untuk melakukan pembunuhan itu	Metaphor	Literal Translation
9	"It would be a privilege to have my heart broken by you"	Itu adalah suatu keistimewaan untuk hatiku patah olehmu	Hyperbole	Literal Translation
10	"She grabbed a pair of strappy hooker shoes and said, "Is it even possible to walk in these? I mean, I would just die"	Dia ambil sepasang kasut penyangkut bertali leher dan berkata, "Dapat kah berjalan di dalam ni? Maksud saya, saya rasa akan mati	Hyperbole	Literal Translation
11	There was this park behind the museum where a bunch of artists had made big sculptures	Terdapat taman ini di belakang muzium di mana sekumpulan artis telah membuat patung-patung besar	Imagery	Borrowing
12	His eyes were still on me.	Matanya masih tertumpu pada saya.	Metaphor	Modulation
13	Everything tastes like pennies	Semua rasanya macam duit syiling	Metaphor	Literal Translation
14	"I screamed to wake up my parents, and they burst into the room, but there was	Saya menjerit, membangunkan kedua ibu bapa saya. Lalu mereka memasuki bilik saya, namun tiada	Hyperbole	Borrowing

	nothing they could do to dim the supernova exploding inside my brain,"	apa yang boleh dilakukan untuk memalapkan supernova yang meletup di dalam otak saya."		
15	"And then I started reading An Imperial Affliction for the millionth time."	"Lalu saya mula membaca An Imperial Affliction walaupun kelihatan seperti saya sudah membacanya sebanyak sejuta kali."	Hyperbole	Borrowing
16	"I'm on a roller coaster that only goes up"	Saya menaiki roller coaster yang hanya bergerak ke atas.	Metaphor	Borrowing
17	"The sun was a toddler insistently refusing to go to bed: It was past eight thirty and still light"	"Matahari seperti seorang budak kecil yang tidak mahu lena: Sudah lebih jam lapan setengah dan masih terang."	Metaphor	Literal Translation
18	"I kept looking at the flowers. They were aggressively orange, almost too orange to be pretty."	Saya memperhatikan bunga itu. Mereka adalah oren yang agresif, hampir terlalu oren untuk menjadi cantik.	Imagery	Borrowing
19	"The only solution was to try to unmake the world, to make it black and silent and uninhabited again."	Hanya satu penyelesaian iaitu dengan mencuba dunia, menjadikannya hitam dan senyap dan tidak dapat didiami lagi.	Hyperbole	Literal Translation
20	"The sky was gray and low and full of rain but not yet raining."	Langit yang berwarna kelabu dan rendah serta penuh hujan tetapi nampaknya seperti belum akan hujan.	Imagery	Literal Translation

The table presents various examples of translation procedures that were employed in the translation of the novel.

Literal translation strategy was used in Examples 1, 2, 3, 4, 5, 8, 9, 10, 13, 17, and 20. In example 1, the first figurative speech, metaphor, is exemplified in the translation of "the hot boy's eye" to "mata budak lelaki kakak." In example 2, hyperbole is demonstrated in the translation of "the support group was, of course, depressing as hell" to "kumpulan sokongan, sudah tentu, menyedihkan seperti neraka."

Another example of metaphor is illustrated in the translation of "his voice was low, smoky, and dead sexy" to "suara dia rendah dan amat seksi." in Example 3.

Hyperbole is again utilized in the translation of "sitting right in Christ's very sacred heart" to "duduk betul-betul di dalam hati Kristus yang suci." in Example 4.

The translation of "I looked like a normally proportioned person with a balloon for a head" in Example 5 to "saya kelihatan seperti orang yang berkadar biasa dengan belon untuk kepala" involves the use of hyperbole.

Next, Example 8 involves the translation of "you put the killing thing right between your teeth, but you don't give it the power to do its killing" to "awak letakkan perkara pembunuhan tepat di antara gigi awak, tetapi awak tidak memberikannya kekuatan untuk melakukan pembunuhan itu," which is another instance of metaphor.

In example 9, hyperbole is used once in the translation of "it would be a privilege to have my heart broken by you" to "itu adalah suatu keistimewaan untuk hatiku patah olehmu."

In example 10, The translation of "she grabbed a pair of strappy hooker shoes and said, 'is it even possible to walk in these? I mean, I would just die'" to "dia ambil sepasang kasut penyangkut bertali leher dan berkata, 'dapat kah berjalan di dalam ni? maksud saya, saya rasa akan mati'" involves the use of hyperbole. The translation of "everything tastes like pennies" to "semua rasanya macam duit syiling" utilizes metaphor in Example 13.

The next example, Example 17, "the sun was a toddler insistently refusing to go to bed: it was past eight thirty and still light," is another instance of metaphor, which is translated to "matahari seperti seorang budak kecil yang tidak mahu lena: sudah lebih jam lapan setengah dan masih terang." Finally, as for the examples using literal translation strategy, the translation of "the only solution was to try to unmake the world, to make it black and silent and uninhabited again" to "hanya satu penyelesaian iaitu dengan mencuba dunia, menjadikannya hitam dan senyap dan tidak dapat didiami lagi" involves the use of hyperbole in Example 19, while the translation of "the sky was gray and low and full of rain but not yet raining" to "langit yang berwarna kelabu dan rendah serta penuh hujan tetapi nampaknya seperti belum akan hujan" utilizes imagery in Example 20.

The transposition strategy was used in Example 6. The excerpt demonstrates how the translator used the technique of transposition to effectively convey the emotion of the original text through the use of imagery in the target language. This technique adds depth and nuance to the translated work, ensuring that the reader experiences the intended emotional impact of the source text by evoking the same sensory experience in the reader's imagination (James et al., 2018). The translated phrase conveys the same meaning as the original while creating a more powerful impression through the use of imagery.

The borrowing strategy was used in Examples 7, 11, 14, 15, 16, and 18. In Example 7, the source text states "A half mile in front of us, a light turned red. Augustus slammed on the brakes, tossing me into the triangular embrace of the seat belt," while the target text (TT) is "Setengah batu di hadapan kami, suatu cahaya bertukar kepada merah. Augustus menghempas brek, melemparkan saya ke tali pinggang keledar". The technique employed in this translation is borrowing for the English term "brake". As for the term "seat belt" it is the calque, where the meaning is translated word-by-word, as "tali" (belt), "pinggang" (waist), and "keledar" (safety). The resulting phrase retains the conceptual meaning but is constructed using Malay vocabulary. However, "tali pinggang keledar" is a standard Malay lexical compound, not a direct borrowing. Also, "brek" is a borrowed word adapted phonetically. Additionally, the use of imagery in the form of the figure of speech is evident in the ST, where the phrase "triangular embrace of the seat belt" paints a vivid picture of the physical sensation experienced by the narrator. The TT attempts to preserve this imagery by retaining the phrase "tali pinggang keledar" (car seat belt), which, while not explicitly mentioning a triangular shape, implies a similar physical embrace.

Example 11, utilizes imagery, a park behind the museum with big sculptures. The technique used to translate this sentence is borrowing, which involves taking the source word or expression and adopting it into the target language without translation.

In example 14, The ST, "I screamed to wake up my parents, and they burst into the room, but there was nothing they could do to dim the supernova exploding inside my brain," contains hyperbole to emphasize the intensity of the experience being described. In this case, the narrator exaggerates the intensity of the pain in their head by comparing it to a supernova explosion. The translator employs the technique of borrowing in the TT by retaining the term "supernova," which is not commonly used in Malay, instead of translating it to a more literal equivalent. This technique of borrowing allows the translator to maintain the figurative meaning of the hyperbole and convey it accurately to the target audience.

Example 15, employs hyperbole, which is the use of exaggeration to create emphasis or effect. The figure of speech used in this sentence is borrowing, where the target language borrows the original expression from the source language.

Example 16 uses metaphor, that of a roller coaster that only goes up, which is used to represent a situation where things are always getting better. The technique used to translate this

sentence is borrowing, which involves taking the source word or expression and adopting it into the target language without translation.

The only use of modulation was identified in Example 12, where the source text is "His eyes were still on me," and the target text is "Matanya masih tertumpu pada saya,". The figure of speech employed in this instance is a metaphor, as the phrase "his eyes were still on me" is an idiom that conveys the idea of someone's intense focus or attention directed towards the subject. In the process of translation, the technique of modulation was used to convey the intended meaning in the target language. Modulation is a technique employed by translators to change the perspective of the source text and adapt it to the target language. In this instance, the translator has utilized modulation to alter the sentence structure and word choice to ensure that the intended meaning is accurately conveyed in the target language (Amini et al., 2022).

Here, the translated phrase, "Matanya masih tertumpu pada saya," conveys the same sense of intense focus and attention directed towards the subject as the original phrase. The word choice and sentence structure have been modified to suit the target language while still retaining the essence of the original metaphorical expression.

Example 18 employs imagery, the image of aggressively orange flowers that are almost too bright to be considered beautiful. The technique used to translate this sentence is borrowing, which involves taking the source word or expression and adopting it into the target language without translation.

Overall, the examples presented in this paper show how these strategies were used to translate figurative speech in the source text into the target language. This paper aimed to provide insights into the translation of a literary work and demonstrate how the use of different translation strategies can impact the nuances in the TT.

DISCUSSION

The findings of this study have revealed a clear predominance of literal translation and borrowing strategies in the Malay translation of *The Fault in Our Stars* when handling metaphors, hyperbole, and imagery. Literal translation was used in most of the analyzed instances, underscoring its role as the default approach for transferring figurative language from English into Malay. This preference can be attributed to the technique's straightforwardness and its capacity to maintain semantic transparency by preserving the lexical items and syntactic structures of the source text. The frequent use of literal translation is consistent with previous research in literary translation where faithfulness to the original text's wording is often prioritized, especially when the translator aims to retain the stylistic and emotional resonance (Walinski, 2015; Anshori, 2010). However, the reliance on literal translation also suggests certain limitations, especially when cultural and linguistic disparities pose challenges to direct equivalence.

Next, borrowing emerged as a practical solution when direct Malay equivalents were either absent or insufficient to convey the same conceptual nuance of the original figurative expressions. For example, specific lexical items such as "supernova" and proper nouns like "An Imperial Affliction" were retained from the source text, highlighting a conscious decision by the translator to preserve the cultural and conceptual integrity of these elements. Borrowing here functions not only as a lexical necessity but also as a cultural marker, signaling the interconnectedness of languages in today's globalized literary environment (Mustafa & Kholid, 2019). Interestingly, borrowing in this context transcended mere lexical gaps and was employed to maintain narrative coherence and authenticity, reflecting the translator's role as a mediator sensitive to both linguistic and cultural factors.

Less frequently employed but noteworthy are the oblique translation procedures such as transposition and modulation. These strategies facilitated subtle shifts in grammatical class or perspective, allowing the translator to render figurative expressions in a way that feels more natural and contextually appropriate to the Malay readership. For instance, modulation helped convey idiomatic metaphors whose literal renderings might have otherwise caused ambiguity or awkwardness, demonstrating the translator's nuanced judgment in balancing fidelity with readability (Vinay & Darbelnet, 1995). This selective use of modulation and transposition is particularly important when dealing with figurative language that relies on culturally specific associations or conceptual frames that differ between English and Malay. The absence of equivalence and adaptation in the sample suggests limited utilization of some translation techniques that are theoretically valuable for handling figurative language with strong cultural anchoring. Adaptation, for example, could have been instrumental in localizing metaphors or idioms tied to the source culture, thereby enhancing target audience comprehension and emotional engagement. Equivalence, likewise, is often effective for translating hyperbolic or idiomatic expressions by finding conceptually equivalent expressions in the target language, which might better capture intended intensities or humour. The non-occurrence of these strategies may reflect a conservative translation practice or editorial choices aimed at preserving source text features rather than re-creating them creatively. Figurative language translation inherently involves complex interplay between linguistic form and cultural meaning. Malay and English differ considerably in syntactic arrangements, idiomatic conventions, and cultural framing, factors that significantly affect translation decisions. Metaphors and imagery, often grounded in cultural symbolism or sensory experience, require translators to engage in cultural mediation beyond lexical substitution. For example, metaphors related to illness or emotional states in *The Fault in Our Stars* were sometimes literally translated in Malay but could benefit from culturally resonant substitutions to enhance reader connection. Hyperboles, which exaggerate for effect, demand careful modulation to avoid sounding unnatural or confusing in Malay's stylistic norms. The findings indicate a necessity for translators to adopt flexible, context-sensitive strategies tailored to the type of figurative language and its function within the literary text.

Ultimately, these results highlight the translator's critical role as both a linguistic and cultural negotiator. Translating literary figurative language is more than semantic transfer; it entails rendering aesthetic, emotive, and conceptual layers intact within the target language's cultural frame. While literal translation and borrowing offer useful default strategies, translators must judiciously deploy oblique methods like modulation and transposition to negotiate meaning shifts and maintain textual naturalness. Moreover, expanding the use of adaptation and equivalence could further improve the translation quality, particularly when bridging culturally bound expressions.

This study's insights also bear practical implications for translator training and literary translation practice in the Malay context. Novice translators may benefit from targeted instruction on when and how to balance literal and oblique strategies effectively, emphasizing critical awareness of cultural and pragmatic factors. However, the findings relate only to 20-segment samples and may not generalize fully to the entire novel or all translations. Future research might also explore integrative approaches, combining multiple techniques to capture the rich nuance of figurative language while ensuring accessibility and impact for Malay readers.

CONCLUSION

Translation procedures play a crucial role in translators' decision-making process. To aid translators in making these choices, it is essential to consider the nature of the figurative language in question. For hyperbole, strategies such as modulation or equivalence may allow the translator to capture the intended exaggeration or emphasis without relying strictly on literal wording, which might sound unnatural or lose impact. Metaphors often benefit from adaptive techniques like transposition or culturally equivalent substitutions, enabling preservation of the metaphor's symbolic meaning within the target language's cultural framework. Imagery, being vividly descriptive, may sometimes be successfully translated literally when the cultural context overlaps, but often requires modulation or adaptation to evoke similar sensory effects in the target audience. By analyzing these characteristics, translators can make informed decisions to apply the most suitable techniques that retain both meaning and aesthetic value.

The use of figures of speech such as imagery may contribute significantly to the effectiveness of a translation. For instance, when translating a Malay metaphor embedded in cultural symbolism, such as a reference to local flora or fauna, borrowing or calque might inadequately convey its connotative richness to English readers unfamiliar with the source culture. In such cases, adaptation or modulation to a culturally analogous symbol can enhance comprehension and emotional resonance. Conversely, hyperbolic expressions like exaggerations in dialogue can be effectively translated through equivalence, finding an English idiomatic expression that conveys the same intensity or humor. These scenarios underscore the necessity of flexible strategy application, tailored not only to linguistic features but also to the pragmatic context and reader expectations.

The challenges in translating text that contains figurative language lie in the unique cultural and linguistic elements and the attempt to capture the denotative and the connotative meaning of the text. Likewise, it is important to recognize contexts where literal translation may hinder rather than help convey intended meaning. Strict adherence to literal rendering of figurative language often risks producing awkward, ambiguous, or culturally opaque text. For example, a Malay idiomatic image translated literally into English may confuse readers or fail to evoke the sensory or emotional effect intended by the original author. Thus, translators must carefully evaluate when literal translation preserves clarity and when it should be supplemented or replaced by other techniques to maintain the figurative language's communicative function and artistic effect. Balancing fidelity to the source text with readability and impact in the target language remains a critical challenge requiring nuanced judgment.

Translating metaphors from English to Malay in novels requires a deep understanding of both the source and target languages, as well as the cultural contexts in which the metaphors are embedded. For example, the strategies of translating metaphors into metaphors, similes, or non-figurative language, as well as retaining or adjusting metaphors, are all effective approaches that translators can employ depending on the specific requirements of the text. It can be concluded that different translation strategies can be used effectively depending on the context, sense, and intended meaning of the original literary text. As a result, translators should be well-versed with appropriate strategies to preserve the intended meaning, sense and style adequately and accurately.

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