



Translation Method of Figurative Language in *The Tortured Poets Department: The Anthology Album* by Taylor Swift

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ABSTRACT: This research aims to identify and analyze the types of figurative language found in the lyrics of Taylor Swift's album *The Tortured Poets Department: The Anthology*, and to examine the translation methods used in the Indonesian version of the lyrics. The study applies the theory of figurative language by M.H. Abrams and the translation methods by Peter Newmark. The researcher uses a qualitative method, with data collected from the original English lyrics and their Indonesian translations on the BlinkBox Music website. The analysis focuses on five selected songs from the album, chosen purposively based on the richness of figurative expressions. The findings indicate that hyperbole appears most frequently, followed by personification, simile, metaphor, and others. Regarding the translation methods, literal translation is the most commonly used, followed by semantic, communicative, and then both faithful and free translation, which occur with equal frequency. The study concludes that the translator tends to preserve the original structure and meaning, but at times adapts expressions to be more culturally acceptable or emotionally resonant for Indonesian audiences.

Keywords: Figurative Language, Song Lyrics, Taylor Swift, *The Tortured Poets Department: The Anthology*, Translation Method.

1. Introduction

According to (Nur Fatahhela Dewi and Nuruddin Hidayat, 2020), a song can be considered as one of the most notable forms of literature. It represents not only rhythm and rhyme but also encapsulates the songwriter's creativity, emotions, ideas, imagination, and intended messages through its lyrics. The lyrics serve as a medium to deliver messages to the listeners and are typically composed and sung by a selected performer. Furthermore, songs often help individuals express emotions or communicate with others, especially when they find it difficult to do so directly.

In terms of untranslatability, the translators will deal with non-equivalent elements that do not have equivalents in the target language (Sayogie & Supardi, 2018). Translating song lyrics plays a vital role in helping audiences understand and appreciate the original work of an artist. It allows listeners who do not speak the song's original language to comprehend its meaning and emotional depth. In addition, translation helps overcome cultural differences, especially since songs often include cultural references that may be unfamiliar to some audiences. By providing context, translations make the song more relatable and enhance the overall listening experience. From the songwriter's point of view, a well-done translation maintains the integrity of the original lyrics, preserving both their message and emotional impact. Therefore, translating lyrics involves more than just converting words, it also requires conveying figurative language and artistic expression that contribute to the song's beauty and richness.

Figurative language is when people talk symbolically around the subject. Based on this, it can be concluded that figurative language is formed through the use of varied vocabulary or symbolic expressions to draw comparisons and describe something in a more vivid or imaginative way (Syahriani A., 2021). According to (Ibrahim et al., 2019), Figurative language becomes fundamental in song lyrics since songwriters can pass on messages that show the beauty and uniqueness of the song to people who listen or examined it. According to M.H. Abrams (1999), figurative language includes various forms such as metaphor, simile, personification, hyperbole, irony, and more. These devices are often used in poetry and song lyrics to enhance emotional impact and vividness. Figurative language makes the song more expressive, but it also poses a significant challenge in translation, as its meaning is often deeply rooted in context and culture.

To overcome such challenges, (Peter Newmark, 1988) introduced several translation methods, two of which are most relevant to translating song lyrics: semantic translation and communicative translation. Semantic translation emphasizes fidelity to the original meaning, staying as close as possible to the source text's context, especially in expressive texts such as poetry and song lyrics. Communicative translation, on the other hand, focuses on delivering the intended effect to the target audience, which sometimes requires adaptation to ensure the lyrics remain relatable and natural. Both methods offer distinct strategies for handling figurative expressions in translation.



Taylor Swift is one of the most renowned musicians in the world, and her albums have a wide global audience. This makes her album not only intriguing from an academic perspective but also culturally and commercially relevant, one of which is her latest album, *The Tortured Poets Department: The Anthology*, released in 2024. This album features lyrics rich in figurative language, including metaphors, personifications, hyperboles, and irony, making it an ideal source for figurative analysis. Each song in the album portrays various emotions and complex narratives, making it relevant for academic research in linguistics and literature. The album offers an opportunity to explore new ways of understanding the use of figurative language and effective translation techniques. This study can provide additional insights into how figurative language is used to convey emotions and universal ideas in a cross-cultural context.

Given its lyrical depth and emotional complexity, this album presents an ideal case for exploring how figurative language is translated using Newmark's methods. The research focuses on analyzing the types of figurative language found in selected songs from the album, identifying the translation methods applied, and evaluating how effectively these methods convey the original meaning, tone, and emotional impact in the target language. This study aims to find out the types of figurative language and contribute to understand its translation method in *The Tortured Poets Department: The Anthology* album by Taylor Swift.

2. Method

This study employs a qualitative research method to analyze the types of figurative language found in selected song lyrics from *The Tortured Poets Department: The Anthology* album by Taylor Swift, as well as the translation methods used to render these expressions in another language. A qualitative approach is appropriate for this research as it emphasizes the interpretative nature of language, allowing for an in-depth exploration of meaning, emotion, and cultural context within the song lyrics. As stated by Nassaji (2020), qualitative research focuses on understanding and exploring non-numerical data, prioritizing the process of meaning-making rather than the outcome itself. This method enables the researcher to examine the nuanced relationship between language and translation, especially when dealing with literary and poetic texts that are rich in figurative language and artistic expression.

3. Findings and Discussion

This part presents the findings of the research related to the figurative language used in Taylor Swift's album *The Tortured Poets Department: The Anthology* and the translation methods applied in its Indonesian version. The analysis includes the identification of figurative language based on Abrams and Harpham's theory and the method used to translate them, referring to Peter Newmark's translation theory.

Table 1. *Translation on Fortnight*

Source Text	Target Text	Type of Figurative Language	Method of Translation
And for a <u>fortnight</u> there we were <u>forever</u>	<i>Dan selama dua minggu di sana kami berlari selamanya</i>	Paradox	Communicative
'til touch, touch, touch me	<i>sampai kamu menyentuh, menyentuh, menyentuhku</i>	Alliteration	Semantic

Table 2. Translation on The Alchemy

Source Text	Target Text	Type of Figurative Language	Method of Translation
These chemicals hit me like white wine	<i>Bahan kimia ini menyerang saya seperti anggur putih</i>	Simile	Literal
<u>Call</u> the amateurs and / <u>Cut</u> 'em from the team	<i>Panggil pemain amatir dan keluarkan mereka dari tim</i>	Alliteration	Literal

Table 3. Translation on So High School

Source Text	Target Text	Types of Figurative Language	Method of Translation
Smokin' your jokes all damn night	<i>menghisap leluconmu sepanjang malam</i>	Personification	Literal
Just a game	<i>hanya permainan</i>	Understatement	Literal

Table 4. Translation on Guilty as Sin?

Source Text	Target Text	Types of Figurative Language	Method
This cage was once just fine	<i>Kandang ini dulunya baik-baik saja</i>	Metaphor	Literal
Guilty as Sin	<i>bersalah sebagai dosa</i>	Pun	Literal

Table 5. Translation on So Long, London

Source Text	Target Text	Types of Figurative Language	Method
Every breath feels like rarest air	<i>Setiap napas terasa seperti udara yang paling langka</i>	Simile	Semantic
Holding tight your quiet resentment	<i>Memegang erat kebencianmu yang diam-diam</i>	Paradox	Literal

From the five songs above, 43 figurative languages had been found, including: 4 personification, 3 simile, 7 hyperbole, 6 metaphor, 5 paradox, 5 alliteration, 1 allegory, 2 allusion, 1 antithesis, 5 imagery, 2 irony, 1 Pun, 1 Understatement. The figurative language expressions are identified based on Abrams' theory, and their Indonesian translations are analyzed using the translation methods proposed by Peter Newmark.

This chapter presents the analysis of the selected data collected from the source. Out of total of 43 data found, 10 data were taken for analysis based on their relevance to the research objectives. This research analyzed the collected data using the random purposive sampling. These selected data were chosen because they can represent the whole data. The analysis is conducted by identifying the types of figurative language and its translation method used, following Newmark' translation theory.

3.1. Fortnight

Source Text : "And for a fortnight there we were forever"

Target Text : "Dan selama dua minggu di sana kami berlari selamanya"

Paradox is a figurative language commonly utilized by poets. A paradox is a statement, argument, or condition that initially seems unreasonable, nonsensical, or self-contradictory but is ultimately revealed to be logical or accurate, or at least contains a kernel of truth. It encompasses ironies and inconsistencies, along with efforts to harmonize seemingly contradictory feelings (Henry et al., 2023). The phrase *And for a fortnight there we were forever* constitutes a paradox as it juxtaposes two ostensibly contradictory notions, a limited duration (*a fortnight* or *two weeks*) and an eternal concept (*forever*), within a single sentence. The paradox resides in the ability of the transient to evoke a sense of permanence. The speaker contemplates a fleeting yet profoundly emotional experience that seemed eternal during its occurrence. This contradiction is not a logical fallacy but an artistic device that encapsulates the profundity and intensity of the experience. It demonstrates how intense emotions, such as love or connection, can skew our view of time. Although the connection or event officially endured for merely fourteen days, the subjective experience rendered it feel as though it could persist indefinitely. By juxtaposing these contrasts, the paradox underscores the enduring emotional resonance of ephemeral instances and accentuates the bittersweet tension between transient reality and perpetual remembrance.

The translation *Dan selama dua minggu di sana kami berlari selamanya* exemplifies communicative translation according to Peter Newmark's approach, as it emphasizes the reader's comprehension and emotional impact rather than a literal interpretation of the original text. According to (Newmark, 1988) communicative translation seeks to elicit the same response from the target language (TL) audience as the original text did from the source language (SL) audience. The translator selects the term *berlari* (to run), not explicitly included in the source phrase *there we were forever*, to express a sense of movement, unity, or potentially young liberation, which may be contextually suggested within the overarching narrative (likely a lyric or poetic line). Instead of translating literally, which could provide an awkward or ambiguous language such as *Dan selama*

dua minggu di sana kami selamanya, the translator modifies the phrase to produce a more fluid and emotionally resonant expression in Indonesian. This corresponds with Newmark's concept that communicative translation emphasizes readability, naturalness, and impact, ensuring the translation resonates and holds significance for the target audience, even if it deviates somewhat from literal equivalence. This style is appropriate for literature, poetry, or song lyrics, where emotional resonance and tone frequently take precedence over precise accuracy.

Source Text : "'til touch, touch, touch me"

Target Text : "sampai kamu menyentuh, menyentuh, menyentuhku"

Alliteration is the repetition of the consonant sound at the beginning of words, not the repetition of the consonant letters that start words (Zebo Nizomova, 2021). The sentence *'til touch, touch, touch me* exemplifies alliteration according to M.H. Abrams' theory, as it features the repetition of the initial consonant sound, notably the /t/ sound in *touch*, which occurs three times consecutively. Abrams defines alliteration in *A Glossary of Literary Terms* as the recurrence of identical consonant sounds, typically at the onset of words or within stressed syllables, to create a poetic or rhetorical impact. The repetition of *touch* underscores both the physical and emotional need suggested by the verb, while establishing a rhythmic and auditory pattern that highlights the intensity and sensuality of the speaker's desire. The repetitive employment of the /t/ phoneme renders the phrase more memorable and melodic, so augmenting the lyrical quality of the text. Furthermore, the repetition amplifies the emotional intensity, suggesting that the speaker is generating momentum and yearning for physical connection. The employment of alliteration effectively conveys mood and tone, introducing a flirty, nearly begging undertone, so enhancing both meaning and sound as a stylistic strategy. The repeated use of *touch* exhibits alliteration through the intentional repetition of consonant sounds, along with Abrams' notion of how sound can enhance literary language.

The translation *sampai kamu menyentuh, menyentuh, menyentuhku* can be considered an example of semantic translation based on Peter Newmark's theory, though with slight communicative influence. Semantic translation, as defined by (Newmark, 1988) focuses on conveying the exact contextual meaning of the original text, preserving as much of the original form, nuance, and stylistic features as possible, but still adapting the grammar and structure to suit the target language. It is more flexible than literal translation but still prioritizes the original author's intention and tone, rather than adapting heavily for the target reader like communicative translation would. In this case, the translator retains the repetition and the emotional tone of the original line *'til touch, touch, touch me*, and accurately conveys it as *sampai kamu menyentuh, menyentuh, menyentuhku*. The use of repetition in the target language mirrors the stylistic device used in the source (which also contributes to maintaining the alliterative rhythm), showing that the translator is attentive to the stylistic and poetic elements, a hallmark of semantic translation. Additionally, the inclusion of *kamu* (you) and *-ku* (my) clarifies the subject and object, as required in Indonesian grammar, without altering the meaning, which is allowed in semantic translation. This aligns with

(Newmark, 1988)'s perspective that even expressive texts, whether via creative language or personality, must be translated semantically. He contends that "authoritative" and "expressive" texts, regardless of their poor writing or clichéd content, nevertheless exhibit a personal voice that need to be maintained. In these cases, substituting specific terms with ordinary idioms may 'normalize' the original, hiding its context or character. This translation exemplifies a semantic approach by preserving the expressive richness and stylistic essence of the source while structurally modifying it for the target language.

3.2. The Alchemy

Source Text : "These chemicals hit me like white wine"

Target Text : "Bahan kimia ini menyerang saya seperti anggur putih"

Since it also includes simile, the expression *These chemicals hit me like white wine* might be read as personification. The verb *hit* gives personification to *chemicals*, an inanimate item, hence ascribing human or physical action to them. Literally speaking, chemicals don't *hit* individuals; rather, they could produce sensations, reactions, or consequences. But using *hit me* suggests an active, deliberate force as though the chemicals might physick action or decision traits usually linked with individuals or living entities. This is what gives it personification: giving a non-human subject (chemicals) a human-like action (striking). According to Abrams & Harpham (2009), simile openly compares two distinctly different entities using the words *like* or *as*. The analogy *like white wine* is also a simile indicating that the chemicals provide a w2euphoric or dizzying impact akin to the sensation one experiences from consuming white wine. Vividly depicting the overwhelming or intoxicated effect of the substances in a poetic and relevant manner, the mix of personification and simile increases the expressive strength of the phrase.

The phrase *These chemicals hit me like white wine* is a simile since it uses the word "like" to directly compare two distinct items. Often employing the words *like* or *as*, a simile is a tool of speech that emphasizes a certain feature or impact by comparing two unrelated items. The speaker in this line likens the impact of *these chemicals* to the experience of consuming white wine. *Hit me like white wine* implies the chemicals have a rapid, maybe intoxicating or disorienting impact like to how alcohol might affect someone. By linking the speaker's experience to a familiar feeling, this analogy enables the reader to grasp its intensity and character. *Though chemicals* and *white wine* are not literally connected, the power of this analogy comes in its capacity to elicit a bodily and emotional reaction by means of imagery. The metaphorical wording gives the remark depth and literary subtlety.

According to Peter Newmark's categorization, the statement *These chemicals hit me like white wine* is translated into *Bahan kimia ini menyerang saya seperti anggur putih* using the literal translation technique. While preserving the original form and meaning as much as possible, literal translation is a technique of translating word-for-word or the grammatical structure of the source text into the target language. (Newmark, 1988) states that if a sentence does not cause problems in translation, then

it is usually done in a literal way, accompanied by changes in wording or sentence structure that occur automatically and spontaneously. This translation uses the lexically adequate term *menyerang* for *hit*, which misses the figurative or idiomatic subtleties of the source language. Furthermore, the phrase structure and simile *like white wine* are kept straight to *seperti anggur putih* without any relevant or cultural changes that would be required to render the meaning more natural in Indonesian. This indicates that the translator emphasized form faithfulness, a fundamental characteristic of literal translation, over affect or style. Although technically correct, this strategy runs the danger of missing the complexity of the metaphorical or aesthetic meaning meant in the source material.

Source Text : “Call the amateurs and / Cut ‘em from the team”

Target Text : “Panggil pemain amatir dan keluarkan mereka dari tim”

Alliteration mostly denotes the repetition of initial consonant sounds at the beginning of multiple words within a line of text. The recurrence of vowel sounds is typically omitted from alliteration, and classified instead as assonance (Zebo Nizomova, 2021). Indeed. An in-depth examination of the line *Call the amateurs and / Cut ‘em from the team* uncovers a deliberate application of alliteration, notably in the recurrence of the harsh /k/ phoneme in *Call* and *Cut*. M.H. Abrams defines alliteration in *A Glossary of Literary Terms* as the recurrence of consonant sounds, typically at the beginnings of words or stressed syllables, which unifies lines of poetry or prose musically and amplifies their expressive potency. In this instance, the alliteration serves a dual purpose: the plosive /k/ sound imparts an auditory acuity that reflects the statement's forceful, judging tone in detail. The verbs *call* and *cut* are action words positioned in tandem, each conveying a strong imperative. The auditory rhythm complements the semantic structure: both verbs signify acts of dominion or command, summoning the *amateurs* to attention, subsequently expelling them from the squad. The recurrence of the /k/ phoneme unifies these movements, establishing a cadence that underscores determination, strength, and exclusion. This is not gentle or flowing alliteration; it is abrasive and impactful, reflecting the emotional intensity of the speaker's purpose. The auditory nature of the consonant (a voiceless velar stop) enhances the sensation of abruptness and finality, resembling the sound of an object being cleaved or dismembered. Thematically, the line addresses the eradication of weakness or unworthiness; the *amateurs* are not only being spoken to; they are being expelled. The repetition reinforces this concept by providing a rhythmic verbal cadence. Each /k/ sound functions as a strike: Call. Cut. Cold. It conjures a paradigm of evaluation, wherein only the robust endure or persist. Thus, as Abrams posits, alliteration transcends mere auditory pleasure; it enhances the emotional tone, reinforces the meaning, and heightens the response of the reader or listener.

The translation *Panggil pemain amatir dan keluarkan mereka dari tim* exemplifies literal translation according to Peter Newmark's theory, as it sticks closely to the structure and vocabulary of the original English phrase *Call the amateurs and / Cut ‘em from the team* without substantial modification. Literal translation entails a word-for-word or sentence-for-sentence rendering, preserving the grammatical structure and

meaning of the source language with minimal alterations to accommodate the target language. In this instance, each component of the original statement is explicitly mirrored in the target text: *Call* is translated as *Panggil*, *the amateurs* as *pemain amatir*, *Cut 'em* as *keluarkan mereka*, and *from the team* as *dari tim*. The translation maintains fidelity to the original's structure and terminology, eschewing any alterations in tone or stylistic embellishments, so insuring accuracy without cultural or emotional adaptation. This method corresponds with Newmark's definition of literal translation, emphasizing linguistic accuracy over stylistic or cultural modifications.

3.3. So High School

Source Text: "Smokin' your jokes all damn night"

Target Text: "Menghisap leluconmu sepanjang malam"

The line "**Smokin' your jokes all damn night**" contains the figurative language known as **personification**. This is because the sentence gives a human action, "**smokin'**" (**smoking**), to an inanimate or abstract noun: "**jokes**." In literal terms, smoking is a physical activity typically associated with cigarettes or other substances, which are tangible and consumable. However, in this expression, the speaker is not smoking a physical object but instead "**smoking**" **someone's jokes**, which are intangible and cannot be physically consumed. This usage attributes human or physical qualities to a non-human element, which is the core definition of personification. The effect of this figurative expression is to illustrate an intense, possibly obsessive engagement with someone's humor, as if the jokes are addictive or emotionally consuming, much like cigarettes. In the translated version, "*Menghisap leluconmu sepanjang malam*," the figurative meaning is preserved, as the verb "*menghisap*" (to inhale or smoke) is still applied to "*lelucon*" (jokes), maintaining the personification in the target language.

In the target text, "**Menghisap leluconmu sepanjang malam**," the translator uses a **literal translation method**, which means translating word-by-word or closely following the structure and vocabulary of the source text. The word "**smokin'**" is rendered directly as "**menghisap**" (to inhale or smoke), and "**jokes**" becomes "**lelucon**" without interpreting the figurative meaning behind the phrase. As a result, the personification is preserved in the Indonesian version, but it may sound unusual or unnatural to native speakers unless they interpret the metaphor within context. This reflects a key characteristic of **literal translation**: it aims to stay as close as possible to the original wording, even at the risk of the translation sounding awkward or less idiomatic in the target language.

Source Text : "Just a game"

Target Text : "hanya permainan"

The expression "Just a game," translated as "hanya permainan," exemplifies understatement by intentionally minimizing the emotional intensity, gravity, or intricacy of the event being depicted. Understatement is a rhetorical device in literature that portrays a subject as less substantial or essential than it truly is, sometimes to evoke irony, emphasize a point, or generate emotional contrast. In this context, the speaker characterizes anything as "just a game," suggesting simplicity, triviality, or insignificance.

Nevertheless, considering the emotional context of the lyrics, which presumably encompass themes such as love, loss, betrayal, or vulnerability, it is evident that the situation transcends a mere game and is imbued with genuine emotional significance. The informal expression, “just a game,” trivializes this truth, wherein the potency of understatement resides: it elicits an awareness of the significance of what remains unsaid. The Indonesian translation “hanya permainan” preserves this identical rhetorical effect. “Hanya” signifies “only” or “just,” whereas “permainan” denotes “game.” The phrase's simplicity in both languages highlights the speaker's endeavor, potentially sardonic, resentful, or defensive to trivialize something substantial. Consequently, the term serves as an understatement in both English and Indonesian, employing minimalistic language to convey or suggest something significantly deeper, more profound, and more resonant.

The expression “hanya permainan” exemplifies the literal translation approach as per Peter Newmark's theory, as it translates each element of the source phrase “just a game” directly and unaltered. The term “just” is translated as “hanya,” while “a game” is rendered as “permainan,” both serving as the most basic and conventional equivalents in Indonesian. The translator neither rephrases, interprets, nor culturally or stylistically adjusts the expression; rather, they maintain the original lexical meaning and grammatical structure. This form of translation aligns with Newmark's concept of literal translation, wherein the source material is rendered into the target language verbatim, provided it retains grammatical and semantic accuracy. The translation is both precise and fluid in Indonesian, exemplifying the efficacy of literal translation even with idiomatic or figurative phrases such as understatement. It preserves the rhetorical effect of the original diminishing something emotionally significant by labeling it “just a game” in the target language, while adhering closely to the original phrasing.

3.4. Guilty as Sin

Source Text : “Guilty as Sin”

Target Text : “bersalah sebagai dosa”

The expression “Guilty as Sin” and its translation “bersalah sebagai dosa” exemplify a pun, as they exploit the dual meanings and wordplay associated with moral, legal, and emotional guilt, thereby engendering ambiguity and layered interpretation, which are fundamental characteristics of a pun according to M.H. Abrams' theory of figurative language. The statement “Guilty as Sin” is an idiomatic phrase in English that signifies an individual's evident culpability, equating it to the inherent nature of sin. In the context of Taylor Swift's lyrics, it becomes a more intricate significance. The vocalist contemplates unfulfilled wants and fantasies, feeling emotionally or morally conflicted by them. The pun emerges from the dual interpretation of “guilty” first, a legal or societal culpability (implying wrongdoing), and second, a religious or moral culpability (regarding sinful thoughts or emotions). The term “sin” amplifies this dynamic, referencing both the specific Christian belief of sin and the broader concepts of shame or transgression. By juxtaposing “guilty” with “sin,” the phrase constitutes a witty wordplay, implying that even conceptual or internal activities possess emotional significance and repercussions obscuring the distinction between thought and action.

This inherent paradox and wit constitute its essence as a pun. It is not merely an assertion of misconduct, but a metaphorical nuance that interrogates the distinction between contemplating an action and executing it. The translation "bersalah sebagai dosa" seeks to preserve the pun, however it tends toward a literal interpretation, potentially sacrificing some idiomatic nuance unless the reader recognizes the English word. The contradictory burden of being "guilty as sin", with sin representing the pinnacle of culpability persists, rendering it a linguistically and thematically profound pun.

The translation "bersalah sebagai dosa" is classified as a literal translation according to Peter Newmark's theory, as it adheres closely to the original structure and lexical meaning of the source phrase "Guilty as Sin," without rephrasing, cultural adaptation, or idiomatic modification. In this instance, the term "Guilty" is translated to "bersalah," "as" is portrayed as "sebagai," and "Sin" is expressed as "dosa" all of which are conventional, dictionary-standard counterparts in Indonesian. The phrase maintains the same syntactic structure and refrains from interpreting or adapting the idiom into a more natural Indonesian language (such as "sangat bersalah" or "sebersalah pendosa"), which could convey the desired meaning more fluidly. The translator adheres carefully to the literal meaning of each word, despite the outcome potentially seeming rather odd or unnatural in the target language. This verbatim translation exemplifies literal translation, which emphasizes fidelity to the original linguistic structure and meaning, presuming that the target audience would discern the underlying nuances independently. Although it preserves the phrase's potent effect and lyrical quality, it compromises some of the organic flow or idiomatic clarity that may be attained by a communicative or semantic translation.

Source Text: "This cage was once just fine"

Target Text: "Kandang ini dulunya baik-baik saja"

The line "This cage was once just fine" is an example of a metaphor, a figurative language in which something is described as if it were something else to suggest a deeper meaning. In this case, the word "cage" is not meant to be taken literally as a structure used to confine animals or birds. Instead, it symbolically represents a restrictive situation, such as a controlling relationship, emotional confinement, or a life circumstance that feels limiting. By referring to this situation as a "cage," the speaker expresses a sense of being trapped or held back, even if it was once perceived as acceptable or comfortable. The phrase "was once just fine" implies that the speaker's feelings toward this confinement have changed over time, suggesting a loss of tolerance or acceptance. This metaphor effectively conveys emotional tension and transformation without directly stating it. In the translated version, "Kandang ini dulunya baik-baik saja," the metaphor is retained, as the word "kandang" (cage) is also commonly used metaphorically in Indonesian to suggest limitation or lack of freedom. Therefore, both versions preserve the figurative meaning, allowing the metaphor to maintain its symbolic and emotional resonance in the target language.

The sentence **"This cage was once just fine"** is translated into Indonesian as **"Kandang ini dulunya baik-baik saja."** This translation can be categorized as a **literal**

translation, which is one of Peter Newmark's translation methods. Literal translation involves translating the text word-for-word or closely following the structure and vocabulary of the source language, as long as the result is grammatically and semantically acceptable in the target language. In this case, each component of the source text is translated directly: "*cage*" becomes "*kandang*", "*was once*" becomes "*dulunya*", and "*just fine*" becomes "*baik-baik saja*." The translator does not interpret or modify the metaphorical meaning of "*cage*" to fit a more culturally adapted or expressive equivalent in Indonesian but instead keeps the literal term, trusting the audience to understand the figurative context. This is characteristic of **literal translation**, which aims to preserve the original wording and structure while still making sense in the target language. As a result, the metaphorical meaning of "*cage*" is maintained, but no additional explanation or adaptation is provided, demonstrating a preference for fidelity to the source text over dynamic expression.

3.5. So Long, London

Source Text : "Every breath feels like rarest air "

Target Text : "Setiap napas terasa seperti udara yang paling langka"

The phrase *Every breath feels like rarest air* is a simile since it uses the word *like* to draw direct comparison. A simile highlights an important comparison between multiple different things that possess one or more shared attributes, often employing the words *like* and *as*. A simile is a rhetorical device that contrasts two distinct items to emphasize a likeness between them. This expression implies that every breath is really valuable, uncommon, or difficult to find since it compares breathing to inhaling the rarest air. Emphasizing the speaker's struggle or the worth of something as basic as breathing, this has an emotional impact. It might represent the delicate state of the speaker's emotional or physical condition or a moment of comfort following suffering. Here, the use of simile enriches and vividly expresses the urgency, fragility, or emotional intensity of the scene being depicted.

Based on Peter Newmark's approach, the translation of *Every breath feels like rarest air* into *Setiap napas terasa seperti udara yang paling langka* is a semantic one since it preserves the meaning and emotional tone of the original and somewhat modifies the structure to be natural and relevant in the target language. Unlike literal translation, which follows strictly to word-for-word rendering regardless of stylistic flow, semantic translation emphasizes properly expressing the message, style, and subtleties of the source text in a way that stays natural and expressive in the target language (Newmark, 1988). For instance, the figurative and emotional power of the simile *rarest air* as something precious or vital, is carefully kept. *Udara yang paling langka* employs natural Indonesian structure to maintain fluency and meaning but represents the rarity and preciousness suggested in the original. It avoids awkwardness or unnecessarily literal terminology (e.g., it doesn't state *udara paling langka yang pernah ada*, which would be more literal but less elegant or poetic). Therefore, this translation is semantic since it gives meaning, emotional tone, and naturalness top priority instead of only straight equivalency. It captures not just what the source material says but also what it implies and feels like.

Source Text : “Holding tight your quiet resentment”

Target Text : “Memegang erat kebencianmu yang diam-diam”

A paradox, as defined in rhetorical analysis is a stereotype that presents a contradiction between two accepted theses in rhetorical analysis (Henry et al., 2023). The expression *Holding tight your quiet resentment* constitutes a paradox as it juxtaposes two conflicting emotional concepts: *holding tight*, which connotes intimacy, affection, or a strong emotional grasp, and *quiet resentment*, which implies concealed negative emotions such as anger or bitterness. The paradox emerges from the conflict between closeness and animosity, *holding tight* typically signifies affection, yet what is being grasped is not love or solace, but rather hatred, an emotion that drives individuals away. Moreover, resentment is generally an emotion that individuals seek to relinquish or evade, rather than retain. In this remark, the speaker paradoxically clings to bitterness while remaining silent. This contradiction illustrates emotional complexity; the speaker or subject may be in a state of emotional attachment while also experiencing profound hurt or anger. They are unable to relinquish the individual, nor can they articulate their animosity openly, leading to an emotional contradiction. The statement encapsulates the agonizing juxtaposition of affection and repressed rage, rendering it a potent and artistic paradox.

The translation *Memegang erat kebencianmu yang diam-diam* exemplifies the literal translation approach as delineated by Peter Newmark, as it adheres closely to the structure and phrasing of the original English expression *Holding tight your quiet resentment* without substantial alteration. Literal translation prioritizes the preservation of the original form and meaning by translating each word and sentence in accordance with the grammatical rules of the target language. This strategy seeks to preserve the original's lexical integrity rather than modify the content for cultural or emotional impact. In this instance, *holding tight* is translated as *memegang erat*, *your* is represented by the possessive suffix *-mu*, and *quiet resentment* is portrayed as *kebencian yang diam-diam*. All these elements are conveyed nearly verbatim from the source language to the target language. Although the outcome is grammatically accurate in Indonesian, it may appear somewhat stilted or artificial in a poetic or literary setting. Nevertheless, it adheres closely to the original structure, serving as a clear exemplification of Newmark's literal translation style, which emphasizes integrity to the source text over stylistic modification.

4. Conclusion

The main purpose of this research is to identify the types of figurative language found in The Tortured Poets Department album by Taylor Swift based on Abrams and Harpham's theory and to analyze their meanings. In addition, this study aims to examine the translation methods used, based on Peter Newmark's theory, and to assess the effectiveness of the figurative language translation in preserving meaning in the target language.

The researcher found forty-three instances of figurative language in the selected songs from the album. Through data reduction, ten representative examples were

chosen for more focused and in-depth analysis. These figurative expressions encompass seventeen types based on the theory proposed by Abrams and Harpham. Hyperbole emerges as the most frequently used type, while allegory, antithesis, pun, and understatement are the least frequent, each appearing only once. Furthermore, metonymy, synecdoche, and onomatopoeia are not found in the selected songs.

In terms of translation methods, the analysis reveals the use of several approaches: literal, semantic, communicative, faithful, and free translation. Among them, literal translation is applied most frequently, with a total of 26 occurrences. The song “Guilty as Sin” contains the highest number of literal translations. On the other hand, free and faithful methods are the least used, with only one instance each.

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