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**The Equivalence of Translated Figurative Language in “The Fate of Ophelia” Song****Vitha Ama Matuate<sup>1</sup>, Udur Delima Sibatuara<sup>2</sup>**English Language and Culture Department Faculty of Language  
Universitas Widya Dharma Pontianak<sup>1</sup>vitha\_ama@widyadharma.ac.id, <sup>2</sup>sibatuaraudurd5@gmail.com**Abstract**

*Figurative language is a literary genre used in song lyrics to convey thoughts and feelings. Lyrics are particularly difficult to translate when there are no direct translations of the metaphorical language in the target language. The research method used in this study was a descriptive qualitative study that identified the types of figurative language in the lyrics of “The Fate of Ophelia” based on Perrine’s classification and examined their translation equivalence in the translated lines that contained figurative language, based on Nida and Taber’s theory of equivalence. The data were collected Mixmatch.com for the English song lyric and Genius.com for the Indonesian translated song lyric. The findings identify six types of figurative language in the song, which are metaphor (36%), symbol (32%), allusion (18%), paradox (5%), simile (5%), and personification (5%), with metaphors as the dominant figurative language found in the song lyrics. The analysis of translation equivalence shows that the most figurative expressions are translated using formal equivalence. Out of 22 identified lines with figurative language, 16 are translated using formal equivalence, while 6 are translated using dynamic equivalence. The results show that the translator predominantly prioritizes maintaining the original imagery, language structure, and figurative expression form of the source text, especially metaphors, symbols, allusions, simile, and personification. Dynamic equivalence in this study is selectively applied when idiomatic expressions or culturally specific meanings require adaptation to ensure clarity and naturalness for Indonesian readers. In conclusion, this study demonstrates that maintaining figurative language in song lyric translation is important for keeping the literary meaning, emotional nuance, and poetic quality, especially in the loss of an official Indonesian translation. The findings highlight the importance of balancing the faithfulness of the original song lyric while still sounding natural, readable, and easy to understand for the target readers, allowing the poetic quality to be experienced by readers.*

**Keywords:** Literary translation, figurative language, song lyrics

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**INTRODUCTION**

Translation is important in literature because it lets people from different cultures read and understand literary texts. Newmark (2004) says that literary and non-literary translation have quite different purposes and approaches. However, translating literature is complicated, mainly when the source text includes figurative language. It is challenging to translate literature because both of the source and target language are differed in languages and civilizations related social, historical, and cultural contexts that are complex to understand (Karjagdiu & Mrasori, 2021). One of the reasons is that figurative language makes literature more beautiful and poetic (Khaled, 2020). To maintain the meaning, emotion, and poetic quality of the original lyric, translators need to balance semantic accuracy with natural equivalence of words and phrases in target language.

Figurative language is a way for writers to express their thoughts, feelings, and concepts in a creative and indirect way as it adds depth and meaning to a text (Suszynska, 2016). Figurative language is particularly significant in literature because it enables writers communicate what they want to say without being direct. This kind of language is different from normal speech because it fails directly and literally convey meaning (Perrine, 1992). Figurative language, then, is not only a stylistic choice but also a way to talk about feelings and thoughts. Since its value goes beyond a literal interpretation, a literal comprehension could lead to a misinterpretation of its artistic and emotional purpose (Jay, 2003). Therefore, understanding figurative meaning is important for both translation and literary study.

The use of figurative language in literary texts makes the sentence more alive and impressive to the readers (Astina, Juniarta, & Ariyaningsih N., 2021). Perrine (1992) classified twelve kinds of figurative language: simile, metaphor, personification, apostrophe, metonymy, symbol, allegory, paradox, overstatement, understatement, irony, and allusion. Figurative language is widely used in creative writing to show how individuals feel and have to say. This is especially true for songs and poems, where beauty and strong emotional expression are quite essential.

Song is a form of artistic expression that is performed either with musical accompaniment or by a vocalist (Purba et al., 2022). Song lyrics and poetry have plenty in common. They both use figurative language to show how they feel and get the idea conveyed. Figurative language is often used by songwriters to convey meaning in a creative and implicit way. This kind of writing enables writers convey stories and show how they feel in a short yet strong way. Song lyrics often talk about love, sadness, happiness, and personal growth, which are all things that the songwriter has experienced through in their own life (Siallagan et al., 2017). In this way, song lyrics can be seen as a type of literature where meaning comes from both the words themselves and the application of artistic and poetic approaches.

Translating song lyrics is more than just transferring words from one language to another. It could be challenging because translators have to maintain its original meaning and style in order to retain its emotional and poetic quality. Song lyric translation needs to consider the knowledge from multiple field, including literature, music, performance, and translation studies. According to Khoshsaligheh, Sarvaghad, and Lah (2022), translating song lyrics is challenging because it is necessary to take into consideration both the lyrical and melodic parts of the song. This shows how difficult to convey meaning, rhythm, and emotion all at once in the target language.

From this perspective, it shows that translating song lyrics takes creativity, especially when dealing with figurative language. Figurative language often brings implicit meaning that do not always have direct equivalents in target language. Translators tend to have difficulties in finding natural equivalents in the target language, as such equivalence is not always attainable, especially with figurative expressions (Catford, 1978). The translation of figurative language in song lyrics require effective approach to preserve both the intended message and the artistic creativity of the original text (Jayanti, Evert, & Evi, 2022).

In recent years, there are several studies have addressed the analysis of translated figurative language in song lyric in different context. Satriawan (2017) looked into using song lyrics to help students understand figurative language translation better, with a particular focus on how students' cultural backgrounds affect how they understand figurative language. Yuliasari and Virtianti (2023) analysed the diverse types of figurative language in Taylor Swift's song "Red," focusing on their classification and interpretation. Sukmaningrum (2019) also studied how to translate English metaphors into Indonesian. She focused on how translators change figurative language to make it work in different situations.

Even though there are plenty of studies examined translation on figurative language in song lyrics, but those just concern on the semantic meaning of the translated figurative language. However, the equivalence of the translated figurative language on song lyric have not been discussed yet. In relation to this matter, the theory of translation by Nida and Taber are used in this study. According to Nina and Taber (1982) translating is about reproducing the closest natural equivalent in the source language, especially in terms of meaning and style. In translating figurative language, the translator should be able to identify and understand the meaning in general but also the types of meaning with a concern that meaning can be signalled either by features or by extra linguistic features or both (Yulianti, 2019). For example, on sentence, "It rains cat and dogs". In Indonesian this should be translated as "*hujan yang sangat lebat*". From this, it is obvious that in reproducing the message, the translator needs to make a

good grammatical and lexical adjustment, otherwise the translation will produce a wrong meaning, for example it is rain cats and dogs translated into "*hujan kucing dan anjing*".

Based in this perspective, Nida (1964) proposed two types of equivalence namely; formal equivalence and dynamic equivalence. Formal equivalence refers to the form and content of the source language aiming to reproduce the language elements such as grammatical structures, lexical choices and meaning translation as closely and meaningfully as possible to the form and content of the source text. In the translation process, formal equivalence attempts to reproduce several elements including the grammatical units, consistency in the usage of word and meanings in source text.

In contrast, dynamic equivalence is based on the complete naturalness of expression in target language. In this type of equivalence, the translator is less concerned in matching the message of target language with the source language. However, with dynamic equivalence, the readers are going to have the similar experience experienced by the original or the source language reader. In translating figurative language as poetic devices, the purpose is to see how far equivalence can be achieved depends to the dynamic relationship in the process of translating the source language into target language and the response of target language readers.

Based on this reason the study focuses on two aims. First, this study aims to find out the types of figurative language occurred in "The Fate of Ophelia" song lyric and its Indonesian translation. Second, this study aims to analyse the equivalence types applied to see whether the meaning and naturalness of the equivalence are maintained in target language. This study analyses the figurative language uses the classification of figurative language by Perrine (1992) and examine the translation equivalence on translated figurative language based on Nida (1964) theory.

## METHOD

This study used the qualitative descriptive method for data analysis. This study included several steps in collecting the data. First, the original English lyrics of "The Fate of Ophelia" were obtained from Mixmatch.com as the source text. Second, the Indonesian translation of the lyrics was collected from Genius.com and designated as the target text for this study. Third, the source text (English lyrics) and the target text (Indonesian translation) were systematically aligned line by line to enable comparative analysis for lines with figurative language. All lines of figurative language in the English lyrics were identified according to Perrine's (1992) classification. These figurative expressions and their corresponding Indonesian translations were then extracted and organized into a data table to facilitate systematic analysis. After identifying the figurative language, the equivalence of translation was analyzed based on Nida (1964).

## RESULTS AND DISCUSSION

**Table 1: The findings of figurative language in the Fate of Ophelia Song**

No	Type of Figurative language	Frequency	Percentage
1	Metaphor	8	36%
2	Symbol	7	32%
3	Allusion	4	18%
4	Paradox	1	5%
5	Simile	1	5%
6	Personification	1	5%
Total		22	100%

Figurative language in the song lyrics was identified and categorized according to type. In “The Fate of Ophelia”, six categories of figurative language were identified: metaphors, symbols, allusions, paradox, simile, and personification.

Based on Table 1, 22 samples of figurative language are found in the song lyric ‘The Fate of Ophelia’. As shown in the table above, six types of figurative language are present in the song lyrics: metaphor (36%), symbol (32%), allusion (18%), paradox (5%), simile (5%), and personification (5%). Metaphors are the most used figurative language in this song lyric, then followed by symbol and allusion, and the rarest one paradox, simile and personification. The following parts provide more detailed explanation about the use of equivalent translation in the data.

### Metaphor

In figurative language, a metaphor compares two different things without comparing them directly. According to Perrine (1992), a metaphor employs a word or phrase in place of the usual term, substituting one concept for another with similar characteristics and describing them in terms of what they have in common. In literary translation, translating metaphors requires careful strategies to maintain both meaning and imagery. It can be concluded that figurative language implicitly compares two distinct objects by identifying or substituting one for the other. In the song *The Fate of Ophelia*, metaphors are the dominant form of figurative language, with 8 examples identified.

**Table 2: The translation of Metaphor found in the song lyric**

Datum	Type of Figurative language	Song Lyric (Source Text) by Mixmatch.com	Indonesian translation (Target Text) translated by Genius.com	The types of equivalence in translation
1	Metaphor	As legend has it you are quite the pyro	Menurut legenda, kau memang ahli dalam membakar segalanya	Formal equivalence
2		You light the match to watch it blow	Kau menyalakan api untuk melihatnya meledak	Formal equivalence
3		I might’ve drowned in the melancholy	Mungkin aku sudah tenggelam dalam kesedihan	Dynamic equivalence
4		Right before you lit my sky up	Tepat sebelum kau menyalakan langitku	Formal equivalence
5		You were just honing your powers	Sementara kau mengasah kekuatanmu	Formal equivalence
6		You dug me out of my grave and	Kau menggali aku keluar dari kuburanku	Formal equivalence
7		This locked inside my memory	Terkunci dalam ingatananku	Formal equivalence
8		No longer drowning and deceived	Tak lagi tenggelam dan tertipu	Dynamic equivalence

Based on the data presented in the table, there are 2 lines classified as dynamic translation and 6 as formal equivalents. In this study, dynamic equivalence is identified when the translator prioritizes the semantic meaning, naturalness, and equivalence of the translated metaphor. Meanwhile, the formal equivalence reader response rather than maintaining strict formal correspondence.

One of the examples of metaphor that is classified as dynamic equivalence found in datum, the 3<sup>rd</sup> datum “*I might’ve drowned in the melancholy*,” which translated into Indonesian

as " *mungkin aku sudah tenggelam dalam kesedihan.*" The verb "*drowned*" often refers to dying from being underwater. Meanwhile, the word "*melancholy*" refers to a feeling of sadness. In this line, the metaphor "*drowned in melancholy*," translated into Indonesian as "*tenggelam dalam kesedihan*," is a clear example of dynamic equivalence, as it maintains the mood and tone of the original lyric. From this result, the metaphorical meaning in the original lyric is maintained, and the words used in the Genius.com translation adapt well to Indonesian. This shows that the reader can interpret the meaning correctly, since the idiom "*tenggelam dalam kesedihan*" is commonly used in Indonesian, and the content conveys the same impact and interpretation to whoever listens.

Another example of dynamic equivalence is found in 8<sup>th</sup> datum, "*No longer drowning and deceived*," translated into Indonesian as "*tak lagi tenggelam dan tertipu.*" From this, it can be seen that the translator simplified the structure of the translated song lyrics into a more direct, natural expression in Indonesian. Though the metaphorical imagery of "*drowning*" and "*deceived*" is kept in Indonesian, the poetic quality of this line is slightly reduced to ensure clear understanding for Indonesian readers. This focus on similar meaning and the simplification of structure aligns with Nida's idea of dynamic equivalence.

In contrast, the other six metaphors are classified as formal equivalence. One of the examples found in 1<sup>st</sup> datum, "*As legend has it you are quite the pyro*," translated as "*Menurut legenda, kau memang ahli dalam membakar segalanya*," Based on the form and the content of the translated line, the message in the translated lyric is in accordance with the original lyric. The phrase "*as legend has it*," translated as "*menurut legenda*," already conveys a similar meaning. The metaphor "*pyro*," referring to a person who relates to fire and destruction, is translated as "*ahli dalam membakar*," which maintains the imagery of the original lyric. In this case, "*ahli dalam membakar*" expresses the meaning and imagery that remain close to the original meaning in the source song lyric. In this translated line, there is no need for the reader to adapt or reinterpret the meaning of the original lyric. This indicates that the translator focused on the faithfulness of the source song lyric metaphor and imagery. The meaning is closely transferred from the source language, and the imagery of the original lyric is preserved. This is aligned with the concept of formal equivalence.

The other example of formal equivalence in metaphor is in 2<sup>nd</sup> datum "*You light the match just to watch it blow*," as translated into "*Kau menyalakan api hanya untuk melihatnya meledak.*" This translated text is classified as formal equivalence, as it shows direct metaphorical imagery. In particular, the imagery of "*match*" and "*blow*" is connected with the words "*api*" and "*meledak*". "*Api*" is the literal translation of the verb "*match*" into Indonesian. The line "*watch it blow*" means "*melihatnya meledak*" in Indonesian, which keeps the original (ST) and translated (TT) song lyrics quite near in meaning. This reveals that the translation involves only minimal grammatical adjustments to fit the Indonesian language structure, without any reinterpretation or cultural adaptation by the Indonesians. This preservation of imagery and meaning indicates that the translator emphasised imagery in the source text, consistent with Nida's view of formal equivalence.

A similar case can be observed in 4<sup>th</sup> datum "*Right before you lit my sky up*," which translated into Indonesian as "*Tepat sebelum kau menyalakan langitku.*" This line demonstrates the use of formal equivalence, since the metaphor "*lit my sky up*" is directly derived from "*menyalakan langitku*," which maintains the imagery and figurative meaning of the original lyric. From a literary perspective, the metaphorical phrase "*menyalakan langitku*" may sound less natural in Indonesian, as the word "*menyalakan*" literally means a physical act of lighting and collocates with things like a lamp, fire, machine, etc. To make it more poetic, the word "*menerangi*" conveys metaphorical imagery more effectively. However, the translator preserved the form and idiomatic naturalness of the translated song lyrics, which clearly reflects formal equivalence. In the 5<sup>th</sup> datum, "*You were just honing your powers*," as it is translated into Indonesian as "*Sementara kau mengasah kekuatanmu*," reflects the use of

formal equivalence in translation. The English word "*honing*" translates as "*mengasah*," which has the same figurative meaning in Indonesian. The metaphorical imagery is maintained without modification and provides an overall structure that mirrors the meaning of the source lyric.

The 6<sup>th</sup> datum, "*You dug me out of my grave*," which translated into Indonesian as "*Kau menggali aku keluar dari kuburku*," shows another formal equivalence in translation. This line of song lyric illustrates the direct transfer of imagery between languages by maintaining the metaphor through literal translation. In this context, the term "my grave" is directly translated as "*kuburanku*," which conveys the same concept of meaning. In this phrase, "Dug me out" is generally translated as "*menggali aku keluar*," effectively conveying the visual and meaning of the original lyric without requiring the reader to infer. When it comes to the naturalness of the idiom, the phrase "*menarik keluar*" might sound more natural in Indonesian. However, the translator chose "*menggali aku keluar*" to maintain the consistency of the semantic meaning between the action of digging and the metaphor of "*grave*." This aligns with Nida's concept of equivalence, where the structure of the original lyric and figurative language is emphasised than the adaptation of style in the translated song lyric.

Finally, in datum 7, "*this locked inside my memory*," translated into Indonesian as "*terkunci dalam ingatanku*," illustrates the formal equivalence, since the metaphorical element in the original is maintained in the target song lyric. The word "*locked*" is a metaphor that suggests the memory in this context is securely locked or cannot be accessed. In its translation, the translator used the word "*terkunci*," which preserves the metaphor and imagery of the Indonesian original. Even though the target text is already concise, the metaphor's function remains unchanged; instead, it reflects the natural grammatical adjustment in Indonesian. The close correspondence between the original metaphor and the translation indicates that the translator prioritises preserving the form and imagery of the original lyric. In this way, it embodies the concept of formal equivalence as outlined by Nida.

Generally, in the translation of metaphors, the findings showed that translators use formal equivalence more frequently than dynamic equivalence. This shows that the translator tends to maintain the imagery of the metaphor and the original song's linguistic structure in the target song's lyrics.

### Symbol

According to Perrine (1992), a symbol represents more than its literal meaning and can function on both a direct and a deeper level simultaneously. Perrine further adds that symbols are among the most complex and nuanced devices in poetry, as they allow readers to interpret them in multiple ways. These devices may include images, objects, actions, characters, or concepts that represent something beyond themselves (Gea et al., 2025). In literary texts, the term 'symbol' refers to a word or phrase that represents an object or event within the context in which it occurs. In the song "Fate of Ophelia," symbolic elements appear in seven lines of the lyrics.

Based on the table, the used of dynamic equivalence are found in 3 translated figurative lines, and formal equivalence occurs to the other 4 figurative lines. One example of dynamic equivalence is in the 10<sup>th</sup> datum, "*Keep it one hundred on the land, the sea, the sky*," translated into Indonesian as "*tetap seratus person di darat, laut, langit*," which reflects the use of dynamic equivalence. The phrase "*keep it one hundred*" is an English idiomatic expression that means to be completely honest with someone. Rather than using a literal translation of an idiom, which would create an unnatural expression in Indonesian, the translator conveys the meaning through "*jujur seratus persen*" in the translated song lyric. This shift by the translator from an idiomatic expression to a descriptive explanation reveals that the translator is focusing on reader understanding and naturalness rather than on the formal correspondence of the original song lyric. This translation can be considered as an acceptable application of the

dynamic equivalence, provided that the adaptation of the meaning in the target language is clearly justified by the need for clarity and equivalent reader response.

**Table 3: The translation of Symbol found in the song lyric**

Datum	Type of Figurative language	Song Lyric (Source Text) by Mixmatch.com	Indonesian translation (Target Text) translated by Genius.com	The types of equivalence in translation
9	Symbol	I sat alone in my tower	Aku duduk sendirian di menaraku	Formal equivalence
10		Keep it one hundred on the land, the sea, the sky	Tetap jujur seratus person di darat, laut langit	Dynamic equivalence
11		Pledge allegiance to your hands, your team, your vibes	Bersumpah setia pada tanganmu timmu, getaranmu	Dynamic equivalence
12		But love was a cold bed full of scorpions	Namun cinta hanyalah ranjang dingin penuh kalajengking	Formal equivalence
13		Pulling me into the fire	Menarikku ke dalam api	Formal equivalence
14		And only you possess the key	Dan hanya kau yang memegang kuncinya	Formal equivalence
15		I've might lingered in purgatory	Mungkin aku akan terjebak di api penyucian	Dynamic equivalence

The other line that uses dynamic equivalence is in the 11<sup>th</sup> datum, “*pledge allegiance to your hands, your team, your vibes*,” which translates as “*bersumpah setia pada tanganmu, timmu, getaranmu*”. This line shows the use of dynamic translation. The “*pledge allegiance*” carries strong cultural and political connotations in English, associated with national loyalty. In the target song lyric, the translator renders this expression as “*bersumpah setia*,” a more neutral and natural phrase for Indonesian readers. From this point of view, adapting meaning is more about making it clear and easy for the reader to understand than about making it identical in terms of language or culture. The choices made in the translation show the ideas of dynamic equivalence by Nida and Taber. The translator aims to create equivalence for the target audience rather than maintain formal correspondence.

The line in the 15<sup>th</sup> datum, “*I might linger in purgatory*,” translated into Indonesian as “*mungkin aku akan terjebak di api penyucian*,” demonstrates the application of dynamic equivalence. The term “*purgatory*” in the original song lyric is categorised as a symbol since it represents an abstract emotional state of suffering and uncertainty rather than functioning as an implicit comparison between two unlike entities. In the translated text, the translator renders “*api penyucian*,” which serves as an interpretive explanation that clarifies the concept for Indonesian readers. This translation improves the translated song lyric by highlighting the reader's understanding and semantic meaning. The translator emphasises a similar reader response over formal accuracy by focusing on figurative meaning rather than preserving the original lexical structure, in accordance with the concept of dynamic equivalence.

There are 4 lines of the song lyric that are identified as symbols in figurative language and are translated in formal equivalence. The first example, in the 9<sup>th</sup> datum “*I sat alone in my tower*,” is translated in Indonesian as “*Aku duduk sendiri di menaraku*.” The word “*tower*” signifies isolation and detached emotion. It retains the actual term “*Menara*,” preserving the imagery of the original text. The syntactic structure and lexical selections in the target language

closely mirror the content or message of the original song lyric, with only minor grammatical adjustments.

The line in the 12<sup>th</sup> datum *"love was a cold bed full of scorpions"* is translated into Indonesian as *"cinta hanyalah ranjang dingin penuh kalajengking."* This is also classified as formal equivalence. the metaphorical construction in the source song lyric is maintained entirely in the target language, with the imagery of a *"cold bed"* and *"scorpions"* transferred directly, unaltered. These images symbolise emotional discomfort and danger within love, and their meanings remain intact in translation. The phrase structure and use of figurative language are very similar to those of the original lyric, with only a few grammatical changes to align with Indonesian syntax.

Similarly, in the 14<sup>th</sup> datum, *"And only you possess the key"* is also the example of formal equivalence when it is translated into Indonesian as *"Dan hanya kau yang memegang kuncinya."* The word *"key"* in this song means access, control, or the ability to unlock something abstract, like feelings or comprehension. In the target text, it is directly translated as *"kunci."* The translation makes minor grammatical changes to fit the Indonesian sentence language structure, while the symbolic meaning and images remain the same. There is no reinterpretation or explanatory adjustment, indicating that the translator is more interested in the song's lyrics' symbolic meaning.

The 13<sup>th</sup> datum is considered formal equivalence, as the figurative expression in the source song is translated directly into the target language without change. The phrase *"pulling me into the fire"* is translated as *"menarikku ke dalam api,"* which keeps the fire as a metaphor of danger or strong emotion. Both lexical choices and sentence structure show a close relation, with the verb *"pulling"* translated as *"menarikku"* and the prepositional phrase *"into the fire"* translated literally as *"kedalam api."* No descriptive paraphrases or cultural adaptations are used in the translated text. Besides that, the imagery remains in the target language. This faithful preservation of the metaphor and language structure aligns with Nida and Taber's concepts of formal equivalence.

In general, the translation of the symbolic expressions in *"The Fate of Ophelia"* preserves the symbols in Indonesian without altering their meaning. This lets readers in the target language understand the lyrics while keeping their figurative meaning.

## Allusion

**Table 4: The translation of Allusion found in the song lyric**

Datum	Type of Figurative language	Song Lyric (Source Text) by Mixmatch.com	Indonesian translation (Target Text) translated by Detik.com	The types of equivalence in translation
17	Allusion	Saved my heart from the fate of ophelia	Menyelamatkan hatiku dari takdir Ophelia	Formal equivalence
18		The fate of ophelia	Takdir Ophelia	Formal equivalence
19		You saved my heart from the fate of ophelia	Kau menyelamatkan hatiku dari takdir Ophelia	Formal equivalence
20		Ophelia lived in fantasy	Ophelia hidup dalam dunia fantasi	Formal equivalence

An allusion is a reference to history or previous literature, functioning as a richly connotative word or symbol that suggests more than its literal meaning (Perrine, 1992). Through allusion, a writer reinforces the emotions or ideas in their own work by drawing upon the emotions or ideas of another work or event. Allusions are effective literary devices that can convey a lot in a few words. The impact of an allusion, however, varies greatly from reader to



reader, as it depends a lot on how much cultural or literary understanding the reader has. Poets who use references risk confusing audiences unfamiliar with literature. Nevertheless, allusions remain a powerful literary strategy for adding more meaning and emotional nuance to literary works.

The translation in the 17<sup>th</sup> to 20<sup>th</sup> datum, are reflected in the application for formal equivalence. In the line *"Saved my heart from the fate of Ophelia,"* translated as *"menyelamatkan hatiku dari takdir Ophelia,"* The lexical structure and semantic content of the source text are preserved directly in the target text. The phrase *"the fate of Ophelia,"* which refers to the tragic character in Shakespeare's Hamlet, is translated literally as *"takdir Ophelia,"* with no additional explanation or cultural adaptation. This shows that the translator kept the original allusion and wants the target reader to figure out what the phrase means on their own.

Likewise, the 18<sup>th</sup> datum, *"The Fate of Ophelia,"* translated into Indonesian as *"Takdir Ophelia,"* and the 19<sup>th</sup> datum, *"You Saved My Heart from the Fate of Ophelia,"* translated as *"Kau menyelamatkan hatiku dari takdir Ophelia,"* both follow the same structure. The allusion in those lines was translated verbatim into the target language, maintaining its structure and imagery. In addition, in the 20<sup>th</sup> datum, the line *"Ophelia lived in fantasy"* is translated as *"Ophelia hidup dalam dunia fantasi"* maintaining close lexical and structural correspondence without reinterpretation of the Shakespearean reference. Since all of the translations do not involve paraphrasing, explanatory addition, or adaptation to enhance reader comprehension, they align with Nida's concept of formal equivalence.

## Paradox

A paradox is something that looks to be wrong at first glance but actually reveals a deeper truth when you look more attentively. Perrine (1992) asserts that figurative language often contains paradoxes when words are used figuratively or possess multiple meanings. This type of figurative language helps writers express complex thoughts or emotions that cannot be put into simple terms.

**Table 5: The translation of Paradox found in the song lyric**

Datum	Type of Figurative language	Song Lyric (Source Text) by Mixmatch.com	Indonesian translation (Target Text) translated by Genius.com	The types of equivalence in translation
20	Paradox	It's about to be the sleepless night you've been dreaming of	Ini akan menjadi malam tanpa tidur yang selama ini kau impikan	Dynamic equivalence

The line in lyric *"It's about to be the sleepless night you've been dreaming of"* exemplifies a paradox by presenting sleeplessness, typically associated with discomfort, exhaustion, or anxiety, as something desired and anticipated, contradictory with the meaning of *"you've been dreaming of"* which reveal emotional state in which excitement, heightened emotion, or anticipation by that revealing the complexity of the speaker's feelings.

The Indonesian translation of 20<sup>th</sup> line, *"Ini akan menjadi malam tanpa tidur yang selama ini kau impikan"* the translator does not preserve the language structure of the source language. The translation of the phrase *"it's about to be"* into *"ini akan menjadi"* is naturally conveyed in Indonesian. This also happened with *"you've been dreaming of,"* which translates as *"yang selama ini kau impikan,"* an idiomatic and interpretive expression in Indonesian. From this case. It shows that the translator prioritises the fluency, naturalness, and poetic effect of the source song lyrics over formal correspondence. Even though the language structure was modified to Indonesian, the paradoxical meaning of the original line was successfully conveyed to Indonesian readers. This shows that it translates into a dynamic equivalent.

## Simile

Simile compares unlike things using explicit comparative markers such as 'like' or 'as' (Perrine, 1992). Unlike a metaphor, this type of figurative language explicitly compares the word to something else.

**Table 6: The translation of Simile found in the song lyric**

Datum	Type of Figurative language	Song Lyric (Source Text) by Mixmatch.com	Indonesian translation (Target Text) translated by by Genius.com	The types of equivalence in translation
21	Simile	You wrap around me like a chain, a crown, a vine	Kau melilitku seperti rantai, mahkota, sulur	Formal equivalence

The simile found in the song lyric, *"You wrap around me like a chain, a crown, a vine,"* is translated into Indonesian as *"Kau melilitku seperti rantai, mahkota, dan sulur."* This is classified as formal equivalence. This is because the source text *"You wrap around me like a chain, a crown, a vine"* is translated into Indonesian as *"Kau melilitku seperti rantai, mahkota, sulur."* The word *"like"* in the original lyric is translated as *"seperti"* in Indonesian, to maintain both the comparison and the style of the original song lyric. The imagery of *"chain"* *"crown"*, and *"vine"* is transferred in literal translation into Indonesian as *"rantai"*, *"mahkota"* and *"sulur"* without showing any explanation, reduction, or cultural adaptation. This clearly shows that the translator prioritises the original figurative form and imagery over paraphrasing. This leads to formal equivalence in translation.

## Personification

Personification is a figurative device that endows animals, objects, or ideas with human qualities (Perrine, 1992). In Fate of Ophelia especially in the 22th datum, personification appears in the lyric *"The venom stole her sanity,"* which connects to the line *"But love was a cold bed full of scorpions."*

**Table 7: The translation of Personification found in the song lyric**

Datum	Type of Figurative language	Song Lyric (Source Text) by Mixmatch.com	Indonesian translation (Target Text) translated by Genius.com	The types of equivalence in translation
22	Personification	The venom stole her sanity	Racunnya itu mencuri kewarasannya	Formal equivalence

The 22nd datum presented above is classified as formal equivalence since the personification in the source text is preserved directly in the target text without any interpretation or adaptation. The line *"The venom stole her sanity"* is translated into Indonesian as *"racunnya itu mencuri kewarasannya"* maintaining the attribution of a human action or activity which is stole or in Indonesian translated as *mencuri*, to an inanimate object which is presented here is venom or in Indonesian translated as *"racun."* The lexical meanings of *"venom"*, *"stole"* and *"sanity"* are translated accurately in Indonesian as *"racun"*, *"mencuri"* and *"kewarasan"* maintaining both the figurative meaning and emotional impact of the original expression. In addition, the sentence structure follows the same language structure, with only minimal grammatical adjustments to fit in Indonesian. Since the personification is retained in its original form and no explanatory paraphrase or naturalised description is introduced, the translation aligns with the concept of formal equivalence.

## CONCLUSION

This study investigates the types of figurative language that appear in The Fate of Ophelia, translated from English into Indonesian, based on Perrine's Figurative Language

classification, and analyses translation equivalence in the translated figurative language based on Nida's theory of translation equivalence. The study found that six types of figurative language were employed in the song lyrics. The most dominant figurative language is metaphor (36%), symbol (32%) and allusion (18%). Paradox, simile, and personification appear last, with each occurring less frequently, at 5% each.

In the analysis of translation equivalence, this study showed that the majority of figurative language is translated in formal equivalence. This is shown in the Indonesian translation of the lyrics to "Fate of Ophelia" on Genius.com. Based on the analysis, there are 16 data points that use formal equivalence, including 6 translated lines with metaphor, 4 with symbol, 4 with allusion, 1 with simile, and 1 with personification. The 6 data sets of translated figurative language used dynamic translation, including 2 translated lines with metaphors, 3 with symbols, and 1 with paradoxes. In translated line with figurative language in the original song lyric. Most cases are translated using formal equivalence, where the imagery is directly maintained in the target language. This creates the impression that the translator prioritises preserving the original figurative meaning and form of the lyric in the source language. Dynamic equivalence in this study was used selectively, particularly when idiomatic statements in the original text needed to be modified to make them more natural and understandable to Indonesian readers.

Overall, the translation of lines with figurative language in Fate of Ophelia maintains a balance between readability in the target language and faithfulness to the original work. The type of figurative language and the communicative purpose of each lyric line have an impact on the translator's choice of equivalence approach in translation

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