

# Translation Analysis of Simile and Metaphor Found in Olivia Rodrigo Album “Guts”

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## ABSTRACT

This research analyses simile and metaphor translation in six songs from Olivia Rodrigo’s “GUTS” album (All-American Bitch, Bad Idea Right?, Vampire, Lacy, Ballad of Homeschooled Girl, and Making the Bed). It identifies various types of simile and metaphor, analyses translation techniques used by translator, and assessed the translation quality focusing on accuracy and acceptability. Translating simile and metaphor is challenging because not all of them can be translated literally due to different cultures. There are found 109 data consisting of 23 similes and 86 metaphors. The researcher found three types of simile (animal, concrete-to-abstract, and synaesthetic) and four types of metaphor (anthropomorphic, animal, concrete-to-abstract, and synaesthetic). In The results reveal that there are three translation techniques proposed by Larson implemented by the translator. Besides, the translator also implemented his own technique. The analysis of accuracy shows that 8 similes and 24 metaphors are considered accurate, 9 similes and 48 metaphors are considered less accurate, and lastly 6 similes and 14 metaphors are considered inaccurate. The analysis of acceptability

shows that 14 similes and 56 metaphors are considered acceptable, 7 similes and 30 metaphors are considered less acceptable, and 2 similes are considered unacceptable. The findings show that preserving the original imagery of similes and metaphors leads to the highest quality translations, supporting previous research.

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## 1. INTRODUCTION

Literary works, such as song, employ diverse words and figurative language to serve as beautiful inspirational message. Among the figurative languages utilized in songs are simile and metaphor. This article analyzes the types of simile and metaphors, translation techniques, and the quality of the translation simile and metaphors in six songs of GUTS album by Olivia Rodrigo. Simile and metaphor are widely used by songwriters in their works, proven as highly advantageous in conveying the desired meaning or feeling.

Simile, derived from the Latin word “similis” meaning similar or like, is a figure of speech that emphasizes the resemblance between two different things. It usually employs the words “as” or “like” to establish this comparison. Meanwhile, metaphor is a linguistic tool that creates a comparison between two unlike things by describing one in terms of the others. It essentially equates one thing to another. The fundamental way a metaphor works is presenting the first thing (a person or object) as if it were the second thing (Collins English Dictionary). Newmark (1998: 85) describes a metaphor as an implicit comparison between two or more unlike things. This comparison is made indirectly, without using explicit comparative words such as “like” or “as”. An example is the phrase “he is a hero”, where “he” is equated to “hero”.

Translating simile and metaphor is not easy because both cannot always be translated literally. Larson (1984, 276) explains the challenges of understanding and translating metaphors and simile literally; (1) The comparisons used in the metaphor or simile might not be familiar in the target language. (2) Sometimes, the similarity being made in the metaphor or simile is not obvious and can be hard to identify. (3) The same comparison could have different interpretations or connotations depending on cultural background. (4) It is possible that the target language might not use comparisons in the same way as they are used in the simile or metaphor from the original

text. (5) Different languages use metaphors to varying extents and also differ in their tendency to create new metaphorical expressions.

Ullman (1962) categorizes metaphor and simile into four types; (1) Anthropomorphic, the category that involves attributing human characteristics to non-human entities. (2) Animal, the category that applies animal imagery to human behaviour. (3) Concrete-to-abstract, the category that involves the transition from concrete experiences to abstract concepts and it is vice versa. (4) Synaesthetic, the category that involves the transfer of perceptions or sensations between different senses. According to Larson (1984, 276), there are 5 translation techniques to translate simile and metaphors; (1) ST simile/metaphor is retained. (2) Metaphor is rendered as simile and vice versa. (3) ST simile/metaphor is substituted with TT simile/metaphor. (4) ST simile/metaphor is retained and giving additional explanation. (5) ST simile/metaphor is translated without keeping its imagery.

To assess the quality of translation, Nababan (2012) has provided three key aspects that translator needs to pay attention; (1) Accuracy, a term referring to how closely the meaning of source text matches the meaning of the translated text. (2) Acceptability, a term pointing to how a translation adheres to the linguistic, cultural, and stylistic expectation of the target language audience, ensuring it sound natural and appropriate in both small linguistic units (micro level) and the overall text (macro level). (3) Readability, a term which refers to how easily the intended readers can understand the translated text.

Previously, many studies investigating translation of metaphor and simile have been conducted. Ortaviska (2017) has conducted research entitled "Analysis on Translation Strategies and Quality of Metaphor Found in Novel Entitled *The Girl on the train* by Paula Hawkins." This research focuses on analyzing translation strategies and translation quality in the Indonesian translated novel. Ortaviska uses translation techniques proposed by Larson and translation quality assessment theory formulated by Nababan (2012). Mayasari (2007) also has conducted a research about "Translation Analysis of Simile from English into Indonesian in Arthur Golden's Novel Entitled *Memoirs of A Geisha*." This research focuses on analyzing the strategies and quality of simile translation. Mayasari is combining strategies proposed by Newmark and Blight to identify translation techniques. To assess translation quality, Mayasari uses theory from Nababan. Lastly, Kussemiarti (2023) has conducted research studying both simile and metaphor translation entitled "*Terjemahan Simile dan Metafora Dalam Parabel Injil Perjanjian Baru*". The focus of this research comprises analyzing types of simile and metaphor using Ullman's theory, translation techniques using Molina and Albir's theory, and translation quality using Nababan's theory.

Inspired by prior studies, the researcher delves into simile and metaphor in the songs of album "GUTS" by Olivia Rodrigo, analyzing their types, translation techniques, and quality. The researcher applies Ullman's theory to analyse the types of simile and metaphor. To analyse translation techniques, the researcher applies Larson's simile and metaphor translation technique theory. In addition, the researcher applies Nababan's translation quality assessment model to analyse the quality of simile and metaphor translation. The researcher focuses on accuracy and acceptability of the translation.

## 2. METHODS

This research applies descriptive qualitative method to examine the the types, translation techniques, and quality in terms of accuracy and acceptability of the translation of similes and metaphors found in the six selected songs of Album "GUTS" by Olivia Rodrigo lyric translation on Youtube Channel Indolirik. Descriptive method, as described by Hadi (1989), is a structured process used to discover factual information about real-world events. It involves collecting data, organizing it, and then interpreting the results of that analysis. Qualitative research, according to Denzin and Lincoln (2005), is a deeply involved process where the researcher becomes part of the study. It involves a variety of approaches, both theoretical and practical, aimed at making sense of the world around us.

This research employs content analysis to collect data by examining lyrics containing similes & metaphors and translation techniques. To strengthen the validity of the data, this research also makes use of Focus Group Discussion involving professional translators as raters to verify and cross-check the identified similes and metaphors.

Collecting and analyzing data of this study involves a series of necessary steps. The first step is observing the source of data, the researcher examined similes and metaphors present in the songs. Then, the researcher gave code for each datum. Next, the collected data were classified into different categories based on the types of simile/metaphor using Ullman's (1962) theory. Then, the researcher examined how these similes/metaphors are translated, referring to Larson's (1984) theory on translation strategies. Lastly, the researcher assessed the translation quality focusing on accuracy and acceptability using Nababan's (2012) model.

### 3. RESULT & DISCUSSION

#### 3.1 Result

##### *Types of Simile and Metaphor*

The results showed 109 instances of simile and metaphor expressions from six songs in album “GUTS” by Olivia Rodrigo, categorized using Ullman’s (1962) framework. The analysis showed that Olivia uses three types of simile; concrete-to-abstract, animal, and synaesthetic. On the other hand, there are four types of metaphor identified; concrete-to-abstract, anthropomorphic, animal, and synaesthetic. The frequency of each type is reflected in Table 1:

**Table 1.** Types of Simile in Six Songs on Album “GUTS” by Olivia Rodrigo

No	Types of Simile	Number	Percentage
1	Concrete-to-abstract	12	52,17%
2	Animal	6	26,09%
3	Synaesthetic	5	21,74%
	Total	23	100%

The analysis of type of similes identified 23 instances across three categories. Concrete-to-abstract simile is the most common, appearing 12 instances (52,17%) of the total simile. Animal simile is the second most frequent, appearing 6 times (26,09%). Meanwhile, synaesthetic simile is used the least, with 5 appearances (21,74%).

**Table 2.** Types of Metaphor in Six Songs on Album “GUTS” by Olivia Rodrigo

No	Types of Metaphor	Number	Percentage
1	Concrete-to-Abstract	60	69,77%
2	Anthropomorphic	12	13,95%
3	Animal	7	8,14%
4	Synaesthetic	7	8,14%
	Total	86	100%

The analysis of types of metaphor identified 86 instances across four categories. Concrete-to-abstract metaphor is the most common, appearing 60 instances (69,77%) of the total metaphor. Anthropomorphic is the second most frequent, appearing 12 instances (13,95%). Animal and Synaesthetic metaphors appear with the same number of instances, there are 7 instance each.

##### *Concrete-to-Abstract*

Ullman (1962) describes “concrete to –abstract” simile/metaphor as comparison that link tangible things with intangible concepts. This can work in both directions: giving concrete qualities to an abstract idea (like “a heavy heart” for sadness), or representing a concrete object with an abstract concept (like “the dawn of a new era”). Abstract ideas are those with no physical form, such as love or freedom, but they are still concepts we can understand and imagine.

##### **Example 1 (Concrete-to-abstract simile)**

ST: **I got class and integrity just like a goddamn Kennedy**, I swear  
With love to spare

The example is from the song “All-American Bitch” and considered as concrete-to-abstract simile. It uses a concrete reference, the Kennedy family, a well-known family for their class, wealth, and political power. That imagery is used to represent abstract qualities, class and integrity.

##### **Example 2 (Concrete-to-abstract metaphor)**

ST: You **poison** every little thing that I do

This metaphor uses an action, poisoning, to represent the abstract idea of harmful influence. While actually poisoning someone is a concrete act, here it symbolizes a more subtle and insidious form of manipulation that corrupts Olivia’s thoughts and actions.

##### *Animal*

Ullman (1962) explains that animal similes/metaphors use the animal world as a source of comparison. This can happen in two ways: 1) animal imagery is used to describe plants, like in the names “cock’s foot” or “cat grass,” and 2) animal imagery is applied to humans, such as saying someone is “catty” or “dogged.”

##### **Example 3 (Animal simile)**

ST: The way you sold me for parts  
**As you sunk your teeth into me**, oh

The example is from the song “Vampire” and considered as animal simile because the simile “as you sunk your teeth into me” is the expression to describe someone who is like a predatory animal using teeth to attack their prey.

#### **Example 4 (Animal metaphor)**

ST: I should’ve known it was strange  
You only **come out at night**

This metaphor draws a comparison to nocturnal animals like bats or vampires. By suggesting the subject is a “creature of the night,” it implies they are secretive and prefer to operate in the dark, much like vampire.

#### **3.1.1 Synaesthetic**

Ullman (1962) describes synaesthetic simile/metaphors as those that mix our senses. They create comparisons by linking sensations from different senses, like describing a sound as “bright” (linking sight and sound) or a color as “cold” (linking touch and sight).

#### **Example 5 (Synaesthetic simile)**

ST: Ooh, I care, I care, I care  
**Like perfume that you wear, I linger all the time**

The example is from the song “Lacy” and considered as synaesthetic simile. This simile, while using the tangible object “perfume,” is still considered synaesthetic because it connects different senses. “Perfume” is strongly linked to smell, while “linger” usually describes something we see or touch. By describing the lingering of a smell in terms of physical presence, the simile blends these different sensory experiences.

#### **Example 6 (Synaesthetic metaphor)**

ST: Haven’t heard from you in a couple of months  
But I’m out right now, and I all fucked up  
And you’re callin’ my phone, you’re all alone  
And I’m **sensin’ some undertone**

The example is from the song “Bad Idea Right?” and considered as synaesthetic metaphor. It mixes the sense of intuition describing an “undertone”, which is something you hear, as being something you can “sense” like physical feeling. This creates a sensory blend where an underlying meaning is not just heard, but felt.

#### **Anthropomorphic**

Ullman (1962) defines anthropomorphic simile/metaphor as comparisons that give qualities or body parts to inanimate objects or concepts.

#### **Example 7 (Anthropomorphic metaphor)**

ST: **My stomach’s all in knots**  
You got the one thing that I want

This metaphor gives a human characteristic to a body part. It describes a stomach as being “in knots,” a phrase usually used to describe feelings of anxiety. Even though it does not directly compare the stomach to a human, it uses language about human emotions to describe a physical feeling. This implies the stomach is experiencing anxiety like a person would.

#### **Translation Techniques**

This research examined how similes and metaphors in six Olivia Rodrigo songs from her album “GUTS” are translated into Indonesian. The researcher used Indonesian translations from Indolirik on YouTube and analysed them based on Larson’s (1984) translation techniques. Larson outlines (1) Retaining the SL simile/metaphor. (2) Changing the metaphor into a simile (and vice versa). (3) Substituting the SL simile/metaphor with a TL simile/metaphor. (4) Keeping the simile/metaphor and providing an explanation. (5) Translating the SL simile/metaphor without retaining its imagery. On the other hand, some similes and metaphors found are translated out of Larson’s framework. The detailed translations of simile and metaphor are reflected on Table 3.

**Table 3. The Classification of Simile Translation Techniques**

No	Translation Techniques	Song Number	Number of Data	Percentage
1	Retaining the SL simile/metaphor	1	1	21,74%
		3	3	
		4	1	
2	Substituting the SL simile/metaphor with a TL simile/metaphor	3	3	13,04%
3	Translating the SL simile/metaphor without retaining its imagery	1	2	26,09%
		3	1	
		4	2	
4	Translating simile into non simile with different meaning	6	1	13,04%
		1	3	
		1	1	
5	Translating simile into non simile with less similar meaning	1	1	4,35%
6	Translating simile into unnatural Simile	4	2	13,04%
		5	1	
7	Translating simile into unnatural metaphor	4	1	4,35%
8	Omission the entire simile	4	1	4,35%
Total			23	100%

The most common translation technique is SL translating the SL simile/metaphor without retaining its imagery (6 instances). The second most common is SL Retaining the SL simile/metaphor (5 instances). The third, fourth and fifth most common have the same number of instances, Substituting the SL simile/metaphor with a TL simile/metaphor, and two are not from Larson’s technique framework, which are translating simile into non simile with different meaning and translating simile into unnatural simile (each of them has 3 instances). The sixth, seventh, and eighth have the same number of instances, translating simile into non simile with less similar meaning, translating simile into unnatural metaphor, and omission the entire simile (each has 1 instance).

**Table 4. The Classification of Metaphor Translation Techniques**

No	Translation Techniques	Song Number	Number of Data	Percentage
1	Retaining the SL simile/metaphor	3	1	11,63%
		4	9	
2	Substituting the SL simile/metaphor with a TL simile/metaphor	2	4	16,28%

		3	8	
		6	2	
3	Translating the SL simile/metaphor without retaining its imagery	1	2	37,21%
		2	1	
		3	7	
		4	2	
		5	5	
		6	15	
4	Translating metaphor into non metaphor with different meaning	1	2	2,33%
5	Translating metaphor into non metaphor with less similar meaning	2	4	4,65%
6	Translating metaphor into unnatural metaphor	2	5	13,95%
		3	3	
		6	4	
7	Translating metaphor into unnatural simile	5	12	13,95%
Total			86	100%

The most common technique used to translate the metaphors in these Olivia Rodrigo songs is Translating the SL simile/metaphor without retaining its imagery (32 instances). The second most common translation approach to translate metaphor is Substituting the SL simile/metaphor with a TL simile/metaphor (14 instances). Interestingly, the third and fourth most common translation techniques are not those proposed by Larson, namely translating metaphor into unnatural metaphor and translating metaphor into unnatural simile (each has 12 instances). The fifth is retaining the SL simile/metaphor (10 instances). Sixth is translating metaphor into non metaphor with less similar meaning (4 instances). Lastly, the least translation technique applied is translating metaphor into non metaphor with different meaning (2 instances).

#### Retaining the SL simile/metaphor

Larson (1984) explained that if a simile or metaphor works well in the target language—meaning it sounds natural and readers will easily understand it — the translator can keep it the same, This means finding direct translations that use equivalent wordsing and imagery to convey the same meaning as the original.

#### Example 8

ST: Yeah, I despise my **rotten mind** and how much it worship you

TT: *Ya, aku membenci **pikiran busukku** dan betapa pikiran itu memujamu*

The example is from the song “Lacy.” In this example, the metaphor “rotten mind” is successfully transferred from the English lyrics to the Indonesian translation. The idea of a “rotten mind” representing negative thoughts is easily understood in both languages, so retaining the metaphor works well. This maintains the original imagery while effectively conveying the same meaning to Indonesian listeners.

### The SL simile/metaphor substituted with TL simile/metaphor

Larson (1984) suggests that when translating a simile or metaphor, it is possible to replace it with a different simile or metaphor in the target language, as long as it conveys the same meaning. This strategy is used when a simile or metaphor in the original language does not translate well or sounds unnatural in the target language, but a similar simile/metaphor with the same meaning exists.

#### Example 9

ST: The way you sold me for parts  
**As you sunk your teeth into me**, oh  
 TT: *Caramu menjualku tuk kepentinganmu*  
*Saat kau menumpang ketenaran padaku*

Example 9 is taken from the song “Vampire.” This simile is translated using a different, but similar, comparison that resonates with the target audience. The original English lyric, “as you sunk your teeth into me,” evokes the image of a vampire or predator, suggesting exploitation. The Indonesian translation, “*saat kau menumpang ketenaran padaku*” uses the concept of “social climbing” which carries similar connotations of using someone for personal gain. This alternative simile effectively conveys the same idea in a way that is familiar and impactful to Indonesian listener, particularly Gen Z.

### Translating the SL simile/metaphor without retaining its imagery

Sometimes it is best to drop the imagery of a simile or metaphor altogether and just translate the meaning directly. Larson (1948) points out that this is a valid strategy, especially when a comparable simile or metaphor does not exist in the target language. In these cases, the translator prioritizes clear communication over preserving the original figurative language. This means the simile or metaphor is replaced with a literal, non-figurative equivalent that captures the essence of what the original comparison conveys.

#### Example 10

ST: And I make light of the darkness  
 I've got sun in my motherfucking pocket, best believe  
 Yeah, you know me, I  
 TT: *Dan aku datang **memberikan harapan***  
*Aku sempurna dan selalu optimis*  
*Ya begitulah aku*

This lyric uses the metaphor of “light of darkness” to express finding positivity (light) in challenging times (darkness). However, the Indonesian translation opts for a more direct approach, removing the metaphorical imagery and replacing it with the concrete action of “memberikan harapan” (giving hope). Instead of preserving the symbolic comparison, the translation focuses on conveying the core meaning in a straightforward way.

### Translating simile into non simile with different meaning / translating metaphor into non metaphor with different meaning

The translator from Indolirik sometimes do not conform to Larson’s translation strategies, resulting some similes or metaphors being translated in ways that alter their original meaning. In these instances, the translator removes the figurative language of the simile or metaphor and replaces it with a non-figurative expression that conveys a different idea. This approach sacrifices the original comparison and potentially alters the message of the lyrics.

#### Example 11

ST: **I am light as a feather**, I'm as stiff as a board  
 TT: *Aku mempunyai **kekuatan** dan kemampuan beradaptasi*

In this instance, the translator misses the mark when translating the simile “I am light as a feather.” The original meaning refers to Olivia feeling physically light, describing her weight. However, the Indonesian translation, “*Aku mempunyai kekuatan*” (I have power), conveys a completely different idea of inner strength or capability. This mistranslation significantly alters the meaning of the lyric.

### Translating simile into non simile with less similar meaning / translating metaphor into non metaphor with less similar meaning

The translator sometimes chooses to remove the simile or metaphor and replace it with a non-figurative expression. While this approach conveys a similar idea to the original metaphor, it loses some of the nuance of the original. Essentially, the translator prioritizes clarity and ease of understanding over preserving the figurative language, even though it means sacrificing some of the original meaning.

#### Example 12

- ST: **My brain goes “Ah”** can't hear my thoughts (I cannot hear my thoughts)  
Like blah-blah-blah (blah, blah, blah, blah, blah, blah, blah)  
Should probably not  
I should probably, probably not
- TT: ***Otakku menerawang*** tidak bias berfikir jernih (*Aku tidak bias berfikir jernih*)  
*Aku terus memikirkan hal itu (Hal yang tak seharusnya kufikirkan)*  
*Mungkin seharusnya*  
*Mungkin aku harus mengikuti keinginanmu Atau mungkin tidak*

The translation opts for a more literal and less impactful approach when translating the metaphor “my brain goes ‘ah’.” This metaphor vividly describes Olivia’s inability to think clearly. However, the Indonesian translation, “*otakku menerawang*” (my brain wanders), dilutes this meaning. While it suggests a lack of focus, it does not capture the same sense of mental blockage or inability to process thoughts. The translation loses the original metaphor’s specificity and vividness, resulting in a less accurate portrayal of Olivia’s mental state.

### Translating simile into unnatural simile / translating metaphor into unnatural metaphor

The translator tries to maintain the simile/metaphor in this case, but it does not work. The original image seems to be misunderstood and a translation that does not resonate with the target audience is used. This highlights the challenge of translating similes across languages and cultures, as even with a positive intention, a direct translation can sometimes miss the mark.

#### Data 13

- ST: Ooh, I try, I try, I try  
Try to rationalizes  
People are people  
But **it's like you're made of angel dust**
- TT: Dan aku terus mencoba  
Mencoba berfikir bahwa manusia itu sama, tapi  
***Sepertinya kau terbuat dari kabut malaikat***

The simile aims to describe Lacy’s extraordinary beauty by comparing it to “angel dust.” However, the reference to the drug PCP, which has hallucinogenic effects seems to have been misunderstood. This resulted in a translation, “*kabut malaikat*” (angel mist), which does not make sense as a simile in Indonesian. The translation fails to capture the intended meaning and creates an unnatural comparison.

### Translating simile into unnatural metaphor / translating metaphor into unnatural simile

The translator tries to use one of Larson’s suggested techniques – changing a metaphor into a simile/ changing simile into a metaphor – but it results in an unnatural translation. While the technique itself is valid, the translator generates a simile that does not feel natural or familiar in Indonesian culture. This highlights the challenge of translating figurative language, as even when using established expression, cultural nuances need to be carefully considered.

#### Example 14

- ST: Each time I step outside  
It's **social suicide**
- TT: *Setiap kali aku melangkah keluar*  
***Aku seperti orang buangan***

The translator tries to convert the metaphor “it’s social suicide” into a simile, but the result does not sound natural in Indonesian. The original metaphor conveys Olivia’s extreme anxiety about social situations, hyperbolically comparing it to “social suicide.” However, the translated simile, “*aku seperti orang buangan*” (I’m like an outcast), does not carry the same weight or meaning. While both express social discomfort, the Indonesian

version lacks the intensity and exaggeration of the original, and the phrasing itself feels awkward. This shows how direct translation of figurative language can sometimes lead to unnatural expressions in the target language.

### Omission the entire simile

In this case, the translator chooses to completely remove the simile from the translation. This means the comparison is omitted entirely.

#### Example 15

ST: Ooh, I care, I care, I care  
**Like ribbons in your hair**

TT: *Ohh, aku sungguh peduli*  
 .....

The example is from the song “Lacy” and is translated using omission of the entire simile. While, the basic meaning of the lyric is still understandable, the translation loses the richness and emotional impact of the original simile. By completely removing the comparison, the translated text becomes less expressive and fails to capture the full nuance intended. It is important to remember that the “ribbons in your hair” image holds a deeper meaning, alluding to Sabrina Carpenter, another singer linked to Olivia Rodrigo’s ex-boyfriend. This subtle layer of meaning is lost in the translation.

### 3.2 Discussion

#### Translation Quality

To determine the overall quality of the translated similes and metaphors, the researcher assessed the quality of accuracy and acceptability. The researcher used translation quality assessment model proposed by Nababan et al. (2012), where both accuracy and acceptability are assessed on a scale of 1 to 3, with 3 being the highest.

#### Accuracy

Nababan et al. (2012) emphasize the importance of accuracy in translation, highlighting that the source and target texts should convey equivalent message. This means that translators must carefully ensure that the meaning of the original text is accurately transferred into the target language.

This study analysed 109 instances of simile and metaphors. The accuracy of these translations varies: 27.52% are considered accurate, 54.13% are less accurate, and 18.35% are inaccurate. A more detailed breakdown of the accuracy level is provided below:

#### A. Accurate

An accurate translation, as defined by Nababan et al. (2012), faithfully conveys the complete meaning of the source text without any distortions or omissions. This means that every element, from individual words to the overall message, is rendered precisely and accurately in the target language.

#### Example 16

ST: Ooh, I care, I care, I care  
**Like perfume that you wear, I linger all the time**

TT: *Ooh, aku sungguh peduli*  
***Bagaikan parfum yang kau pakai, Aku mengikutimu sepanjang waktu***

The simile from the song “Lacy” uses blend of senses to describe a feeling of lingering obsession. The Indonesian translation successfully captures the essence of the original by keeping the simile intact. The phrase “I linger all the time” is effectively translated as “*aku mengikutimu sepanjang waktu*” both conveying a sense of constant presence. Importantly, the translation maintains the evocative comparison “like perfume that you wear” with “*bagaikan parfum yang kau pakai*” This preserves the romantic and sensual undertones of the original simile, ensuring the translated lyric remains both accurate and poetically charged.

#### B. Less Accurate

Nababan et al. (2012) stated that a “less accurate” translation as one that conveys most, but not all, of the original meaning. While some elements might be translated correctly, there are still issues like distorted meaning, ambiguity, or missing information that prevent the target text from fully capturing the message of the source text. These inaccuracies, while not completely changing the meaning, still hinder a complete understanding of the original.

#### Example 17

ST: And I make **light of the darkness**  
 I’ve got sun in my motherfucking pocket, best believe

Yeah, you know me, I  
 TT: *Dan aku datang **memberikan harapan***  
*Aku sempurna dan selalu optimis*  
*Ya begitulah aku*

In this example taken from “All-American Bitch,” the translation attempts to simplify a complex metaphor but ends up losing some of its original meaning and impact. The song explores the pressure Olivia feels to conform to societal expectations, and the metaphor “light of the darkness” reflects her tendency to downplay difficult situations. The translator removes the metaphorical imagery and translates it as “memberikan harapan” (giving hope). While this conveys the general idea of finding positivity, it fails to capture the nuance of minimizing or masking problems, which is central to the metaphor. This simplification reduces the expressiveness of the original lyric and diminishes the overall impact of the translation.

### C. Inaccurate

Inaccurate translations, according to Nababan et al. (2012), occur when the translator fails to accurately convey the meaning of the original text. This can involve mistranslating words, phrases, or even the entire text, or omitting important information altogether. Essentially, an inaccurate translation misrepresents the source material in the target language.

#### Example 18

ST: Ohh, I care, I care, I care  
**Like ribbons in your hair**  
 TT: *Ohh, aku sungguh peduli*

.....  
 This example from the song “Lacy” highlights how a poor translation choice can strip a lyric of its meaning and emotional impact. The original simile, “Like ribbons in your hair,” conveys a sense of delicate care and admiration, with a hint of obsession. However, the translator chooses to omit the simile entirely, resulting in a bland and inaccurate translation. By removing the comparison, the translated lyric loses its expressive quality and fails to convey the subtle nuances of the original. The image of “ribbons in your hair” evokes a sense of beauty, attention to detail, and perhaps even possessive undertone, all of which are lost in the translation. This omission ultimately diminishes the overall impact and meaning of the lyric.

### Acceptability

The majority of the translated similes and metaphors, 64.22% (70 instances), are considered as highly acceptable in the target language. A smaller portion, 33.94% (37 instances), are considered less acceptable, while only a tiny fraction, 1.83% (2 instances), are considered as unacceptable.

### Acceptable

Nababan et al. (2012) explains that a successful translation should sound natural and effortless in target language. It should use familiar technical terms that is commonly used to the target audience, while also following correct grammar and sentence structure. Essentially, the translated simile should blend seamlessly into the Indonesian text, both in terms of meaning and style.

#### Example 19

ST: Bloodsucker, famefucker  
 Bleedin’ me dry **like a goddamn vampire**  
 TT: *Penjilat, numpang tenar*  
*Membuatku tak berdaya **layaknya vampir***

This example taken from the song “Vampire” demonstrates a successful simile translation that ticks all the boxes. The song deals with feelings of betrayal and manipulation in a toxic relationship, and the simile compares this experience to being “helpless like a vampire.”

The translator wisely chooses to preserve the original imagery, as the concept of a vampire is universally understood and resonates with the Indonesian audience. The translation, “*membuatku tak berdaya layaknya vampir*” effectively conveys the same meaning while sounding completely natural in Indonesian. It also adheres to proper grammar and sentence structure, ensuring clarity and fluency.

### Less Acceptable

Nababan et al. (2012) explains “less acceptable” translations generally sound natural and use appropriate language, but they might have minor issues. These could include slightly improper word choices, minor

grammatical errors, or awkward phrasing that does not quite flow smoothly. While these imperfections do not significantly hinder understanding, they do detract from the overall quality of the translation.

#### Data 20

ST: Oh, yes, I know that he's my ex,  
But can't two people reconnect?  
I only see him as a friend

**I just tripped and fell into his bed**

TT: *Ya, aku tahu dia mantanku*  
*Tapi tidak bisakah dua orang terhubung kembali?*  
*Aku hanya melihatnya sebagai teman*  
*Kehobongan terbesar yang pernah aku katakana*  
***Aku hanya tersandung dan terjatuh ke tempat tidurnya***

The example is an example of translation opting the metaphor into an unnatural metaphor. This translation tries to convert the metaphor "I just tripped and fell into his bed" into Indonesian, but it does not quite hit the mark. The original lyric uses humor and sarcasm to downplay a romantic encounter, but the translated version, which literally states "*aku hanya tersandung dan terjatuh ke tempat tidurnya*," misses that nuance. It sounds stiff and unnatural in the context of a song. While grammatically correct, it fails to capture the underlying meaning of impulsive or reckless behaviour that the original metaphor implies. This shows how a direct translation can sometimes fail to convey the true meaning and style of figurative language.

#### Unacceptable

Translation deemed unacceptable exhibits a pronounced degree of unnaturalness, characterized by a stilted, foreign quality that disrupts the flow and coherence of the target text. This unnaturalness stems from several factors, including the use of uncommon or unfamiliar terminology, awkward phrasing, and deviations from standard Indonesian grammatical and syntactic conventions. Such translations often retain a distinct "translated" feel, indicating a lack of sensitivity to the nuances of the target language and a failure to effectively adapt the source text to the linguistic and cultural expectations of the target audience (Nababan et al., 2012)

#### Example 21

ST: Ohh, I care, I care, I care  
**Like ribbons in your hair**

TT: *Ohh, aku sungguh peduli*  
.....

The example is taken from the song "Lacy," which explores Olivia's imaginative scenario of justifying reconnecting and hooking up with her ex-partner. In the translation text, the entire simile is omitted, a technique not suggested by Larson for translating similes of metaphor. This translation is considered unacceptable due to the complete omission of the simile, failure to convey the poetic nuances and emotional depth of the original lyrics. Although the translation is grammatically correct, it strips away the figurative language intended by Olivia Rodrigo. The translator could have preserved the simile by rendering it as "Aku sangat peduli, seperti pita-pita di rambutmu," which sound natural for Indonesian audiences.

## 4. CONCLUSION

This research analyzes the use of similes and metaphors in six songs from Olivia Rodrigo's album "GUTS," focusing on how these figures of speech were constructed. Similes, identified by their use of comparison markers like "like" or "as," create a direct comparison between two different things. Metaphors, on the other hand, make comparisons without using those explicit connecting words.

The analysis of simile and metaphor types is based on Ullman's (1962) framework. Three types of similes were found: concrete-to-abstract (12 instances), animal (6 instances), and synaesthetic (5 instances). Besides, four types of metaphors were identified: concrete-to-abstract (60 instances), anthropomorphic (12 instances), animal (7 instances), and synaesthetic (7 instances). This highlights the diverse ways Rodrigo uses figurative language to express complex emotions and experiences in her music. Recognizing and understanding types of similes and metaphors is crucial to accurately conveying the intended meaning and artistic expression of the songs.

This research examines how similes and metaphors are translated with various techniques with Larson's (1984) framework. 70 were translated using Larson's techniques. The most frequent technique is translating simile/metaphor without keeping the imagery (38 instances), substituting the SL simile/metaphor with a TL simile/metaphor (17 instances), and retaining the SL simile/metaphor (15 instances).

On the other hand, there are 39 instances were identified using techniques not outlined by Larson's (1984). These non-Larson techniques include: translating simile/metaphor into unnatural simile/metaphor (15 instances). Translating simile into unnatural metaphor and translating metaphor into unnatural simile (13 instances). Translating simile into non simile with different meaning and translating metaphor into non metaphor with different meaning (5 instances). Translating simile into non-simile with less similar meaning and translating metaphor into non-metaphor with less similar meaning (5 instances). Lastly, Omission the entire simile (1 instances). It indicates a potential lack of deep understanding of how effectively translate figurative language.

Translation quality is assessed using framework by Nababan et al. (2012). This research examines the accuracy of translated similes and metaphor. Out of 23 similes, 34.78% (8 instances) are accurately translated, 39.13% (9 instances) are less accurate, and 26.09% (6 instances) are inaccurate. Besides, out of 80 metaphors, 27.91% (24 instances) are accurate, 55.81% (48 instances) are less accurate and 16.28% (14 instances) are inaccurate.

Interestingly, both similes and metaphors have the same average accuracy score of 2.1. This suggests that while there is room for improvement, the translations generally convey the intended meaning of the figurative language. Translation techniques that generate the highest score of accuracy for simile and metaphor are retaining SL simile/metaphor and substituting SL simile/metaphor with TL simile/metaphor. In contrast, the techniques that result in low accuracy score of simile and metaphor translation are translating simile/metaphor to unnatural simile/metaphor and omission the entire simile.

When it comes to the effect of the use of translation techniques on acceptability, 60.87 (14 out of 23) TT similes are considered acceptable, 30.43% (7 out of 23) are less acceptable, and 8.7% (2 out of 23) are considered unacceptable. On the other hand, acceptability level of the translation of metaphor shows: 65.12% (56 out of 86) are considered acceptable while 34.88% (30 out of 86) are less acceptable.

The translated metaphors are generally more acceptable than the translated similes, achieving an average score of 2.7 compared to 2.5 for similes. This suggests the translation is more successful in ensuring the metaphors in TT sound natural and follow the rules of Indonesian grammar and style. There are translation techniques that contribute to the highest impact for acceptability score: retaining SL simile/metaphor, substituting SL simile/metaphor with TL simile/metaphor, and translating simile/metaphor without keeping the imagery. On the other hand, the least effective strategies are: translating simile/metaphor into unnatural simile/metaphor and omission the entire metaphor.

Translating figurative language like similes and metaphors in songs is a tricky work. A proposed recommendation is that translators need to really understand the meaning and cultural context of the original expression before trying to express the message in the new language. Because languages and cultures from different places can be so different, it is important to consider both the accuracy of the translation and whether it sounds natural to native speakers. Choosing the correct words is also very important because poor word choices can muddle the meaning and make it hard for audience to understand. Ultimately, translators have to be very careful in choosing the best way to translate these creative comparisons.

It is not always a good idea to translate similes and metaphors using similar wordings. Figurative language is often deeply rooted in specific culture, so what works in one language might not make sense or sound natural in another. Another recommendation, to keep the original style and artistic effect, translators should try to preserve the imagery of similes and metaphors whenever possible, rather than translating without keeping the imagery or simply explaining their meaning.

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