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## Translation strategies in Shakespeare's *Romeo and Juliet* translated drama script viewed from the romance perspective

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### ABSTRACT

*Romeo and Juliet* is one of Shakespeare's most famous masterpieces, translated into many languages. This study's object is the drama script of *Romeo and Juliet* translated by Fatimah, Iffa Nabila, and Ratna Ofvilia (2018). In this study, the writers employed the descriptive qualitative approach to figure out the translation strategies used to translate the figurative language viewed from the romance aspects. The results revealed that the translators used six translation strategies: modulation, transposition, addition, subtraction, descriptive strategy, and literal translation. Besides, the writers also found 12 data of figurative language: five metaphors, four hyperboles, three personifications, one allusion, and one simile.

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## 1. Introduction

Drama is one form of literature that has been around for centuries. According to Altwieissi (2022), the word drama comes from the Greek word *dram*, meaning to act, do or perform. Drama is a literary form in which actors or actresses act out the writers' words in front of an audience (Handayani et al., 2020). One of the purposes of literary writing, such as drama, is to speak as much as possible, i.e. say more in fewer words for maximum effect (Elaheh, 2011). One famous drama is the drama of *Romeo and Juliet*. *Romeo and Juliet* is the forbidden love story written by William Shakespeare. The

story tells the tale of two young lovers, Romeo and Juliet, who are caught in a family feud. Romeo and Juliet come from different social classes, which makes their love forbidden.

*Romeo and Juliet* is one of the most iconic tales of all time. This famous drama was staged on January 29, 1595, in London for the first time (Septia, n.d). *Romeo and Juliet* story is narrated in forms such as novels, movies, and drama. It was one of the most performed Shakespeare plays besides *Hamlet* and *Othello*. Drama has a dynamic nature; therefore, the story of *Romeo and Juliet* changes from time to time. For example, Georg Benda, another famous playwright, reduced the drama action and added a happy ending.

In the script of *Romeo and Juliet*, Shakespeare used language transitions and figurative language to add a deep impression on the readers and connoisseurs of the play. Figurative language is thought to be able to convey a meaning that cannot be precisely expressed in other words (Ratna, 2017). Moreover, they can accentuate an issue in a drama script (Lismalinda & Ismail, 2020). Shakespeare added figurative language such as idioms, hyperbole, and metaphors as flavoring spices so that viewers and readers do not get bored when reading the script of the play. Figurative language is a general term for linguistic expressions whose interpretation is not literal, where the meaning of the entire expression cannot be calculated directly from the meanings of its components. Figurative languages can vary in type, degree of literal extensibility, degree of transparency, and structure. In addition, figurative expressions can vary from a single word to a long sentence. Here belongs a wide range of phenomena, such as metaphors, idioms, proverbs, humor and jokes, exaggerations, indirect statements, and clichés (Gibbs, 1999).

The drama of *Romeo and Juliet* was translated into several languages; one of those languages is the Indonesian language. The translators who translated *Romeo and Juliet*'s drama script into Indonesian are, among others, Fatimah, Ifa Nabila, and Ratna Olivia. In translating the drama script, the translator must also translate the figurative language. Indonesian has a specific form of language and structure; therefore, it is a challenge for the translator to keep the meaning and nuance present in the source language (SL). The translation changes the meaning from the source language into the target language (Robingah & Ali, 2021). From Robingah & Ali's explanation, the writers conclude that translation aims to accurately replicate the message in the source language (SL) into the target language (TL). Besides, translation also acts as a medium to connect people who speak different languages (Pravitha, 2019).

One previous study has been done on translating strategies used to translate a movie script. Anwar et al. (2019), in their study entitled *Translation Techniques of Expressive Utterances Used in the Movie Script of Aladdin*, found ten translation techniques used by the translator to translate the script of *Aladdin 2019*. The most prominently used are linguistics compression 56.52%, established equivalence 10.87%, and literal translation 9.77%, reduction 6.52%. Other techniques have been less frequently used, each less than 5%, such as amplification, modulation, calque 4.35%, transposition, adaption, and compensation 1.09%. Furthermore, this research's translation accuracy assessment is 86.6% accurate, 10.87% less accurate, and 2.17% inaccurate. The result of the study using the descriptive qualitative above implies the translation product of expressive utterances in the script of *Aladdin 2019*, which the translator translated is accurate.

## 2. Method

The research design is descriptive and qualitative as the basis of collecting and analyzing data. This study aims to figure out the translation strategies Fatimah, Ifa Nabila, and Ratna Ofvilia (2018) used in translating the figurative language in *Romeo and Juliet* translated drama script viewed from the romance perspective. In this study, the writers use a comparison strategy by comparing the original drama script by William Shakespeare (1916) and the translated drama script by Fatimah, Ifa Nabila, and Ratna Ofvilia (2018) based on Hariyanto and Suryawinata's (2016)'s theory. The data was taken by comparing the original drama script by William Shakespeare (1916) and the translated drama script by Fatimah, Ifa Nabila, and Ratna Ofvilia (2018).

## 3. Results and discussion (This part is excluded for the non-research articles)

This study aims to identify the translation strategies used by Fatimah, Ifa Nabila, and Ratna Ofvilia in translating the figurative language in Shakespeare's *Romeo and Juliet*. Therefore, the writers compare the original and translated texts to give examples. The objectives are presented below:

**Table 2.** Act 2 Scene 1

Source Text	Translated Text
Can I go forward when my heart is here? Turn back, <b>dull earth</b> , and find thy centre out.	<i>Bisakah aku pergi sementara hatiku tetap di sini? Aku harus kembali ke tempat di mana hatiku berada.</i>

Romeo says this expression to Benvolio and Mercutio after sneaking into the Capulet party. At the party, Romeo met Juliet for the first time, which was love at first sight. The romance aspect in the text is shown when Romeo describes that Juliet is the center of his attention. Romeo metaphorically describes himself as dull, heavy earth or dirt that falls toward the center of the earth by gravity.

According to Oxford Dictionary, the word dull should be translated to boring, but in this quotation, the word dull describes how stupid Romeo feels for leaving Juliet, which he cannot stop thinking about. Here, the translation strategy used to translate the text is modulation because the translator changes the perspective of the source text. In the translated text, the translator did not mention anything about Romeo being dull, but the translator did not change the focus of Juliet being his center of attention. However, the writers think the translator subtracts the important figurative language to express how Romeo feels after leaving Juliet at the party. The translator should translate the text into "*Kembalilah ke tempat di mana hatimu berada, bodoh*" (See Table 2).

**Table 3.** Act 2 Scene 2

Source Text	Translated Text
But, soft! What light through yonder window breaks? It is east, and <b>Juliet is the sun!</b>	<i>Cahaya apa yang ada di jendela sebelah sana? Ini di sebelah timur, dan juliet adalah matahari.</i>

After falling head over heels for Juliet at the party, Romeo sneaks into the Capulet's garden, where he finds Juliet standing out on her room balcony. The romance perspective from this scene is

that Romeo compares Juliet's beauty shining like the sun. The figurative language found in this scene is a metaphor because Romeo compares Juliet's beauty shining like the sun. In translating this metaphor, the translator used literal translation. A literal translation is also known as a word-to-word translation.

In this case, the translators translated the word in the same structure and maintained the same meaning as the source text. In the drama script quotation above, the translators still use the metaphor in the source text and translate it in the same structure as the translated text. However, to the best of the writers' understanding, there is a gap between the words before the metaphor in the original text. The original script mentions the words "It is east". "It is east" should explain that the sun rises from the east, so it should not use the literal translation technique. According to the writers, the translation should be "*Juliet adalah matahari yang terbit dari timur*". So, the writers believe that the translation technique that should be used is modulation, which changes perspective but still gives the same meaning (See Table 3).

**Table 4.** Act 2 Scene 2

Source Text	Translated Text
O, speak again, <b>bright angel</b> , for thou art As glorious to this night, being o'er my head, As is a wingèd messenger of heaven ....	<i>Oh, berbicaralah lagi, malaikat terang. Kau sangat agung seperti malaikat malam ini. Kau bersinar di atasku seperti utusan bersayap ....</i>

There are two figurative languages found in Table 4. The first is a metaphor. The term bright angel is classified as a metaphor because he compares Juliet to an angel. And the second figurative language is a simile. The term winged messenger is classified as a simile because Romeo describes Juliet as glorious to the night as a winged messenger of heaven. In translating these two figurative languages, the translator used the transposition strategy because, in English, adjectives function as the element to explain, so they must be in front of the word that is being defined. In contrast, in the Indonesian language, the structure is the opposite because the adjective is being explained.

According to Collins Dictionary, the word "angel" is translated into "*malaikat*" and the word "bright" is translated into "*terang*". However, the writers believes that the term "bright angel" does not need to be translated into "*malaikat terang*" because the term angel refers to a bright messenger of God. So, the translation should be "*Oh, berbicaralah lagi, malaikat*". This translation uses the subtraction of information strategy because it subtracts the "*terang*" component from the source text (See Table 4).

**Table 5.** Act 2 Scene 2

Source Text	Translated Text
<b>This bud of love</b> , by summer's ripening breath, May prove a beauteous flower when next we meet.	<i>Cinta kita yang saat ini seperti kuncup bunga di musim panas akan berubah menjadi sebuah bunga yang indah pada saat kita bertemu lagi.</i>

Two figurative languages are identified in the table above: the bud of love and summer’s ripening breath. The first figurative language, the bud of love, is classified as a metaphor because Romeo compares his sudden love for Juliet to an emerging flower bud that will blossom into a beautiful flower with time. The translator used descriptive translation to translate this metaphor because they gave an additional description: *cinta kita yang saat ini seperti kuncup bunga*. Using this translation technique, the translator clarifies the metaphor and gives a clear meaning to the translated text. And the second figurative language, summer’s ripening breath, is classified as a personification because summer does not have a ripening breath. Although the source text gave the idea as summer can breathe in the translated text, the translators did not mention anything about summer’s breath. Therefore, the translators use the subtraction of information translation technique because the translators subtract the component of the source text (See Table 5).

**Table 6.** Act 2 Scene 2

Source Text	Translated Text
O Romeo, Romeo! Wherefore art thou Romeo? <b>Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.</b>	<i>Oh Romeo, mengapa kau harus menjadi Romeo? <b>Lupakanlah saja tentang ayahmu dan ubah namamu atau jika kau tidak bersedia mengubah namamu, bersumpah saja kau mencintaiku dan aku akan berhenti menjadi putri Capulet</b></i>

The next figurative language found in the translated drama script of Romeo and Juliet is Hyperbole. From the words in the source text, the writers concluded that Juliet is exaggerating by suggesting Romeo give up his family for his devoting love for Juliet, or she would give up her family if Romeo swore on their love. The words in the translated text show how devastated Juliet is because she wants to be with Romeo, but their family would never accept Romeo because he is a Montague. The writers consider Juliet’s words too exaggerated and classify this part as hyperbole. In translating the source text, the translators use literal translation because the components and structure of the source text are delivered word by word and without giving additional information. However, the writers think that the translator should subtract the words “*mengubah namamu*” and translate it into “*Lupakanlah saja tentang ayahmu dan ubah namamu atau jika kau tidak bersedia, bersumpah saja kau mencintaiku dan aku akan berhenti menjadi putri Capulet*” because it is redundancy (See Table 6).

**Table 7.** Act 2 Scene 2

Source Text	Translated Text
Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief that thou, her maid, art far more fair than she	<i>Terbitlah, matahari cantik, dan singkirkanlah bulan yang iri hati. Kesedihan sudah membuat bulan tampak redup dan suram karena pelayannya, Juliet, lebih cantik darinya.</i>

There are two personifications found in the table. These two personifications are intended for the moon, given human qualities. The first personification describes the moon being jealous because of Juliet’s glowing beauty, like the sun, and the second personification describes the moon looking pale with grief because Juliet looks more beautiful than the moon.

The first personification, the envious moon, is translated using the addition strategy. The translators added the word “*yang*” to complete the sentence in the translated text. This addition aims to explain that the moon is envious of Juliet, whose beauty rivals the moon’s beauty. And the second personification is sick and pale with grief. In this second personification, the translators use modulation and transposition.

The translators changed the idea of the figurative language because, according to Oxford Dictionary, the word “sick” should be translated into “*sakit*”, the word “pale” into “*pucat*” and “grief” should be translated into “*kesedihan*” so it should be “*bulan yang pucat, sakit dan penuh kesedihan*”. This affects the clarity and flexibility of the translation. Therefore, to avoid misunderstanding, the translator changes the idea and structure of the source text to define the words sick and pale into “*redup dan suram*”. These strategies give the readers a clearer meaning of the translated text (See Table 7).

**Table 8.** Act 2 Scene 2

Source Text	Translated Text
The brightness of her cheek would shame those stars, As daylight doth a lamp. Her eye in heaven. Would, through the airy region, stream so bright. That birds would sing and think it were not night.	<i>Terang di pipinya akan menyinari bintang seperti matahari lebih bersinar dari lampu. Jika matanya ada di langit malam, mereka akan bersinar begitu terang melewati angkasa; burung bernyanyi, berfikir bahwa saat itu sinar di waktu terang</i>

The next figurative language found is Hyperbole (See Table 8). There are two hyperboles in the table. In the first hyperbole, Romeo exaggerates Juliet’s cheek shining brighter than the stars. The second hyperbole exaggerates Juliet’s eyes were like stars so bright that birds would sing because they thought it was daytime. In translating these hyperboles, the translators used a literal translation strategy by translating it word-to-word.

However, the writers think that these hyperboles are not translated fluently. In this first hyperbole, the translator does not need to translate it literally because using the word “*matahari*” already describes how bright Juliet’s beauty is. Therefore, the writers believe the translator does not need to translate the words “*bintang*” and “*lampu*”. The translated text should become “*terang di pipinya lebih bersinar dari matahari*” using the information subtraction pragmatic strategy by subtracting the components in the source text. In the second hyperbole, the translation is not fluent. The translator should translate it into “*jika matanya ada di angkasa, mereka begitu bersinar melewati malam hingga burung akan bernyanyi berfikir bahwa ini siang hari*” to give a more fluent translation by using the subtraction strategy.

**Table 9.** Act 2 Scene 2

Source Text	Translated Text
With love's light wings did I o'erperch these walls; For stony limits cannot hold love out.	<i>Aku terbang di atas dinding dengan sayap cinta. Dinding batu tidak membiarkan cinta berada di luar sana.</i>

Hyperbole is the next figurative language found in Romeo and Juliet’s drama script (See Table 9). In the table below, Romeo exaggerates that he was given wings by love to climb over walls and reach Juliet. There are two translation strategies found in the translated text. The strategies are transposition and the addition of information pragmatic strategy. The translator changes the position or structure of the source text and adds a component to the translated text, “*dinding batu*”.

However, the writers believe that “stony limits” refers to love attributing human qualities as it climbs through stony walls. The figurative language should classify as a personification because love is given human qualities. Technically, what Romeo means by stony limits is the walls around the Capulets’ mansion, but “stony” may also refer to someone stiff or unbending. In another way, Romeo wants to tell Juliet that even though her family (the stone) is rigid, they do not have the power to limit their love, so it is like self-motivation. The translation strategy in the second sentence is not translated fluently. The translation should be “*bahkan dinding batu tidak bisa menghalangi cinta kita*” using the modulation strategy to make it more fluent in Indonesian language.

**Table 10** Act 3 Scene 2

Source Text	Translated Text
Gallop apace, you fiery-footed steeds, Towards Phoebus' lodging. Such a wagoner As Phaeton would whip you to the west, And bring in cloudy night immediately.	<i>Aku berharap matahari akan segera tenggelam dan malam akan segera datang.</i>

The text above describes how much Juliet wants Romeo to return and see her. The romance aspect from the table above is that Juliet wants to spend her first night as a married couple with Romeo; meanwhile, at that time, Romeo was fighting with Tybalt, which caused Tybalt’s death. Without Juliet’s knowledge, Romeo was evicted from Verona by the prince because he killed Tybalt.

The figurative language that Juliet uses in the text is an allusion. The allusion refers to classical Greek and Roman mythology, Phoebus, the god of the sun, and Phaeton, Phoebus’s son. To convey her anxiousness, she cannot wait for the sun to drop so she may spend her first night with Romeo. The translator subtracts many components from the source text in translating the allusion. The translators did not mention anything about Phoebus or Phaeton. Therefore, the translator uses the pragmatic information subtraction strategy. However, the translator did not change the meaning of the text where Juliet wishes that night would come so that she could spend the night with Romeo in her arms (See Table 10).

**Table 11** Act 5 Scene 3

Source Text	Translated Text
Arms, take your last embrace! And, lips, O you. The doors of breath, seal with a righteous kiss, A dateless bargain to engrossing death!	<i>Lenganku, buatlah pelukan terakhirmu! Dan bibirku, kau adalah pintu untuk nafas. Segel dengan ciuman tulus atas kesepakatan yang telah kubuat dengan kematian selamanya.</i>

Desperate for the news of Juliet's death, Romeo buys poison and wants to drink the poison at Juliet's grave. The text listed in the table above is Romeo's last words before drinking the poison. Romeo does not know that Juliet only faked her death so that she would not marry Paris, but *nasi sudah menjadi bubur*, what Romeo did cannot be undone.

The romance aspect of the text above is that Romeo wants to hug and kiss Juliet for the last time before he drinks the poison. The figurative language found in the text above is a metaphor. Since everyone must ultimately pass away, Romeo uses his lips as his seal in this metaphor, imprinting it with a kiss onto his endless contract with death. The translation strategy used to translate this metaphor is a literal translation where the words are translated directly, and the translated text consists of the same words, structure, and meaning as the source text (See Table 11).

## Conclusion and Suggestion

This study focuses on figuring out the translation strategies to translate figurative language in the translated drama script of Romeo and Juliet viewed from the romance perspective. The translation is one difficult matter. The translator is acquired to have expertise in translation strategies and the translation principle to convey the meaning of the source text to the readers. In analyzing the translated drama script of Romeo and Juliet, the writers found 12 data of figurative language: five metaphors, four hyperboles, three personifications, one allusion, and one simile, such as *malaikat terang* (metaphore), *seperti matahari lebih bersinar dari lampu* (hyperbole), and *seperti utusan bersayap* (simile). The writers analyze the translation strategy with Hariyanto and Suryawinata's (2016) theory and find that the translation strategies used to translate the figurative language are: modulation, transposition, subtraction of information strategy, descriptive strategy, literal translation, subtraction, and additional information strategy.

There are some limitations in writing this study. Many things could be discussed about the drama script of Romeo and Juliet, such as characterization, moral values, structure analysis, the analysis of the language style used, and the translation language style of the translated drama script of Romeo and Juliet. The writers hope this study will be useful for future writers in analyzing figurative language, translation strategies or literature from a different perspective to overcome the writers' limitations.

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