

Exploring Simile Translation Strategies: An Indonesian Perspective on 'After You' by Jojo Moyes

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Abstract: A problem or challenge may occur in the middle of the translation process. A translator should use effective translation strategies in order to resolve the problem and produce a clear and comprehensible translation for the target readers. This research explores the translation of English similes into Indonesian in Jojo Moyes' 'After You'. The study aimed to identify and analyze the translation strategies employed by the translator based on Pierini's suggestion of simile translation strategies. This study investigated the intended meaning, translation strategies, and the readability of the translated similes. Data were collected and categorized by the comparison words: "like/as", "as if/though", "as...as...", and "a/some kind of". The findings revealed 70 similes translated using four different strategies, with the literal translation strategy being the most frequently employed due to its ability to maintain the form and familiarity of the similes. However, the strategies not always succeed in producing a readable translated version in the target language. Some aspects impact the translations still have medium to low readability levels. This research emphasizes the importance of translators possessing extensive and accurate knowledge, particularly in translating figurative language. Future researchers may find this study valuable as a reference for similar investigations.

Keywords: translation strategies, simile, readability, comparison, meaning

Abstrak: Masalah atau tantangan dapat muncul di tengah proses penerjemahan. Penerjemah perlu mempertimbangkan strategi penerjemahan yang efektif untuk mengatasi masalah tersebut dan menghasilkan terjemahan yang jelas serta dapat dipahami oleh pembaca sasaran. Penelitian ini mengeksplorasi penerjemahan simile bahasa Inggris ke dalam bahasa Indonesia dalam novel *After You* karya Jojo Moyes. Tujuan dari penelitian ini untuk mengidentifikasi dan menganalisis strategi penerjemahan yang digunakan oleh penerjemah berdasarkan strategi penerjemahan simile yang diusulkan oleh Pierini. Penelitian ini menyelidiki makna yang dimaksud, strategi penerjemahan yang digunakan, serta tingkat keterbacaan terjemahan simile. Data dikumpulkan dan dikategorikan berdasarkan kata-kata perbandingan: "like/as", "as if/though", "as...as...", dan "a/some kind of". Terdapat 70 simile dalam temuan ini yang diterjemahkan menggunakan empat strategi, dengan strategi penerjemahan literal sebagai yang paling sering digunakan karena mampu mempertahankan bentuk dan keakraban simile tersebut. Akan tetapi tidak semua terjemahan menunjukkan tingkat keterbacaan tinggi walaupun telah disesuaikan dengan strategi yang tampak sesuai. Adapun beberapa hal selain strategi yang mempengaruhi tingkat keterbacaan pada terjemahan. Penelitian ini menekankan pentingnya penerjemah memiliki pengetahuan yang luas dan akurat, terutama dalam menerjemahkan bahasa kiasan. Peneliti masa depan dapat menjadikan studi ini sebagai referensi yang bermanfaat untuk penyelidikan serupa.

Kata kunci: strategi penerjemahan, simile, keterbacaan, perbandingan, makna

1. INTRODUCTION

Translation, as a discipline, plays a key role in bridging communication between languages and cultures. With rapid globalization, translating texts and messages from one language to another has become essential in various fields, including literature. Literary translation is considered to be the

highest form of translation, in which sometimes word-by-word translation does not work and requires the effective transfer of humor, feelings, emotions, and various other elements through literary work (Saha, 2020). Through literary works such as novels, movies, songs, and so on, one can introduce new ideas and cultures to readers in different parts of the world, create cross-cultural understanding, and promote tolerance and international cooperation.

Translation is not only about word-for-word transition, but also involves the transfer of deep meaning, cultural nuances, and the social and emotional contexts (Li et al. 2024). In social and cultural contexts, translation plays an important role in maintaining the balance of meaning of a work created from source language (SL) into target language (TL). To achieve this, a translator must understand how language is used in a context from the SL and how appropriate language is when conveyed to the TL.

This understanding becomes even more important when dealing with figurative language, which often requires the translator to not only translate word-by-word, but also to capture the deep meaning behind the expressions. Figurative language is usually used in casual conversation, speech, poems, songs, and novels (Putri & Marlina, 2023). When using figurative language, speakers or writers can choose their style of delivering their intended meaning, whether explicit or implicit. Leech & Short (1981) define style as the language used in certain contexts, by certain people, and for certain purposes in their own way. Figurative language such as metaphor, personification, and simile, adds an extra dimension to language to communicate emotional meaning more effectively than literal language (Katz et al., 1998).

Similes, one of the most common figurative languages, can enrich a text by providing vivid and often emotive imagery. Kridalaksana (2013) explained that a simile is a comparison of persons or things with other things by using the term *ibarat* (like). A simile has similarities and usually relates to a metaphor. However, Israel et al. (2004) emphasize that similes and metaphors are different, highlighting the term 'comparison' in similes, which requires the individuation of both concepts in SL and TL. Lakoff and Johnson (1980) explore how metaphors and similes shape our thought processes. An example of a simile is "Her eyes were like stars", which compares a person's eyes to stars, highlighting their brightness or attractiveness. In short, similes state that something is similar to another thing, while metaphors state that something is another thing.

Translating similes presents many challenges because similes are often highly dependent on cultural context and individual experiences. An effective simile in the source language may not have a direct equivalent in the target language (Hartono, 2012). In some cases, the translator may need to adapt the simile to match the cultural context and experience of the reader in the target language. Meanwhile, in other cases, a literal translation may be more appropriate if the simile can be understood in that context.

Some strategies and techniques are proposed in order to facilitate the translation process of figurative language. Among them, Newmark (1988) and Pierini (2007) proposed specific translation strategies for metaphor and simile, since both are similar. Newmark suggests seven strategies for metaphor with five of them being applicable to simile. On the other hand, Pierini suggests six strategies for translating similes that are similar to Newmark's. Both suggested strategies are adopted by many studies to analyze the translation of similes.

Several previous studies related to simile translation has been conducted by many researchers. One of the most recent research was done by Cahya & Setyaningsih (2024) who investigated the translation techniques used for similes and metaphors based on the theory by Molina and Albir. The focus of this study was to identify the translation strategies employed and assess the accuracy of the translation based on Nababan's theory. Another study conducted by Erdita (2021) intended to identify the similes present in the novel "Game of Thrones" using a combination of theories from Israel, Harding, Knowles & Moon, and Kridalaksana. Furthermore, it investigated the translation techniques based on the theory proposed by Chesterman. Sembiring & Sigit (2020) also analyzed the metaphor and simile translation based on Pierini (2007). Their study revealed that five out of six strategies used by the translator, and the most common strategy used is literal translation. A similar study that analyzed

simile translation using Pierini's theory was also conducted by Agoes et al. (2021). Their study also used Larson's theory to investigate the similes' parts or elements and Pierini's theory for translation strategies to translate the similes.

In addition to analyzing the elements and strategies of translation, figurative language translation analysis, including similes, is often accompanied by assessments of accuracy, readability, and acceptability. These assessments commonly adopt the evaluation instruments developed by Nababan (2012). Several other studies have used this evaluation method, including the study by Prafitasari et al. (2019) which focused on the accuracy and readability of the translated poetry book *Love & Misadventure*, finding that the majority of the translations were both accurate and readable. Similarly, Abdumaula & Hilman (2022) and Cahyaningrum & Wandasari (2023) investigated figurative language translations, with Abdumaula assessing accuracy, readability, and acceptability, while Cahyaningrum chose to omit the readability aspect in her study.

While several previous studies have analyzed the translation of similes in various novels and literary works, most of these studies focus primarily on the identification of translation strategies and their assessment in terms of accuracy, readability, and acceptability, often using Nababan's rubric. However, there is still a gap in the literature concerning the thorough analysis of readability, especially in literary translations where the readership is not limited to linguistic enthusiasts but includes general novel readers as well. Additionally, many studies focus on high-readability cases without delving deeply into the reasons behind low-to-medium readability scores or exploring how alternative strategies might enhance the readability of translated similes. This research addresses this gap by analyzing similes in *'After You'*, examining the strategies used, the challenges posed by medium to low readability, and proposing alternative strategies to enhance the reading experience. It is an extension and improvement of the researcher's undergraduate thesis. The research questions of this study are: (1) What is the intended meaning in the original similes found in *'After You'* novel?; (2) What translation strategies, based on Pierini's theory, are predominantly used for similes in *'After You'*, and how do they impact the readability of the translated text?

2. RESEARCH METHOD

This research used the descriptive qualitative method in an attempt to describe the comparison and intended meaning of similes, their translation strategies, and their readability. The data consisted of 70 similes compiled from two versions of *'After You'* printed novel, with English as the source text and Indonesian as the target text. The similes were then categorized based on their comparison markers. This categorization followed a previous study by Hilman et al. (2013) which had three categories, while this study added one more category. The categories were:

- c) **Category I** – simile with direct comparisons using "like" or "as."

Example:

"And then, **like a nightmare**, I am weightless, in the abyss of the night air..."

This simile directly compares the moment when the character in the novel falls from an apartment roof.

- d) **Category II** – simile that suggests a hypothetical or imagined situation using "as if" or "as though".

Example:

"'Not his name,' she said, **as though I was stupid**."

This simile shows the speaker feels treated like a stupid person, based on perception of her interlocutor's manner of speaking.

- e) **Category III** – simile used to compare the degree or extent of two qualities using "as ... as ...".

Example:

"That 'best wishes' from Mum is **as piercing as any stab wound**."

This simile compares the emotional pain of reading 'best wishes' with the physical pain of being

stabbed.

- f) **Category IV** – simile used to compare to a broad or vague category, often for effect, using “a kind of” or “some kind of”.

Example:

“Just shouted through the letterbox at me. Like I was **somekindof...vagrant.**”

This simile compares the speaker’s treatment to that of a vagrant, reflecting the speaker’s feeling of being reduced to something lesser.

The analysis began with a detailed examination of each simile's intended meaning and its function, guided by Pierini’s (2007) framework for simile structure, which consists of topic, vehicle(or image), and point of similarity. Larson (1998) states that the correct understanding of any simile begins with the correct identification of the topic and image of the similes in the SL, where the meaning in the SL must be discovered first. This involved not only analyzing the sentences containing the similes but also considering the broader context in which the similes appeared. This comprehensive approach ensured that the researchers gained a deep understanding of each simile’s nuances.

In addition, the translated versions of the similes were sent to 10 correspondents to measure the readability level. The correspondents consisted of three English-Indonesian (and vice versa) translators and 7 Indonesian native speakers who enjoy reading novels. The readability was assessed using a rater proposed by Nababan (as cited in Vidhiasi 2021), which is categorized as high (easy to understand without any difficulties), medium (contains difficult words but is mostly understandable), and low (difficult to understand, often due to the use of unfamiliar terms in target language culture or the excessive retention of foreign words in the translation).

The translation strategies were identified using Pierini's (2007) six proposed strategies for translating similes, which are literal translation (retention of the same vehicle) (S1); replacement of the vehicle with a different vehicle (S2); reduction of the simile, if idiomatic, to its sense (S3); retention of the same vehicle plus explication of similarity feature(s) (S4); replacement of the vehicle with a gloss (S5); and omission of the simile (S6). After identifying the strategies used for each simile, the readability levels were assessed, and the two aspects were combined to evaluate how each strategy impacted readability. For similes with low or medium readability, suggestions were provided to improve the translation and enhance the overall quality and clarity.

3. FINDINGS AND DISCUSSION

In the novel under study, researchers identified 70 similes. The majority of these employed the “like/as” structure to create comparisons, while the “a/some kind of ...” form was used less frequently. The analysis revealed that four out of six translation strategies were applied to these similes. Specifically, 47 similes (67.14%) were translated using the literal translation strategy (S1), 12 (17.14%) through replacement of the vehicles (S2), 7 (10%) by reducing the simile (if idiomatic) to its sense (S3), and 4 (5.71%) through omission of simile (S6). The following sections will provide a detailed explanation of the data.

3.1. Category I (like/as)

Datum 1

ST: ‘Won’t take much to make this feel **like home**,’ the estate agent had said. become

TT: “Tidak akan sulit merasa betah di sini,” kata agen penjual rumah.

This simile compared “this”, which referred to the apartment Louisa wanted to rent, with the feeling of being at home. The point of similarity in this simile was the feeling of comfortable and cozy. It was said to make sure Louisa would be enjoy staying at that place.

The translation approach here utilized the sixth strategy, which involved omitting the literal form of the simile. According to Ramli (2014), this strategy is often employed when

the translator finds a direct translation challenging or believes that omitting the form does not disrupt the story's overall meaning in the target language. While Ramli's findings support this approach for ease or accuracy, in this case, the use of omission was more contextually motivated. The translator opted for a different expression, one more familiar and commonly used among Indonesian speakers to convey the feeling of being settled and comfortable in a space over time: "*betah*."

"*Betah*" in Indonesian signifies a deep-seated contentment or enjoyment in staying somewhere for an extended period. By choosing "*betah*" instead of a direct simile, the translator preserved the original intention of the simile, capturing the essence of comfort without needing a word-for-word rendering. This translation choice maintained a high readability level, allowing target readers to easily grasp the intended meaning. The adaptation thus balanced cultural resonance with accessibility, ensuring the translation conveyed the same sense of warmth and appeal as in the original.

Datum 2

ST: 'Daphne's **like a one-woman broadcasting corporation**. She means well, but your personal story will be all over her social club before you can say Rodent Reincarnation.'

TT: "*Daphne itu seperti stasiun siaran tunggal. Maksudnya baik, tetapi kisah hidupmu pasti sudah tersebar ke semua teman dan kenalannya sebelum kau bisa mengucapkan Reinkarnasi Tikus.*"

The simile's image "...a one-woman broadcasting corporation..." was compared to Daphne as the topic. Although this simile did not directly mention what made her like a broadcasting corporation, the next sentence helped the readers to grasp the point of similarity in this simile. It was Daphne's character which could be seen by the part "your personal story will be all over her social club..." which was translated into *kisah hidupmu pasti sudah tersebar ke semua teman dan kenalannya...* It indicated that Daphne had some bad personality or habit, which was gossiping or not keeping secrets.

Examining the translation strategy, it was noted that without the clarifying sentence, the simile used the second strategy, which replaced the image "one-woman" with *Tunggal*, thus omitting the gender reference. According to Sembiring & Sigit (2020), this strategy is commonly used when the simile's imagery lacks cultural relevance in the target language. In English, expressions like "one-woman show" are familiar and gender-specific, referring to acts carried out by an individual, regardless of gender. In Indonesian, however, similar phrases are generally gender-neutral, using terms like *pentas tunggal* or *siaran tunggal*. Additionally, the term "broadcasting corporation" was translated as *stasiun*, aligning with Indonesian expressions for media companies, such as *stasiun TV* or *stasiun radio*.

Although the translation successfully adapted the simile to Indonesian culture, it achieved only a medium to low readability level. This was partly due to the more formal term used for "broadcasting corporation," which could distance readers from the original image's liveliness. In English, the simile vividly portrays someone who constantly spreads information, much like a broadcasting company airing news. In Indonesian, an equivalent term like *tukang gosip* (gossip) or the slang *mulut ember* (big mouth) would better capture the intended meaning and tone. For improved readability and cultural alignment, the third strategy could have been used, reducing the simile to its underlying sense. Recasting the translation as *Daphne itu tukang gosip* or *Daphne mulutnya ember* would offer a clearer, culturally resonant interpretation, making the comparison immediately understandable to Indonesian readers.

Datum 3

ST: Grief wells up again, **like a sudden tide**, intense, overwhelming.

TT: *Duka kembali meluap, **bagaikan pasang naik yang mendadak**, begitu kuat dan hendak menenggelamkan. (Hal. 19)*

In this simile, the author compared "grief" with a "tide," where the point of similarity was their sudden rising. By comparing grief to a sudden tide, the author conveyed to the readers that the character Louisa's sadness was unbearable at that moment.

A literal translation approach was used to translate this simile, retaining the original imagery of a sudden tide to preserve both its form and meaning. Ramli (2014) identified this strategy in his research, suggesting that it is suitable when the imagery in both languages aligns with similar interpretations. In this case, the phrase *pasang naik* effectively conveyed the rising tide; however, its precision and readability in Indonesian were only moderate. Although fairly understandable, the term *pasang* in Indonesian holds multiple meanings, particularly within nautical terminology, which could challenge readers' comprehension.

In nautical contexts, *pasang* alone often implies the rising of tides, commonly found in expressions like *pasang surut air laut* (tides) or *air laut sudah mulai pasang/naik* (the sea level is starting to rise). Therefore, the phrase *pasang naik* introduced redundancy. For a clearer and more idiomatic understanding of the simile in the target text, using *gelombang pasang* or *pasang air laut* would have been preferable. This adjustment could provide readers with a more precise mental image, strengthening the simile's impact and ensuring the emotional intensity of Louisa's grief was effectively communicated.

Datum 4

ST: Without someone to talk to, every sight I saw – whether it was the Trevi Fountain or a canal in Amsterdam – felt simply **like a box I'd needed to tick on a list**.

TT: *Tanpa teman bicara, setiap pemandangan yang kulihat - baik itu Air Mancur Trevi di Roma, atau kanal di Amsterdam - rasanya hanya **seperti bagian dari daftar kegiatan yang harus kurampungkan**. (Hal. 43)*

The author's comparison tried to convey the feeling of loneliness of the character (Louisa) and her lack of motivation. This comparison suggested that, without someone to share the experience with, the traveling or sightseeing felt unenjoyable and unmemorable. It used the image of a box (square) that was usually provided beside a list of things to do or assignments that would be filled with a checklist if it was done.

The translation of this simile used the third strategy by reducing the simile to its sense since the vehicle was idiomatic. Instead of directly translating "box I'd needed to tick on" into *kotak (pada sebuah daftar) yang harus kuberi tanda centang*, the translator chose to use the conveyed underlying meaning of that expression. The translation became *kurampungkan*, which in English means "finish", reflecting the intended meaning of giving a tick on a list when you've done it. The use of this strategy helped the target reader understand the simile easier since the literal translation of this simile might be hard to comprehend in the target text (Sembiring & Sigit 2020). Moreover, the translation of "needed" became *harus* instead of *perlu* helped convey the feeling of unpleasantness. This reduction succeeded in achieving a high readability level, indicating the intended meaning and picture of the simile were easier to grasp. If the translator had kept the original translation of its vehicle, the readability level

might have been medium or low since giving a tick in a list might also mean choosing things on a list. It would have created a different understanding for the target readers.

Datum 5

ST: 'I look **like Dolly Parton: The Early Years** in this wig.'

TT: "*Aku seperti Dolly Parton: masa muda kalau memakai wig ini.*" (Hal. 79)

The simile used "Dolly Parton: The Early Years" as the vehicle to compare to "I ..." which referred to Carly, Louisa's co-worker. This simile was used to visualize the appearance of Carly when she was using the blonde curly wig as a uniform. Meanwhile, "Dolly Parton" is an American singer who debuted in 1967. She has sold more than a hundred million records worldwide and is most known in the 1980s as she also made her debut as an actress. She mostly used the blonde color for her hair.

In translating this simile, the translator employed the first strategy, literal translation, which preserved the form but introduced challenges for the target readers, resulting in a low readability level. Sembiring & Sigit (2020) said this strategy could be used when translators were capable to translate simile into TL directly and produce natural parable translations. However, it did not work for this datum. The first issue was the translation of "The Early Years" into "*masa muda*" which created ambiguity. It referred to one of Parton's albums and should have been retained in its original English form to preserve its cultural reference. However, the album was translated, creating another understanding might be the youth of Dolly Parton. Additionally, the reference to Dolly Parton, an iconic but older American singer, might not resonate with many Indonesian readers, making it difficult for them to picture her appearance. The simile intended to help readers easily visualize Carly's appearance, but the literal translation fell short to achieve this. The translation could be more readable if the translator employed the fourth strategy: retaining the vehicle but adding a similarity feature(s). The translation could be, "*Aku seperti Dolly Parton di era The Early Years dengan rambut blondenya yang mengembang ke atas kalau memakai wig ini.*" This approach would provide additional context to help readers capture the look of the speaker when using the wig even though they had no idea about Dolly Parton. Alternatively, using the second strategy, as found in Agoes et al. (2021), by replacing the vehicle with a figure more familiar to Indonesian readers would also improve the readability and relatability of the simile, making it easier to grasp by the target readers. By adapting the reference, the translator could ensure that the imagery remains clear and that the humor or impact of the simile would not lose.

3.2. Category II (as if/ as though)

Datum 6

ST: This is said more than once and always accompanied by a furtive glance behind her, **as if a knife-wielding hood is even now sneaking into the ward.**

TT: *Ini dikatakannya lebih dari sekali, dan selalu sambil melirik ke belakang, seakan-akan ada penjahat bersenjatakan pisau yang mencoba menyelinap masuk ke kamar rumah sakit.* (Hal. 29)

The author used the simile "...as if a knife-wielding hood is even now sneaking into the ward." to vividly illustrate the tension and fear Louisa's mom experiences when sharing her negative opinion about London. Although they were in London, surrounded by Londoners,

Louisa's mom felt vulnerable and anxious, as if her words might provoke hostility or danger. The imagery of a threatening figure, wielding hood sneaking into the ward with a knife reflected her underlying fear that expressing her honest thoughts could invite trouble or backlash in an environment that felt unsafe or hostile. The simile intensified her emotions of insecurity and apprehension in this setting.

The translation of this simile, however, achieved a medium to low readability rating due to the chosen imagery, which, although replaced, lacked resonance within the target language's cultural context. In Indonesian culture, when discussing sensitive or secretive topics, people are more likely to imagine someone discreetly watching or eavesdropping on the conversation (expressed as *seseorang melihat*, *seseorang mengawasi*, or *mendengar aktivitas mereka*) rather than picturing a dramatic scene with a *penjahat bersenjatakan pisau* (knife-wielding criminal). This element of a criminal lurking nearby seemed overly dramatic and somewhat out of sync with typical Indonesian expressions of secrecy or fear. Consequently, the translation risked feeling unrealistic or awkward to readers, impacting its readability.

A more culturally resonant option could have been to replace the imagery with phrases like *seolah-olah ada penguntit yang mengawasi ruang rawat inapku* ("as if a stalker were watching my hospital room") or *seakan ada mata-mata di luar yang menguping pembicaraan kami* ("as if a spy outside were eavesdropping on our conversation"). Using terms such as *penguntit* (stalker) or *mata-mata* (spy) would capture the sense of a threatening presence, while *mengawasi* (keep an eye on) or *menguping* (overhear) would convey the same sense of anxiety around secrecy. This approach aligns with Alshammari's (2016) recommendation that choosing familiar and culturally fitting imagery in the target language is crucial for effectively translating similes.

Datum 7

ST: Eighteen months. I feel **as if I have been away for a decade**.

TT: *Delapan belas bulan. Aku merasa seperti sudah sepuluh tahun pergi dari sana.*

This simile incorporated hyperbole by comparing "Eighteen months" to "a decade" to emphasize Louisa's exaggerated sense of being away from home for an extensive period—longer than the actual eighteen months. This comparison effectively conveyed the dragging sensation of time, highlighting her prolonged absence.

The translator used the literal translation approach, the first strategy, to handle this simile. They preserved the simile's structure by changing "decade" to *sepuluh tahun* (ten years) and adding the adverb *dari sana* ("from there") to clarify that it referred to Louisa's home. Choosing *sepuluh tahun* instead of the direct equivalent *dekade* improved readability; while *dekade* is correct, it is more formal and less commonly used in casual Indonesian conversation. The addition of *dari sana* (from there) further clarified the context for the target audience. In the original simile, Louisa's sense of being away from home was implied. However, in Indonesian, adding *dari sana* made this aspect explicit, ensuring readers fully understood the sense of prolonged physical separation from a familiar place.

Datum 8

ST: I was staring at her shoes: ballerina pumps, heavily scuffed **as if they had spent too much time shuffling around London streets**.

TT: *Aku sedang memandanginya sepatunya: sepatu datar model balerina, sangat lusuh seakan-akan sudah terlalu sering dipakai menjelajahi jalan-jalan London. (Hal. 96)*

The simile compared the appearance of Lily's ballerina pumps to shoes that had spent too much time shuffling around London's streets. The point of similarity lay in the heavily scuffed condition of the shoes, which suggested that they were worn out from constant use. This simile helped readers visualize the condition of the shoes and, by extension, reflected Lily's neglected appearance, implying that she might have been struggling or lacking care for herself or by her family because she ran away from her home to the point where she continued to wear such worn-out shoes.

The simile translation used the second strategy: replacing the vehicle with a different vehicle. In the source text (ST), the simile employed the word "shuffling," which in Indonesian means *berjalan menyeret*. However, the translator opted for a different term, *menjelajahi* (exploring). While "shuffling" typically conveys weakness, fatigue, or lack of energy—which might suggest Lily's exhaustion from wandering the streets of London in search of Louisa—the choice to use *menjelajahi* was more fitting in this context. In Indonesia, *berjalan menyeret* is often associated with laziness, which could misinterpret the character's situation or current physical condition/character. *Menjelajahi* better reflected Lily's image as a rebellious teenage girl, showing her determination and effort to navigate the vastness of London while searching for Louisa, aligned with the intended visualization of the simile and reduce the misinterpretation of the simile in TL (Alshammari, 2016). The replacement using the correct vehicle resulted in the high readability level of its translation.

3.3. Category III (as ... as ...)

Datum 9

ST: It's a quarter to eleven on a Tuesday night and the Shamrock and Clover, East City Airport's Irish-themed pub, which is **as Irish as Mahatma Gandhi**, is winding down for the night.

TT: Saat itu pukul 22.45 pada hari Selasa, dan Shamrock dan Clover, pub bertema Irlandia di East City Airport- meskipun *suasananya tidak lebih Irlandia dibandingkan Mahatma Gandhi*- mulai sepi menjelang jam tutup. (Hal. 8)

The simile in the original sentence compared the Irishness of the Shamrock and Clover pub to Mahatma Gandhi, an Indian political and spiritual leader. The comparison might seem unrelatable and unexpected at first glance, but there was a deeper layer of meaning behind it. Gandhi reportedly had an Irishman as his first teacher (*5 Facts About Gandhi*, 2014), which gave him a faint trace of an Irish accent when he spoke English—though it was very subtle. The author used this comparison to emphasize that, just as Gandhi only had a slight trace of an Irish accent, the Shamrock and Clover pub barely captured the authentic Irish atmosphere despite its theme. The pub's décor and vibe only hint at being Irish, just as Gandhi's accent had only a faint Irish touch. In this way, the simile was used to convey that the pub felt superficially Irish, lacking the depth and authenticity that one would expect from an Irish-themed establishment.

In this case, the translator used the third strategy, reducing the simile to its sense, as it was an idiomatic simile. The translation became “- *meskipun suasananya tidak lebih Irlandia dibandingkan Mahatma Gandhi*-. While the target readers might understand the comparison, they might be puzzled by the comparison between an Irish theme and Mahatma Gandhi, given that he was widely known as Indian. It resulted in a low readability level, even among correspondents. A more effective approach would be to combine the third

strategy with the second, replacing the vehicle with a different vehicle. As stated by Alshammari (2016) replacement of vehicles is necessary when the vehicle is not common in target language culture. Instead of "Mahatma Gandhi," the translator could use a more relatable figure for Indonesian readers, such as actress Cassandra Lee, whose father has English, French, Irish, and South Korean ancestry (Riantrisnanto, 2019). This would emphasize the subtle presence of Irish heritage, aligning better with the comparison's intent. Alternatively, translators could omit the simile in favor of a more readable sentence such as *pub bertema Irlandia di East City Airport- yang temanya saja Irlandia tapi tidak dengan suasana ataupun menu yang ada* - . since the simile could cause confusion or considered unnecessary in TL culture (Alshammari, 2016).

Datum 10

ST: He's a human being! Nose hair and all! But if I dare not to be **as smooth as a ruddy baby's bottom**, he acts like I've turned into flipping Chewbacca!

TT: *Dia manusia! Yang berbulu hidung dan macam-macam lagi! Tapi kalau aku berani- berani tidak semulus bokong bayi, dia bertingkah seolah-olah aku ini menjadi Chewbacca!*" (Hal. 520)

The simile employed the image of a human's physical appearance "baby's bottom" to convey an ideal of perfect smoothness and softness of skin. This comparison was used to illustrate perfectly clean and smooth skin with no hair on the body skin except the head (hair, eyebrows, eyelashes). The simile was intended to help readers understand the high standard of beauty that Louisa's father expected from his wife (Louisa's mother).

The translator employed a literal translation strategy. Although the meaning of "ruddy"—a euphemism for the British curse word "bloody"—was omitted in the translation, it was identified as a literal translation because the image was the same in ST and TT. The readability of this translation was rated as medium, indicating that there was some difficulty in understanding the simile, but not significantly so. The primary challenge lay in identifying the topic of the simile—what exactly was being compared to a baby's bottom in terms of smoothness? This confusion arose due to the prior reference to nose hair or the entire body, which was unclear.

Additionally, the use of *berani-berani* as the translation for "dare" was unconventional in this context. In Indonesian, *berani-berani* is typically used as an exclamation, such as in *berani-beraninya dia...*, which expresses frustration, annoyance, or surprise at someone's actions, rather than being used in a complete sentence. The translator could adjust the translation of "dare" to *berani membiarkan* (*dare to let*), and also add an explicit reference to the topic, such as *kulit tubuhku* (my body skin) to improve readability. Alshammari (2016) where this strategy was suggested when the simile is not clear in TL. It would also help to clarify what was being compared to the smoothness of a baby's bottom. While the imagery of the simile was effectively conveyed, considering the entire context is crucial in simile translation. This ensures that the translation not only maintains the original image but also achieves higher levels of readability, accuracy, and acceptability.

Datum 11

ST: I go to a grief-counselling group full of people who are as stuck as I am.

TT: *Aku ikut grup konseling duka yang penuh dengan orang-orang yang sama terjebaknya*

denganku. (Hal. 467)

The author used this simile to compare Louisa's condition with that of the people in her grief-counseling group. The point of similarity was their shared sense of hopelessness and feeling "stuck" in prolonged grief. Both Louisa and the group members were unable to move beyond their sorrow, which forged a connection through their shared emotional experience. The simile underscored their emotional stagnation and the struggle to overcome their grief.

The translator employed a literal strategy in translating the simile, using *terjebak* to convey "stuck." However, *terjebak* typically implies entrapment in a deliberate or planned way, which did not fully capture the emotional depth of Louisa's grief after Will's death—a sorrow caused by fate rather than intentional confinement. This case was consistent with Hadjim (2021) findings, where word-for-word translation sometimes failed to convey the intended emotional nuance of the source language's vehicle.

The translation achieved a medium readability level, as target readers might interpret *terjebak* as implying that Louisa was ensnared by the tragedy rather than struggling with lasting emotional difficulty or an unstable mental state. A more readable and culturally resonant choice would have been *terpuruk*, a term that conveys a prolonged state of sadness or emotional hardship in Indonesian. This alternative could better reflect Louisa's ongoing struggle to move forward after Will's death, capturing the emotional depth and weight of feeling emotionally "overwhelmed" rather than simply "stuck."

3.4. Category IV (a kind of / some kind of)

Datum 12

ST: I couldn't remember. My brain had set up **a kind of static buzz** just speaking to him again.

TT: *Aku tidak ingat. Hanya berbicara lagi dengan Mr. Traynor saja telah membuat otakku menyalakan **semacam dengung statis**.* (Hal. 165)

The simile compared the feeling Louisa experiences when talking to Mr. Traynor with a "static buzz." The static buzz, as the vehicle, evoked feelings of a discomfort, distraction, or anxiety, as it could be bothersome when heard. These were the points of similarity between the buzz and Louisa's feelings, creating a discomfort that the author aimed to convey through the simile.

The translator used a literal approach, rendering "static buzz" as *dengung statis* in Indonesian. However, this translation sounded unnatural and had medium to low readability, as it did not effectively communicate the intended meaning or emotional effect. According to Alshammari (2016), literal translation of a simile is effective only when the image, topic, and comparison point are well-known and easily understood in both cultures. In this case, *dengung statis*, while a direct translation, is not a familiar or culturally resonant expression in Indonesian to describe feelings of anxiety or distraction. This unfamiliarity made the translation feel awkward and less impactful for target readers.

To enhance readability and accurately convey the intended emotional effect, the third strategy—reducing the simile to its sense—would have been more effective. By simplifying the simile to its underlying meaning, the phrase *membuat pikiranku kacau balau* (making my mind chaotic) could replace the literal translation. This expression is more natural and commonly used in Indonesian to describe states of distraction or overwhelming feelings, better capturing Louisa's unease and discomfort in the conversation.

Datum 13

ST: Looking back, for the first nine months after Will's death I was in **a kind of daze**.

TT: *Kalau kuingat lagi, sembilan bulan pertama setelah kematian Will, aku hidup seperti dalam mimpi. (Hal. 40)*

Louisa uttered this simile to compare her feelings or condition with the image of being dazed. During this period, Louisa experienced being unclear, unstable, or not knowing what to do with her life after Will's death. What happened to Louisa was similar to how she experienced feeling dazed. It tried to convey the sense of being emotionally numb, disoriented, or not fully present in reality due to grief.

The translation of this simile used the second strategy by changing the image of the simile from *daze* to *mimpi* (dream). However, in the target language's culture, using *mimpi* typically conveys a positive association, implying that something happened in a desirable or fortunate way, which contrasts with Louisa's negative feelings and condition at the time. Although directly translating *daze* into *kelinglungan* (a state of confusion where one might act without fully realizing it) or *keadaan tidak sadar* might not perfectly convey the emotional depth of the original simile, *kelinglungan* could better capture the negative implication than *mimpi*, refers to something happening only in someone's mind or during sleep.

Moreover, in Indonesian, *mimpi* is often associated with pursuing something desirable, a fortunate event, or an unexpected positive occurrence. This was the cause of the translation getting a medium readability level. Target language readers could be misled into thinking that Louisa's experience after Will's death was something she desired, rather than an emotional state marked by detachment and confusion. In this case, Indonesian does have a more equivalent expression that could better preserve the intended meaning of the original simile. As noted in Sembiring & Sigit (2020) that replacing the vehicle with a different vehicle need to consider the vehicle in the SL with a standard TL. The vehicle "a kind of daze" could be replaced with *seperti tanpa arah/tujuan* (like having no direction/purpose). This phrase is commonly used in Indonesian when someone is unsure of what they are doing with their life. It effectively conveys a sense of aimlessness, confusion, and a lack of purpose, which aligns with the feelings of disorientation and being lost that the simile was originally meant to depict.

Based on the analysis, this study suggested that in translating similes, especially those with unfamiliar or culture-specific imagery, translators should go beyond literal and straightforward replacement strategies. An implication for translation practice was the need to evaluate the cultural and contextual resonance of similes in the TL, as maintaining the original imagery without adjustment might lead to reduced readability or even misinterpretation. The findings of this research highlighted the importance of flexible adaptation, where translators might consider transforming the simile's structure, introducing more familiar references, or in some cases, adding explanatory elements to bridge cultural gaps. In cases where the simile's imagery was too obscure or complex, it might be more effective to modify or even omit the image to retain the intended meaning and clarity for TL readers. Adopting these considerations could help future translations achieve a balance between fidelity to the source text and functional readability in the target language.

4. CONCLUSION

Based on the analysis of the 70 similes, four distinct forms of simile usage were identified: 46 similes employed direct comparison using "like/as", 10 similes created imagined or hypothetical situations using "as if/as though", 8 similes measured the degree of comparison between the topic and image using structures like "as ... as ...", and 6 similes created comparisons by illustrating the effect of a certain object or situation using expressions like "a/some kind of".

Out of the six strategies proposed by Pierini for simile translation, four were employed by the translator. Literal translation (S1) was the most frequently used strategy, with 47 similes (67.14%) being translated in this manner. The next most common strategy was the replacement of the vehicle with a different vehicle (S2), used for 12 similes (17.14%). Reduction of simile (if idiomatic) to its sense (S3) was used in 7 similes (10%), and omission of the simile (S6) was used for 4 similes (5.71%). Two strategies—retention of the same vehicle plus explicitation of similarity feature(s) (S4) and replacement of the vehicle with a gloss (S5)—were not employed in this study. However, their application could be recommended to improve the readability and overall quality of simile translation in future works. These strategies could help provide additional context or clarification, making the comparison clearer to target language readers, particularly when cultural differences or unique idiomatic expressions are involved.

In terms of readability, the translations were generally well-received, with the majority receiving high readability ratings from respondents. However, some similes that employed literal translation or replaced the vehicle that lacked sufficient cultural adaptation scored lower, suggesting that while literal translation replacement of a vehicle with a different or similar vehicle can preserve the original structure, they do not always facilitate smooth comprehension in the target language.

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