

Uncovering Similes in ‘The Old Man and the Sea’ and Its Indonesian Translation

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Abstract

*This study discusses the translation of similes in Hemingway’s *The Old Man and the Sea* and its Indonesian version, *Lelaki Tua dan Laut* by Sapardi Djoko Damono. It identifies similes found in the novel and analyses the translation strategies employed with a particular focus on how these strategies influence the conveyed meaning. Adopting a qualitative descriptive method, the study applies Pierini’s framework to categorize six simile translation strategies: (1) literal translation, (2) replacement of the vehicle with a different vehicle, (3) reduction of the simile to its sense, (4) retention of the same vehicle plus explicitation of similarity feature, (5) replacement of the vehicle with a gloss, and (6) omission of the simile. The data consist of similes drawn from the original English text published in 1952 and its Indonesian translation published in 1979. The results show that literal translation is the most frequently used strategy, allowing the original structure and meaning to be preserved. Meanwhile, strategies such as clarification and vehicle replacement contribute to improving clarity and enhancing cultural accessibility. Some similes are reduced for simplicity and others are glossed to aid reader comprehension. Omission occurs rarely indicating the translator’s effort to retain the figurative texture of the source text. While many similes maintain their literary and expressive value, certain modifications lead to subtle shifts in meaning. This study underscores the inherent challenges in translating figurative language particularly in maintaining the original meaning while adapting expressions to align with the cultural and linguistic norms of the target language.*

Keywords: *Lelaki Tua dan Laut*; Simile; *The Old Man and the Sea*; Translation Strategy.

1. INTRODUCTION

Ernest Hemingway's *The Old Man and the Sea* is widely acknowledged as an influential literary work that illustrates how linguistic minimalism can express complex meanings. The minimalism in *The Old Man and the Sea* reflects a deliberate stylistic discipline rather than mere simplicity. Among the most frequently used devices are similes, which serve more than just a decorative purpose (Kao, 2022). Similes help shape the character's inner landscapes, clarify ideas that might otherwise feel abstract, and add emotional weight without disturbing the quiet tone of the narrative. Through similes, the text offers meanings that go beyond what is said directly.

This similes function makes similes especially difficult to translate. Although similes grammar may be simple, but the meaning similes carry often depends on cultural details (Romano, 2017) or the context within the scene. These parts do not always move easily from one language to another. A literal version may not keep the effect that the original created. In some cases, the image used in the simile may not exist or feel relevant in the target culture (Halimurti & Suhardijanto, 2021). When this happens, the work of the translator shifts from language to interpretation. The main task is to keep the shape of the simile while also reaching the effect it was meant to create. This means accuracy in meaning is not enough. The role of the simile in the narrative also has to be taken into account.

Some researchers have discussed this issue by looking at how form and meaning connect in translation. Setyaji *et al.* (2019) found that translators often try to keep Hemingway's sentence patterns but struggle when it comes to the tone it carries. Wulansari & Firdaus (2017) also noted that literal translation does not always capture the feeling or style of the original especially when figurative language is involved. Even when the structure is the same, the deeper meaning may not come through. Alshahrani (2016) added that adjusting the text to fit the target culture is sometimes needed when the simile includes references that are not familiar to the new audience. The research points out that clarity and relevance has to be prioritized first before literal accuracy. Pratiwi *et al.* (2023) also found variation in how similes were translated into Indonesian by showing that different strategies can lead to different meanings, which indicate how much control the translator has over how figurative language is received.

Although these studies offer valuable insights, most of them emphasize comparative analysis between multiple translations or discuss general tendencies across genres. There is still limited research to how a single translator applies different strategies within one complete translation especially in relation to how similes shape tone and meaning. The fact that figurative elements may be treated differently across instances depending on local context, narrative function, or stylistic constraint has not been explored in sufficient detail. In a text like *The Old Man and the Sea* where so much of the narrative impact depends on rhythm, imagery, and compression, even minor shifts in how similes are rendered can subtly but cumulatively alter the tone of

the text. A close reading of how these decisions unfold in practice and what they reveal about the translator's interpretive stance remains an area that calls for further exploration.

To address this matter, this study analyses the translation of similes in the Indonesian version of *The Old Man and the Sea* by Sapardi Djoko Damono. The analysis uses Pierini's framework to identify the strategies employed and to evaluate how each strategy affects the figurative and narrative function of the similes. By focusing on a single widely recognized translation, the study offers a detailed account of how translation choices operate not only at the level of equivalence but also within the broader stylistic and narrative structure of the text. This perspective helps clarify the translator's role in shaping the literary quality of translated fiction particularly when figurative language serves not only as a stylistic feature but also as a carrier of meaning.

2. LITERATURE REVIEW

Simile translation has become a topic of interest in literary studies because of its role in shaping the style, tone, and imagery in a text. In many cases, similes carry meanings that depend on context or culture which makes translation more complex than simply finding a literal translation (Mohamed, 2020). This complexity creates the need for a better understanding of how similes work in literature and how they can be translated without losing their initial effect. This chapter outlines the basic concepts that guide the study that begins with a short explanation of similes as a narrative and rhetorical device, and reviews the translation strategies that have been discussed in recent academic work.

2.1. Simile

A simile is a kind of figurative language that makes a direct comparison between two different things. It usually uses linking words such as "like" or "as" in English (Pierini, 2007), and "*seperti*" or "*bagai*" in Indonesian. Although similes often use simple structures, their meaning can add emotional depth and support the overall mood of a story. Similes help the reader imagine what the writer wants to show. Similes also make abstract ideas easier to understand. Kamarizki & Wuryandari (2023) explain that similes can build imagery, support tone, and give a text stronger meaning. Because of this, similes play a key role in how literary works communicate with the reader. Similes are not just aesthetic aspect but also a part of how the story is told. In *The Old Man and the Sea*, Hemingway uses similes to bring scenes and objects to life which helps the story portray characters, settings, and the central conflict between man and nature with greater sharpness and clarity. Unlike metaphors which construct an implicit equation between two elements, similes preserve a clear distinction between the compared components and this distinction makes their rhetorical function more accessible and interpretable to readers (Grishechko, 2023). In this regard, similes

function not only to amplify the descriptive power of literary texts but also to make abstract or symbolic concepts more tangible and relatable within the narrative framework (Erdita, 2021).

2.2. Simile Translation

The translation of literary devices such as similes presents notable challenges due to the close connection between form, meaning, and cultural reference. While similes rely on surface comparisons, their expressive value is often shaped by the conceptual frameworks and symbolic associations shared within a particular linguistic community which may not be easily mirrored in another language (Cuenca, 2015). For this reason, simile translation requires more than maintaining structural similarity. It also requires to keeping the figurative meaning and emotional tone that shape how the original story feels as a whole. To address this matter, Pierini (2007) proposes six translation strategies, each offering a different approach to conveying similes while maintaining accuracy, stylistic purpose, and readability.

2.2.1 Literal Translation

Literal translation refers to a method in which the simile is reproduced in its original form to maintaining both syntactic structure and semantic content. This approach retains the stylistic and rhetorical features intended by the source text (Odelia, 2025). However, when the comparison is grounded in imagery or associations that are unfamiliar within the target culture or language, the result may sound unnatural or confusing. In such cases, slight modifications in phrasing or contextual adjustment may be necessary to ensure the figurative meaning remains accessible and culturally appropriate (Alharbi, 2023).

2.2.2 Replacement of the vehicle with a different vehicle

This strategy replaces the original vehicle with a different image that aligns more closely with the cultural framework of the target audience. While the surface form of the simile is not directly replicated, the core comparison is maintained in a culturally familiar and interpretively coherent manner. Substitution becomes essential when the original vehicle evokes meanings that are inaccessible in the new target language. Despite involving a level of adaptation, this strategy remains consistent with the communicative function of the simile by preserving both clarity and stylistic impact (Baker, 2018).

2.2.3 Reduction of the simile, if idiomatic, to its sense

Reduction to sense involves omitting the figurative aspect of the simile and expressing its central meaning in a more straightforward or neutral form. This strategy is commonly applied when no equivalent imagery exists in the target language or when the original simile depends on cultural references that cannot be meaningfully recreated. The focus shifts from reproducing the stylistic form to delivering the essential message in a way that remains intelligible and appropriate within the

translated narrative. This strategy does not preserve the simile's figurative structure but instead, reformulates the expression to convey its intended meaning in a more direct form. Although some stylistic detail may be lost, this approach ensures that the core idea remains accessible in cases where clarity takes precedence over rhetorical nuance (Hasturkoglu, 2018).

2.2.4 Retention of the same vehicle plus explicitation of similarity feature(s)

This strategy keeps the original simile but adds a brief explanation to clarify the comparison. It becomes useful when the simile includes an image that may not carry meaning across cultures or language. Rather than changing or removing the figurative element, the translation adds just enough detail to help the reader understand the connection. This way, the rhetorical purpose of the simile is kept while the added explanation supports its clarity in a new cultural and linguistic setting (Dusi, 2015).

2.2.5 Replacement of the vehicle with a gloss

In this approach, the simile is replaced by a short phrase that explains the intended meaning more directly. The figurative structure is removed but the idea behind it remains. This method often becomes necessary when the simile includes references that do not exist or make sense in the target culture. While the tone may change slightly, the message stays intact and easier to follow for the new audience. Instead of maintaining the comparison, it better to rephrases it for clarity and ensuring the intended message is preserved even if the poetic structure is not (Agoes *et al.*, 2021).

2.2.6 Omission of the simile

Omission is chosen when the simile cannot be naturally expressed in the target language because of differences in structure, cultural unfamiliarity, or the risk of disrupting the flow of the narrative. In such cases, the figurative expression is removed entirely. This strategy is typically used when keeping the simile would confuse the reader or interfere with the overall coherence of the translation. Although some rhetorical richness is lost, the main goal is to keep the translation readable, smooth, and stylistically consistent with the target language (Akhmedova, 2023).

Literary translation presents unique challenges when the translator must preserve stylistic and figurative elements from the original while adapting them to fit the grammatical, cultural, and rhetorical norms of the target language. One of the most demanding aspects of this process is translating figurative expressions such as similes which often depend on cultural associations and symbolic meanings that do not translate directly. Because similes function as a special kind of comparison, it's require careful handling to retain their expressive and aesthetic value in the translated version.

To address this, Pierini (2007) provides a framework of six translation strategies that categorize different ways to translate similes, depending on whether the goal is to preserve structure, adapt the imagery, or clarify meaning. Pierini's framework is applied in this study to examine the similes found in *The Old Man and the Sea* by Ernest Hemingway and its Indonesian translation *Lelaki Tua dan Laut* by Sapardi

Djoko Damono. The analysis focuses on how various translation strategies affect the tone, imagery, and overall narrative effect of the text.

3. METHODS

This research used a qualitative descriptive approach which considered well-suited for exploring how meaning is constructed in literary translation through close textual analysis rather than through quantitative measurement. A qualitative method fits well when the focus is on interpretation, narrative choices, and cultural context (McLeod, 2023). This is especially true in studies that deal with the translation of figurative language such as similes. Instead of measuring frequency or relying on numerical data, this approach makes it possible to observe how meaning is altered, adapted, or reshaped throughout the process of translation.

The data in this study collected from similes found in both the original and the translated texts. The source text is *The Old Man and the Sea* by Ernest Hemingway, published in 1952. The translated version is *Lelaki Tua dan Laut* which was translated into Indonesian by Sapardi Djoko Damono in 1979. This translation was chosen due to its literary value, its frequent use in Indonesian academic settings, and the fact that it reflects a single unified interpretation. Using one translator's version makes the analysis more focused and avoids the inconsistency that might occur when comparing multiple translations with different styles.

Data were collected through a detailed comparative reading of the two texts. Similes were included in the analysis based on specific inclusion criteria. A simile was considered relevant for analysis if it fulfilled three conditions. First, it had to contain explicit comparative markers such as "like" or "as" in English and "*seperti*" or "*bagai*" in Indonesian. Second, it needed to serve a narrative function whether in the development of character, the construction of setting, or the reinforcement of thematic concerns. Third, it had to exhibit a visible correspondence between the source and target texts whether through preservation, modification, or omission. The reading process was carried out systematically to ensure that every selected simile was accurately matched with its translated counterpart, forming a parallel corpus suitable for comparative analysis.

After identification, the similes were categorized using Pierini's (2007) framework which classifies simile translation strategies into six types, which are literal translation, replacement of the vehicle with a different vehicle, reduction to sense, retention with added clarification, replacement with a gloss, and omission. Each pair of similes was then analysed in terms of how the original meaning, tone, and imagery were treated in translation. However, the analysis did not rely solely on surface-level comparison because the study also considered the narrative context in which each simile appeared. The function of each simile whether descriptive, symbolic, or thematic, was taken into account since the rhetorical effect of a simile depends not only on its internal components but also on its role within the surrounding discourse.

This dual-layered analysis which combines structural categorization with contextual interpretation is intended to reveal more than just patterns in translation

choice. The aim is not merely to report which strategies were used, but to understand how each decision reflects the translator's judgment and how those decisions affect the preservation or transformation of literary meaning. By doing so, the study moves beyond formal comparison and toward a more nuanced understanding of how figurative meaning is negotiated, restructured, and re-contextualized across languages and cultures.

4. RESULTS & DISCUSSION

Result

The usage of similes in the text is examined in this part along with their meanings and the translation techniques employed.

4.1 Simile comparison that found in *The Old Man and the Sea*

Examples of similes from the text are shown below along with an explanation of each.

4.1.1 Example 1

"The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat." (p. 1)

The simile is translated into Indonesian as "Layar itu bertambal dengan karung gandum dan kalau tergulung di tiang tampak seperti panji-panji tanda takluk abadi" (p. 1). The simile compares the sail (topic) to a flag of permanent defeat (vehicle), emphasizing the wear and hardship Santiago has endured. The point of similarity is the sail's tattered and worn appearance, mirroring the image of a flag that has surrendered after a long battle. The comparison marker is "like" in English and "seperti" in Indonesian. The Indonesian translation maintains this imagery, preserving the visual and emotional impact of Santiago's ongoing struggle. The word choice "panji-panji tanda takluk abadi" effectively conveys the idea of inevitable defeat.

4.1.2 Example 2

"They were as old as erosions in a fishless desert" (p. 1).

This simile is translated into Indonesian as "Setua erosi gurun pasir yang tanpa ikan." (p. 2). The simile compares Santiago's hands (topic) to erosions in a fishless desert (vehicle), highlighting their extreme age and the harshness they have endured. The point of similarity is the deep cracks and lines that mark both Santiago's hands and the barren land, symbolizing the passage of time and relentless hardship. The comparison marker is "as old as" in English and "setua" in Indonesian. The Indonesian translation retains this imagery, keeping the

metaphor intact. However, the concept of a "fishless desert" may be less impactful in Indonesian culture, where maritime imagery is more common.

4.1.3 Example 3

"The noise of you clubbing him like chopping a tree down and the sweet blood smell all over me" (p. 2).

The Indonesian translation of this simile is "Kau mengamuk memukul ikan itu bagai membacok-bacok batang pohon dan bau darah yang segar tercium di sekelilingku." (p. 4). This simile compares the act of clubbing the fish (topic) to chopping a tree down (vehicle), emphasizing the repetitive, forceful, and almost mechanical nature of the action. The point of similarity is the sheer effort and intensity involved in both actions. The comparison marker is "like" in English and "bagai" in Indonesian. The translation accurately conveys this image, preserving the violence and struggle inherent in Santiago's battle with the fish. The phrase "bagai membacok-bacok batang pohon" successfully retains the original simile's raw energy and visual clarity.

4.1.4 Example 4

"He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy" (p. 8).

This simile is translated into Indonesian as "Kini ia hanya bermimpi tentang tamasya dan tentang singa-singa yang tampak di pantai. Di waktu senja singa-singa itu bergelutan seperti kucing dan ia sayang pada mereka seperti sayangnya pada anak laki-laki itu" (p. 14-15). Here, the lions (topic) are compared to young cats (vehicle), emphasizing their playful and carefree nature. The point of similarity is their youthful energy and agility, which evoke nostalgia and a sense of longing in Santiago. The comparison marker is "like" in English and "seperti" in Indonesian. The Indonesian translation preserves this imagery, ensuring that the contrast between Santiago's harsh present reality and his fond memories remains intact. The use of "bergelutan seperti kucing" maintains the original warmth and sense of recall.

4.1.5 Example 5

"His shirt had been patched so many times that it was like the sail ..." (p. 5)

It is translated into Indonesian as “Kemejanya penuh tambalan sehingga tampaknya seperti layar, ...” (p. 9). This simile draws a parallel between Santiago’s shirt (topic) and his sail (vehicle), symbolizing wear, endurance, and perseverance. The point of similarity is that both have been repeatedly patched and repaired, mirroring Santiago’s resilience in the face of adversity. The comparison marker is “like” in English and “seperti” in Indonesian. The Indonesian translation preserves this comparison, effectively maintaining the imagery of hardship and perseverance. By keeping “seperti layar,” the translation ensures that the symbolic link between Santiago and his boat remains clear, reinforcing the theme of man’s struggle with nature.

4.2.2 Strategies used by the translator in translating the similes in *The Old Man and the Sea*

A total of 46 similes were identified in *The Old Man and the Sea*, as shown in the Table 1 below.

Table 1. Translation strategies found in *The Old Man and the Sea*

Strategies	Amount	Percentage (%)
Literal Translation	17	36,96
Replacement of the vehicle with another vehicle	6	13,04
Reduction of the simile, if idiomatic, to its sense	5	10,87
Retention of the same vehicle plus explication of similarity feature(s)	11	23,91
Replacement of the vehicle with a gloss	6	13,04
Omission of the simile	1	2,17
Total	46	100

4.2.1 Literal Translation

This strategy keeps the original simile unchanged in translation.

Example 6:

ST: “*He loved them as he loved the boy.*” (p. 8)

TT: “*Ia sayang pada mereka seperti sayangnya pada anak laki-laki itu.*” (p. 15)

The source text’s simile “*as he loved the boy*” is translated straight into the target text “*seperti sayangnya pada anak laki-laki itu,*” maintaining the content and structure of the original text. This preserves the original impression and perception that the author intended.

4.2.2 Replacement of the vehicle with another vehicle

Simile is translated, but the comparison (vehicle) is changed to something more natural for the target language.

Example 7:

ST: “*Continue to fight as the fighting cocks do.*” (p. 25)

TT: “terus juga bertarung seperti ayam aduan.” (p. 51)

In the translation, “*fighting cocks*” is replaced with “*ayam aduan*,” which is more familiar in the target language. Although the essence of the comparison remains the same, the translated version uses a culturally and linguistically appropriate term to ensure natural readability.

4.2.3 Reduction of the simile, if idiomatic, to its sense

Simile is removed, and only the meaning is translated.

Example 8:

ST: “*Swung in the light sea as though the ocean were making love.*” (p. 27)

TT: “bergerak naik turun ke kiri ke kanan seolah-olah samudra sedang bersetubuh dengan sesuatu di bawah selimut kuning.” (p. 54)

“*Seolah-olah samudra sedang bersetubuh dengan sesuatu di bawah selimut kuning*” is a more descriptive phrase that is borrowed from the analogy that “*the ocean is making love*”. The content is expressed in a way that highlights the scene’s atmosphere rather than preserving the original structure, while the imagery is kept but the simile itself is reduced.

The original simile is kept, but additional explanation is added to clarify the meaning.

4.2.4 Retention of the same vehicle plus explicitation of similarity feature(s)

The original simile is kept, but additional explanation is added to clarify the meaning.

Example 9:

ST: “*They are our brothers like the flying fish.*” (p. 17)

TT: “Mereka kerabat para nelayan seperti halnya ikan terbang.” (p. 34)

The translation retains the original simile but adds “*seperti halnya*” (which roughly means “*just like*” or “*in the case of*”) to make the comparison clearer. This explicitation ensures that the target audience fully understands the intended relationship between the two elements (tenor & vehicle) in the simile.

4.2.5 Replacement of the vehicle with a gloss

Instead of a direct translation, a short explanation (gloss) replaces the simile.

Example 10:

ST: “*Keep your head clear and know how to suffer like a man. Or a fish, he thought.*” (p. 35)

TT: “Jaga supaya kepalamu tetap jernih dan belajarlal bagaimana menderita sebagai seorang lelaki. Atau sebagai seekor ikan, pikirnya.” (p. 72)

The phrase “*know how to suffer like a man*” has a slightly different meaning, but the original comparison is still there. While maintaining the original imagery, the addition of “*belajarlal bagaimana*” (*learn how to*) clarifies the translation and offers a more explicit understanding of the intended lesson.

4.2.6 Omission of the simile

The simile is completely removed if it does not fit in the translation.

Example 11:

ST: “*There were more than a dozen of them and they jumped and kicked like sand fleas.*” (p. 37)

TT: “Ia telah meloncat lebih dari selusin kali” (p. 64)

The simile “*like sand fleas*” in the source text enhances the imagery of quick, small jumps. However, the translation removes this simile because it might feel unfamiliar to the target audience, affect the flow of the sentence, or be simplified for clarity. This makes the sentence shorter but less descriptive.

Discussion

The present study reveals that simile translation within *The Old Man and the Sea* cannot be fully explained by a single dominant strategy. Although literal translation appears most frequently, its use is selective and context-dependent rather than absolute. The translator’s decision to preserve the original structure in certain cases reflects an attempt to maintain Hemingway’s concise narrative rhythm and his reliance on visual clarity. However, in cases where cultural specificity or stylistic nuance might risk obscuring the intended effect, alternative strategies such as explicitation, reduction, and vehicle replacement are used when literal translation is not effective. The strategies found in this study are not limited to surface changes. Each one responds to the deeper challenges of interpreting figurative language. The data show that the choices made in translation were guided by more than just grammar or vocabulary but

also shaped by an awareness of the simile's role in the story.

This becomes more apparent when this results are compared with previous research. Pratiwi *et al.* (2023) found that different Indonesian versions of the same book often used different strategies. These differences were linked to how each translator understood the purpose of the simile. In contrast, this study shows that variation can also happen within one book translation. The reason is that not all similes serve the same function. Similes that express emotion or inner thought are more likely to be kept. Meanwhile, those based on culture-specific images such as “*sand fleas*” or “*fighting cocks*,” tend to be changed. This supports Angelia's (2020) statement that the way a simile works in the story has a strong influence on how it is translated. In the cases that examined here, similes were kept when possible and adapted when needed. The same result found in omission that was minimal to be found and only occurred when no viable alternative was available.

These findings also relate with Churadze (202e) who noted a tendency among translators to preserve syntactic structure in Hemingway's prose. However, while that research looked at syntax, this study goes further by showing what happens to figurative meaning inside those same structures. A similar idea appears in Setiowati's (2025) study which underlined the role of cultural adjustment. This can be seen here in examples where unfamiliar metaphors are replaced with images that make more sense to the new audience. In these cases, the translator shows a clear awareness that effective literary translation is not just about matching words but also about anticipating how readers interpret metaphors and similes in different linguistic and cultural contexts. These adjustments, even when small, reflect the translator's intention to preserve both the emotional impact and the natural flow of the narrative.

This study also emphasizes the need to view literary translation as both an interpretive and performative act. Figurative language cannot be translated effectively through direct or mechanical equivalence alone. This becomes especially true in literary texts where style and tone are deeply interwoven with meaning. The translator's approach in this case reveals an understanding that the function of a simile must be evaluated within its narrative moment. Preserving its impact may therefore require flexibility in form. This reinforces the practical relevance of frameworks such as Pierini's as not only a tool for post-hoc analysis but also as guides for reflective translation practice. For practitioners and educators, this implies that training in simile translation should involve not only recognition of strategy but also a sensitivity to literary function, textual context, and reader reception.

Even so, this study is constrained by its scope. It focuses on one novel and one translation which limits the extent to which its findings can be generalized. While Pierini's taxonomy offers a structured lens, some similes resist neat

categorization when a translation combines more than one strategy. Another limitation is that the study did not assess how different translation strategies affect readers' interpretations. Although interpretive shifts are discussed in relation to textual form and function, the actual reception of those shifts remains unexamined.

Future research may address these limitations by incorporating reception-based studies including reader interviews or surveys, in order to examine whether different strategies result in distinct reader experiences. Comparative analyses across multiple translations of the same literary work could also deepen the understanding of how figurative meaning is preserved or transformed in practice. It would also be valuable to expand this inquiry into other genres, such as poetry or autobiographical writing where figurative density and narrative voice play an even more central role. Additionally, integrating stylistic analysis with corpus-based tools could offer broader insights into the frequency and patterning of simile strategies across translators and texts, thereby contributing to a more comprehensive view of literary translation as both a linguistic and cultural endeavor.

5 CONCLUSION

This study examined the translation of similes in *The Old Man and the Sea* by Ernest Hemingway and its Indonesian version *Lelaki Tua dan Laut* by Sapardi Djoko Damono. Used Pierini's (2007) framework, this study identified the translation strategies used in the source and target text and investigated how these choices influenced the meaning, imagery, and emotional tone of the source text. Most of the similes were translated literally which helped maintain both structure and meaning. Other strategies were also found including adding explanation to the original image, replacing it with a culturally familiar one, using glosses, and simplifying idiomatic expressions. There were no cases of omission used found which suggests that the translator made a clear effort to keep all similes even if changes were needed.

The analysis also reveals that while literal translation helped preserve Hemingway's minimalist style, some similes were adjusted to fit the cultural and linguistic context of the Indonesian version. These changes sometimes affected the imagery or tone and showing the difficulty of balancing accuracy with cultural clarity. The findings point out to the need for cultural sensitivity when translating figurative language since similes often rely on references that do not translate directly.

There are also some limits to this study. Matching the similes to Pierini's framework required careful reading and some examples did not fit cleanly into a single category. Future research could include comparative studies of multiple translations or investigate how simile translation is handled in other literary works. Despite some shifts in expression, the Indonesian translation successfully conveys the novel's central themes of endurance, solitude, and the human struggle against nature. Overall, this

research contributes to a deeper understanding of how simile translation strategies function in literary texts and highlights their role in shaping narrative and emotional meaning across languages.

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