

## Simile in Leila S. Chudori's *Pulang* and Its English Version *Home*: An Analysis of Translation & Meaning Preservation

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\*Dwi Linda Rahmawati, Esriaty Segar Kendenan<sup>ab</sup>

<sup>12</sup>English Literature Study Program, Universitas Kristen Satya Wacana, Indonesia

Corresponding Author: [392019043@student.uksw.edu](mailto:392019043@student.uksw.edu)

### ABSTRACT

This study analyzes the translation of similes in *Pulang* (2012) by Leila S. Chudori and their counterparts in *Home* (2015) by John H. McGlynn. Indonesian literature is increasingly exported globally, and similes play a key role in enriching imagery, emotions, and cultural nuances. However, they also pose cross-linguistic challenges due to cultural differences between the source and target languages. This study has three aims: to identify similes in *Pulang*, to analyze translation procedures using Newmark's (1988) framework, and to evaluate meaning preservation through reader responses. A descriptive qualitative method was applied. The population consisted of 35 similes in *Pulang*, and a purposive sample of explicit similes – marked by conjunctions such as *seperti* and *like* – was selected. Data were collected through close reading, identification, classification, and reader response questionnaires distributed to three respondents. Analysis used descriptive frequency-percentage calculation. The results show that the most dominant procedure was reproducing the same image (20 out of 35 similes; 57.14%). Regarding meaning preservation, 60% of similes were fully preserved, 31.43% were partially preserved, and 8.57% were not preserved. Overall, the translation successfully maintained the stylistic essence of the source text. However, cultural adaptation occasionally weakened the original nuance. It is therefore suggested that translators prioritize the original imagery to improve translation accuracy.

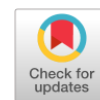
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### INTRODUCTION

In the current era of globalization, Indonesian literature is increasingly penetrating the international market through translations into English, with Leila S. Chudori's novel *Pulang* being a prominent example, translated into English as *Home* by Chudori & McGlynn (2015). The novel is rich in figurative language such as similes, which not only enrich the reader's imagination and emotions but also reflect nuances of nostalgia, political trauma, and the dynamics of the post-1965 diaspora. Similes in *Pulang* often employ explicit comparisons with conjunctions such as *seperti* or *bagai*, creating powerful visual images related to the characters' emotions and the Indonesian cultural context.

The use of similes highlights the author's stylistic power in constructing narrative atmosphere, where comparisons with everyday elements such as the sound of a mosquito or the laughter of a gorilla enliven the sensory experience for Indonesian readers. However, when translated into English, these similes must maintain the original imagery to remain evocative for Western readers, despite the cultural challenges often presented. This phenomenon reflects a growing trend in Indonesian translated literature, supported by related studies that highlight the role of similes in maintaining the novel's artistic essence.

The main problem in translating similes arises from the linguistic and cultural differences between Indonesian and English, where specific Indonesian imagery such as *pohon tanjung* or *tukang obat* is difficult to translate directly without losing emotional nuances or cultural connotations. This often results in a shift in meaning, where translation procedures such as converting to a literal meaning reduce the figurative power, as analyzed in Newmark's

(1988) framework. Previous studies have shown that the procedure of reproducing the imagery is dominant for maintaining accuracy, but substitution of the standard imagery is often necessary for readability.

A further challenge lies in preserving the stylistic effect of similes, as structural modifications can diminish the vividness or emotional response of the target reader, as seen in the case of the political-trauma simile in *Pulang*. Recent research confirms that the lack of dynamic equivalence often results in partial translations, where semantic meaning is maintained but imagery is lost. This problem is exacerbated by the absence of in-depth studies on similes in the context of the Indonesian diaspora, leaving a gap in understanding cross-cultural adaptation.

Another crucial issue is evaluating meaning preservation through reader responses, where the preserved, partially preserved, not preserved scale often indicates an imbalance between source fidelity and target fluency. Rahmawati (2019) and Sari (2021) found similar patterns in other novels, but there has been no comprehensive analysis of *Pulang/Home* integrating Newmark's procedures and reader validation. This phenomenon raises questions about the translation's effectiveness in conveying Chudori's style fully.

This study aims to identify similes in *Pulang*, analyze translation procedures based on Newmark (1988), and evaluate the level of preservation of its meaning through a reader response approach. The urgency lies in the need to enrich the study of Indonesian literary translation into English amidst the increasing global interest in post-colonial narratives, while the novelty of this study is the integration of descriptive qualitative analysis with empirical validation from respondents, which has not been done in the context of *Pulang/Home*.

## METHOD

### Types and Methods of Research

This research is qualitative descriptive because it aims to describe and interpret the phenomenon of simile translation in depth based on textual data from the source and target novels, without involving numerical measurements or statistical hypotheses. This design is appropriate because the study aims to describe, interpret, and analyze the phenomenon of simile translation in depth, based on textual data drawn from the source novel *Pulang* (2012) and its English translation *Home* (2015). Rather than testing hypotheses or measuring variables numerically, this study focuses on understanding how translation procedures are applied and how meaning is preserved across cultural and linguistic boundaries. This approach aligns with Sugiyono (2022) definition, which states that qualitative research is grounded in post-positivism philosophy, where the researcher acts as the primary instrument to explore the natural conditions of the research object through purposive analysis. Sudaryono (2021) also emphasizes that qualitative descriptive methods are ideal for uncovering the procedures and impacts of literary translation, by integrating reader response elements as evaluative support. Furthermore, Emzir (2021) supports the use of this approach for textual ethnographic studies such as figurative language analysis, while Creswell & Creswell (2023) highlight the flexibility of qualitative designs that allow for adaptation based on initial findings.

### Data Analysis Instruments and Techniques

The main research instrument was the researcher herself who conducted close reading, identification, and classification of similes, supported by a reader response questionnaire with a three-level scale (preserved/accurate=3, partially preserved/less accurate=2, not preserved/inaccurate=1) distributed to three respondents to evaluate translation accuracy. Data collection techniques included identifying similes based on object elements, imagery, points of similarity, and comparative conjunctions such as "*seperti*" or "*like*," followed by Newmark's (1988) classification of translation procedures such as reproducing the same image or conversion to sense. Data analysis was conducted descriptively through the stage of evaluating meaning preservation, with simple frequency and percentage calculations to support qualitative interpretation, as recommended by Sugiyono (2021) for triangulation of data sources. Sudaryono (2022) added that the validity of instruments such as reader response

questionnaires can be verified through inter-respondent reliability, while Emzir (2021) and Creswell (2023) emphasized thematic analysis to integrate textual data and reader responses.

### Population and Sample

The study population consisted of all 35 sentences containing similes in the novel *Pulang* (2012), which were compared with their translations in *Home* (2015). The sample was taken purposively, namely all 35 similes that met explicit criteria (using conjunctions such as *seperti*, *bagai*, like, or as if), because they represent stylistic and cultural nuances that challenge translators. This purposive selection aligns with Sugiyono (2021) who recommends snowball or purposive sampling for qualitative data limited to specific phenomena such as figurative language. Sudaryono (2021) supports this technique for literary textual populations, where samples are selected based on relevance to variables such as translation procedures. Emzir (2021) and Creswell (2023) also confirm that qualitative samples do not require statistical representation, but rather the saturation of meaning from key cases.

### Research Procedures

The research procedure began with repeated close readings of the source and target novels to identify similes, followed by listing and selecting 35 data points, then classifying the translation procedures and evaluating the preservation of meaning through descriptive analysis and reader response questionnaires. The final stage included frequency tabulation (e.g., reproducing the same image 57.14%) and interpreting the results to conclude the translation's effectiveness. This sequence was systematic and iterative, as Sugiyono (2021) explains in a qualitative procedure that emphasizes gradual data collection until saturation. Sudaryono (2021) complements this with an emphasis on ethics such as respondent anonymity, while Emzir (2021) and Creswell (2023) suggest the integration of triangulation to enhance the credibility of the data analysis procedure.

## FINDINGS AND DISCUSSION

### Identifying Similes in "Home"

This study identified a total of 35 similes in the novel *Pulang* by Leila S. Chudori (ST, 2012), which were taken through close reading and verification of simile elements (object, image, point of similarity, comparative conjunction such as *seperti*, *macam*, *bagai*). These similes are spread across various chapters, reflecting the author's style in conveying emotions, characterization, and political-nostalgic atmosphere, such as psychological disorders or extreme hunger.

Examples of datum 1-5 below illustrate these variations, with analysis of the main elements:

"Berita itu seperti bunyi denging nyamuk di senja hari di Solo." (p. 50)

Object: *Berita* (the news); image: *bunyi denging nyamuk*; point of similarity: annoying, small but persistent; conjunction: like

"Sumarno malah ngakak macam gorilla" (p. 124)

Object: *Tawa Sumarno* (Sumarno's laughter); image: *gorilla*; point of similarity: loud, rough, uncontrollable; conjunction: kind.

"Tante Sur memajukan kepala seperti akan merancang sebuah perampokan Bank" (p. 162)

Object: *Gerakan kepala Tante Sur* (Aunt Sur's head movement); image: *orang yang merancang perampokan bank*; point of similarity: serious, focused, secretive; conjunction: like.

"Tapi dia toh melahap masakan ayahnya itu seperti seorang narapidana yang sudah dua tahun hanya makan nasi basi dan garam." (p. 258)

Object: *cara dia makan*; image: *narapidana yang makan makanan buruk selama dua tahun*; point of similarity: extreme hunger, greed; conjunction: like.

"Entah mengapa aku jadi seperti seorang abang yang ingin menyarankan adiknya yang polos dan rada sok." (p. 303)

Object: *perubahan perilaku*; image: *seorang kakak yang memberi nasehat kepada adik*; point of similarity: protective, mature; conjunction: like.

### Simile Translation Procedure

Based on the analysis of similes found in *Pulang* and its English translation, *Home*, several translation procedures proposed by Peter Newmark (1988) were identified. These procedures were applied by translators to overcome linguistic and cultural differences between the source text (ST) and target text (TT), particularly in translating figurative language such as similes. The procedures identified in this study include: Reproducing the same image, Replacing the image with a standard image, Conversion to sense, Paraphrasing or modulation, and Replacement or reduction.

Table 1 Translation Procedure

No	Procedure	Frequency	Percentage
1	Reproducing the same image	20	57.14%
2	Conversion to Sense	5	14.3%
3	Paraphrase/Modulation	4	11.42%
4	Replacing with standard image	4	11.42%
5	Replacement/Reduction	2	5.72%
6	Total	35	100%

Based on the table above, the most frequently applied procedure is reproducing the same image, with a total of 20 data (57.14%). This indicates that translators tend to maintain the original image of the source text to maintain the meaning and stylistic effect in the target language. In contrast, other procedures such as conversion to sense (14.3%), paraphrasing/modulation (11.42%), and replacement with standard target language imagery (11.42%) are used less frequently, while replacement/reduction (5.72%) appears to be the least frequently applied strategy. This indicates that adjustments or modifications are only made when necessary to ensure clarity and naturalness in the translation.

#### Reproducing the Same Image

In this procedure, the translator retains the original image because it is still understandable in the target language. This can be seen in Datum 6 and Datum 7.

Datum 6:

ST: *Berita itu seperti bunyi denging nyamuk di senja hari di Solo* (p. 50)

TT: The news is like the sound of mosquitoes at twilight in Solo (p. 39)

Datum 6 illustrates the use of the same image reproduction procedure, where the translator transfers the simile image from the source text directly to the target text. In this simile, news serves as the object and is likened to the buzzing sound of mosquitoes at dusk as the image, with the comparative marker *seperti* translated as like in the target text. The image of mosquitoes buzzing in the evening conveys something small but persistent and annoying, which creates a sense of discomfort.

In the target text, this imagery is maintained unchanged by translating the *bunyi denging nyamuk* as the sound of a mosquito and by retaining the time reference as at twilight. This imagery remains readily understandable to English readers, as mosquitoes and their buzzing sounds are common experiences that evoke similar associations across different cultures.

By retaining the structure of the simile and the original imagery, the translator successfully preserves the emotional impact and stylistic intent of the author. Therefore, this simile demonstrates that the procedure of reproducing the same imagery allows the meaning and stylistic nuances of the source text to be effectively preserved in the target text.

Datum 7:

ST: *Aku sudah bergerak ingin memeluk sang ibu, tetapi Tjai mencengkeram lenganku seperti seekor kucing yang murka.* (p. 110)

TT: I made a move to hug the woman, but Tjai, who had joined us by this time, immediately held me by the arm like an angry cat. (p. 79)

Datum 7 demonstrates the application of the same imagery reproduction procedure, where the translator maintains the simile imagery from the source text in the target text. In this simile, the act of grasping the arm is compared to the behavior of an angry cat, using the comparative marker *seperti*, which is translated as like. The image of an angry cat is generally associated with sudden movements, aggression, and high alertness.

In the target text, the translator maintains this imagery by translating "*seekor kucing yang murka*" as "an angry cat." The use of a cat as a point of comparison remains relevant and understandable to English readers, as cats are widely known for their defensive and aggressive behavior when provoked. As a result, the comparison presented in the source text is clearly conveyed in the target text.

By retaining the same imagery, the translator successfully maintains the emotional intensity and visual impression intended by the author. The simile continues to function effectively in conveying the tension of the situation and the characters' reactions in an expressive manner. Therefore, both the meaning and stylistic effect of the simile can be considered well preserved in the translation.

### Replace with Standard TL Image

In this procedure, the translator replaces the original image with a more familiar image in the target language. This is shown in Datum 8 and Datum 9.

Datum 8:

ST: *Lama-kelamaan matanya yang hijau terasa tulus dan menyediakan perlindungan bagiku, seperti sebatang pohon tanjung rindang yang melindungi seorang anak dengan menyediakan kesejukan bayang-bayang.* (p. 84)

TT: Slowly, I can to see in her green eyes both assurance and a willingness to provide refuge for me, like a shade tree protecting a child from the blazing sun with its cool shadow (p. 61)

Datum 8 illustrates the use of a standard target language imagery substitution procedure, where the imagery in the source text is replaced with another imagery that is more familiar and accessible to the target language reader. In this simile, the green eye as the object is compared to the lush tanjung tree as the imagery in the source text, using comparative markers *seperti*. In the Indonesian cultural context, the tanjung tree symbolizes shade, protection, and a sense of security.

In the target text, the translator does not translate *pohon tanjung* literally but replaces it with the image of a shady tree. This replacement is done because the tanjung tree is a culturally specific tree species and may be unfamiliar to English-speaking readers. By using the image of a shady tree, the translator maintains the comparative function of providing shade and protection while using an image more commonly known in the target culture.

Although the imagery used is modified, the core meaning and emotional impact of the simile remain intact. English readers can still understand the feelings of comfort, safety, and protection experienced by the narrator through this comparison. Therefore, this simile demonstrates that replacing the standard imagery of the target language allows for cultural adaptation without sacrificing the simile's central meaning and stylistic function in the source text.

Datum 9:

ST: *Om Nug dan Om Risjaf bergantian menemani Ayah siang malam seperti menjaga narapidana kelas berat.* (p.445)

TT: Om Nug and Om Risjaf have been on guard duty, taking turns to watch over me, day and night, as if I were a hardcore criminal. (p. 300)

Datum 9 demonstrates the application of the replacement procedure with standard target language imagery, where the imagery used in the source text is replaced with more common and easily understood imagery by the target language reader. In the source text, the act of accompanying Father day and night as an object is compared to guarding a high-risk prisoner as an image, using comparative markers *seperti*. The image of a high-risk prisoner conveys close supervision, high vigilance, and intense control.

In the target text, the translator replaced this image with that of a hard-core criminal. This replacement was made because the expression *narapidana kelas berat* carries institutional and cultural nuances specific to the Indonesian context that have no direct equivalent in English. By using the image of a hard-core criminal, the translator communicates the same level of seriousness and intensity of supervision in a form more familiar to English readers.

Despite the alteration of the imagery, the simile still functions as an indicator of constant and vigilant surveillance. English readers can still understand that the guarded character is treated as someone dangerous and in need of constant monitoring. Therefore, this simile demonstrates that substitution with standard target language imagery effectively maintains the simile's core meaning and communicative impact despite the modification of the original imagery.

### Conversion to Sense

In this procedure, the simile is translated into its meaning without retaining its figurative form. This can be found in Datum 10 and Datum 11.

Data 10

ST: *Apartemen itu seperti dihuni oleh seseorang yang lelah dan gering.* (p. 224)

TT: The state of the apartment seemed to indicate that its owner was either very tired or ill. (p. 151)

Datum 10 illustrates the application of a meaning-based translation procedure (conversion to sense), where the translation prioritizes the transfer of meaning over preserving the simile form in the target text. In the source text, the condition of the apartment as an object is compared to the state of a tired and sick person as an image, using comparative markers *seperti*. This simile serves to depict the apartment as a gloomy and poorly maintained place, indirectly reflecting the fatigue of its occupants through figurative comparison.

In the target text, the translator omits the comparative markers such as "like" and does not retain the simile structure. Instead, the simile's meaning is conveyed literally by stating that the condition of the apartment indicates that the owner is very tired or unhealthy. As a result, the figurative comparison is transformed into a direct description of the condition of the apartment and its occupants.

Although the core meaning of fatigue and deterioration is still conveyed, the removal of the simile results in the loss of the figurative imagery and stylistic effect present in the source text. English readers are no longer encouraged to imagine the apartment as inhabited by a tired and ill individual, but instead receive this information explicitly. Therefore, this simile demonstrates that the use of a conversion to sense procedure can diminish the power of imagery and expressive nuance, even though the main message remains comprehensible in the target text.

Datum 11

ST: *Monsieur Dupont menatap mataku. Bola matanya yang berwarna biru itu seperti batu cincin pirus Maman.* (p.133)

TT: Professor Dupont stared me in the eye. His blue eyes reminded me of turquoise in a ring my mother owned. (p. 94)

Datum 11 illustrates the application of the meaning-based translation procedure (conversion to sense), where the meaning of the simile in the source text is conveyed without maintaining its explicit comparative form in the target text. In the source text, Monsieur Dupont's blue eyes as an object are compared to Maman's turquoise ring stone as an image, using comparative markers *seperti*. This simile highlights the same quality, namely the bright and sparkling blue color that creates a striking and attractive impression on the character's eyes.

In the target text, the translator removes the comparative marker "like" and does not retain the simile's direct structure. Instead, the comparison is reformulated as the phrase "it reminds me of," which conveys an associative meaning rather than an explicit simile. As a result, the direct figurative connection between the eye and the turquoise ring is weakened, and the simile becomes more descriptive and reflective.

From the reader's perspective, this shift is the primary reason why the simile is considered not preserved. The loss of the explicit simile form eliminates the direct comparison that created the vivid and poetic imagery in the source text. Furthermore, the image of the turquoise ring becomes less prominent, functioning as a fragment of personal memory rather than a strong visual comparison. As a result, English readers are no longer encouraged to imagine the eye as turquoise, but instead receive the information in a more literal and explanatory manner.

Although the basic meanings related to the color blue and the brightness of the eyes are still conveyed, the loss of the simile structure significantly reduces the figurative imagery and stylistic effects present in the source text. Therefore, these data indicate that the use of the conversion to meaning procedure tends to preserve the lexical meaning while reducing the aesthetic and expressive impact of the original simile, which explains why all reader respondents categorized this simile as not preserved.

### **Paraphrase/Modulation**

In this procedure, the translator changes the structure to make the expression more natural in the target language. This is seen in Datum 12 and Datum 13.

#### **Datum 12**

ST: *Tante Sur memajukan kepala seperti akan merancang sebuah perampokan Bank.* (p.162)

TT: Her had was thrust towards Nara as if about to discuss a bank heist. (p. 112)

Datum 12 illustrates the application of paraphrasing or modulation procedures, where the translator adjusts the structure and perspective of the utterance in the target text to achieve a more natural formulation without losing the core meaning of the simile. In the source text, Aunt Sur's head movement as an object is compared to the actions of someone planning a bank robbery as an image, using comparative markers *seperti*. This simile emphasizes the similarity of qualities such as a very serious attitude, strong concentration, and a sense of secrecy.

In the target text, the translator retains the simile's form by using the marker "as if," but modifies the lexical structure from planning to about to discuss. This shift indicates modulation, as the perspective shifts from the direct act of planning to the act of discussing the plan. Nevertheless, the sense of seriousness and secrecy associated with the depiction of the bank robbery remains clearly conveyed.

These structural adjustments were made to produce expressions that sounded more natural and idiomatic in English. As a result, despite the changes in form and word order, the simile's function and the author's intent were maintained. Therefore, these data indicate that the use of paraphrasing or modulation allows translators to adjust sentence structure while maintaining the semantic effect and emotional nuance of the simile in the source text.

#### **Datum 13**

ST: *Dia seperti sebuah lukisan abad ke-19 yang sering menggambarkan perempuan yang cantik, nyaris sempurna, kecuali matanya.* (p. 387)

TT: She was like a woman in a nineteenth-century painting, a woman of almost perfect beauty but whose eyes betrayed sadness. (p. 259)

Datum 13 demonstrates the application of paraphrasing or modulation procedures, characterized by shifts in structure and perspective in the translation of the simile. In the source text, the female figure as an object is compared to a 19th-century painting as an image, using comparative markers *seperti*. This simile highlights the similarity of the almost flawless classical beauty commonly associated with ideal female figures in 19th-century artwork, while at the same time showing contrast through the expression of her eyes.

In the target text, the translator retains the simile by using the marker like, but modifies the comparative structure from the painting itself to a woman in a 19th-century painting. This adjustment reflects modulation, as the focus shifts from the artwork as an object to the female figure depicted in it. Furthermore, the translator introduces the phrase "betrayed sadness" to clarify the implicit meaning conveyed in the source text.

Despite these structural changes, the simile's core meaning and aesthetic effect remain intact. English readers can still imagine a woman of ideal classical beauty while simultaneously understanding the emotional nuances implied by the description of her eyes.

Therefore, these data suggest that the use of paraphrase or modulation allows for structural and expressive adaptation without diminishing the simile's central meaning and stylistic function in the source text.

### Replacement/Reduction

In this procedure, the translator adds or removes elements to improve clarity and readability. This can be seen in Datum 14 and Datum 15.

Datum 14

ST: *Mas Nug ngoceh seperti tukang obat.* (p. 127)

TT: Mas Nug sounded more like a charlatan than a healer to me. (p. 90)

Datum 14 illustrates the application of the substitution or reduction procedure accompanied by image replacement in the translation of a simile. In the source text, Mas Nug's speech as the object is compared to the speech of a *tukang obat* as the image, using comparative markers *seperti*. In the Indonesian cultural context, *tukang obat* refers to a figure who is very talkative, persuasive, and often excessive in his efforts to convince others.

In the target text, the translator replaces this image with the word "charlatan," accompanied by the additional phrase "rather than a healer." The term "charlatan" conveys a similar negative connotation, referring to someone who speaks convincingly but lacks credibility. The addition of the comparative element "rather than a healer" is an extension, serving to clarify the intended meaning and reinforce the contrast conveyed in the target text.

Despite the imagery being replaced and the structure being adjusted, the simile still effectively portrays Mas Nug's exaggerated and somewhat frivolous way of speaking. However, because the culturally specific image of *tukang obat* is not fully retained and is replaced with a more general English term, the cultural nuance of the simile is partially diminished. Therefore, these data suggest that the use of expansion or reduction procedures allows the translator to convey meaning more clearly to the target audience, even though some cultural elements of the source text are diminished.

Datum 15

ST: *Michel Durant dan Luc Blanchard langsung mundur seperti baru saja dihajar seekor anjing betina.* (p.142)

TT: The two officers, Michel Durant and Luc Blanchard, immediately stepped back as if being attacked by a rabbit dog. (p. 99)

Datum 15 demonstrates the application of the expansion or reduction procedure accompanied by image replacement in the translation of a simile. In the source text, the way Michel Durant and Luc Blanchard retreat as objects is compared to someone who has just been attacked by a female dog as an image, using the comparative marker *seperti*. This image emphasizes the sudden, fearful, and defensive reaction, as if they were facing a serious threat.

In the target text, the translator replaced the image of a female dog with a rabid dog. This shift represents an image substitution intended to emphasize the level of danger to English readers. The term rabid dog carries strong connotations of extreme aggression, uncertainty, and lack of control, effectively conveying a similar sense of fear and panic as expressed in the source text. However, the specific reference to the dog being female is omitted, diminishing the detail of the original image.

Despite the imagery modification, the simile still serves the purpose of depicting a rapid, fear-driven withdrawal that is easily understood by English readers. However, this change also results in a shift in nuance, as certain cultural and specific elements present in the source text are not fully retained. Therefore, these data suggest that the replacement or reduction procedure allows the translator to adapt the imagery for clarity and acceptability, even though some aspects of the meaning and cultural nuances in the original simile are reduced.

The findings of this study indicate that the translation of the simile from *Pulang* to its English version, *Home*, involves various translation procedures proposed by Peter Newmark (1988), namely reproducing the same image, replacing the image with a standard target language image, paraphrasing or modulation, conversion to sense, and replacement or reduction. Among these procedures, reproducing the same image is the most frequently

applied and is closely related to a high level of meaning preservation. In contrast, the use of conversion to sense and reduction tends to result in the weakening or loss of figurative meaning, because the comparative form of the simile is transformed into a literal expression.

This finding is consistent with research conducted by Odelia (2025), who examined the translation of similes in *Critical Eleven* from Indonesian to English and concluded that maintaining the simile's imagery leads to a higher level of accuracy. This research also supports the findings of Wulandari (2019), who observed that in the translation of *Pulang* into *Home*, translators often retained key stylistic elements, although cultural adjustments were sometimes made to improve readability for the target audience. Furthermore, research by Utami (2022) on the translation of personification in *Pulang* revealed a similar tendency, namely an attempt to maintain stylistic effects despite structural shifts.

Overall, this study strengthens previous findings in the context of Indonesian-English translation and confirms that the choice of translation procedures plays a significant role in determining the success of preserving meaning and style in literary translation.

### Preservation of Meaning (Translation Accuracy)

Based on the questionnaire filled out by three respondents, the preservation of the meaning of the simile translated from *Pulang* into *Home* is divided into three categories: preserved, partially preserved, and not preserved.

Table 2 Preservation of Meaning

No.	Meaning Preservation	Frequency	Percentage
1.	Preserved	21	60.00%
2.	Partially Preserved	11	31.43%
3	Not Preserved	3	8.57%
		35	100

The results in Table 2 show that most similes were classified as preserved, with 21 data (60.00%), indicating that their meaning was generally maintained in the target text. Meanwhile, 11 data (31.43%) were considered partially preserved, as some figurative or stylistic elements were lost. Only 3 data (8.57%) were categorized as not preserved, where the simile form and figurative meaning were largely lost. The next section discusses each category using representative examples based on respondents' evaluations.

### Preserved

A simile is categorized as authentic when the original meaning, imagery, and emotional effect of the source text are preserved in the target text. In this category, the comparative structure and imagery are still clearly recognizable, allowing the target reader to experience the simile in a similar way to the reader of the source text.

Based on the questionnaire results, this category was dominant, accounting for 60.00% of the total data. The following data represent comparisons that were consistently rated as maintained by respondents.

Datum 16:

ST: *Berita itu seperti bunyi denging nyamuk di senja hari di Solo.* (p. 50)

TT: The news is like the sound of mosquitoes at twilight in Solo. (p. 39)

All three respondents categorized this simile as a retained simile. The comparison between the news and the sound of a mosquito emphasizes both annoyance and persistence. The translator retained both the comparative marker (*seperti*) and the original imagery, which is culturally universal and readily understood by English readers. As a result, the imagery and emotional impact remain intact in the target text.

Another example can be found in Datum 7 ST: *Aku sudah bergerak ingin memeluk sang ibu, tetapi Tjai mencengkeram lenganku seperti seekor kucing yang murka.* (p.110), TT :I made a move to hug the woman, but Tjai, who had joined us by this time, immediately held me by the arm like an angry cat. (p.79), where the image of the angry cat was preserved in the translation. Respondents agreed that the aggressive and sudden nature of the action was successfully

conveyed, supporting the classification of this simile as one whose meaning is preserved. This finding suggests that similes translated using procedures such as reproducing the same imagery tend to achieve a high level of meaning preservation.

### Partially Preserved

A metaphor is classified as Partially Preserved when the core meaning is conveyed, but certain stylistic or cultural nuances, such as vivid imagery or emotional intensity, are diminished. This category comprises 31.43% of the total data based on respondents' evaluations.

Datum 17:

ST: *Mas Nug ngoceh seperti tukang obat.* (p.127)

TT: Mas Nug sounded more like a charlatan than a healer to me. (p 90)

In Datum 17, two respondents categorized the simile as partially preserved, while one respondent considered it preserved. According to readers, the simile was considered partially preserved because the core meaning of the exaggerated and persuasive utterance was still conveyed, but the cultural nuances of the original imagery were not fully preserved.

In the source text, the image of *tukang obat* carries strong cultural connotations in Indonesian, referring to traditional medicine sellers who are known for being talkative, exaggerating their claims, and attempting to persuade listeners through their constant speech. This image not only describes a manner of speaking but also evokes a familiar social figure in Indonesian culture, contributing to the clarity of the metaphor.

In the target text, this image is replaced with a charlatan, accompanied by a clarifying comparison with a healer. From the reader's perspective, this replacement successfully communicates the general idea of someone who speaks convincingly but lacks credibility. However, because charlatan functions as a more general term in English, the culturally specific image of *tukang obat* becomes less prominent.

Therefore, respondents considered the comparison to be partially preserved: the semantic meaning associated with exaggeration and lack of seriousness remained clear, but the cultural imagery and expressive nuances of the original comparison were diminished in the translation.

### Not Preserved

A simile is categorized as unpreserved when the figurative comparison in the source text is significantly altered or loses its original form in the target text, resulting in a loss of imagery and stylistic effect. This category covers 8.57% of the total data based on respondents' evaluations that fail to convey the same figurative impact as experienced by the readers of the source text.

Datum 18

ST: *Bayangkan pada usianya yang ke-56 tahun, Gabriel masih tetap tampan dan matanya seperti penjaring bintang dilangit.* (p.147)

TT: At the age of fifty-six, Gabriel was still a striking-looking man whose eyes were a seine for the sky. (p.102)

In Datum 18, all respondents categorized the simile as not preserved. In the source text, Gabriel's eyes as an object are compared to a net that catches stars in the sky as an image, using explicit comparative markers *seperti*. This simile produces a very poetic and imaginative image, showing eyes that are bright, alluring, and able to "capture" attention, like a net that catches stars in the night sky.

However, in the target text, the simile is translated as "whose eyes were a seine for the sky," which removes explicit comparative markers such as like or as and transforms the simile into a metaphorical expression. From the reader's perspective, this structural change obscures the original figurative connection. Instead of being guided into the comparison, the reader is confronted with a metaphor that seems abrupt and unsupported by explanation.

Additionally, respondents noted that the phrase "a seine for the sky" is linguistically unusual and potentially confusing for English-readers. Although "seine" is a technical term referring to a type of fishing net, its combination with the sky is not a familiar or culturally

established image in English. As a result, the figurative meaning is unclear, and readers may struggle to visualize the intended meaning of the phrase.

Due to the loss of the simile's explicit structure and the reduced clarity of the figurative imagery, the emotional and aesthetic impact of the original simile is not effectively conveyed. The reader can no longer experience the poetic imagery in a way comparable to the source text. Therefore, this datum is categorized as not preserved, as both the accessibility and stylistic power of the simile are significantly reduced in translation.

Based on the analysis and evaluation of readers' responses, most of the similes in *Pulang* translated into *Home* were categorized as preserved or accurate similes, indicating that both the meaning and imagery of the similes were generally maintained in the target text. This finding suggests that translators tend to maintain the comparative relationship and emotional effects of similes, especially when the same image reproduction procedure is applied. In contrast, similes translated using conversion to sense or reduction were more often assessed as partially preserved or not preserved similes, because the form of the simile was removed and its stylistic impact was reduced. This result confirms that preserving the form and imagery of similes plays an important role in maintaining figurative meaning from the readers' perspective.

The findings of this study are consistent with those of Odelia (2025), who examined the translation of similes from Indonesian to English and concluded that similes that retain their original imagery tend to be perceived as more accurate by readers. This study also supports Wulandari's findings, who reported that the translation of *Pulang* into *Home* generally managed to maintain the core meaning and emotional nuances, although certain stylistic elements underwent cultural adjustments. Furthermore, Utami's study of the translation of personification in *Pulang* revealed a similar pattern, indicating that the preservation of stylistic devices positively contributed to readers' perceptions. This study strengthens previous Indonesian-English translation research and provides empirical evidence from readers' responses that the degree of simile meaning preservation is strongly influenced by the choice of translation procedure.

## CONCLUSION

This study demonstrates that the translation of similes in *Pulang* into *Home* reflects a strategic balance between fidelity and cultural adaptation. The dominance of the image reproduction procedure reveals the translator's inclination to preserve Chudori's figurative language as closely as possible, affirming that literal transfer of imagery is both feasible and effective when the imagery holds cross-cultural resonance. However, the presence of partially preserved and unpreserved similes signals the persistent tension between source-text fidelity and target-text naturalness. Culturally embedded images — such as the *pohon tanjung* or *tukang obat* — prove most vulnerable to this tension, as their localized significance cannot be transferred directly without a degree of semantic loss. This finding underscores that translation accuracy in literary contexts is not merely a linguistic challenge, but a deeply cultural one. This study is limited by its focus on a single novel and a small number of respondents, which restricts the generalizability of the findings. Future research should consider expanding the corpus to include other Indonesian diaspora novels, increasing the number of reader respondents, and incorporating comparative analysis across different translation approaches. For practitioners, this study affirms the value of image-preserving strategies and offers the *Pulang–Home* case as a practical reference for literary translation pedagogy.

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