THE TRANSLATION OF IDIOMS FROM INDONESIAN INTO ENGLISH IN *ZIARAH*

HABIZAR

DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE DEGREE OF MASTER OF ENGLISH AS A SECOND LANGUAGE

FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA
KUALA LUMPUR

2016

UNIVERSITY OF MALAYA

ORIGINAL LITERARY WORK DECLARATION

Name of candidate   : **HABIZAR**

Registration/Matric No   : **TGB120054**

Name of Degree   : **Master of English as a Second Language**

Title of ~~Project Paper~~/~~Research Report~~/Dissertation/~~Thesis~~ ("this Work"):

 The Translation of Idioms from Indonesian into English in *Ziarah*

Field of Study: **Translation Studies**

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ABSTRACT

This research is aimed to investigate the strategies applied by the translator in translating the Indonesian idioms in novel "*Ziarah*" into its English target language text "The Pilgrim" and how effectively the meaning of the ST idioms conveyed to TT using the strategies identified. The objectives of this study are: (i) to analyze the strategies used in the translation of idioms in "*Ziarah*" from Indonesian into English, (ii) to find out if the meaning of the idioms is conveyed effectively using the strategies identified, and (iii) to describe the forms of idioms used in the TL text if the meaning of the idioms is conveyed effectively. In this study, the researcher employs Baker's (2011) proposed strategies of translating idioms, Nida's (1964) notion of equivalence in translation, as well as Makkai's (1972) categorization of English idioms as the theoretical foundation for answering the three research questions of this study. Besides that, this study also classifies the Indonesian idioms into the three types of idioms, i.e pure idiom, semi idiom, and literal idiom, as proposed by Fernando (1996).

Based on the results of this study, it was found that from the thirty three Indonesian idioms contained in the SL text, 45.15% of the extracted idioms are translated into English using the paraphrase stratgey; while 24.24% are translated by idiom of similar meaning but dissimilar form; 15.15% by idiom of similar meaning and form; 6.07% by omission of the entire idiom; and 9.09% are translated word for word. Moreover, the findings also reveal that the message that was considered as conveyed effectively into TT is 66.66% of the analyzed data; and less effectively conveyed in 21.21%; while the translated message was found to be distorted is only 12.12%. In terms of Makkai's (1972) classification of English idioms, the findings of this study have shown that within the 22 (66.66%) of Indonesian idioms that are considered as effectively conveyed to TL text, 6 idioms were translated effectively into the forms of English "Phrasal Compounds Idiom"; 2 idioms were translated into the forms of "Tourneur

Idioms"; 1 idiom was translated into the form of "Phrasal Verb Idioms"; and 13 idioms were translated effectively into the forms of English non-idiomatic expressions. This study has indicated that the most suitable strategy for conveying an inappropriate translated idiom is to use Baker's (2011) strategy of translating an idiom by paraphrase.

ABSTRAK

Kajian ini bertujuan untuk menyelidik strategi-strategi yang telah digunakan oleh penterjemah dalam menterjemahkan simpulan bahasa dari bahasa Indonesia ke bahasa Inggeris di dalam novel "*Ziarah*", dan seberapa berkesankah makna daripada simpulan bahasa sumber itu disampaikan kedalam teks bahasa sasaran dengan menggunakan strategi-strategi yang dikenal pasti. Objektif kajian ini adalah: (i) untuk menganalisis strategi-strategi yang digunakan dalam penerjemahan simpulan bahasa di dalam "*Ziarah*" dari bahasa Indonesia ke bahasa Inggeris; (ii) untuk mengetahui apakah makna simpulan bahasa disampaikan secara berkesan dengan menggunakan strategi yang dikenal pasti, dan (iii) untuk menggambarkan bentuk-bentuk simpulan bahasa yang digunakan dalam teks TL jika makna simpulan bahasa tersebut tersampaikan dengan berkesan. Dalam kajian ini, penyelidik menggunakan strategi penterjemahan simpulan bahasa yang dicadangkan oleh Baker (2011), konsep kesepadanan dalam penterjemahan Nida (1964), serta pengkategorian simpulan bahasa Inggeris oleh Makkai (1972), sebagai asas teori dalam menjawab setiap persoalan kajian ini. Selain itu, kajian ini juga mengklasifikasikan simpulan bahasa Indonesia yang terkandung di dalam novel "*Ziarah*" ke dalam jenis-jenisnya, mengikut klasifikasi simpulan bahasa Fernado (2011).

Berdasarkan hasil kajian ini, didapati bahawa dari tiga puluh tiga simpulan bahasa Indonesia yang terkandung di dalam teks bahasa sumber, 45.45% daripada simpulan bahasa yang diekstrak diterjemahkan dengan menggunakan strategi parafrasa; 24.24% diterjemahkan dengan menggunakan strategi penerjemahan simpulan bahasa dengan menggunakan simpulan bahasa yang mempunyai maksud yang sama tetapi bentuk berbeza; 15.15% diterjemahkan menggunakan strategi penterjemahan simpulan bahasa dengan menggunakan simpulan bahasa yang mempunyai maksud dan bentuk yang

sama; 6.07% diterjemahkan dengan menggunakan strategi peninggalan/penghapusan keseluruhan simpulan bahasa; dan 9.09% diterjemahkan secara harfiah (strategi baru yang digunakan). Selain itu, hasil kajian ini juga menunjukkan bahawa mesej yang dianggap berkesan disampaikan adalah sebesar 66.66% daripada data yang dianalisis; sedangkan mesej yang kurang berkesan disampaikan sebesar 21.21%; manakala mesej yang didapati sebagai diputarbelitkan hanya 12.12%. Kajian ini menunjukan bahawa strategi yang paling sesuai untuk menyampaikan simpulan bahasa yang telah diterjemahkan secara tidak sesuai adalah dengan menggunakan strategi Baker (2011) iaitu strategi penterjemahan simpulan bahasa dengan memparafrasakan.

ACKNOWLEDGMENT

Alhamdulillah. All praise and thanks to the Almighty god, Allah SWT, who has given me an enormous miracle in every single struggle, so that I can finish my dissertation, entitled "The translation of idioms from Indonesian into English in *Ziarah*".

Firstly, I would like to express my sincere gratitude to my supervisor, Dr. Kais Amir Kadhim, for his excellent guidance, caring, patience, and providing me with an excellent atmosphere for doing research. I would never have been able to finish my dissertation without the guidance and support from him. Once again, thank you so much for the guidance.

Secondly, to all my friends, thank you for your understanding and encouragement in my many, many moments of crisis. Your friendship makes my life a wonderful experience. I could not list all the names here, but you are always in my mind.

Finally, I would like to thank my family: my parents and my elder sister for supporting me spiritually throughout writing this thesis and my life in general.

LIST OF ABBREVIATIONS

SL   = Source Language

TL   = Target Language

ST   = Source Text

TT   = Target Text

OED   = Oxford English Dictionary

KBBI = *Kamus Besar Bahasa Indonesia* (Indonesian dictionary)

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CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter consists of the introduction to the novel *Ziarah* (1970) and the information related to the biodata of the author and the translator of the novel. Besides that, this chapter also contains the descriptions about the background of the study, statement of the problem, objectives of the study, research questions, significance of the study, scope and limitation, and the definition of key terms.

1.2 Introduction to the Novel *Ziarah*

The novel *Ziarah* is one of the most interesting novels that have been published in Indonesia. This novel tells the story of a young man who becomes very famous because of his great talent in painting. Every painting he made was liked by everyone and sold. It made him become a very rich man and live happily with his wife. But unfortunately, the happiness of his life ended quickly due to the sudden death of his beloved wife. He could not forget his beloved wife so that he turned into a man who was mentally ill. When he remembered his wife, he cried loudly, shouted as hard as he could, calling his wife's name, calling the name of god, and then laughed to himself, just like a crazy man. This novel talks about the story of a famous painter who was unable to come to visit his wife's grave for pilgrimage (*berziarah*).

The author of this novel is *Iwan Martua Dongan Simatupang,* well-known as *Iwan Simatupang*. He was born in Medan, North Sumatra province of Indonesia on 18 January 1928 and died in Jakarta in 1971. In 1954, he moved to the Netherlands to study anthropology at the University of Leiden in Amsterdam. He then continued his master in Philosophy at the University of Sorbonne in Paris, France. After finishing his

studies, he returned to Indonesia and worked as a high school teacher in Surabaya. Besides his profession as a teacher, he also worked as an editor of daily news, and a writer of poems, essays, and novels. Novel *Zairah* was his last literary work which was published by "Djambatan" in Bandung in 1970.

Iwan Simatupang's novel "*Ziarah*" has been translated into English entitled "The Pilgrim" and was published by "Heinemann Educational Books (Asia) Ltd" in Hong Kong, Singapore, and Kuala Lumpur, in 1975. The translator of this novel's name is Harry Aveling, an Australian scholar, translator, and teacher. Harry Aveling was born in Sydney, on 30 March 1942. He completed his Ph.D. in Malay Language Studies from the National University of Singapore (NUS) and became an expert in Indonesian and Malaysian literature and translation studies. In Indonesia, he has translated many Indonesian literary works such as poems and novels, and one of them is the novel *Ziarah* (1970).

1.3   Background of the Study

Translation plays an important role in the process of human communication. In this regard, Catford (1965, as cited in Lafta, 2015, p.1) states that "with the advance of an information society and the development made in the area of data processing and communication, the importance of translation has become greater than before as it is significant not only to those in the field of language learning or teaching, linguists and professional translators, but also to those in the field of engineering and mathematics".

According to Larson (1984, p.3), translation is a process of transferring the meaning of the source language into the receptor language. Meanwhile, Newmark (1988, p.26) also adds that "translation is a process of transferring the meaning of a source text into a target text in a way that the writer intends the text to be understood".

Although the essence of the translation activity is transferring the meaning of the source language into the target language text by maintaining the ST author's intention, as mentioned by Larson and Newmark above, but in practice, to produce a high quality of translation text is not an easy task. This is because every language has its own structure and the culture-specific linguistic concepts that differ from one to another. In this regard, Culler (1976, as cited in Ordudari, 2007) states that "one of the main problems of transferring texts from the source language into the target language is the differences in structure and the culture between the two languages; the greater the disparity between the two languages, the more problematic is transferring messages from the original text to the target text".

One of the most challenging in the translation activities is the translation of literary works such as novels. This is because the novels contain various types of figurative language such as metaphors, similes, hyperboles, idioms, etc. that are difficult to be understood and also difficult to be translated. Among the figurative languages, the translation of idiomatic expressions is one of the most problematic. According to Steel (2006, p.421), idioms are an expression whose meaning is different from the meaning of its constituents. To translate the idioms, a translator is not only required to know the meaning of each SL word but also needs to be knowledgeable about the culture of the source language so that the idioms related to the cultural language expressions contained in the SL text can be translated into the TL text effectively.

In relation to the novel *Ziarah* (1970), this novel is one of the Indonesian novels that contain various types of idiomatic expressions. Based on the researcher's analysis of this novel, the novel contains many cultural language expressions such as, *membesarkan hati* (literally: *membesarkan*=enlarge *hati*=heart), *berfikiran setan* (literally: *berfikiran*=to think/minded *setan*=devil)*, menarik urat leher* (literally: *menarik*=to pull *urat*=vein *leher*=neck), etc. in which these expressions are hard to be

understood even on the condition that they are native speakers. Therefore, considering that this Indonesian novel has been translated into English by a foreign translator, there is a need to research the translation of idioms in *Ziarah* (1970) from Indonesian into English, by investigating the strategies used by the translator in translating them and how effectively the meaning of the idioms conveyed to TT using the strategies identified.

1.4   Statement of the Problem

Idioms are the expressions that contain a figurative meaning and cannot be translated word for word (Nasarani, 2014, p.1). Hence, in the process of translating idioms, the specific strategies are needed to facilitate the translators in conveying the original messages from the source language text into the target language text. In the case of the translation of Indonesian idioms in "*Ziarah*" (1970) into its English TL text "The Pilgrim" (1975), various idioms translation strategies have been applied by the translator. However, in other cases, the use of certain strategies in translating the Indonesian idioms in *Ziarah* has led to less effective of the SL message conveyed to TT. For example:

- **ST**: (*Ziarah*, p.2)
  Selesai mandi dan berpakaian, ia lari ke <u>jalan raya</u> dan berhenti di <u>kaki lima</u>......
- **TT**: (The Pilgrim, p.2)
  After washing and dressing he ran out on to **<u>the road</u>** and stood there...
- **Back Translation**
  After washing and dressing he ran out on to <u>the road</u> and stopped at the <u>***sidewalk***</u>…

As seen in the above example, the translation of Indonesian idiom "***kaki lima***" into English "**the road**" presents a clear problem. This is because in Indonesian, the idiom

"*kaki lima*" (literally: *kaki*=foot *lima*=five) does not mean "**the road**" in general (in terms of a big street or highway), but it refers to "a path for pedestrians located at the side of a public road" itself (**sidewalk**). As the researcher's observation on this translation, it seems that the translator has applied an "omission" strategy in translating this Indonesian idiom. However, the use of omission strategy, in this case, is considered inappropriate, as the meaning of the source language idiom is less effectively conveyed to the target language text.

The accuracy in transferring the original message from the source language text into the target language text is the most important aspect of the translation activities. This is not without reason. If we review some definitions of translation proposed by many experts, we will see that most of them emphasize more on the transferring of an equivalent meaning. In this case, Catford (1965, as cited in Anshori, 2010, p.4) defines the translation as an activity of "the replacement of textual material in one language (SL) by equivalent textual material in other languages (TL)". The term "equivalent" as mentioned by Catford here means the sameness of the messages received by both of the SL text's readers and the TL text's readers. Therefore, in the process of translation, the use of strategies that can lead to less effective of the SL message conveyed to TT should be avoided.

Based on the identification of the problem as stated above, this research was carried out with the aim to analyze the strategies used by the translator in translating the Indonesian idioms in novel *Ziarah* (1970) into its English TL text "The Pilgrim" (1975). The translator also wanted to see how effectively the meaning of the Indonesian idioms conveyed into the English TL text using the strategies identified. For more details about the focus of this study, the researcher has formulated the three objectives of the study as listed in the following section.

1.5 Objectives of the Study

The objectives of this study are to:

1. analyze the strategies used in the translation of idioms in "*Ziarah*" from Indonesian into English,

2. find out if the meaning of the idioms is conveyed effectively using the strategies identified,

3. describe the forms of idioms used in the TL text if the meaning of the idioms is conveyed effectively.

1.6 Research Questions

Based on the above objectives, the research questions for this study are as follows:

1. What are the strategies used in the translation of idioms in "*Ziarah*" from Indonesian to English?

2. Is the meaning of the idioms conveyed effectively using the strategies identified?

3. If the meaning of the idioms is conveyed effectively, what are the forms of the idioms used in the TL text?

1.7 Significance of the Study

The aim of this study was to analyze the strategies used by the translator in translating idioms in *Ziarah* from Indonesian into English. The findings of this study are expected to provide a scientific explanation regarding the strategies used in the translation of the idioms, the level of achievement in the translation of idioms in *Ziarah* based on the strategies applied, the level of difficulty, and the factors that affect the difficulty of translating the idioms. Besides, the results of this study can also provide the readers the information and recommendation regarding the equivalence problems between the idioms in Indonesian and English and the most appropriate strategies that can be used

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for solving the problems. In addition, the findings are hoped to be useful as a supplementary information and reference for other researchers in the same field or related to the translation of idioms in the future.

1.8   Scope and Limitation

This study focused on analyzing the translation of idioms in *Ziarah* from Indonesian into English only. Other kinds of figurative language such as metaphors, metonymies, similes, etc. are not examined in this study. The idiom is one of the linguistic components that play a very important role in the process of human communication. If a translator fails in translating the SL idioms, that means she or he has failed in transferring the original messages into the TL text. Therefore, in this study, the translation of idioms from Indonesian into English was examined. This study is restricted to analyzing one novel only i.e. the novel *Ziarah* (1970) written by *Iwan Simatupang* and its English translation text "The Pilgrim" (1975) translated by Harry Aveling. This study analyzes the strategies used by the translator in translating the idioms from Indonesian into English in this novel, and providing the recommendations regarding which are the better strategies that should be used for translating particular idioms that are considered as "meaning distorted".

1.9   Definition of Key Terms

This section describes some definitions related to the field of study, such as:

1.9.1   Translation

Linguists and scholars have introduced different opinions and definitions of translation in which they have highlighted the significance of this process of language; something which is apparent in how they define this concept.

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Catford (1965, p.20) describes translation as a process of replacing a text in the (SL) by an equivalent text in the (TL). Nida and Taber (1969 &1982, as cited in Lafta, 2015), describe translation as a process in which a text is reformulated to shape it as closely as possible to the language to which the text is translated.

1.9.2 Quality of Translation

According to the *OED*, "quality" refers to the degree of distinction of something, or excellent characteristic or attribute possessed by something or someone. Hence, to define the quality of translation is not hard to derive as Schaffner (1997, p.1) states that one of the top priorities is the question of quality, because it has been frequently said that each translation activity aims at producing a good translation and a good TL text. Certain criteria may be applied to differentiate between a "good" translation and "poor" or "bad" translation, including the evaluation of the quality of translation that presupposes a theory of translation. Therefore, various views of translation lead to various concepts of translation quality, and consequently different ways of assessing the translation.

1.9.3 Idioms

An idiom is a language and culture-specific linguistic term that exist in nearly all languages. In Baker's (2011, p.67) point of view, idioms are "frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components". According to Beekman and Callow (1997, as cited in Adelnia & Dastjerdi, 2011, p.49), an idiom is an expression consisting of at least two lexical items which both systematically functions as a unit and has a non-literal meaning.

1.9.4 Message

The "message" is an important factor in translation. In this sense, the message should be carefully dealt with. The message may be described as the meaning that words, phrases,

clauses, and sentences give. Thus, Nida (1964, p.13) states that in the SL, the message is embedded culturally and must be conveyed to the TL. Therefore, the issue here focuses on rendering the meaning of the ST successfully into the TT.

1.9.5 Culture

Pioneering anthropologists tried to find a term that implies the sum of human customs and they settled for using the term "culture". They all agree that this term sums up the totality of human experiences which are socially transmitted, or the totality of behaviours acquired throughout social learning (Poirier, 1968, cited in Bekkai, 2010).

1.10 Summary

This chapter provides the readers with an introduction to the novel *Ziarah* (1970). Besides that, the chapter also gives the readers a background of the study and how the translation of the idioms from Indonesian into English is problematic. This chapter also includes objectives of the study and the research questions to be answered. An explanation of why this study is deemed significant is given in this chapter as well. The scope and limitation of the study are also explained, as the study focused on investigating the strategies used in the translation of idioms in *Ziarah* (1970) from Indonesian into English.

CHAPTER 2

LITERATURE REVIEW

2. 1 Introduction

This chapter discusses a number of relevant theoretical and conceptual ideas which are related to this study. At the beginning of this chapter, the researcher will describe some definitions of translation as proposed by the experts. Then, in the next sections, the descriptions about the concept of equivalence in translation, the definition of idioms, figurative language, the structures of idioms, form and meaning, idioms and culture, etc. also will be discussed in this chapter.

2. 2 Translation

2.2.1 Definitions of Translation

Every expert has a different version about the definition of translation. In this section, some of the definitions of translation would be presented. According to Nida and Taber (1969, p.12), "translation consist of reproducing in the receptor language and the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style". This definition seems to be free in defining the concept of translation. According to this definition, the most important thing in the translation activity is that the message contained in the source text is conveyed to the target text effectively. This definition emphasizes more on the natural equivalence in terms of meaning and style.

Catford (1965, p.20) argues that "translation is the replacement of textual material in one language (SL) by equivalent textual material in other language". The second definition is much simpler than the definition proposed by Nida and Taber. Because of the simple definition, the researcher did not get clear information about what needs to

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be replaced in the process of the 'replacement'. But from the phrase 'equivalence textual material' it can be understood that what should be replaced in the process of "replacement" is the information. Thus, in this case, a translator must be able to replace the information of the source text by the equivalent information in the target text.

Moreover, Larson (1984, p.3) adds that "translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant".

Furthermore, according to Newmark (1988, p.5) "translation is rendering the meaning of a text into another language in the way that the author intended the text". This definition seems to be simpler but contains a broad range, because in this definition, there is a concept that is not noticed in the previous definition, that is, '*the author intended the text'*. This definition contains an understanding that the author's intended text is the main element that must be considered by a translator. Hence, the translator must first be able to understand the ST author's intention before starting to translate it. In this case, the translator is a bridge that connects the author's intent to the source text with the readers of the target language. In this definition, Newmark (1988, p.5) used the English word "rendering" to replace the terms of "transferring", "replacement", or "reproducing". The word "rendering" here is similar with the meaning of the word "translating", which means that a translator in the process of translation must be able to translate the meanings of the source language into the target language, by maintaining the author's intent to the SL text.

Bassnett (2002, p.4) argues that "the process of translation involved in making another culture comprehensible entail varying degrees of violence, especially when the culture being translated is constituted as that of the "other". This fifth definition seems to be complicated and not easy to be understood directly. But from the word "culture" used in

this definition we can get the point that in the process of translating text, the translator must ensure that the cultural element (cultural language expression) contained in the source text can be understood by the readers of the target language too.

Moreover, Toury (2000, as cited in James, 2002, p.1) also defines that the translation is "a kind of activity which inevitably involves at least two languages and two cultural traditions". In this definition, Toury (2000) also asserts that in the process of translation, the translations of the source language's cultural expressions cannot be avoided. Hence, the translator must be careful in translating the ST cultural language expression such as idioms, metaphors, metonymies, and other figurative language, by translating them into an equivalent meaning in the target language.

In addition, Steiner (1975, as cited in Swastika 2014, p.20) explains that "translation can be seen as (co) generation of texts under specific constraints that is relative stability of some situational factors, and, therefore, register, and classically, change of language and (content of) culture". In this definition, Steiner (1975) considers the result of translation as a second generation of text that considering the sociolinguistic and cultural context. Steiner (1975) in this regard more in looking at the current condition which is laden with the complexity of "*register*" that exists in today's society, so that by this definition, he had already anticipated the problems of lexis and language change that appears at any time.

Based on some definitions of translation as described above, it can be concluded that the translation is an activity of reading a source text, understanding the author's intent to the text, and transferring the overall messages contained in the SL text into the language that is understood by the readers of the target text. In simple word, translation is a process of finding a TL equivalent for a SL utterance (Pinchuck, 1977, p.38).

2.2.2 Translation of Prose Fiction (Novel)

Literary Translation is usually defined as the process of translating literary-nature texts. According to Friedberg (1997, p.8), this type of translation "is but one kind of interpretation of the text, and as such it is necessarily subjective".

Although a considerable amount of theoretical literature has been devoted to the translation of poetry, very little has been said about translating prose fiction. According to Bassnett-McGuire (1980, p.109), the problem of translating literary prose has received far less attention than that of translating poetry. This is most likely due to the alleged higher status of poetry; a novel is often regarded as something easier to translate because it is simpler in structure (1980, p.109). Hence, very few statements of the methodology of translating prose texts have been made within the field of translation theory.

According to Hu (2000, p.1), "translation of fiction (novel) is much more complicated than the translation of other genres, as it deals not only with bilingual, but also bi-cultural and bi-social reference". Meanwhile, Landers (2001, p.7) points out that prose fiction translation is the most difficult type of translation as it is not enough for a translator to have a thorough mastery of the source language. He or she must possess a profound knowledge of the target language. Landers (2001, p.8) explains that some of the capabilities that a literary translator must command include tone, style, flexibility, inventiveness, and knowledge of the source language culture.

Translation of a prose fiction text starts from carefully reading the source language text. According to Landers (2001, p.45), a thorough reading of the source language text and familiarity with it is of crucial importance. It is absolutely essential that the translator has a comprehensive overall picture as well as an in-depth understanding and interpretation of the source text before he or she can start translating it. A thorough

grounding in the source language text also ensures that the translator has an idea of the tone and style of the original text (Landers, 2001, p.68).

Landers (2001, p.90) states that prose translators should have no style of their own at all, but "disappear into and become indistinguishable from the style of the SL author". In other words, the translator's own personal style should not show through, but instead the translator should adapt to the style of the original author of the text.

Landers (2001, p.27) also stresses that all aspects of the translated text should reproduce the same emotional effect on the TL audience as produced via the original SL audience. Furthermore, the principles of free translation are obviously something that should be followed in the translation of novels. Bassnett-McGuire (1980, p.117) summarizes up the essence of literary translation rather well by stating that although the translator has certain responsibilities in regards of the original text, he or she also has the right to alter the target language text as much as is needed to provide the target language receptor a text that conforms to the TL stylistic and idiomatic norms. A translator of a literary text should not aim for establishing equivalence between the original text and the translation, but should, instead, be mainly concerned with artistic procedures (1980, p.28).

In a study entitled "Translating a Modern Malay Novel *Bedar Sukma Bisu* from Malay into Arabic" introduced at "The 12th International Conference On Translation", Baba (2009, as cited in Lafta, 2015, p.46) explains that in the case of any work to be translated, the task begins by reading and reading of the text or novel to ascertain the overall story line, the structure of the novel and the message that the author of the source language wishes to convey. Once the overall storyline is understood, the story's structure, its plots and sub-plots, and use of flashback are noted for implications and decisions regarding translation. This is followed by more focused reading on the emerging themes in the novel as well as passages which need in-depth understanding,

such as issues or concepts which are being explained in the dialogue or prose of the novel. A clear understanding of issues or concepts advocated in the story is important in order to convey the right message or to explain the concept in the target language. Detailed descriptions of certain objects or methods or techniques used in the story should be noted in order to convey these ideas in the target language (Omar, Haroon and Ghani, 2009, p.61). According to Baba (2009, in Lafta 2015, p.46), an important pre-requisite to translation is the need to identify possible cultural gaps between the audience of the SL and the audience of the TL, which must be bridged through translation. Rereading preceding the actual translation also enables the translator to take note of foreign or unusually used words to decide whether or not to retain the words in the SL and provide meanings in a specially compiled glossary.

Bassnett-McGuire (1980, p.115) emphasizes that a translator of a novel should not treat individual sentences in isolation, as he or she might damage the integrity of the piece as a whole. The total structure is formed of individual sentences, and this is the reason why they should not be translated in isolation, but rather as part of the overall structure and composition of the text.

2.2.3 Equivalence in Translation

In the Oxford Dictionary of English (OED), the word "equivalence" is defined as "the condition of being equal or equivalent in value, worth, function, etc." In the translation activity, to find an equivalence of meaning between the source text and the target text is one of the key concepts of translation. In asserting the importance of equivalence in translation, Catford (1965, as cited in Yinhua, 2011, p.169) argues that "since the central problem of translating-practice is that of finding TL equivalents, then the central task of translation theory is that of finding the nature and conditions of translation equivalence". Besides, Larson (1984, p.49) also states that "translation is an activity of

transferring the source text messages into the target text, so in the process of transferring the message, the equivalence must be maintained.

Nida (1964) in his book entitled, *Toward a Science of Translating,* proposed two categories of equivalence in translation, namely "formal equivalence" and "dynamic equivalence". Formal equivalence is an approach of translation that emphasizes on the sameness of the form and the content of the message which means translating each single of the SL words into its matching words in the TL (word-for-word translation), while the dynamic equivalence focuses on translating the meaning of phrases or whole sentences. Dynamic of equivalence can also be regarded as sense-for-sense translation (Lafta, 2015, p.43).

Besides Nida's (1964) categories of equivalence in translation, an extremely interesting discussion of the notion of equivalence can also be found in Baker (1992) who seems to offer a more detailed list of conditions upon which the concept of equivalence can be defined. She explores the notion of equivalence at different levels, in relation to the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach. She distinguishes between:

- Equivalence that can appear at word level and above word level, when translating from one language into another. Baker (1992) acknowledges that, in a bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator. In fact, when the translator starts analyzing the ST s/he looks at the words as single units in order to find a direct 'equivalent' term in the TL. Baker (1992) gives a definition of the term *word* since it should be remembered that a single word can sometimes be assigned different meanings in different languages and might be regarded as being a more complex unit or *morpheme*. This means that the translator should

pay attention to a number of factors when considering a single word, such as number, gender and tense (Baker, 1992, p.11-12).

- Grammatical equivalence, when referring to the diversity of grammatical categories across languages. She notes that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. In fact, she claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices which might cause problems in translation, Baker focuses on number, tense and aspects, voice, person and gender.

- Textual equivalence, refers to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST which can help the translator in his or her attempt to produce a cohesive and coherent text for the TT audience in a specific context. It is up to the translator to decide whether or not to maintain the cohesive ties as well as the coherence of the SL text. His or her decision will be guided by three main factors, that is, the target audience, the purpose of the translation and the text type.

- Pragmatic equivalence refers to words in both languages having the same effect on the readers in both languages. In this regard, the translator needs to work out implied meanings in translation in order to get the ST message across. The role

of the translator is to recreate the author's intention in another culture in such a way that enables the TC reader to understand it clearly.

2. 3   Figurative Language

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation (Fadaee, 2011, p.174). According to Kennedy (1983, cited in Masruri, 2012, p.21), figurative languages can be classified into three groups or categories, such as, comparative figurative language, contradictive figurative language, and correlative figurative language. In details, these three groups of figurative languages can be explained as follows:

2.3.1   Comparative Figurative Language

Comparative figurative language according to Kennedy (1983) consists of metaphor, simile, and personification.

2.3.1.1 *Metaphor*

The term "metaphor" ("to carry over") generally points to transference of a word or meaning from one element to another. According to Holman and Harmon (1992, p. 287), metaphor is an "analogy identifying one object with another and ascribing to the first object one or more of the qualities of the second". Moreover, Abma (1999, p.209) gives a broader definition and says that metaphor is a "literary device in which terms from the two different areas of life are brought together in order to achieve a special meaning which goes beyond the ordinary meaning of words or concepts". The phrase "she is my heart" for instance, is an example of metaphorical expression which combining together the two concepts or words, i.e. "she" and "heart". In this case, the word "she" is equated with "my heart". This metaphorical expression "she is my heart" cannot be understood literally, but it implies the meaning "she is my love" or can also be understood as

"she is my darling" and so on. Hence, if the translator wants to translate such a kind of metaphorical expression, the translator must first to be able to understand the concepts of the metaphor and then finding an equivalent meaning in the target language. For example if we translate the metaphorical expression "she is my heart" into Indonesian, the most appropriate meaning for the expression is "*dia adalah belahan jiwaku"* and not "*dia adalah jantungku*".

The translation of metaphor is more difficult with the translation of ordinary speech. This is because metaphor contains the expressions that are sometimes absurd. For example like the expression "computer is human being". In this regard, how the human beings can be equalized with a computer, because in a real sense the computer is not same with the human beings. Therefore, in order to understand the intended meaning behind the metaphorical expression, a translator must be knowledgable and has a deep understanding about the SL culture so that the translator can translate it into an equivalent meaning in the target text and can be understood by the readers in the TL text.

Moreover, in the process of translating metaphors, Morneau (1993, cited in Alhasnawi, 2007, in Fadaee, 2011. p.277) states five techniques for translating metaphors:

1) Translate the metaphor exactly, word-for-word.

2) Re-phrase the metaphor. (This technique can be applied in the languages where metaphor is rarely or never used).

3) Translate the metaphor into an equivalent metaphor in the target language. For example, the metaphor "the ship ravaged through the waves" rendered into "the ship pushed through the waves like a battering ram".

4) Translate the metaphor using literal language.

5) Use the metaphor, but provide all the necessary referents so that any listener will understand it.

2.3.1.2 *Simile*

Holman and Harmon (1995, p.445) states that simile is "a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid". Thus, what is the difference between a metaphor and a simile? Metaphor has characteristics which compare the two objects by using the auxiliary verb "*be*" only, while a simile uses the words *like, as, such as, as if, seems* to compare one object or idea with another to suggest they are alike. For example, "my house is like your house", "as brave as lion", "crazy like a fox", etc.

Besides that, Moentaha (2006, p.190) gives a different opinion about the definition of a simile. According to him, a simile is a figure of speech that compares two objects in different classes. In this case, the expression such as "the boy seems to be as clever as his mother" is not considered as a simile by him, because "boy" and "mother" come from the same class. According to him, the appropriate example of simile is like the expression "He is as brave as a lion" in which this expression compares the two characteristics of objects of different classes.

2.3.1.3 *Personification*

Frye (1985, p.345) argues that personification is "a technique to treat everything abstract, such as object or animal as/like human". For example like the names of animal in a cartoon, such as "Mickey Mouse" which is personified as a human. For example like the expression "Mickey Mouse says 'I love you' to Minie Mouse". In this case, how a mouse can says the word "love", as the activity of

"saying or speaking" refers to the human's activity and not a mouse. This is what is meant by personification, i.e. a technique to treat something like a human. Another example of personification in Indonesian is like the expression: "*saat ku lihat rembulan, dia tersenyum padaku seakan-akan aku merayunya*" which can be translated into English "when I saw the moon, she smiled at me as if I teased her".

2.3.2   Contradictive Figurative Language

Contradictive figurative language according to Kennedy (1983) consists of hyperbole, litotes, and paradox:

2.3.2.1   *Hyperbole*

According to Potter (1967, as cited in Masruri 2012, p.23) hyperbole (overstatement expression) is a figure of speech that contains exaggeration element about something, i.e. to make something sounds bigger or greater than the fact. For example, like the expression "Her screams shook the earth". In this expression, the speaker says that the girl's screaming has shaken the earth. But in reality, nothing happens to the earth when the girl was screaming.

2.3.2.2   *Litotes*

In contrast to the Hyperbole, Litotes is the apposite. This kind of figurative language is defined as an expression which containing a statement that is made to sound smaller than the reality (*ibid*, p.23). In daily life, we often hear people using litotes to make a statement sound simpler than the fact. For example like someone who gives a very valuable thing to other people, while saying "I hope you can receive this invaluable gift". In this sentence the speaker used the word "invaluable" to make the expression sound simpler, despite the fact that the gift is very valuable.

2.3.2.2 *Paradox*

In the OED (*Oxford English Dictionary*), the term "paradox" is defined as "a statement or proposition that, despite sound (or apparently sound) reasoning from acceptable premises, leads to a conclusion that seems senseless, logically unacceptable, or self-contradictory". Paradox is a statement that appears to be self-contradictory or silly but may include a latent truth. It is also used to illustrate an opinion or statement contrary to accepted traditional ideas. A paradox is often used to make the readers think over an idea in an innovative way. The example of paradox is like the expression "To bring peace, we must have war".

2.3.3 Correlative Figurative Language

Correlative figurative language according to Kennedy (1983) consists of metonymy and synecdoche:

2.3.3.1 *Metonymy*

According to Potter (1967, as cited in Masruri 2012, p.24), metonymy is "a figure of speech in which a thing or concept is called not by its own name but rather by the name of something associated in meaning with that thing or concept. For example, "The white house declares war against terrorists". The term of "The white house" as used in this sentence does not mean a white colored house, but the term is used by the people to refer to the President of the United States of America or his staff.

2.3.3.2 *Synecdoche*

Synecdoche is a figure of speech in which a part is made to represent the whole, or vice versa (*ibid*, p.24). Synecdoche is divided into two types, such as:

a. Pars pro Toto (partial represent whole).

   The point is that when an object is mentioned partly, it refers to the object as a whole. For example like the expression, "Till evening, I haven't seen his nose". The word "his nose" in this sentence is used to represent the whole part of the body.

b. Totem pro parte (whole represent partial).

   The point is that when an object is mentioned wholly, it refefrs to the part of the object. For example like the expression, "Our school got a basket ball championship trophy". The word "School" in this sentence refers to some persons or students who became the winners in a competition.

2. 4 Idioms

2.4.1 Definition of Idioms

Idiomatic expressions are part of everyday communication and are widely applied in all types of communication, whether written or spoken. The fact that idiomatic expressions are part of all languages makes them not only a significant part of peoples‟ everyday language use, but also an interesting phenomenon worthy of a study. English linguists, lexicographers, grammarians, and pedagogues have introduced various definitions of idiomatic expressions. To define an idiom, Kövecses (2010, as cited in Abbadi 2012, p.231) explains two different points of view: the traditional and the cognitive linguistic view. In the traditional view, idioms are considered particularly a matter of language, unrelated to any conceptual system, whereas in the cognitive linguistic realm, idioms

are regarded as the outcome of our conceptual system and not merely a matter of language.

According to Baker (2011, as cited in Lafta, 2015, p.13), idioms are "frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components". Meanwhile, Larson (1977, as cited in Ngestiningtyas, p.4) states that "idiom is a group of words that have a different meaning from the meaning of each word". Idioms are fixed phrases consisting of more that one words, and their meaning cannot be worked out by knowing the meaning of the individual word (Motalebzadeh and Tousi, 2011, p.2)

In the *Oxford English Dictionary* (2010), idiom is defined as a group of lexical items with a meaning differing from the meanings of their lexical terms. For example: *„let the cat out of the bag"* is an idiomatic expression meaning *„to tell a secret by mistake"*. Furthermore, Nandy (2001, p.1) argues that idiom is the construction or mode of expression peculiar to a particular language, is concerned not so much on with individual words as with their relation to each other, it is not a matter of logic or grammar. In fact, a few constructions sanctioned by idiom are illogical and are hard to reconcile with any strict laws of grammar.

There are many definitions of idioms in which every expert or linguist have different approaches in defining the term "idiom". However, from the definitions of idioms as described above, we can conclude that "idioms are the expressions whose meaning is different from the meanings of its constituents" (Steel, 2006, p.421). Idiom is a group of words which can not be understood and translated literally.

2.4.2 Characteristics of Idioms

Characteristics of idioms play a vital role on both native and non-native speakers of English, in terms of their understanding, recognition and interpretation.

Earlier, idioms were viewed as dead and frozen metaphors, but this view has been re-examined and challenged during the past few years (Lakof, 1987; Gibbs, 1990-1992: 485, cited in Mäntylä, 2004). 'Dead' refers to the origins of an idiom; idioms were often thought to carry arbitrary meanings whose metaphorical nature had been forgotten. Frozenness, in turn, refers to another frequently mentioned feature of idioms, that is, they have been claimed to be fixed in form with a very limited tolerance of transformations and variations (Mäntylä, 2004).

However, recent studies, as discovered by psycholinguists interested in metaphorical language, have determined that a number of idiomatic expressions are by no means frozen nor dead (Gibbs, 1990; Greim, 1982 and McGlone et al., 1994, cited in Mäntylä 2004).

Meanwhile, Fernando (1996, p.3) states three main characteristics of idioms, namely; *institutionalization/conventionality, compositeness, and semantic opacity*. By *institutionalization*, Fernando refers to the fact that idiomatic expressions are conventionalized, well-established, and fixed in order to meet the criteria of being an idiom. *Compositeness*, in turn, refers to the fact that idioms are expressions of a multiword nature with a function similar to that of single-word idiomatic expressions.

Weinreich (1969) and Strässler (1982), as cited in Mustonen (2010, p.23), agree with Fernando's point of view, stating that idioms are composed of at least two words. This characteristic is also underlined by Cowie and Mackin (1975, p.viii), who describes an idiom as an expression of two or more words which includes "more than one minimal free form or word".

Fernando's third characteristic, s*emantic opacity* can perhaps be regarded as the most commonly mentioned characteristic of idioms. This feature means that idiomatic expressions are regularly non-literal. This explains the reason why the meanings of the individual constituents of an idiomatic expression cannot give the meaning of the idiom

as a whole. The same view is highlighted by Makkai (1972, p.118), stating that the meaning of an idiomatic expression cannot be readily constructed from its components, because they are used in a figurative and non-literal sense.

Baker (2011, p.67) also mentions some characteristics of an idiom which should be taken into account by translators. According to her, idiomatic expressions have the following characteristics:

a) Cannot accept change in the order of the words they are made of. (e.g. the idiom "*the long and the short of it*" cannot be "**the short and the long of it*";

b) Cannot accept a deletion of a word. For instance, the idiomatic expression "*spill the beans*" cannot be "*spill beans";

c) Cannot accept addition of a word. For instance, "*the long and the short of it*" cannot be "**the very long and short of it*"; and the idiomatic expression "*face the music*" cannot be "**face the classical music*";

d) Cannot accept replacement of one word with another. For instance, "**the **tall** and the short of it*"; "**bury **a** hatchet*"; and

e) Cannot accept grammatical structure change. E.g., the idiom "*face the music*" cannot be "**the music was faced*".

2.4.3   Types of Idioms in English

Makkai (1972) in his book entitled "*idiom structure in English*" divides English idioms into two kinds, namely *Sememic Idiom* and *Lexemic Idiom*. Lexemic idiom is defined as a "polylexonic lexeme which is made up of more that one minimal free form or word, each lexon of which can occur in other environments as a realization of monolexonic lexeme (Makkai 1972, p.122). Lexemic idioms are divided into six forms, covering:

a) *Phrasal verb idioms*: the idioms which consist of verbs + adverbs (the adverb follows the verb) as in: *give in*, *put up*, *go away*, *look for*, *etc.*

b) *Tourneur idioms*: the largest size-level idioms which consist of three or more lexicons occur in a phrasal (non-sentential) construction. For examples: *to fly off the handle*, *to kick the bucket* (verb), *beside the point* (preposition), *etc.*

c) *Irreversible binomial idioms*: the idioms that cannot be reversed, such as: *sooner or later*, *cash and carry*, *etc.*

d) *Phrasal compound idioms*: the idioms that consist of the combination of two words which is used to refer to a single thought. For examples: *open house*, *fleabag, shop talk*, *etc.*

e) *Incorporating verb idioms*: for examples: *to sight-see* (*-er -ing*) "to visit famous place", *to baby-sit* (*-er -ing*) "take care of children", *to apple-polish* (*-er -ing*) "flatter teacher", *etc.*

f) *Pseudo-idioms*: one or more of the lexicons is a cranberry morph. For examples: *helter-skelter* (scatter-brained)*, *chit-chat* (small talk)*, *ding-dong* (sound of a bell)*, *hanky-panky* (fooling around), *etc.*

2.4.4 Types of Idioms in Indonesian

Abdul Chear (1993, cited in Istiqomah, 2008, p.12) in his book entitled "*Kamus Idiom Bahasa Indonesia*" has classified the Indonesian idioms into two types, i.e., *idiom penuh* (full idiom) and *idiom sebahagian* (semi idiom), as follows:

a) *Idiom Penuh adalah idiom yang unsur-unsur pembentuknya sudah merupakan satu kesatuan makna dan setiap unsur-unsur sudah kehilangan makna leksikalnya sehingga yang ada adalah makna dari keseluruhan bentuk tersebut.* (Chear, 1993, cited in Istiqomah, p.12)

(Full idiom is an idiom in which its constituent elements already constitute a unity of meaning and every element has lost its lexical meaning so that the meaning of the

idiom is formed from its constituent elements as a whole. For example, *Meja Hijau*
(*Meja*=Table *Hijau*=Green) means "Court").

(b) **Idiom Sebahagian** *adalah idiom yang masih memilki unsur dari kesatuan bentuk*
yang masih tetap dalam makna leksikalnya. (Chear, 1993, cited in Istiqomah, p.12)
(Semi Idiom is considered as an idiom in which one of the constituent elements still
remains in its lexical meaning, and another one is not (lost its literal meaning). For
example like the Indonesian expression "*buku putih*" (literally: *Buku*=Book
Putih=White), which gives the idiomatic meaning a "secret book")

2.4.5 Fernando's Types of Idioms

Fernando (1996, p.35) classifies the idiomatic expressions into three sub-groups, as
follows:

a) **Pure idioms:** according to Fernando (1996), pure idioms can be described as a kind
of "conventionalized non-literal multiword expressions". The meaning of such
idioms cannot be decoded by combining the meanings of their individual parts. For
instance, the idiomatic expression "*spill the beans*" is explained by Fernando
(1996) as a pure idiom, because it means "to tell somebody something that should
be kept secret or private"; a meaning not related to the meaning of beans.

(b) **Semi idioms:** these kinds of idiomatic expressions, according to Fernando (1996)
have "at least one component with a literal meaning and another with a non-literal
meaning". For instance, the idiomatic expression "*foot the bill*" meaning "pay the
bill" has one non-literal element and one literal. In this idiom the non-literal
element is "foot" as here it means "pay", while "bill" is the literal element of this
idiomatic expression.

c) **Literal idioms:** these kinds of idioms are semantically less complex than the other
two, and therefore easier to understand, even if one is not familiar with these

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expressions. However, these idiomatic expressions do qualify as idioms because they are either completely invariant or allow only restricted variation. For instance, idioms such as "*on foot*" and "*on the contrary*" are, from the semantic point of view, less complex than the pure and semi idioms, and hence easy to comprehend by an individual even if he or she is not familiar with (Fernando 1996). It should be noted that such types of idioms do qualify as idiomatic expressions, since they are entirely invariant or allow just restricted variation.

2.4.6 Translation of Idioms

With recent developments in translation theory and application's field, the concept of idioms is still thought to constitute a challenging task for translators. Scholars like Newmark (1988) and Larson (1984) have categorically opined that it is a challenge to translate idioms, and have stated that literal translation should be avoided. These challenges still exist in spite of the progress made in theory and application of translation.

Larson (1984) says that the translation of idioms must be done with great care, stating that a translator needs to comprehend the meaning of an idiom first and then to express that meaning in a natural way that corresponds with the meaning given in the source text and fits the meaning of the idiom as a whole. On the other hand, Pederson (cited in Trosborg 1997, p.109) argues that translating idioms is not an easy task and that "the translation of idioms is as difficult as it is central". Most idioms are social and culture-bound expressions and are generally used to accentuate the meaning of the text in a particular situation. Baker (2011: 75) states that in translating idioms, a translator should not only be precise but also highly sensitive and aware of the rhetorical hints of the language. According to Baker, when translating a text, it is necessary to consider

both the meaning of the idiom and its form. Since it is not possible to literally translate an idiom, its context and its equivalence of meaning must be noted.

2.4.7 Relation between Idioms and Culture

Idioms are a special kind of speech form that is particular in meaning, grammatical structure and usage. In Indonesia, the idiomatic expressions are even difficult for Indonesian native speakers because their meanings cannot be determined through an analysis of their individual words. Unlike literal language, it is impossible to explain the idiom from the literal meaning of the individual words. Thus, idioms are difficult to understand and acquire, because they are a combination of two or more words, which function as a unit of meaning. They usually involve either metaphorical or figurative meanings that can be understood in certain cultural contexts and must not be taken literally.

As we all know, language is closely related to culture, and can be said as a part of culture. From a dynamic view, language and culture interact with each other and shape each other. Language is the carrier of culture which in turn is the content of language. We can dig out cultural features from language and explain language phenomena with culture.

Idioms as a special form of language exist in both of them and carry a large amount of cultural information such as history, geography, religion, custom, nationality psychology, thought pattern, etc. They are the heritage of history and product of cultural evolvement. Consequently, we can learn a lot about culture through studying idioms and in turn get better understanding of idioms by learning the cultural background behind them.

Idioms are numerous and they occur frequently in all languages. In Indonesian language, for instance, there are estimated to be at least 25,000 idiomatic expressions.

In linguistics, idioms are usually presumed to be figures of speech contradicting the principle of compositionality. This principle states that the meaning of a whole should be constructed from the meanings of the parts that make up the whole. In other words, one should be in a position to understand the whole if one understands the meanings of each of the parts that makes up the whole.

In phraseology, idioms are defined as a sub-type of phraseme, the meaning of which is not the regular sum of the meanings of its component parts. John Saeed (2011) defines an idiom as collocated words that became affixed to each other until metamorphosing into a fossilized term. This collocation of words redefines each component word in the word-group and becomes an *idiomatic expression.*

One method for sharing idioms and learning about other cultures is translation. Because most idioms are rooted in culture, there is always a need to research the strategies of translating such language and culture-specific items.

The difference between the cultures of SL and the TL plays a key role in the course of interpreting an idiom. Only by having a good knowledge of the SL and the TL culture can translators understand the implied meaning of an idiom. Being knowledgeable of the culture of the language he or she is translating from and into, a translator can, in many cases, understand the meaning of an idiom, especially that with a non-literal meaning because such an idiom demands a translator to be accurate and highly sensitive to the rhetorical hints of the source text (Al-Shawi & Mahdi 2012, p.141).

Like all aspects in any given language, idioms can be classified into two types in accordance with their meaning; the first is universal and the second is language or culture-bound. According to the first type, an idiom may have a universal meaning which is common to many languages; while the second type refers to an idiom of a specific meaning, which, due to cultural and/or linguistic restrictions, is restricted to that specific language speaker and cannot be recognized by a speaker of any other language.

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Therefore, a translator should be aware of the culture of the language he is translating from in order to render the meaning of the idiom appropriately to the language he is translating into. For instance, *"to carry coals to Newcastle"* is an English culture-bound idiom which means supplying the city of Newcastle with coals and this city is already known for having plenty of coal (Grauberg, 1989, cited in Lafta, 2015, p.21).

2. 5   Translation Quality Assessment

Translation quality assessment has become one of the key issues in translation studies. According to Larson (1991, cited in Hartono 2014, p.1), there are at least three reasons why the translation quality assessment need to be conducted before the result of the translation is published. First, the translator needs to ensure that the translation is accurate. In this case, the translator needs to make sure that the result of translation has already conveyed the same message as the message contained in the source text (ST). Besides that, the translator also needs to make sure that there is no addition, deletion, or modification of information or message. In the process of transferring the meaning of the ST into the TT, it is not impossible that the translator may unconsciously add, reduce, and eliminate the important messages.

Secondly, the translator needs to make sure the result of his translation is clear. In this case, the translator can ask the target language speakers to read the translation script and notify the content, information, or messages conveyed in the translated text. The translator needs to get information about which part of the translated text that is difficult to be understood, so that, if there is any part of the translated text that is difficult to be read or understood, it means the result of the translation has not reached the expected level of clarity. Thus, the re-checking process must be conducted.

Thirdly, the translator needs to know whether the result of translation is natural or not. This means that the translation must be easy to be read and the grammar or style that is

used in it must be suitable with the style or grammar used by the target language speakers. The translator needs to ensure that the result of his translation is natural so that the target text's readers can feel as if they are reading the original text. Therefore, the translation should be examined whether it is using the natural language or not. If the translation has not reached the level of naturalness, the revision or correction should be carried out.

Based on these three reasons, we can conclude that accuracy, clarity, and naturalness are the three important aspects that must be considered in the process of translation. If the translator holds these three principles, the researcher believes that a high quality of translation can be produced.

2. 6   Forms and Meanings

de Saussure (1916, p.65) in his book entitled, *Course in General Linguistics* stated that every linguistics sign consists of *signifiant* and *signifie. Signifiant* is a sound that is formed from the phonemes of a language, while *signifie* is a meaning of the sound. Thus, every word has a form and meaning.

2.7.1 *Forms*

Language can be formed of words, phrases, clauses and sentences. In describing idioms, here will be viewed the language, in the form of word and phrase. According to Kridalaksana (1993, cited in Istiqomah, 2008, p.8), word is a morpheme or combination of morphemes that is considered as a small grammatical unit that can be thought as a free form. Word is a unit of language that can stand alone. For example the free morpheme "town, dog, etc." and bound morpheme "happiness, sadness, etc." The word can be in the form of combination of two free morphemes that is called as compound word.

Compound word is a combination of two or more basic morphemes containing a new meaning. A Compound word does not highlight the meaning of each word, but the combination of words simultaneously establishes a meaning or a new meaning (Krisadalaksana, 1993, cited in Istiqomah, 2008, p.8). For example, in English *Blackbird* is a compound word, while *Black Bird* is not a compound word but a phrase.

The linguistic unit larger than word is the phrase. According to Krisdalaksana (1993, cited in Istiqomah, 2008, p.8), the phrase is a combination of two or more words that are non-predicative. It is part of a sentence that does not contain both subject and predicate or does not express a complete thought. For example "the high mountain" is a phrase because it is non-predicative. This construction is different from "The Mountain is high" which is not a phrase because it is predicative.

2.7.2 *Meanings*

Communication is needed to create interaction between people. In communication, both speakers will try to understand each word spoken. Every word has a meaning that makes each person understand the feelings of each other. The branch of linguistic that studies the meaning of a language is called semantics.

According to Palmer (1976, p.1), semantics is a technical term used to refer to the study of meaning. Meaning is part of a language that covers various aspects. Regarding the definition of meaning and how to explain meaning, there has been no mutual agreement among linguistic experts. However, Nida and Taber (1982, cited in Nugroho, 2012, p. 3) classifies meaning into two classes, they are: referential meaning and connotative meaning:

1. Referential meaning is a word as symbol which refers to an object, process, and abstract thing. Referential meaning is also known as the meaning of reference, is often referred to as the referential meaning, or the denotative meaning.

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2.   Connotative meaning is a meaning based on the view that understanding the meaning of a word is not merely based on the referred object of the word. Sometimes, a translator needs to give emotional reaction to the word. Reaction might be strong, weak, positive or negative. This kind of meaning is closely related to individual emotional reaction which, then, is named connotative meaning.

Besides the two kind of meanings classified by Nida and Taber (1982) above, Chaer (1995, p. 80) in his book entitled *Pengantar Semantic,* divided meaning into lexical meaning, grammatical meaning, and idiomatic meaning. Lexical meaning is the meaning according to the observation of sensing devises, or the real meaning in our lives. Grammatical meaning is the meaning that comes as a result of grammatical processes such as, affixation process, reduplication process, and composition process. While idiomatic meaning is the meaning of a unit of language that deviates from the lexical meaning or grammatical meaning of its constituent elements.

Idiom has an idiomatic meaning. For example in Indonesian language, the phrase *menjual gigi* means *tertawa keras-keras* (laughing loudly). The idiomatic meaning does not come from the lexical and grammatical meaning, but the meaning is the whole meaning of the phrase. For more details about the explanations of the idioms, would be discussed in the following section.

2. 7   Review of the Previous Related Studies

Many researches have that been conducted related to the translation of idioms. Straksine (2009) in her study entitled "an analysis of idiom translation strategies from English into Lithuanian" focused on to examine the translator's most preferred strategies used in the translation of idioms. The analytical part was based on two Agatha Christie's novels *Appointment with Death* (2001) and *Death on the Nile* (1977)*,* and their translations

made by R. Kirvaityte from English to Lithuanian. Her study revealed that there were various strategies used by the translator in translating idioms, but overall, the most strategy used was the translation of idioms by paraphrasing.

Moreover, Lafta (2015) did a qualitative research to investigate the strategies used in the translation of idioms in George Orwell's 'Animal Farm' from English into Arabic. She employed Baker's (2011) strategies for translating idioms. From her findings, she concluded that from forty idioms identified, the idioms that are translated by using the 'paraphrase' strategy is 40%, the idioms that are translated by corresponding TT idiomatic expressions is 25%, the idioms that are translated by using the 'idiom of similar meaning but dissimilar form' is 10%, while the idioms that are translated by 'omission' is only 5%.

In Indonesia, a similar study was conducted by Mayasari (2008). She focused on investigating the translation strategies used in the translation of idioms in the novel "*Harry Potter and the goblet of fire*" from English to Indonesian. Her finding was that the dominant strategy used by the translator was using an idiom of similar meaning and form with 47.14% of the total frequency of the strategies used. Hidayati (2010) also discussed the translation techniques used by the translator in translating idioms as found in the novel *Twilight* written by Stephanie Mayer and translated into Indonesian by Lily Devita Sari. The analysis of data refers to the translation techniques proposed by Larson (1984). The results showed that the translator tends to translate English idioms into non-idiom in Indonesian.

Based on the researcher's observation on the past studies, it seems that few of the researches have been conducted to analyze the opposite, that is, the translation of idioms from Indonesian into English. More studies are still needed to be conducted by the next researchers, especially on the translation of Indonesian literary works, such as novels, into the foreign languages. Novel *Ziarah* (1970), as well as the other Indonesian novels,

is one of the best and the most popular novels that have been published in Indonesia. It introduced a lot about Indonesian culture. Therefore in this study, the researcher challenged himself to perform a study that criticized and evaluated the work of a non-native speaker who has translated the Indonesian literary work into English. This study analyzed the translation of idioms from Indonesian into English in Simatupang's novel *Ziarah* (1970).

2. 8   Summary

This chapter acquaints the reader with the most usual definitions of an idiom as introduced by prominent linguists and scholars, types of idioms as classified by theorists, structures of idioms from the point of view of a number of linguists and strategies of translating such expressions, and how they are effectively translated to the target language. A number of related studies that discuss the concept of idioms and the difficulties of translating them are reviewed. The chapter also touches on culture, as all languages have their own culture-bound idioms that express the people's norms, behaviours, and world views used in everyday life whether in writing or spoken languages. The next chapters discuss the methodology of this study, the research design, procedure of collecting the data, as well as the data analysis.

CHAPTER 3

METHODOLOGY

3. 1   Introduction

This chapter explains the methodology or procedures of how this research was carried out. In this chapter, the theoretical frameworks of the study, research design, source of data, procedures of collecting data, and the procedures for analyzing the data will be described.

3. 2   Theoretical Frameworks of the Study

In the current study, the researcher used four theories as the theoretical foundation for this study. The theories are (1) Fernando's (1996) classification of idioms, (2) Baker's (2011) proposed strategies of translating idioms, (3) Nida's (1964) concept of equivalence in translation, and (4) Makkai's (1972) classification of English idioms. All of these theories are used to answer the research questions of this study. In an attempt to answer the first research question, Baker's (2011) strategies of translating idioms were applied by the researcher to identify what are the strategies used by the translator in translating Indonesian idioms in *Ziarah* (1970) into its English TL text "The Pilgrim" (1975). Meanwhile, the classification of the idioms into the types would also be conducted, as a part of the idiom analysis, in accordance with Fernando's (1996) classification of idioms. Then, Nida's (1964) notion of equivalence in translation, was also used by the researcher (as a part of the analysis) to explain the degrees of equivalence that have been achieved by the translator in translating the SL idioms into the TL text. Finally, Makkai's (1972) classification of English idioms was utilized as an attempt to answer the last research question of this study regarding the forms of English

idioms used in the TL text. For more details about these four theoretical frameworks of the study, can be explained as follows:

3.2.1 Fernando's Classification of Idioms

Fernando (1996, cited in Lafta 2015, p.46) in her book entitled "*idiom and idiomaticity*" has classified the idioms into three main categories, such as:

(a) *Pure Idioms:*

According to Fernando (1996, p.35), pure idioms are kind of "conventionalized non-literal multiword expressions". The meaning of such kinds of idioms cannot be understood by combining together the meaning of its constituents.

(b) *Semi Idioms:*

These kinds of idioms have at least one literal element and another with non-literal meaning.

(c) *Literal Idioms:*

These forms of idioms are semantically less complex then pure idioms and semi idioms, and therefore easier to be understood even if someone is not familiar with these expressions. However, these expressions do qualify as idioms, as they are either completely invariant or allow only restricted variations.

3.2.2 Baker's Strategies of Translating Idioms

Baker (2011) in her book "*In other words: A coursebook on translation*" proposes a number of strategies for translating idiomatic expressions, including:

(a) *Translating an idiom by using an idiom of similar meaning and form;*

(b) *Translating an idiom by using an idiom of similar meaning but dissimilar form;*

(c) *Translating an idiom by paraphrasing;*

(d) *Translating an idiom by omission of entire idiom;*

(e)   *Translating an idiom by borrowing the SL idiom;*

(f)   *Translating an idiom by omission of a play on the idiom;*

(g)   *Translating an idiom by compensation.*

3.2.3   Nida's Notion of Equivalence in Translation

Nida (1964, as cited in Lafta 2015, p.47) divided the translation equivalence into two types, including the formal equivalence and the dynamic equivalence. Formal equivalence emphasizes the form and content of the message, which means translating each single of the SL word into its matching word in the TL. Meanwhile, the dynamic equivalence focuses on translating the meaning of phrases or whole sentences. Dynamic equivalence aims at creating a natural and idiomatic target text while stressing the TL culture.

3.2.4   Forms of Idioms in English

Makkai (1972) in his book entitled "*idiom structure in English*" divides English idioms into two kinds, namely *Sememic Idioms* and *Lexemic Idioms*. In this study, the researcher focused on the lexemic idiom, in which this idiom is defined as a "polylexonic lexeme which is made up of more that one minimal free form or word, each lexicon of which can occur in other environments as a realization of monolexonic lexeme (Makkai 1972, p.122). Lexemic idioms are divided into six forms, i.e.:

a)   *Phrasal verb idioms:* The idioms which consist of verbs + adverbs (the adverb follows the verb) as in: *give in*, *put up*, *go away*, *look for*, *etc.*

b)   *Tourneur idioms:* the largest size-level idioms which consist of three or more lexicons occur in a phrasal (non-sentential) construction. For examples: *to fly off the handle*, *to kick the bucket* (verb), *beside the point* (preposition), *etc.*

c) ***Irreversible binomial idioms***: the idioms that cannot be reversed, such as: *sooner or later*, *cash and carry*, *etc.*

d) ***Phrasal compound idioms***: the idioms that consist of the combination of two words which is used to refer to a single thought. For examples: *open house*, *fleabag, shop talk*, *etc.*

e) ***Incorporating verb idioms***: for examples: *to sight-see* (*-er -ing*) "to visit famous place", *to baby-sit* (*-er -ing*) "take care of children", *to apple-polish* (*-er -ing*) "flatter teacher", *etc.*

f) ***Pseudo-idioms***: one or more of the lexicons is a cranberry morph. For examples: *helter-skelter* (scatter-brained)*, chit-chat* (small talk)*, ding-dong* (sound of a bell)*, hanky-panky* (fooling around)*, etc.*

3. 3   Research Design

In this study, the researcher employed a qualitative approach to describe the finding of this study. This research design involves an activity of producing the data in the form of written words. Qualitative research can also be defined as a kind of research in which the findings are not obtained through statistical procedures or other forms of calculation (Strauss and Corbin, 2003, cited in Hartono, 2011, p.170). Qualitative research is an inquiry approach useful for exploring and understanding a central phenomenon (Creswell, 2014, p.10). In this research, the central phenomenon that has been explored by the researcher is the phenomenon of idioms, i.e. the Indonesian idioms which were translated into English as found in the novel *Ziarah* (1970), and its English version *The Pilgrim* (1975). The researcher tried to investigate the strategies used in translating idioms from Indonesian to English, classifying the idioms into the types, examining the effectiveness of meaning conveyed, and recommending the better strategies that should

be used in translating particular idioms. All of the findings of this study would be described in detail in the chapter four of this dissertation.

3. 4 Source of Data

The data of this study is the idiomatic expressions. The idioms were collected directly from both of the original texts i.e. novel *Ziarah* (1970) written by *Iwan Simatupang* in Indonesian language and its English version "The Pilgrim*"* (1975) translated by Harry Aveling. The SL text "*Ziarah"* was published by "Djambatan" in 1970. It consists of 152 pages which are divided into eight chapters, while the English TL text "The Pilgrim" which was published by "Heinemann Educational Book (Asia) Ltd. consists of 126 pages and has eight chapters.

The reasons for the researcher to select *Simatupang's* novel "*Ziarah"* (1970) as the main focus in this study are because: (1) the novel is one of Indonesian's most interesting novels that had been translated into English by a foreign translator, in which the quality of the translation is necessary to be examined, (2) this novel contains various types of Indonesian idiomatic expressions that are hard to be understood even by the native speakers themselves, and (3) the assumption that the translation of Indonesian idioms in this novel *Ziarah* (1970) into English TL text "The Pilgrim" (1975) is problematic.

3. 5 Procedure of Collecting Data

In general, the methodological procedure used for collecting the data of this study is through a careful reading of both the original SL text *Ziarah* (1970) and its English TL text "The Pilgrim" (1975). In detail, the procedures of collecting the data are as follows:

(a)   Identifying each sentence or paragraph that contains the Indonesian idioms in the SL text and the translation of the idioms in the English TL text.

(b)   Identifying the idioms based on Baker's (2011) definition of idioms i.e. "idioms are frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual component",

(c)   The idioms identified were then underlined in order to ease the researcher in recognizing them. In identifying the idioms, the researcher spent approximately three months to read carefully both of the Indonesian SL text *Ziarah* (1970) and the English TL text *The Pilgrim* (1975). The idioms were identified based on their appearance in each chapter of the novels.

(d)   Transcribing both of the Indonesian idioms as found in the SL text, *Ziarah* (1970) and the English idioms in the TL text *The Pilgrim* (1975) into a list of table that have been provided for the purpose of analysis.

3. 6   Procedure of Analyzing Data

In this study, all chapters (i.e. eight chapters) of the novel have been analyzed. After collecting all of the data, the analysis was conducted carefully and thoroughly based on the theoretical frameworks of the study. The data was analyzed based on the following procedures:

(a)   Analyzing the translation strategies used by the translator in translating idioms from Indonesian to English by classifying them into Baker's (2011) proposed strategies in translating idioms such as: the translation of idioms by using an idiom of similar meaning and form, the translation of idioms by using an idiom of similar meaning but dissimilar form, the translation of idioms by paraphrase, the translation of idioms by omission of the entire idiom, the translation of idioms by borrowing the SL idiom, and the translation of idioms by compensation.

The strategies identified then explained in detail with the examples as obtained from both of the SL text "*Ziarah*" (1970) and the TL text "The Pilgrim" (1975), in order to answer the first research question of the study.

(b)   Classifying the idioms into the types in accordance with Fernando's (1996) classification of idioms, namely pure idioms, semi idioms, and literal idioms.

(c)   Discussing the effectiveness of the meanings conveyed using the strategies identified, based on the Nida's (1964) model of equivalence, i.e. formal equivalence and dynamic (functional) equivalence. This step is done as a part of the analysis for answering the research question number two.

(d)   Describing the forms of idioms used in the TL text, according to Makkai's (1972) classification of English idioms. This is done for answering the third research question of the study.

To analyze the meanings of the Indonesian idioms contained in the novel *Ziarah* (1970), the researcher was helped by two inter-raters who are skilled in the Indonesian language and English. The first inter-rater's name is Dr. Fauzi, M.A. He has an M.A in Malay Language Studies from UKM, Malaysia, and a Ph.D. in the field of *Bahasa dan Sastera Indonesia* (Indonesian Language and Literature) from The State University of Semarang (UNS). He is a senior lecturer at STAIN-Kerinci (an Islamic University located in the state of Kerinci) Indonesia; and is an expert in the Indonesian language. Besides that inter-raters, the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian Idioms) written by Abdul Chear (2008), KBBI's dictionary, as well as the Oxford English Dictionary (OED) were also used as the key instruments for analyzing the data.

Furthermore, to confirm the translation of the idioms from Indonesian into English, the second inter-rater who is proficient in English was employed. The second inter-rater's name is Daflizar, M.A. He has an M.A in Applied Linguistics from Monash University,

Australia. He is now also a senior lecturer at the English Department of STAIN-Kerinci, Indonesia. Both of the inter-raters, Dr. Fauzi, M.A and Daflizar, M.A has helped the researcher in validating the findings of this study. We sat together in analyzing the quality of the translation and determining whether or not the translation of the Indonesian idioms in "*Ziarah*" was conveyed effectively into its English TL text "The Pilgrim". All judgments or claims that are raised in this study are based on their analysis.

3. 7   Summary

This chapter sheds light on the model used in analyzing the Indonesian idioms in Simatupang's "*Ziarah*" and their translation in the English version of the novel "The Pilgrim". The chapter describes the procedures used for collecting and analyzing the data. Besides that, the chapter also explains the research design, the theoretical framework of the study, and the source of data. This chapter is an entry to the following chapter, a core part of the study, the detailed analysis of the collected data.

CHAPTER 4

DATA ANALYSIS AND FINDINGS

4. 1 Introduction

In the first chapter, the researcher has described in detail the research problems, research objectives, as well as the research questions of the study. Meanwhile, in the second chapter the researcher has discussed some theories or the literature related to this study. The methodological procedures of how this study was carried out have been explained in detail in the third chapter, which includes the research design, theoretical frameworks, data collection, and the procedures for analyzing the data. Finally, in this chapter the data analysis and the findings of the study will be presented.

This chapter presents a detailed explanation about the meanings of the Indonesian idioms as found in the SL text *Ziarah* (1970), based on the first inter-rater's analysis of the idioms and the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian Idioms) written by Abdul Chear (2008). Besides that, the meanings of English idioms used in the TL text are also described in this chapter in accordance with the OED's (*Oxford English Dictionary*) definition and the second inter-rater's claims about the idioms. Furthermore, this chapter provides the classification of Indonesian idioms into the types according to Fernando's (1996) classification of idioms and the analysis of the strategies used by the translator in translating the idioms from Indonesian into English in accordance with Baker's (2011) proposed strategies of translating idioms (see chapter three, section 3.3.2). The discussions about the effectiveness of the meaning conveyed using the strategies identified, as well as the forms of English idioms used in the TL text are also given in this chapter with reference to Makkai's (1974) classification of English idioms.

4. 2 Analysis of Idioms

After the researcher conducted a careful analysis on the SL text "*Ziarah"* (1970) and its English TL text "The Pilgrim" (1975), a number of thirty-three Indonesian idioms have been identified. The idioms identified consist of two types: pure-idiom and semi-idiom as proposed by Fernando (1996), while literal idioms were not found. Besides that, in the translation of the idioms from Indonesian into English, the researcher has also identified that there are various strategies used by the translator in translating them. The strategies identified include Baker's (2011) proposed strategies in translating idioms such as: translating an idiom by using an idiom of similar meaning and form, translating an idiom by using an idiom of similar meaning but dissimilar form, the translation of idioms by paraphrasing, translating an idiom by omission, and so on. The analysis of the strategies used by the translator in translating idioms from Indonesian into English in *Ziarah* (1970) can be described in detail as follows:

4.2.1 Translating an Idioms by using an Idiom of Similar Meaning and Form

The first strategy identified is the strategy of translating idioms by using an idiom of similar meaning and similar form, as proposed by Baker (2011). This strategy involves translating an idiomatic expression with a TT idiom similar to its meaning and form. Similar meaning means that the idiom should convey a similar or almost similar meaning of the idiom used in the SL text, while the same form means using similar or almost similar lexically equivalent items (Lafta, 2015, p.53). In analyzing the translation of Indonesian idiomatic expressions in Simatupang's "*Ziarah"* into its English TL text "the Pilgrim", the researcher found that the following idioms have been translated by using this strategy. Such as:

4.2.1.1 *Buah Fikiran*

o **Source Text:**

*Setiap apapun yang dilukisnya merupakan **buah fikiran**nya yang gilang gemilang.*

o **Back Translation:**

Everything that he painted was the fruit (*buah*) of mind (*fikiran*)his that glorious.

o **Target Text:**

Everything he would paint would be **the fruit of** a bright **mind**.

The first idiom found in the above sentence is the Indonesian idiom "***Buah Fikiran***" (literally: *buah*=fruit *fikiran*= thought/mind). As we have seen, this idiom was translated by the translator into an idiom of similar meaning and form in English "**the fruit of mind**". According to the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms) the idiom "*buah fikiran*" means "**the result of thought**; or **the result of a thinking process**. In this case, the "result" is equated with a "fruit". Just like when we plant a tree such as an apple, for instance, which at the end of its growth process, we can harvest the results in the form of fruits. This means that someone who through the process of a careful thinking would be able to generate the fruit of his/her mind in the form of a brilliant idea.

Based on the meaning of this idiom "*buah fikiran*" as stated above, the idiom can be classified into the category of "semi idiom", as proposed by Fernando (1996). Chitra Fernando in her book entitled "*idiom and idiomaticity*" states that semi idiom is the kinds of idiom that have at least one literal element and other with non-literal meaning. In relation to this idiom, the word "*buah*" (literally: fruit) has lost its literal meaning, because the idiomatic meaning of the Indonesian word "***buah***" here is "the result", while another word "***fikiran***" is still in its lexical meaning "thought/mind".

Moreover, in translating this idiom from Indonesian into English, its seems that the translator translated every single of the SL word "***buah fikiran***" into its matching word in the English TL idiom "**fruit of mind**". This means the translator utilized Nida's (1964) concept of "formal" equivalence in translation to convey the meaning of this Indonesian idiom into the TL text. In this regard, Nida (1964) in his book "*Toward a science of translation*" proposes two kinds of equivalence in translation, which one of them is the formal equivalence: an equivalence that is reached by translating each single of SL word into its matching word in the TL text. In relation to the translation of this idiom, the Indonesian idiom "*buah fikiran*" which was translated by translator into English "fruit of mind" belongs to this kind of equivalence.

Furthermore, in determining whether or not the translation of this idiom conveyed to the target language text using this strategy, the translation of Indonesian idioms "*buah fikiran*" into English "fruit of mind" is considered as less effectively conveyed the meaning, because the English translation "fruit of mind" is not really reflects the intended meaning of the SL idiom itself. In confirming the translation of this Indonesian idiom into English, the second inter-rater argued that although the idiom such as "the fruit of mind" may also exist in English, but it will be better for the translator to use the English expression "the result of his brilliant mind; or idea" in the source language text so that the meaning of the SL idiom can be easily understood by the readers of the TL text and the author's intent to the SL text can be conveyed effectively to the TL text.

4.2.1.2 *Keras Kepala*

o **Source Text:**

   *Dia tentu tahu bahwa isterinya dikubur di perkuburan yang justru dipagari tembok-tembok itu, tetapi opseter itu memang **keras kepala** luar biasa.*

- **Back Translation:**

  He certainly knew that wife his was buried in cemetery which is precisely fenced walls those, but the overseer was hard (*keras*) head (*kepala*) extraordinary.

- **Target Text:**

  He would know his wife was buried in the cemetery behind those very walls, but the overseer was extraordinarily **<u>hard-headed</u>**.

The next idiom found in the SL text "*Ziarah*" is the Indonesian idiom "***keras kepala***" (literally: *keras*=hard *kepala*=head). In the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms), this idiom is defined as "**stubborn; do not want to hear any advice from others**". In translating this idiom from Indonesian into English, the translator also used the first of Baker's (2011) proposed strategies in translating idiom, i.e. the translation of idioms by using an idiom of similar meaning and form. In this case, the Indonesian idiom "***keras kepala***" which was translated into its precise meaning in English "hard-headed" belongs to the category of this strategy.

Furthermore, in classifying this idiom into the types, the idiom such as "*keras kepala*" can be seen as a pure idiom as proposed by Fernando's (1996), because each of the constituent elements of this idiom has already lost its lexical meaning so that the meaning of the idiom emerges from the combination of the words as a whole. Fernando (1996, as cited in Lafta, 2015, p.55) explained that pure idioms are kind of conventionalized non-literal multiword expressions and the meaning of such kind of idioms cannot be understood by combining together the meaning of its constituents. In relation to this idiom, the idiom "*keras kepala*" also cannot be understood literally, because the combination of these two words has created a figurative meaning that is different from the meanings of its constituents, i.e. "someone who is stubborn and does not want to hear any advice from other people".

Similar to the previous case, the translator in translating this idiom from Indonesian into English also emphasize more on the similarity of form of the idioms, which in this respect, every single word of the idiom "***keras kepala***" has been translated by the translator into its precise meaning in the English TL text "hard headed" instead of "stubborn". This means that the translator also utilized Nida's (1964) concept of formal equivalence in translation in translating this idiom. However, the translation of this Indonesian idiom "*keras kepala*" into English "hard-headed" by using this strategy (Baker's strategy of translating an idiom by using an idiom of similar meaning and form) is considered by the inter-raters as less effectively conveyed the meaning of SL idiom to TT, because according to them there is another English expression that is more suitable to be used to convey the meaning of the SL idiom "*keras kepala*" into the TL text, i.e. the English word "stubborn". In the OED (*Oxford English Dictionary*), the English word "stubborn" is defined as "determined not to change your opinion or attitude". This is similar to the intended meaning of the Indonesian idiom "*keras kepala*" which is "don't want to hear any advice from others in order to change his/her opinion or attitude". Therefore, in this study, the researcher suggests that the translator should use the English word "stubborn" in the TL text to convey the meaning of the SL idiom, rather than using the English idiom "hard-headed". This is because for some of the TL readers, especially for those who come from a non-English speaking country, the English expression "hard headed" itself is still confusing them and hard to be understood

4.2.1.3 *Berfikiran Setan*

o **Source Text**:
   *Dia, opseter **berfikiran setan**, ingin menikmati siksaan serupa ini diderita bekas pelukis.*

- **Back Translation:**
  He, overseer <u>minded (*berfikiran*) devil (*setan*)</u>, wanted to enjoy tortures similar this suffered former painter.

- **Target Text:**
  He, the **<u>devilishly-minded</u>** overseer, wanted to enjoy the tortures the former painter would suffer.

In terms of linguistics, the expression such as "*opster berfikiran setan*" (evil-minded overseer) as seen in the above sentence, is a kind of figurative language known as personification. According to Frye (1985, p.345), personification is a technique to treat everything abstract such as object or animal as/like human or vice versa. In relation to this expression, an overseer who always behaved evil against the painter was equated by the author (*Iwan Simatupang*) with the character of the devil. This expression is considered to be idiomatic because one of the constituent elements conveys an idiomatic meaning.

The idiomatic expression "**berfikiran setan**" in the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms) means "**evil-minded**" (*berfikiran jahat*), in which the word "**setan**" (devil) conveys the idiomatic meaning "evil" (*jahat*) and the word "**berfikiran**" is still in its literal meaning "minded/to think". As we have seen in the above sentence, the Indonesian idiom "**berfikiran setan**" (literally: *berfikiran*= minded *setan*=devil) has been translated by the translator into English "devilishly-minded" using an idiom of similar meaning and form, one of the idiom translation strategies proposed by Baker (2011). Moreover, in classifying the idioms into the types, this idiom belongs to the category of semi idiom, because the Indonesian word "**berfikiran**" here remains in its lexical meaning "minded", while the word "**setan**" (devil) implies the idiomatic meaning "*jahat*" (evil). Fernando (1996) in her book entitled "*Idioms and Idiomaticity*" divided idioms into three categories which one of them is "semi idiom", an idiom that have at least one literal element and other with non-literal meaning.

Besides that, the translator in translating this idiom from Indonesian into English the translator also seems to use Nida (1964) concept of formal equivalence in translation, as the researcher emphasized more on the similarity of the form and content of the message (see chapter three, section 3.3.3).

In terms of the quality of the message conveyed to TT using this Baker's (2011) strategy of translating an idiom by using an idiom of similar meaning and form, the second inter-rater of this study who is skilled in English argued that the Indonesian idiom "**berfikiran setan**" which was translated into English "devilishly-minded" is also considered as effectively conveyed the meaning because in English, the word "devilishly" contains the meaning "in a devilish manner" (in OED, the word "devilish" means evil, cruel, etc.), while the word "minded" means "to think". So, the overall phrase "devilishly-minded" refers to "to think with a devilish manner" and it is similar with the meaning of the Indonesian idiom "*berfikiran setan*" which means "evil minded" (*berfikiran jahat*). Hence, the translation of this Indonesian idiom "*berfikiran setan*" into English "devilishly-minded" is considered as conveyed effectively the meaning, as both of the expressions imply the same meaning.

In addition, in classifying the TL idiomatic expression "devilishly minded" into Makkai's (1972) categorization of English idioms, this expression can be seen as a "phrasal compounds idiom", as this idiom consists of the combination of two words "devilishly" and "minded" which is used to refer to a single thought: "evil" *jahat* (see chapter three, section 3.3.4).

4.2.1.4 *Nabi Seni Lukis*

o **Source Text**:

    *Tuan adalah **nabi seni lukis** masa hadapan.*

o **Back Translation:**

    You are prophet (*nabi*) art (*seni*) painting (*lukis*) of future.

- o **Target Text:**

  You are a <u>prophet of</u> modern <u>art</u>'s future.

Basically, the expression such as "*nabi seni lukis*" (prophet of art) as expressed in the above sentence is a kind of figurative language called "hyperbole". According to Potter (1967, as cited in Masruri, 2012, p.23), hyperbole or overstatement is figurative language that contains exaggeration element about something. It means that something is made greater than the fact. In this case, the expression of "*tuan adalah nabi seni lukis*" which means "you are a prophet of art" contains an exaggeration element in which the painter is made greater than the fact; because in reality, the painter was not as good as a prophet and should not be equated with the prophet. Based on the *Kamus Besar Bahasa Indonesia* (KKBI), the word "*nabi*" is defined as "*orang yang menjadi pilihan Allah untuk menerima wahyu-nya*" (the person who is chosen by God to receive his revelations), so, in this case, the combination of the Indonesian word "*nabi*" (prophet) with the words "*seni lukis*" (art of painting) has indirectly created an idiomatic expression that implies another meaning behind the expression.

In identifying the meaning behind this idiomatic expression, the research has a little trouble, because this idiom is not available in the Dictionary of Indonesian idiom. However, according to the first inter-rater of this study who is skilled in the Indonesian language stated that the Indonesian idiomatic expression "***nabi seni lukis***" (literally: *nabi*=prophet *seni*=art *lukis*=painting) may have the meaning "**the leader of modern art**" or may also means "**the greatest figure in the field of modern art**". In this case, the author (*Iwan Simatupang*) used the word "prophet" in this story to symbolize the greatness of the famous painter, so that, by the greatness he is said to be "a prophet of modern art". Thus, based on the explanation, the researcher classified this idiom into the type of a semi idiom as proposed by Fernando (1996) because one the constituent

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elements of this idiom, such as the word "*nabi*" conveys an idiomatic meaning or non-literal element, while another "*seni lukis*" does not (remains in its literal meaning). Moreover, in translating the idiom from Indonesian into English, the translator also used Baker's (2011) first strategy of translating an idiom, namely the translation of idiom by using an idiom of similar meaning and form, which in this case, the Indonesian idiom "*nabi seni lukis*" was translated by the translator into a similar meaning and form in English "prophet of art". Regarding to the effectiveness of the meaning conveyed using this strategy, the inter-rater of the study claimed that the translation of Indonesian idiom "***nabi seni lukis***" into English "**the prophet of art**" using this strategy, is considered as less effectively conveyed the intended meaning because the expression "prophet of art" that is used in the TL text is still confusing the TL's readers, as in the real sense, there is no prophet in the field of art. Therefore, in the translation of this Indonesian idiom into English, the inter-rater suggests that the translator should used the English sentence "*you are the greatest figure in the field of modern art*" in the TL text, to convey the meaning of Indonesian idiom "*nabi seni lukis*" so that by using the English sentence, the meaning the SL idiom can be understood by the readers of the target language text easily.

4.2.1.5 *Bahasa Isyarat*

o **Source Text:**

*Usaha untuk menggunakan **bahasa isyarat** segera mereka hentikan, karena tiba-tiba sekali menyusup kesadaran putih dalam daging mereka.*

o **Back Translation:**

Attempts to use language (*bahasa*) sign (*isyayrat*) soon they stopped, because suddenly infiltrated awareness white in flesh their.

o **Target Text:**

They stopped using **sign language**. Bone understanding entered their flesh;

In the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms), the Indonesian idiom "***bahasa isyarat***" (literally: *bahasa*=language *isyarat*=sign) is defined as "**language that uses symbols and gestures**". Based on the meaning of the idiom, the researcher classified this Indonesian idiom into the type of semi idiom in accordance with Fernando's (2011) classification, because the Indonesian word "***bahasa***" here is a literal element of this idiom, which means "language", while the word "***isyarat***" is a non-literal element which gives the meaning "symbols, gestures, and/or movements".

As we have seen in the translation of this idiom, the translator applied Baker's (2011) first strategy of translating idioms, which in this case, the Indonesian idiom "***bahasa isyarat***" was translated by the translator into an idiom of similar meaning and form in English "**sign language**". By translating this Indonesian idiom "*bahasa isyarat*" into English "sign language", it means that the intended meaning of the SL idiom has been conveyed effectively by the translator. This is because the expression of "sign language" in the English language is also referred to the meaning "the language that uses symbols and gestures". To understand the meaning of this idiom, there is no significant difficulty faced by the TL text's readers, as both of the expressions "*bahasa isyarat*" and "sign language" refer to the same meaning.

Moreover, in translating this Indonesian idiom into English, the translator utilized Nida's (1964) concept of formal equivalence in translation to effectively convey the intended meaning of the SL idiom into the TL text, as the translator translated each of the SL word "*bahasa isyarat*" into its matching word in TL "sign language". In addition, in terms of Makkai's (1972) categorization of English idioms, the English translation "sign language" that was used by the translator to effectively convey the intended meaning of the SL idiom, can also be seen as a "phrasal compound idiom" due to this idiom is composed of two lexicons or words that forms a single thought. In this sentence, this idiomatic expression functions as a noun (see chapter three, section 3.3.4).

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4.2.2 Translating an Idiom by using an Idiom of Similar Meaning but Dissimilar Form

The next idiom translation strategy used by the translator in translating Indonesian idioms in "*Ziarah*" into its English TL text "The Pilgrim" is the strategy of translating idiom by using an idiom of similar meaning but dissimilar form, one of the translation strategies proposed by Baker (2011). This strategy includes using an idiom in the target language that is similar in meaning to the SL idiom, but differs in form. In this regard, Baker (1992, as cited in Rinatang, 2010, p.12) said that "it is often possible that to find an idiom in the target language which has a meaning similar to that of the source idiom or expression, but consists of different lexical items". Thus, after analyzing the data, the researcher found that the following idioms have been translated from Indonesian into English by using this strategy:

4.2.2.1 *Memperkosa Logika*

o **Source Text:**

*Tapi saudara tidak hanya ingin **memperkosa logika** sampai di sini saja. Saudara mengetahui alasan-alasan keberatan saya kepada ziarah.*

o **Back Translation:**

But you don't just want <u>to rape (*memperkosa*) logic (*logika*)</u> until here only. You know the reasons objection my to pilgrimage.

o **Target Text:**

And you **violated logic** even further, for you knew how hard it would be for me to visit the grave.

In this part of the story, it is told that more than one year the former famous painter worked as a painter of a public cemetery's walls, under the control of an evil-minded overseer. Actually, the painter strongly disliked to work in the public cemetery where his beloved wife was buried, but the evil-minded overseer who actually knew that the painter will be like a madman when he saw his wife's grave, constantly forced him to

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work there (to paint the cemetery's walls where his wife was buried). The overseer wanted to enjoy the happiness on the painter's sadness. Hence, the coercion made by the evil-minded overseer to the painter was likened by the author (*Iwan Simatupang*) as an activity of "*memperkosa logika*" (violated logic) which means "to violate the rules of logical thinking".

The idiom "***memperkosa logika***" (literally: *Memperkosa*=to rape *Logika*=logic) here was translated into English "violated logic" using Baker's (2011) second strategy of translating idioms i.e. the translation of idiom by using an idiom of similar meaning but dissimilar form. In this case, both of the idioms "*memperkosa logika*" and "violated logic" have a similar meaning but dissimilar form. In Indonesian, the word "***memperkosa***" is only used to refer to the meaning "to rape". According to the *Kamus Besar Bahasa Indonesia* (KBBI), the Indonesian word "***Memperkosa***" means "to force by violence (especially the sexual violence), while the word "*logika*" means "the human way of thinking". In idiomatic meaning, this idiom refers to "**to force the will by violating the rules of logical thinking**".

In classifying the idioms into the types, this Indonesian idiom also belongs to the category of "semi idiom" as proposed by Fernando (1996). This is because one of the two words still has a literal meaning and another one has a non-literal meaning. In this regard, the Indonesian word "***memperkosa***" which is only used to express the meaning "**to rape**" (in terms of sexual violation) as in English, but in its idiomatic meaning, the word "*memperkosa*" gives the meaning "*melanggar*" **to violate** (in terms of to break the rules or law), while the word "*logika*" remains in its lexical meaning "**logic**" (the human way of thinking).

Moreover, in transferring the meaning of this idiom from Indonesian into English, Nida's (1964) concept of dynamic equivalence was applied by the translator. Nida (1964) stated that "dynamic equivalence focuses on translating the meaning of phrases

(idiom) or whole sentences. Dynamic equivalence aims at creating a natural and idiomatic target text while stressing the TL culture". In relation to this idiom, the translator also focused on translating the meaning of this idiom into the TL text, which in this respect, the Indonesian idiom "***memperkosa logika***" (literally: to rape logic) was translated into its intended meaning "*melanggar kaedah berfikiran yang logis"* which has the meaning "**violated logic**". Therefore, the translation of this idiom from Indonesian SL text "*Ziarah*" into the English TL text "The Pilgrim", in this case, is regarded as effectively conveyed the intended meaning of the SL idiom to the TL text.

In addition, to describe the forms of English idiom used by the translator to effectively convey the intended meaning of the SL idiom to TT, the English idiom "violated logic" can be classified into the category of Makkai's (1972) "phrasal verb idiom", because this idiom consists of the combination of two words in which an adverb follows the verb (verb + adverb). This idiom can be classified into this category, due to in this idiom, the word "logic" functions as an adverb that explains the verb "to violate".

4.2.2.2 *Pasar Gelap*

o **Source Text:**
   *Kartu nama bertinta emas itu dirobeknya, wang asingnya ditukarnya di **pasar gelap** dengan kurs gelap pula.*

o **Back Translation:**
   The inked-gold card name was torn by him and his foreign currency was changed on market *(pasar)* dark *(gelap)* with the exchange rate dark too.

o **Target Text**:
   He tore up the gold-inked card and changed the money on the **black market**. He received a lot of rupiah for it.

The Indonesian idiom "***pasar gelap***" (literally: *pasar*=market *gelap*=dark) in *Kamus Ungkapan Bahasa Indonesia* (Indonesian idiom's dictionary) is defined as "**a market**

with the transactions without the price control and contrary to the law". In other words, the idiom "*pasar gelap*" refers to a sector of economic activity involving illegal economic transactions, especially the purchase and sale of goods by unauthorized manner. In translating this idiom from Indonesian SL text "*Ziarah*" into its English TL text "The Pilgrim", the translator applied Baker's (2011) second proposed strategy in translating idiom, which in this case, the Indonesian idiom "*pasar gelap*" was translated into English "**black market**" where both of the idioms has a similar meaning but dissimilar form. The dissimilarity of forms between the two idioms lies in the words "*gelap*" and "black" because the word "*gelap*" in the Indonesian language has a different meaning with the English word "black" (in Indonesian "*galap*" means "dark"). According to Fernando's (1996) classification of idioms, the idiom such as "*pasar gelap*" or "black market" belongs to the category of semi idioms. This is because one of the constituent elements "*gelap*" has lost its lexical meaning or contains an idiomatic meaning, while another word "*pasar*" remains in its literal meaning "**the market**". In English, the term related to the illegal economic activities was firstly known as "illegal trade", but nowadays, such activities are widely known with the term of "black market". Therefore, the translation of Indonesian idiom "*pasar gelap*" using Baker's (2011) second strategy of translating idiom, i.e. the translation of idiom using an idiom of similar meaning but dissimilar form in English TL text "black market" is considered as effectively conveyed the meaning of the SL idiom into TT, because the English idiom "black market" itself can be easily understood by the readers of the target language (TL) text, in which the idiom refers to the similar meaning with the SL idiom.

Moreover, in determining the forms of idioms used in the TL text, this English idiom "black market" can be classified into the type of a "phrasal compound idiom" as proposed by Makkai (1972), because this idiom is composed of two words "black" and

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"market", in which both of the words are combined together to form a single thought i.e. "a market with the transactions without the price control and contrary to the law".

4.2.2.3 *Memecahkan Masalah*

o **Source Text:**

*Agaknya tak seorang mereka itu tahu, bagaimana **memecahkan masalah** persoalan yang dimajukan walikota itu kepada mereka.*

o **Back Translation:**

Probably no one of them know, how to break (*memecahkan*) the problem (*masalah*) proposed by the mayor to them.

o **Target Text:**

None of them seemed to know how **to deal with the problem**.

Literally, the meaning of Indonesian word "*memecahkan*" in *Kamus Besar Bahasa Indonesia* (KBBI) is "*merusakkan sebuah benda hingga pecah*" (to break something), while the word "*masalah*" is defined as "*sesuatu yang harus diselesaikan"* (something that must be resolved). Basically, the Indonesian word "*memecahkan*" (to break) refers to an action of slamming down an object so that the object is being split. Hence, the combination of the word "*memecahkan*" with the word "*masalah*" is considered as idiomatic because in overall, the combination of these two words has formed an idiomatic expression that has a meaning different from its lexical meaning.

According to the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian Idioms), the meaning of the Indonesian idiom "***memecahkan masalah***" (literally: *memecahkan*=to break *masalah*=problem) is **"to overcome or to solve the problem"** (*mengatasi atau menyelsaikan masalah*). This idiom can be classified into the category of Fernando's (1996) semi idiom, because the idiom consists of one literal element and one non-literal element. The literal element of this idiom is the word "*masalah*" which conveys its lexical meaning "the problem" while the non-literal element is the word

"*memecahkan*" in which the literal meaning of this word is "to break" and its idiomatic meaning is "to solve". In this regard, Fernando (1996) in her book entitled "*idiom and idiomaticity*" divided idioms into three categories, in which one of them is semi idiom, that is, the idiom that has at least one literal element and another is a non-literal element. As we have seen in the translation of this idiom, the Indonesian idiom "*memecahkan masalah*" was translated by the translator into English "**to deal with the problem**" using Baker's (2011) strategy of translating an idiom by using an idiom of similar meaning but dissimilar form. The dissimilarity between the two forms of idioms lies in the Indonesian word "*memecahkan*" and the English word "to deal with", which in this case, the literal meaning of the Indonesian word "*memecahkan*" is "**to break**", while the English word "**to deal with**" means "**to handle**". Nevertheless, idiomatically, both of the expressions refer to a similar meaning, i.e. "**to solve the problem**".

Moreover, in rendering the meaning of this Indonesian idiom into the English TL text, the translator applied Nida's (1964) concept of dynamic equivalence in translation to convey the meaning. In this regard, the translator did not translate each single word of the SL idiom into its precise meaning in the TL text, but the translator emphasized more on delivering the intended meaning of the SL idiom into the TL text. Therefore, it can be concluded that the translation of this idiom from Indonesian into English using Baker's (2011) strategy of translating idiom of similar meaning but dissimilar form is considered as effectively conveyed the meaning, because what is understood by the readers of the TL text with the English expression "**to deal with the problem**" is similar to what is understood by the readers of the SL text with the idiom "*memecahkan masalah*", in which both of the idioms imply the same meaning "to take suitable action in a particular situation in order to solve the problem".

In addition, according to Makkai's (1972) classification of English idioms, the idiomatic expression such as "to deal with the problem" can be classified into the criteria of a

"Tourneur idiom" because this expression is seen as a large size-level idiom which consists of more than three lexicons. In this regard, Makkai (1972, p.122) in his book "*idiom structure in English*" divided the lexemic idioms into six forms which one of them is the "Tourneur idiom", i.e. the larger size-level of English idioms. For example, *to fly off the handle, to kick the bucket, etc.*

4.2.2.4 *Kesadaran Putih*

o **Source Text:**

*Usaha untuk menggunakan bahasa isyarat segera mereka hentikan, karena tiba-tiba sekali menyusup **kesadaran putih** dalam daging mereka.*

o **Back Translation:**

Attempts to use language sign soon they stopped, because suddenly infiltrated awareness (*kesadaran*) white (*putih*) in flesh their.

o **Target Text:**

They stopped using sign language. **Bone understanding** entered their flesh;

After the sudden death of his beloved wife, the former painter turned into a moody man and sometimes he cried loudly, calling his wife's name, and then laughed to himself, just like a crazy man. To see this behavior, the people who lived in that town started to use sign language to communicate with each other, especially when they were in in front of the former painter. One day, the townspeople began to realize that in fact the former painter was not crazy, but he was just being hit by the sudden death of his beloved wife, which was certainly not easy for him to forget. Therefore, the people who completely understood his condition eventually stopped using sign language in order to respect him.

The Indonesian idiom "***kesadaran putih***" (literally: *kesadaran*=awareness *putih*=white) as found in this section of story refers to the meaning "**completely understand of one's condition**" (*benar-benar sadar akan suatu kondisi)*". This idiom belongs to the

category of Fernando's (1996) semi idiom, because the meaning of Indonesian word "*kesadaran*" in this idiom conveys its literal meaning "awareness**,** or understanding", while the word "*putih*" which is literally means "white" implies an idiomatic meaning "completely, or totally, or fully", so that the overall meaning of the Indonesian idiom "***kesadaran putih***" is "completely aware of one's condition".

As we have seen in the above translation, the Indonesian idiom "***kesadaran putih***" was translated by the translator into English "**bone understanding**". In analyzing the meaning of English expression "bone understanding", the researcher faced a bit of trouble because the expression is rarely used in English. However, according to the second inter-rater who took part in confirming the translation of Indonesian idioms into English in this study claimed that the English idiom "bone understanding" also has a similar meaning but dissimilar form with the Indonesian idiom "*kesadaran putih*" where both of the idioms imply the meaning "*benar-benar sadar*; or *sadar sekali*" (completely aware of one's condition).

Although the second inter-rater has claimed that the meaning of English expression "bone understanding" is similar with the meaning of Indonesian idiom "*kesadaran putih*", but in fact, many readers of the TL text are still confused with the meaning of the English expression "bone understanding". In this case, the researcher has conducted a little experiment in which the researcher shared this sentence to be read by the readers of the English TL text (five readers), with the purpose of knowing whether or not they knew the meaning of this English idiom "bone understanding". However, after conducting the experiment, the result showed that none of them seemed to know the meaning of the English expression "bone understanding". Therefore, based on the result of this experiment, the researcher has concluded that the translation of Indonesian idiom "*kesadaran puith*" into English "Bone understanding" by using Baker's (2011) strategy of translating an idiom by using an idiom of similar meaning but dissimilar form can be

considered as less effectively conveyed the meaning of SL idiom to TT, as the English idiom "bone understanding" is still confusing the readers of the TL text.

Based on the above descriptions, the researcher suggests that the translator in translating the Indonesian idiom "*kesadaran putih*" in novel *Ziarah* into its English version "The Pilgrim" should not used Baker's (2011) strategy of translating an idiom by using an idiom of similar meaning but dissimilar form, but it would be better for the translator to use Baker's (1992) strategy of translating idiom by paraphrasing, such as "They stopped using sign language, because they knew that in fact the former famous painter was not crazy", in order to convey the original message of the source language text into the target language text effectively.

4.2.2.5 *Centeng Malam*

o **Source Text:**
   *Sudah setahun ia bekerja disini, saya juga datang dengan ikut bekerja disini, sebagai **centeng malam** perkuburan – tanpa setahunya!*

o **Back Translation:**
   Already a year he had worked here, I also came to work here, as <u>thugs</u> (*centeng*) <u>night</u> (*malam*) of cemetery - without knowing his.

o **Target Text:**
   After a year I joined as a **night-watch man**, without his knowing about it.

In the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms), the meaning of Indonesian idiom "***centeng malam***" (literally: *centeng*=thugs *malam*=night) is "**a man who is hired to look after an empty building, factory, etc., especially at night**". Basically, the word "***centeng***" in the Indonesian language is often used to refer to the meaning "**thugs**; **bandit**; **rowdy**, or **hoodlum**" as in English. Hence, the Indonesian idioms "*centeng malam*" which literally means "thugs/hoodlum night" but idiomatically means "*penjaga malam*" (night watchman) belongs to the category of

semi idiom in accordance with Fernando's (1996) classification of idioms, because this idiom contains a non-literal element and a literal element.

Moreover, in translating this idiom from Indonesian SL text (*Ziarah*, 1970) into its English TL (The Pilgrim, 1975), the translator also applied Baker's (2011) second strategy of translating idioms, which in this regard, the Indonesian idiomatic expression "*centeng malam*" (nigh watchman) was translated into its similar meaning but dissimilar form in English "night-watch man". The translator also seemed to use Nida's (1964) concept of dynamic equivalence in rendering the meaning of this idiom into the target language text. This is because the translator did not translate every single word of this idiom into its precise meaning in English (as called by Nida with the notion of formal equivalence), but the translator put more emphasis on conveying the intended meaning of the idiom into its TL text. Therefore, the translation of this idiom using an idiom of similar meaning but dissimilar form is considered as conveyed effectively to the TL text, because the readers of the TL text can easily understand the meaning of the English expression "night-watch man" which also has a similar meaning with the Indonesian idiom "*penjaga malam*".

4.2.2.6 *Menjilat Atasan*

- **Source Text:**

  *..oleh praktek-praktek **menjilat atasan** dan menindas bawahannya.*

- **Back Translation:**

  ..by the practices <u>to lick (*menjilat*) superiors (*atasan*)</u> and to oppress subordinates their.

- **Target Text:**

  ..**the playing up to superiors** and beating his subordinates down.

Basically, the Indonesian idiom "***menjilat atasan***" (literally: *menjilat*=to lick *atasan*=the boss/superiors) does not mean "to lick the superiors" in a real sense.

According to the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms), this idiom is defined as "**to do something in order to get praise from the superiors** (**with the purpose of getting a promotion, etc**.)". Based on the definition of this idiom, it can be said that this idiom belongs to the category of semi idiom in accordance with Fernando's (1996) classification, because this idiom consist of a non-literal element "*menjilat*" (to lick) which gives a figurative meaning "to do something in order to a get praise from someone" and a literal element "*atasan*" which means "superiors/the boss".

Furthermore, in translating this Indonesian idiom into English, the translator also applied the strategy of translating idiom by using an idiom of similar meaning but dissimilar form, the second idioms translation strategy proposed by Baker (2011). In this case, the Indonesian idiom "*menjilat atasan*" (literally: to lick the boss) have been translated by the translator into English "**the playing up to superiors**", which both of the idioms imply a similar meaning although the forms between the two idioms are different. In an attempt to convey an equivalent meaning of this Indonesian idiom into its English TL text, it seems that the concept of Nida's (1964) dynamic equivalence in translation was also applied by the translator. This is because the translator did not translate each single word of the idiom into the same meaning in English (word-for-word translation), but the translator was more focused on delivering the intended meaning of the SL idiom into the TL text. According to the second inter-rater of this study, the meaning of English idiom "**the playing up to somebody/something** (original… **play up to somebody/something**)" is "**to treat someone or something very well so that they will like us**". This is similar to the intended meaning of the Indonesian idiom "*menjilat atasan*" (literally: to lick the superiors) which gives a figurative meaning "to do something in order to get praise from the superiors (with the purpose of getting a promotion, etc.). Therefore, the translation of this idiom "*menjilat*

atasan" into English "**the playing up to superiors**" by using Baker's (2011) strategy of translating an idiom by using an idiom of similar meaning but dissimilar form, is considered as conveyed effectively the intended meaning of the SL idiom to TT, as the meanings of both idioms are similar.

In addition, in terms of Makkai's (1972) classification of English idioms, the English expression "the playing up to superiors" can be classified into the category of a "Tourneur idiom", because this idiom is a large size-level idiom which consists of more than three words or lexicons (see chapter three, section 3.3.4).

4.2.2.7 *Tertekan Batin (original…tekanan batin)*

- **Source Text:**

  *…" kata bekas pelukis itu. Suaranya terdengar sangat berat, layaknya seorang yang sedang **tertekan batin**nya.*

- **Back Translation:**

  …" said the former painter. His voice sounds very hoarse, just like a man who was <u>pressured (*tertekan*) inner (*batin*)</u>his.

- **Target Text:**

  …" said the former painter. His voice was grave, normal for someone with a **<u>sinking heart.</u>**

The Indonesian idiom "***tertekan batin***" (literally: *tertekan*=to press down/oppressed *batin*=inner) means "**the feeling of getting pressure from others**". In classifying this idiom into the types, the researcher classified this idiom into the category of Fernando's (1996) semi idiom, because the Indonesia word "***batin***" (inner) signifies the figurative meaning "**the feeling**" (*perasaan*), while the word "***tertekan***" is a literal element that conveys its lexical meaning "**pressured**". So, in overall, the idiomatic meaning of the Indonesian expression "***tertekan batin***" is "to feel pressured due to the attitudes and behaviors of others".

Similar to the previous idiom translation, the translator in translating this idiom also applied Baker's (2011) second strategy of translating idioms, i.e., the translation of idiom by using an idiom of similar meaning but dissimilar form. In this case, the translator used the English idiom "**sinking heart**" in the TL text, in order to translate the meaning of the Indonesian idiom "*tertekan batin*". Both of these idioms are considered to have a dissimilar form, because the meaning of the Indonesian word "*tertekan*" is different with the meaning of English word "**sinking**" and the Indonesian word "*batin*" does not means "**heart**". However, based on the OED's (*Oxford English Dictionary*) definition of the English idiom "**sinking heart**" (original…heart sinks), this idiom is defined as "to feel disappointed, discouraged and sad". This is similar to the intended meaning of Indonesian idiom "*tertekan batin*" which also refers to the meaning "to feel oppressed by someone so that it makes the heart become sad and disappointed". Therefore, it can be concluded that the translation of this Indonesian idiom "*tertekan batin*" into an idiom of similar meaning but dissimilar form in English "**sinking heart**" can be considered as conveyed effectively the meaning of the SL idiom into the TT, as both of the idioms refer to the similar meaning.

Moreover, in classifying the TL idiom "sinking heart" into Makkai's (1972) classification of English idioms, this idiomatic expression can be seen as a "phrasal compound idiom" due to this idiom being composed of two lexicons or words i.e. "sinking" and "heart" that is combined together to form a single thought: "to feel disappointed, discouraged, or sad" (see chapter three, section 3.3.4).

4.2.2.8 *Mulut Pintu*

- **Source Text:**

  *Sudah tiga hari dia mengapur tembok perkuburan itu. Tiga hari pula lamanya sang opseter terus mengamatinya dari **mulut pintu** rumah dinasnya.*

- o **Back Translation:**

  Three days he whitewashed walls of cemetery the. Three days too overseer had continuously observed him from <u>mouth (*mulut*) door (*pintu*)</u> of government house his.

- o **Target Text:**

  It was the third day. For three days the overseer had continuously watched him from **<u>the doorway</u>** of his government house.

The last idiom that was translated using Baker's (2011) strategy of translating an idiom by using an idiom of similar meaning but dissimilar form is the Indonesian idiom "***mulut pintu***". According to the *Kamus Ungkapan Bahsa Indonesia* (Dictionary of Indoensian idioms), the Indonesian idiom "***mulut pintu***" (literally: *mulut*=mount *pintu*=door) refers to the meaning of "**the square capacity where the door is placed**" (*ambang pintu*). In terms of linguistics, this idiom can be described as a metonymy-based idiom, because it contains one of the body parts "***mulut***" (mouth) which plays the main role in this idiomatic expression. Based on this reason, the researcher classified this idiom into the category of Fernando's (1996) semi idiom, because one of the constituent elements of this idiom, that is the word "***mulut***" (mouth) has lost its lexical meaning (the word "*mulut*" in this idiom does not mean "mouth" in terms of a body part, but refers to something else), while another Indonesian word "***pintu***" remains in its literal meaning "the door".

As we have seen in the above translation, the translator in translating this idiom from Indonesian into English also applied Baker's (2011) second strategy of translating idiom, which in this case, the Indonesian idiom "***mulut pintu***" (literally: *mulut*=mouth *pintu*=door) which was translated into English "**the doorway**". These two idioms are considered to have a dissimilar form, because the literal meaning of the Indonesian word "***mulut***" is different with the meaning of the English word "**way**", but idiomatically, both of these idioms refer to a similar meaning. According to the OED

(*Oxford English Dictionary*), the meaning of the English idiom "**the doorway**" is "**the space in a wall occupied by a door and its adjuncts**". This means that the meaning of this English idiom is similar with the meaning of the Indonesian idiom "*mulut pintu*" which is "**the square capacity where the door is placed**". Therefore, it can be concluded that the translation of this Indonesian idiom using Baker's (2011) strategy of translating an idiom of similar meaning but dissimilar form, is considered as conveyed effectively the meaning of the SL idiom to TT. In other words, the use of the English idiom "**the doorway**" is considered as very appropriate to be used to convey the intended meaning of the Indonesian idiom "*mulut pintu*" into TT, as both of the idioms refer to a similar meaning.

In terms of Makkai's (1972) classification of English idioms, the expression "the doorway" that was used by the translator to effectively convey the intended meaning of the SL idiom "*mulut pintu*", belongs to the criteria of a "phrasal compounds idiom" due to this idiom "doorway" being composed of two lexicons or words i.e. "door" and "way" (functions as a noun) in which both of the words are combined together to form a single thought. (Other examples are like: *fleabag*, *open house*, *blackboard*, *black box*, *etc.*)

4.2.3 Translating an Idiom by paraphrasing

The next strategy used by the translator in translating Indonesian idioms in *Ziarah* (1970) into its English TL text "The Pilgrim" (1975) is Baker's (2011) third strategy of translating idioms, namely the translation of idioms by paraphrasing. According to Baker (2011), the strategy of translating idioms by paraphrasing is the process of restating the meaning of idioms by changing the form of the SL idioms into non-idiomatic expressions in the TL text. In this regard, Nida and Taber (1974, as cited in Rinatang 2010, p.12) also stated that the translation of idioms by paraphrasing is the

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most common strategy used in translation activities, this strategy is used when the translator cannot find any forms of idiomatic expressions in the TL text, so that the translator can paraphrase them into a corresponding meaning with the SL idiom. The examples of Indonesian idioms in *Ziarah* (1970) that were translated into English by using this strategy can be described as follows:

4.2.3.1 *Hati Nurani*

o **Source Text:**

*Seperti tiba-tiba saja dia menemukan satu garis merah jambu dalam gumpalan kusut yang merentang pada langit-langit **hati nurani**nya.*

o **Back Translation:**

Like suddenly she found a line pink in clumps tangled which stretched to the ceiling of <u>heart (*hati*) pure (*nurani*)</u>her.

o **Target Text:**

It was as if she had suddenly found a dark-red strand in the knotted ball and it led to a corner of her **<u>conscience</u>**.

In *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian Idioms), the Indonesian idiom "***hati nurani***" (literally: *hati*=heart nurani=*pure*) is defined as "**a heart that has received the blessing of god**" (*hati yeng telah mendapat kerahmatan tuhan*). Besides that, the idiom "***hati nurani***" in Indonesian is usually used to refer to a pure feeling that arises from the deepest part of a human's heart that tells a human about the things they are doing, whether it is right or wrong. Based on the definition of this idiom, this idiom can be classified into the category of semi idioms in accordance with Fernando's (1996) classification, because in the idiom "***hati nurani***", the word "***nurani***" here, contains a figurative meaning which refers to something else, while another word "***hati***" is still in the lexical meaning "**heart**".

In translating this Indonesian idiom "***hati nurani***" into English, Baker's (2011) fourth strategy of translating idioms, namely the translation of idioms by paraphrasing was

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applied by the translator. In this case, the translator cannot find any form of idiomatic expressions in English that has a similar meaning with the Indonesia idiom "*hati nurani*", so that in translating this idiom, the translator just paraphrased them and used an English non-idiomatic expression "**conscience"** to convey the meaning of this Indonesian idiom into the TL text. In order to determine whether or not the meaning of English word "**conscience**" is equivalent to the meaning of the Indonesian idiom "*hati nurani*", the researcher used the *Oxford English Dictionary* (OED) to find the meaning. The researcher found that the English word "**conscience**" has a similar meaning with the Indonesian idiom "*hati nurani*" as it is also defined as "**the part of human's heart that tells them if what they are doing is right or wrong**". Based on the similarity of meaning between both expressions, it can be said that the translation of this Indonesian idiom using Baker's (2011) paraphrasing strategy is considered as conveyed effectively the intended meaning into the TL text, as the meaning of the English word "**conscience**" is similar with the meaning of Indonesian idiom "*hati nurani*" itself. In addition, it can also be seen that, in translating this Indonesian idiom into English, the dynamic equivalence in terms of Nida's (1964) notion of equivalence was applied by the translator. This is because the translator did not translate each single of the SL word into its matching meaning in the TL text, but the translator was more focused on delivering the intended meaning of this Indonesian idiom into the TL text. Therefore, the translation of this Indonesian idiom "*hati nurani*" into a non-idiomatic expression in English "conscience" by using this strategy is considered as conveyed effectively the intended meaning of the SL idiom to TT.

4.2.3.2 *Uap Remang*

o **Source Text:**

*Tempat ketiga ini mengakhiri segala **uap remang** dalam dirinya.*

- o **Back Translation:**

  Place third this ended all of <u>steam (*uap*) vague (*remang*)</u> in him.

- o **Target Text:**

  The third place ended his **<u>turmoil</u>**.

The Indonesian idiom "***uap remang***" as seen in the above sentence, refers to the meaning: "**turmoil**" (*kekacauan, kegelisahan, atau keresahan,*). According to the Fernando's (1996) classification of idioms, this idiom belongs to the category of pure idiom, because the intended meaning of this idiom "***uap remang***" which implies the meaning "turmoil; or chaos" has a different meaning with its constituent elements, which in this case, the literal meaning of Indonesian word "***uap***" is "**steam**" and the word "***remang***" means "**vague**".

As seen in the translation of this idiom, the Indonesian idiom "***uap remang***" here, was translated by the translator into English "**turmoil**" using Baker's (2011) strategy of translating idioms by paraphrasing. In this regard, the word "turmoil" is not an English idiomatic expression. The translator used a "non-idiomatic" form because the translator could not find any form of English idioms that matches the SL idiomatic expression "*uap remang*". However, the use of the English word "turmoil" to translate the Indonesian idiom "*uap remang*" can be regarded as conveyed effectively the meaning of the SL idiom to TT, because in the OED (*Oxford English Dictionary*) the English word "**turmoil**" is also defined as "**a state of commotion, disturbance, tumult, trouble, disquiet**" which means that the meaning of the English word "turmoil" is similar with the meaning of Indonesian idiom "***uap remang***". Moreover, in terms of Nida's (1964) notion of equivalence in translation, the translation of Indonesian idiom "*uap remang*" into English "turmoil" belongs to the category of dynamic equivalence, because the translator focused on conveying the intended meaning of this Indonesian idiom as a

whole, rather than translating each single word the SL idiom into its matching word in the TL.

4.2.3.3 *Membanting Langkah*

o **Source Text:**

*Setelah tempat ketiga itu menyuruk kedalam tubuhnya, dia bersiul dengan rasa yang girang sekali **membanting langkah**nya ke jurusan kiri.*

o **Back Translation:**

After place third the pierced into body his, he whistled and happily slammed (*membanting*) steps (*langkah*)his to the direction left.

o **Target Text:**

After the third place pierced his body, he whistled and happily **forced his body** to the left.

The next Indonesian idiom that was translated into the English using Baker's (2011) strategy of translating an idiom by paraphrasing is the Indonesian idiom "**membanting langkah**". Literally, the meaning of the Indonesian word "*membanting*" is "to slam down" while the word "*langkah*" means "step". This idiom belongs to the category of semi idioms in terms of Fernando's (1996) classification of idioms, because the word "*membating*" in this idiom is considered as a non-literal element which gives a different meaning from its literal meaning, while the word "*langkah*" conveys its lexical meaning "step". The overall meaning of the Indonesian idiom "**membanting langkah**" which grammatically is a verb phrase, does not mean to slam down the step, but idiomatically refers to the meaning "**deflecting the step**" (*memesongkan langkah*) in terms of to change the direction.

As seen in the above translation, the translator in translating Indonesian idioms "**membanting langkah**" applied Baker's (2011) third strategy, by paraphrasing the SL idiom into a non-idiomatic expression in English "**to force his body** to the left".

Although it has been stated previously that the meaning of Indonesian idiom "*membanting langkah*" is "deflecting the step" and not "to force the body", but as a whole, both of the sentences in the SL text and the TL text has already conveyed a similar message. In this case, the sentence in ST: *..dengan rasa yang girang, dia membanting langkahnya ke jurusan kiri* which means ..happily turned his step to the left direction, gives a similar message with the sentence in TT: ..happily forced his body to the left direction. Therefore, based on the inter-rater's analysis and claims to the translation of this idiom, the translation of Indonesian idiom "*membanting langkah*" into English "forced his body" using Baker's (2011) strategy of paraphrasing can be regarded as conveyed effectively, because for the readers of the TL text, there are no significant difficulties faced by them in understanding the meaning of the English sentence "happily forced his body to the left" which also conveys a similar message with the SL text: "*dengan rasa yang girang, dia membanting langkahnya ke jurusan kiri*".

4.2.3.4 *Menghening Cipta*

o **Source Text:**

Pernah dia sekali, sesaat sebelum kemelutnya seperti itu mulai, __menghening cipta__ sebentar dan bertekad agar arah yang ditempuh nantinya hendaklah ke kanan.

o **Back Translation:**

Ever he once, awhile before turmoil his began, <u>to silence (*menghening*)</u> <u>a creative though (*cipta*)</u> for a while and determined the direction taken later will be to the right.

o **Target Text:**

Once he had decided, before the turmoil, **to be silent** and firmly resolved to go right.

The Indonesian idiom "*menghening cipta*" etymologically comes from the two words *menghening* and *cipta*. According to the *Kamus Besar Bahasa Indonesia* (KBBI), the Indonesian word "*menghening*" means "to make the situation around become quiet, silence, empty, calm, etc." while the word *cipta* means "the ability of the mind to create something new; a creative wishful thinking". As a whole, the meaning of the Indonesian idiom "*menghening cipta*", according to the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian Idioms) is "**meditation; a moment of silence to remember the spirits**" (*bersemedi; bertafakur mengingati arwah*). This idiom is often used by the Indonesian people in a memorial ceremony, with the aim to commemorate the heroes who had died for the sake of defending the country.

Based on the meaning of this idiom, the researcher classifies the idiom into the category of pure idiom in accordance with Fernando's (1996) classification, because the meaning of this idiom as a whole is different with the meaning of its constituents. Moreover, in analyzing the strategy used by the translator in translating this Indonesian idiom into English, the researcher has identified that the Indonesian idiom "*menghening cipta*" which was translated into English "**to be silent**" belongs to Baker's (2011) strategy of translating idiom by paraphrasing, because the English the expression "to be silent" here is as a non-idiomatic expression that is used by the translator to convey the intended meaning of Indonesian idiom "*menghening cipta*". Although in the Dictionary of Indonesian Idiom, the idiom "*menghening cipta*" is defined as a moment of silence to remember the spirits, but in the context of this story, the thing that was remembered by the former painter (the main character in this story) was not the spirits of heroes, but he thought about his own fate. So, the Indonesian idiom "*menghening cipta*" in this context, refers to a moment of silence to remember or to ponder his (the former painter) own fate. Therefore, the Indonesian idiom "*menghening cipta*" that was translated by the translator into English "**to be silent**" followed by an explanatory sentence "…and

firmly resolved to go to the right direction" can also be regarded as conveyed effectively the meaning of the SL idiom into the TL text, as the meaning of the SL idiom "*menghening cipta*" is also related to an activity of silence to remember something.

4.2.3.5 *Menarik Urat Leher*

o **Source Text:**

*Fraksi-fraksi pro dan kontra sama-sama **menarik urat leher**nya.*

o **Back Translation:**

The fractions of pro's and con's were equally <u>pulling (*menarik*) vein (*urat*) neck (*leher*)</u> their.

o **Target Text:**

The factions and against **yelled** at each other **angrily**.

The Indonesian idiom "**menarik urat leher**" (literally: *menarik*=to pull *urat*=vein *leher*=neck) in *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms) means "*bersikeras; bersitegang*" (**insisted**… in terms of using a loud voice in a debate to defend the argumentation). According to Fernando's (1996) classification of idioms, the idiom such as "*menarik urat leher*" belongs to the category of pure-idioms, because the meaning of this Indonesian idiom cannot be understood by combining together the meaning of its constituent elements "<u>to pull, vein, neck</u>". In this regard, Fernando (1996, p.35) in her book entitled "Idioms and Idiomaticity" explains that "pure idioms are kind of conventionalized non-literal multiword expressions, and the meaning of such kind of idioms cannot be understood by combining together the meaning of its constituents". In relation to this idiom, the Indonesian idiom "*menarik urat leher*" which literally means "to pull vein neck" has lost its lexical meanings, so that, the meaning of the idiom emerges from the combination of these three words "*menarik urat leher*" which gives the meaning "to insist" in terms of using a loud voice in a debate to defend the argumentation (*bersikeras; bersitegang*).

Moreover, in translating this idiom from Indonesian SL text *Ziarah* into the English TL text "The Pilgrim", Baker's (2011) strategy of translating idiom by paraphrasing was also applied by the translator. In this case, the translator could not find any forms of English idiomatic expressions that has a similar meaning with the Indonesian idiom "*menarik urat leher*", so that, in order to convey the meaning of this SL idiom into the TL text, the translator paraphrased it by changing the form of the SL idiom into a non-idiomatic expression in English "yelled at each other angrily". Regarding the effectiveness of the meaning conveyed using Baker's (2011) strategy, the Indonesian idiom "**menarik urat leher**" (as contained in the phrase "*sama-sama menarik urat leher*") which was translated into English "yelled at each other angrily", can be regarded as conveyed effectively the intended meaning of the SL idiom into the English TL text, because the English translation "**yelled** at each other **angrily**" has reflected the meaning of the SL idiom "*sama-sama menarik urat leher*", which means "insisted at each other angrily or by using a loud voice to defend their argumentation".

By using this paraphrasing strategy, it's obvious that the dynamic or functional equivalence in terms of Nida's (1964) notion of equivalence in translation was utilized by the translator in rendering the meaning of the SL idiom into the TL text. In this case, the translator did not translate each single of the SL word into its matching word in the English TL text (see the definition of dynamic equivalence in section 3.3.3), but the translator focused on conveying the meaning of the SL sentence as a whole, by using a non-idiomatic expression in the TL text "yelled at each other angrily", in which the expression has an equivalent meaning with the SL phrase "*sama-sama menarik urat lehernya*".

4.2.3.6 *Lintang Pukang*

o **Source Text:**

*Dan si pelukis itu lari **lintang pukang** meninggalkan tamu bangsa asingnya itu sendiri di sana.*

o **Back Translation:**

And the painter ran latitude (*lintang*) crotch (*pukang*) to leave guests foreign the alone there.

o **Target Text:**

He ran **as fast as he could** from his studio and left her there.

On the part of this story, it is said that a middle-aged foreigner came to the famous painter's studio to see his paintings. The foreign guest was really liked the paintings made by him and praised all of the paintings that she saw. She was so keen to praise that her praise, in fact, turned into a lecture on the history of modern art. Due to the famous painter (who is the main figure in this story) was bored to hear the unwanted lectures from the foreign guest, he then ran quickly (*lari lintang pukang*) from his painting studio and left the foreign guest there alone.

The meaning of Indonesian idiom "***Lintang Pukang***" (literally: *lintang*=latitude; transverse *pukang*=crotch) according to the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms) is "**a state of running quickly, but with uncertain direction and sometimes fall because of fear**". The example for the use of this idiom in the Indonesian language is like for example a person who is walking alone in the middle of the night, for instance, then he accidently meets a ghost, so that because of fear, he then spontaneously runs quickly with uncertain direction and sometimes he falls while running. That is what we mean by *lari lintang pukang*. Hence, based on the meaning of this idiom, the researcher classifies this idiom into the category of pure idiom in accidence with Fernando's (1996) classification, because the literal meaning of its constituents, in which the Indonesian word "*lintang*" means "latitude; or an

horizontal line" and the word "*pukang*" means "crotch" is different with the meaning of the idiom as a whole: "running quickly with uncertain direction; helter-skelter". As seen in the above English TL text, the Indonesian idiom "***lintang pukang***" has been translated by the translator into a non-idiomatic expression in English "**as fast as he could**". This means that Baker's (2011) strategy of translating an idiom by paraphrasing was applied by the translator here. The translator in this respect still cannot find any idiomatic expressions in English that have a similar meaning with the SL idiom, so that, in order to be able to convey the meaning of the SL idiom into the TL text, the paraphrasing strategy was used by the translator.

Moreover, to find out if the meaning of the SL idiom conveyed to the TL text using this paraphrasing strategy, the inter-raters of this study claim that the English translation "ran **as fast as he could**" that is used by the translator in the TL text to convey the intended meaning of the Indonesian idiom "*lari **lintang pukang***", can be regarded as conveyed effectively the meaning because the English expression "ran as fast as he could" has a similar meaning with the expression "running quickly". In other words, by using the English sentence "he ran as fast as he could" in the TL text, that means the translator has successfully transferred the meaning of the SL idiom to the target text, as the Indonesian idiom "***lintang-pukang***" also refers to the meaning of "**running quickly (but with uncertain direction because of fear)**".

4.2.3.7 *Banting Tulang*

o **Source Text:**

*Biar begitu miskinnya, katanya, tapi lebih baik **banting tulang** menerima orang bayar makan,-orang yang umumnya tidak tahu berterima kasih! katanya, daripada mengambil begitu saja uang orang lain.*

- **Back Translation:**

  Although so poor, she said, but better <u>to slam down (*membanting*) bone</u> (*tulang*) <u>receiving people paying foods, even if they never appreciate it! She said, rather than stealing other people's money.

- **Target Text:**

  She might be poor, but she would rather **struggle**, cooking for others – even if they never appreciated it! – than steal their money.

According to the *Kamus Ungkapan Bahasa Indonesia* (Indonesian idiom's dictionary) the meaning of Indonesian idiom "***bating tulang***" (literally: *banting*=to slam down *tulang*=bone) is "**work hard**" (*kerja keras*). This idiom belongs to the category of pure idiom as classified by Fernando's (1996), because the meaning of this Indonesian idiom ("*bating tulang*" which means "work hard") is different with the meaning of its constituents, in which the Indonesian word "***banting***" means "**to slam down**" and the word "***tulang***" means "**bone**".

Similar to the translation of the previous idiom, the translator in translating this Indonesian idiom into English also applied Baker's (2011) strategy of translating an idiom by paraphrasing, which in this case the Indonesian idiom "***banting tulang***" was translated by the translator into a non-idiomatic expression in English "**struggle**". Although the meaning of the English word "struggle" in this context has already reflected the meaning of the Indonesian idiom "*banting tulang*", but according to the second inter-rater of this study, it is better if the translator used the English expression "**work hard**" in the TL text to convey the meaning of the SL idiom "***banting tulang***". This is because in the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms) the intended meaning of the Indonesian idiom "*banting tulang*" itself refers to the meaning "work hard" and not "struggle". Therefore, to decide whether the translation of this idiom is conveyed effectively to TT or not, the inter-raters claimed that the translation of this Indonesian idiom "***banting tulang***" into English "**struggle**"

can be regarded as conveyed but with less effectively manner, because according to the inter-raters of this study there is another English expression that is more suitable to be used to convey the intended meaning of the SL idiom "***banting tulang***" itself, i.e. the English expression: "**work hard**".

In addition, by using the paraphrasing strategy in translating this Indonesian idiom, it is obvious that the translator has utilized Nida's (1964) concept of dynamic or functional equivalence in translation, because the English translation "**struggle**" here, is not the meaning of each of the SL constituent element "*banting tulang*". In other words, the translator did not translate each of the SL words into its matching word in the TL text (word-for-word transition), but the translator just translated it into a non-idiomatic expression in English TL text "**struggle**" to convey the intended meaning of the SL idiom "***banting tulang***", despite the fact that the English translation "**struggle**" is regarded as less effectively conveyed the intended meaning of the SL idiom.

4.2.3.8 *Biang Keladi*

o **Source Text:**

*Kepala negara terbang dengan pesawat pribadinya ke kota kecil tempat tinggal opseter perkuburan muda yang telah menjadi **biang keladi** dari seluruh malapetaka yang menimpa negeri.*

o **Back Translation:**

The head of state flew by using his private aircraft to a small town where the young cemetery overseer, who has become the <u>sapling (*biang*) taro (*keladi*)</u> of the uproar and disaster threating the county.

o **Target Text:**

The head of state climbed into his private aircraft and flew to the small town where the young cemetery overseer, who was **the source of** the uproar and disaster threating the county he ruled over.

Basically, the literal meaning of the Indonesian expression "*biang keladi*" is "taro's seedling/sapling" (*anak pokok keladi*). However, in Indonesian culture, this expression is widely used by the Indonesian people as an idiomatic expression to refer to something else. According to the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms), the meaning of the Indonesian idiomatic expression "***biang keladi***" is "**a person who becomes the source of a problem**" (*orang yang menjadi sumber dari suatu masalah*).

In terms of Fernando's (2011) classification of idioms, this idiom can also be classified into the category of "pure idiom" because this idiom consists of two words, in which each word has lost its literal meanings and the meaning of this idiom cannot be understood by combining together the meaning of its constituents.   In simple words, this Indonesian idiom "*biang keladi*" which refers to "a person who becomes the source of a problem" can not be understood from the meaning of its constituents, which in this case, the literal meaning of the Indonesian word "*biang*" is "seedling/sapling" while the word "*keladi*" means "taro/caladium".

In an attempt to produce a translated text that is equivalent with the original text, the translator in translating this idiom also applied Baker's (2011) strategy of paraphrasing to translate the Indonesian idiom "*biang keladi*" into the English TL text. In this case, the translator also cannot find any form of idiomatic expression in English that has a similar meaning with the SL idiom. Hence, in order to convey the intended meaning of this Indonesian idiom into the English TL text, Baker's (2011) paraphrasing strategy is considered as the most appropriate strategy to be used. As we have seen in the TL text, the Indonesian idiom "***biang keladi***" has been translated by the translator into a non-idiomatic expression in English "**the source of uproar**". The English translation "the source of the uproar" here is regarded as effectively conveyed the meaning of the SL idiom into the TL text, because in the SL text itself, what is meant by the author (*Iwan*

Simatupang) with the idiomatic expression "*biang keladi*" also refers to a person who becomes the source of a problem or uproar that hit a state; which in this story, the person who becomes the source of the problem *(biang keladi)* itself is a young man who worked as a cemetery overseer.

Hence, based on the similarity between the source text and the target text's message, the researcher concluded that the translation of this Indonesian idiom "**biang keladi**" into English "<u>**the source of** the uproar</u>" by using Baker's (2011) strategy of paraphrasing is considered as conveyed effectively the meaning of the SL idiom into the TL text. In addition, the translator in translating this idiom also did not translate each single of the SL word "<u>*buang keladi*</u>" into its matching word in the TL text, but the translator focused on conveying the intended meaning of the SL idiom as a whole "<u>the source of</u> <u>the uproar</u>". This means that Nida's (1964) notion of dynamic/functional equivalence in translation was utilized by the translator in translating this idiom.

4.2.3.9 *Ditempa Dalam Diri* (*original…Menempa Diri*)

o **Source Text:**

   *Tapi, kemahiran yang <u>**ditempa dalam diri**</u>nya, oleh sekian puluh tahun masa dinas, membuat dia mampu menyembunyikan perasaannya yang sebenarnya.*

o **Back Translation:**

   But, the skill that have been <u>forged (*ditempa*)</u> <u>inside (*dalam*)</u> <u>self (*diri*)</u> by ten years of service, made him able to hide his true feelings.

o **Target Text**:

   But he had been **<u>disciplined</u>** over tens of years to hide his feelings and real situation.

The Indonesian idiom "***ditempa dalam diri***" which is originally derived from the expression "***menempa diri***" means "**to train and educate self**" (*melatih dan mendidik diri*). This expression is considered as idiomatic because the word "***ditempa*** or ***menempa***" in Indonesian language refers to an activity of heating an iron (in fire or

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furnace) and beating or hammering it to be made as a knife, machete, etc. (to forge a metal object). Hence, in classifying this idiom into the type, this idiom can be classified into the category of "semi idiom" in accordance with Fernando's (1996) classification, because this idiom consists of a non-literal (i.e. the Indonesian word "*menempa*" which literally means "to forge a metal object" but idiomatically means "to train and educate) and one literal element (i.e. the Indonesian word "*diri*" that gives the literal meaning "self").

Furthermore, in translating this idiom from Indonesian into English, the researcher has identified that Baker's (2011) strategy of translating an idiom by paraphrasing was also applied by the translator. In this regard, the Indonesian idiom "***ditempa dalam diri***" as seen in the SL text was translated into a non-idiomatic expression in English "**disciplined**". According to the Oxford English Dictionary (OED), the meaning of the English word "disciplined" is "the practice of training your mind and body so that you control your actions and obey rules". This definition indicates that there is a similarity between the meaning of the English word "disciplined" and the meaning of the Indonesian idiom "*menempa diri*", which also refers to an activity of "training and educating ourselves so that we can control our action and obey the rules". Thus, the translation of the Indonesian idiom "*menempa diri*" into English "disciplined" as seen in the above TL text can be regarded as having conveyed effectively the intended meaning, because both of the SL text and TL text has delivered a similar message.

In terms of Nida's (1964) notion of equivalence in translation, the translation of this Indonesian idiom "*ditempa dalam diri (original...menempa diri*)" into the English TL text "disciplined" falls into to the category of dynamic/functional equivalence, because the translator did not translate each single word of the SL idiom into its matching word in the target language, but the translator translated the idiom into a non-idiomatic expression in English "disciplined".

4.2.3.10 *Sari Pati*

o **Source Text:**

*Inilah justru **sari pati** ajaran almarhum gurunya itu.*

o **Back Translation:**

This was the nectar (*sari pati*) of his teacher's teachings.

o **Target Text:**

This was **the essence** of his master's message.

The literal meaning of the expression "***sari pati***" basically refers to "a sweet liquid that is produced by flowers or fruits (nectar)". However, in Indonesia, this expression is often used by the people as an idiomatic expression to refer to the meaning "**the essence or the core of something**. According to Fernando's (2011) classification of idioms, this expression can be classified into the category of pure-idioms, because the literal meaning of the expression "*sari pati*" which refers to the meaning "nectar" is totally different with its idiomatic meaning: "the essence or the core of something".

As seen in the above translation, the Indonesian idiom "***sari pati***" has been translated by the translator into English "**the essence**" in which the expression is not an English idiomatic expression. The translator seems to face a difficulty in finding any form of English idiomatic expressions that match the SL idiom "*sari pati*", so that, to convey the intended meaning of the SL idiom, Baker's (2011) strategy of translating an idiom by paraphrasing is considered as the most appropriate strategy to be applied. Moreover, in determining whether or not the meaning of the SL idiom is conveyed to TT, the translation of the Indonesian idiom "*sari pati*" into English "the essence" is regarded as having conveyed effectively, because in the OED (*Oxford English Dictionary*) the English word "**essence**" is also defined as "**the basic or the most important point of something**". By translating the Indonesian idiom "*sari pati*" into English "the essence", that means the translator has utilized Nida's (1964) concept of functional equivalence in

translation, as the English translation itself is the intended meaning of the SL idiom "*sari pati*".

4.2.3.11 *Membesarkan Hati*

o **Source Text**:

Orang tua itu menepuk-nepuk bahunya untuk <u>membesarkan hati</u>nya.

o **Back Translation:**

The old man patted shoulder his <u>to enlarge (*membesarkan*)</u> <u>heart (*hati*)</u> his.

o **Target Text:**

The old man patted him on the back to **console** him.

According to Fernando's (1996) classification of idioms, the idiom such as "***membesarkan hati***" (literally: *membesarkan*=enlarge *hati*=heart) belongs to the category of "semi idiom" because in Indonesian language, the meaning of the idiom "***membesarkan hati***" as found in the above sentence is "<u>***menghibur hati atau menyenangkan hati*** *seseorang*</u>" (**to entertain or to cheer up someone**). Based on the meaning of this Indonesian idiom, the non-literal element of this idiom is the Indonesian word "*membesarkan*" (enlarge) because this word conveys a figurative meaning "to entertain or to cheer up", while the literal element is the word "*hati*" which means "heart".

Moreover, in translating this Indonesian cultural language expression "*membesarkan hati*" into English, the translator utilized Nida's (1964) concept of functional equivalence in translation, which in this case, the Indonesian idiom "***membesarkan hati***" was translated into English "**to console**". The translator still cannot find any form of English idiomatic expressions that matches the SL idiom "*membesarkan hati*", so that, in order to be able to convey the intended meaning of this SL idiom to the TL text, the translator used Baker's (2011) fourth strategy by paraphrasing the Indonesian idiom "***membesarkan hati***" into a non-idiomatic expression in English "**to console**".

According to the inter-raters of this study, the translation of this Indonesian idiom "*membesarkan hati*" into English "to console" is considered as conveyed effectively the meaning, because the English translation "to console" itself refers to a similar meaning with the Indonesian idiom "*membesarkan hati*". In this case, the English word "**console**" in the OED (*Oxford English Dictionary*) is defined as "**to make somebody happier when they are very sad or disappointed**", while the Indonesian idiom "***membesarkan hati***" in the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms) is defined as "**to entertain or to cheer up someone**". This means that the translation of the SL sentence: "*orang tua itu menepuk-nepuk bahunya untuk membesarkan hatinya*" into its English TL text: "the old man patted him on the back <u>to console</u> him" can be regarded as "conveyed effectively the meaning".

4.2.3.12 *Membunuh Bingung*

o **Source Text:**

   *Mari sayang! katanya, **<u>membunuh bingung</u>** suaminya.*

o **Back Translation:**

   "Come, darling" said she, <u>to kill (*membunuh*) amazement (*bingung*)</u> husband her.

o **Target Text:**

   "Come, my love" she said, **<u>ending</u>** his **<u>amazement</u>**.

Before the death of his wife, the famous painter's life was very cheerful. Every day, he and his wife spend their time with full of happiness and romance. One day, when he and his wife were having breakfast, his wife accidentally bit a hard bone in her food that made her tooth broken. She also unconsciously swallowed the tooth. This accident instantly made the famous painter surprised and worried to his wife. Yet, his wife who did not want to worry her husband was trying to break the ice, by saying "*mari sayang*" (come, my love) with the aim to end her husband's amazement.

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The Indonesian idiom "***membunuh bingung***" (literally: *membunuh*=to kill *bingung*=amazement) as found in the above sentence means "**to end the amazement**" (*menghakhiri rasa bingung*). According to Fernando's (1996) classification of idioms, this idiom can be classified into the type of semi-idioms, because the Indonesian word "*membunuh*" which has a literal meaning "to kill" implies the figurative meaning "to end", while the word "*bingung*" remains in its literal meaning "amazement".

In translating this idiom from Indonesian SL text into the English TL text, Baker's (2011) strategy of translating an idiom by paraphrasing was also applied by the translator. In this case, the English translation "to end his amazement" is not an English idiomatic expression, so that, the translation of this Indonesian idiom "***membunuh bingung***" into English "**to end the amazement**" belongs to this kind of idiom translation strategy. Besides that, to determine whether or not the meaning of the SL idiom conveyed using the strategy identified, the translation of this Indonesian idiom "*membunuh bingung*" into "to end the amazement", can be regarded as conveyed effectively the intended meaning of the SL idiom into the TL text, because according to the inter-raters of this study, the English translation "to end the amazement" is the intended meaning of the Indonesian idiom "*membunuh bingung*" is itself.

4.2.3.13 *Daun Pintu*

o **Source Text:**

*Kemudian disusul oleh bantingan **daun pintu** sekeras kerasnya.*

o **Back Translation:**

Then followed by the slamming of <u>leaf (*daun*) door (*pintu*)</u> as hard as he could.

o **Target Text:**

And then badged on the **front door** as hard as he could.

The Indonesian idiom "*daun pintu*" (literally: *daun*=leaf *pintu*=door) can be classified into the category of semi-idioms in accordance with Fernando's (1996) classification, because the Indonesian word "*daun*" in the *Kamus Besar Bahasa Indonesia* (KBBI) is defined as "part of the plants that grow on its branches" but idiomatically this word refers to the meaning of "the cover", while the Indonesian word "*pintu*" conveys its literal meaning "door". Thus, the meaning of the Indonesian idiom "*daun pintu*" as a whole is "**the cover of door**" (*papan penutup pintu*).

As seen in the above SL text and the TL text, the Indonesian idiom "*daun pintu*" has been translated by the translator into English "**front door**". The English translation "front door" here is considered as a non-idiomatic expression (regular expression) that describes the location where the door is located. In translating this idiom from Indonesian SL text into the English TL text, the translator may also have difficulty in finding any form of idiomatic expression in English that has a similar meaning with the Indonesian idiom "*daun pintu*" or maybe such a kind of idiom does not exist in English. Hence, to translate this Indonesian idiom to the TL text, the translator just paraphrased the SL idiom into a non-idiomatic expression in English "front door". In this regard, Baker's (2011) idiom translation strategy by paraphrasing was still considered by the translator as the most appropriate strategy to be used.

Although the translator has used Baker's (2011) paraphrasing strategy in translating this idiom into the TL text, but the intended meaning of the SL idiom "*daun pintu*" is regarded as less effectively conveyed. This is because the meaning of the Indonesian idiom "*daun pintu*" is specifically refers to "**the cover of door**" (*papan penutup pintu*), while the English translation "**front door**" in the *Oxford English Dictionary* is defined as "**the main entrance to a house**" which means the main door located in the front of a house. This is in contrast to what is told in the source text's story, as in the SL text's story, the door that was slammed by the painter was not the front door of the house, but

his bedroom's door. Therefore, the translation of this Indonesian idiom "*daun pintu*" into English "front door" is regarded as less effectively conveyed the meaning, because the message delivered in the TL text is different from the original text's message.

4.2.3.14 *Memecah Kesunyian*

o **Source Text:**

*Satu-satunya yang **memecah kesunyian** di situ adalah suara dari satu pernafasan yang berangsur kembali teratur.....*

o **Back Translation:**

The only thing which broke (*memecah*) the silence (*kesunyian*) there is sound of a breathing that gradually returned regular…

o **Target Text:**

The only thing which could **pierce the night**, however, was the sound of a man gradually beginning to breathe rhythmically again…..

This Indonesian idiom "***memecah kesunyian***" (literally: *memecah*=to break *kesunyian*=the silence) means "**to make a noise in the silence of night**". This idiom also belongs to the category of Fernando's (1996) semi idiom, because the idiom consists of a non-literal element and a literal element. The non-literal element of this idiom is the Indonesian word "***memecah***" which literally means "**to break**" but idiomatically refers to "**to make a noise**", while the literal element of this idiom is the word "***malam***" that conveys its literal meaning "**night**".

In translating this idiom from Indonesian into English, Baker's (2011) strategy of translating an idiom by paraphrasing was also applied by the translator. In this case, the Indonesian idiom "***memecah kesunyian***" was translated by the translator into English "**to pierce the night**". Regarding the quality of the meaning conveyed using the strategy identified, the translation of the Indonesian idiom "*memecah kesunyian*" into English "to pierce the night" is considered by the inter-raters of this study as conveyed

with less effectively manner, because the English translation "to pierce the night" (in Indonesian means "*menusuk malam*") does not reflect the intended meaning of SL idiom "*memecah kesunyian*" which means "to make a noise in the night silence".

4.2.3.15 *Buah Dada*

o **Source Text:**

*Para pria yang jalan sendirian, susah jalannya…. sedang para wanita jalan dengan **buah dada** yang gembung.*

o **Back Translation:**

The men who walked alone, hard to walk…, while the women walked with the <u>fruit (*buah*) of chest (*dada*)</u> distended.

o **Target Text**:

The men walked with some discomfort. The woman's **breasts** itched.

The last Indonesian idiom that is found to be translated by the translator using Baker's (2011) strategy of translating an idiom by paraphrasing is the Indonesian "*buah dada*". According to the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms), the Indonesian idiom "***buah dada***" (literally: *buah*=fruit *dada*=chest) means "**breast**". This idiom can be classified into the type of "pure idiom" in accordance with Fernando's (1996) classification, because the meaning of this idiom as a whole is different with the literal meaning of its constituents. In this case, the meaning of Indonesian word "*buah*" is "fruit", while the word "*dada*" means "chest". To render the meaning of the SL idiom into the TL text, Nida's (1964) concept of dynamic/functional equivalence in translation was also utilized by the translator, as the desired meaning of the Indonesian idiom "***buah dada***" has been conveyed effectively by the translator into a non-idiomatic expression in English TL text "**breast**". The translator put more emphasis on conveying the intended meaning of the SL idiom as a whole rather than translating each single of SL word into its matching word in the TL text.

4.2.4 Translating an Idiom by Omission of Entire Idiom

According to Baker (2011, as cited in Lafta, 2015, p.97), there are three reasons for the translator to use the omission strategy in translating idiomatic expressions: first, if no apparent equivalent exists in the TL text; second, if the idiom is hard to paraphrase; and finally, the idiom is omitted for style-related reasons. Based on the researcher's analysis of the novel *Ziarah* (1970) and its English translation text "The Pilgrim" (1975), there are two Indonesian idioms that are found to be translated by the translator into English by using this omission strategy, they are:

4.2.4.1 *Kaki Lima*

- **Source Text:**

  *Selesai mandi dan berpakaian, dia lari ke <u>jalan raya</u> dan berhenti di **<u>kaki lima</u>** untuk menentukan arah mana yang bakal ditempuhnya.*

- **Back Translation:**

  After bathing and dressing, he ran out to <u>the road</u> and stopped on the <u>foot</u> (*kaki*) five (*lima*) to determine which direction to go.

- **Target Text:**

  After washing and dressing he ran out on to **<u>the road</u>** and stood there deciding in which direction to go.

As stated in the problem statement of the study, the meaning of Indonesian idiom "**kaki lima**" (literally: *kaki*=foot *lima*=five) according to the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms) is "**sidewalk**; **footpath**" (*tratoar di pinggir jalan*). This idiom belongs to the category of Fernando's (2011) pure idiom, because the meaning of this idiom cannot be understood by combining together the meaning of its constituents. In other words, the Indonesian word "*kaki*" which means "foot" and the word "*lima*" means "five" has lost its lexical meaning so that the meaning of this idiom emerges from the combination of the words as a whole "*kaki* and *lima*" which refers to "sidewalk, or footpath". Moreover, in translating this Indonesian idiom into the English

TL text, it seems that Baker's (2011) strategy of translating an idiom by omission of the entire idiom was applied by the translator. This can be seen from the way the translator translated this idiom, in which the Indonesian idiom "*kaki lima*" was not translated by the translator into the TL text because of the reason that by omitting this idiom, the SL text messages also will not be changed. The translator just used the English translation of the Indonesian words "*jalan raya*" (the road) that is located before the idiom "*kaki lima*" to refer to the meaning of the SL idiom "*kaki lima*" itself.

As mentioned earlier that the intended meaning of Indonesian idiom "***kaki lima***" is specifically refers to a path for pedestrians located at the side a road (sidewalk; footpath). Thus, the meaning of English word "**the road**" refers to "the main street or the Public Street" and not the "sidewalk". As seen in both of the SL and the TL text, the message conveyed by the translator in the TT is different with the message contained in the ST. In this case, in the English translation text it is said that "the former painter ran out on to <u>the road</u> and stood there…" This translation as if conveys the message that the former painter ran to the street and stood in the middle of the street. However, in the original text, the author (*Iwan Simatupang*) has clearly stated that "the former painter ran out to <u>the road</u> and then stopped or stood on the <u>sidewalk</u> (*kaki lima*)…" This means that the former painter did not stand on the middle of the road/street, but he stood on the sidewalk. Based on this fact, we can see that the original message of the SL text was not effectively conveyed by the translator into the TL text. The difference between the two messages occured because of the translator omitted or did not translate the Indonesian idiom "*kaki lima*" into the TL text, so that, the use of Baker's (2011) strategy by omitting the entire idiom, in this case, has led to the distortion of its meaning in the target text.

4.2.4.2 *Buka Mulut*

o **Source Text:**

*Pastilah tamu-tamu itu akan **buka mulut** nanti di negara mereka, dan bercerita tentang nasib malang yang menimpa pelukis itu di negeri sendiri.*

o **Back Translation:**

Certainly the guests will open (*buka*) mouth (*mulut*) later in their country, and talk about the unfortunate fate that befell the painter in his own country.

o **Target Text:**

They would return home and **talk about** how badly the painter and his wife were being treated; the nation and race would be insulted.

In the *Kamus Ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms), the Indonesian idiom "***buka mulut***" (literally: *buka*=open *mulut*=mouth) is defined as "*angkat bicara; berkata-kata*" (**to talk; to speak**). This idiom can be grouped into the category of "pure idiom" in accordance with Fernando's (1996) classification, because this idiom which has the intended meaning "to talk; to speak" cannot be understood from the meaning of its constituents, in which the Indonesian word "*buka*" means "open" and the word "*mulut*" means "mouth".

Similar to the strategy used previously, the translator in translating this Indonesian idiom "*buka mulut*" into its English TL text also applied Baker's (2011) fourth strategy of translating an idiom by omission of the entire idiom. In this case, the translator did not translate the Indonesian idiom "*buka mulut*" to the TL text. This is because in the SL text, there is another Indonesian expression "*bercerita tentang*" (to talk about) that has a similar meaning with the Indonesian idiom "*buka mulut*" which also means "to talk/speak about". Therefore, in translating the SL sentence as a whole, the translator just translated the meaning of the Indonesian expression "*bercerita tentang*" into the TL text and omitted the SL idiom "*buka mulut*" (because by omitting the SL idiom in the English TL text, the message of the SL text will remain unchanged). Thus, it can be concluded that the translation of this Indonesian idiom "*buka mulut*" into the English

TL text, using Baker's (2011) omission strategy can be regarded as effectively conveyed the message. The translator in translating this idiom focused on conveying the SL text's message as a whole, rather than translating each SL word into its matching word in the TL text. This type of equivalence is called by Nida (1964) with the notion of dynamic equivalence in translation.

4. 3   Baker's (2011) non-applicable strategies.

Based on the above analysis, the researcher has identified that there are only four Baker's (2011) proposed strategies that have been applied by the translator in translating the Indonesian idioms in "*Ziarah*" (1970) into its English TL text "The Pilgrim" (1975). The strategies identified include: (1) translating an idiom by using an idiom of similar meaning and form, (2) translating an idiom by using and idiom of similar meaning but dissimilar form, (3) translating an idiom by paraphrasing, and 4) translating an idiom by omission of the entire idiom. Meanwhile, the other Baker's strategies such as: (5) translating an idiom by omission of a play on idiom, (6) translating an idiom by borrowing the SL idiom, and (7) translating an idiom by compensation, were not found in this study.

4. 4   Another Case of Translation Strategy

Apart from the above Baker's (2011) proposed strategies in translating idioms, the researcher in analyzing the data of this study has also identified another strategy applied by the translator in translating the Indonesian idioms in "*Ziarah*" into its English TL text "The Pilgrim". The strategy can be seen as a strategy of translating an idiom word-for-word (literally). In this strategy, the translator does not seem to translate the intended meaning of the SL idiom as a whole to the TL text, but the translator just translated it literally so that idiomatic meaning of the SL idioms were not conveyed

effectively to TT (distorted). For more details, let's see the following translation of idioms:

4.4.1 Translating an Idiom Word-for-Word (Literally)

In this strategy, the translator missed the idiomatic meaning of the SL idioms and translated them literally (word-for-word) so that the original flavor of the source text is not conveyed into the target text effectively. For example:

4.4.1.1 *Merah Jingga*

o **Source Text:**

*<u>**Merah jingga**</u> dari sekian perkataan "tanggung jawab" dalam renungannya itu menyilaukan penglihatannya ke arah dalam dari dirinya.*

o **Back Translation:**

<u>The red (*merah*) orange (*jingga*)</u> of so many words "responsibility" in his mind, dazzled his inner eyes.

o **Target Text:**

<u>**The pale red**</u> of so many responsibilities dazzled his inwardly turning thoughts.

The Indonesian expression "***merah jingga***" (literally: *merah*=red *jingga*=orange) as seen in the above SL text, is used by the author (*Iwan Simatupang*) to refer to the meaning "**the shadows"** (*bayang-bayang*). This Indonesian idiom "***merah jingga***" which was translated into the English TL text "**the pale red**" belongs to the category of Fernando's (1996) pure idiom, because the literal meaning of this idiom "pale-red or red-orange" is totally different with its idiomatic meaning, i.e. "**shadows**". Therefore, by translating the Indonesian idiom "***merah jingga***" into English "**pale**-**red**" literally (word-for-word), that means the intended meaning of the ST idiom is not effectively conveyed by the translator into the TT. The translator in translating this idiom seems to have a difficulty in recognizing whether the Indonesian expression "*merah jingga*" is an

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idiomatic expression or not, so that, in order to transfer the SL text's message to TT, the translator just applied Nida's (1964) concept of formal equivalence in translation, by translating each single of the SL word "*merah jingga*" was translated into its matching word in TL "pale-red". In other words, by translating this Indonesian idiom literally, it means that the translator has missed the idiomatic meaning of this expression. The readers when reading the TL text also can not recognize any idiomatic meaning behind the English translation "the pale red". The readers will just assume that the English translation "the pale red" here is a regular expression that is used to convey the meaning of a color. Therefore, the translation of the Indonesian idiom "*merah jingga*" into English "the pale-rad", using this strategy can be classified into the category of "meaning distorted" because the Indonesian idiomatic expression "*merah jingga*" as found in the SL text refers to the meaning of "**shadows**" (*bayang-bayang*), and not "the **pale-red**".

4.4.1.2 *Memetik Bulan*

- **Source Text:**
  *....ingin dia **memetik bulan** purnama yang akan datang.*
- **Back Translation:**
  ….want he plucks (*memetik*) the moon (*bulan*) full that will come.
- **Target Text:**
  ….he wanted to **pluck the** new **moon**.

After two years the former famous painter was grief-stricken due to the sudden death of his beloved wife, he finally started to rise to improve his life. He stopped drinking alcohol and started to paint, hoping that the past success can be achieved again. Hence, in the above SL text, the hope to achieve the dream was described by the author (*Iwan Simatupang*) using the Indonesian idiomatic expression "*memetik bulan*".

The Indonesian expression "***memetik bulan***" (literally: *memetik*=to pluck/pick *bulan*=moon) found in the above SL text, implies a figurative meaning "**to achieve the dream,** or **to reach the goal**". This idiom can be classified into the category of "pure idiom" in accordance with Fernando's (1996) classification, because the idiomatic meaning of this idiom "to achieve the goal, or to reach the dream" cannot be understood by combining together the meaning of its constituents "*memetik bulan*" (to pluck the moon), because logically, no one is able to pluck the moon.

This Indonesian idiom is a bit complicated and not easy to be understood. Hence, in order to be able to translate this idiom into English, the translator must learn the culture of the source language first, before translating it. In the case of the translation of this idiom, it seems that the translator also has a difficulty in recognizing the idiomatic meaning of the Indonesian expression "***memetik bulan***" so that the idiom was translated literally into the English TL text "**to pluck the moon**" by the translator. By translating the idiom literally, this means that the translator missed the idiomatic meaning of the SL idiom. The intended meaning of the SL idiom, i.e., "to reach the goal, or to achieve the dream" is not effectively conveyed by the translator into the TL text. In other words, the use of Nida's (1964) concept of formal equivalence in translation, by translating each single of the SL word "*memetik bulan*" into its matching word in the TL text "to pluck the moon", has led to the distortion of its meaning in the TL text.

4.4.1.3 *Gumpalan Hitam*

○ **Source Text:**
  *Kini yang terjadi, kemarin tak dihiraukannya, karena segala yang lampau adalah **gumpalan hitam** saja.*

○ **Back Translation:**
  Now happened, yesterday was ignored, because all the past was a lump (*gumpalan*) black (*hitam*) only.

    o **Target Text:**

        He didn't care about the now which was yesterday, for the past was only a round, **<u>black lump</u>**.

The last idiomatic expression found in the novel *Ziarah* (1970) is the Indonesian idiom "***gumpalan hitam***" (literally: *gumpalan*=lump *hitam*=black). This idiom, as seen in the above TL text, implies the meaning "**dark memories of the past**" (*kenangan kelam masa lampau*). In terms of Fernando's (1996) classification of idioms, this idiom can be classified into the category of semi idiom, because this idiom which means "dark memories" consists of a non-literal element i.e. the Indonesian word "*gumpalan*" (lump) which implies a figurative meaning "memories", while the word "*hitam*" is considered as literal, because this word conveys its literal meaning "dark or black".

Similar to the previous idiom translation, the translator in translating this idiom from Indonesian into English also missed the idiomatic meaning of the SL idiom and translated it into the TL text literally. In this case, the Indonesian idiom "***gumpalan hitam***" was translated by the translator into English "**black lump**". The English word "**black**" here is the literal meaning of the Indonesian word "***hitam***" and the English word "**lump**" is the literal meaning of the Indonesian word "***gumpalan***". By translating this idiom literally, it is clear that the notion of Nida's (1964) formal equivalence in translation has been utilized the translator. It can be seen from the way the translator in translating this Indonesian idiom into English, in which the translator more emphasis on the similarity of form and content of the SL message, by translating each single word of the SL idiom "*gumpalan hitam*" into its matching word in TL "<u>black lump</u>", so that the intended meaning of the SL idiom i.e. "<u>dark memories</u>" was ignored. The English translation "black lump" here does not reflect the meaning of the SL idiom, but it can be understood by the readers of the TL text as a regular expression that refers to the meaning "a black colored lump", and not "dark memories". The translator, in this case,

has failed in conveying a sense of original of the SL text into the TL text. Therefore, looking at this fact, we can conclude that the translation of an idiom literally should be avoided, because it can lead to the distortion of its meaning in the target text.

4. 5 Summary

In this chapter, the researcher has presented an analysis of the translation of Indonesian idioms in the novel *Ziarah* (1970) written by *Iwan Simaptupang* into its English translation text, entitled "The Pilgrim" (1975) translated by Harry Aveling. The analysis begins by revealing the meaning of the Indonesian idiomatic expressions, according to the *Kamus ungkapan Bahasa Indonesia* (Dictionary of Indonesian idioms) and the first inter-rater of the study. Then, as a part of the analysis, in this chapter, the researcher also classifies the Indonesian idioms into the types with reference to the Fernando's (1996) classification of the idioms. This chapter provides a detailed analysis of the strategies used by the translator in translating the idioms from Indonesian into English in "*Ziarah*" in accordance with Baker's (2011) proposed strategies for translating idioms, and the effectiveness of the meaning of the SL idioms conveyed to TT using the strategies identified. Besides that, Nida's (1964) notion of equivalence in translation is also discussed in this chapter to determine whether the translation of Indonesian idioms in the English TL text is equivalent to the source text or not. Moreover, in this chapter, the researcher has introduced to the readers the two forms of Indonesian idiomatic expressions, i.e., personification-based idiom, and metonymy-based idiom. A personification-based idiom is a form of figurative language in which everything abstracts such as an object or an animal is equated to the character of humans, while the metonymy-based idiom is an idiomatic expression in which the body part plays an important role in determining the meaning of the idiomatic expression. Furthermore, in the next chapter the researcher will present the major findings of this study. The major

findings related to the strategies used in the translation of idioms from Indonesian to English in "*Ziarah*", the effectiveness of the meaning conveyed using the strategies identified, as well as the forms of the English idioms used in TT to effectively convey the intended meaning of the SL idioms, will be discussed in the next chapter to answer the three research questions of this study.

CHAPTER 5

DISCUSSION AND CONCLUSION

5. 1   Introduction

This chapter reports the major findings related to the three research questions of this study. In an attempt to answer the research questions, the researcher in this chapter uses some tables containing the percentages of: (1) the types of Baker's (2011) strategies used in the translation of Indonesian idioms into English in *Ziarah*, (2) the quality of the meaning conveyed using the strategies identified, and (3) the types of Indonesian idioms in the SL text (*Ziarah*) in accordance with Fernando's (1996) classification, to show the readers which are the most preferred strategies used by the translator in translating the Indonesian idioms into English in novel *Ziarah* (1970), and so on. The explanations of the tables are also provided in this chapter to facilitate the readers in understanding the findings of this study more clearly.

5. 2   Discussion of Findings

This study was conducted with the aims to: (1) analyze the strategies used in the translation of idioms in *Ziarah* from Indonesian into English, (2) find out if the meaning of the idioms is conveyed effectively using the strategies identified, and (3) describe the forms of idioms used in the TL text if the meaning of the idioms is conveyed effectively. Based on the objectives, the researcher proposes three research questions to be answered in this chapter. The research questions are: (1) what are the strategies used in the translation of idioms in *Ziarah* from Indonesian to English?, (2) is the meaning of the idioms conveyed effectively using the strategies identified?, and (3) If the meaning

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of the idioms is conveyed effectively, what are the forms of the idioms used in the TL text?. Finally, after analyzing the data, the three research questions of this study can be answered as follows:

5.2.1 Discussion of Findings Related to the 1st R.Q: What are the strategies used in the translation of idioms in *Ziarah* from Indonesian into English?

Based on the detailed analysis of idioms presented in chapter four, it has been found that in the translation of idioms from Indonesian into English in *Ziarah* (1970), there are five strategies that have been applied by the translator. The strategies identified include Baker's (2011) proposed strategies in translating idioms, such as: (1) translating an idiom by using an idiom of similar meaning and form, (2) translating an idiom by using an idiom of similar meaning but dissimilar form, (3) translating an idiom by paraphrasing, (4) translating an idiom by omission of the entire idiom, and another one is a new strategy (outside of Baker's strategies) in which the strategy can be called as a strategy of translating an idiom literally. In general, the percentage of Baker's (2011) strategies used in the translation of Indonesian idioms in "*Ziarah*" into its English TL text "The Pilgrim" can be seen in the following table:

Table 5.1 Percentage of Baker's (2011) Strategies Used in Translating Idioms

No.	Types of Baker's strategies used in translating idioms	No. of Idioms	Examples	Percentage
1	Translating an idiom by using an idiom of similar meaning and form	5	**ST**: *Buah Fikiran* **TT**: The Fruit of Mind (*see section 4.2.1, for more examples*)	15.15%
2	Translating an idiom by using an idiom of similar meaning but dissimilar form	8	**ST**: *Pasar Gelap* **TT**: Black Market (*see section 4.2.2, for more examples*)	24.24%
3	Translating an idiom by paraphrasing		**ST**: *Hati Nurani* **TT**: Conscience (*see section 4.2.3, for*	45.45%

		15	*more examples)*	
4	Translating an idiom by omission of the entire idiom	2	**ST**: *Kaki Lima* **ST**: *Buka Mulut* Both of the idioms are omitted in TT (*see section 4.2.4*)	6.07%
5	Translating an idiom by borrowing the SL idiom;	----	----	0%
6	Translating an idiom by omission of a play on idiom;	----	----	0%
7	Translating an idiom by compensation	----	----	0%
8	Translating an idiom Literally (*new strategy used by translator*)	3	ST: *Merah Jingga* TT: The Red Pale (*see section 4.4.1 for more examples*)	9.09%
	Total	**33**		**100%**

Table 5.1 above shows that the most preferred strategy that is used by the translator in translating the idioms in "*Ziarah*" from Indonesian into English is Baker's (2011) strategy of translating an idiom by paraphrase. Based on the above table, it has been found that from the thirty three of the Indonesian idioms contained in the SL text, 45.45% (fifteen idioms) of the extracted idioms were translated into the SL text by using this strategy (see section 4.2.3). This finding is in line with what has been stated by Baker (2011, as cited in Lafta 2015, p.117) that "paraphrase refers to the most common way of translating an ST idiom". This finding also corresponds with the findings of other researchers, such as by Lafta (2015), Strakseine (2009), etc., in which

the findings of their studies also revealed that the most preferred strategy used by the translators in translating idioms was Baker's (2011) strategy of paraphrase.

Furthermore, as seen in the above table 5.1, the second strategy used in translating idioms in *Ziarah* from Indonesian into English is Baker's (2011) strategy of translating idiom by using an idiom of similar meaning but dissimilar form. In this case, as much as 24.24% (eight idioms) of the Indonesian idioms contained in the SL text were translated by the translator into the English TL text using this strategy (see section 4.2.2).

The above table also indicates that the third strategy used in translating idioms in *Ziarah* from Indonesian into English is Baker's (2011) strategy of translating idioms by using an idiom of similar meaning and form, which in this case, 15.15% (five idioms) of the extracted data came under this strategy (see section 4.2.1).

Baker's (2011) strategy of translating an idiom by omission of the entire idiom was found to be the last strategy used, in which only 6.07% (two idioms) of the Indonesian idioms were transformed into the TL text using this strategy (see section 4.2.4).

Moreover, apart from the use of Baker's (2011) strategies, the translator in translating idioms from Indonesian into English in *Ziarah* also used a new strategy in which the strategy can be called as a strategy of "translating an idiom literally", which in this case, as many as 3 (three) of the SL idioms have been translated into the English TL text by using this strategy, with the scoring only 9.09% (see section 4.4.1).

In classifying the Indonesian idioms into the types, in accordance with Fernando's (1996) classification of idioms, the findings of this study shows that there are only two types of idioms i.e. "pure idioms" and "semi idioms" contained in the SL text "*Ziarah*" (1970), while the "literal idioms" were not found in this study. Overall, the findings related to the types of idioms in the SL text can be seen in the following table:

Table 5.2 Types of idioms in the SL text (novel *Ziarah* 1970)

No.	Fernando's types of Idioms	No. of idioms	Examples	Percentage
1	Pure idioms	12	**ST**: *Keras Kepala* **TT**: Hard-Headed	36.36%
2	Semi idioms	21	**ST**: *Pasar Gelap* **TT**: Black Market	63.64%
3	Literal idioms	----	----	0 %
	Total	**33**		**100%**

Based on Table 5.2, we can see that within the thirty-three idioms (Indonesian idioms) contained in the SL text, twenty-one of them are semi idioms (see chapter four, section 4.2.1.1, 4.2.1.3, 4.2.1.4, 4.2.1.5, 4.2.2.1, 4.2.2.2, 4.2,2,3, 4.2.2.4, 4.2.2.5, 4.2.2.6, 4.2.2.7, 4.2.2.8, 4.2.3.1, 4.3.3.3, 4.3.3.9, and so on), and the other twelve are pure idioms (see chapter four, section 4.2.1.2, 4.2.3.2, 4.2.3.4, 4.2.3.5, 4.2.3.6, 4.2.3.7, 4.2.3.8, and so on). This means that the types of idiom that are most widely used in the SL text "*Ziarah*" are semi-idioms, with the percentage at 63.64%; and the second most widely used are pure-idioms, with the percentage at 36.36%. Besides that, Table 5.2 above also indicates that there are no the literal idioms were found in the SL text.

5.2.2 Discussion of Findings Related to the 2nd R.Q: Is the meaning of the idioms conveyed effectively using the strategies identified?

Similar to the previous studies, the researcher in this study also categorized the quality of the meaning conveyed into the three criteria, such as: (1) meaning conveyed effectively, (2) meaning conveyed less effectively, and (3) meaning distorted, in order

to answer this research question. Based on the data and analysis as presented in chapter

four, this second research question can be answered as follows:

Table 5.3 Quality of the meaning conveyed using the strategies identified

No.	Types of Baker's strategies used in translating idioms	No. of Idioms	Quality of meaning conveyed	Examples	Percentage
1.	Translating an idiom by using an idiom of similar meaning and form (**2 idioms**)	22	**Meaning conveyed effectively**	**ST:** *Bahasa Isyarat* **TT:** Sign Language (*see section 4.2.1, for more examples*)	66.66%
2.	Translating an idiom by using an idiom similar meaning but dissimilar form (**7 idioms**)			**ST:** *Pasar Gelap* **TT:** Black Market (*see section 4.2.2, for more examples*)	
3.	Translating an idiom by paraphrasing (**12 idiom**)			**ST:** *Hati Nurani* **TT:** Conscience (*see section 4.2.3, for more examples*)	
4.	Translating an idiom by omission of entire idiom (**1 idiom**)			**ST:** *Buka Mulut* **TT:** Talk about (*see section 4.2.4,*)	
5.	Translating an idiom by using an idiom of similar meaning and form (**3 idioms**)	7	**Meaning less effectively conveyed**	**ST:** *Buah Fikiran* **TT:** The fruit of mind (*see section 4.2.1, for more examples*)	21.21%
6.	Translating an idiom by using an idiom similar meaning but dissimilar form (**1 idiom**)			**ST:** *Kesadaran Putih* **TT:** Bone understanding (*see section 4.2.2, for more examples*)	
7.	Translating an idiom by paraphrasing (3 **idiom**)			**ST:** *Kerja Keras* **TT:** Struggle (*see section 4.2.3, for*	

			more examples)	
8.	Translating an idiom by omission of entire idiom (**1 idiom**)	**4**	**ST:** *Kaki Lima* **TT:** The Road (*see section 4.2.4*)	**12.13%**
9.	Translating an idiom literally (*new strategy used by translator*) (**3 idioms**)		**Meaning distorted**	**ST:** *Merah Jingga* **TT:** The pale red (*see section 4.4.1, for more examples*)
	Total	**33**		**100 %**

Based on Table 5.3 above, it was found that most of the Indonesian idiomatic expressions contained in the SL text *Ziarah* (1970) have been translated by the translator into the English TL text "The Pilgrim" (1975) effectively. The table 5.3 reveals that within the thirty-three Indonesian idioms contained in the SL text, twenty-two of them have been translated effectively by the translator into the TL text using Baker's (2011) proposed strategies for translating idioms, which include: two idioms in the strategy of translating an idiom by using an idiom of similar meaning and form (see chapter four, section 4.2.1.3 and 4.2.1.5); seven idioms in the strategy of translating an idiom by using an idiom of similar meaning but dissimilar form (see chapter four, section 4.2.2.1, 4.2.2.2, 4.2.2.3, 4.2.2.5, 4.2.2.6, 4.2.2.7, and 4.2.2.8); twelve idioms in the strategy of translating an idiom by paraphrasing (see chapter four, section 4.2.3.1, 4.2.3.2, 4.2.3.3, 4.2.3.4, 4.2.3.5, 4.2.3.6, 4.2.3.8, 4.2.3.9, 4.2.3.10, 4.2.3.11, 4.2.3.12, and 4.2.3.15); and one idiom in the strategy of translating an idiom by omission of the entire idiom (see chapter four, section 4.2.4.2). The finding shows that more than 66% of the Indonesian idioms contained in novel *Ziarah* (1970) have been conveyed effectively by the translator into the English TL text using the strategies identified.

Moreover, as seen in table 5.2, there are approximately 21.21% of the Indonesian idioms contained in the SL text *Ziarah* (1970) have been translated with less effectively manner by the translator into the TL text. The idioms are considered as less effectively conveyed the meaning for the reason that there are other English words that are more suitable to be used to convey the intended meaning of the SL idiom to the TT. For example like the Indonesian idiom "*banting tulang*" (literally: *banting*=slam down *tulang*=bone), in which this idiom was translated by the translator into English "struggle. The English translation "struggle" here is considered as less effectively conveyed the meaning, because in the Dictionary of Indonesian idioms, the exact meaning of the SL idiom "*banting tulang*" is "work hard" (*kerja* keras), and not "struggle". In other words, the English translation "struggle" may also be understood by the readers of the TL text, but it would be better if the translator used the English expression "work hard", as the English expression "work hard" is the exact meaning of the SL idiom.   Based on the table 5.2 above, it was found that a number of six of the Indonesian idioms contained in the SL text "*Ziarah*" (1970) have been translated in a less effectively manner by the translator into the TL text, which include: three idioms in Baker's (2011) strategy of translating an idiom by using an idiom of similar meaning and form (see chapter four, section 4.2.1.1, 4.2.1.2, and 4.2.1.4); one idiom in Baker's (2011) strategy of translating an idiom by using an idiom of similar meaning but dissimilar form (see chapter four, section 4.2.2.4); and three idioms in Baker's (2011) strategy of translating an idiom by paraphrase (see chapter four, section 4.2.3.7, and 4.2.3.14).

In addition, the above table also indicates that in the translation of Indonesian idioms in "*Ziarah*" into its English TL text "The Pilgrim", there are four idioms which were found to be distorted, in which from the four idioms, three idioms were translated by using a new strategy (outside Baker's strategies) called as the strategy of "translating an idiom

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literally" (see chapter four, section 4.4.1.1, 4.4.1.2, and 4.4.1.3), and one idiom in Baker's (2011) strategy of translating an idiom by omission of entire idiom (see chapter four, section 4.2.4.1); with the scoring only 12.13%.

5.2.3   Discussion of Findings Related to the 3rd R.Q: If the meaning of the idioms is conveyed effectively, what the forms of the idioms used in the TL text?

Makkai (1972) in his book entitled "*Idiom structure in English*" has classified the English idioms into two types which one of them is lexemic idioms (see chapter three, section 3.3.4 for more details). The lexemic idioms are divided into six forms or types i.e.: (1) Phrasal verb idioms, (2) Tourneur idioms, (3) Irreversible idioms, (4) Phrasal compound idioms, (5) Incorporating verb idioms, and (6) Pseudo-idioms. Due to the TL text is in English, the researcher used this theory to classify the TT idioms (English idioms that are used to effectively convey the intended meaning of the SL idioms) into the types, in order to answer the last research question of this study. Based on the data and analysis that have been presented in chapter four, the forms of idioms used in the TL text to convey the intended meaning of the ST idioms can be seen in the following table:

Table 5.4 Forms of idioms used in the TL text

Quality of meaning conveyed	Types of Baker's strategies used in translating idioms	Examples	Forms of Idioms in TT
	Translating an idiom by using an idiom of similar meaning and form (**2 idioms**)	**ST:** *Berfikiran Syaitan* **TT:** Devilishly Minded	Phrasal compound Idioms
		ST: *Bahasa Isyarat* **TT:** Sign Language	Phrasal compound Idioms
		ST: *Memperkosa Logika* **TT:** Violated Logic	Phrasal verb idiom

Meaning conveyed effectively	Translating an idiom by using an idiom similar meaning but dissimilar form (**7 idioms**)	**ST:** *Pasar Gelap* **TT:** Black Market	Phrasal compound Idioms
		ST: *Memecahkan Masalah* **TT:** To deal with the problem	Tourneur Idiom
		ST: *Centeng Malam* **TT:** Night-match man	Phrasal compound Idioms
		ST: *Memainkan Atasan* **TT:** The playing up to superior	Tourneur Idiom
		ST: *Tekanan Batin* **TT:** Sinking heart	Phrasal compound Idioms
		ST: *Mulut Pintu* **TT:** The Doorway (door-way)	Phrasal compound Idioms
	Translating an idiom by paraphrasing (**12 idioms**)	**ST:** *Hati Nurani* **TT:** Conscience	Non-Idiomatic Expression
		ST: *Uap Remang* **TT:** Turmoil	Non-Idiomatic Expression
		ST: *Membanting Langkah* **TT:** Forced his body	Non-Idiomatic Expression
		ST: *Menghening Cipta* **TT:** To be silence	Non-Idiomatic Expression
		ST: *Menarik Urat Leher* **TT:** Yelled at each other angrily	Non-Idiomatic Expression
		ST: *Lintang Pukang* **TT:** Run as fast as he could	Non-Idiomatic Expression
		ST: *Biang Keladi*	Non-Idiomatic Expression

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		TT: Source of the uproar	
		ST: *Menempa Diri* TT: Disciplined	Non-Idiomatic Expression
		ST: *Sari Pati* TT: The essence	Non-Idiomatic Expression
		ST: *Membesarkan Hati* TT: To console	Non-Idiomatic Expression
		ST: *Membunuh Bingung* TT: To end amazement	Non-Idiomatic Expression
		ST: *Buah Dada* TT: Breast	Non-Idiomatic Expression
	Translating an idiom by omission of entire idiom (**1 idiom**)	ST: *Membuka Mulut* TT: Talk about	Non-Idiomatic Expression
Total	**22**		

In terms of Makkai's (1972) classification of English idioms, the above table shows that from the twenty-two Indonesian idioms that are considered as conveyed effectively to TT, there were only nine idioms which were found to be translated into Makkai's (1972) classification of English idioms, which in this case, six of the SL idioms were translated into the form of English "phrasal compound idioms" (see chapter four, section 4.2.1.3, 4.2.1.5, 4.2.2.2, 4.2.2.5, 4.2.2.7 and 4.2.2.8), two idioms in the form of English "Tourneur idioms" (see chapter four, section 2.2.2.3 and 2.2.2.6), and one in the form of English "phrasal verb idioms" (see chapter four, section 2.2.2.1).

Besides that, the table 5.4 also reveals that thirteen of the Indonesian idioms contained in the SL text have been conveyed effectively by the translator into the English the TL

text, by using the English non-idiomatic expressions (see chapter four, section 4.2.3). The Indonesian idioms that are considered as conveyed effectively into the forms of English non-idiomatic expressions covering all of the idioms that were translated by using Baker's (2011) strategy of paraphrasing.

5. 3   Recommendations

From the findings of this study, the researcher recommends that the translator must first be able to recognize the Indonesian idiomatic expressions contained in the SL text (novel *Ziarah*, 1970) before translating it into the target language text. The translator needs to be careful in implementing a new strategy that can lead to less effective of the ST meaning conveyed to TT. In this case, the use of a strategy of translating an idiom literally should be avoided by the translator. This is because by translating the idiom literally, the outcome (in the TL text) would be a non-idiomatic expression that may lead to the distortion of meaning conveyed to TT. In addition, the translator must also be aware that all information contained in the SL text "*Ziarah*" (1970) is important. Hence, the translator must be careful in applying the strategy of translating an idiom by omission of the entire idiom, as proposed by Baker (2011), in order not to distort the meaning of the SL idiom conveyed to the TL text, as occurred in the above findings.

Furthermore, as described in the previous chapter that in the translation of Indonesian idioms in "*Ziarah*" into its English TL text "The Pilgrim", there are four cases of Indonesian idioms that were found to be translated inappropriately by the translator into the English TL text. The idioms fall into the criteria of "meaning distorted" because the translator had translated them literally or word-for-word so that the intended meaning of the SL idioms were not conveyed effectively to TT. Hence, in order to improve the quality of translation, the researcher would like to give some recommendations as follows:

5.3.1.1 *Merah Jingga*

ST: *__Merah jingga__ dari sekian perkataan "tanggung jawab" dalam renungannya itu menyilaukan penglihatannya ke arah dalam dari dirinya.*

TT**: __The pale red__** of so many responsibilities dazzled his inwardly turning thoughts.

This Indonesian idiom "**merah jinga**" as mentioned previously, is used by *Iwan Simatupang* to imply the meaning "**the shadows**" (*bayang-bayang*). The translator in translating this idiom missed the idiomatic meaning and rendered it into the English TL text literally or word-for-word. In this case, each single of the SL word "*merah jingga*" was translated into its matching word in TL text "the <u>pale</u> <u>red</u>". Translating this Indonesian idiom literally (word-for-word) has led to the distortion of its meaning in the TL text, because the English translation "pale red" used here does not reflect the intended meaning of the SL idiom, i.e. "the shadows" (*bayang-bayang*). Hence, in an attempt to improve the quality of translation, the researcher recommends that the translator in translating this idiom should use the English word "the shadows" in the TL text to effectively convey the intended meaning of this Indonesian idiom. In this regard, the translator can use Baker's (2011) strategy of paraphrasing to translate the SL sentence as a whole, such as: "*Merah jingga dari sekian perkataan "tanggung jawab" dalam renungannya itu menyilaukan penglihatannya ke arah dalam dari dirinya*), into the English TL text: "<u>The shadows</u> of so many words "responsibility" in his mind, dazzled his inner eyes". By using this paraphrasing strategy, original message contained in the source text can be conveyed into the target text effectively.

5.3.1.2 *Memetik Bulan*

ST: *....ingin dia __memetik bulan__ purnama yang akan datang.*

TT: ….he wanted to **pluck the** new **moon**.

Similar to the previous case, this Indonesian idiom "*memetik bulan*" was also translated literally (word-for-word) by the translator into the English TL text "**to pluck the moon**". Basically, the Indonesian expression "*memetik bulan*" as found in the above SL text does not mean "to pluck the moon" in a real sense, but the expression implies the meaning "**to reach the dream**". Hence, translating the Indonesian idiomatic expression "*memetik bulan*" into English "to pluck the moon" word-for-word, that means the author's intent to the source text is not effectively conveyed (distorted) by the translator into the target language text.

In recommending the better strategy for conveying the intended meaning of this Indonesian idiom into the TL text, the researcher also suggests the translator to use Baker's (2011) strategy of translating an idiom by paraphrase. In this case, the SL idiom "*memetik bulan*" in the phrase "*ingin dia memetik bulan purnama yang akan datang*" which was translated into "he wants to pluck the new moon", can be retranslated into the English TL text by using this paraphrasing strategy: "he hopes to reach the dream in the upcoming month". By translating this way, the author's intent to the source text is expected to be understood by the readers of the TL text easily.

5.3.1.3 *Gumpalan Hitam*

ST: *Kini yang terjadi, kemarin tak dihiraukannya, karena segala yang lampau adalah **gumpalan hitam** saja.*

TT: He didn't care about the now which was yesterday, for the past was only a round, **black lump**.

The Indonesian idiomatic expression "**gumpalan hitam**" as used by the author (*Iwan Simatupang*) in the above SL text refers to "**dark memories**". In translating this idiom from Indonesian into English, the translator also missed the idiomatic meaning and rendered it into the TL text literally (word-for-word), i.e., translating each single word

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in the SL idiom into its corresponding word in the TL. In this case, the Indonesian word "*gumpalan*" was translated into its exact meaning "lump" and the second Indonesian word "*hitam*" into its corresponding meaning in English "dark". Translating this idiom word-for-word has led to the distortion of its meaning in the TL text. The readers of the TL text would understand the English translation "black lump" as a regular expression to express the color of a lump, while its idiomatic meaning refers to "dark memories of the past". Therefore, in order to convey the intended meaning of this Indonesian idiom, the researcher suggests the translator to use the English expression "dark memories" in the TL text. In this case, the translator may also use Baker's (2011) strategy of translating an idiom by paraphrase. The translator can translate the whole of the ST sentence: "*Kini yang terjadi, kemarin tak dihiraukannya, karena segala yang lampau adalah gumpalan hitam saja*", by paraphrasing it into the English TL text: "he didn't care about the past, as the past was only a dark memory that must be forgotten".

5.3.1.4 *Kaki Lima*

ST: *Selesai mandi dan berpakaian, dia lari ke <u>jalan raya</u> dan berhenti di <u>**kaki lima**</u>...,*

TT: After washing and dressing, he ran out on to **the road** and stood there….,

The last idiom that was found to be translated inappropriately is the Indonesian idiom "***kaki lima***". This Indonesian idiom refers to "a path for pedestrians located at the side of a road/street (sidewalk; footpath). In translating this idiom, the translator omitted the entire of the Indonesian idiom "*kaki lima*" in the TL text and used the English translation "the road" (for *jalan raya*) instead. The translation of Indonesian idiom "*kaki lima*" into English "the road, has led to the distortion of its meaning in the TL text, because the original message contained in the SL text is not completely conveyed by the translator into the TL text. In this case, in the original text the author (*iwan simatupang*)

has clearly stated that the former painter (the main character in this story) run to the road and stopped on the sidewalk (means that the former painter did not stand on the middle of the road, but on the sidewalk), while in the English TL text the translator said that the former painter "run to the road and stood there" which gives the meaning that the former painter run to the road/street and stood in the middle of the road. Based on this translation, we can see that there is a difference between the source text message and the target text message. The difference between the two messages occurs because the translator omitted the Indonesian idiom "*kaki lima*" in the TL text.

Hence, in order to be able to convey the intended meaning of this Indonesian idiom "*kaki lima*" into the English TL text, the researcher suggests the translator not to use Baker's (2011) strategy of translating an idiom by omission of the entire idiom. In this case, the translator can use the English word "sidewalk" in the TL text, as the English word "sidewalk" itself is the exact meaning of the Indonesian idiom "*kaki lima*". By using this English word, the original message contained in the source text can be conveyed into the target text effectively. For example: "After bathing and dressing, he ran out to the road and stopped on the sidewalk to decide in which direction to go".

5. 4   Suggestions for Further Researches

The current study focused on investigating one linguistic phenomenon only, i.e. the phenomenon of idiomatic expressions that were translated from Indonesian SL text "*Ziarah*" (1970) into its English TL text "The Pilgrim" (1975). In conducting this study, the researcher only used Baker's (2011) proposed strategies in translating idioms, as the basic theory to analyze the strategies applied by the translator in translating the idioms from Indonesian into English in *Ziarah*. Besides that, this study also focused on analyzing the types of Indonesian idioms according to Fernando's (1996) classification of idioms only. Therefore, for further research, the researcher suggests that:

(a) The next researchers can conduct a similar study by applying other strategies of translating idioms proposed by other scholars (such as by Nida, Taber, Newmark, etc.) as a theoretical framework for investigating the translation of idioms from Indonesian to English in *Ziarah*.

(b) The researchers in further studies may also analyze other types of figurative language contained in Simatupang's novel *Ziarah* (1970), such as metaphor, simile, personification, alteration, hyperbole, etc. and how they have been translated from Indonesian into English, what are the strategies used in translating them and how effectively the meanings of the figurative language conveyed to TT (the pilgrim) using the strategies identified.

5. 5   Conclusion

The main purpose of this study was to analyze the strategies applied by the translator in translating the Indonesian idioms in "*Ziarah*" (1970) into its English translation text "The Pilgrim" (1975) and how effectively the meaning of the ST idioms were conveyed to the TT using the strategies identified. Based on the findings of this study, it can be concluded that the most preferred strategy applied by the translator in translating the idioms from Indonesian into English in "*Ziarah*" is Baker's (2011) strategy of translating an idiom by paraphrasing. It was found that within the thirty-three Indonesian idioms contained in the TL text, fifteen idioms were translated into English by using this paraphrasing strategy, with the scoring is at 45.45%. Moreover, this study also revealed that most of the Indonesian idioms contained in the TL text have been translated by the translator into the TL text effectively, which in this case, from the thirty-three of the extracted idioms, twenty-two idioms (66.66%) are considered as conveyed effectively the meaning, seven idioms (21.21%) were conveyed with less effectively manner, and only four idioms (12.13%) were found to be distorted the meaning in the TL text.

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