

Indonesia–English Translation of Idiomatic Expressions in The Novel *This Earth of Mankind*

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Abstract

The study investigated Indonesia–English translation of idiomatic expressions, focusing on the idioms, in one of Indonesian best seller fiction story, Bumi Manusia which was translated into English as This Earth of Mankind. The study identified the types of the translation strategies by the translators to reproduce the idioms from SL in TL and the accuracy level of their latest meanings in TL. Qualitative research method in the design of content analysis was employed. The result portrayed that the most dominant strategy employed by the translator was paraphrasing. The translator reproduced the original meaning of the idioms by selecting common vocabularies in TL (non-idiom forms) that shared identical meanings with the idioms in SL or explaining the idioms in SL at longer statements in TL. The other idioms could be translated equivalently in the form of idioms in TL, but they were realized in different lexical words from SL. Furthermore, most of idioms achieved equivalent meanings, but decreased meanings were unavoidable. Thus, it can be seen that the translator attempted to recreate the similar equivalence meaning of the idioms from SL through paraphrasing strategy instead of omitting the idioms in TL. Most of the translated idioms could be reproduced similarly with the original idioms.

Keyword: idiomatic translation; idioms; literary translation; novel.

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Abstrak

Penelitian ini mengulas penerjemahan ekspresi idiomatik dari Bahasa Indonesia (BSu) ke dalam Bahasa Inggris (BSa) dalam novel fiksi populer Indonesia 'Bumi Manusia' karya Pramoedya Ananta Toer (1980) yang telah diterjemahkan menjadi 'This Earth of Mankind' oleh Maxwell Lane (1981). Penelitian ini menganalisis jenis strategi penerjemahan dalam BSa dalam mereproduksi ekspresi idiomatik dan tingkat akurasi makna terbaru mereka dalam BSa. Metode penelitian kualitatif dalam desain analisis konten diaplikasikan untuk menjawab dua rumusan masalah tersebut. Hasil menunjukkan bahwa strategi yang paling dominan digunakan oleh penerjemah adalah parafrase. Penerjemah mereproduksi makna asli dari idiom dengan memilih kosakata umum dalam BSa (bentuk non-idiom) yang memiliki makna identik dengan idiom dalam BSu atau menjelaskan idiom dalam BSa dengan pernyataan yang lebih panjang dalam BSa. Di sisi lain, beberapa idiom lainnya dapat diciptakan kembali dalam bentuk idiom dalam BSa, namun direalisasikan dalam bentuk leksikal yang berbeda. Lalu, sebagian besar idiom mencapai makna yang setara, tetapi penurunan makna tidak dapat dihindarkan. Pada akhirnya, dapat disimpulkan bahwa penerjemah berusaha untuk menciptakan kembali makna yang serupa dari BSu melalui strategi parafrase dari pada menghilangkan idiom tersebut dalam BSa. Sebagian besar makna ekspresi idiom dapat direproduksi dalam BSa.

Kata kunci: idiom; novel; penerjemahan sastra; terjemahan idiomatik,

المخلص

تستعرض هذه الدراسة ترجمة التعبيرات الاصطلاحية من الإندونيسية إلى الإنجليزية في رواية الخيال الإندونيسي الشهيرة *Bumi Manusia* لبراموديا أننتا تور (Pramoedya Ananta Toer) (1980) التي تمت ترجمتها إلى " *This Earth of Mankind* " لماكسويل لين (1981). وتحلل هذه الدراسة أنواع استراتيجيات الترجمة في اللغة الإنجليزية في استنساخ التعبيرات الاصطلاحية ومستوى دقة أحدث معانيها في اللغة الإندونيسية. إن الطريقة الكيفية في تصميم تحليل المحتوى للإجابة على المشكلتين حتى أظهرت النتائج أن الإستراتيجية الأكثر شيوعاً التي يستخدمها المترجمون هي إعادة الصياغة. و يستنسخ المترجم المعنى الأصلي للمصطلح من خلال اختيار المفردات العامة في اللغة الإنجليزية (صيغة غير المصطلح) التي لها معنى متطابق للمصطلح في اللغة الإندونيسية أو شرح المصطلح في اللغة الإنجليزية مع عبارة أطول في اللغة الإندونيسية من ناحية أخرى، يمكن إعادة إنشاء العديد من التعبيرات الاصطلاحية الأخرى في شكل التعبيرات في اللغة الإنجليزية، ولكنها تتحقق بأشكال معجمية مختلفة. و بعد ذلك، تصل معظم التعبيرات إلى معنى معادل، لكن انخفاض المعنى أمر لا مفر منه. و الاستنتاج أن المترجم يحاول إعادة إنشاء معنى مماثل من اللغة الإندونيسية من خلال استراتيجية إعادة الصياغة بدلاً من القضاء على المصطلح في اللغة الإنجليزية ومعظم معاني التعبيرات الاصطلاحية في اللغة الإنجليزية.

الكلمات الرئيسية: لغة؛ رواية؛ ترجمة أدبية؛ ترجمة اصطلاحية

INTRODUCTION

Most scholars and translators come to an agreement that literary translations are considered as one of the most complicated works in translation study. Literary translations imply the translation of any type of literary texts such as prose, novel, poetry, etc. The characteristics of literary texts are expressive, connotative, symbolic, subjective, timeless, universal, having multiple interpretations, using special device (figure of speech) and having tendency to deviate from language norms. Furthermore, literary translators must involve with the authors' creativity to recreate the similar literary quality of the source text (Kazakova, 2015; Hartono, 2017).

Translation of fiction texts such as novel are problematic than other genre of texts (Jureczek, 2017). The contents of the novel involves various elements (lots of event, settings, characters, cultures, emotions, etc.) and reflect a social life, moral values, symbolism that require skilled interpretation and deep understanding to both sociocultural contexts. In addition to recreate the similar impact and atmosphere without losing the magnificence and style of the original piece, the poetic and atheistic aspects which are not often discovered in any kind of translation should be maintained as possible. In case of novel translation, it is tougher task since it deals with hundreds of thousands of words (Hartono, 2018).

A huge task for the translators is being able to retell the story naturally to the reader in TL. Belloc (1931 in Bassnett, 2002) proposes six rules of novel translations. First of all, the translators should consider the text as whole integral unit that is mutually interrelated and should not translate word-by-word or sentence-by-sentence. Then, regarding to idioms, the translator should look for the similar equivalence of idioms both in source text and in target text, though the lexical items are not exactly alike. After that, the translators should understand and translate the intentions in the source text with the similar intentions in the target text. The intentions refer to the emotions or implicit meanings contained in the particular expression that can be less or more emphatic than they seem to be in the form. They are not suitable to be translated literally. Furthermore, the translator should be concerned with the words or the structures which look like similar in both languages, but they are not actually identical. Next, the translators can change the things from the source text firmly in order to revive the story in the target text. At last, the translators should not beautify in the target text.

In addition, the interrelationship between the translators, the authors and the readers should be considered as an integral part of translation process to produce good quality of translation products. In *Tripartite Cycle Model of Novel Translation*, they are set in a simultaneous cycle. The translator should recognize and understand the message in the original text involving a will and purpose which is proposed by the author of the text. The message can be realized in any linguistic forms, both connotative and denotative meanings. After that, the translator can reproduce well the message in the target language. On the other side, the reader determines the translation products in terms of accuracy, naturalness and readability (Hartono, 2012 in Hartono and Priyatmojo, 2015; Hartono, 2016).

The problematic issue in novel translation is the presence of idiomatic expressions. Idiomatic expressions are inseparable part of language and present in any language. They are frequently employed in any kind of situation and any conversation. They are recognized as a group of words that cannot be translated literally. In other words, they employ different forms and are unclear in meaning on the surface structure. They contain of particular figurative and cultural meanings and experiences which are diverse in other languages. As the result, the translators should understand the gap of cultural connotations in both languages (Jabbari, 2016; Hinkel, 2017; Ping, 2018)

There are three major features of idiomatic expressions such as institutionalization, compositeness, and semantic opacity. They are conventionally well-established and fixed expressions. They act as single-word expression and non-literal expressions (Fernando, 1996 in Elshamy, 2016; Ping, 2018). They can be identified from some features (Baker, 1992). Firstly, there is no modification in the order of the idioms (e.g. the idiom *the long and the short of it* cannot be changed into *the short and the long of it*). Secondly, there is no deletion of the language elements in the idioms (e.g. the idiom *spill the beans* cannot be changed into *spill beans*). Thirdly, there is no addition of the language elements by the other words (e.g. the idiom *the long and the short of it* cannot be changed into *the very long and shot of it*). Fourthly, there is no replacement in the idioms by the other words (e.g. the idiom *the long and the short of it* cannot be changed into *the tall and shot of it*). At last, there is no modification of grammatical structure in the idioms (E.g. the idiom *face the music* cannot be changed into *the music was faced*).

One of the difficulties that the translators come across in translating the idioms is the ability to recognize and differentiate between idiomatic and non-idiomatic expressions (Baker, 1992). Various theorists propose their own types of idioms in any language. Most of the types of idioms are distinguished by their forms or combination of language elements and their meanings. In English, there are three types of idiomatic expressions divided by the quantity of the denotative meaning, namely (1) pure idiom, (2) semi idiom and (3) literal idiom. On the other side, there are six types of idiomatic expressions divided based on the linguistic components of the idioms, involving (1) phrasal verbs (*call on, put off*), (2) prepositional phrases (*in a nutshell, from time to time*), (3) idioms with verbs as keywords (*come in handy*), (4) idioms with nouns as keywords (*a blessing disguise*), (5) idioms with adjectives as keywords (*cold comfort*), (6) idiomatic pairs (*safe and sound*).

On the other hand, there are similar types of idiomatic expressions in the context of Indonesia language. It divides into two major types, namely full idioms and partial idioms which are identical with pure idioms and semi idioms mentioned above. Idioms can be realized in any syntactic constructions such as word, word cluster, phrase, clause or sentence (Hartati and Wijana, 2003 in Isodarus, 2017). The idiomatic expressions both in English and in Indonesia have similar syntactic constructions.

As mentioned above that the meanings of idiomatic expressions cannot be always deduced from their constituents. Baker (1992) states that the translators should take into account: (1) the presence of the idiomatic expressions with similar meanings in TL, (2) the appropriateness or inappropriateness of choosing the idiomatic expressions in a given register in TL, (3) the significance of specific lexical items in the idiomatic expressions. As a result, as Hashemian and Arezi (2015) state that there will be inevitable loss or even gain in translating the idiomatic expressions. Semantic adjustments are required by (1) changing from idioms to non-idioms, (2) maintaining idioms to idioms and, (3) gaining non idioms to idioms. Thus, word-for-word translation is not suitable method because the results will not make sense. The best approach is to search for the natural expressions in TL which have the closest meaning in SL. Meanings are prioritized than the forms.

Idiomatic translation in the novel requires careful consideration to discover the equivalence of the idiomatic pairs since they are related both to the plot of the story and to the social-culture where they derive. Computer-based translators cannot work accurately since their principle works are literal translation. Hence, this type of translation is better conducted by human translators who owns convince knowledge and direct experiences of both languages.

In summary, the present study is concerned with the reproduction of the idiomatic expressions in the novel. Novel is their richest source and the authors utilize them for any

communicative purposes. This study puts an emphasis on the analysis of the idioms by examining the types of the translation strategies utilized by the translator to recreate the idioms from SL and the accuracy level of their meanings in the translated novel *This Earth of Mankind* which is originally from the novel *Bumi Manusia*. This novel is considered as one of the best seller fiction story in Indonesia that is produced by one of the most popular writers, Pramoedya Ananta Toer. At last, the results are expected to provide new insight and knowledge in the context of Indonesia-English translation of idiomatic expressions or vice versa.

METHOD

Qualitative research method in the design of content analysis was employed to operate this study. It is a technique to study contents of communication in the form of written texts, oral texts, audio-visual text, iconic texts and hypertexts. Content analysis allows the researcher to study human behaviour or social phenomenon in an indirect way. Then, the advantage of content analysis is to obtain the information, feeling or event at earlier time that were not limited by the time and space (Fraenkel, Wallen & Hyun, 2012).

This study analysed the translation of the idioms in the novel *This Earth of Mankind* that is originally from the novel *Bumi Manusia*. This selection of the novel is based on the popularity of the original novel as one of the best seller fiction story in Indonesia which is produced by one of the most well-known Indonesian novelist, Pramoedya Ananta Toer.

The idioms discovered in the original novel (Indonesia) were compared with the expressions in the target language (English). The idioms were selected based on the characteristics aforementioned. Once the data had gathered, the data were investigated and examined thoroughly to find out the translation strategies of the idioms chosen by the translator through Baker’s framework (1992) and the degree of accuracy meaning in TL through Bell’s framework (1991).

The strategies of idiomatic translation are illustrated in Figure 1 (Baker, 1992):

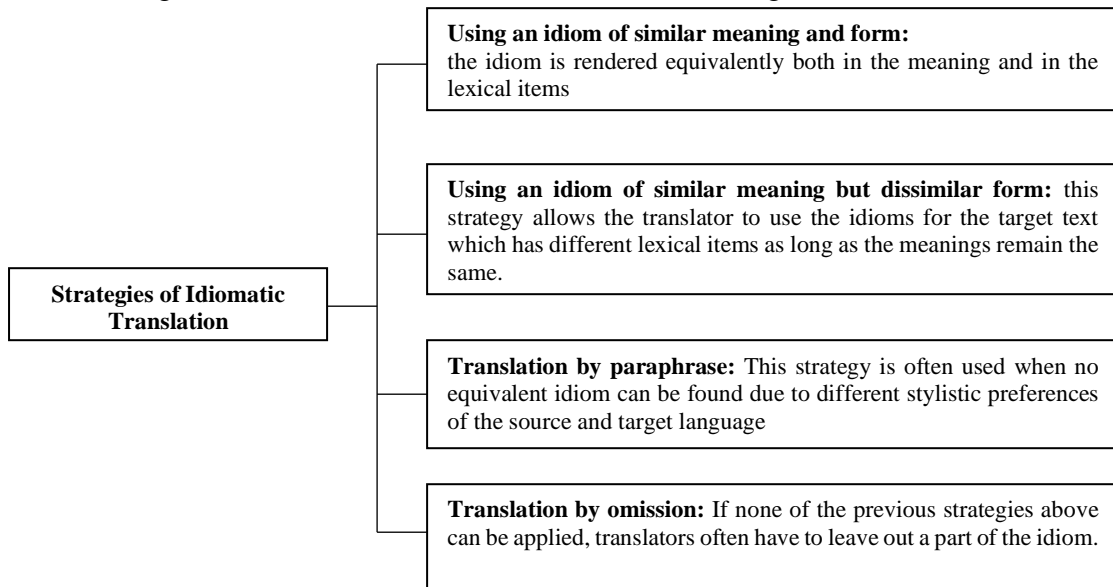


Figure 1. Strategies of Idiomatic Translation

Furthermore, the degrees of accuracy meaning are illustrated in Figure 2 (Bell, 1991 in Nafisah, Hartono and Yuliasri, 2019):

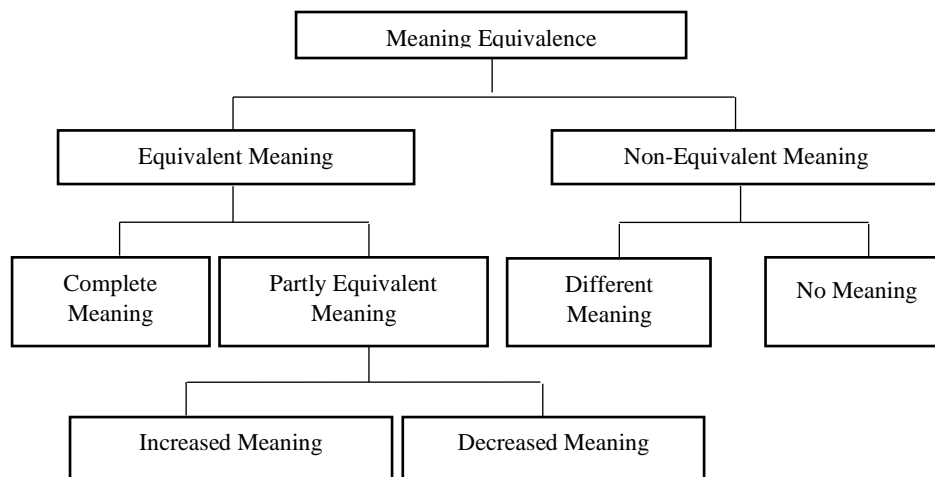


Figure 2. Translation Equivalence of Meaning

FINDING AND DISCUSSION

The novel *Bumi Manusia* (This Earth of Mankind) is set at the end of the Dutch colonial rule. The novel powerfully portrayed the injustice of Dutch colonization period faced by the Indonesians where the role of European social status dominated the society at that time that lead to the discrimination to aspects of life. Both the narrator and the central character of this novel is a Javanese boy, Minke, who studies at *Hogere Burger School* (HBS), an elite Dutch school, due to his Javanese royal status. He is popularly recognized as a young talented writer and outspoken person who decline strongly the hierarchical society and unfairness to the society because of colonialization and his own cultures. Then, Minke's life faces dangerous situation when he falls in love with Annelies, the Indo daughter of Nyai Ontosoroh. Nyai Ontosoroh is the concubine of a Dutch man called Herman Mellema who struggles with her low and uncertain status and lack of rights.

Based on the analysis, lots of idioms have been discovered. However, due to the limitation of the research, the present study can merely describe and present a few of idioms. The analysis focuses on their translation strategy and the degree of equivalent meanings in TL.

Data 1

*la lari tunggang-langgang
 menyelamatkan dagingnya yang
 berlebihan itu dari parang sang pendekar*

He ran *with all his might* to save that
 abundance of flesh form the fighter's
 machete.

(Chapter 3 in TL, p. 55)

The idiom contained in Data 1, *tunggang-langgang*, refers to Fatso's action where he runs away abruptly because he is being chased. This idiom is often used in dangerous situation in SL. It is categorized as a full idiom where both constituents create inseparable meaning as an adverb. On the other side, the translator discovers an idiom in TL that shares an equivalent meaning realizing in different forms. The idiom *with all his might* is categorized as a partial idiom because the meanings can be slightly grasped from their lexical items. It can explain obviously Fatso's action where he utilizes all his strength to run away from the chase. Then, there is no translation shift since the new idiom in TL is in the same form as an adverb.

Data 2

Percuma saja akan jadinya kita berdua All our **backbreaking efforts**, with never a **membanting tulang** tanpa hari libur ini. holiday, would have been in vain.
(Chapter 5 in TL, p. 63)

The idiom contained in Data 2, *membanting tulang*, describes Nyai's great effort as household that is considered as useless effort due to her nationality and married status. This idiom is categorized as partial idiom in SL which means 'working hard that demands physical efforts'. On the other hand, the translator applies paraphrasing strategy in TL by discovering a common vocabulary (non-idiom form) which has identical meaning as in SL. The idiom *banting tulang* can be reproduced through the word *backbreaking effort*. It can refer to 'an extremely arduous, exhausting effort that cause tremendously tired'

Data 3

..Selamanya ia seorang penurut, ..She had always been obedient, behaved **berlaku manis, jadi buah hati** sweetly, had been **sweet-hearted**
(Chapter 8 in TL, p. 158)

The idiom contained in Data 3, *buah hati*, refers to Annelies who changes from a nice girl to be a rebellious girl based on Mama's opinion. It is categorized as a full idiom in the form of compound noun because each constituent does not contribute to the whole meaning. It is often utilized in SL as an address term to express the affection from the parents to their children. On the other hand, the translator employs paraphrasing strategy by selecting a non-idiom form *sweet-hearted* to give particular quality or characteristic to the person. Even though it occurs a class shift because the idiomatic expression in SL (noun) has different class part of speech in TL (adjective), the original meaning of the idiom *buah hati* can be replaced through the use of adjective word referring to pronoun *she* (Annelies) in TL.

Data 4

Jangan, kita belum tahu benar **duduk-perkaranya**. No. We don't yet know what **the situation really is**.
(Chapter 7 in TL, p. 266)

The idiom contained in Data 4, *duduk perkara*, is used to refer 'a core problem' talked between Darsam and Young Master in a tense situation. Young Master forbid Darsam to act outside the bounds because they do not know exactly what core problem they face. It is categorized as a partial idiom because the constituent *perkara* shares similar meaning with the word *problem*. In SL, this idiom is often used in general occasion referring to 'core issue which is talking about'. On the other hand, the translator employs paraphrasing strategy in TL by describing the idiom in given context. Eventhough the meaning of the idiom can be recreated, translation shift is unavoidable. It occurs a rank shift because the idiom changes from word into adverbial clause in TL.

Data 5

Matamu membelalak **haus darah**. Your eyes are wide open and are **thirsting for blood**.
(Chapter 17 in TL, p. 267)

The idiom contained in Data 5, *haus darah*, is often used in SL to describe 'having strong desire to something'. In the given context, the idiom describes Darsam's strong desire to kill based on Mama's opinion. It is categorized as a partial idiom because the meanings of both constituent contribute slightly at the surface of the meaning of the idiom. On the other side, the translator applies paraphrasing strategy through literal translation in TL, i.e. *haus* means *thirsting* and *darah* means *blood*. The meaning *thirsting for blood* is not equivalent meaning yet. There may be decreased meaning since English may not recognize thoroughly the metaphor meaning *thirsting for blood* in given context.

Data 6

Sekilas dalam bayanganku nampak Robert For a second I imagined Robert sprawled
tergeletak **bermandi darah**. out **covered in blood**.

(Chapter 16 in TL, p 272)

The idiom contained in Data 6, *bermandi darah*, implies to Robert's bloody situation from Young Master's view. This idiom has metaphorical meaning in SL which usually refers to someone who is covered in a lot of blood leading to critical condition. It is categorized as partial idiom because the constituent *darah* is identical meaning of *blood*. Meanwhile, the translator applies paraphrasing strategy by performing literal translation. It changes into non-idiom form in TL *covered in blood* which has identical meaning with the idiom in SL. In other words, the translator can present the original meaning in TL in the different form.

Data 7

Pada waktu itu dapat kusaksikan betapa I saw then just how totally Nyai had **broken**
Nyai telah **patah arang** dengan tuannya. with her master.

(Chapter 16 in TL, p. 273)

The idiom contained in Data 7, *patah arang*, is categorized as a partial idiom in SL which means 'something (friendship, romance, etc.) that has already ruined and cannot be reunited'. In given context, the idiom *patah arang* is utilized to explain Nyai Ontosoroh's antipathy toward her deceased husband, Robert Mellema. There is no feeling left because she has been disappointed and desperate to her husband attitudes who often visits Ah Tjong's brothel. On the other hand, the meaning of the idiom *patah arang* in TL is not expressed obviously through the word *broken* since there is decreased meaning from the original source. The translator simply uses paraphrasing strategy by selecting a non-idiom form, *broken*, that means 'something is destroyed'.

Data 8

Di bawah satu atap, dengan sundal-sundal **Under the same roof**, with the same
sama. whores.

(Chapter 16 in TL, p. 273)

The idiom contained in Data 8, *di bawah satu atap*, is utilized in given context to explain Robert Mellema's situation where he often stays with the whores at Ah Tjong's brothel. It is categorized as partial idiom in SL because its meaning can be understood sufficiently from the components of the idiom themselves. It refers to 'a number of people lives in the same building'. On the other hand, the translator finds and recreates an appropriate idiom in the same form of prepositional phrase as an adverb, *under the same roof*. Both meaning and form of the idioms are successfully reproduced.

Data 9

Dengan *mata liar* ia dekatkan kumis- ***His eyes shone wildly*** as he brought his curly
bapangnya padaku, berbisik dalam mustache up close to me, and whispered in
Jawa yang kaku dan berat heavy and awkward Javanese:

(Chapter 9 in TL, p. 152)

The idiom contained in Data 9, *mata liar*, is a partial idiom which means ‘an intense feeling of enthusiasm and eagerness appearing from someone eyes’. It is utilized in the novel to describe Darsam’s excitement about the secret told to Young Master. On the other hand, the translator recreates the idiom *mata liar* in TL through paraphrasing strategy. The original meaning of the idiom can be reproduced at longer statement, *his eyes shone wildly*. As a result, it occurs rank shift since the original idiom in SL is merely compound noun and it becomes a complete sentence in TL.

Data 10

Rupanya dia hendak membikin diri jadi It appeared he wanted to make me ***a guinea***
kelinci percobaan dalam rangka teori ***pig*** in an experiment to test the Association
assosiasi Doktor Snouck Hurgronje. Theory of Dr. Snouck Hurgronje

(Chapter 9 in TL, p. 149)

The idiom contained in Data 10, *kelinci percobaan*, is a partial idiom which means ‘someone or something is used for any subject of scientific researches’. It is used in novel to explain Mr. de la Croix’s idea to make Young Master as his experiment. On the other side, the translator discovers an idiom which share similar meaning expressing in the distinct form, *guinea pig*. It can be seen that the difference metaphor of animal choices between both languages is caused by the history and cultures. In TL, *guinea pig* has been carried out as test subject for laboratory research since 17th century.

Data 11

Nyai berdiri dan meradang. ***Mukanya*** Nyai stood up, enraged. ***Her face was***
merah padam. ***Telunjuknya menuding*** ***scarlet***. She pointed her finger at her eldest
sulungnya, mendesau: penipu! son and hissed: “Liar!

(Chapter 10 in TL, p. 175)

The idiom contained in Data 11, *merah padam*, refers to someone who feel furious and red. It is illustrated as the color of angry face. It is categorized as a partial idiom since the metaphorical meaning can be observable from the constituents. In the excerpt of the novel, it refers about Nyai’s anger at her son. On the other hand, the translator utilizes paraphrasing strategy by comparing literally in regards to the color of face. The choice of word *scarlet* that means ‘bright red’ is considered inappropriate. It merely portrays about the color of face. The original meaning cannot be delivered thoroughly since there is decreased meaning.

Data 12

Ibuku lebih curiga lagi. Belum apa-apa, My mother was even more suspicious.
dan ia sudah menangis tersedan-sedan di Nothing had happened yet, but she was
pojokan dapur dan ***membisu seribu logat*** already crying and sobbing in a corner of
the kitchen, ***silent in a thousand tongues***.

(Chapter 6 in TL, p. 82)

The idiom contained in Data 12, *membisu seribu logat*, is classified as partial idiom which refers to the act of silence in SL. In the excerpt above, it illustrates about how Nyai tries hard not to say something. On the other hand, the original meaning from SL can be expressed through paraphrasing strategy by literal translation, *silent in a thousand tongues*. As the result, there is translation shift from idiom in SL into non-idiom form in TL.

Data 13

Jangan lagi dibikin **hatinya jadi kecil**. Don't make her **lose confidence or become afraid**.

(Chapter 12 in TL, p. 201)

The idiom contained in Data 13, *hati kecil*, is classified as partial idiom that means feeling insecure, afraid or disappointed. This idiom is used in the excerpt of the novel to refer Annelies' condition who is sick. On the other hand, the translator paraphrases the idiom *hati kecil* in TL appropriately. The statement *lose confidence or become afraid* reflects the whole meaning of the idiom in SL. However, there is a rank shift from compound noun into verb phrase.

Data 14

Sekiranya, sekiranya, kataku, Tuan peristri dia, akan Tuan **madu** dia bakalnya ?” If it came about, if, I say, you married her, would you **take a second woman** at some later stage?”

(Chapter 12 in TL, p. 203)

The idiom contained in Data 14, *madu*, is classified as a full idiom which means ‘the state of being married to more than one person at the same time’. This idiom is used to indicate polygamy in SL. In the excerpt of the novel, it is utilized to refer Minke' chaotic situation when asked by the doctor about Annelies. On the other hand, the translator operates paraphrasing strategy by explaining literally the idiom *madu*. The translator successfully recreate the original meaning of the idiom through the statement *take a second woman* that has similar meaning with the state of polygamy referred to Annelies in the given context. Consequently, there is translation shift in the category of rank shift.

Data 15

Dengarkan Minke, **darah mudamu** ingin memiliki dia untuk dirimu sendiri Listen, Minke, your **young blood** wants to have her for yourself

(Chapter 3 in TL, p. 56)

The idiom contained in Data 15, *darah muda*, is classified as a partial idiom which means ‘a young people who have high and enthusiastic passion’. In the excerpt of the novel above, it refer to Minke's desire to possess Annelies by himself. The choice of the translator *young blood* is actually a proper comparable idiom in TL. Eventhough it is literal translation in TL (*darah* means *blood*, *young* means *muda*), but TL recognizes the presence of the idiom *young blood* which has similar meaning with the original idiom. Therefore, the idiom is rendered equivalently both in the meaning and in the lexical items.

Based on the results above, idiomatic expressions are inseparable part of the novel. Based on the observation, lots of idiomatic expressions are discovered in numerous types. However, the present study focuses on the idioms. Generally, the employment of idiomatic expressions or idioms offers some advantages in the novel.

Idioms are utilized as an alternative way to convey the meaning in colourful and creative manner. Rather than stating the original meanings literally, they can be reflected metaphorically in the distinct forms or lexical items. For instances, the idiom *patah arang* in Data 7 is impressive to signify the idea about ‘a kind of relationship that has already devastated and cannot be resolved’. Literally, the whole expression *patah arang* does not indicate a broken relationship at all. However, both lexical items contribute slightly at the intended meaning if it is analysed further. The word *patah* means ‘destroy or ruin’. On the other side, the word *arang* originally refers to coal which may refer metaphorically as ‘something has been burnt’. It can be seen that the idiom tends to carry much meaning and emotion in few words.

Then, the idioms emphasize the situation, the action or the character in the given context of the novel. For instances, the idiom *tunggang-langgang* acting as adverb in Data 1 reinforces the hectic situation and the action faced by Fatso. Then, the idiom *buah hati* in Data 3 is an address term referred to Annelies from her mother. On the other hand, the idiom *merah padam* in Data 11 enhance the quality of Nyai’s anger that appears through her face expression. Based on the examples, it can be seen that the use of the idioms is able to boost the intention of the authors powerfully and presents the message well.

Additionally, the idioms are regarded as artistic expressions which can create the texts into more impressive and much enlivened the emotion in the novel from the perspective of the readers. The readers are urged to think beyond the literal meanings and dig their experiences, knowledge or sense. For instances, the idioms in Data 5 (*haus darah*) and Data 6 (*mandi darah*) are powerful imaginary in the texts.

Regarding the equivalence issue, fundamentally, it is inevitably central principle in translation studies. Prior translation scholars provide equivalence ideas from different approach (linguistic, pragmatic and semantic). Even though it has been evaluated from various perspectives, there is no agreement in defining the universal concepts which always causes heated debates (Alfaori, 2017). In the translation of idiomatic expressions in this study, the notion of equivalence is transferring the expressions into the closest natural context and content in the target text. It is understood that a proper equivalence cannot be achieved, especially in the syntactic forms.

The results portray that the equivalence of idiom translation is problematic to be acquired in TL. It can be seen that most of the idioms are translated literally through paraphrasing strategy (Data 2, Data 3, Data 4, Data 5, Data 6, Data 7, Data 9, Data 11, Data 12, Data 13 and Data 14). Paraphrasing strategy allows the translator to explain the idioms without restraint based on their views about the texts. It emphasizes the meanings than the forms. Eventhough the original meanings can be achieved, translation shift is unavoidable because the idioms change into non-idiom forms in longer statement as in Data 4, Data 9, Data 11, Data 13 or Data 14. Furthermore, if the translator discovers the vocabulary that has similar meaning as in Data 3 or Data 7, decreased meanings are inevitable. It is found out only two cases where the idioms can be rendered equivalently in regards of their forms and meanings as in Data 8 and Data 15.

Based on the results, the employment of the idioms in the novel can add the richness of the language as artistic expressions. It can be helpful as well to strengthen the readers’ emotion in understanding particular contexts. In other side, it can demonstrate the creativeness of the writers. However, it can be a challenging issue in TL to obtain

corresponding target language idioms since the stylistic, meaning or form aspects of the idioms tend to be decreased. If corresponding target language idioms are unavailable, the recommendation translation strategy of the idioms is translating them naturally which convey the similar meaning.

CONCLUSION

During the translation process, the translators will encounter various challenging issues that can prohibit them to work properly and achieve a great accuracy level of translation. In addition to bilingual skills, the translators must be able to reproduce the meaning appropriately through the transcribing and interpreting activities. As a result, the process may not always run smoothly.

However, idiomatic translation can be considered as a challenging process. The availability of idioms that are equivalent in TL both in terms of meaning and form is actually quite difficult to be found out. Based on the results, the translator prefers applying paraphrasing strategies. The translator reproduces the original meaning of the idiom by choosing the general vocabulary in TL (non-idiom form) which has a similar meaning to the idiom in SL or explaining the idiom with a longer statement in TL.

Moreover, the translator needs to familiarize with the meaning and usage of the idiom in order to successfully and accurately complete a translation. Beside that, translation is not a natural process. So any language needs to be translated by an experienced translator who understands the source and target language well. One common challenge in translation is having a deep understanding of the culture of the two languages. So that cultural familiarity should be a priority for the translators.

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