

Translation Accuracy of English Idiomatic Expression into Indonesian in “Big Hero 6” Film Subtitle by Lebah Ganteng

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Abstract

This article discusses about the types of idiomatic expression and the translation accuracy of English idiomatic expression into Indonesian in “Big Hero 6” film subtitle translated by Lebah Ganteng by using qualitative descriptive method. The writer analyses the data by classifying the type of idiomatic expressions based on McCarthy and O’Dell’s theory about the types of idiom, giving explication toward the translation strategy of idiomatic expression that is done by the translator based on Mona Baker’s theory about translation strategy of idiom, and analyzing the translation accuracy of English idiomatic expression translation into Indonesian considering the appropriate of the context of film and related theory about accuracy-rating assessment by Nababan. As the result, the types of idiomatic expression applied in that film are compound, verb +object, prepositional phrase, and whole clause and sentence. The translator seems prefer to use omission of entire idiom, paraphrasing, and using idiom of similar meaning and form strategy in translating idiom expression.

Keywords: Accuracy, Idiomatic expression, Translation, film sub-title, translation assessment,

Abstrak

Tulisan ini membahas tentang jenis-jenis ungkapan idiom dan keakurasian terjemahan subtitle idiom dari bahasa Inggris ke dalam bahasa Indonesia dalam film “Big Hero 6” yang diterjemahkan oleh tim Lebah Ganteng dengan menggunakan metode deskriptif. Penulis mengklasifikasi jenis ungkapan idiom berdasarkan teori McCarthy dan O’Dell, mengenai jenis-jenis idiom, dengan memberikan eksplikasi terhadap strategi penerjemahan yang dilakukan berdasarkan teorinya Mona Baker, Strategi Penerjemahan Idiom. Di samping itu penulis juga menganalisis keakurasian penerjemahan ungkapan idiom dari bahasa Inggris ke dalam bahasa Indonesia dengan menggunakan konsep Penilaian Penerjemahan yang diajukan oleh Nababan. Hasil dari pembahasan tentang penerjemahan idiom yang ada dalam film tersebut, penulis menyimpulkan bahwa penerjemah tampaknya lebih sering menggunakan penghilangan idiom, memparafrasa, dan menggunakan kesamaan idiom antara bahasa sumber dan bahasa sasaran.

Katakunci: Keakuratan, ungkapan idiom, penerjemahan, sub-title film, penilaian penerjemahan.

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A. Introduction

In this globalization era, translating activities have been done and applied in various fields to enable communication without being restricted by the different of languages. Therefore, translating of foreign language is unconditionally needed. By doing translating activity, it is not impossible for Indonesian to achieve progress like the other developing countries. Currently, the quantity of information media which is using translation is increasing, but it is not accompanied by the increase of translator's quality, whereas the translating activities are complex activities that demand accuracy, because the acceptable translation depends on its translation quality.

Sometimes, some translators do not pay attention to the elements of accuracy, while they tend to stuck on the meaning in dictionary and ignore the context. Therefore, the result of translation becomes unnatural and difficult to understand. It influences the translation become inaccurate. Newmark stated that a translator should know the knowledge of literally or non-literally textual criticism, since he has to assess the quality of a text before he decides how to interpret and then translate it.² From that statement, it can be concluded that a translator needs to understand the knowledge of literally and non-literally text. So, analyzing of the source language text is also important, because in every activity of translating, the translator is always faced with the source-language text in advance.

² Peter Newmark, "Language Teaching and Linguistics: Surveys" in Valerie Kinsella : *The Theory and Craft of the Translation*, (London: Cambridge University Press, 1978), p.82

The result of translation is commonly applied in various fields, from education to entertainment. From that statement, it can be known that there are various information media that are made not in Indonesian, for example a film that is pretty much enjoyed by people today, so it needs good translation to be easily understood and enjoyed by the audience.

Translating the film consist of two types, namely subtitling and dubbing (voice turn). Subtitle is translated text that appears at the bottom of the television screen, while dubbing is turning voice, replacing the source language to the target language audio.³ So, the role of translator becomes a bridge between film maker and audience. The skills and expertise of a translator will determine the success of the translation. Therefore, the translator has high responsibility to be able to conveying idea, message, and contents that want to be given by film maker to audience by the accurate subtitle translation. In addition to this, the accuracy of subtitle translation on film is the significant elements, because if the result of translation is good, the audience can get information that is appropriate with the contents of film, whereas if the result of translation is not good, the audience cannot understand the contents or message from the film and makes the film becomes less interesting to be enjoyed.

One of the problems of translating film subtitle is finding the difficulty of understanding idiomatic expression, while the intensity of English idiomatic expression is highly used in daily conversation, as well as

³ Frans Sayogie, *Teori & Praktik Penerjemahan*, (Tangerang Selatan: Transpustaka, 2014), p.171

in the information media, both in formal and non-formal. The high intensity of English idiomatic expression is also corroborated by Weinreich finding that at least there are more than 25.000 idioms in English language.⁴

Based on Peter Newmark theory, idiomatic translation reproduces the 'message' of the original, but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.⁵ From that statement, it can be concluded that idiomatic expression has special meaning which cannot be translated literally. So, in translating idiomatic expression, the translator needs to understand the contents in advance, because the translator cannot translate the idiomatic expression based on arrangement of word or word for word. Therefore, the understanding of idiomatic expression is very important. It is not only to help the audience in understanding the contents of film subtitle, but also can be applied in daily conversation. The translators who do not understand the meaning of idiomatic expression will influence the result of translation, thus causing misunderstanding and the result of translation do not match with the message from the source language.

Lebah Ganteng is Indonesian website that contains film subtitles. It has widely produced the subtitle translations for foreign film and has been highly downloaded by film lovers, so it is required the good quality of subtitle translation. One of films that are pretty much

downloaded in this website is *Big Hero 6* film. This film is the winner of Academy Award as Best Animated Feature in 2015 and also was the second best-selling Disney films in 2014.⁶ This film successfully catches the general audience, especially children and also parents, or in the language of marketing is family audience, in Indonesia and abroad. It means that this film is interesting film.

The study finds the intensity of idiomatic expression usage on that film. For example, at the beginning of film, one of the characters says "*I'm on a roll, big brother!*" If we analysis, that expression can be translated literally into "*Aku sedang berada di gulungan, Kak!*", but that idiomatic expression *on a roll* is translated into "*Aku sangat beruntung, Kak!*" Based on dictionary, the meaning of idiomatic expression *on a roll* can be defined as situation when suffering the series of success or luck. Although the translation is different from the literal meaning, but that translation is acceptable because it is appropriate with the context of film and the meaning on dictionary. In addition to this, the translator also uses the translation strategy by translating idiomatic expression to non-idiomatic expression, although there is equivalent idiomatic expression on target language, such as *ketiban durian runtuh*. In other cases, the translator translated the idiomatic expression "*ready to have your face melted*" into "*bersiaplah wajahmu meleleh*" In that translation, the translator translated idiomatic expression *has your face melted*

⁴ Ray S. Jackendoff, *The Architecture of the Language Faculty*, (MIT Press, 1997), p.157

⁵ Peter Newmark, *A Textbook of Translation*, (UK: Prentice Hall International, 1988), p.47

⁶ Henry, "Big Hero 6 Pemenang Film Animasi Terbaik", <http://www.bintang.com/celeb/read/2179900/big-hero-6-pemenang-film-animasi-terbaik>, Accessed on March 18th 2016

literally, not in communicative way. The different strategy in translating that idiomatic expression is also the factor that makes the study interested in the accuracy of idiomatic expression translation.

Based on explanation above, the study chooses the *Big Hero 6* film with the subtitle translation by Lebah Ganteng as a corpus in this article for proving the accuracy of idiomatic expression translation on that film subtitle, considering that film and film subtitle has had good reputation that required the good quality of translation. It also proves that the good capability of translator will be indicating the good quality of translation. The study also focuses the article on the accuracy of idiomatic expression translation on film subtitle, because the understanding of idiomatic expression is one of difficult things for translator, but it is important to be mastered.

B. Discussion

The Quality of Good Translation

Quality is how good or bad something is⁷. To know the quality of translation, some theorists have statement to evaluating the result of translation. Newmark stated that a good translation fulfills its intention; in an informative text, it conveys the fact acceptability; in a vocative text, its success is measurable, at least in theory, and therefore the effectiveness of an advertising agency translator can be shown by results; in an authoritative or an expressive, form is almost as important as content, there is often a tension between the expressive and the aesthetic functions of language and therefore a merely 'adequate' translation may be useful

⁷ Oxford Learner's Pocket Dictionary (New York: Oxford university press, 2008), p.359

to explain what the text is about, but a good translation has to be 'distinguished' and the translator exceptionally sensitive.⁸

Barnwell also stated that the three most important qualities that are needed in good translation are:

1. Accuracy; Correct exegesis of the source message and transfer of the meaning of that message as exactly as possible into receptor language.
2. Clarity; There may be several different ways of expressing an idea, choose the way which communicative most clearly; the way which ordinary people will understand.
3. Naturalness; It is important to use the natural form of the receptor language if the translation is to be effective and acceptable. A translation should not sound foreign.⁹

Nababan also stated that the article about quality of translation is focus on three essential things:

1. The accuracy in transferring message
2. The clarity of expressing the message in target language
3. The naturalness of translation language¹⁰

The study concludes that to become a translator is not only based on having the ability of transferring the language from source language into target language, but also having ability such as obtaining accuracy, clarity, and naturalness in translating. The study also concludes that if the translator has been adjusting the three

⁸ Peter Newmark, (1988), *op.cit.* p.192

⁹ K. Barnwell, *Introductions to Semantics and Translation* (Horsley Grenn, England: Summer Institute of Linguistics, 1980), p.15

¹⁰ Rudolf Nababan (2008), *op.cit.* p.86

qualities above, so the result of translation could be called as a good translation.

Assessment Method

The quality of a translation is difficult to measure quantitatively. Most studys used two instruments to measure the quality of the translation. Both instruments are (1) Accuracy-rating instrument and (2) readability-rating instruments. However, in this study there is still one more, (3) Instruments for measuring the acceptability of a text. Accordance with its name, the instrument (1) is used to measure the quality of the translation of accuracy, while the instrument (2) is used to measure the level of readability and that to (3) to measure the acceptability of the text.¹¹

To knowing whether the translation is accurate or not, it needs to examine the accuracy of translation. Nababan gave the guidance table of accuracy-rating instrument:

(Table 2.1 Accuracy-rating Instrument)

| Scale | Definition | Conclusion |
|-------|---|------------|
| 3 | The content of the source sentence is accurately conveyed into the target language sentence. The translated sentence is | Accurate |

| | | |
|---|--|--------------|
| | clear to the evaluator and no rewriting is needed. | |
| 2 | The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed. | Inaccurate |
| 1 | The content of the source sentence is not accurately conveyed to the target sentence. There are some problems with the choice of lexical items and with the relationships between phrase, clause and sentence element. | Not Accurate |

¹¹ Rudolf Nababan, *Teori Menerjemah Bahasa Inggris*, (Yogyakarta: Pustaka Pelajar, 2003), pp.60-63

The table above shows that the measuring of instrument adheres to the level of translation equivalence scale of 1 to 3. The higher the score has given to the key informants, the more accurate the resulting translation. Otherwise, the lower the score has given the lower level of the translation equivalence.

Larson explained that the accuracy test can be done by five methods, i.e.:

1) compare the translation result with the source text at several points in the total project during the translation process, 2) after the comparison complete, do one more careful comparison, 3) when checking for equivalence of information context, make sure that the information is include – nothing omit, nothing add and nothing different, 4) after checking to be sure that all of the information is there, make another comparison of source language and target language text.¹² Larson also said that maintaining the dynamics of the original source text means that the translation is presented in such a way that it will, hopefully, evoke the same response as the source text attempted to evoke.¹³

According to the statements above, the study concludes that a translation can be said accurate if it does not deviate from the context or information on the source text. If the result of translation does not match with the meaning on target language and context, it can be said that the translation is not accurate. In addition, the most important thing of the result of translation is an original

work that maintains the meaning and context from source language.

The second instrument is readability-rating instrument, the degree of ease of an article to be understood. The high writing of readability is easier to understand than the lower. Otherwise the lower writing of readability is difficult to read. Readability depends on *ketedasan* and *kejelahan*. *Ketedasan* readability associated with language, which is determined by the choice of words, sentences wake paragraph composition, and other grammatical elements. *Kejelahan* related to readability letter, which is determined by letter, line destiny, width of margin, another visual elements of system.¹⁴

The assessment at determining the readability of subtitles should be handed over to the reader. Let the readers of the target language text determines whether the translation they read very easy, easy, difficult or very difficult for them. An understanding of the reader is determined by the background of knowledge and reader's poll as assessor text readability level should be done with caution. For example, If the translated text is a text that will be evaluated in the field of literature, the assessor of readability level should be the ones in charge or cultivate the field of literature, because basically, they are being targeted or a major consumer of the text. Nababan also gave the guidance table of readability-rating instrument:

(Table 2.2 Readability-rating Instrument)

¹² Mildred L. Larson (1984), *op.cit.* pp.489-490

¹³ *Ibid.* p. 6

¹⁴ Sakti Adjat, *Bangun Kalimat Bahasa Indonesia*, (Bandung: ITB, 1994) pp. 165-166

| Scale | Definition | Conclusion |
|-------|---|--------------------------|
| 3 | Word, phrase, clause, and sentence translation can be understood easily by the reader. | High readability level |
| 2 | Generally the translation can be understood by the reader. However, there are certain parts that should be read more than once to understand the translation. | Medium readability level |
| 1 | Translation is difficult to understand by the reader. | Low readability level |

Achieving an adequate degree of readability the text should be the purpose of the translation. According to Richard, readability is how easily written materials can be read and understood.¹⁵ A similar thing also expressed by Dale and Chall, that readability is an overall of element texts in affects to the reader understanding.¹⁶

¹⁵ Jack Richard, John Platt and Heidi Weber, *Longman Dictionary of Applied Linguistics*, (London: Essex Longman Group Ltd, 1990) p. 238

¹⁶ Flood J (ed), *Understanding Reading Comprehension*, (New York: International Reading Association, 1984) p. 236

The third instrument is acceptability. Acceptability is also known as the norm, which is a phrase or specific terms that is deemed customary and reasonable in a particular community. This means that sometimes a phrase or term is considered prevalent in a community, but for other communities, such expressions or terms are considered as uncommon. Because of it is very relative, testing the acceptability of a translation is done by asking specific community members.

Assessing the level of the translation acceptability should be done by people who have expertise in the field of translation and have a very high sensitivity to the rules, norms and prevailing culture in the target language. However, the assessor also must represent the target reader in determining whether a translation acceptable or unacceptable to the target reader. Nababan also gave the guidance table of acceptability level instrument:

(Table 2.3 Acceptability Level Instrument)

| Scale | Definition | Conclusion |
|-------|---|------------|
| 3 | Translation feels natural. Technical terms are commonly used in their field and familiar to the reader. Words, phrases, clauses, and sentences that are | Acceptable |

| | | |
|---|--|-----------------|
| | used are in accordance with the rules of language. | |
| 2 | Translation generally feels natural, but there is a little problem in the use of technical terms or grammatical errors occur slightly. | Less acceptable |
| 1 | Translation unnatural or feels like a work of translation. Technical terms are not commonly used and familiar to the reader. Words, phrases, clauses and sentences are not in accordance with the rules of language. | Not acceptable |

Recognizing the Idiom

The first difficulty for the translator is being able to recognizing the idiomatic expression, because the idiomatic expression is not always obvious. J. Seidl and W. Mc. Mordie gave statement that few hints to identify idioms are:

- a. Stress in Idiom

Idiom is identified by stressing on particular words. Most English idioms use speech like any other phrases, clauses or sentences, i.e. the word that is given the main stress is the last noun (not pronoun), verb (not auxiliary verb), adjective or adverb in the phrase, clause, or sentence. For example: in the idiom *on the face of it*, the word *face* carry the strong stress.

- b. The use slant mark (/) and bracket (_)

Some dictionaries show how to identify an idiom by marked with slant mark. It is for alternative words in idioms. For example: in *to break fresh/new ground/*, the slant mark means that the idiom can be used in either of the form *to break fresh ground* or *to break new ground*.

- c. The meaning refers to another thing or person

Idiom refers to main character words. For example: He is the captain of *Rosaline*. The word *Rosaline* in the sentence is not a name of lady but it is name of the ship the captain is in charge.¹⁷

Baker clarified that generally speaking, the more difficult an expression is to understand and the less sense it makes in a given context, the more likely that a translator will recognize it as an idiom.¹⁸

Types of Idiom

The types of idiom can be classified according to the theories. Some experts have the theory about idiom and they divided the idiom into some types.

Fernando had grouped the idiom into three sub-classes:

1. Pure Idiom

¹⁷ J. Sedil & W. Mc. Mordie, *English Idiom and How to Use Them*, (London: Oxford University Press, 1978), p.9

¹⁸ Mona Baker, (2011), *op.cit.*p.69

A pure idiom is a type of conventionalized, non-literal multiword expression whose meaning cannot be understood by adding up the meanings of the words that make up the phrase. For example the expression *spill the beans* is a pure idiom, because its real meaning has nothing to do with beans.

2. Semi Idiom

Semi idiom, on the other hand, has at least one literal element and one with a non-literal meaning. *Foot the bill* (i.e. 'pay') is one example of a semi idiom, in which 'foot' is the non-literal element, whereas the word 'bill' is used literally.

3. Literal Idiom

Literal idiom, such as *on foot* or *on the contrary* is semantically less complex than the other two, and therefore easier to understand even if one is not familiar with these expressions. However, these expressions do qualify as idioms, because they are either completely invariant or allow only restricted variation.¹⁹

Adam Makkai also stated that there are five types of idiom, namely:

1. Phrasal Verb Idiom

The constituent structure of this idiom is always verb+adverb, with the understanding that certain adverbs also occurring as 'preposition' are merely transitive adverbs (i.e., construed with an object), in contrast to the ordinary adverbs which are intransitive (i.e., not construed with an object). The 'object of preposition' can just as well be regarded as 'object of a transitive adverb'. These particular forms have been known by the name 'phrase verb'. For example: *Please turn on the light. This room is*

dark. In this context, *turn on* means *to start the lamp*.²⁰

2. Tournure Idiom

Tournure idiom is a verb phrase idiom which contains at least three lexicons or words and optionally containing the definite article *the* or the indefinite article *a* which occurs in environmentally conditioned compulsory that have metaphorical meaning. For example: *to blow a fuse* means *to get very angry*. Tournure idiom also idiom a compulsory *it* stand last in the sequence. For example: *to come off it*.²¹

3. Irreversible Binomial Idiom

Binomial idiom consist two words which are separated by conjunction. Binomial idiom has the following pattern:

| | | |
|-------------|------------|----------------|
| A | and/or | B |
| <i>Bag</i> | <i>and</i> | <i>beccage</i> |
| <i>Sink</i> | <i>or</i> | <i>swim</i> |

1) B embodies some variation upon A (*bag and beccage, bear and forbear*).

2) A and B are mutually complementary (*assault and battery, brush and pallete*).

3) B is the opposite of A (*assets and liabilities, sink or swim*).

4) B functions as a consequence of A (*to shoot and kill, the rise and fall*).²²

4. Phrasal Compound Idiom

This is a common form of idiom. Some words are combined into one, but its meaning is not based on its constituent elements. This class contains primary nominal made up of adjective+noun (i.e., *greenhorn* means *an inexperience person*), compound with noun+noun (i.e., *egghead* means *an intellectual*),

¹⁹ C. Fernando, *Idioms and Idiomaticity*, (London: Oxford University Press, 1996), pp.35-37

²⁰ Adam Makkai, *Idiom Structure in English*, (Netherlands: Mouton & Co. NV Publisher, 1994), p.135

²¹ *Ibid.* p. 148

²² *Ibid.* p. 155

compound with noun+verb (i.e., *fish fry* means *a picnic or dinner at which fish are fried*), compound with verb+noun (i.e., *kill-joy* means *one who or that which spoils the joy or pleasure of others*), and nominal who stress pattern almost entirely made up of adjective+noun (i.e., *black market* means *a market in which there are violations of legal price controls, rationing, etc.*). Any kind of words that are combined into one, then it tuned be phrasal, it's automatically an idiom.

5. Incorporating Verb Idiom

The first lexicon of these complex lexemes is a noun or an adjective in other environments, and a literal re-encoding of many of them reveals a related structure where the verb leads the construction which is either followed by a direct object and/or an appropriate choice of prepositional phrase. For example *eavesdrop* means *surreptitiously to overhear*, but the corresponding literal structure *to drop eaves* or *to drop (something) from the eaves* has no semantic connection with *overhear*.²³

On the other hand, McCarthy and O'Dell divided the idiomatic into 7 types. Here are the types of idiomatic that were described by McCarthy and O'Dell:²⁴

(Table 2.4 Types of idiom)

| FORM | EXAMP LE | MEANIN G |
|-------------------------|-------------------|-----------------------|
| Verb + object/comple | Kill two birds | Produce two useful |

²³ *Ibid.* pp. 168-169

²⁴ Michael McCarthy and Felicity O'Dell (2002), *op.cit.*p.6

| | | |
|---|--------------------------|---|
| ment (and/or adverbial) | with one stone | results by just doing one action |
| Prepositional phrases | In the blink of an eye | In an extremely short time |
| Compound | A bone of contention | Something which people argue and disagree over |
| Simile/simili (as + adjective + as, or Like + noun) | As dry as bone | Very dry indeed |
| Binomial (word + and + word) | Rough and ready | Crude and lacking sophistication |
| Trinomial (word + word + and + word) | Cool, calm and collected | Relaxed, in control and nervous |
| Whole clause and sentence | To cut long story short | To tell the main points, , but not all the fine details |

The study uses the theory that was described by Michael McCarthy and Felicity O'Dell as a reference for analyzing the type of idiomatic expression on subtitle *Big Hero 6* film, because the theory has more types of idiomatic expression and understandable for the study.

Translation Strategy of Idiom

Based on the problem of translating idioms, the translator needs particular strategy that can deliver the message of idiomatic expression from source language into target language accurately.

Larson said that Idiomatic translations use the natural forms of the receptor language, both in the grammatical constructions and the choice of lexical items. A truly idiomatic translation does not sound like translation. It sounds like it was written originally in the receptor language. Therefore, a good translator will try to translate idiomatically. This is his goal.²⁵ Based on that opinion, the translation strategy of idiomatic expression needs to give the ease to target language receptor and making the result of translation seems not like the work of translation.

In translating idiomatic expression, Nida and Taber divided it into three strategies, namely:

1. Idiom to Non-idiom

Frequently idioms are shifted to non-idiom in the process of transfer. For example, *to gird up the loins of the mind* may be transferred as *to get ready in one's thinking*, and an idiom such as *help coals of fire on his head* becomes *make him ashamed*.

2. Idiom to Idiom

In certain instances it is possible to match one idiom by another. For example, in Shipibo, *to have a hard heart* (a phrase which if translated literally would mean *to be brave*), is transferred into an idiomatic equivalent, *his ears have no hole*. In one African language, the epitome of human wisdom is not *flesh and blood*, (in the phrase *flesh and blood have not revealed it unto you*), but *an old man with a single hair*. In certain cases some translators have felt that it is essential to indicate in the margin the exact form of the Biblical idiom. This is entirely all right, but in most instances it is really not necessary.

3. Non-idiom to Idiom

Whereas one inevitably loses many idioms in the process of translation, one also stands to gain a number of idioms. For instance, *faith* may be rendered –as in Tzeltal– as *to hang on to God with the heart*, and *peace* as in number of African languages is *to sit down in the heart*. Such idiomatic renderings do much to make the translation come alive, for it is by means of such distinctive expressions that the message can speak meaningfully to people in terms of their own lives and behavior.²⁶

Meanwhile, Baker also stated that there were six types of strategy in translating idiomatic expression, namely:

a. Using an idiom of similar meaning and form

This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items. This kind of match can only occasionally be achieved. For example:

Source text (A Hero from Zero, Lonrho:21):

The Sultan's magnificent income was distributed impulsively at his command. The rain fell on the just and on the unjust.

Target text (French, p.21):

*Le revenue fabuleux du Sultan etait distribue sur un simple ordre de sa part. **La pluie tombait aussi bien sur les justes que sur les injustes.***

*The fantastic income of the Sultan was distributed on a simple order on his part. **The rain was falling on the just as well as on the unjust.***

b. Using an idiom of similar meaning but dissimilar form

²⁵ Mildred L. Larson (1984), *op.cit.* pp.18-19

²⁶ Eugene A. Nida and Charles R Taber, (1969), *op.cit.* p.106

It is often possible to find an idiom or fixed expression in target languages which has a meaning to that of source idiom or expression, but which consist of different lexical item. For example: the English expression *One good turn deserves another* and the French expression *A beau jeu, beau retour* ('a handsome action deserves a handsome return') use different lexical items to express more or less the same idea.

- c. Borrowing the source language idiom
Just as the use of loan words is a common strategy in dealing with culture-specific items, it is not unusual for idioms to be borrowed in their original form in some contexts.
- d. Translation by paraphrase
This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages. For example:
Source text (Language and Society (1985), 16:4):
On frequent criticism of the Manitoba Government throughout the language controversy was that it never seemed to get a handle on the issue.
Target text (French, p.4):
Tout au long de la controverse linguistique, on reprocha frequemment au gouvernement du Manitoba de ne pas reussir, selon toute apparence, a maitriser la situation.
For the whole length of the linguistic controversy, the government of Manitoba was reproached frequently for not succeeding, by all apperances, in mastering the situation.
- e. Translation by omission of a play on idiom

This strategy involves rendering only the literal meaning of an idiom in a context that allows for a concrete reading of an otherwise playful use of language.

- f. Translation by omission of entire idiom

As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons.²⁷

Based on explanation about the theories, the study concludes that the first thing to do in translating idiomatic expression is finding the equivalent of expression, style, or word that exists on target language. If it is not possible, the next way is to use another word with the same meaning in expression, style, or figure of speech on target language.

The study uses the translation strategy of idiomatic expression that had stated by Mona Beker as reference to analyzing the translation strategy of idiomatic expression on subtitle *Big Hero 6* film, because this strategy is more detail and make it possible for the study to giving explication properly toward the translation strategy of idiomatic expression.

Subtitle Translation

Subtitle is translated text that appears at the bottom of the television screen.²⁸ Hatim and Mason summarized the main constraints of

²⁷ Mona Baker, (2011), *op.cit*.pp. 75-85

²⁸ Frans Sayogie (2014), *op.cit*.p. 171

subtitling, which create particular kinds of difficulties for the translator, they are:

1. This shift mode from speech to writing. This has the result that certain features of speech (non-standard dialect, emphatic devices such as intonation, code-switching and style-shifting, turn-taking) will not automatically be represented in the written form of the target text.
2. Factors which govern the medium or channel in which meaning is to be conveyed. These are physical constraints of available space (generally up to 33, or in some cases 40 keyboard spaces per line; no more than two lines on screen) and the pace of the sound-track dialogue (titles may remain on screen for a minimum of two and a maximum of seven seconds).
3. The reduction of the source text. Because of this the translator has to reassess coherence strategies in order to maximize the retrievability of intended meaning from a more concise target language version.
4. The requirement of matching the visual image. Because of the acoustic and visual images are inseparable in film and in translating, coherence is required between the subtitled text and the moving image itself. Thus, matching the subtitle to what is actually visible on screen may at times create an additional constraint.²⁹

The principle of subtitling, according to Lina Ho that being cited on Sayogie's book, *Teori & Praktik Penerjemahan*, is to help the audience understanding the content of film instead of making the audiences feel busy to read. Therefore, the language of subtitling needs to short, dense and

well-targeted. Here are the techniques of subtitle translation:

1. The name of director, producer, actor, and crew teams that appeared in the opening and ending-title do not need to be translated.
2. Song lyric translated only if it is a part of the film. If it is just an illustration of music, it does not need to be translated.
3. If there is repetition of the words, just translate one of them. For example: *come on, come on, come on ...* is just translate to *come on*.
4. If the sentence is not clear, clarify the meaning if possible. For example: *We've met at the wild life fund raiser last year* is translated into *Kami sudah pernah bertemu pada acara penggalan dana untuk marga satwa tahun lalu*.
5. The writing on the board, mail, e-mail, etc. which is related to the content of the stories have to be translated.
6. Expression and proverbs do not need to be translated literally, but the translator should seek its equivalent. For example: *You're on cherry mood* is translated into *Kamu kelihatan ceria*.
7. No need translate all the details. Sentences should be simplified. Details that are not important can be omitted. For example: *oh, eh, ha ha ...*

However, it does not mean to translate by only summarize and take the point. If on the source language the form is Subject+Predicate+Object, then on the target language also expected to have the same form Subject+Predicate+Object. For example:

The days of special privileges for British citizens here are over is translated into *Masa hak-hak istimewa bagi warga Inggris di sini*

²⁹ Basil Hasim and Ian Mason, *The Translator as Communication* (New York: Routledge, 1997), pp.65-66

selesai, not *Selesai sudah hak-hak istimewa warga Inggris*³⁰

Discussion

Idiomatic expressions which are chosen by consideration whether it is idiomatic expression or not, the study tries to analyze the translating strategy and the accuracy of the selected data by using related theories. The study also using *Dictionary of American Idioms and Phrasal Verbs*, *Longman American Idioms Dictionary*, *NTC'S American Idioms Dictionary*, www idioms.thefreedictionary.com, and www.id.urbandictionary.com for looking up idiom's meaning. The analyses of data are as follows:

1. Get up

SL: **Get up!** Get up!

TL: Bangun! Bangun!

The data shows that the phrase *get up* refers to idiomatic expression in the type of compound, and according to Baker's theory about the translation strategy, the translator translates this expression by omission of entire idiom because it has no close match in target language.

In this subtitle, the context is there is held the bot fighting in San Fransokyo. One robot is thudded till it falls in the ring, and then the crowd clamors "*Get up! Get up!*" According to *Dictionary of American Idioms and Phrasal Verbs*, *get up* means to wake up and get out of bed.³¹ While, the translator translates *get up!* into *bangun!*.

Adjustment of meaning in the situational context of that subtitle

supports the accuracy of its translation. The content of the source sentence is also accurately conveyed into the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is accurate.

2. Beat it!

SL: **Beat it**, Kid

TL: Pergilah, Nak

In this subtitle, the context is a boy, named Hiro Yamada, tries to join the bot fighting with the robot that he built with his own self, but the ringleader underestimates him. She thinks Hiro can't join the fight, because he should pay to play. According to *Dictionary of American Idioms and Phrasal Verbs*, *beat it* means go away or get out.³² According to *Longman American Idioms Dictionary*, *beat it* means an impolite expression used in order to tell someone to leave immediately, because they are annoying you or should not be there.³³ While, the translator translates *beat it* into *pergilah*.

The data shows that the phrase *beat it* refers to idiomatic expression in the type of Verb + Object, and according to Baker's theory about the translation strategy, the translator translates this expression by omission of entire idiom, meanwhile the phrase *beat it* has a suitable idiom in target language. It is *angkat kaki*. Hence, the study suggests that the translator

³⁰ Frans Sayogie (2014), *op.cit.*p. 171-172

³¹ Richard A. Spears, *Dictionary of American Idioms and Phrasal Verbs*, (United States of America: The McGraw-Hill Companies, Inc.,2005) p.248

³² *Ibid.* p.248

³³ Adam Gadsby, *Longman American Idioms Dictionary*, (Edinburgh Gate: Longman Corpus Network, 1999) p.?

should use the idiom in the target language. The translation will look idiomatic if *pergilah, Nak* is replaced with *angkat kakimu, anak kecil*.

The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is inaccurate.

3. Get someone on (to)

SL: Hiro! **Get on!**

TL: Hiro! Naiklah!

Get someone on (to) means someone or something to assign someone to attend to someone or something.³⁴ In this subtitle, it refers to Tadashi, the brother of Hiro, who suddenly appears when a bunch of men want to hit Hiro. Tadashi tries to saving Hiro by order him to climb to his motorcycle.

The data shows that the phrase *get on* refers to idiomatic expression in the type of compound. The translator translates the idiom *get on* by omission of entire idiom into *naiklah*, because it has no closest equivalent in target language or it is difficult to be paraphrased. The adjustment of meaning with the content of the source sentence is accurately conveyed into the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be

said that the translation result that is done by translator is accurate.

4. Hold on (to someone or something)

SL: **Hold on!**

TL: Pegangan!

Hold on (to someone or something) means go to hang on to someone or something.³⁵ This is also stated in NTC's American Idioms Dictionary with the same meaning.³⁶ In this subtitle, it refers to Tadashi who shouting to Hiro for grasps him when Tadashi wants to jump with his motorcycle through a bunch of men.

The data shows that the phrase *hold on* refers to idiomatic expression in the type of compound. The translator translates the idiom *hold on* by omission of entire idiom into *pegangan*. It is not translated into *bertahan* because the translator understands well its context. The adjustment of meaning with the content of the source sentence is accurately conveyed into the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is accurate.

5. Get back (to something)

SL: **Get back here**

TL: Kembali

The data shows that the phrase *get back (to something)* refers to idiomatic expression in the type of Verb + Object, and according to

³⁴ Richard A. Spears (2005), *op.cit.*p.244

³⁵ *Ibid.* p. 305

³⁶ Richard A. Spears, NTC's American Idioms Dictionary Third Edition, (United States of America: NTC Publishing Group, 2000) p.?

Baker's theory about the translation strategy, the translator translates this expression by omission of entire idiom because it has no close match in target language.

In this subtitle, it refers to the bunch of men who shout to Tadashi and Hiro after both of them success to out of their trap. According to Dictionary of American Idioms and Phrasal Verbs, *get back (to something)* means to return to dealing with something.³⁷ While, the translator translates *get back here* into *kembali*.

Adjustment of meaning in the situational context of that subtitle supports the accuracy of its translation. The content of the source sentence is also accurately conveyed into the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is accurate.

6. On a roll

SL: I'm **on a roll**, big brother!

TL: Aku sangat beruntung, kak!

In this subtitle, the idiom is refers to Hiro who is telling his brother that he is very lucky to win the bot fighting. According to Dictionary of American Idioms and Phrasal Verbs, *on a roll* means in the midst of a series of successes.³⁸ While, the translator translates *on a roll* into *sangat beruntung*.

The data shows that the phrase *on a roll* refers to idiomatic expression in the type of prepositional phrase, and according to Baker's theory about the translation strategy, the translator translates this expression by paraphrase, meanwhile the phrase *on a roll* has a suitable idiom in target language. It is *ketiban durian runtuh*. Hence, the study suggests that the translator should use the idiom in the target language. The translation will look idiomatic if *aku sangat beruntung, kak!* is replaced with *aku sedang ketiban durian runtuh, kak!*.

The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is inaccurate.

7. Picked up (on something)

SL: Should I have **picked up a book on parenting?**

TL: Haruskah kubaca buku tentang pengasuh?

Picked up (on something) means to become alert to something; to take notice of something; to learn or catch on to something.³⁹ According to NTC's American Idioms Dictionary, *picked up (on something)* is to learn something.⁴⁰ In this subtitle, the context is Tadashi and Hiro are arrested by the police, and the idiom is refers to Aunt Cass who

³⁷ Richard A. Spears (2005), *op.cit.*p.238

³⁸ *Ibid.* p.465

³⁹ *Ibid.* p.498

⁴⁰ Richard A. Spears (2000), *op.cit.*p.?

feel disappointed with herself, because she feels fail to raise Tadashi and Hiro.

The data shows that the phrase *picked up (on something)* refers to idiomatic expression in the type of whole clause and sentence. The translator translates the idiom *picked up (on something)* by omission of entire idiom into *kubaca*, because it has no closest equivalent in target language or it is difficult to be paraphrased. The adjustment of meaning with the content of the source sentence is accurately conveyed into the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is accurate.

8. Come on

SL: **Come on**, Mochi

TL: Ayo, Mochi

Come on means to hurry up; to follow someone.⁴¹ This is also stated in NTC's American Idioms Dictionary with the same meaning.⁴² In this subtitle, it refers to Aunt Cass who asking her pet, Mochi to follow her.

The data shows that the phrase *come on* refers to idiomatic expression in the type of compound. The translator translates the idiom *come on* by omission of entire idiom into *ayo*. The adjustment of meaning with the content of the source sentence is accurately conveyed into

the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is accurate.

9. Make up (to someone)

SL: You better **make this up to Aunt Cass**

TL: Sebaiknya kau perbaiki ini

In this subtitle, it is refers to Tadashi who is asking Hiro to explain and asking for forgiveness to Aunt Cass toward his fault. According to Dictionary of American Idioms and Phrasal Verbs, *make up (to someone)* means to apologize to someone or to try to become friends with someone,⁴³ and according to NTC's American Idioms Dictionary, *make up (to someone)* means to repay someone or to make amends to someone.⁴⁴ While, the translator translates *make up (to someone)* into *perbaiki*.

The data shows that the phrase *make up (to someone)* refers to idiomatic expression in the type of whole clause and sentence, and according to Baker's theory about the translation strategy, the translator translates this expression by paraphrase, meanwhile the phrase *make up (to someone)* has a suitable idiom in target language. It is *meluruskan benang kusut*. Hence, the study suggests that the translator should use the idiom in the target language. The translation will look idiomatic if *sebaiknya kau perbaiki ini* is replaced with *sebaiknya kau*

⁴¹ Richard A. Spears (2005), *op.cit.*p.112

⁴² Richard A. Spears (2000), *op.cit.*p.?

⁴³ Richard A. Spears (2005), *op.cit.*p.430

⁴⁴ Richard A. Spears (2000), *op.cit.*p.?

luruskan benang kusut ini pada Bibi Cass.

The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is inaccurate.

10. Bonehead

SL: I hope you learned your lesson, **bonehead**

TL: Ku harap kau dapat pelajaran, bodoh

In this subtitle, it refers to Tadashi who is judging Hiro for his fault and hoping Hiro to not doing it again. *Bonehead* means a stupid or stubborn person.⁴⁵ While, the translator translates *bonehead* into *bodoh*.

The data shows that the phrase *bonehead* refers to idiomatic expression in the type of compound, and according to Baker's theory about the translation strategy, the translator translates this expression by paraphrase, meanwhile the phrase *bonehead* has a suitable idiom in target language. It is *otak udang*. Hence, the study suggests that the translator should use the idiom in the target language. The translation will look idiomatic if *ku harapkau dapat pelajaran, bodoh* is replaced with *ku harapkau dapat pelajaran, dasar otak udang*.

The content of the source sentence is accurately conveyed to the

target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is inaccurate.

11. Make it

SL: If I book, I can still **make it**

TL: Jika aku daftar, masih terkejar

Make it means to achieve one's goals⁴⁶ or to succeed.⁴⁷ In this subtitle, it refers to Hiro who is going to join the bot fighting again across the town. The translator does not translate *make it* into *membuat*, because the translator understands well its context.

The data shows that the phrase *make it* refers to idiomatic expression in the type of Verb + Object. The translator translates this idiom using paraphrase strategy, because of the difference in stylistic preference of source and target language. So, *terkejar* is acceptable in translating this idiom, because it is in right context. The adjustment of meaning with the content of the source sentence is accurately conveyed into the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is accurate.

⁴⁵ Ferlix, <http://idioms.thefreedictionary.com/bonehead>. Accessed on April 5th, 2016

⁴⁶ Richard A. Spears (2005), *op.cit.*p.426

⁴⁷ Richard A. Spears (2000), *op.cit.*p.?

12. Go (one's) (own) way

SL: But I'm not going to let you **go on your own**

TL: Tapi takkan kubiarkan kau pergi sendirian

In this subtitle, it is refers to Tadashi who can't stop Hiro from join the bot fighting, so finally he is going to take him because he can't letting him go alone. *Go (one's) (own) way* means to proceed, act, or do things in a direction or manner as one so chooses or desires, especially as is distinct, separate, or different from that of others.⁴⁸ While, the translator translates *Go (one's) (own) way* into *pergi sendirian*.

The data shows that the phrase *Go (one's) (own) way* refers to idiomatic expression in the type of whole clause and sentence, and according to Baker's theory about the translation strategy, the translator translates this expression by omission of entire idiom, meanwhile the phrase *Go (one's) (own) way* has a suitable idiom in target language. It is *pergi sebatang kara*. Hence, the study suggests that the translator should use the idiom in the target language. The translation will look idiomatic if *tapi takkan kubiarkan kau pergi sendirian* is replaced with *tapi takkan kubiarkan kau pergi sebatang kara*.

The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the

translation result that is done by translator is inaccurate.

13. Heads up!

SL: **Heads up!**

TL: Awas!

In this subtitle, it is refers to Gogo who shout to Hiro to be careful, because she is riding her faster bike. *Heads up* means raise your head and look around you carefully for information or something that you need to see or avoid.⁴⁹ While, the translator translates *Heads up* into *pergi sendirian*.

The data shows that the phrase *heads up* refers to idiomatic expression in the type of compound, and according to Baker's theory about the translation strategy, the translator translates this expression by paraphrase; meanwhile the phrase *heads up* has a suitable idiom in target language. It is *pasang mata*. Hence, the study suggests that the translator should use the idiom in the target language. The translation will look idiomatic if *awas!* is replaced with *pasang matamu!*

The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is inaccurate.

14. Come through

SL: **Coming through!**

TL: Mau lewat!

⁴⁸ Ferlix,

<http://idioms.thefreedictionary.com/Go+Your+Own+Way>. Accessed on April 5th, 2016

⁴⁹ Richard A. Spears (2005), *op.cit.*p.298

The data shows that the phrase *come through* refers to idiomatic expression in the type of compound, and according to Baker's theory about the translation strategy, the translator translates this expression by omission of entire idiom because it has no close match in target language.

In this subtitle, the context is Honey Lemon who shouts to Hiro and Tadashi, because she wants to pass by her big ball. According to Dictionary of American Idioms and Phrasal Verbs, *come through* means to pass through something.⁵⁰ While, the translator translates *coming through!* into *mau lewat!*.

Adjustment of meaning in the situational context of that subtitle supports the accuracy of its translation. The content of the source sentence is also accurately conveyed into the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is accurate.

15. Comes up with someone or something

SL: Fred is the one who **comes up** the nick names

TL: Fred yang memberi julukan itu

In this subtitle, it is refers to Tadashi who is telling Hiro that the name of Gogo, Washabi, and Honey Lemon is given by Fred. *Comes up with someone or something* means to find or supply someone or something, or to manage to find or improvise

something.⁵¹ While, the translator translates *comes up* into *memberi julukan*.

The data shows that the phrase *comes up* refers to idiomatic expression in the type of compound, and according to Baker's theory about the translation strategy, the translator translates this expression by omission of entire idiom, meanwhile the phrase *comes up* has a suitable idiom in target language. It is *melabeli*. Hence, the study suggests that the translator should use the idiom in the target language. The translation will look idiomatic if *Fred yang memberi julukan itu* is replaced with *Fred yang melabeli julukan itu*.

The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed. So, according to Nababan's theory about the accuracy-rating instrument, it can be said that the translation result that is done by translator is inaccurate.

C. Conclusion

After analyzing the data, the study concludes as follows: First, based on McCarthy and O'Dell's theory, the study found four types of idiomatic expression are used in that film, there are compound, verb + object, prepositional phrase, and whole clause and sentence. The translator seems prefer to use omission of entire idiom, paraphrasing, and using idiom of similar meaning and form strategy in translating idiom expression. Paraphrasing the idiom is the most applied strategy in translating the

⁵⁰ *Ibid.* p.114

⁵¹ *Ibid.* p.116

idiomatic expression in *Big Hero 6* film subtitle. Even though there are three idioms that not accurate translated, but in general the result of translation can be acceptable. It proves that the good capability of translator will be indicating the good quality of translation. That is also a reason why www.lebahku.com has a good reputation in translating film subtitle. The study assumes that www.lebahku.com knows for whom the translation is intended and how the level of the ability of readers, considering the *Big Hero 6* film catches the general audience, from children to parents. Yet, the translating of www.lebahku.com is accurate because the content of the source sentence in this subtitle is accurately conveyed into the target language. In other words, the accuracy of translation result is depending on the appropriate context that is conveyed on target language.

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