

**An analysis on English idiomatic expressions
translated into Indonesian in a stranger in the
mirror**

By :

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CHAPTER I

INTRODUCTION

A. Background of Study

Language plays an important role and cannot be separated from human life. By means of language people can communicate with others in their society. Chaika in *Language in the Social Mirror* states that language and society are so intertwined that it is impossible to understand one without the other. There is no human society that does not depend upon, is not shaped by, and does not itself shape language (1982: 1).

In other word it can be said that language and society are an integral part and have a relationship in making communication and interaction between people in a community. This is due to the reason that no one can live alone,

without interaction with other people. And there is no society that will be able to exist without language.

People need language as an instrument to communicate and to interact with one another. In their communication and interaction, people try to ask for or to provide any information based on their need. As in this globalization era, the need of communication between countries is very necessary since the information about other countries goes quickly and it is easy to be pertained. For developing country like Indonesia, this information is badly needed to give help in maturing the country by making more means of information available.

There are thousands of languages in this world. Among them, English is the most popular language which is used widely all over the world. Most countries in this world use English whether as first language, second language or foreign language. It becomes the main language in international communication. The role of English as an international language becomes more important in our life to face globalization.

Nowadays, it seems that a lot of valuable books and information as the products of knowledge have flooded our country. Unfortunately, many kinds of scientific and social books are written in foreign language, mainly in English. Since the numbers of Indonesian people who master and understand English are still very limited, the alternative to develop translation efforts become necessities. Translation is considered as the most effective way to make Indonesian people learn those books more easily. By reading translation, they can get the same information from the books in their own language so they will not find difficulties

to understand it. Newmark says that translation is a valuable means promoting understanding between individuals, groups, organizations and nations as well as medium of cultural transmission and information and technology transfer (1981: 64). Based on that idea, translation has become an important activity in the development of science, technology and culture of a country to exchange information.

Many efforts have been made to translate books that are written in English into Indonesian. Recently, a lot of literary works such as novels, which are written in English are inevitable to be translated into Indonesian. This literary translation is often done for the sake of the intellectual or aesthetic pleasure it procures. It can be said, the English literary works that appear greatly in Indonesian version makes the Indonesian society is able to obtain additional readings and knowledge in literature as well as pleasure from them.

Nevertheless, translation is not easy to be done since there are many problems and difficulties found in translation. These problems may be related to linguistic or non-linguistic factors. As stated by Soemarno: “Linguistic problems cover the problem of word order, parts of speech, suffix, sentence pattern, etc. as well as the problem of meaning. The non-linguistics problem may arise due to the culture different, the subject matter of the text, the translator’s competence, etc.” (1989, p. 65)

The common problem is usually caused by the differences between the native language, which is called L1, and the foreign language to be acquired, which is called L2.

In this view, to reproduce a good translation, a competent translator has to be able to understand the author ideas and thoughts, including messages expressed in the source language (SL). He must also have a good competence in expressing them into the target language (SL).

Other difficulties in translations is that of translating idiomatic expressing since it has more than one meaning. So that he can not produce an accurate translation. It becomes a problem because in translating, it is the meaning when it is given primarily.

In translating idiom, a translator must be careful, so that the message that will be transformed from source language into target language is not ambiguous. The translator must also see the context of the sentence because an idiom in English has several meanings if it is translated into Indonesian.

Based on the explanation stated above, there are some difficulties in translation and there are many problems in translation of English idiomatic expressions. Hence, the researcher is interested to conduct a research about translation, especially idiomatic expressions translated into Indonesian. Therefore, it is significant to study a translation under the title of AN ANALYSIS OF ENGLISH IDIOMATIC EXPRESSIONS TRANSLATED INTO INDONESIAN IN 'A STRANGER IN THE MIRROR', WRITTEN BY SIDNEY SHELDON.

B. Problem Statements

Based on the research background, the researcher proposes the research problems as follows:

1. What are the types of English idioms used in '*A Stranger in the Mirror*'?
2. How are English idiomatic expressions translated into Indonesian in '*A Stranger in the Mirror*'?

C. Research Objectives

The research objectives of this research are to find out the answers of the questions as stated in the problem statements above, that is:

1. To know the types of English idioms are used in '*A Stranger in the Mirror*'.
2. To find out how English idioms are translated into Indonesian in '*A Stranger in the Mirror*'.

D. Problem Limitation

In his research, the analysis will be limited on the types of English idioms used in '*A Stranger in the Mirror*' and how they are translated into Indonesian based on its classification whether they are in form of word, phrase, and sentence.

E. Research Benefits

The researcher hoped that the result will be useful for:

1. Students or English learners

This research is expected to be helpful for the English learners, especially for those interested in translation. Hopefully, this research can give more description about idiomatic translation as it is as a significant phenomenon for the development of translation studies.

2. Translator

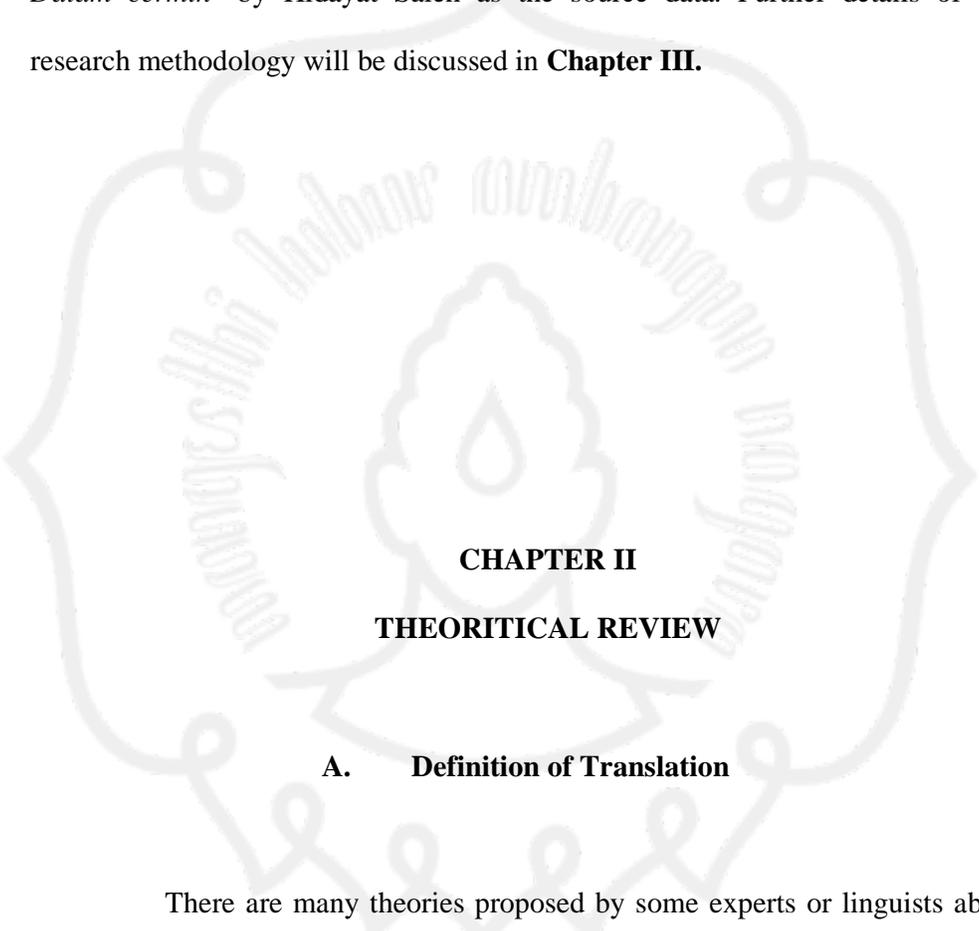
It is expected that this research can significantly improve the translator's competence in translating idioms.

3. Other researchers

From this research, others researchers might get ideas to conduct further related research.

E. Research Methodology

The researcher employs a descriptive method, in which data are collected, analyzed and interpreted. In conducting the research, the researcher employs English idiomatic expressions taken from the novel '*A Stranger in the Mirror*' written by Sidney Sheldon and its Indonesian translation '*Sosok Asing Dalam cermin*' by Hidayat Saleh as the source data. Further details of this research methodology will be discussed in **Chapter III**.



CHAPTER II

THEORITICAL REVIEW

A. Definition of Translation

There are many theories proposed by some experts or linguists about the definition of translation. They define translation from different points of view. Nida and Taber, for instance, say that translation consists in reproducing in receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (1974, p.12).

Bell defines translation as the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences (1997, p.5). In addition, he also says that translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language (1997, p.6).

Meanwhile, Newmark describes translation as a craft consisting in the attempt to replace a written message and statement in one language by the same statement in another language (1981, p. 7).

Another definition is suggested by Larson that translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form changes (1984, p. 1).

Based on the definitions of translation above, it can be concluded that the main concern of translation is a process of transferring message from one language (SL) into another language (TL) whether it is in written or oral form. In translation, the most important that should be transferred as appropriately as possible into TL is the content of the message, whereas the style or the form may change into another form.

B. Principles of Translation

Translation involves reading the SL and writing in the TL. Between those things there is a process of shifting from one code to another code. In this process, there are some general principles that must be followed by a translator. However, to determine the general principles of translation is quite difficult. Tyttler in Hatim and Mason (1990, p.16) propounds three laws of translation:

1. The translation should give a complete transcript of the ideas of the original work.
2. The style and manner of writing should be of the same character with that of the original.
3. The translation should have all the case of the original composition.

Those principles above show that a translation should cover the whole message of the SL. Firstly, the translator should reflect the meaning or message of the original text completely and accurately. It is not allowed to make addition or omission that may change the original message. Secondly, the translator should keep maintaining the style and manner of writing of the author in his translation. Thus, the translation results will have the same style as the original one. The third principle implies that a translation should also be expressed naturally in the TL, following its rules systems so that it can be read easily like the original work. In short, the main principles of translation are: it should have a complete message, the same writing style as the author and the naturalness of expression in TL. Nida (1964, p.160) related to the principle of translation evokes the closest natural equivalent to the source language message.

From this idea, it can be stated that the translation principles are that the translation should be closest to the source language, equivalent with Source Message (SM) and natural.

The first that the translation should be closest to SM means the translator should make the message as close as the original text. The closest message should give TM the impact as closely as the original author. The closest message does not mean that the message should be absolutely identical. The absolute message cannot happen in translation, since all the words and expressions in TL are not fully identical with those in SL. The absence of identical words and expressions causes the translator to give the words and expressions which are very close to SL.

Nida further explains that since no two languages are identical, either in the meanings given to responding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages (1964, p.156). Hence, there can be no fully exact translation.

The second principle is that translation should be natural. It means that the message should be delivered naturally based on the TL system. The translator should use words, expressions, and terms which are usually communicated in Target Reader (TR) daily life. Thus what TR hears is something usual. There is nothing odd, amusing or strange when he receives the translation. Then, such words, terms and expressions are arranged based on TL system as natural as the

translator can. In this case, SL word order and structure are adopted in TL. Therefore, it will be easy for the TR to receive and interpret the translation.

The third principle is that the translation should be equivalent with Source Message (SM). It means that the message which the translator reveals should give Target Reader (TR) the certain impact as equally as the original author wants. The equal impact causes TR to make equal response. Hence, the translated version should be able to induce Target Reader's feeling to reflect the same response as Source Reader (SR) does.

C. Process of Translation

In doing his work, a translator must follow some steps in order to provide a perfect translation. Some sets of rules to which a translator should theoretically adhere in the act of translation are called the process of translation. Before translating process begins, a translator has to prepare himself, including the training in writing. It is also a must for a translator to understand well both the SL and the TL, the author's background and his writing style.

Getting into the translation process, the translator *firstly* faces a text in a certain language, which is known as source language. *Then*, the translator has to read the entire text several times to catch the general view to be communicated. *After that* the translator explores the text, to do necessary thing to prevent the appearance of troubles in translating process, for example finding difficult words

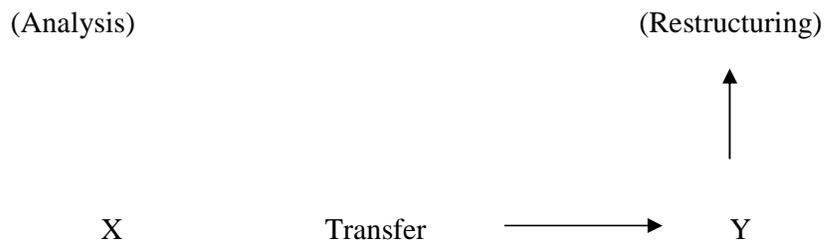
or pruning unnecessary words. *At last*, the translator reproduces the SL text into the receptor language.

According to Nida and Taber (1974, p. 33), there are three steps that should be taken care of by a translator in order to get a good result of translation.

In the first step, the translator analyzes the message of the SL text from the linguistic aspects and any other aspects, such as the meaning of words and combination of words. Here, the translator identifies how the rules regulating sentences and how the structures are related to one another. The second step is the transfer of the analyzed material from the SL into TL in the translator's mind. It means that the translator begins to replace ideas and thoughts in SL and expresses in TL. Here, the translator determines the appropriate words and phrases in TL which is equivalent in meaning and style with the SL. The third step is the restructuring of the transferred material. In this stage, the translator reconstructs and reanalyzes the result of the translation to make the ideas and thoughts transferred into TL to be closest to the message in SL, so that the message of SL can be accepted by the readers of TL properly.

In another word, it can be said that there are three steps in the process of translation. They are the analysis, the transfer and the restructuring stage. In their further explanation, Nida and Taber also give a diagram of the translation process, as follows:





From the diagram above, it can be seen that that translation process can be broken down into three stages, that is: *analysis*, *transfer*, and *restructuring stage*.

D. Types of Translation

Linguists have variously defined types of translation. Catford (1974) suggests that the most common types of translation cover word for word translation, free and literal translation. For further explanation, all of them will be exposed below.

1. Word for Word Translation

Catford states that word for word translation generally means what it says: i.e. is essentially rank bound at word rank, but may include some morpheme equivalences (1974, p. 25). Using this type of translation means that the translator only transfers the meaning of each word from SL into TL directly without paying attention to the structure of the TL. Therefore, it is very hard to apply this type of translation since the translation result often has no sense, especially when idiomatic constructions are used.

Example: SL: His heart is in the right place.

TL: Kepunyaanya hati adalah dalam itu benar.

(Nababan, 1997: 23)

It is apparent, picking this kind of translation the translator will be criticized for the ugliness of the translation.

2. Free Translation

Catford defines a free translation saying a free translation is always unbounded--equivalences shunt up and down the rank scale, but tend to be at the higher ranks--sometimes between larger units than the sentence (1980, p.23).

In this type of translation, the equivalence of meaning becomes the main emphasis. It can be said, the linguistic structure of the SL is ignored. In this case, a translator proceeds a freedom of expressing the idea into the TL without changing the main idea of the SL text. Sometimes a translator changes the rank or vice versa in the TL to get closest natural meaning.

Example: SL: His heart is in the right place.

TL: Dia baik hati.

(Nababan, 1997: 23)

The type of translation is most suitable for literary and idiomatic translation and only fits for professional translator as if it is done by an amateur one, perhaps the result of translation will have many meaning deviations. In free translation, the translator must have complete understanding of the whole passage.

Otherwise, he will fail in conveying the message, so that the result of this type of translation is clearly understood to the reader.

3. Literal Translation

Literal translation lies between free translation and word for word translation as proposed by Catford as follows:

“Literal translation lies between these extremes (free translation and word for word translation), it may start as it were, from word for word translation but make changes in conformity with the TL grammar (e.g. inserting words, changing structures at any ranks, etc); this make it a group-group or clause-clause translation” (1974; 25).

In literal translation, the linguistic structure of the SL is followed, but the translator deserves to make changes due to the rule of the TL. A translator can do some modification and adaptation based on receptor language grammar. This is done to achieve the equivalent of the form so that the translation can fit to the grammar of the TL.

Example: SL: His heart is in the right place.

TL: Hatinya berada di tempat yang benar.

E. Problems of Translation

The activity of translating is more complicated than it assumed to be. As a matter of fact, each language has a distinctive way of symbolizing meaning, which is different from that of another language. Because of the different system

and cultural background, a translator will face some problems in converting the exact meaning of the SL into TL.

Soemarno (1990, p. 10) says that the first difficulty a translator will face is the difficulty of linguistic problem then the second one is problem of meaning. Dealing with this statement he states further “In the activity of translating, a translator will face some problems dealing with meaning, namely lexical meaning, grammatical meaning, contextual meaning or situational meaning, socio-cultural meaning and so on.

1. Lexical Meaning

Soemarno points out that lexical meaning is the meaning of a word as it is stated in the dictionary (1990: 11).

Each word has its own meaning as referred to a dictionary. This meaning is not bound to its use or its context in a sentence. It is clear from the discussion that, in pinpointing the meaning of a word in a particular statement, a dictionary is often of little of help. Dictionaries are collection of meanings, and for some purposes are very useful.

Example: They sing a song

All the words that compose the sentence above, namely *they*, *sing*, *a* and *song* can be found easily in the dictionary.

2. Grammatical Meaning

According to Kridalaksana (1993: 132) grammatical meaning is The meaning of a word which is obtained from the relationships among the language

elements in the higher unit, i.e the relationship between one word in one phrase or sentence. It means that a translator faces various problems of linguistics, such as parts of speech, suffixes, word order, etc. It can be said that grammatical meaning includes the relation between units of languages, such as the relation between words to other words within a phrase, a clause or a sentence.

Examples: 1. All the committee *present* in the meeting.

(*present* means *hadir*)

2. I give my parent a nice *present*.

(*present* means *hadiah*)

From the examples above, *present* has different meaning, depending on the position and the use of the word in relation to the larger unit of language, namely phrase, a clause or a sentence. In the first example, *present* means “**hadir**” because it is used as a verb, while in the second example, *present* means “**hadiah**” since it is used as a noun.

3. Contextual Meaning or Situational Meaning

Kridalaksana (1993: 133) says: Contextual meaning is a meaning which is obtained from the relationship between the statement and the situation in which the statement is used.

It is often said that the situation in which the word is used determines its meaning. The environment, both verbal and non-verbal, including the totality of the culture surrounding the act of text production and reception, in which the statement is made is called the context. The context of a word is the setting in which it is used the surrounding words, whether a phrase or a sentence or perhaps it is a long passage. The context may even be a whole chapter or a complete work.

In relation to contextual meaning, Soemarno (1990: 13) says that Basically, every word has its meaning as much as the situation or context in which the word is used within a sentence.

In language, words work together to express meaning. All the words that work together in a passage or writing mean what they have to mean to make sense. Every word in a context helps to explain every other word.

In fact, a word by it self, for example *interest* -- unconnected with what is being said -- or with what was going on -- has almost no meaning at all. To have a meaning, the word *interest* must be used in a situation where it fits. For example, the word *interest* used in the context of banking system as in *People save their money in a bank to get interest* means “bunga”. However, the word *interest* in another use as in *Many people get interest in politic* means “tertarik”. It is clear then, that the context gives words meaning.

4. Social--cultural Meaning

In translation, the most difficult problem arises when a translator deals with the social-cultural meaning. Related to social-cultural meaning Soemarno

says that The choice of equivalence meaning will be more difficult if it is faced with the social and cultural matter (1990: 6).

Naturally, each language reflects its culture because each language has its own way of segmenting its experience by means of words. As a result, it is difficult to find accurate equivalence to the TL. Even, it is sometimes impossible to find the equivalence of socio-cultural meaning to the TL. The word “kenduren” (Java) for example, cannot be translated in English because its equivalence in another language is very difficult to find.

Another opinion dealing with translation problems is stated by Newmark that a translator in doing his job will certainly face translation problems as follows:

1. The knowledge of both SL and TL owned by the translator.
2. The culture background between the author and the translator.
3. The educational background of thinking between the author and the translator.
4. The differences in the way of thinking between the author and the translator.

F. Extension and Reduction in Translation

In translation it is difficult to preserve the form constantly since within every language the rules for relating the content and the form are different. To maintain the content of the message the form need to be changed. Obviously,

anything that can be said in one language surely can be said in another language unless the form is an essential element.

Apparently, the alternative to make extension or reduction commonly did by a translator in order that the finding of closest equivalence to the receptor language can be achieved. Therefore, it is very possible if a translator adds or omits words in his translation. In this sense, omissions and additions may be justified only in relation to the intended meaning.

Both extension and reduction which occur in translation are caused by some factors. In the first place, the differences between the SL system and the TL system force a translator to make extension or reduction. In the second place, the lack of information about the material will be translated and the lack of knowledge about the culture background of both SL and the TL often show the translator's greatest weakness in producing an appropriate translation. Thirdly, the different theories of the meaning and different values possessed by the translator and the text writer will arise extension and reduction in his translation. Finally, a translator will be capable of maximizing the quality of his translation.

1. Extension in Translation

Here, extension refers to the change of meaning done by the translator in which he adds new units of meaning, which originally does not exist, to his translation. This is done usually to make the message being transferred more understandable in the TL. Naturally, a translator has a chance to explore

everything in the SL deeply. Then the translator reconstructs the content of the message in the SL in his own ideas and take it into account the culture of the TL.

2. Reduction in Translation

Reduction is the change of meaning in which the translator reduces or omits a unit of meaning in the original text, so that the unit of meaning is not found in the translation. Clearly, reduction is done for efficiency, making the message more solid by omitting the units of meaning which are considered unimportant by the translator. From this view, Sadtono (1985) mentions that the reduction in translation has seven aims: *(1) to simplify matters which are double; (2) to reduce repetition; (3) to omit specification of the participants; (4) to eliminate conjunctions; (5) to reduce formula; (6) to broaden the extensive ellipsis; and (7) to simplify the high repetition style.*

G. Good Translation

In producing a good translation, there are some important matters that should be taken into account by a translator, that is, the criteria of good translation. Tytler (in Bell, 1991: 11) says what a good translation should be that in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work. From this, what follows is a record of the three

'laws' given by Tytler, they are as follows: (1) *That the translation should give a complete transcript of the ideas of the original work*, (2) *That the style and manner of writing should be of the same character with that of the original*, (3) *That the translation should have all the ease of original composition*.

About a good translation, Brislin says that any definition of “**good**” translation depends on the translator’s (or the employer’s) purpose (1976: 14). Further Brislin argues that the relative validity of each translation is seen in the degree to which the receptors are to respond its message (in term of both form and context) in comparison with (1) *what the original author evidently intended would be the response of the original audience and (2) how that audience did, in fact, respon* (1964: 167).

From the discussion above, it can be said that a good translation depends simply on what the purpose of the text is and how the response of the reader or the listener is. The purpose and the response in the TL should be consistent with the SL text. In doing so the translator needs to be very cautious in trying to reproduce as accurately as possible all grammatical and lexical features of the ‘**SL**’ original.

Actually, the quality of translation is also determined by its product. Thus, the translator should consider a translation both as process of translating and the product of that process itself. It cannot be denied that the process of translation will influence the product very much. In other words, the ‘**good**’ translation will be formed from ‘good’ process (with its clear process) and ‘**good**’ product.

I. Definition of Idiom

Some experts provide a definition of idiom as follows: Nida and Taber define as an expression consisting of several words and whose meaning cannot delivered from the meaning of individual words, also called exocentric expression (1974: 202).

Seidl and Mc.Mordie state that an idiom is a number of words which, taken together, mean something different from the individual words of the idiom when they stand alone. The way in which the words are put together is often odd, illogical or even grammatically incorrect. (1984: 4).

According to Lado (1974, p. 17), an idiom is an expression (a word phrase or sentence) which has acquired a meaning different from the ordinary of each word.

Meanwhile, Abdul Chaer states that:

Idiom adalah satuan bahasa (berupa kata frase maupun kalimat) yang mana tidak dapat ditarik dari kaidah unsure gramatikal yang berlaku dalam bahasa tersebut, atau tidak dapat ditarik dari makna leksikal unsure-unsur yang membentuknya (1989, p. 7).

Based on the three quotations above, it can be said that an idiom is a language expression which consists of number of words (phrases or sentences), taken together whose meaning cannot be determined from the meaning of its

constituents and different from the individual words of the idiom when they stand alone.

In relation to the equal response, Seidl and Mc.Mordie state that an idiom is a number of words which, taken together, mean something different from the individual words of the idiom when they stand alone. The way in which the words are put together is often odd, illogical or even grammatically incorrect. These are the special features of some idioms. Other idioms are completely regular and logical in their grammar and vocabulary (1984: 4). In addition, they also state that an idiom may be characterized as a lexical complex which is semantically simplex. It is used to distinguish between idiomatic and non idiomatic expressions.

As an example, the idiom *fall for somebody* that means '*jatuh cinta / tertarik*' cannot be translated literally, word by word, but they have to be translated as the whole part to form a semantic constituent. In this case, a translator has to pay attention on the context of the sentence:

- As soon as I met her, *I fell for her.*

By looking at the context of the sentence above, a translator can predict the accurate meaning of that phrase. This statement is also supported by Seidl and Mc. Mordie saying that we have to learn an idiom as a whole and we often cannot change any part of it (except perhaps, only the tense of the verb) (1984: 4).

Idiom is one of the features in language; a translator should not translate idiom literally, but he has to find out an appropriate equivalence in TL.

Larson in *Meaning-Based Translation* (1984) states:

Idiomatic translation uses the natural forms of the receptor language both in grammatical constructions and in the choice of lexical items. A truly idiomatic expression translation does not sound like a translation. It sounds like it was written originally in receptor language. Therefore, a good translator will try to translate idiomatically (1984: 16).

There are many different sources of idioms. As will be made clear later, the most important thing about idiom is their meaning. This is why a native speaker does not notice that an idiom is incorrect grammatically. If the source of an idiom is known, it is sometimes easier to imagine its meaning. Many idiomatic phrases come from the everyday life of Englishmen, from home life, e.g. *to be born with a silver spoon in one's mouth, to make a clean sweep of something, to hit the nail on the head*. There are many which have to do with food and cooking, e.g. *to eat humble pie, out of the frying-pan into the fire, to be in the soup*. Agricultural life has given rise to *to go to seed, to put one's hand to the plough, to lead someone up the garden path*. Nautical life and military life are the source of *when one's ship comes home, to be in the same boat as someone, to be in deep water, to sail under false colors, to cross swords with someone, to fight a pitched battle, to fight a losing/winning battle*. The Bible gives us *to kill the fatted calf, to turn the other cheek, the apple of one's eye* (Seidl and Mc.Mordie, 1984: 5).

J. Types of Idiom

Palmer (1983) gives statement that there are two types of idiom which are very commonly used. The first is the phrasal verb and the second one is partial idiom. The phrasal verb is very common types in English forming by the combination of verb plus adverb of the kind *make up, give in, put down, etc.* The meaning of these combinations cannot be predicted from the individual verb and adverb. The partial idioms means that one of the words has its usual meaning, the other has a meaning that is peculiar to the particular sequence, although it depends on whether or not it is defined (1983: 81).

Seidl and Mc.Mordie have also categorized that there are two kinds of idiom, that is, short and long idiom. The first is formed by adjective and noun, for example: *french leaves, black market, cold war, a snake in a grass, etc.* While the second one is in the form of phrase or may be a sentence, for example: *to fish in troubled waters, to take something to hart, to get the upper hand, etc.* In Indonesia, Abdul Chaer also gives a statement that there are three main kinds of idioms, that is, words, phrase, and sentence.

Every language has its own pattern in forming idiom. Hockett (1998) in his book *A Course in Modern Linguistics* divided the types of idioms based on the process:

1. Substitution

Substitution is one of the ways in forming idiom. In English, we know several kinds of pronoun including personal pronoun, namely *he* and *she*. They function as the third personal pronoun and as an idiom.

- She substitutes camel
- He substitutes man
- Is your cat he or she?

Based on the examples above, it can also be said that “he” and “she” have two functions:

1. As a pronoun
 - She substitutes woman/ girl
 - He substitutes man/ boy
2. As an idiom
 - She substitutes camel
 - Is your cat, a he or a she?

Grammatically, an animal has its own pronoun, that is, ‘it’, for example: ‘Goat eats grass’ – ‘It eats grass’. So, ‘he’ and ‘she’ in the sentence above, functions as an idiom.

2. Proper Names or Proper Nouns

This kind of idiom can be formed in our daily life. Everything in this world has ‘name’ moreover animal and human being. Human in providing ‘name’ to his child usually employing the name related to his experience in his life, for instance: mother gives a name to his daughter Zidane. This is due to the reason that his parents have a special interest with the figure of ‘Zinedine Zidane’, the

most popular soccer player in World Cup 2006. It is hoped that his son will be like Zinedin Zidane who has a good skill in soccer.

When there is a question, “Have you read Coffee and TV?” We will immediately know that the phrase ‘Coffee and TV’ is an idiom since the phrase above does not mean the real meaning as had by the words formed. By analyzing the verb ‘have read’, it will be known that the phrase is the title of such book.

3. Abbreviation

The abbreviation is idiomatic too. This way is also used in forming of idiom, for instance:

- telp : telephone
- cab : cabriolet
- univ : university

Beside that, there is an idiom which is formed by taking first alphabet of the expression/ word to become abbreviation, for example, FBI: Federal Bureau of Investigation and UFO: Unidentified Flying Object, are accustomed to use to employ the form of abbreviation from of such words. The meaning of the abbreviation is a complex meaning in which the different expression has a different meaning as be seen in the expression above.

4. English Phrasal Compound

There are a lot of idioms formed in this way. They include:

1) Phrasal Verb

According Peaty and Nelson (1983), “A phrasal verb = verb + preposition, or verb + adverbial particle”. There are four major types of phrasal verb, they are:

a. Without an object

Example: My television **broke down**, but I managed to repair it myself (stop functioning).

b. May be separated by an object / separable.

Example: He **put** his coat **on** (dress in).

c. Never separated by an object / inseparable.

Example: Let's **go over** the structures we studied last week (review).

d. Linked to an object by an extra preposition.

Example: I stopped living with Michael because I could not **put up with** his terrible jokes (tolerate).

2) Noun Phrases

Example: My aunt was a woman of the world (someone with wide experience).

3) Verb - noun - combination

Example: After his foolish behavior at the club, he did not dare to show his face there again (appear on public).

4) Preposition - adjective - noun - combination

Example: She paid me what we agreed, plus five pounds **for good measure** (in addition to the agreed amount).

5. Metaphorical Expression

Metaphorical expression also can be categorized into one kind of idioms. This is due the reason that the meaning of this kind of expression cannot be guessed from the meaning of the word forming. There is a sentence like this:

- He is Einstein.

The word Einstein in the sentence above is a kind of metaphorical expression. It means a smart boy who has incredible ability (just like Einstein). The sentence will be:

- He is Einstein means *dia luar biasa pintar*.

6. Slang

Hornby (1974) defines slang as words, phrases, etc. commonly used in talk among friends

K. How to Translate Idiom

Abdul Chaer states that there are three steps in which the translator employs as translating idiom based on meaning through semantic adjustment, those are:

1. Idiom dalam bahasa sumber dicari padanannya yang berupa non idiom dalam bahasa sasaran.
 - a. Idiom dalam bahasa sumber diterjemahkan dengan jalan mencari padanan kata yang dapat mengungkapkan arti dalam bahasa sasaran.
 - b. Idiom dalam bahasa sumber yang diterjemahkan menjadi non idiom bahasa sasaran secara salah.
2. Idiom dalam bahasa sumber dicari padanannya yang berupa idiom dalam bahasa sasaran.

3. Non idiom dalam bahasa sumber diterjemahkan sebagai idiom dalam bahasa sasaran.

(Abdul Chaer: 1984. p. 14)

Translating idioms is not easy to be done. First, the translator has to be able to recognize whether a certain expression is an idiom or not. Baker says, As far as idioms are concerned, the first difficulty that a translator comes across is being able to recognize that he is dealing with an idiomatic expression. This is not always so obvious (1995: 5). When the translator has recognized the presence of the idiom, he has to find the meaning of the idiom. After gaining the meaning of the idiom, what the translator has to do next is that he has to try to get the equivalents in the TL.

In connection with the translation of idiom maybe it's better to consider what Baker says about it. The following is the statement of Baker:

The way in which an idiom and fixed translation can be translated into another language depends on many factors. It's not only a question of whether an idiom with similar meaning is available in the target language. Other factors include, for example, the significance of the specific lexical items which constitute the idiom, as well as the appropriateness or inappropriateness of using idiomatic language in given register in the target language (1995: 71-72).

There are four strategies involved in this translation. (1) *Using an idiom of similar meaning and form*. This strategy involves using an idiom in the target language that convey roughly the same meaning as that of the source language idiom and, in addition, consist of equivalent lexical item. This kind of match can only occasionally be achieved (p. 72). (2) *Using an idiom of similar meaning but dissimilar form*. It is often possible to find an idiom or fixed

expression in the target language which has a meaning similar to that of source idiom or expression, but which consist of different lexical item (p.74). (3) *Translation by paraphrase*. This is by far the most common way translating idioms when a match cannot be found in the target language or when seems in appropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target language (p.74). (4) *Translation by omission*. As with single words, an idiom may sometimes be omitted altogether in the target text. This is may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons (p.77).

C. Sample and Sampling Technique

Hadi states: “Sampling is a technique of choosing the sample. Meanwhile, sample is a part of population that will be investigated” (1981, p. 70). It can be said that sample is a part of the representative population which is investigated. Meanwhile, sampling technique is a technique to get the sample (Surakhmad: 1991, p. 104). The sample in this research is all English idioms and their translations into Indonesian in ‘A Stranger in the Mirror’ which can be words, phrases or sentences.

As stated in earlier explanation that this research is a descriptive qualitative study, the researcher employs purposive sampling technique. The reason why this technique is applied is that there are many English idioms which have different types in the novel ‘A Stranger in the Mirror’. In this case, Sutopo says that this sampling used in qualitative research is selective based on the researcher’s theoretical considerations and taken purposively (1988, p. 21). It means that in collecting the data, the researcher just took the data which have relevance to the considerations of the problems.

D. Research Procedure

The researcher conducts this research through some steps or procedures as written below:

1. Collecting the data, all English idioms and their Indonesian translation in ‘A Stranger in the Mirror’.

2. Having been collected, the data were classified according to the consideration on how English idioms translated into Indonesian in 'A Stranger in the Mirror' and what the types of idioms are.
3. Coding the data that have been found based on their classifications.

For example:

Code 01 / ASIM / 114, means that the datum is number one and it is taken from the novel 'A Stranger in the Mirror' page 114.

Code 01 / SADC / 114, means that the datum is the translation of datum number one and it is taken from the translated novel in Indonesian, 'Sosok Asing dalam Cermin'.

4. Analyzing the data based on the problem statements.
5. Drawing conclusion and giving suggestions based on analysis result.

E. Technique of Collecting Data

In collecting data, the researcher followed the steps below:

1. The researcher reads at first the novel 'A Stranger in the Mirror' and its translation 'Sosok Asing dalam Cermin'.
2. The researcher takes the data from the data source, namely English idioms and their translations into Indonesian in 'A Stranger in the Mirror' and wrote on bold type the data one by one.
3. The researcher identifies the data whether the idioms belong to simple or complex idiom.

4. Finally, the researcher gives numbers to the collected data and codes them.

F. Technique of Analyzing Data

To answer the problems of the research, all the data are analyzed as follows:

1. The researcher identifies all the collected data and codes them.
2. The researcher classifies all the data based on the way the English idioms were translated into Indonesian and the types of the English idioms used in 'A Stranger in the Mirror'.
3. The researcher analyzes the data to know what types of English idioms used in 'A Stranger in the Mirror'.
4. The researcher also describes how English idioms were translated into Indonesian in 'A Stranger in the Mirror'.
5. Finally, the researcher counts the percentage of each classification and draws conclusion.

CHAPTER IV

DATA ANALYSIS

In the previous chapter, it is stated that the data of this research are the idiomatic expressions found in the novel *A Stranger in the Mirror* by Sidney Sheldon and its translation *Sosok Asing dalam Cermin* by Hidayat Saleh. There are 97 data found in the data source. Then all the data are classified into two classes based on problem statements, (A) the types of English idioms, and (B) the accuracy of the idioms' translation. The following is the data analysis of the types of English idioms and the appropriateness of their translation.

A. The Analysis of the Types of English Idioms

In this analysis, the researcher analyzes the types of English idioms by employing the kinds of idioms as stated by Hockett. He states that there are six kinds of idiom based on the process, that is, (1) substitution, (2) proper name, (3) abbreviation, (4) English phrasal compound, (5) figure of speech, and (6) slang. But, the researcher only employs two of the kinds since the others are not available on the data being analyzed. They are as follows:

1. English Phrase Compound

This classification discusses variations of English phrase compounds. There are a lot of idioms formed in this way. There are sub classifications in this classification. They are as follows:

a. Phrasal Verb

The term phrasal verb refers to a verb and preposition which combine to have a special meaning.

Example 1

First class, of course, but still... Claude Dessard decided he would reserve his decision until he *had gone through* the other names.

(02/ASTM/004)

Masih kelas satu, tentu saja, tapi... Claude Dessard memutuskan untuk menunda keputusan sampai *selesai* dengan semua nama dalam daftar.

(02/SADC/015)

The phrase *had gone through* is an idiom that belongs to inseparable phrasal verb, since it is formed by a verb *go* and preposition *through* which can not be separated from an object. With an inseparable phrasal verb, a noun or pronoun must follow the preposition. In this case, the phrasal verb *go through* is followed by noun *the other names*.

Example 2

Alan would stay in bed long after Jill had gone out *looking for* a job.

(61/ASTM/232)

Alan tinggal di tempat tidur lebih lama sesudah Jill keluar *mencari* pekerjaan.

(61/SADC/272)

The idiomatic phrase above is another example of an inseparable phrasal verb. The phrase is formed by a verb *look* and preposition *for*, which can not be separated from an object. It is followed by a noun *work*, so that the translator can translate it easily into *mencari pekerjaan*.

Example 3

I don't *cheat on* her except with my wife, and she don't *cheat on* me unless she tells me.

(36/ASTM/117)

Aku tak *menyeleweng* darinya kecuali dengan istriku, dan ia tak *menyeleweng* dariku kecuali ia berterus terang kepadaku.

(36/SADC/142)

The idiom *cheat on* is also a kind of phrasal verb which cannot be separated from an object. It is followed by a pronoun *her* and *me*. In this case, it is translated into *menyeleweng darinya* and *menyeleweng dariku*.

Example 4

She would lift him to his feet and *hold him up* while she forced one leg after the other, so that he was moving in a grotesque parody of motion, like a drunken, disjointed marionette.

(87/ASTM/314)

Ia mengangkat Toby berdiri di atas kaki dan *memegangnya tegak* sambil memeriksa satu kaki untuk bergerak disusul lainnya, sehingga Toby

bergerak dalam gerakan yang aneh, lucu, seperti boneka marionette yang mabuk.

(87/SADC/364)

In contrast with the previous examples, the idiomatic phrase above belongs to a phrasal verb which is separable. With separable phrasal verb, a noun may come either between the verb and the preposition or after the preposition, while a pronoun comes between the verb and the preposition. As we see in the word forming, the verb *hold* and the preposition *up* is separated a pronoun *him*.

Example 5

The little agent had been to the barber and his clothes were freshly pressed but his eyes *gave him away*.

(97/ASTM/372)

Agen bertubuh kecil itu sudah ke tukang cukur dan pakaiannya disetrika rapi, tapi matanya *tak dapat menipu*.

(97/SADC/426)

As the previous phrasal verb, this idiomatic phrase is also separable. The phrase *gave him away* is coming from the verb *gave* and the preposition *away* which is separated a pronoun *him*.

Example 6

Jill *made up* stories about all the stars she worked with, always careful to use their first names.

(61/ASTM/228)

Jill *mengarang* cerita tentang semua bintang yang pernah main bersamanya, selalu hati-hati Cuma menyebutkan nama pertama mereka.

(61/SADC/267)

Although the phrasal verb *made up* is not separated by an object, this phrase is a separable phrasal verb since the phrase *made up* can be separated by an object too. But in this case, it is just followed by a noun *stories*.

Example 7

His money *running out*, he took a job as a dish washer.

(08/ASTM/026)

Akhirnya uangnya pun *habis*, ia mengambil pekerjaan sebagai tukang cuci piring.

(08/SADC/038)

The idiomatic phrase *running out* is another phrasal verb. The difference between the previous ones is that this phrase appears without an object. As we see, this phrase is formed by the verb *run* and the preposition *out*, without any object.

Example 8

Then, as the drugs began to *wear off* and the pain began to take hold again, the anger and hate flooded back into him.

(37/ASTM/125)

Lalu, sewaktu pengaruh obat mulai *menipis* dan rasa sakit kembali, kemurkaan dan kebencian kembali membanjir dalam dirinya.

(37/SADC/152)

This phrasal verb is another example as the previous one. The verb *wear* and preposition *off* comes together without being followed by an object.

Example 9

Half an hour later, Leon, the chief veranda-deck steward, *came in*. Dessard looked up, impatiently.

(04/ASTM/005)

Setengah jam kemudian, Leon, kepala pramugara dek depan, *muncul*. Dessard mengangkat muka, tak sabar.

(04/SADC/016/)

The phrase *come in* is also a phrasal verb without and object. It is from the verb *come* and preposition *in* which is translated into *muncul*.

There are 52 data in this sub classification, that is,

01 03 04 08 09 17 18 26 27 29 32 33 35 36 37 41 42 44 47 49 50 51 52 55 56 59
60 61 64 65 66 69 70 72 73 74 75 76 79 80 81 86 87 89 90 91 92 94 95 96 97 98

b. Noun Phrase

Example 1

Frieda had pleaded with her father to accept Paul's suit, but the old man had needed no urging, for he had been desperately afraid he was going to be stuck with Frieda *the rest of his life*.

(05/ASTM/014)

Frieda memohon dengan sangat agar ayahnya menerima lamaran Paul, tapi sang ayah tidak perlu didesak, sebab ia sudah khawatir *seumur hidup* akan terus mengurus Frieda.

(05/SADC/024)

The noun phrase *the rest of his life* belongs to an idiom since it has a whole meaning and it can not be translated literally word by word. The translator has translated the expression into *seumur hidup* as a whole constituent, not as word by word.

Example 2

"What exactly do you do?"

"*A little of everything*," Toby replied.

(16/ASTM/049)

"Tepatnya, apa yang bisa kau kerjakan?"

"*Segalanya*," jawab Toby.

(16/SADC/063)

Example 3

“You’re *a little of everybody*” You’re imitating all the big boys.

(28/ASTM/098)

“Kau *mengambil sedikit dari sana sini*.” Kau menirukan nama-nama besar itu.

(28/SADC/121)

The noun phrase *a little of everybody* has the same form as the previous phrase, *a little of everything*. In *a little of everybody*, the translator delivers its message as *mengambil sedikit dari sana sini*. It is obvious that he does not translate it literally since it is an idiom.

Example 4

“Course, I can’t send over *a pig in a poke*.”

(48/ASTM/199)

“Tentu aku tak bisa mengirimkan *kucing dalam karung*.”

(48/SADC/235)

The noun phrase *a pig in a poke* is commonly used in daily conversation. As we know it is an idiom, and the exact meaning of this idiom is not *kucing dalam karung*. In this case, the translator has translated the phrase into the form of Indonesian idiom too.

Example 5

In the beginning, Jill's mother had written back urging Jill to repeat and become *a bride of God*.

(62/ASTM/228)

Pada mulanya, ibu Jill selalu mengirim balasan mendesak Jill untuk bertobat dan menjadi *mempelai Tuhan*.

(62/SADC/267)

The meaning of noun phrase *a bride of God* seems easy to catch although it is an idiom. The noun *God* here does not have any hidden meaning, that is *Tuhan*.

Example 6

You're beautiful, and you've got a great figure. But in Hollywood, looks like *a drug on the market*.

(63/ASTM/196)

Kau cantik, dan kau punya tubuh indah. Tapi di Hollywood, tampang hanyalah *satu macam nama obat di pasaran*.

(63/SADC/231)

The idiomatic expression *a drug on the market* here is also a noun phrase. As we know this phrase is an idiom, whose meaning cannot be delivered from the meaning of individual words. But unfortunately, the translator gives the meaning literally, word by word as *satu macam nama obat di pasaran*.

Example 7

“I checked,” Eddie said hastily. “She’s got *a clean bill of health*.”

(72/ASTM/260)

“Sudah aku periksa,” kata Eddie tergepoh-gepoh. “*Catatan kesehatannya sangat bersih.*”

(72/SADC/304)

The noun phrase *a clean bill of health* belongs to the term of health. Although we can predict its meaning easily, this noun phrase is categorized an idiom too. Just like the previous example, the translator gives the meaning literally, as *catatan kesehatannya sangat bersih*.

There are 7 data in this sub classification. The data are as follows: 05

16 28 48 62 63 72

c. Verb - Noun - Combination

Certain verbs are followed automatically by certain nouns. The verb may have different meanings in different collocations. These are the examples:

Example 1

The doors were locked. It sounded like someone was inside the theatre, *running a movie*.

(02/ASTM/004)

Semua pintunya tertutup. Kedengarannya ada orang di dalam bioskop, sedang memutar film.

(02/SADC/015)

The verb *run* in this sentence becomes idiomatic since it is followed a noun *film*. The word *run* has a lot of meanings depends on its sentence's context. In this case, the translator gives the meaning as *memutar film*.

Example 2

In truth he was more interested in writing poetry than in *making money*.

(06/ASTM/014)

Sesungguhnya, ia lebih suka menulis puisi daripada *mencari uang*.

(06/SADC/024)

Just like the previous example, the verb *make money* is idiomatic as it cannot be assumed literally as creating money from any papers or something else by our own hands. The closest meaning of this phrase can be found by looking at the context of the sentence, so that it can be predicted easily as *mencari uang*.

Example 3

Mr. Czinsky's face *went white*. He clutched his chest and began gasping for air.

(11/ASTM/033)

Muka Mr. Czinsky *berubah pucat*. Ia mendekap dada dan terengah-engah.

(11/SADC/045)

The verb *went* (*go*) is also has a lot of meanings. It becomes idiomatic when it is followed by a certain words, included *white*. In this case, the word *white* is not always translated into *putih*. By looking at the context of the sentence, which is having relation with the word *face*, it becomes more suitable to give its meaning as *pucat*. Then the whole meaning of *went white* becomes *berubah pucat*, as the translator said so.

Example 4

He carried to the deep leather and *made love* to her.

(24/ASTM/083)

Ia mengangkat tubuh Alice ke atas sofa berjok kulit dan *bercinta* dengannya.

(24/SADC/103)

The expression *make love* is idiomatic since it cannot be translated word by word or literally. As we know, the verb *make* has some meanings and it depends on the following word and the whole sentences to get the closest meaning. Here, *make* is followed by a noun *love*, which can be translated into *bercinta* or having sex intercourse.

Example 5

“Do you *read me*?”

“Yes.”

(30/ASTM/099)

“Kau *mengerti*?”

“Ya.”

(30/SADC/121)

The phrase compound above is formed by a verb *read* and a noun *me*. It becomes idiomatic since those words go together with a whole meaning. We cannot translate *read me* into *membacaku* just like as *read a novel* into *membaca novel*. In this case the translator has translated it into *mengerti*.

Example 6

“I want to *live my own life*,” David told Josephine, “but I can’t do anything to hurt Mother.”

(43/ASTM/170)

“Aku ingin *menentukan sendiri panggilan hidupku*,” kata David kepada Josephine, “tapi aku tak bisa melakukan apapun yang akan menyakiti ibu.”

(43/SADC/203)

The expression *live my own life* is idiomatic since it has a different meaning from the individual words when they stand alone. The verb *live* is commonly translated into *bertempat tinggal*, but in this case, the translator gives the whole meaning as *menentukan sendiri panggilan hidupku*.

Example 7

He was forty-two years old and *owned the world*.

(53/ASTM/213)

Ia berumur empat puluh dua tahun dan *memiliki dunia*.

(53/SADC/251)

The idiomatic expression above is formed by a verb *own* and a noun *the world*. It should not be translated word by word since it has a special meaning. Unfortunately, the translator has translated the phrase literally into *memiliki dunia*, so that it sounds idiomatic also in the target language.

Example 8

When the picture plays in Odessa, it'll *give all her friends a real kick*.

(67/ASTM/238)

Bila film ini diputar di Odessa, teman-temannya pasti *mendapat kejutan besar*.

(67/SADC/278)

The phrase *give a real kick* above is separated by pronoun *all her friends*.

The verb *give* here can be translated literally but not for the noun *a real kick*. *A real kick* here means something surprising and cannot be translated into *tendangan yang sebenarnya* since it is an idiom.

Example 9

“Do you think Toby would marry you if he found out that you’ve *laid everybody in town*?”

(82/ASTM/281)

“Kau kira Toby akan menikahimu kalau ia tahu kau *telah tidur dengan setiap laki-laki* di kota ini?”

(82/SADC/328)

The idiomatic expression *lay everybody* above almost has the same meaning as the expression *make love*. In this case, the translator has translated it into *tidur dengan setiap laki-laki*, in which its deeper meaning is having sex with everybody.

Example 10

He’s in bed, helpless. I’m *losing my mind*.

(93/ASTM/352)

Ia ada di ranjangnya, tak berdaya, barangkali aku *sedang kehilangan akal sehatku*.

(93/SADC/405)

The expression *losing my mind* is also idiomatic. The verb *lose* is just translated literally into *kehilangan*, while for the next word, which is *my mind*, should be translated freely based on the context of the sentence. In this case, the translator gives the whole meaning as *kehilangan akal sehatku*.

There are 14 data in this sub classification. The data are as follows:

02 06 11 12 22 24 25 30 43 46 53 67 82 93

2. Slang

Slang is commonly used in a conversation among friends or colleagues, but not suitable for formal occasions, and especially cannot be used by persons in different classes. One characteristic of slang is that it exists side by side with another, more general term for the same thing.

Example 1

“So, you’re a comic, *huh?*”

(14/ASTM/039)

“Jadi, kau seorang pelawak, *huh?*”

(14/SADC/051)

The word *huh* in the sentence above is categorized into slang since it is used in a conversation among friends or among people in the same class. The slang *huh* here does not have any meaning, so that the translator does not give any translation of it.

Example 2

“*The dumb son of a bitch* put on his prettiest lace dress and went out to a party.”

(20/ASTM/069)

“*Si bangsat tolol* itu mengenakan gaun renda yang paling bagus dan pergi ke pesta.”

(20/SADC/087)

The dumb son of bitch is a rough slang, which is not suitable for daily talk among us. The translator gives its whole meaning as *si bangsat tolol*, where the word *dumb* is translated into *tolol* and the phrase *son of a bitch* is translated into *bangsat*. In this case, the speaker uses it for expressing his anger to his friend in the context of informal situation.

Example 3

Toby temple had tried to reach Sam Winters half a dozen times, but he was never able to pass *his bitch of a secretary*.

(21/ASTM/074)

Sudah berpuluh kali Toby mencoba menghubungi Sam Winters, tapi tak pernah bisa melewati *sekretarisnya*.

(21/SADC/092)

The main part of the phrase *his bitch of secretary* is on the word *bitch*. Literally the word *bitch* has the meaning of *anjing betina*, and it is commonly used when someone felt angry to someone else. In this case, the word *bitch* shows the anger of the speaker to the secretary and it does not have a certain meaning in Indonesian.

Example 4

Toby stared at her at a moment. "Are you kidding me?"

(23/ASTM/075)

Toby mengawasinya beberapa saat. "Apa kau bergurau?"

(23/SADC/093)

The idiomatic phrase *kidding me* is usually found in daily conversation among teenagers. It is suitable in a talk among friends, not in the formal situation. The translator gives the meaning as *bergurau*.

Example 5

“All the studios tell me they can make me look beautiful, but I think that’s *a load of horeshit*.”

(38/ASTM/137)

“Semua studio mengatakan kepadaku bahwa mereka bisa membuatku tampak cantik, tapi kukira itu cuma *omong kosong*.”

(38/SADC/168)

Just like the word *bitch*, *horeshit* is also a rough slang or a swearword. It does not have any literal meaning. It is also commonly said to express anger to other people.

Example 6

“What the *hell*’s going on?”

(40/ASTM/140)

“Ada apa sebenarnya?”

(40/SADC/168)

The word *hell* has a lot of meanings, such as; *neraka*, *masa bodoh*, *persetan*, *kurang ajar*, and *so on*. Most of them are used to give a verbal

abuse, depends on the context of the sentence also. But in certain cases, *hell* is not always need to be translated. It means, sometimes it doesn't have any certain meaning in an expression, just having a contribution to give a sense of anger or resentment to others. For instance, in the sentence above, *what the hell's going on*, it is inserted before to be is, to make the question sounds stronger.

Example 7

“Thanks, Pal,” Toby said and hung up.

(58/ASTM/226)

“Terimakasih Pal, Toby berkata dan memutus sambungan.

(58/SADC/265)

Pal has the same meaning as friend. *Pal* is a slang word and friend is not, because *pal* is used by a limited part of the population, mostly young people, whereas friend is used by people in general.

Example 8

“Then, would you do me a favor, dear boy? Call him and tell him so.”

“*What?*”

(57/ASTM/225)

“Kalau begitu, maukah kau menolongku, dear boy? Teleponlah dia dan katakan pendapatmu itu.”

“*Apa?*”

(57/SADC/265)

The word *what?* in the sentence above belongs to slang just because it cannot be apply in formal situation. The translator has translated this word into *apa?*, which is asking something to his talking partner.

Example 9

“Yeah. I like that little *chick* in it. She’s got something.”

(71/ASTM/254)

“Yeah. Aku suka *gadis* yang main di situ. Ia punya sesuatu.”

(71/SADC/298)

The slang *chick* has the same meaning as the word *girl*. The difference is just its usage and its context of situation. *Girl* gives the good sense and it is commonly used by general people, whereas *chick* is used only by a limited part of the population and it sounds impolite.

Example 10

“..... listen to this. My *old man* was a butcher and.....”

(84/ASTM/277)

“..... dengarkan ceritaku ini. *Ayahku* adalah seorang tukang daging dan

(84/SADC/324)

The word *old man* has the same meaning as *father*. The *old man* is slang while *father* is not. This phenomenon is just the same with the previous example.

Example 11

“To tell the truth, I’m *not feeling so hot*. We don’t have a date tonight, do we?”

(85/ASTM/302)

“Terus terang, aku *merasa tak begitu hot*. Kita tak punya kencan malam ini kan?”

(85/SADC/350)

The phrase *feeling so hot* is idiomatic since the word *hot* cannot be translated literally into *pedas* or *panas*. *Feeling so hot* is also slang expression, so that it is not suitable to apply it in formal conversation. Unfortunately, the translator doesn’t give the clear meaning of *hot* based on the context of the sentence.

There are 14 data in this classification. They are as follows:

07 10 13 14 15 19 20 21 23 31 34 38 39 40 45 54 58 57 68 71 78 83 84 85

B. The Analysis of the Appropriateness of Translation

In this section, the researcher analyses the appropriateness of the translation of idioms as used in Sidney Sheldon’s novel *A Stranger in the Mirror*. The analysis is conducted by comparing the sentences in which there are

idiomatic expressions in English and their Indonesian translation. The translation is considered to be accurate if it transfers rightly the message of the source language (English) into target language (Indonesian) and vice versa. This classification is divided into two sub classifications. They are as follows:

1. Appropriate Translation

This sub classification covers all English idioms which have accurately been translated into Indonesian. A translation is judged to be accurate if the message in target language is the same as that of the source language. For examples:

1. He had never encountered a situation *he had not been able to deal with* efficiently and discreetly.

(01/ASTM/007)

Belum pernah sekalipun ia menjumpai masalah yang *tak dapat diselesaikannya* dengan tenang dan efisien.

(01/SADC/011)

2. Every night you're up on that stage, I want you to *figure out* how you can be better.

(35/ASTM/113)

Setiap malam kau naik ke panggung, aku ingin kau *memikirkan* bagaimana kau bisa lebih baik lagi.

(35/SADC/137)

3. "I want you to *check her out.*" Toby ordered.

(76/ASTM/260)

"Aku ingin kau *memeriksanya,*" perintah Toby.

(76/SADC/304)

4. It sounded like someone was inside the theatre *running a movie.*

(02/ASTM/004)

Kedengarannya seperti ada orang di dalam bioskop, *sedang memutar film.*

(02/SADC/015)

5. In truth he was more interested in writing poetry than in *making money.*

(06/ASTM/014)

Sesungguhnya ia lebih suka menulis puisi daripada *mencari uang.*

(02/SADC/024)

6. Mr.Czinsky's face *went white.* He clutched his chest and began gasping for air.

(11/ASTM/033)

Muka Mr.Czinsky *berubah pucat.* Ia mendekap dada dan terengah-engah.

(11/SADC/045)

7. If she's really interested in being an actress, *she'll be dying to meet them.*

(83/ASTM/277)

Jika ia benar-benar berminat jadi aktris, *ia pasti setengah mati ingin berjumpa dengan mereka.*

(83/SADC/324)

8. “Yeah. I like the *little chick* in it. She’s got something.”

(71/ASTM/254)

“Yeah. Aku suka *gadis* yang main disitu. Ia punya sesuatu.”

(71/SADC/298)

In those examples above it can be seen that that translation of the English idioms is already accurate. The translator has delivered the message to the target language in the same way as that in the source language. There is no message that is lost and there is no deviation in the message transferred.

There are 87 data in this sub classification. The date are as follows: 01 02 04 05
06 07 08 09 10 11 13 14 15 16 17 18 19 20 21 22 23 24 25 26 28 29 30 31 32 33
34 35 36 38 39 40 41 42 43 44 45 46 47 49 50 51 52 53 54 55 56 57 59 60 61 64
65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 83 84 86 87 88 89 90 91 92
93 94 95 96 97

2. Inappropriate Translation

This sub classification covers all English idioms which are inappropriately translated. A translation is considered to be inappropriate if it does not rightly transfer the message in the source language into target language. After

analyzing the data, the researcher found 10 data which belongs to inappropriate of the translation of English idioms as used in Sidney Sheldon's novel A Stranger in the Mirror. The translator was not careful in choosing the right or appropriate words for his translation. The failure of using the right diction can result in the deviation of the message of the source language, which in turn will cause misunderstandings for readers in the target language.

The data are as follows:

Example 1

“When you stand up on that stage, the audience wants to *eat you up*. They love you”

(27/ASTM/093)

“Waktu kau berada di panggung, penonton ingin *melahapmu*. Mereka mencintaimu.”

(27/ASTM/114)

The idiom *eat you up* above is translated into *melahapmu*. This translation does not transfer the message into the target language rightly. Based on the context of the sentence, the audience loves him, and the word *melahap* sounds so scary and gives a negative effect to him. Therefore, the translation should be like this:

“Waktu kau berada di panggung, penonton ingin *memberikan perhatian penuh kepadamu*. Mereka mencintaimu.”

Example 2

In the beginning, Jill's mother had written back urging Jill to repent and become *a bride of God*.

(48/ASTM/228)

Pada mulanya, ibu Jill selalu mengirim balasan mendesak Jill untuk bertobat dan menjadi *mempelai Tuhan*.

(48/SADC/267)

The noun phrase *a bride of God* is an idiom. It has been translated into *mempelai Tuhan*, which is not appropriate to its context. The word *bride* should not be translated literally into *mempelai* as God itself does not have a bride. Therefore, the translation should be like this:

Pada mulanya, ibu Jill selalu mengirim balasan mendesak Jill untuk bertobat dan untuk menjadi *orang yang dekat kepada Tuhan*.

Example 3

You're beautiful, and you've got a great figure. But in Hollywood, looks like *a drug on the market*. Beautiful girls come here from all over the world.

(63/ASTM/196)

Kau cantik, dan kau punya tubuh yang indah. Tapi di Hollywood, tampang hanyalah *satu macam obat di pasaran*. Gadis-gadis cantik datang kemari dari seluruh penjuru dunia.

(63/SADC/231)

The idiom *a drug on the market* here has been translated into *satu macam obat di pasaran*. It is obvious that the translator has been given the literal

meaning, exactly like the idiom in Indonesian's version. This meaning is not acceptable as it does not transfer the message into the target language accurately. A drug on the market here means there are too many beautiful girls in Hollywood.

Therefore, the translation should be like this:

Kau cantik dan kau punya tubuh yang indah. Tapi di Hollywood, *gadis cantik ada dimana-mana*.

Example 4

“To tell the truth, *I'm not feeling so hot*. We don't have a date tonight, do we?”

(85/ASTM/302)

“Terus terang, *aku merasa tak begitu hot* . Kita tak punya kencan malam ini kan?”

(85/SADC/350)

The idiomatic expression *I'm feeling so hot* above is not translated fully. The word *hot* is not translated in Indonesian. The word *hot* has a lot of meanings. One of them is *hebat*. In this case, this meaning seems nearly to deliver the message into target language accurately. But, if we take a look at the context of the sentence, it becomes inappropriate. The word *hebat* should be changed into another.

Therefore the translation should be like this:

“Terus terang, *aku merasa tak begitu menggairahkan*. Kita tak punya kencana malam ini kan?”

There are only 10 data belonging to this part. They are as follows:

03 12 27 37 48 58 62 63 82 85



TABLE OF ANALYZED DATA

TABLE I

Table of Types of English Idiom

Classification	Sub classification	Data Number	Total Number of Data	Percentage %
1	1.a	01 03 04 08 09 17 18 26 27 29 32 33 35 36 37 41 42 44 47 49 50 51 52 55 56 59 60 61 64 65 66 69 70 72 73 74 75 76 79 80 81 86 87 88 89 90 91 92 94 95 96 97	52	53.61%
	1.b	05 16 28 48 62 63 72	7	7.22%
	1.c	02 06 11 12 22 24 25 30 43 46 53 67 82 93	14	14.43%
2	--	07 10 13 14 15 19 20 21 23 31 34 38 39 40 45 54 58 57 68 71 78 83 84 85	24	24.74%

Note:

1 = English Phrase Compound

1.a = Phrasal Verb

1.b = Noun Phrase

1.c = Verb - Noun - Combination

2 = Slang

TABLE II

Table of Appropriateness of Translation

Classification	Data Number	Total Number of Data	Percentage %
1	01 02 04 05 06 07 08 09 10 11 13 14 15 16 17 18 19 20 21 22 23 24 25 26 28 29 30 31 32 33 34 35 36 38 39 40 41 42 43 44 45 46 47 49 50 51 52 53 54 55 56 57 59 60 61 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 83 84 86 87 88 89 90 91 92 93 94 95 96 97	87	89.69%
2	03 12 27 37 48 58 62 63 82 85	10	10.31%

Note:

1. Appropriate Translation of Idiom
2. Inappropriate Translation of Idiom



CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the problem statements and the data analysis, some conclusions are drawn as follows:

1. The total number of the data is 97. The data classification that reveals the distribution of the use of idiomatic expression in the novel 'A Stranger in the Mirror' covers two classification, they are English Phrase Compound and Slang Expression.
2. The first classification contains of three variations, such as, Phrasal Verb, Noun Phrase, and Verb-Noun-Combination. From the first variation, the writer finds 52 data using the phrasal verb, with its percentage is about 53.61%. The second one, that is, the idiomatic expression belongs to noun phrase is just 7 data with its percentage is about 7.22%. This variation becomes the smallest amount of the English Phrase Compound. The last variation is verb-noun-combination which has 14 data and its percentage is about 14.43%.
3. The last classification, slang, has 24 data which have the percentage about 24.74%. It means that the usage of this type of idiom is also significant for it has been become the life style in western daily conversation.
4. From the total number of the data, there are 87 data that are appropriately translated into Indonesian. There are only 10 data that are not

appropriately translated into Indonesian. These inaccurate translations are due to the incorrect use of diction in which the translator was not careful enough in choosing the appropriate words. However it can be concluded that the accuracy of the translation is high.

B. Suggestion

Based on the result of the research, the researcher would like to give some suggestions as follows:

1. To the English Department Students and English Learners.

The students and learners of English are expected to understand that there are a number of variations of English idiom that occur due to the different system of one language to another. Therefore, a good mastery of both source and target language will be very helpful in making a good translation. In addition to that, they are suggested to learn from other professional translators who have sufficient knowledge of translation and considerable experience in translating, in order to widen their knowledge of translation and to improve their capability in translating.

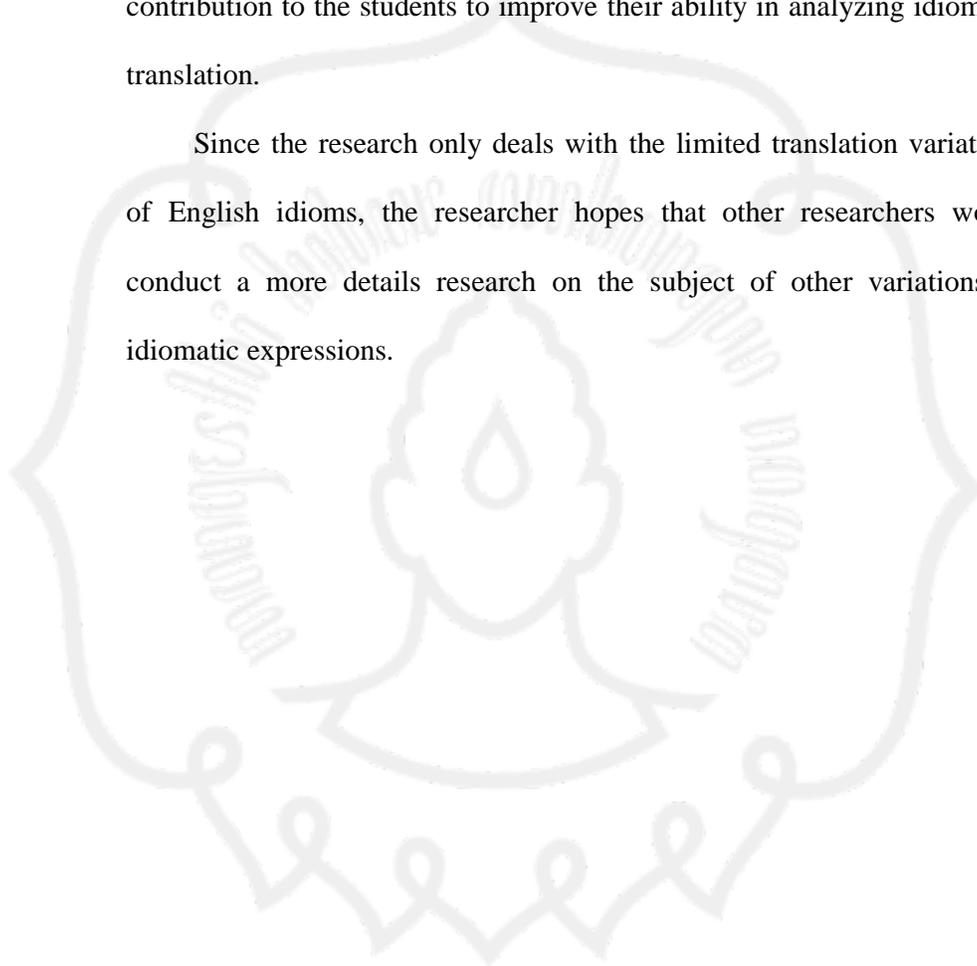
2. To the lectures of English Department.

The research is expected to be useful to the lectures of English Department as additional input and reference in the teaching of translation especially in teaching idiomatic expression in their application.

3. To other researcher

It is hoped that this research can inspire them to conduct the research about idiomatic translation as it is as a significant phenomenon for the development of translation studies and it might have an important contribution to the students to improve their ability in analyzing idiomatic translation.

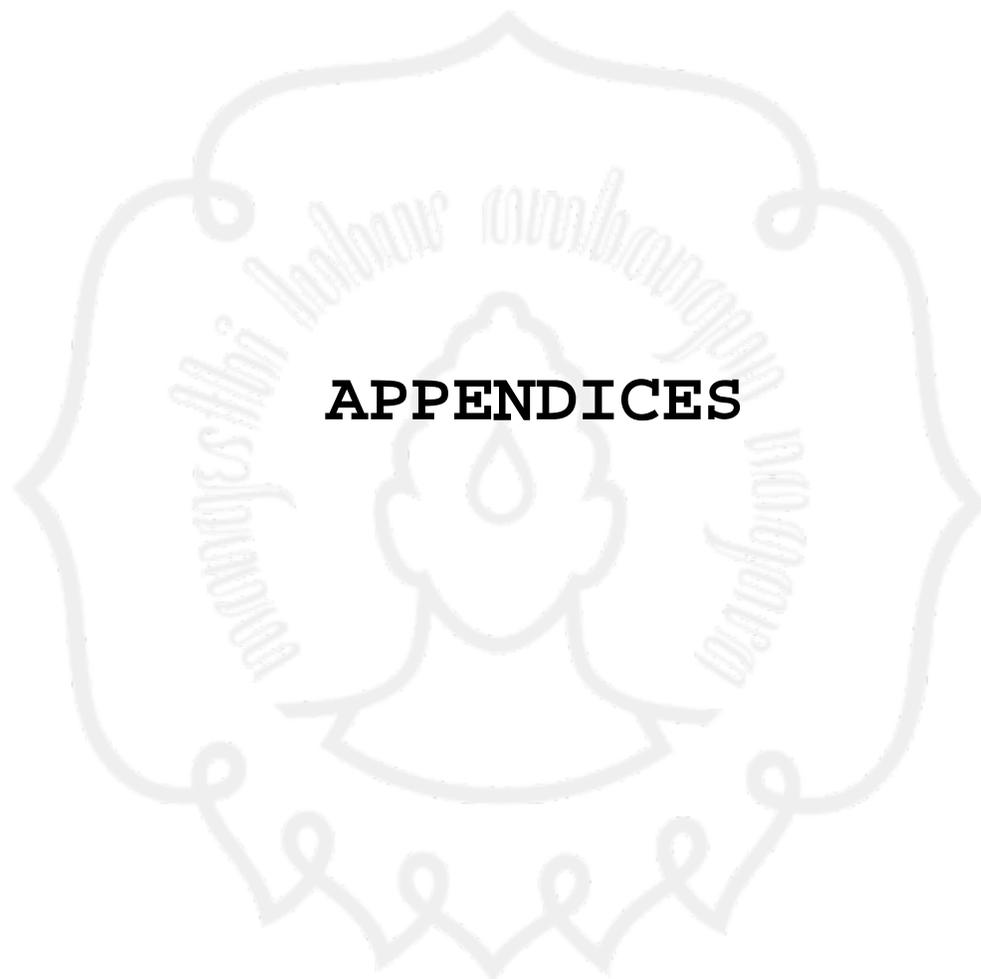
Since the research only deals with the limited translation variations of English idioms, the researcher hopes that other researchers would conduct a more details research on the subject of other variations of idiomatic expressions.



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APPENDICES

DATA

(001 / ASTM / 001)

He had never encountered a situation he had not been able to deal with efficiently and discreetly.

(007 / SADC / 011)

Belum pernah sekalipun ia menjumpai masalah yang tak dapat diselesaikannya dengan tenang dan efisien.

(002 / ASTM / 004)

It sounded like someone was inside the theater, running a movie.

(002 / SADC / 015)

Kedengarannya ada orang di dalam bioskop, sedang memutar film.

(003 / ASTM / 004)

He would reserve his decision until he had gone through the other names.

(003 / SADC / 015)

Dia memutuskan untuk menunda keputusan sampai selesai dengan semua nama dalam daftar.

(004 / ASTM / 005)

Half an hour later, Leon, the chief veranda-deck steward, came in.

(004 / SADC / 016)

Setengah jam kemudian, Leon, kepala pramugara dek depan, muncul.

(005 / ASTM / 014)

..... for he had been desperately afraid he was going to be stuck with Frieda the rest of his life.

(005 / SADC / 024)

..... sebab ia sudah khawatir seumur hidup ia harus mengurus Frieda.

(006 / ASTM / 014)

In truth he was more interested in writing poetry than in making money.

(006 / SADC / 024)

Sesungguhnya, ia lebih suka menulis puisi daripada mencari uang.

(007 / ASTM / 023)

“Answer him you little son of a bitch!” Ellen’s father bellowed.

“Did you touch my daughter?”

(007 / SADC / 034)

“Jawab, bangsat!” ayah Ellen mengeram.

“Apakah kau pernah menyentuh anakku?”

(008 / ASTM / 026)

His money running out, he took a job as a dish washer.

(008 / SADC / 038)

Akhirnya uangnya pun habis, ia mengambil pekerjaan sebagai tukang cuci piring.

(009 / ASDTM / 026)

He would send for his mother and they would live in a beautiful penthouse.

(009 / SADC / 037)

Ia akan menjemput ibunya dan mereka akan tinggal dalam rumah yang besar dan indah.

(010 / ASTM / 028)

“Tell me she’s going to be all right, goddamn you!”

(010 / SADC / 040)

“Katakan ia akan segera sembuh, demi Tuhan!”

(011 / ASTM / 033)

Mr. Czinski’s face went white. He clutched his chest and began gasping for air.

(011 / SADC / 045)

Muka Mr. Czinski berubah pucat. Ia mendekap dada dan terengah-engah.

(012 / ASTM / 039)

“And if you lay an egg, you won’t live to see twenty two.”

(012 / SADC / 045)

“Dan bila kau Cuma besar mulut, kau tak akan hidup sampai umur dua puluh dua.”

(013 / ASTM / 039)

“Try him,” Merri added. “What can you lose?”

“My fuckin’ customers!”

(013 / SADC / 051)

“Cobalah dia.” Merri menambahkan. “Kau takkan rugi apa-apa kan?”

“Tamuku bisa kabur!”

(014 / ASTM / 039)

“So, you’re a comic, huh?”

(014 / SADC / 051)

“Jadi, kau seorang pelawak, huh?”

(015 / ASTM / 039)

“Horeshit, all right. Get out there.”

(015 / SADC / 052)

“Sialan, baiklah. Pergilah kesana.”

(016 / ASTM / 049)

“What exactly do you do?”

“A little of everything,” Toby replied.

(016 / SADC / 63)

“Tepatnya, apa yang kau kerjakan?”

“Segalanya,” jawab Toby.

(017 / ASTM / 051)

“I’m sorry, your transfer didn’t work out, Temple.”

(017 / SADC / 066)

“Aku menyesal bahwa usulmu ditolak, Temple.”

(018 / ASTM / 051)

“When the wars over, if you get to Hollywood, look me up!”

(018 / SADC / 066)

“Kalau perang sudah selesai dank au sampai ke Hollywood, carilah aku!”

(019 / ASTM / 066)

“I’m a giant, you pigmy sons of bitches!”

(019 / SADC / 084)

“Aku adalah raksasa, kalian adalah bangsat-bangsats kerdil!”

(020 / ASTM / 069)

“The dumb of a bitch put on his prettiest lace dress and went out to a party.”

(020 / SADC / 0

Si bangsat tolol iti mengenakan gaun renda yang paling bagus dan pergi ke pesta.”

(021 / ASTM / 074)

Toby Temple has tried to reach Sam Winters half a dozen times, but he was never able to pass his bitch of a secretary.

(021 / SADC / 092)

Sudah berpuluh kali Toby Temple mencoba menghubungi Sam Winters, tapi tak pernah bias melewati sekretarisnya.

(022 / ASTM / 074)

Toby made the rounds of nightclubs and studios without success.

(022 / SADC / 092)

Toby berkeliling mengunjungi berbagai nightclub dan studio tanpa hasil.

(023 / ASTM / 075)

Toby stared at her at a moment. "Are you kidding me?"

(023 / SADC / 093)

Toby mengawasinya beberapa saat. "Apakah ini lelucon?"

(024 / ASTM / 083)

He carried her to the deep leather couch and made love to her.

(024 / SADC / 103)

Ia mengangkat tubuh Alice ke atas sofa berjok kulit dan bercinta dengannya.

(025 / ASTM / 086)

Three hours later, an aesthetic Karen made the phone call.

(025 / SADC / 106)

Tiga jam kemudian, Karen yang terbuai menelepon.

(026 / ASTM / 091)

Toby felt that sense of euphoria building up in him again.

(026 / SADC / 112)

Toby merasakan euphoria merasuk dalam dirinya.

(027 / ASTM / 093)

The audience wants to eat you up.

(027 / SADC / 0

Penonton ingin melahapmu.

(028 / ASTM / 098)

“You’re a little of everybody. You’re imitating all the bigboys.”

(028 / SADC / 121)

Kau mengambil sedikit dari sana sini. Kau menirukan nama-nama besar itu.”

(029 / ASTM / 099)

“You can get away with things that the other boys can’t.”

(029 / SADC / 121)

“Kau bisa melontarkan berbagai hal yang tak bisa dilakukan oleh orang lain.”

(030 / ASTM / 099)

“Do you read me?”

(030 / SADC / 121)

“Kau mengerti?”

(031 / ASTM / 102)

“Give them hell, tiger!” O’hanlon said.

(031 / SADC / 125)

“Beri mereka kejutan, jagoan!” kata O’hanlon.

(032 / ASTM / 104)

He was so nervous that he was beginning to mix up his words.

(032 / SADC / 126)

Ia begitu gelisah hingga ia mengacaukan kata-katanya.

(033 / ASTM / 104)

God had finally come through.

(033 / SADC / 128)

Tuhan akhirnya memenuhi janjinya.

(034 / ASTM / 112)

“When they came back to my dressing room, I damn near died.”

(034 / SADC / 136)

“Aku hamper saja mati sewaktu mereka masuk ke kamarku.”

(035 / ASTM / 113)

“Every night, you’re up on that stage, I want you to figure out how you can be better.”

(035 / SADC / 137)

“Setiap malam kau naik ke panggung, aku ingin kau memikirkan bagaimana kau bisa lebih baik lagi.”

(036 / ASTM / 117)

“I don’t cheat ob her except with my wife, and she don’t cheat on me unless she tells me.”

(036 / SADC /

“Aku tak menyeleweng darinya kecuali dengan istriku dan ia tak tak menyeleweng dariku kecuali ia berterus terang kepadaku.”

(037 / ASTM / 125)

Then, as the drugs began to wear-off and the pain began to take hold again, the anger and hate flooded back into him.

(037 / SADC / 152)

Lalu, sewaktu pengaruh obat mulai menipis dan rasa sakit kembali, kemurkaan dan kebencian kembali membanjir dalam dirinya.

(038 / ASTM / 137)

“All the studios tell me they can make me look beautiful, but I think that’s a load of horeshit.”

(038 / SADC / 165)

“Semua studio mengatakan kepadaku bahwa mereka bias membuatku tampak cantik, tapi kukira itu Cuma omong kosong.”

(039 / ASTM / 140)

“The goddamned bitch! There was no reason to fire Dastin from the picture.”

(039 / SADC / 168)

Anjing betina itu! Tak ada alasan apapun untuk memecat Dastin dari film ini.”

(040 / ASTM / 140)

“What the hell’s going on?” Sam demanded.

(040 / SADC / 168)

“Ada apa sebenarnya?” Sam mendesak.

(041 / ASTM / 168)

“While I was away, you’re grown up and become a beauty.”

(041 / SADC / 201)

“Sejak aku pergi, kau tumbuh menjadi wanita yang cantik.”

(042 / ASTM / 169)

“Mother wants me to take over the business.”

(042 / SADC / 202)

Ibu menghendaki aku mengambil alih semua urusan bisnis keluarga.”

(043 / ASTM / 170)

“I want to live my own life.”

(043 / SADC / 203)

“Aku ingin menentukan sendiri panggilan hidupku.”

(044 / ASTM / 171)

“Get in”, David commanded.

(044 / SADC / 204)

“Masuk,” David memerintahkan.

(045 / ASTM / 188)

He had never had to work his ass off in filthy little clubs or have drunken audiences throw empty beer bottles at him.

(045 / SADC / 223)

Ia belum pernah terpaksa bekerja jungkir balik di kelab-kelab kecil yang kotor, atau menerima lemparan botol bir kosong dari penonton yang mabuk.

(046 / ASTM / 1890)

“I hear that you made a deal with Toby Temple at Consolidated Broadcasting.”

(046 / SADC / 225)

Kudengar kau menandatangani kontrak Toby Temple di Consolidated Broadcasting.”

(047 / ASTM / 196)

“Come back when you’ve got some acting experience, kid.”

(047 / SADC 223)

“Kembalilah kalau sudah punya pengalaman acting, Nak.”

(048 / ASTM / 199)

“Course, I can’t send over a pig in a poke.”

(048 / SADC / 235)

“Tentu aku tak bias mengirimkan kucing dalam karung.”

(049 / ASTM / 202)

They thought they could find a way to get through the studio gates, scales the studio walls.

(049 / SADC / 239)

Mereka piker akhirnya mereka akan bias menemukan jalan melewati gerbang studio, memanjat tembok-temboknya.

(050 / ASTM / 204)

She went over the scene a hundred times.

(050 / SADC / 241)

Ratusan kali ia membayangkan adegan ini.

(051 / ASTM / 204)

Jill was given a single mimeographed page from the script on a Monday afternoon and told to report for make -up at six a.m. the following morning.

(051 / SADC / 241)

Jill hanya diberi satu halaman stensilan dari scenario itu pada Senin siang dan diberitahu agar datang melapor pada pukul 6 pagi keesokan harinya.

(052 / ASTM / 207)

“Don’t blow it!” He whispered fiercely. “Get out there!”

(052 / SADC / 244)

“jangan mengacau!” Ia berbisik galak. “Pergilah kesana!”

(053 / ASTM / 213)

He was forty -two years old and owned the world.

(053 / SADC / 251)

Ia berumur empat puluh dua tahun dan memiliki dunia.

(054 / ASTM / 216)

“It’s like a group of fuck, Cliff. Somebody always gets left with a hard-on.”

(054 / SADC / 255)

“Ini seperti berebut makanan, Cliff. Seseorang pasti akan tetap lapar.”

(055 / ASTM / 223)

“He was counting on this part, wasn’t he?” Toby asked.

(055 / SADC /)

“Tentu ia menaruh harapan besar pada peran itu bukan?” Tanya Toby.

(056 / ASTM / 224)

When the snow went on the air, it was the hit of the season.

(056 / SADC / 263)

Ketika disiarkan, pertunjukan itu menjadi hit musim itu.

(057 / ASTM / 225)

“Then would you do me a favor, dear boy? Call him and tell him so.”

“What?”

(057 / SADC / 265)

“Kalau begitu, maukah kau menolongku, dear boy? Teleponlah dia dan katakan pendapatmu itu.”

“Apa?”

(058 / ASTM / 226)

“Thanks, Pal,” Toby said and hung up.

(058 / SADC 265)

“Terimakasih, Pal,” Toby berkata dan meletakkan telepon.

(059 / ASTM / 226)

He would often sit up all night running movies at home.

(059 / SADC / 265)

Ia kerap duduk sepanjang malam, memutar film dirumahnya.

(060 / ASTM / 227)

They gloated over each disastrous review that came out and deprecated the good ones.

(060 / SADC / 266)

Dengan gembira mereka menggunjingkan berita-berita bencana yang menimpa orang lain dan dengan cemburu mengutuk berita-berita baik.

(061 / ASTM / 228)

Jill made up stories about all the stars she worked with, always careful to use their first names.

(061 / SADC / 267)

Jill mengarang cerita tentang semua bintang yang pernah main bersamanya, selalu hati-hati Cuma menyebutkan nama pertama mereka.

(062 / ASTM / 228)

In the beginning, Jill's mother had written back urging Jill to repent and become a bride of God.

(062 / SADC / 267)

Pada mulanya, ibu Jill selalu mengirim balasan mendesak Jill untuk bertobat dan menjadi mempelai Tuhan.

(063 / ASTM / 196)

You're beautiful, and you've got a great figure. But in Hollywood, looks like a drug in the market.

(063 / SADC / 231)

Kau cantik, dan kau punya tubuh indah. Tapi di Hollywood, tampang hanyalah satu macam nama obat di pasaran.

(064 / ASTM / 232)

Alan would stay in bed long after Jill had gone out looking for a job.

(064 / SADC / 272)

Alan tinggal di tempat tidur lama sesudah Jill keluar mencari pekerjaan.

(065 / ASTM / 238)

"You really come up with 'em." Terraglio said admiringly.

(065 / SADC /

"Kau benar-benar hebat." kata Terraglio.

(066 / ASTM / 241)

"Get your clothes off, sweetheart."

(066 / SADC / 281)

"Tanggalkan pakaianmu, sweetheart."

(067 / ASTM / 238)

When the picture plays on Odessa, it'll give all her friends a real kick.

(067 / SADC / 278)

Bila film ini diputar di Odessa, teman-tamannya pasti mendapat kejutan besar.

(068 / ASTM / 238)

“We're gonna have a hell of a picture here.”

(068 / SADC / 278)

“Kita akan punya film luar biasa.”

(069 / ASTM / 253)

He'll show up Saturday to tape the show and then split.

(069 / SADC / 296)

Ia akan muncul Sabtu nanti untuk pengambilan gambar dan bubar.

(070 / ASTM / 254)

Toby was showing off for Jill.

(070 / SADC / 297)

Toby sedang pamer kepada Jill.

(071 / ASTM / 254)

“Yeah, I like that little chick in it. She's got something.”

(071 / SADC / 298)

“Yeah, aku suka gadis yang main disitu. Ia punya sesuatu.”

(072 / ASTM / 256)

Clifton wanted to get up and walk out, but he did not dare.

(072 / SADC / 300)

Clifton berniat untuk berdiri dan keluar, tapi tidak berani.

(073 / ASTM / 257)

Clifton had to get away before it was too late.

(073 / SADC / 301)

Clifton harus melepaskan diri sebelum terlambat.

(074 / ASTM / 257)

Clifton had never believed that Toby would turn on him.

(074 / SADC / 301)

Clifton tak pernah percaya bahwa Toby akan berpaling darinya.

(075 / ASTM / 258)

“I’m doing a part at Universal. I can’t get out of it.”

(075 / SADC / 302)

“Aku ada peran di Universal. Aku tak bias keluar begitu saja.”

(076 / ASTM / 260)

“I want you to check her out.” Toby ordered.

(076 / SADC / “Aku ingin kau memeriksanya,” perintah Toby.

(077 / ASTM / 260)

“She’s got a clean bill of health.”

(077 / SADC / 304)

“Catatan kesehatannya sangat bersih.”

(078 / ASTM / 260)

“Is she laying anybody?”

(078 / SADC / 304)

“Apakah ia tidur dengan seseorang?”

(079 / ASTM / 267)

When the picture ended and the lights went up, coffee and cake were served.

(079 / SADC / 313)

Ketika film selesai dan lampu dinyalakan, disajikanlah kopi dan kue-kue.

(080 / ASTM / 268)

He was damned if he was going to carry on a conversation with a mechanical voice.

(080 / SADC / 313)

Terkutuklah ia kalau mau berbicara dengan mesin.

(081 / ASTM / 281)

“Jill, I’m going to lay it on the lone,” Clifton said.

(081 / SADC / 328)

“Jill. aku akan mengemukakannya terus terang,” kata Clifton.

(082 / ASTM / 281)

“Do you think Toby would marry you if he found out you’ve laid everybody in town?”

(082 / SADC / 328)

“Kau kira Toby akan menikahimu kalau ia tahu kau telah tidur dengan setiap laki-laki di kota ini?”

(083 / ASTM / 263)

If she really interested in being an actress, she’ll be dying to meet them.

(083 / SADC / 308)

Jika benar-benar berminat menjadi aktris, ia pasti setengah mati ingin berjumpa dengan mereka.

(084 / ASTM / 277)

“..... listen to this. My old man was a butcher and”

(084 / SADC / 324)

“..... dengarkan ceritaku ini. Ayahku adalah seorang tukang daging dan”

(085 / ASTM / 302)

“To tell the truth, I’m not feeling so hot. We don’t have a date tonight, do we?”

(085 / SADC / 350)

“Terus terang, aku merasa tak begitu hot. Kita tak punya kencan malam ini kan?”

(086 / ASTM / 302)

“How did I ever get along with you?”

(086 / SADC / 350)

“Bagaimana aku akan hidup tanpa kau?”

(087 / ASTM / 314)

She would lift him to his feet and hold him up while she forced one leg after the other

(087 / SADC / 364)

Ia mengangkat Toby berdiri di atas kaki dan memegangnya tegak sambil memeriksa satu kaki untuk bergerak disusul yang lainnya.....

(088 / ASTM / 302)

“Nothing that I can’t put off. I’ll send the servants away and cook dinner my self tonight.”

(088 / SADC / 350)

“Tak ada yang tak bias kutunda

(089 / ASTM / 319)

“I honestly can’t get over it.”

(089 / SADC / 369)

“Terus terang aku tak bias mengerti. Luar biasa, kau kelihatan lebih muda.”

(090 / ASTM / 320)

Sam did not want to discourage Toby, but neither did he want to hold out any false hopes.

(090 / SADC / 370)

Sam tak berniat meruntuhkan semangat Toby, tapi ia juga tak ingin memberikan harapan kosong.

(091 / ASTM / 330)

The man did not even look up.

(090 / SADC / 389)

Laki-laki itu sama sekali tak mengangkat muka.

(092 / ASTM / 337)

It all came out in an outpouring of emotion that left Jill shaken.

(092 / SADC / 389)

Cerita itu mengalir keluar dengan penuh emosi sehingga membuat perasaan Jill terguncang.

(093 / ASTM / 352)

“He is in bed, helpless. I’m loosing my mind.”

(093 / SADC / 405)

“Ia ada di ranjangnya, tak berdaya. Barangkali aku sedang kehilangan akal sehatku.”

(094 / ASTM / 353)

“..... if there are no muscles to carry out those commands, then nothing can happen.”

(094 / SADC / 389)

“..... Bila tidak ada otot untuk melaksanakan perintah itu, tak ada sesuatu yang terjadi.”

(095 / ASTM / 366)

Nurse Gallagher had quietly turned out the lights and closed the door,.....

(095 / SADC / 419)

Perawat Gallagher diam-diam mematikan lampu dan menutup pintu,.....

(096 / ASTM / 369)

She broke off, unable to continue.

(096 / SADC / 422)

Ia berhenti, tak bias meneruskan.

(097 / ASTM / 379)

“Come along, and I’ll show you.”

(097 / SADC / 439)

“Mari ikut, akan saya perlihatkan.”







A. Introduction

This research is conducted to analyze the translation of English idioms which are translated into Indonesian in the novel 'A Stranger in the Mirror'. The study of this research is evaluated in the aspect of the types of English idioms are used and the way the idioms are translated into Indonesian.

The types of English idioms applied in this research are discussed in the problem statement: *What are the types of English idioms used in the novel 'A Stranger in the Mirror'?* While the way the idioms are translated is discussed in the problem statement: *How are English idioms translated into Indonesian in the 'A Stranger in the Mirror'?*

The two problem statements above require the detail answer, so that, the researcher is going to analyze them one by one. For the first discussion, the researcher is going to analyze the first problem statement on the subject concerning with the types of English idioms applied in the novel 'A Stranger in

the Mirror'. Then, the researcher will analyze the second problem on the subject of the way on how English idioms are translated into Indonesian.

After all, they are involved in the analysis in order to solve the problem statements. Thus, the answer of the problem statement is provided in the explanation by using words based on the theoretical review in the following analysis.

B. Analysis

As stated earlier in the previous explanation in Chapter III in sub chapter Research Procedure, the researcher provides such descriptions of the analysis as the basic requirements which use to analyze the problem statements, then the researcher also give two or three examples of the data analysis which is representative of each classification. For the detail, the analysis is divided into two categories; the analysis one, tries to answer the first problem statement and the analysis two which attempts to answer the second problem statement. The discussion of the two analyses will be given as follows:

1. The Types of English Idioms

In the analysis one, the problem statement is *what are the types of English idioms used in 'A Stranger in the Mirror'?* Here, the researcher is going to analyze the types of English idioms by employing the two main kinds of idiom as stated by Seidl and McMordie. They have stated that there are two main kinds of idiom which are commonly used in our daily life both spoken and written

language form. The two idioms are short or simple idiom and long or complex idiom.

In this term of analysis, the researcher divides idioms into two categories, that is, the analysis one is about simple idiom, while the second one is about analysis of complex idiom. Based on the collected data, the researcher is going to analyze on each datum which is representative to this research.

Here is the analysis for each.

a. Simple Idiom

Simple idiom is one of the kinds of idiom found in English in which it can be in the form of simple phrase or word. The characteristic of this kind of idiom is short which means that the idiom contains of one or two words forming, such as phrasal verb, prepositional phrase, and partial idiom. Its whole meaning can be predicted from the word forming and the context of sentence following. And so, this idiom is usually made use by people who utilize English as a foreign language.

For example:

- His money **running out**, he took a job as a dishwasher.
- Akhirnya uangnya pun **habis**, ia mengambil pekerjaan sebagai tukang cuci.

In the writer's opinion, the phrase **running out** belongs to simple idiom. This idiom contains of two words only and it also belongs to phrasal verb.

In term of meaning, this simple idiom can be predicted easily into Indonesian without looking at the context of the sentence since it is easy to understand based on the word forming. The phrase means that his money has been used up, so that he took a job as a dishwasher.

Example:

- If you still don't want him after dress rehearsal I'll **take over** his part and do it for nothing.
- Kalau kau masih tak menghendakinya setelah latihan terakhir, aku akan **mengambil alih** perannya dengan cuma-cuma.

The phrase **take over** is also similar as in the previous example. It also belongs to simple idiom, which contains of two words forming. This idiom is not so difficult to translate into Indonesian since this expression is commonly used in daily conversation.

Example:

- Then, as the drugs began to **wear off** and the pain began to take hold again, the anger and hate flooded back into him.
- Lalu, sewaktu pengaruh obat mulai **menipis** dan rasa sakit kembali, kemurkaan dan kebencian kembali membanjir dalam dirinya.

The expression **wear off** which has translated by the translator into *menipis* is also idiomatic. It is a simple idiom and it also belongs to a phrasal verb.

Other phrasal verbs can be easily found in the novel "A Stranger in the Mirror" since there are a lot of one kind which are classified into simple idiom in this

novel, for instance: go through, look for, hung up, go on, drive off, get off, and so on.

Another form of simple idiom is prepositional phrases. For example:

- **At one time**, the question would not even have been raised for he would not even have been seated at the captain's table, where he would have regaled everyone with amusing anecdotes.
- **Dulu**, pertanyaan seperti ini tak pernah muncul, karena otomatis ia akan duduk di meja kapten, tempat ia memikat perhatian semua orang dengan anekdot-anekdotnya.

This simple idiom in sentence above is classified into a prepositional verb. It contains of three forming words which is translated into *dulu*, only one simple word in Indonesia. The translator does not translate the message of **at one time** literally or word by word, since if he does that method, it will sound weird.

Example:

- The important names were busy doing a movie or a television show, or were too far away to get to Washington **in time**.
- Nama-nama yang penting ternyata sedang sibuk menggarap film atau acara televisi, atau sedang berada ditempat yang terlalu jauh untuk bias sampai ke Washington **tepat pada waktunya**.

The prepositional phrase above is also idiomatic. The simple idiom **in time** is also not difficult to translate into Indonesia as *tepat pada waktunya* without any trouble, since this can be predicted from the words forming.

Table 1

Simple Idiom

No.	English Idiom	Translation in Indonesia
1	A tight ship	kapal dengan disiplin tinggi
2	to deal with	menyelesaikan
3	turn up	mengungkapkan
4	drive up	melaju
5	on duty	sedang bertugas
6	sought out	menjumpai
7	move down	turun menyusuri
8	good-looking man	laki-laki tampan
9	at one time	dulu
10	go through	selesai
11	look into	memeriksa
12	come in	muncul
13	look up	mengangkat muka
14	lay down	meletakkan
15	quick look	melihat sekilas
16	start for	menuju
17	pick up	mengangkat

18	send down	mengirim
19	right away	segera
20	hung up	meletakkan
21	glanced out	memandang
22	look over	menengok
23	mop up	membersihkan
24	walk over	berjalan
25	crush in	membersihkan
26	dream up	mengkhayalkan
27	come along	dating
28	plain-looking girl	gadis bertampang sederhana
29	New World	Benua Baru
30	intellectual looking	bertampang intelek
31	pull down	menarik turun
32	take off	menanggalkan
33	roll over	berguling
34	throw away	menghamburkan
35	take over	mengambil alih
36	no credit	no credit
37	overnight	sekejap
38	running things	mengelola barang
39	after all	bukankah
40	grow up	menjadi

41	stand over	berdiri
42	heavenly smelling	berbau sedap
43	again and again	---
44	went dry	menjadi kering
45	a big man	orang besar
46	send for me	menjemputku
47	running out	habis
48	draw to a close	berakhir
49	look for	mencari
50	call out	berseru
51	move along	berjalan
52	breech delivery	sungsang
53	in time	tepat pada waktunya
54	hurry out	tergopoh-gopoh keluar
55	hurry away	bergegas pergi
56	by the time	sewaktu
57	bear down	dorong
58	come on	ayolah
59	at hand	kinilah
60	night club	night club
61	a young punk	pemuda hijau
62	a broken down	---
63	slipp away	menyelinap pergi

64	horseshit	sialan
65	all right	baiklah
66	go on	meneruskan
67	single out	memilih
68	in the end	pada akhirnya
69	come and go	---
70	all in all	bagaimanapun juga
71	went by	berjalan
72	look down	memandang rendah
73	went broke	kehabisan uang
74	walk towards	berjalan mendekati
75	cry out	berteriak
76	a shakeup	perubahan besar
77	self-centered	egois
78	big hit	big hit
79	box office	tempat penjualan
80	all night long	sepanjang malam
81	building up	
82	pop out	muncul
83	mix up	mengacaukan
84	die down	mereda
85	come through	memenuhi janji
86	figure out	memikirkan

87	cheat on	menyeleweng
88	running down	mengalir
89	wear off	menipis
90	hour after hour	berjam-jam
91	get off	menyingkir
92	cut off	memutuskan
93	throw him off	memecatnya
94	day by day	kian hari
95	went wild	menjadi gila
96	went through	berhasil
97	held up	mengangkat
98	walked off	mengundurkan diri
99	bottom line	harga mati
100	fade away	memudar
101	on and on	terus berlanjut
102	get in	masuk
103	faster and faster	semakin cepat
104	superstar	superstar
105	one by one	satu per satu
106	top-hat	---
107	again and again	berkali-kali
108	the old-timers	para pensiunan
109	a breaking-in	pembuka jalan

120	get through	melewati
121	all the time	terus
122	overtime	lembur
123	head-over-heels	setengah mati
124	run along	pergi
125	come over	dating
126	count on	mengandalkan
127	hangers-on	pengangguran
128	a real kick	kejutan besar
129	shit!	sialan !
130	show off	pamer
131	top drawer	paling mengundang sorotan
132	little chick	gadis
133	get away	pergi
134	one-man show	pertunjukan tunggal
135	take a bow	menerima penghormatan
136	for ever and never	untuk selama-lamanya

- They were unaware of the new lines and the graying temples, and the fact that it took half an hour longer in the morning to put on **make-up**.

- Mereka tak menyadari munculnya guratan-guratan baru pada wajah dan uban di pelipis, serta kenyataan bahwa setiap pagi mereka butuh satu jam lebih lama untuk mengenakan **make-up**.

b. Complex Idiom

Complex idiom is another kind of idiom that will be analyzed in this discussion. This kind of idiom has some characteristics such as: it is in long or complex form, which means it consists of more than five set words in each phrase or in the sentence though it is a short sentence. Then, its meaning cannot be predicted easily from the word forming, so that the context of the sentence will be very helpful. Not all of complex idiom contains of many words. Sometimes it comes up in a simple phrase but it has very strong complexity on meaning.

Table 2

Complex Idiom

No.	English Idiom	Translation in Indonesia
1	Everything was in order	Semuanya sudah beres
2	She is alright	Dia baik-baik saja
3	It was at the moment	Saat itulah
4	They came in a flood tide	Mereka berdatangan bagai gelombang

		pasang
5	Roll up your sleeves!	Singsingkan lengan bajumu!
6	Answer him you little son of a bitch!	Jawab bangsat!
7	Did you go to bed with this girl?	Apakah kau pernah tidur dengan gadis ini?
8	If I ever got my hands on you	Kalau aku berhasil mendapatkanmu
9	How are you?	Apa kabar?
10	She's going to be alright	Dia akan sembuh
11	Goddamn You!	Demi Tuhan
12	I'm on my way home	Aku akan pulang
13	What a talented boy!	Sungguh anak yang berbakat
14	The hour of a quite death	Saat untuk kematian yang menjemput diam-diam
15	It was such a pity	Sayang!
16	If you lay an egg, you won't live to see twnty-two	Jika kau hanya besar mulut, kau tak akan hidup sampai umur dua puluh dua
17	For an instant	Sejenak
18	He had failed at the bottom	Ia telah gagal total
19	He would apply for nine-to-five-job	Ia akan melamar pekerjaan di kantor dari pukul 9 sampai pukul 5
20	A little of everything	Segalanya

21	Like a frail flower growing under solid rock	Bagai bunga kecil yang tumbuh dari balik karang batu
22	Get on your knees!	Berlututlah!
23	I'm dying to hear it	Aku tak sabar menunggunya
24	You pigmy sons of a bitch	Kalian adalah bangsat-bangsat kerdil
25	The dumb son of a bitch	Si bangsat tolol
26	He put dress on a gag	Dia mengenakan baju untuk melucu
27	You damn right I am	Aku sangat serius
28	Would you do me a favour?	Maukah kau membantuku?
29	You dirty rat!	Kau tikus busuk!
30	To you, you punk!	Kau tolol!
31	Everytimes he comes to bat, he lays an egg	Tiap kali ia mencoba sesuatu, ia hanya melepas kentut
32	Give 'em hell, tiger!	Beri mereka kejutan, jagoan!
33	He fucking had them	Dia telah memenangkan mereka
34	It made no sense to him	Semuanya tak masuk akal baginya
35	You're really hung	---
36	I'm crazy about you	Aku tergila-gila padamu
37	In no time at all	Dalam waktu singkat
38	It is a lot of horseshit	Memang omong kosong
39	Hollywood was a hotbed of gossip	Hollywood memang sumber segala gossip
40	Not, if I can't help it	Tidak, selama itu perlu

41	Tessie was straight	Tessie normal
42	As a matter of fact	Sebenarnya,
43	You're really getting hot	Kau semakin laris
44	For God's sake	Demi Tuhan
45	Everybody got rich of me	Setiap orang menjadi kaya karenaku
46	Long live Jill Castle	Hidup Jill Castle
47	Don't get me wrong	Jangan salah paham
48	From that moment on	Mulai saat itu
49	He had never had to work his ass off	Ia belum pernah terpaksa bekerja jungkir balik
50	To get into pictures	Untuk bias main film
51	It doesn't matter	Tak apa
52	He'll keep you busy	Dia akan memberimu pekerjaan
53	I can't send a pig in a poke	Aku tak bias mengirim kucing dalam karung
54	I don't want you try to get in touch with me	Aku tak ingin kau menghubungiku
55	I can't help it	Aku tak tahan
56	A bride of God	Mempelai Tuhan
57	You're a dop!	Kamu tolol!
58	Get rid of him	Singkirkan dia
59	She's an eyeful	Dia cantik
60	What the fuck do you think we	Kau pikir kita apa?

	are?	
61	We're gonna have a hell of picture here	Kita akan punya film yang luar biasa
62	As the week went by	Minggu demi minggu berlalu
63	That's a beautiful ass	Tubuhmu bagus
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