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# **Translation Analysis of the Modified Idioms as Found in Harry Potter and the Order of the Phoenix**

**A THESIS**



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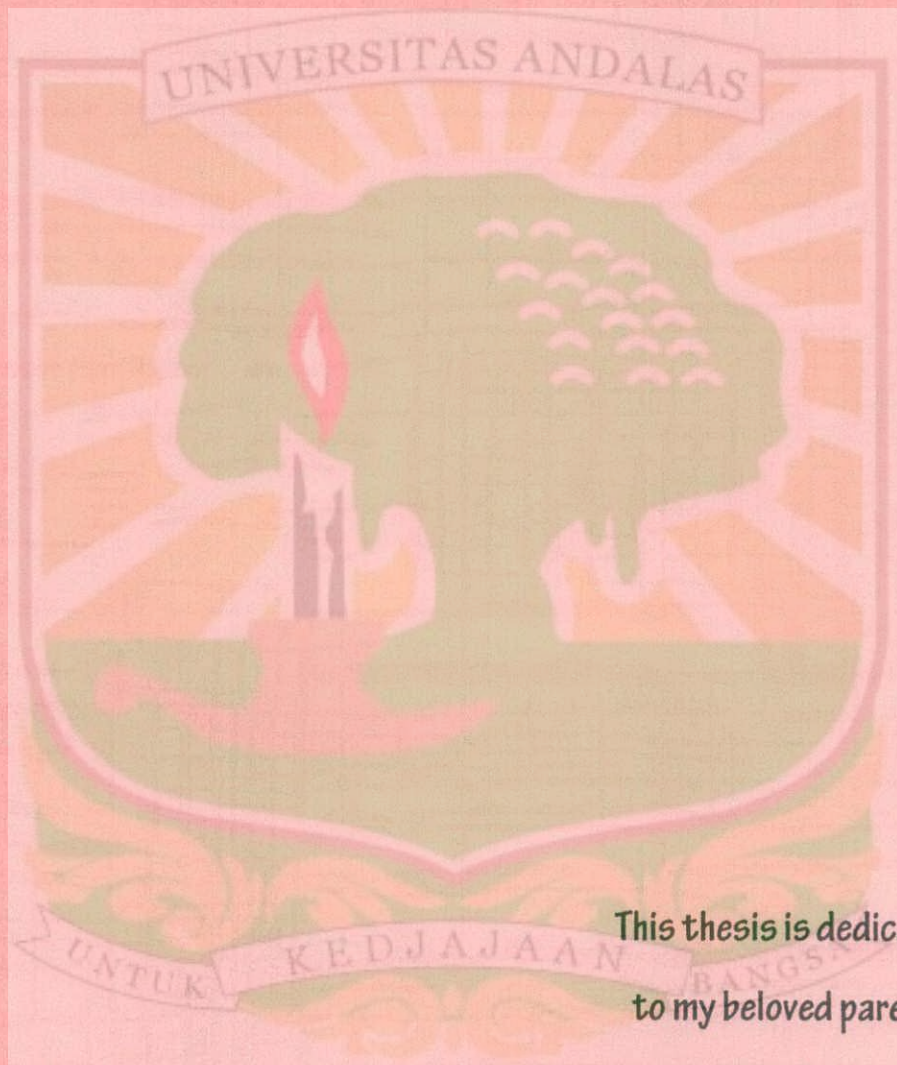
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*You don't choose your family. They are God's gift to you, as you are to them*

*Desmond Tutu*

*Family faces are magic mirrors. Looking at people who belong to us, we see past, present and future. We make discoveries about ourselves*

*Gail Lumet Buckley*



This thesis is dedicated  
to my beloved parents,  
to my cutie little sister  
and to my handsome brother

*Never explain. Your friends do not need it and your enemies will not believe it anyway*

*Elbert Hubbard*

*I'm the one that's got to die when it's time for me to die, so let me live the way I want to*

*Jimi Hendrix*

Thank you to the source of my life, my precious parents Syafruddin and Yulia Rosita. Thank you for everything you gave me all this time. Thank you for the love, thank you for all the advices and thank you for being there whenever I need you. You are worth than anything in this world to me. And to my pretty little sister, Friska Amelia Pratiwi. Ika baby, thank you for your understanding all this time because of my childish act :) you are a lot younger than me but sometimes I show you careless and immature act. I'll try my hardest to make you proud for having a big sister like me, let's enjoy our good time forever. But don't forget to let ourselves sometimes enjoy some childish time in our future mature mind. Don't forget to have fun sis...we need that. To the most handsome bro in the world, Jonathan Saputra. Thank you for everything. Maybe, you don't realize how big your influence to this lil sis of yours. Thanks to you I enjoyed my ignorant and tomboyish self in the past, it's fun bro :) and now let's mature together and try our best to make our parents proud.

To my best friends Mona, Puput, Sanly...thank you so much for the help all this time. There were so many unexpected things happened in our friendship. Let's value everything and laugh it off later in our future. Don't forget me!! Or I'll haunt you down hehehe. To all my friends in English Department, you guys rock ^^.

Thank you for the good time, don't forget each other and meet again in the future while bring the success in each of our hands.

*Friendship...is not something you learn in school. But if you havent' learned the meaning of friendship, you haven't learned anything*

*Muhammad Ali*

*We must have passed through life unobservantly, if we have never perceived that a man is very much himself what he thinks of others*

*Frederick W. Faber*

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To my invaluable treasure in the world, the special gratitude is given to my beloved parents who always give me prayer, love, and support so I could have strength to finish my study. My affection goes to my lovely younger sister and my older brother who always support and give me strength in the difficult time. I will not be able to endure the difficulties without support from them. Special thanks to all English Department Students '07 who have supported me. For all those who have given contribution to my thesis that the names are not mentioned here, I would like to say thank you so much. God may bless us.

Padang, January 2012

Winda Rosa Pratiwi

## ABSTRAK

Skripsi ini membahas tentang teknik penerjemahan idiom. Idiom ialah ungkapan bahasa berupa gabungan kata (frase) yang maknanya sudah menyatu dan tidak dapat ditafsirkan dengan unsur makna kata-kata yang membentuknya. Karena itu, idiom sering membuat proses penerjemahan menjadi lebih sulit. Idiom biasanya digunakan untuk menambah keindahan, pesona dan daya tarik pada suatu bahasa. Penulis mengambil data dari novel berjudul *Harry Potter and the Order of the Phoenix* karangan seorang penulis Inggris, J.K. Rowling, dan terjemahannya oleh Listiana Srisanti. Ada beberapa idiom yang telah dimodifikasi sedemikian rupa oleh pengarang novel Harry Potter, J.K. Rowling dengan tujuan tersampainya informasi dunia sihir dengan cara simbolis sehingga memperkuat tema dari novel tersebut serta menambah estetika bahasa. Tujuan penelitian ini adalah untuk mendapatkan idiom yang telah dimodifikasi di dalam novel *Harry Potter and the Order of the Phoenix* dan menganalisis teknik penerjemahan yang dipakai untuk menerjemahkan idiom-idiom tersebut.

Dalam penelitian ini digunakan beberapa metode, yaitu metode pengumpulan data, analisis data, dan penyajian hasil analisis data. Dalam pengumpulan data, penulis menggunakan metode pengamatan dan teknik catat. Data diambil dari petikan percakapan di dalam novel. Data dari bahasa sumber dibandingkan dengan data terjemahan. Dalam menganalisis data, penulis menjelaskan konteks dari idiom modifikasi dan membahas bagian mana yang mengalami modifikasi serta membandingkannya dengan idiom asli. Selanjutnya penulis melihat teknik yang digunakan penerjemah dalam menerjemahkan idiom. Analisis data menggunakan teori teknik penerjemahan dari Vinay dan Dalbernet (1995) serta Nida dan Tiber (1982). Dari hasil penelitian, ditemukan 11 idiom yang telah dimodifikasi. Teknik terjemahan yang dipakai yaitu : *transposition, equivalence, subtraction, addition*, dan *literal translation*.



## LIST OF ABBREVIATION AND SYMBOL

SL: Source Language

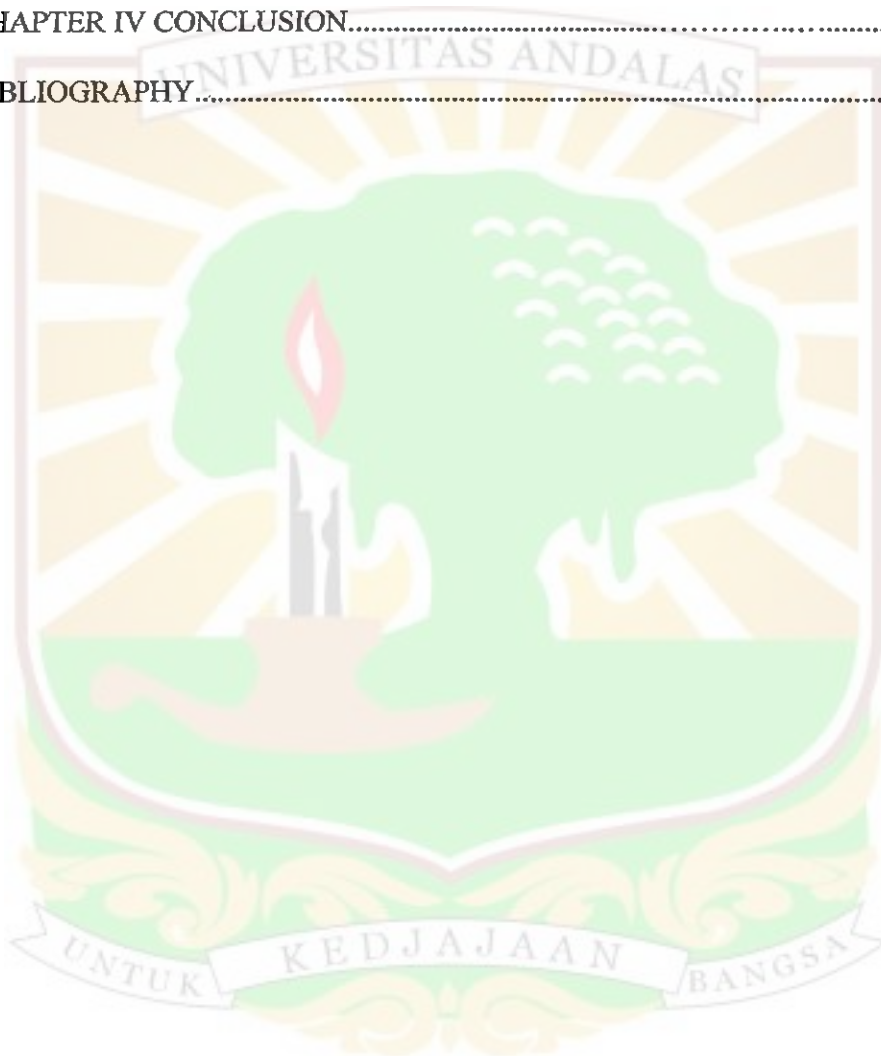
TL: Target language



## TABLE OF CONTENTS

ACKNOWLEDGEMENT .....	i
ABSTRAK .....	ii
ABBREVIATIONS .....	iii
TABLE OF CONTENTS .....	iv
<b>CHAPTER I INTRODUCTION</b>	
1.1 Background of the Study.....	1
1.2 Identification of the Problem .....	4
1.3 Objective of the Study .....	4
1.4 Scope of the Study .....	4
1.5 Method of the Study	
1.5.1 Collecting data.....	5
1.5.2 Data Analysis.....	6
1.5.3 Presenting the Result of Study.....	6
<b>CHAPTER II REVIEW OF RELATED LITERATURE</b>	
2.1 Review of Previous Studies .....	7
2.2 Definition of Key Terms .....	12
2.3 Theoretical Framework .....	13
2.3.1 Description of Translation .....	13
2.3.2 Types of Translation .....	13
2.3.3 Techniques of Translation .....	16
2.3.4 Idiom.....	24

2.3.5	Idioms and Modified Idioms.....	26
2.3.6	Types of Idioms in English.....	27
2.3.7	Translating Idioms.....	28
2.3.8	Types of Idioms in Indonesian.....	31
CHAPTER III THE ANALYSIS.....		33
CHAPTER IV CONCLUSION.....		58
BIBLIOGRAPHY.....		61





# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Translation has been an enormous activity in the last decades, since the globalization is one of the common things these days, human can deliver message from country to country in the blink of an eye, and it is only natural that there has been a constant demand for translating the ideas from one language to another. The more internationalized the world becomes, the greater the importance of translation.

Translation typically has been used to transfer written or spoken Source Language texts to equivalent written or spoken Target Language texts. Newmark (1981:7) stated “translation is a craft consisting in the attempt to replace a written message and or statement in one language by the same message or statement in another language”. Therefore, translation task is not as easy as it may seems, there are some challenging tasks in translation, such as translating metaphor and idiom.

According to Mc Charty & O'Dell (2002:6), idiom is “an expression which has a meaning that is not obvious from the individual words. An idiom has special meaning like ‘over the moon’ which means ‘very pleased’. You may know the meaning of all words, but when they are combined together, this combination will create a new meaning, that’s what we call an idiom. The translation of idioms takes us a stage further in considering the question of the meaning and the translation of the idiom. The translator needs to recognize the idioms and other

figures of speech of the source text. There is a danger if an idiom is translated literally, since the result will usually be nonsense in the receptor language. The individual word often gives no help in deciding the meaning. Thus, a translator needs to analyze an idiom to know the author's intended meaning and then translating it into the target language according to that meaning.

The translator also needs to develop sensitivity to the use of idioms in the receptor language and uses them naturally to make the translation alive and keep the style of the source language. In translating idioms, the translator encounters various difficulties that are not so easy to overcome. The main problem is the lack of equivalence at the idiom level. It would be perfect if a translator could find an idiom in the target language which is equivalence in meaning as that of the source language. However, even though each language has its own idioms, it is still hard to find the exact equivalent.

There are many idioms can be found in novel *Harry Potter* which make this novel different from other novels and interesting for the reader. One of the special things in *Harry Potter* is the author clever choice of words. Rowling clearly used her linguistic knowledge to great advantage. *Harry Potter and the Order of the Phoenix* is the fifth of seven books *Harry Potter* series. *Harry Potter* is a story about magic world, a separated hiding world from human world. One thing that is really interesting in idiomatic expression in *Harry Potter* series is that the author changes some common English idioms with idioms related to the magical theme in this novel, for example: *crying over spilled potion* is derived

from the common idiom *crying over spilled milk*. Since *Potion* is common liquid- in Harry Potter magical world, Rowling puts it in her book and the meaning still accessible to the language user.

Harry Potter is one of the best seller book in the world written by Joanne Kathleen Rowling or better known by her pen name J.K Rowling, the books have garnered so many attention since the released of the first book, *Harry Potter and the Philosopher's Stone* in 1997, the books have sold more than 400 million copies and been translated into 67 languages (BBC: 2008). This novel is translated by Listiana Srisanti for Indonesian version, the translation had took the writer's attention since she recognized how the translator tried to maintain J.K Rowling's style in her translation.

Most Particularly, the author conducts this research to find out how the translator transfers the meaning of the modified idioms in the novel *Harry Potter and the Order of the Phoenix* from the source language into target language, so the writer entitled this research as **Translation Analysis of the Modified Idioms as Found in *Harry Potter and The Order of the Phoenix***.

## **1.2 Identification of the Problem**

As the basis for this study, the writer proposes research questions as follows:

1. How do the modified idioms used in Harry Potter and the Order of the Phoenix be identified?
2. What are the techniques of translation used in translating modified idioms that can be found in Harry Potter and The Order of the Phoenix?

## **1.3 The Objective of the Study**

The objectives of this research are to identify the modified idioms in Harry Potter and the Order of the Phoenix and to analyze the techniques of translation used by the translator, Listiana Srisanti, in translating modified idioms in the novel from English to Indonesia.

## **1.4 Scope of the Study**

In this study, the writer focused on the translation of idiom especially modified idioms. The writer observed the translation procedures or strategies used by the translator. The aims of this research are to reveal and to analyze the translation of modified idiom in the Harry Potter and the Order of the Phoenix by J.K. Rowling”

## **1.5 Method of the Study**

In conducting the research, the writer followed the systematic method of linguistic research suggested by Sudaryanto (1993) which includes three main steps, they are: collecting data, analyzing data, and presenting the result of analysis.

### **1.5.1 Collecting Data**

#### **1.5.1.1 Source Data**

In this step, the writer applied library research by taking the data from a novel entitled “*Harry Potter and the Order of the Phoenix*” which is written by J.K Rowling and its Indonesian version by Listiana Srisanti. This Novel is published on 2003, consist of 870 pages and 38 chapters. The Indonesian version is published on 2004, consist of 1200 pages and 38 chapters.

#### **1.5.1.2 Procedures**

The writer used the *observational method with non-participant observational technique* (Sudaryanto, 1988:4) in which the writer does not participate in the research but work only with the data. According to Sudaryanto (1993:133) observational method is a method of collecting data by observing the use of the language. The writer took the data from the dialogue of the novel. From the 38 chapters, only chapter one to chapter 20 are analyzed because the rest chapters are the peak of the story and the writer assumed that there are not much wordplays there, therefore chapter one to chapter 20 are assumed adequate to represent the whole novel. In collecting data there are several steps followed. First, the English

and Indonesian versions of the novel is read and re-read several times to comprehend as well as to mark the sentences contain the modified idioms. Furthermore the data collections are obtained by *noting technique* (Sudaryanto, 1988:5). The modified idioms are marked and paired with their Indonesian version in the separate sheet.

### **1.5.2 Data Analysis**

In the analysis, the writer uses the *translational identity method* (Sudaryanto, 1993:13) and the writer used *comparison model* by Williams and Chesterman (2002). The writer specifically used the *comparison of translations and their source texts* which is the analysis of translated texts involves the textual comparison of a translation with its original” (Williams and Chesterman, 2002:6). The translation techniques used by the translator is identified by applying the theory of Vinay and Darbelnet and other related theories which is conducted to analyze how the made up idioms are formulated.

### **1.5.3 Presenting the Result of Study**

Sudaryanto (1993) proposed two methods in presenting data analysis. They are informal and formal methods. He states that the verbal statements are used in informal method and the signs and symbols are used in formal method. In presenting the analysis of the data, the writer used both of them, informal and formal method.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Review of Previous Studies

There are numerous researches and articles about translation related with idiom. For evaluation, there are three previous studies that are relevant with this research. The first research is by Anna Keränen (2006). The study focused on the topic of translating idioms. More specifically, this study examined how the idioms in the original version of Dan Brown's novel *The Da Vinci Code* have been translated into the Finnish version of the novel, *Da Vinci – koodi*, translated by Pirkko Biström. The research questions that dealt with this study concerned translatability, translation strategies, and translation problems in terms of idioms in Brown's novel. The questions of whether a particular idiom has been transferred from the source language into the target language, and which features affect the translatability of idioms will be looked at. Moreover, the present study will examine the different strategies used in translating idioms.

There were a large number of idiomatic expressions in Dan Brown's *The Da Vinci Code*; altogether 392 examples of idioms were collected, as well as their Finnish equivalents in *Da Vinci -koodi*. These examples were examined in terms of four research questions concerning whether a particular idiom has been transferred from the source language into the target language, the translatability of these idioms, the translation strategies used, and whether idioms are problems for a translator.

The study showed that the clear majority of the examined cases were transferred from the source language into the target language; there were only three cases in which the idiomatic element was not transferred into the Finnish translation. Thus, more than 99% of the examples were translated and the message of the original expression was conveyed to the target language text. In terms of the three cases that were not transferred into the Finnish text, two of them were left out completely and one of them was translated by using a so called false friend translation. The fact that nearly all of the examined idioms were transferred into the target language therefore indicates that English idioms used in *The Da Vinci Code* are very translatable into Finnish.

The study showed that two major categories of translating strategies were used when translating the English idioms into Finnish: the preservation of an idiom and the loss of an idiom. The class in which the idiomatic element has been preserved formed the clear majority of the data used in this study. In fact, in 99,2% of the examined cases the idiom had been preserved in one way or another in the target language text. This group was further divided into four subclasses according to the used translation strategy. One of these four subclasses is the group in which the idioms were translated by a non-idiomatic expression. This class formed the majority of the data, approximately 67,4%. The second class was formed by the cases in which the source language idiom was translated by a target language idiom. This class covered 20,7% of the data. In addition, there is the category in which the idiom was translated literally. Approximately 8,1% of the data was included in this group. Moreover, some idioms were translated by



explaining the meaning of the idiom in the target language. Only a few examples were included in this group: 3,0% of the whole data.

In conclusion, The research indicate that idiomatic expressions in this study are not very serious problems for a translator. Since the clear majority of the examined idioms were transferred from the source language into the target language, idioms are not problematic elements of language in terms of translation. This feature of idiomatic expressions can be explained by the fact that when translating idioms, there is nearly always a possibility to use a target language expression that is non-idiomatic.

The second work by Sanna Mustonen (2010). The study concentrates on Donna Tartt's novel *The Secret History* and its Finnish translation *Jumalat juhliivat öisin*. The aim is to collect the English idioms from the original, English-language novel and compare them to their Finnish translations, which are gathered from the Finnish translation of the book. Thus, the purpose of this research is to examine what kind of strategies the translator has used in translating English idioms into Finnish. Furthermore, the writer also examined cases where English non-idiomatic expressions have been translated with Finnish idioms. This study will shed some light on the translatability of English idioms into Finnish and what happens to these idioms in the translation process. This study also compared theoretical views on translation to the actual reality. In other words, The writer examined how the theoretical recommendations for translating idioms correlate with practical reality, with special reference to Donna Tartt's *The Secret History* and its Finnish translation.



The results of this study are partially in accordance with theoretical considerations concerning the translation of idioms. Theoretical recommendations for translating idioms indicated that most frequently target language idioms are shifted to source language non-idioms in the translation process. Indeed, the strategy in which source language idioms are translated with target language non-idioms appeared to be the most popular strategy in this study, too. 51% of English pure and semi-idioms were shifted to Finnish non-idioms in this study. But the percentage of idioms translated with idioms was also rather high: 47% of English pure or semi-idioms could be translated with corresponding idioms in Finnish. The figure is by no means bad, especially when considering the fact that in the theoretical part of this study various scholars were skeptical about the capability of idioms in one language to translate as idioms into another language. Preservation of the idiomaticity in the translation process may be somewhat problematic, but it appears not to be *as* problematic and difficult as various translation scholars indicate. Furthermore, the data in this study indicated that the literal translation strategy can actually work in some cases and in some contexts. Some of the literally translated idioms in this study were entirely understandable to a target language reader, which implies that it is by no means an automatically failed strategy.

In conclusion, the results of this study indicate that while idioms are often considered difficult to translate, they do not seem to represent a major translation problem in terms of translatability. After all, the translator has managed to translate all the idioms in one way or another - none of the idioms had, in fact,

been left untranslated. On the basis of this study, idioms cannot really be considered as something overly problematic to translate, since their meanings can always be transmitted to the target language by some means.

The last work by Margarita Strakšienė (2010). The study focused on the analysis of idiom translation strategies from English into Russian. The aim of the article is to present the problem of equivalence in the target language, to look through main translation strategies used in translation of idioms and examine the choice of translation strategies used by V. Kotkina. The theoretical part is mostly based on Shansky's, Vinogradov's, Senina's and Recker's theories. The analytical part is based on A. Christie's novel *4.50 from Paddington* and its translation made by V. Kotkina from English into Russian. Analysis provides a general overview of the most prevailing translation solutions used in the translation from English into Russian. The analysis has showed that Kotkina's translation of idioms involved three basic translation strategies: *translation by description*, *idiom to idiom translation*, which involves both translation by *completely and partly preserving the meaning, expressivity and form of the original idiom* and *literal translation or carbon-paper translation*. The examples of idioms translated by applying various strategies were selected from the book in order to show the different kinds of examples. The analysis of particular samples was intended to illustrate the choices of particular strategies in Kotkina's translation.

As a result, firstly, she was translating idioms by using idiom of similar form and meaning, or idiom of similar meaning and dissimilar form in this way preserving the effect and meaning of the original idiom. Secondly, her descriptive

translation often contained the structure of the original idioms which cause an effect of interference of another language. Thirdly, in some places she used literal or carbon paper translation which also caused an effect of foreignization.

From those three previous studies, it is clear that translation is not only transferring Source language into Target language, but also how to make appropriate adjustments to result a text that sounds natural for Target language readers. Translating idioms, especially, requires knowledge about language and culture of both languages, because idiom is a special expression which only understood by people who share the same reference. This research similar from those previous research because the focus of this research is idiom and the data of the research comes from the novel. Those previous studies are different from this research especially in contain and focus. This research will take data from one of Harry Potter novel series – *Harry Potter and the Order of the Phoenix*. This research have different focus of idiom, the writer will focus on the modified idiom which is created by J.K Rowling that only found in Harry Potter novel series.

## **2.2 Definition of Key Terms**

**Translation** is the process of transferring one language into another language. The form may be changed, but the meaning must be remaining constant.

**Idiom** is a fixed expression whose meaning cannot be taken from the meanings of its component parts.

**Modified Idiom** is the existing idiom which is modified by the author for the purpose to liven up his writing

**Technique of Translation** is a term to describe translator's way in translating.

## 2.3 Theoretical Framework

### 2.3.1 Description of Translation

According to Larson (1984:3), "Translation consists of transferring the meaning of the source language into receptor language". Similarly, Nida and Taber (1982:12) state that "Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. The form from which the translation is made is called the source language and the form into which it to be translated is called target language.

Larson (1984:6) states that "the best translation is the one which a) uses the normal language forms of the target language, b) communicates, as much as possible, to the receptor language text". Maintaining the 'dynamics' of the original source text means that the translation is presented in such a way that it will hopefully, evoke the same response as the source text attempted to evoke.

### 2.3.2 Types of Translation

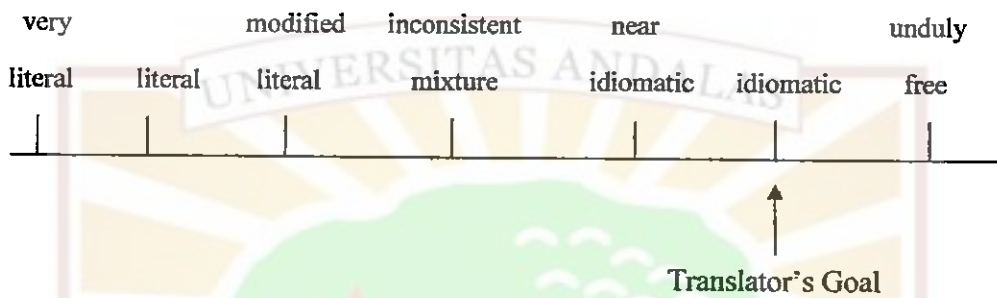
Larson (1984) divides two main kinds of translations. The first is *form-based* and the second is *meaning-based*. Form-based translation attempts to follow the form of the source language. Such translations are usually known as literal translations. Meaning based translation is a kind of translation that uses natural forms of the receptor language, both in grammatical constructions and in

the choice of lexical items. Such translations are usually called idiomatic translations.

Form-based translation is easier to be done than meaning-based translation. Literal translation can be understood if the two languages have the same grammatical form. For example: "I read a book" into "saya membaca sebuah buku". The word "I" replaced by "saya", "read" becomes "membaca", "a" becomes "sebuah", and "book" becomes "buku". Literal translation sometimes make the translation sounds foreign because the literal choice of lexical items. Literal translation sounds like nonsense and has little communication value. Literal translation may be very useful for purposes related to the study of the source language, they are of little help to speakers of the receptor language who are interested in the meaning of the source language text.

Meaning-based or idiomatic translation will be a great alternative to have the correct meaning of the text if the text sounds odd when translated using form-based translation. For example "make up my mind". If one translates the sentences by applying the form-based translation, it will be "membuatku pikiran". It doesn't make sense because the meaning of the source language text has not been reached. The most equivalent transformation of that sentence is "mengambil keputusan". Translating in such a way is categorized as idiomatic translation because the lexical and grammatical forms are different. A truly idiomatic translation does not sound like translation. It sounds like it was written originally in the receptor language.

Those two main kinds of translation fall in a continuum process of translation from very literal, to literal, to modified literal, to near idiomatic, to idiomatic and then may even move on to be unduly free translation (Larson, 1984:17).



**Diagram 1. The continuum Line of the Process of Translation**

The translator's goal should be to reproduce in the receptor language text which communicates the same message as the source language using the natural grammatical and lexical choices of the receptor language (Larson, 1984:17). A good translator will try to translate idiomatically. This is the goal. However, translations are often a mixture of literal and idiomatic translations. A translator may express some parts of translation in literal forms and then use idiomatic translations to other parts.

### 2.3.3 Techniques of Translation

Vinay and Darbelnet in Venuti (2000) identified two general translation strategies, direct translation and oblique translation, these two strategies separated into 7 procedures of translation, in the listing which follows, the first three procedures are direct and the others are oblique.

#### 1. Borrowing

Borrowing is taking the source language form directly into the target language without translation, usually because the latter has a gap in its lexicon, although the technique can be used for other reasons. This technique is the simplest of all translation methods. Borrowing a term when a possible translation exists might be intended, may be to convey a sound effect or to ensure that a cultural other is not translated entirely out of existence. Some English words are borrowed from other language, for example: *army*, *chapter*, *butcher* are from French, *peninsula* from Latin, *umbrella* from Italian and many more. In Indonesia, word *armada* from Portuguese is translated into *armada*, *mantel* from Dutch is translated into *mantel*, *laptop* from English is translated into *laptop* and many more. From this technique of translation, the target languages may enrich their vocabulary to be used in daily speaking as their own. The decision to borrow a SL word or expression for introducing an element of local color is a matter of style and consequently of the message.



## 2. Calque

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. There are two types of calque, the first one is lexical calque and the other is structural calque. A lexical calque is a calque which respects the syntactic structure of the TL, whilst introducing a new mode of expression. A structural calque is a calque which introduces a new construction into the language.

## 3. Literal translation

Literal translation is usually called word for word translation. It is the most common technique if the SL and TL come from the same family and culture. Literal translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator's task is limited to observing the adherence to the linguistic servitudes of the TL.

## 4. Transposition

The method called transposition involves a change of one part of speech for another without changing the sense. Besides changing the word class, changing the word order may also be used in transposition.

SL : They insist on *higher wages, better living conditions and shorter working hours.*

TL : Mereka menuntut *kenaikan gaji, perbaikan* syarat-syarat kehidupan dan *pengurangan jam kerja.*

(Moentaha :2006)

In the example above, there is a change in the part of the speech from adjective into noun (*higher* into *kenaikan*, *better* into *perbaikan* and *shorter* into *pengurangan*)

SL : My red bag is on the bed.

TL : Tas merah saya di atas tempat tidur.

The word order of English sentence is different with Indonesian. In English, the noun is put after pronoun and color identification (pronoun + color + noun) while in Indonesian the noun is put before color identification and pronoun (noun + color + pronoun).

## 5. Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view, perspective or thought of the source language. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL.

SL : She hugs me.

TL : Saya dipeluk oleh dia.

In this case, there is a change from active voice in source language into passive voice in target language.

SL : It is not possible to do.

TL: Ini mustahil dilakukan.

In this case, word *not possible* is changed into *mustahil*. It changes negative form into positive form.

## 6. Equivalence

Equivalence is the technique of translation which replicates the same situation as in the original, whilst using completely different wording. Vinay and Dalbernet suggest that if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text.

For example the onomatopoeia “*ribbit*” in English becomes “*coa-coa*” in French, *gae-gool-gae-gool* in Korean and *iberb* in Argentina, the expression “*Ouch*” in English becomes “*Aie!*” in French and “*aduh!*” in Indonesian.

The method of creating equivalences is also frequently applied to idioms, clichés, proverbs, nominal or adjectival phrases, etc.

SL : Out of frying pan into the fire

TL : Lepas dari mulut harimau jatuh ke mulut buaya

In this case, the translator finds the best equivalent words to transfer the meaning of SL which is an idiom into an idiom in TL. The idiom in TL has the same meaning with the idiom in SL. When a translator does fail to spot an idiom and translates its elements separately, we have what Vinay and Darbernet call 'over translation' (1958:31).

## 7. Adaptation

Adaptation is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational

equivalence (Venuti 2000:90). For example “*kung fu*” in Chinese is translated into “*silat*” in Indonesian, “*Pincho*” in Spanish is translated into “*kebab*” in English.

The seven basic procedures by Vinay and Dalbarnet above are complemented by other procedures by Nida (1964)

## 8. Addition

Addition is a common method used in translation, according to Nida (1964) of the many types of additions which may legitimately be incorporated into a translation, the most common and important are :

### a. Filling out elliptical expressions

Ellipsis simply means omission, though ellipsis occurs in all languages, the particular structures which permit such ‘omitted’ words are by no means identical from language to language.

For example :

(I) wish I could go.

Meg rides a bike and Joshua (rides) a skateboard.

We have not been to California yet, but we will (go to California).

The words in bracket can be omitted that’s what we called ellipsis. According to Nida (1964 : 227) there are relatively few problems in obvious parallelism in determining the exact words to be added. When ellipsis is not based upon parallel structures, however the difficulties of adjustment are obviously greater.

**b. Obligatory specification**

The specification required in some translations results from one of two reasons: (1) Ambiguity in the receptor language formations, and (2) the fact that greater specificity may be required so as to avoid misleading reference

**c. Additions required by grammatical restructuring**

Almost any type of restructuring of source language expression can result in some lexical additions. However, perhaps the most common instances which require amplification are (1) shifts of voice (2) modification from indirect to direct discourse and (3) alteration of word classes.

**d. Amplification from implicit to explicit status**

Important semantic elements carried implicitly in the source language may require explicit identification in the receptor language.

**e. Answers to rhetorical questions**

In some languages rhetorical questions always require answers.

**f. Classifiers**

Classifiers provide a convenient device for building meaningful redundancy into an overloaded text, especially in languages which readily employ such terms to identify proper names and borrowed terms.

**g. Connectives**

Transitional, which consist of the repetition of segments of the preceding text, are widely used in many languages, for example:

*“He went up to Jerusalem. There he taught the people”* into *“ He went up to Jerusalem. Having arrived there, he taught the people”*

Such transitional appreciably increase the total volume of the text, but do not add information. They serve merely to orient the reader constantly to the sequences of events and the precise relationships between events.

#### **h. Categories of the receptor language**

When a receptor language has certain categories, obligatory or optional, which do not exist in the source language text, it is obviously necessary to add the obligatory categories and to weigh the desirability of adding the optional categories.

##### **i. Doublets**

A number of languages make frequent use of semantic doublets. For example:

Two semantically supplementary expressions in place of one “answering, said”, “asked and said” or “be said...said he”

#### **9. Subtractions**

Subtractions do not actually alter the total content of the message. They may change some features from explicit to implicit status, but this doesn't substantially lessen the informations carried by the communication.

##### **a. Repetitions**

Semantic doublets such as “answering, said”, “asked and said,” or “he said, said he,” may be quite acceptable in some languages in fact, they are

required in certain instances. In other languages, however they may be not only tautological, but even misleading. Hence, one of the pair must be omitted.

**b. Specification of reference**

A transfer from source to receptor language requires the addition of elements which serve to make reference to participants more exact and explicit. However, the reverse situation also occurs.

**c. Conjunctions**

Two principal types of conjunctions are lost, namely (1) those associated with hypotactic constructions (and hence lost when the structure is shifted from hypotactic to paratactic sequences) and (2) those which link co-ordinates, elements often combined without conjunctions, either in appositional relationships, for example "God and father" becomes "God, Father".

**d. Transitionals**

Transitionals differ from conjunctions, instead of combining two formally related units, they serve merely to mark a transition from one unit to another.

**e. Categories**

The insistence of some translators that all categories in the original be fully reflected in the receptor language text has resulted in some very awkward translations. For example, a language may have a category of plural, but only as an optional set of forms; thus in a translation such forms should be employed only in the same frequency, as in a receptor-language text. Of course, when the receptor language simply has no corresponding category the translator has no

problem. He is simply obliged to omit such references, or to express them in the entirely different ways.

**f. Vocatives**

All languages have ways of calling to people, but in some languages there is no means by which one may directly address another in a polite form. The use of the name or title in a direct form may imply either that the person was at some distance or that he was being roundly denounced before others.

**g. Formulae**

A number of formulae in source languages are relatively meaningless in receptor languages. For example, In the Scriptures the phrase "in his name or in the name of the Lord" is in some contexts more adequately expressed simply as "by him" or "by Lord".

**2.3.4 Idiom**

According to Mc Charty & O'Dell (2002:6), "Idioms are expressions which have a meaning that is not obvious from the individual words. It means we can't understand idiom just by understand it word by word. Similarly, McCordie (1970:4) stated that idiom is a number of words which, taken together, mean something different from the individual words of the idiom when they stand alone. He stated that idiom can appear in formal style and in slang. The way in which the words are put together often odd, illogical even grammatically incorrect.



Baker (1992:63) stated “idioms are frozen pattern of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components”. Baker also stated a speaker or writer cannot normally do any of the following with an idiom: 1) change the order of the words in it, 2) delete a word from it, 3) add word to it, 4) replace a word with another, 5) change it grammatical structure.

Idioms are often mixed up with proverb and saying. Proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation (Mieder: 1993). The examples of Proverbs are: money doesn't grow on trees and when one door shuts, another opens. Saying is a well-known and wise statement made by famous people, which often has a meaning that is different from the simple meanings of the words it contains (Sarat : 2009), for example “Try not to become a man of success, but rather try to become a man of value” by Albert Einstein.

According to Azhar (<http://pusatbahasaalazhar.wordpress.com>) the differences of idiom, proverb and saying are 1) Proverb can be a combination of phrases that do not have connector or in the form of short sentence , sayings can be in the form of short or complex sentences while idioms phrases. 2) Proverb comes from human experience, saying comes from the speech of famous people and idiom appears from social customs factors. 3) Proverb changes the phrases meaning and short sentence, saying changes the meaning of short and complex sentence, while idiom changes the meaning of phrases.

### 2.3.5 Idioms and Modified Idioms

Frozensness was established as one defining characteristic of idioms. According to Baker (1992:63) we cannot normally do the following procedures with an idiom : 1) Change the order of the words in it, 2) Delete a word from it, 3) add a word to it, 4) replace a word with another, 5) change its grammatical structure , therefore frozensness was established as one defining characteristic of idioms. Baker (1992:64) stated “although most idioms resist variation in form, some are more flexible than others”. Similarly Langlotz (2006: 175) stated that “Being partially defined as stable linguistic units, idioms appear to be prototypical exemplars of non-creative language. Contrasting with this view, it has long become a phraseological truism that idioms are often varied in discourse and may also possess institutionalised variants”, for example the idiom ‘He didn’t spill a single beans” clearly, the meaning of this expression cannot be stored in memory because the expression is novel, albeit based on familiar idiom *spill the beans* (Glucksberg: 9). Another example is the idiom in Harry Potter with the author’s own variants using magical terminology such as “Fell off the back of a broom” – which derived from “fell off the back of a truck”.

If a variant idiom’s meaning is not available to be retrieved from memory, then the meanings of the constituent words must be used in some fashion to determine the variant’s meaning. According to Glucksberg in Cacciari & Tabosi (1993) “There are at least two ways that word meanings could be used. One way would involve comparing the meanings of the original and variant idiom constituents, determining the relation between those meanings, and inferring, by

analogy, the meaning of the variant with respect to the meaning of the original. Such a strategy would involve at least the following six discrete operations

- 1) Recognize novel idiom as a variant of a conventional idiom,
- 2) Retrieve meaning of original idiom,
- 3) Identify word meanings of both variant and original idioms,
- 4) Compare the word meanings of the two idiom forms,
- 5) Identify the relation(s) between those word meanings,
- 6) Take this relation(s) between the word meanings to infer, by analogy, the relation(s) between the meanings of the original and variant idioms.

### 2.3.6 Types of Idioms in English

McMordie (1970) states that there are several types of idioms in English. Some of them can be determined by looking at the form of the idiom, for examples; **Idioms with adjectives and nouns in combination** it can be **pairs of adjectives** (such as *black and blue, for better (or) for worse, fair and square, high and dry, through thick and thin*), **pairs of nouns** (such as *head over heels, heart and soul, skin and bone tooth and nail*), **collective noun phrases** (such as *a party of friends, a flight of steps, a school of whales*), **compound adjectives** (such as *A happy go lucky manner, a heart to heart chat, a hit and run driver*), **adjective+noun phrase** (such as *animal spirits, an armchair job, a blind date. A close thing, the cold shoulder, a dark horse*), **noun phrases** (such as *A bull in a China shop, A cuckoo in the nest, the crack of dawn*) , **proper names made up of an adjective and a noun** (such as *the Eternal City, the Promised Land, the Third*

*World, the White House*), **Phrasal Verbs** (such as *cough up, hang on, sit down*), **comparison** (for example, *as easy as pie, as weak as a baby, as clear as crystal*).

Some others can be determined by looking at the meaning, for examples; **expression which violate truth condition** (such as *raining cats and dogs, storm in a tea cup, throw cautions to the winds*), **expressions which do not follow the grammatical rules** (such as *by and large, put paid to, I am good friends with him*), there are also types called **situations, actions, or events** that symbolize a class of situations, actions, or events (such as *to hold one's tongue, to pull one's leg, skating on thin ice*) and **sayings** (such as *all good things come to an end, all that glitters is not gold, barking dogs seldom bite, early bird catches the worm*).

### 2.3.7 Translating Idioms

Mona Baker, in her book *In Other Words* (1992), defines the following strategies for translating idiomatic expressions:

1. Translation by using an idiom with similar form and meaning in the target language

The first translation strategy by Mona Baker is translation using an idiom very similar in its form and meaning to the source language idiom. It must convey roughly the same meaning and be of equivalent lexical items.

For example (Baker, 1992 :72) :

Source text (A Hero from Zero,p.21)

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

Target text (French, p.21)

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

Back translation

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

## 2. Translation by using an idiom of similar meaning but dissimilar form

Another strategy suggested by Mona Baker is translation of idiom by using an idiom with similar meaning but dissimilar form in the target language. In this case the lexical items of an idiom are not preserved; it is translated as a semantic equivalent

For example (Baker, 1992 :74) :

Source text (China's Panda reserves)

The serrow, a type of wild mountain goat, is very much at home among the rocky outcrops of Sichuan.

Target text (Back translated from Chinese)

The serrow, a type of wild mountain goat, is **totally at ease** in Sichuan's many rocky levels.

### 3. Translation by paraphrase

Paraphrase is one of the most common strategies in the translation of idioms. As sometimes it is impossible to find the right equivalent or any idiom in the target language, therefore, a translator can use translation by paraphrase. Using this kind of strategy a translator transfers the meaning of an idiom using a single word or a group of words which roughly corresponds to the meaning of idiom but is not an idiom itself.

For example (Baker, 1992 :76)

Source text (Language and Society, no 16 (1985), p.4)

One frequent criticism of the Manitoba Government throughout the language controversy was that it never seemed to get a handle on the issue.

Target text (French, p.4)

Tout au long de la controverse linguistique, on reprocha frequemment au gouvernement du Manitoba de ne pas reussir, selon toute apparence, a maitriser la situation.

Back translation

For the whole length of the linguistic controversy, the government of Manitoba was reproached frequently for not succeeding, by all appearances, in mastering the situation.

### 4. Translation by omission

According to Baker (1992:77) omission is allowed only in some cases: first, when there is no close equivalent in the target language; secondly, when it is

difficult to paraphrase; finally, an idiom may be omitted for stylistic reasons. This strategy is not used very frequently.

As in Nida and Taber (1982) stated that there are three types of adjustments in translating idioms:

a) Translating from idioms to non idioms

Translator may use this strategy when there is no figurative word that can express the meaning of the idiom in target language, a translator may use non-figurative words which have the same meaning with the source language idiom.

b) Translating from idioms to idioms

This strategy used when there is an idiom form in target language that has the same concept with the idiom in source language.

c) Translating from non idioms to idioms.

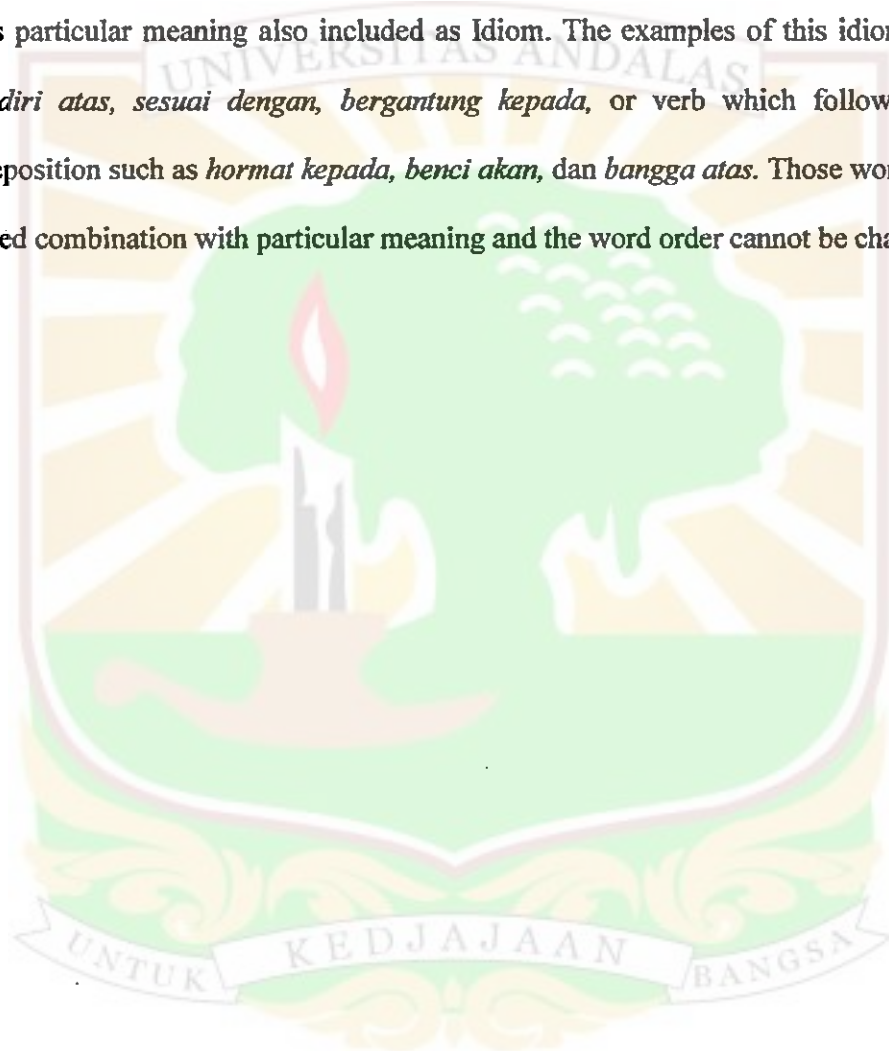
This strategy used if it is possible to change the non-figurative words in source language into idiom in target language, as long as the two languages have the same intention.

### 2.3.8 Types of Idioms in Indonesian

Chaer (1986: 8) states that idioms can be divided into two types, namely full idiom and semi idiom. The lexical meaning of every word in full idiom has changed. The combination of words constructs a certain meaning which is different from their lexical meanings. For example: *membanting tulang* means *bekerja keras*, *cuci mata* means *mencari hiburan dengan melihat sesuatu yang indah*, *panjang tangan* means *orang yang suka mencuri*. On the other hand, semi

idiom consists of a word with original meaning and the other with specific meaning. For example: *buku hitam* means *buku yang memuat nama-nama orang yang dicurigai berbuat kejahatan*, in this idiom *buku* has literal meaning.

Moreover the idiom in form of sentence usually called saying, for example *air susu dibalas dengan air tuba, anjing menggonggong kafilah berlalu, tak ada gading yang tak retak, dan waktu adalah uang*). The combination of words that has particular meaning also included as Idiom. The examples of this idioms are *terdiri atas, sesuai dengan, bergantung kepada*, or verb which followed by preposition such as *hormat kepada, benci akan, dan bangga atas*. Those words are fixed combination with particular meaning and the word order cannot be changed.





## CHAPTER III

### THE ANALYSIS

This chapter contains the analysis of modified idioms in the novel *Harry Potter and the Order of the Phoenix*. The data are listed based on page numbers where idioms are found, and written in table to make the result easier to be seen. The context of situation is explained to help find the meaning of idiom, and then the modified idiom is compared to the original English idiom. Techniques of translation that are used by the translator will be analyzed based on the theory of Vinay and Dalbernet (1995).

Datum 1

SOURCE LANGUAGE	TARGET LANGUAGE
"He left!" said Mrs. Figg, wringing her hands. Left to see someone about a batch of cauldrons that <b>fell off the back of a broom!</b> (p.20)	"Dia pergi!" kata Mrs. Figg, meremas tangannya. Pergi menemui orang untuk mengurus setumpuk kualii yang <b>terjatuh dari gagang sapu!</b> (p.36)

This idiom is found in Chapter 2 Page 20 in English version and in Chapter 2 page 36 in Indonesian version. The situation is when Mrs. Figg comes in hurry after Harry Potter had fight over dementor to save him and his cousin, Dudley. She is furious because Mundungus Fletcher left Harry Potter alone without guardian. In the conversation there is a modified idiom "**fell off the back of a broom**" which refers to Mundungus Fletcher. *Harry Potter's* reader already knew that the Mundungus Fletcher character is always associated with thief and

criminal. This Harry Potter modified idiom to show that Mundungus Fletcher is in business with stolen cauldron and it's quite clear that this variant idiom similar with "fell of the back of the lorry" regarding Mundungus Fletcher's character.

MODIFIED IDIOM	ORIGINAL IDIOM
Fell off the back of a broom	Fell off the back of a lorry/truck

**Fell off the back of a broom** is recognized as an idiom because of its confusing literal meaning. This idiom is a modified idiom that is derived from the common British Idiom "**Fell off the back of the lorry**" or "**Fell off the back of the truck**" which is more common in Australia. The idiom "Fell off the back of the lorry/truck" is similar with *Harry Potter* modified idiom "**Fell off the back of the broom**" because both *lorry* and *broom* are used for transportation. In *Harry Potter*, *Broom* is the ordinary or common thing to use for transport from one place to another or in other word, it's a common vehicle in magic world meanwhile *lorry* means a large motor vehicle for carrying heavy loads by road. According to *Cambridge International Dictionary of Idioms* (1998) this idiom has meaning that something you get from the back of the lorry/truck it is probably stolen

To translate this modified idiom correctly, the translator must know what kind of situation represented by this idiom. Unfortunately, this modified idiom is misleading and the translator translates the idiom literally, it seems that the translator didn't recognize this variant idiom.

SL :	Fell off	the back	of	a	broom
	(Terjatuh)	(belakang)	(dari)	(sebuah)	(sapu)
	↓	↓	↓	↓	↓
TL :	Terjatuh	---	dari	---	gagang sapu
	(Fell off)	(dropped)	(of)	(dropped)	(broomstick)

The translator translates the idiom “Fell off the back of a broom” into “**terjatuh dari gagang sapu**”. The technique used by translator is subtraction and addition technique. The translator translated “the back of” which actually means “belakang dari” into *dari*, the translator dropped the word *belakang*. Word ‘a’ in this idiom is dropped by the translator because it has no function to be translated. And the word ‘gagang’ is added into the translation to give emphasize that the part of the broom used by the wizard in *Harry Potter* is the stick part.

However, this translation is quite inappropriate, because the result of translation do not represent what the author wants to illustrate by using that idiom. The translator delivers different message about the dialogue to the readers of Indonesian version. Consequently, the goal of translator to translate idiomatically can not be reached.

Datum 2

SOURCE LANGUAGE	TARGET LANGUAGE
“Keep your wand out,” she told Harry, as they entered Wisteria Walk. “Never mind the Statue of Secrecy now, there’s going to be hell to pay anyway, <b>we might as well be hanged for a dragon as an</b>	“Siapkan tongkatmu,” dia memberitahu Harry, ketika mereka memasuki Wisteria Walk. “Jangan pedulikan Undang Undang Kerahasiaan sekarang, toh tetap kita akan dituntut. <b>Lebih</b>

egg.” (p.21)	baik kita digantung gara-gara naga daripada cuma gara-gara telur.” (p.38)
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This idiom is found in chapter 2 page 21 in English Version and in the same chapter page 38 in Indonesian version. These sentences are spoken by Mrs. Figg. She uses the expression just after Harry Potter has been attacked by Dementors near Number Four, Privet Drive, telling him not to put away his wand and to disregard the Statute of Secrecy, as he has already cast the Patronus Charm and will get into trouble for that. Harry Potter still counted as underage wizard and underage magic outside Hogwarts School is forbidden.

MODIFIED IDIOM	ORIGINAL IDIOM
We might as well be hanged for a dragon as an egg	I might as well be hanged for a sheep as a lamb

**We might as well be hanged for a dragon as an egg** is categorized as an idiom because the meaning is vague, but the meaning still can be guessed because it is signaled by its literal translation. The idiom **we might as well be hanged for a dragon as an egg** is similar with the common idiom “**I might as well be hanged for a sheep as a lamb**”. The author substitutes the words ‘sheep’ into ‘dragon’ and ‘lamb’ into ‘egg’. Dragon is one of the magic creature and dragon well known to breed an egg. According to *Cambridge International Dictionary of Idioms* (1998), **I might as well be hanged for a sheep as a lamb** is something

that you say when you are going to be punished for something so you decide to do something worse because your punishment will not be any more severe.

In translating the idiom **we might as well be hanged for a dragon as an egg**, the translator used the transposition, subtraction and addition techniques. The transposition and subtraction can be seen in the phrase **“we might as well”** into **“lebih baik kita”** in Indonesian. There is a change of word order, in Indonesian the personal pronoun is put after the verb, while in English the condition is in contrary, and the subtraction technique can be seen in dropping procedure of **“as well”** because when translated it almost has no function in target language. In translating **“as an egg”** the translator also use transposition technique, the word **“as”** which actually means **“sebagai”** translated as **“daripada”** (in English = **rather than**). The last change is **“for a dragon”** is translated into **“Cuma gara-gara naga”**, the translator used addition technique with adding the word **“cuma”** whereas there is no word **“only”** in source language. The translator added this word in target language to emphasize the idiom meaning.

The equivalence which is made by the translator in translating **“we might as well be hanged for a dragon as an egg”** is categorized into the first type in translating idiom based on Nida and Taber, which is translating idiom in source language into non-idiom in the target language.

SL	TL
We might as well be hanged for a dragon as an egg (idiom)	Lebih baik digantung gara-gara naga daripada Cuma gara-gara telur (non idiom)

SOURCE LANGUAGE	TARGET LANGUAGE
<p>"I'll take you to the door," said Mrs. Figg, as they turned into privet drive. Just in case here are more of them around... oh my word, what a catastrophe... and you had to fight them off yourself... and Dumbledore said we were to keep you from doing magic at all cost well, it's <b>no good crying over spilled potion</b>, I suppose... but the cat's among the pixies now." (p.24)</p>	<p>"Kuantar kau ke pintu," kata Mrs Figg, ketika mereka berbelok ke Privet drive. "Siapa tahu masih ada Dementor yang berkeliaran..oh, astaga, sungguh bencana besar..dan kau harus menghadapi mereka sendirian...padahal Dumbledore sudah berpesan kami harus menjagamu agar tidak melakukan sihir, dengan risiko apapun...yah <b>nasi sudah menjadi bubur</b>...tetapi masalah besar sudah muncul sekarang" (p.41)</p>

This idiom is found in chapter 2 page 24 in English Version and in chapter 2 page 41 in Indonesian version. This is Mrs. Figg monologue when he is walking with Harry Potter to his home. Mrs. Figg still cannot get over the fact that Mundungus Fletcher leave Harry Potter alone in the danger situation. Mrs. Figg regret of the situation showed by the idiom **"no good crying over spilled potion"**

MODIFIED IDIOM	ORIGINAL IDIOM
No good crying over spilled potion	No good crying over spilled milk

The similarity of the idiom **No good crying over spilled potion** with common English idiom **no good crying over spilled milk** is undoubted. According to *American Idiom Dictionary* (2000), the idiom means the expression which means you should not get upset about something bad that has happened that

cannot be undone. *Potion* is common liquid thing in *Harry Potter* magical world. Rowling put it in her book as the substitute of milk. Similar with milk, some potions are used for healer or healthy drink. In this case, potion has similarity with milk. Oxford dictionary explain milk as *opaque white fluid secreted by female mammals for the nourishment of their young or milk-like juice of the coconut etc* (Oxford Dictionary). Milk and potion in *Harry Potter* novel are liquid that have healthy use. With using the idiom **no good crying over spilled potion** Rowling tries to put potion as an existing liquid in her reader mind that even use as term of speech.

SL	TL
No good crying over spilled potion (Idiom)	Nasi sudah menjadi bubur (Idiom)

The translator translates the idiom **“No good crying over spilled potion”** into **“Nasi sudah menjadi bubur”**. The translator used equivalence technique where the translator replicates the same situation as in the original, whilst using completely different wording. According to *Kamus Besar Bahasa Indonesia*, **Nasi sudah menjadi bubur** means “suatu perbuatan yg sudah terlanjur dan tidak dapat diperbaiki lagi” (in English = **Something that has been done cannot be undone**) and the meaning is the same with the *Harry Potter* made up idiom **“No good crying over spilled potion”**.

Translation result is categorized into the second type in translating idiom based on Nida and Taber which is translating idiom in source language to the idiom with the same meaning in target language. Unfortunately the translator

omits or cut the magical sense that Rowling added into this idiom, the translator dropped the use of 'potion' in target language.

Datum 4

SOURCE LANGUAGE	TARGET LANGUAGE
<p>"I'll take you to the door," said Mrs. Figg, as they turned into privet drive. Just in case here are more of them around... oh my word, what a catastrophe... and you had to fight them off yourself... and Dumbledore said we were to keep you from doing magic at all cost well, it's no good crying over spilled potion, I suppose... but <b>the cat's among the pixies now.</b>" (p.24)</p>	<p>"Kuantar kau ke pintu," kata Mrs Figg, ketika mereka berbelok ke Privet drive. "Siapa tahu masih ada Dementor yang berkeliaran.. oh, astaga, sungguh bencana besar..dan kau harus menghadapi mereka sendirian... padahal Dumbledore sudah berpesan kami harus menjagamu agar tidak melakukan sihir, dengan risiko apapun...yah nasi sudah menjadi bubur...tetapi <b>masalah besar sudah muncul sekarang</b>" (p.41)</p>

This idiom is found in chapter 2 page 24 in English Version and in chapter 2 page 41 in Indonesian version. This is Mrs. Figg monologue of how she felt about Harry Potter who broke the Reasonable Restriction of Underage Sorcery. She used the idiom "the cat's among the pixies now" to describe her worry about the possibility of Harry Potter will be expelled from Hogwarts School of Witchcraft and Wizardry.

MODIFIED IDIOM	ORIGINAL IDIOM
The cat's among the pixies now	Put the cat among the pigeons



The similar common idiom found on *Cambridge International Dictionary of Idioms* (1998) with idiom **the cat's among the pixies is put the cat among the pigeons**. **"Put the cat among the pigeons"** means to do or say something that causes trouble and makes a lot of people angry or worried. Pixies are magical creature. From the book *'Fantastic Beasts and Where to find them'*, which is also written by J.K Rowling, pixie is described as about eight inches high creatures. It has electric blue color, pointed paces, and shrilling voices. They can fly to, just like pigeons. The similarity between pixies and pigeons is they are flying creature. By using pixie to modify pigeon, Rowling can give the reader to understand the idiom without fail to spot the real meaning.

Source Language Version	If Literal Translation	Target Language Version
The cat's among the pixies now	Kucing berada diantara pixie-pixie sekarang	Masalah besar sudah muncul sekarang

**"The cat's among the pixies now"** is an idiom that cannot be translated literally into **"kucing berada diantara pixie-pixie sekarang"** because the real meaning of the idiom is not achieved. Transferring the meaning of this idiom is done by looking at the context of situation when it happens and finding the closest meaning of the situation in target language. Since the context reflects the situation of something that causes trouble and makes a lot of people angry or worried. The translation of **"The cat's among the pixies now"** into **"masalah besar sudah muncul sekarang"** is acceptable. The translator used the transposition technique to translate **"the cat's among the pixies now"** into **"masalah besar sudah muncul sekarang"**. The translator changed the whole lexicons of **"the cat's**

among the pixies” into “**masalah besar sudah muncul**” and the translator maintains the lexical form of word “**now**” which means “**sekarang**” in target language.

The equivalence which is made by the translator in translating “**the cat’s among the pixies now**” is categorized into the first type in translating idiom based on Nida and Taber, which is translating idiom in source language into non-idiom in the target language.

SL	TL
The cat’s among the pixies now (Idiom)	Masalah besar sudah muncul sekarang (Non Idiom)

Datum 5

SOURCE LANGUAGE	TARGET LANGUAGE
<p>“It would have taken you about thirty seconds longer to walk down the stairs,” said Ron.</p> <p>“<b>Time is Galleon</b>, little brother,” said Fred. “Anyway, Harry, you’re interfering with reception. Extendable Ears,” he added in response to Harry’s raised eyebrows, holding up the string, which Harry now saw was trailing out onto the landing. “We’re trying to hear what’s going on down stairs.”(p.68)</p>	<p>“Cuma perlu tiga puluh detik lebih lama kalau kalian turun lewat tangga,” kata Ron.</p> <p>“<b>Waktu adalah Galleon</b>, adik kecil,” nasihat Fred. Lagipula, Harry, kau mengganggu penerimaan kami. Telinga terjulur,” tambahnya. Sebagai jawaban atas alis Harry yang terangkat, dan ia mengangkat yali yang sekarang tampak terjulur ke bordes.”Kami sedang berusaha mendengarkan apa yang terjadi di bawah.” (p.104)</p>

This idiom is found in chapter 4 page 68 in English Version and in the same chapter page 104 in Indonesian version. The idiom is spoken by Fred when he was just done apparition. And Ron jealous of how he is able to do magic outside school because he is an adult and Ron himself cannot do that because he is still underage wizard. Apparition is kind of magic that allow the user to move from a place to another by materialize their bodies, so they can travel just in a second. Fred using "Time is Galleon" is to show that he did apparition to saving time. If he uses the usual way, walks from his room, he will spent more time than he did apparition. Rowling assumed that Galleon is a common word for her reader.

MODIFIED IDIOM	ORIGINAL IDIOM
Time is Galleon	Time is Money

**Time is Galleon** is taken from a very common idiom **time is money**. Many texts in Harry Potter novels told about Galleon as a mean of purchasing. The Galleon is the largest and most valuable coin in British wizard currency. It is gold, round and larger than the other coins. As explained Galleon is wizard's money, Rowling replace the word money with Galleon to adding the magical sense in her book.

SL :	Time	is	Galleon
	↓	↓	↓
TL :	Waktu	adalah	Galleon

In translating the modified idiom “**Time is Galleon**” the translator translates it into another modified idiom in the target language. The translator used equivalence technique. Coincidentally, both idiom shares the same structure and the translator translate it literally. By translating “**Time is Galleon**” into “**Waktu adalah Galleon**”, the translator brings the reader into the world of magic of the book.

The translator able to maintain the intention of the author to do some word play in the idiom “**Time is Galleon**”. Translation result is categorized into the second type in translating idiom based on Nida and Taber which is translating idiom in source language to the idiom with the same meaning in target language.

Datum 6

SOURCE LANGUAGE	TARGET LANGUAGE
<p>“... and then,” choked Mundungus, tears running down his face, “and then if you’ll believe it, ‘e says to me ‘e says, ‘ere, Dung, where didja get all them toads from? ‘ Coz some son of a <b>Bludger</b>’s gone and necked all mine’ And I says, ‘Nicked all your toads, will, what next? So you’ll be wanting some more then?’ And if you’ll believe me, lads, the gormless gargoye butts all ‘is own toads back of me for twice what ‘e paid in the first place – “ (p.86)</p>	<p>“... dan kemudian.” Kata Mundungus tersedak, air mata meleleh di pipinya, “dan kemudian, kalau kau percaya, dia bilang kepadaku begini, ‘eh Dung, dari mana kau dapat semua kodok ini? Karena ada <b>orang kurang ajar</b> yang mencuri semua kodokku!’ dan aku berkata, ‘mencuri semua kodokmu, Will, lalu bagaimana? Jadi kau mau beli kodok lagi,tentunya?’ Dan kalau kalian percaya, anak-anak, si <i>gargoye</i> goblok itu membeli kembali semua kodoknya dariku dengan harga lebih mahal daripada yang dibayarkannya dulu...” (p.127-128)</p>

The idiom is found in chapter 5 page 86 and in the chapter 5 page 127-128 in the Indonesian version. These sentences are spoken by Mundungus Fletcher to entertaining Fred, George and Ron. He is a man who always associated with dirty business. Non wizard people normally will say “Son of a bitch” but Mundungus Fletcher is a wizard who surrounded by other wizards every day. He doesn’t get in touch with non wizard community, so Rowling emphasize his pure wizard character with changing the idiom into **Son of a bludger**.

MODIFIED IDIOM	ORIGINAL IDIOM
Son of a bludger	Son of a bitch

**Son of a Bludger** is very similar with English rude idiom **Son of a bitch**. The idiom is refers to an impolite expression when a person insults another, or to express the extreme dislike of someone. Bludgers are two of the four balls used in wizard sport, Quidditch. It is described as being bewitched to fly without any visible means of propulsion. The purpose of Bludger in the game is to be an obstacle, the ball fly around attempting to hit players of their brooms. Bludger and bitch context are quiet similar, both of it seems to become annoyance to whoever associate with it.

SL :	Son	of	a	bludger
	(anak)	(dari)	(sebuah)	(bludger)
	↓	↓	↓	↓
TL :	Orang	( <i>dropped</i> )	( <i>dropped</i> )	kurang ajar
	(people)	(-----)	(-----)	(insolent)

In translating the idiom “son of a bludger” the translator used the transposition and subtraction technique. The translator changed the lexicon form in source language into target language. The word “son” which actually means “anak laki-laki” is changed into “orang” (in English = people). The preposition “of” and determiner “a” are dropped by the translator because it has no meaning in target language, the dropping procedure is included in subtraction technique. Another transposition technique used in the next word “bludger”, which is changed into “kurang ajar. Bludger is a name of ball, so bludger is a *noun* while kurang ajar is *adjective*.

The equivalence which is made by the translator in translating “son of a Bludger” is categorized into the first type in translating idiom based on Nida and Taber, which is translating idiom in source language into non-idiom in the target language.

SL Son of a bludger (Idiom)	TL Orang kurang ajar (Non Idiom)
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Datum 7

SOURCE LANGUAGE	TARGET LANGUAGE
<p>“But Dementors wandering into muggle suburb and just happening to come across wizard?” snorted Fudge. “The odd on that must be very, very long, <b>even Bagman wouldn’t have bet</b> –“ (p.146)</p>	<p>“Tetapi Dementor gentayangan ke tempat tinggal Muggle dan kebetulan bertemu penyihir?” dengus Fudge. “Kemungkinan amat sangat kecil. <b>Bahkan Bagman tak akan...</b>” (p.208)</p>

The idiom is found in chapter 8 page 146 and in the chapter 8 page 208 in the Indonesian version. These sentences are spoken by Cornelius Fudge, Minister of Magic. The context is Fudge doesn't believe in Mrs. Figg's testimony about some dementors wandering around muggles (non-wizard) area. Dementors are usually working under Ministry of Magic's control, the Ministry of Magic employed dementors as the guards of Azkaban prison where they prevent the prisoners from having the ability or desire to escape. Fudge expresses his doubt in an idiom "Even Bagman wouldn't have bet". This made up idiom derived from real English Idiom "I wouldn't bet on it", according to *Cambridge International Dictionary of Idioms* (1998) the idiom is something that you say when you do not think that something is likely to happen or to be true.

MODIFIED IDIOM	ORIGINAL IDIOM
Even Bagman wouldn't have bet	I wouldn't bet on it

Ludovic "Ludo" Bagman was a wizard and Ministry of Magic employee. Bagman is a character in Harry Potter series. He was known as a person who is addicted to gambling. He would bet on anything. During his career at the Ministry, Ludo rose to the post of Head of the Department of Magical Games and Sports. His career at the Ministry ended in mid-1995, when he had to go on the run from goblins, against whom he had lost several bets. Ludo Bagman once is an important character in the fourth series of Harry Potter's, *Harry Potter and the Goblet of Fire*. Rowling believe her readers remember the characteristic of

Bagman as a gambler, so she uses the phrase *even Bagman wouldn't have bet...* in Harry Potter and the Order of the Phoenix to make sense about the topic in the plot.

The translator made a mistake in translating the idiom “**even Bagman wouldn't have bet**”. The idiom is translated literally into “**bahkan Bagman tidak akan...**” the key words *have* and *bet* is omitted in the target language and it makes the result of translation distorted. It seems that the translator didn't recognize this variant idiom.

SL:	Even	Bagman	wouldn't	have	bet
	↓	↓	↓	↓	↓
TL:	Bahkan	Bagman	tidak akan	(dropped)	(dropped)

The translator used literal and subtraction techniques, the phrase “**even Bagman wouldn't**” is translated literally into “**bahkan Bagman tidak akan**”, while the subtraction technique is applied in the words “**have**” and “**bet**” which are omitted in the translation process. The application of dropping technique in those two words make the result of translation is not clear. It makes the readers of Indonesian version confused. The translator delivers different message about the dialogue to the readers of Indonesian version. It might happen because the translator did not recognize the utterance as an idiom.

Datum 8

SOURCE LANGUAGE	TARGET LANGUAGE
“I did think he might be a bit better	“Tadinya kupikir dia akan sedikit



<p>this year,” said Hermione in a disappointed voice. “I mean ... you know...” she looked carefully around; there were half a dozen empty seats on either side of them and nobody was passing the table. “... Now he’s on the order and everything.”</p> <p><b>“Poisonous toadstools don’t change their spots,”</b> said Ron sagely. “Anyway, I’ve always thought Dumbledore was cracked trusting Snape, where’s the evidence he ever really stooped working for You-Know-Who?” (p.235)</p>	<p>lebih baik tahun ini,” kata Hermione kecewa. “Maksudku...kalian tahu...” dia memandang ke sekitarnya dengan hati-hati; ada kira-kira enam tempat duduk kosong di kanan-kiri mereka, dan tak ada yang sedang lewat,”setelah dia jadi anggota Orde.”</p> <p><b>“Katak beracun tidak mengubah totalnya,”</b> ujar Ron bijak. “Bagaimana juga, aku menganggap Dumbledore gila mempercayai Snape. Mana buktinya dia sudah tak bekerja lagi untuk Kau-Tahu-Siapa?” (p.330-331)</p>
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This idiom is found in chapter 12 page 235 and chapter 12 page 330-331 in Indonesian version. The sentences above are spoken by Hermione and Ron. They are feeling sorry of how Professor Snape treating Harry Potter in the potion class. Snape did not accept the potion which is made by Harry because he thought that Harry failed in brewing the potion, but in fact is not only Harry Potter failed in brewing that potion some others failed as well, but only Harry Potter got the zero point of that lesson. *Harry Potter* reader already knew that Snape and Harry is the eternal enemy. They dislike each other. But in this book, Snape is joining them to fight against a dark wizard, Voldemort, so Hermione thinks that he is will go easy on Harry, but she is wrong. Ron explained the situation in an idiom **“Poisonous toadstools don’t change their spots”**.

MODIFIED IDIOM	ORIGINAL IDIOM
Poisonous toadstools don't change their spot	A leopard doesn't change its spot

The modified idiom **Poisonous toadstools don't change their spot** is similar with English idiom **A leopard doesn't change its spot**. A leopard has spots in its body, and the spots cannot be changed to stripes, or change the amount of spots that they have no matter how hard they tried. Even if they really wanted to, they are just spotted, same pattern, for life. Same goes to poisonous toadstool, poisonous toadstool is the kind of mushroom mostly has some pattern in its body. In potion lesson, toadstool or mushroom or fungus is one of ingredient often use to make a magic potion. According to *Cambridge International Dictionary of Idioms* (1998) this idiom means person will never change their character even if they pretend it has, this idiom often refers to bad character of human. Rowling change "Leopard" into "Poisonous toadstools" to emphasize the bad character because poisonous toadstool is one of deadliest of all vegetables growth.

SL :	Poisonous toadstools	don't	change	their	spots
	(Jamur beracun)	(tidak)	(mengubah)	(mereka)	(total)
	↓	↓	↓	↔	↔
TL :	Katak beracun	tidak	mengubah	total	nya
	(poisonous toad)	(doesn't)	(change)	(spot)	(its)

The translator used the transposition technique to translate "**Poisonous toadstools don't change their spots**" into "**Katak beracun tidak mengubah totalnya**". Overall, the translator changes the sentence which is in plural form into

singular form. The translator changed the word “poisonous toadstools” which actually means “jamur beracun” into “katak beracun” (in English= poisonous toad). The translator maintained the word “don’t” which means “tidak” in target language, and the word “change” which means “mengubah”. The next transposition technique applied in translating “their spots” into “totolnya”.

The equivalence which is made by the translator in translating “Poisonous toadstools don’t change their spots” is categorized into the first type in translating idiom based on Nida and Taber, which is translating idiom in source language into non-idiom in the target language.

SL	TL
Poisonous toadstools don’t change their spots (Idiom)	Katak beracun tidak mengubah totolnya (Non Idiom)

Datum 9

SOURCE LANGUAGE	TARGET LANGUAGE
<p>Harry let go of Neville, who stood panting and glaring at him. “I had to stop you,” Harry gasped, picking up his bag. “Crabbe and Goyle would’ve torn you apart.” Neville said nothing, he merely snatched up his own bag and stalked down into the dungeon. “What in the name of Merlin,” said Ron slowly, as they followed Neville, “what was that about?” (p.363)</p>	<p>“Aku harus menghentikanmu,” Harry tersengal, memungut tasnya.” Crabbe and Goyle akan mencabik-cabikmu.” Neville tidak berkata apa-apa, dia hanya menyambar tasnya sendiri dan berjalan masuk kelas. “Demi nama Merlin,” kata Ron perlahan, ketika mereka mengikuti Neville, “kenapa dia?” (p.505)</p>

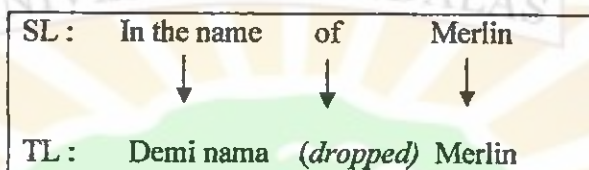
The idiom is found in chapter 17 page 363 and in chapter 17 page 505 in Indonesian version. The situation of this scene is that Malfoy boasting up about the permission that Umbridge, their evil new Head master gave to his dorm, Slytherin to continue playing Quidditch. Earlier, Umbridge made an announcement that all the team at school must be disbanded. He is so proud about his father's influence at school and mocking Harry Potter and whoever associates with him. He said that Harry should be carted off to St. Mungo (Mental Hospital). Out of nowhere, Neville attacks Malfoy because he is mocking of St. Mungo's patience. Beside Neville and Harry Potter, no one in that room knows that Neville parents are hospitalized in St. Mungo. Ron who doesn't have any idea why Neville angry shows his confusion in an idiom "In the name of Merlin"

MODIFIED IDIOM	ORIGINAL IDIOM
In the name of Merlin	In the name of God

**In the name of Merlin** is similar with 'in the name of God/something'. In *Cambridge International Dictionary of Idioms* (1998), **In the name of somebody/ something** is representing somebody or something such as freedom or justice (often used as a reason for an action or request). Merlin in Harry Potter is told as a famous wizard who lived during the medieval area. He is commonly regarded as the founder of the modern wizarding world. He was a Hogwarts student, his dorm is Slytherin. Merlin is a symbol of magic culture in England. He is known as the Prince of Enchanters ([www.pottermore.com](http://www.pottermore.com)). By using Merlin in idiom that refers to someone who became a legend, Rowling trying to persuade

her reader into a “fact” that magic does exist in England since thousand years ago, just like what she told in her novel.

The modified idiom “**In the name of Merlin**” is translated into another modified idiom in the target language “**Demi nama Merlin**”. The translator used equivalence technique and maintained the wizard element in the target language. The preposition **of** is dropped because it has no function in target language.



Datum 10

SOURCE LANGUAGE	TARGET LANGUAGE
<p>“So Macnair’s persuade the giants to join You-Know-Who?” said Hermione desperately.</p> <p>“<b>Hold yer hippogriffs</b>, I haven’t finished me story yet!” said Hagrid indignantly, who considering he had not wanted to tell them anything in the first place, now seem to be rather enjoying himself...(p.431)</p>	<p>“Jadi, Macnair telah membujuk para raksasa untuk bergabung dengan Kau-Tahu-Siapa?” kata Hermione putus asa.</p> <p>“<b>Jangan sela terus</b>, aku belum selesai cerita!” tukas Hagrid Jengkel. Lucu juga, tadi dia tak mau memberi tahu mereka apa pun, tapi sekarang dia sangat menikmati bercerita. (p.599)</p>

The idiom is found in chapter 20 page 431 and in chapter 20 page 599 in Indonesian version. This is the conversation between Hagrid and Hermione. The idiom is said by Hagrid after Hermione asks so many questions at him. Hagrid

used the idiom to ask Hermione to be patience when he told his story met the giants in mountains. He felt disturbed when his story was cut in the middle by curious Hermione.

MODIFIED IDIOM	ORIGINAL IDIOM
Hold your hippogriff	Hold your horse

**Hold your hippogriff** is used in comparison with English idiom **Hold your horse** means the expression in order to tell someone to stop doing or saying something because they are going too fast. Hippogriff is a magical idiom. It was a like-horse creature with wings in both sides of its body. Rowling describe hippogriff as a mixed of giant eagle and horse. Hippogriffs also used as wizard riding animal, just like horses in real life. That is why Rowling use the term to changing horse in the idiom. Rowling use it in the fifth book, while hippogriffs explained in the third book. It is mean the readers can easily understood the meaning of the idiom in assumption they already read the prequel.

Source Language Version	If Literal translation	Target language version
Hold your hippogriffs	Pegang hippogriff-hippogriffmu	Jangan sela terus

This idiom cannot be translated literally into “**pegang hippogriff-hippogriffmu**” because the meaning is not clear. The translator uses transposition by changing the whole lexical forms of “**hold your hippogriffs**” into “**jangan**

sela terus". There is no word in "hold your hippogriff" which has the same lexical form with the translation version. What makes the translation become "jangan sela terus" is the context. The readers cannot catch the intention of the writer when read "pegang hippogriffmu", but they can understand if the translation of "hold your hippogriff" is "Jangan sela terus". This idiom is translated into non-idiom in target language so it is categorized as equivalence in translating idiom to non-idiom.

SL	TL
Hold your hippogriffs (Idiom)	Jangan sela terus (Non-Idiom)

Datum 11

SOURCE LANGUAGE	TARGET LANGUAGE
"... Got inside a few o' the caves, no go – then, in abou' the sixth one, we found three giants hidin'." "Cave must've been cramped," said Ron. "Wasn't room ter swing a kneazle," said Hagrid.(p.433)	"...Masuki beberapa gua, tak ada—kemudian, kira-kira gua keenam, kami temukan tiga raksasa sembunyi." "Guanya pasti penuh sesak," kata Ron. "Tak ada tempat untuk ayun Kneazle," ujar Hagrid. (p.600)

The idiom is found in chapter 20 page 433 and in chapter 20 page 600 in Indonesian version. This is the conversation between Hagrid and Ron. Hagrid is explaining his whereabouts a couple months ago, where he should deal with a set of giants. Hagrid showed his agreement with Ron idea about the cave condition by

using the idiom. The idiom **wasn't room to swing a kneazle** is told by Hagrid to show how narrow the cave where three giants lived.

MODIFIED IDIOM	ORIGINAL IDIOM
Wasn't room to swing a kneazle	Wasn't room to swing a cat

**Wasn't room to swing a kneazle** is similar with English idiom **no room to swing a cat**. In *Cambridge International Dictionary of Idioms* (1998) **no room to swing a cat** is an informal phrase to express a very small space. Kneazle is a magical creature. From the book '*Fantastic Beasts and Where to Find Them*' which is also written by J.K Rowling. Kneazle expressed as a cat-like creature with an uncanny ability to detect suspicious character and can be relied upon to guide its owner safely home if they are lost. A kneazle has large ears, spotted fur and a lion-like tail. Kneazle can interbreed with cats. Kneazle is intelligent, independent, and occasionally aggressive though if it takes a liking to a witch or wizard, it makes an excellent pet. According to the definitions, Cat and Kneazle is very comparable animal. They only differentiated in a fact that cat is real animal while kneazle is a fiction.

SL : wasn't	room	to	swing	a	kneazle
(tak ada)	(ruangan)	(untuk)	(ayun)	(sebuah)	(kneazle)
↓	↓	↓	↓	↓	↓
TL : Tak ada	tempat	untuk	ayun	-----	kneazle
(wasn't)	(place)	(to)	(swing)	(dropped)	(kneazle)

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The translator used three techniques in translating the idiom **“wasn’t room to swing a kneazle”** into **“Tak ada tempat untuk ayun Kneazle”** which are literal translation, transposition and subtraction techniques. The word **“wasn’t”** is translated literally into **“tak ada”**. The transposition technique used in translating the word **“room”** which actually means **“ruangan”** into **“tempat”** (in English = **place**). In translating the phrase **“to swing a kneazle”** the translator used subtraction technique, the determiner **“a”** is removed because it doesn’t have function in the target language, while the other words in that phrase are translated literally.

The equivalence which is made by the translator in translating **“wasn’t room to swing a kneazle”** is categorized into the first type in translating idiom based on Nida and Taber, which is translating idiom in source language into non-idiom in the target language.

SL	TL
Wasn’t room to swing a kneazle (Idiom)	Tak ada tempat untuk ayun kneazle (Non Idiom)

## CHAPTER IV

### CONCLUSION

This chapter presents the result of the analysis of the modified idioms found in the novel *Harry Potter and the Order of the Phoenix*. Eleven data were found in the conversation from chapter one to chapter 20. In translating modified idiom, the translator needs to consider how to preserve the meaning and the effect made by the author's wordplay. The modified idiom has an important function in building the story, it can bring the reader to believe the existence of magical world that is described by the author as if the characters of the novel have their own language, including idioms. The idioms always come from the characters who were born in wizarding world. Another function of the author's wordplay in idiom is that it can build the curiosity of the reader when reading the novel. So, it is important to maintain the wordplay in the target language

From those eleven data, the writer finds two types of strategies used by translator, the first one is changing idiom into non idiom and the second one is changing idiom into idiom. Most of the modified idioms are translated into non-idiom, there are eight data that are translated from idiom in source language into non-idiom in target language. There are also idioms which are translated into idiom that symbolize similar situation in target language, as seen in datum 3, 5 and 9.

After analyzing the result of translation, it can be seen that several techniques are used by the translator to translate the idioms in the novel. The techniques that are applicable to be used in translating the modified idiom are transposition, equivalence, subtraction, addition, and literal translation. Transposition can be done by changing the word class, word order, lexical form and syntactical form. The transposition technique can be seen in datum 2, 4, 6, 8, 10 and 11. The Equivalence technique where the translator replicates the same situation as in the original, whilst using completely different wording can be seen in the datum 3, 5 and 9. Subtraction expresses a signified from the SL with fewer signifiers in the TL. The translator omitted some words from the source language into the target language. It is done possibly because the meaning is unnecessary in the target language, or for stylistic reason. The data that used this technique in translating the modified idioms are datum 1, 2, 6, 7 and 11. While the addition technique expresses a signified from the SL with more signifiers in the TL. The translator added some words in target language when these words actually don't exist in the source language. It is done possibly to emphasize the real meaning in the source language into the target language. It can be seen in datum 1 and 2. And the last technique that is used by the translator to translate the modified idiom in the novel *Harry Potter and the Order of the Phoenix* is literal translation. The technique used in datum 5, 7 and 11, when the translator translated the idiom word by word.

Based on the result of the analysis, it can be concluded that the translator has been quite successful in her work but she needs to consider more about

maintaining the magical sense of the author's wordplay. Translating novel is not an easy job because each novel is unique and has its own language style. The translator's responsibility is to make a good translation which communicates the meaning precisely and be careful not to lessen its aesthetic value. Errors in translating such literature will result serious consequences, and influence response of the readers toward the book.



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