

## The Translation of Idioms in George Orwell's *Animal Farm*

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### ABSTRACT

This research aims to study the use of idioms in *Animal Farm* (1954) and their translation into Bahasa Indonesia. The idioms found in the original text are classified based on the classification of idioms by Adam Makkai (1972). The idiom translation strategy is identified by comparing the idioms in the source text to the translation in the target text. The research identifies 156 idioms and classifies them into phrasal verb idioms (39%), tournure idioms (34%), irreversible binomials (11%), phrasal compound idioms (14%), and incorporating verb idioms (2%). There are 4 strategies to translate an idiom following Mona Baker (1992) and 1 strategy following Newmark (1991). The idiom translation strategy is classified into translating an idiom by using an idiom of similar meaning and form (1.92%), translating an idiom by using an idiom of similar meaning but different form (1.92%), translating an idiom by using paraphrase (85.90%), translating an idiom by using omission (0.64%), and literal translation strategy (9.62%).

**Keywords:** *Animal Farm*; classification of idiom; idiom; idiom translation strategy.

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### INTRODUCTION

A language has its own proverb, idiom, slang and other expressions which may have no equivalence in other languages. Inequivalence is one of the problems in translation that demands translator to have very good linguistic and cultural knowledge in order to produce acceptable translation. To translate idioms, for example, one has to understand the meaning of the idioms in both the source language and the target language in order to successfully produce natural translation.

According to *Merriam Webster's online dictionary*, idiom is "an expression in the usage of a language that is peculiar to itself either grammatically or in having a meaning that cannot be derived from the conjoined meanings of its elements" (Idiom, n.d.). Idioms are dependent on culture of the society, created in the daily life of society in the relations between human and other human, and between human and their environment. Therefore, idioms can be different in

one country and another. We can see, for instance, the translation of a novel from English to Bahasa Indonesia sometimes do not always transfer the idioms into idioms due to different cultural background. The translation applies some strategies that enable all idioms of source language to be transferred into the target language.

*Animal Farm*, a novel written by George Orwell (1954), is about animals which succeeded to take over the control of the farm from their master, Mr. Jones, and how they live with their leader, a pig. After they take control of the farm and live independently, there is struggle of power between two pigs, named Snowball and Napoleon. Then, Napoleon won and became their leader. There are many words and sentences as well as idioms in this novel which cannot be translated literally into Bahasa Indonesia.

This research deals with idioms in the source text and in the target text of *Animal Farm* as the object of research. The translation in Bahasa

Indonesia is the work of Bakdi Soemanto (2015) from Yogyakarta.

## LITERATURE REVIEW

There have been a number of studies investigating idioms and idiom translation. Agustina (2014), for example, focuses on the strategies and problems of the translation of idioms in Woody Allen's film *Melinda and Melinda*. The results show that the translation in the movie shows many inequivalences. Similarly, Putri (2014) investigates the forms of idioms in *Harry Potter and The Prisoner of Azkaban* and their Indonesian translation, in order to find the idioms translation strategies. She found that there are some different strategies to translate the idioms from the source language to the target language. These strategies include translating an idiom by using an idiom of similar meaning and form, translating an idiom by using an idiom of similar meaning but different form, translating an idiom by using paraphrase, translating an idiom by using omission, and literal translation.

Another research about idiom translation strategy by Handoyo (2015) examines idioms used in the movie *Warrior* and their translation strategies. The results show that three strategies were used to translate the idioms in the movie into Indonesia: literal translation (52%), translation by paraphrase (44%), and translation by omission (4%).

A slightly different research was carried out by Jin (2015). She investigated the translation of idioms used in the film *Moon Embracing the Sun* into Korean. She found that the most common strategy used to translated English idioms into Korean is translation by paraphrase (76.29%), followed by translation using idioms with similar meaning but different form (18.56%), translation using idioms with similar meaning and form (4.12%), and translation by omission (1.03%).

## THEORETICAL FRAMEWORK

Idiom is generally understood as an expression, word or phrase having a figurative

meaning. According to Baker (1992: 63) idiom is frozen pattern of language which allows little or no variation in form and often carries meanings which cannot be deduced from their individual components. It means that idiom cannot be translated literally from one language into another language without some changes in connotation. Langlotz (2006) offers a simple definition of idiom by suggesting that idioms should contain two or more words and have a meaning which can only be interpreted from the combination of words, not the meaning of words taken individually.

The characteristics of idiom, according to Fernando (1994: 3), are compositeness, institutionalization, and semantic opacity. Compositeness is characteristic of idiom which means that an idiom is accepted as a type of multiword expression that functions like a single word expression. For example "on the go" which means "busy" (Spears, 2005). Institutionalization or also called conventionality means that an expression has to be well-established to be considered as an idiom and written in the dictionary of idioms, for example "body and soul" which means "involving every aspect of a person or completely" (Siefring, 2004). Semantic opacity means that the meaning of an idiom cannot be translated from the meaning of its individual words. Therefore, it is also called non-literalness, because the meaning is unpredictable, and translating its individual words will lead into a non-sense meaning. For example is "on fire" which means "very enthusiastic" (Spears, 2005) which has nothing to do with fire.

An idiom in Bahasa Indonesia is defined by Chaer (1986) as a language unit (word, phrase, or sentences) the meaning of which cannot be translated from grammatical elements in that language, or cannot be predicted by the meaning of its lexical form elements. There are two types of idioms based on the elements to form the meaning, which are full idiom and semi idiom. The elements of full idiom have lost its lexical meaning and has formed one unit of meaning. For example, in Bahasa Indonesia *membanting tulang* means "to work hard" (Chaer, 1986). *Membanting* "slam" and *tulang* "bone" have lost their respective individual lexical meanings. And then, semi idiom still has a lexical meaning from at least one word of its form. For example, *unjuk gigi* means "showing skill" (Chaer,

1986) where *unjuk* “show” still has its lexical meaning.

In general, the characteristics of idioms in Bahasa Indonesia are similar to English idioms. First, they consist of more than one word. Secondly, they have semantically opaque meaning, and translating them literally will result in a nonsense meaning. Lastly, they are conventionalized, in which the expressions cannot be explained logically (Badudu, 1986) and the context is very important in understanding the idiom.

In this research, we adopt Makkai’s (1972) classification of idioms into two categories: lexemic idioms and sememic idioms. We focus particularly on lexemic idioms, which are divided further into six sub-classes: phrasal verb idioms, tournure idioms, irreversible binomials, phrasal compound idioms, incorporating verb idioms and pseudo idioms.

1. Phrasal verb idioms: This type of idioms is always the combination of verb and particle (adverb or preposition) (Makkai, 1972). For example, *go away*, *put up*, and *went out*.
2. Tournure idioms: This type of idiom consists of at least three words. Tournure idioms are divided into seven categories based on their structure:
  - a) The form containing compulsory definite or indefinite article. An example is *in a body* which means “a group of people” (Spears, 2005, p. 330)
  - b) The form containing an irreversible binomial. An example is *paced up and down* which means “work over and over the same short route nervously or anxiously” (Spears, 2005, p. 486).
  - c) A direct object and further possible modifiers following the primary verb. An example is *keep one’s eyes open* which means “to be on the alert, watch carefully or vigilantly for something” (Siefiring, 2004)
  - d) The leading verb not followed by direct object but by preposition plus noun or nothing. An example is *Frightened out of*

*their wits* which means “to be extremely frightened” (Siefiring, 2004, p. 316).

- e) The leading verb *be*. An example is *to be up a creek* which means “be in severe difficulty, usually with no means of extricating yourself from it” (Siefiring, 2004, p. 65)
  - f) The form containing the compulsory *it*. An example is *to step on it* which means “hurry up” (Siefiring, 2004, p. 276)
  - g) The form functioning as an adverb composed of several words. An example is *as a matter of course* which means “normally or as a normal procedure” (Siefiring, 2004).
3. Irreversible binomials: This type of idioms has fixed structures which cannot be changed. It usually consists of two words separated by a conjunction, for example, *to and fro* which means “(of movement) toward and away from something” (Spears, 2005, p. 706)
  4. Phrasal compound idioms: This type of idioms refers to a nominal compound made up of preposition/adjective plus noun, noun plus noun, and verb plus noun. For example, *lost heart* means “to lose one’s courage or confident” (Spears, 2005, p. 416)
  5. Incorporating verb idioms: Incorporating verb idioms are usually separated by (-), and has some forms such as noun-verb, and adjective verb. This kind of idiom is mostly used in formal term. For example, *blood-curdling* means “fill you with horror” (Siefiring, 2004).
  6. Pseudo-idioms: According to Makkai (1972), it is “polylexonic lexeme” one or more of whose constituent lexons, in spite of being morphotactically permissible words, are not simultaneously realizations of independent lexemes in other environment as well, unless they are banned lexons.” An example for this category is *chit-chat* meaning “small talk”.

As for the strategies for translating idioms, we adopt Baker (1992, pp. 72-78), as described briefly in the following.

1. Translating an idiom by using an idiom of similar meaning and form: This strategy uses an

idiom in the target language which have almost, or similar meaning as the source language idiom and consists of equivalent lexical items (Baker, 1992). The more two cultures are identical to each other, the more cases of such equivalents are possible.

2. Translating an idiom by using an idiom of similar meaning but different form: It is possible to find an idiom in the target language which has the same meaning with the source language, but with different forms of words. It means that the lexical items of the source language idioms are not kept in the target language, while the semantic equivalent is given in the target language.
3. Translating an idiom by using paraphrase: This strategy is the most common way for translating idioms when there is no match in the target language. This strategy helps the reader to easily understand the meaning of source text.
4. Translating an idioms by using omission: This strategy is applied to cover the words having no close match in the target language, and difficult to paraphrase, or for stylistic reason. It means that an idiom is entirely deleted or omitted in the target text. To compensate the loss, one is obliged to mention some supplementary words in some parts of the sentence where the omission has been done.
5. Literal Translation: This strategy occurs when “the source language grammatical construction is converted to its nearest target language equivalents, but the lexical words are again translated singly, out of context” (Newmark, 1991). It will produce a grammatical expression, but unidiomatic in the target language.

## METHODS

### Method of Data Collection

The data for this research are sentences containing idioms found in the *Animal Farm* novel in English (ST) and their translations in Bahasa Indonesia (TT). The idioms were collected by reading the ST and then selected based on the characteristics of idioms by Fernando (1994) which are compositeness,

conventionality, and semantic opacity. The data from the ST are used to find their equivalent in the TT. Each idiom from the ST was then classified based on Makkai's (1972) classification of idioms. Three dictionaries are used to find the meaning of idioms from the original *Animal Farm*. Baker's (1992) classification was adopted to categorize the translation strategies of the idioms.

### Method of Data Analysis

The first step of analysis is classifying idioms in the ST based on Makkai's (1972) classification. The next step is finding the meaning of each idiom by using the dictionaries *Oxford Dictionary of Idioms* (OD) (Sieftring, 2004), *Oxford Phrasal Verbs Dictionary for Learners of English* (OPVD), and *McGraw-Hill's Dictionary of American Idioms* (MD) (Spears, 2005). The *McGraw-Hill's Dictionary of American Idioms* is used to identify some idioms which are not found in the *Oxford Dictionary of Idioms*. And then, the meanings of idioms from the dictionaries are compared with the TT to see the strategy of translating the idioms. Finally, all translations of idioms in the TT are categorized based on their translation strategies following Baker (1992) and Newmark (1991).

## RESULTS AND DISCUSSION

### Types of Idioms in *Animal Farm*

156 idioms were found in the ST which belong to Phrasal verb idioms, tournure idioms, irreversible binomials, phrasal compound idioms, and incorporating verb idioms. No pseudo-idiom is found.

Table 1 below shows the frequency and distribution of idioms found in the ST. From 156 idioms, 61 (39%) belong to phrasal verb idioms, 53 (34%) to tournure idioms, 17 (11%) to irreversible binomials, 22 (14%) to phrasal compound idioms, and 3 (2%) to incorporating verb idioms.

### *Phrasal Verb Idioms*

61 phrasal verb idioms were found in the novel. Some examples are presented below.

**Table 1.** The frequency and distribution of idioms in the novel

Types of idiom	Number	%
Phrasal verb idiom	61	39
Tournure idiom	53	34
Irreversible binomials	17	11
Phrasal compound idiom	22	14
Incorporating verb idiom	3	2
<b>Total</b>	<b>156</b>	<b>100</b>

- (1) As soon as the light in the bedroom **went out** there was a stirring and fluttering ... (p. 7)

“Begitu lampu kamar **dipadamkan**, ada bunyi keributan dan suara kepak sayap ...” (p. 1)

*Went out* cannot be translated literally; literal translation will produce nonsense. Literally, *went out* means “to leave one’s house to go to a social event” (OD, p. 190). However, *went out* in this case, means “(of a fire or light) to stop burning or shining or be extinguished” (OPVD, 130). In this context, *went out* is used to explain about something which is glowing or shining such as a lamp or fire that is turned off. In this case, Mr. Jones turns off the lamp in his room and then there are stirring and fluttering by the animals in the farm. When the lamp is turned off, the animals know that Mr. Jones are going to sleep and they will be safe for meetings. This idiom is formed by two words, *went* (verb) and *out* (preposition), thus, a phrasal verb idiom.

- (2) Word had **gone round** during the day that old Major, the prize middle white boar, had had a strange dream ... (p. 7)

“Kabar sudah **menyebar** sepanjang hari bahwa si tua Major, si babi putih-tengah terhormat, mengalami mimpi aneh ...” (p. 1)

Literally, *gone round* means to spin or turn (OD, 189). However, *go round* in this case, means (of a note, etc.) to be sent round a group of people so that everyone can read it (OPVD, 124). *Gone round* is used to explain about something (word, rumor, a story, or an issue) that is spread from one to others.

In the ST it is used when Major had a strange dream and all animals in the farm have heard about that rumor before.

This idiom appears twice in the ST and in the same context, that is, the rumor is to be sent round a group of people. This idiom is formed by two words, *gone* (verb) and *round* (preposition), a phrasal verb idiom.

- (3) And then, after a few preliminary tries, the whole farm **burst out into** “Beasts of England” in tremendous union. (p. 15)

“Kemudian, setelah mencoba beberapa kali, seluruh lumbung **bersama menyanyi** “Binatang Inggris” dalam suara yang menggetarkan.” (p. 12)

*Burst out into* cannot be translated literally. It means (for someone) to begin suddenly doing a particular activity, such as crying, laughing, chattering or to begin an activity such as laughter, chatter, tears, etc. (Spears, 2005: 74). In this context, the animals burst out into or suddenly singing “Beast of England” together. They are very excited to listen the song from Major, and begin to sing it themselves. In a few minutes they sing it together in tremendous union. There are two words of *burst out into* found in the ST in the same context, that is, to begin suddenly singing “Beast of England” together. This idiom is formed by three words, *burst* (verb), *out* (preposition), and *into* (preposition). Therefore, it belongs to phrasal verb idiom.

### *Tournure idioms*

53 tournure idioms of different subcategories were found in the ST. Below are some examples.

- (4) After only a moment or two they gave up trying to defend themselves and **took to their heels**. (p. 20)

“Hanya satu-dua menit kemudian mereka merasa tidak perlu membela diri lagi dan memilih **melarikan diri**.” (p. 19)

*Took to their heels* falls into the subcategory: the leading verb is not followed by a direct object but by a preposition + noun. It cannot be translated literally. *Took to their heels* means “to run away” (Siefiring, 2004, p. 141). *Took to their heels* is used when Jones and his men are attacked by the

animals, and they cannot defend themselves anymore. Jones and his men set up to run away from the farm to save their life, since the animals kick and butt them from all sides. This idiom appears twice with the same meaning, that is, “to run away”.

- (5) He announced that from now on the Sunday-morning meetings would **come to an end**. (p. 46)

“Ia mengumumkan bahwa mulai saat itu, rapat minggu pagi akan **ditiadakan**.” (p. 55)

*Come to an end* falls into the subcategory: the form containing the compulsory indefinite article. It means “to end or to progress to an ending” (Spears, 2005, p. 114). If translated word by word, it will produce a nonsense meaning. It is used when Napoleon and his dogs drive out Snowball from the *animal farm*. After that, Napoleon with the dogs following him, delivers his speech. He announced that there are no more Sunday morning meetings, since he thinks it is unnecessary and wasting time. The animals are shocked with Snowball expulsion, and several of them begin to protest the announcement. But suddenly they fell silent to see the dogs with their menacing growls.

- (6) The animals had assumed **as a matter of course** that these would be shared out equally... (p. 32)

“Para binatang menduga bahwa buah-buahan itu akan dibagikan dengan adil ...” (p. 34)

*As a matter of course* falls into the subcategory: the form functioning as an adverb composed of several words. This idiom means “a point of correct procedure” (Siefiring, 2004, p. 185). It is used when the animals think that the many fruits, as a normal procedure, will be shared equally for all animals, but the fruits are taken only by the pigs. Squealer is sent to make the explanations to other animals, and he said that it is for the sake of all animals. Translating this idiom literally will produce a nonsense meaning.

### ***Irreversible Binomials***

There are 17 irreversible binomials in the ST. Irreversible binomials are idioms which consists of two words separated by a conjunction. Below are some examples of irreversible binomials.

- (7) Why work **night and day**, body and soul, for the overthrow of the human race! (p. 12)

“Kenapa, kerja **siang dan malam**, jiwa dan raga, untuk menumbangkan kekuasaan ras manusia.” (p. 8)

*Night and day* contains two words separated by the conjunction *and*. *Night and day* can be reversed to *day and night* (Spears, 2005). In this context, *night and day* means “all the time or around the clock” (Spears, 2005, p. 143). It is used to describe that the animals have worked all the time for the human race, and now they have to do a rebellion. The idioms *night and day* and *day and night* are found in the ST and they have the same meaning which is “all the time or around the clock”.

- (8) I do not know when the rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that **sooner or later** justice will be done. (p. 12)

“Saya tidak tahu kapan pemberontakan itu akan datang, mungkin dalam waktu satu minggu atau satu abad, tetapi saya tahu, saya yakin seyakini-yakinnya, seperti saya melihat jerami yang saya injak ini, bahwa **cepat atau lambat** keadilan akan terjadi.” (p. 8)

*Sooner or later* cannot be translated literally. In this context, it means “eventually” or “in the short term” or “in the long term” (Spears, 2005: 627). It is used in Major’s speech sending a message to all animals that they have to start a rebellion. They have to drive out human to make the produce of their labor theirs. He is sure that the rebellion will eventually come, although he does not know when. This idiom has a fixed structure and contains two words separated by conjunction ‘or’, thus, an irreversible binomial.

- (9) Even the tune of “Beast of England” was perhaps hummed secretly **here and there** ... (p. 102)

“Bahkan, lagu “Binatang Inggris” masih digumamkan dengan diam-diam **disana-sini** ...” (p. 130)

*Here and there* cannot be translated literally. In this context, it means “at this and place” or “from place to place” (Spears, 2005, p. 300). This idiom is used to describe that the animals still know the “Beast of England” and hum it secretly here and there or everywhere, but they cannot sing it out loud because the new rule by the pigs does not allow them to sing it. It has a fixed structure and consists of two words separated by the conjunction *and* thus, an irreversible binomial.

### ***Phrasal Compound Idioms***

There are 22 phrasal compound idioms in the novel. Some examples are discussed below.

- (10) They were always cold, and usually hungry as well. Only Boxer and Clover never **lost heart**. (p. 61)

“Mereka selalu kedinginan dan biasanya juga lapar. Hanya Boxer dan Clover yang tidak pernah **patah hati**.” (p. 75)

*Lost heart* in the idiom dictionary means “to lose one’s courage or confidence” (Spears, 2005: 416). In this context, it is used to explain about Boxer and Clover which are keeping their courage, although the other animals are tired of work since they do not have enough food every day. Boxer and Clover inspire the others to keep strong. This idiom is formed by two words, *lost* (past participle functioning as an adjective) and *heart* (noun), thus, a phrasal compound idiom.

- (11) My soul is **on fire** when I gaze at thy calm and commanding eye. (p. 75)

“Betapa jiwaku **menyala** waktu menatap matamu yang tenang dan berkuasa.” (p. 94)

Literally, *on fire* means “burning” (OD, 166). In this context, it means doing very well or very enthusiastic (Spears, 2005, p. 466). It is used in the poem entitled “Comrade Napoleon” composed by Minimus to describe the animals’ feeling when

looking at Napoleon’s eyes which are calm and commanding. This idiom is formed by two words, *on* (preposition) and *fire* (noun), thus, a phrasal compound idiom.

- (12) There was a good quarry of limestone on the farm, and plenty of sand and cement had been found in of the outhouses, so that all the materials for building were **at hand**. (p. 52)

“Ada tambang gamping yang bagus di peternakan itu, dan banyak pasir serta semen ditemukan di salah satu bangunan tambahan sehingga semua material untuk bangunan **sudah tersedia**.” (p. 62)

Literally, *hand* means “part of the human arm below the wrist” (OD, p. 200), but *at hand* means “close by in time or space” (Spears, 2005, p. 24). In this context, *at hand* is used when the animals begin to build the windmill. They collect every available material close to them. This idiom is formed by two words, *at* (preposition) and *hand* (noun), thus, a phrasal compound idiom.

### ***Incorporating Verb Idioms***

There are only three incorporating verb idioms in the ST. They are discussed below.

- (13) And at the word “Snowball” all the dogs let out **blood-curdling** growls and showed their side teeth. (p. 65)

“Dan, mendengar kata Snowball”, semua anjing menggeram **kuat-kuat** dan menunjukkan gigi rahangnya.” (p. 80)

*Blood-curdling* means “to fill you with horror or make your blood curdle” (Siefring, 2004, p. 29). It is used when the name Snowball (being expelled and considered a traitor) is mentioned by Napoleon. The dogs suddenly growl so loud and show their side teeth making the others frightened and the farm surrounded with horror. This idiom is formed by *blood* (noun) and *curdle* (verb), thus an incorporating verb idiom.

- (14) The animal’s **blood boiled** with rage when they heard of these things being done to their comrades. (p. 77)

“**Darah** binatang-binatang itu **mendidih** penuh kemarahan ketika mendengar hal-hal semacam itu dilakukan terhadap kamerad mereka.” (p. 97)

Literally, *blood* means “red liquid that flows through your body” (OD, p. 41), and *boil* means (cause something to) bubble and change into steam or vapour by being hated (of a liquid) (OD, p. 43). However, in this sentence, *blood boiled* means “to infuriate you” (Siefring, 2004: 29). It is used when the animals in *Animal Farm* heard that the animals in other farms are tortured by their master. All animals in *Animal Farm* are in a complete anger or in the high intensity of anger to attack all human who is treating their comrades with bad manner. This idiom is formed by *blood* (noun) and *boil* (verb), thus, an incorporating verb idiom.

- (15) “Is it not **crystal clear**, then, comrades, that all the evils of this life of our... (p. 11)

“Tidakkah ini satu **penjelasan yang terang benderang**, Kamerad, bahwa suatu kejahatan dalam hidup kita ...” (p. 8)

Literally, *crystal* means “transparent colourless mineral, used in making jewelry” (OD, p. 108), and *clear* means “easy to understand” (OD, 75). However, in this sentence, *crystal clear* cannot be translated literally. *Crystal clear* means “completely transparent and unclouded, unambiguous or easily understood” (Siefring, 2004, p. 67). It is used when Major tells about human who is evil in their world, on her story to provoke the animals to do a rebellion. Major uses it to say something that is certain, unambiguous, and easily understood by all animals. It is formed by *crystal* (noun) and *clear* (verb), thus, an incorporating verb idiom.

### Translation Strategies of Idioms in *Animal Farm*

The idioms in George Orwell’s *Animal Farm* are translated using 4 strategies of translation (Baker, 1992): (1) translating the idiom to idiom with similar meaning and similar form, (2) idiom to idiom with similar meaning but different form, (3) by paraphrasing, (4) by omission, and an added

strategy (Newmark, 1991), which is (5) literal translation.

Table 2 below shows the distribution of each idiom translation strategy which will be discussed in the following parts.

Table 2. The frequency and distribution of idiom translation strategies

Translation strategies	Number	%
By using idiom of similar meaning and form	3	1.92
By using idiom of similar meaning but different form	3	1.92
By paraphrasing	134	85.90
By omission	1	0.64
Literal translation	15	9.62
<b>Total</b>	<b>156</b>	<b>100.00</b>

### Translating Idioms by Using Idioms of Similar Meanings and Forms

Only three idioms were translated by using idioms of similar meaning and form: *lost heart*, *blood boiled*, and *drown in their rage*.

- (16) They were always cold, and usually hungry as well. Only Boxer and Clover never **lost heart**. (p. 61)

“Mereka selalu kedinginan dan biasanya juga lapar. Hanya Boxer dan Clover yang tidak pernah **patah hati**.” (p. 75)

*Lost heart* in the idiom dictionary means “to lose one’s courage or confident” (Spears, 2005, p. 416). In the target text, *lost heart* is translated into *patah hati* which is an idiom in Bahasa Indonesia. *Patah hati* in *Kamus Idiom Bahasa Indonesia* means “to lose courage or do not have the desire to try anymore” (Chaer, 1986). According to Chaer (1986), it is included into full idiom, because both the individual words have a figurative meaning. *Lost heart* is a well-known idiom in English, and so with *patah hati* in Bahasa Indonesia, thus, the translation has used an idiom of similar meaning and similar form strategy.



- (17) The animal's **blood boiled** with rage when they heard of these things being done to their comrades. (p. 77)

“**Darah** binatang-binatang itu **mendidih** penuh kemarahan ketika mendengar hal-hal semacam itu dilakukan terhadap kamerad mereka.” (p. 97)

*Blood boiled* in the idiom dictionary means “to infuriate some one” (Siefiring, 2004, p. 29). It is translated into *darahnya mendidih*, which is an idiom. *Darahnya mendidih* can be inverted to *mendidih darahnya* which means “to be completely in rage or infuriated” (Chaer, 1986). According to Chaer (1986), *darahnya mendidih* is a full idiom, because both the individual words have a figurative meaning. *Blood boiled* is a well-known idiom in English, and so is *darahnya mendidih* in Bahasa Indonesia, thus, translation using an idiom of similar meaning and similar form strategy.

- (18) The fear and despair they had felt a moment earlier were **drowned in their rage** against this vile, contemptible act. (p. 82)

“Rasa takut dan putus asa yang mereka rasakan beberapa saat sebelumnya **tenggelam dalam kemarahan** terhadap tindakan keji dan jahat itu.” (p. 103)

*Drowned in something* in the idiom dictionary means “to experience an overabundance of something” (Spears, 2005: 178), which refers to the animal's rage. It is translated into *tenggelam dalam kemarahan* which is also an idiom in Bahasa Indonesia. *Tenggelam dalam kemarahan* in *Kamus Ungkapan Bahasa Indonesia* means *hanyut dibawa oleh kemarahan* (Badudu, 1979, p. 306), *hanyut* also means *terlalu asyik* (Hanyut, n.d.), so *tenggelam dalam kemarahan* in English means “being occupied by an overabundance anger”. According to Chaer (1986), this idiom belongs to a semi idiom because it mixes words having a literal meaning, and some others have figurative meaning. Therefore, *drowned in their rage* has been translated using an idiom of similar meaning and similar form strategy.

This idiom is used in the ST to describe the animals' feeling when the windmill is destroyed by Frederick and his men. The animals which are in fear and despair before the windmill is destroyed,

become very angry at what Frederick and his men have done. That anger gives them power to revenge and counter attack the human.

### *Translating Idioms by Using Idioms of Similar Meanings but Different Forms*

Only 3 idioms are translated by using an idioms of similar meaning but different form: *make a bolt*, *broke into*, and *keep his eyes open*. Each idiom is discussed in the followings.

- (19) At a moment when the opening was clear, the men were glad enough to rush out of the yard and **make a bolt** for the main road. (p. 38)

“Pada saat jalan keluar kosong, orang-orang itu dengan gembira bergegas keluar dari halaman dan **lari lintang pukang** ke jalan raya.” (p. 43)

*Make a bolt* is translated by using an idiom of similar meaning and different form strategy. *Make a bolt* means “to try to escape by moving suddenly towards something” (Siefiring, 2004: 32). It is translated into *lari lintang pukang*, an idiom in Bahasa Indonesia. *Lari lintang pukang* in *Kamus Idiom Bahasa Indonesia* means “to run away in a mess, or in disorder” (Chaer, 1986) and is included into semi idiom because *lari* has a literal meaning while *lintang pukang* has a figurative meaning. The two idioms have similar meaning, but the form *make a bolt* is different form *lari lintang pukang*, thus, the idiom is translated by using an idiom of similar meaning and different form strategy.

In the ST, *make a bolt* is used when Jones and his men attack the farm animals. The attack fails because the animals have already predicted it. The animals counter attack Jones and his men, and they cannot defend themselves anymore. They run away as fast as they can to go out from the farm.

- (20) Then, as usual, the sheep **broke into** “four legs good, two legs bad!” and the momentarily awkwardness was smoothed over. (p. 54)

“Kemudian, seperti biasanya, biri-biri **memecahkan kesunyian** “kaki empat baik, kaki dua jahat!” dan kecanggungan sementara dihilangkan.” (p. 66)

*Broke into* means “suddenly begin to do something such as laugh, cheer, run, etc.” (OPVD, p. 23). It is translated into *memecahkan kesunyian*, an idiom in Bahasa Indonesia. *Memecahkan* in *memecahkan kesunyian* has the same meaning as *memecahkan* in *memecahkan telinga* which means “a very loud sounds so it broke the ears” (Chaer, 1986). *Kesunyian* has a literal meaning “quiet” or “silence” (*kesunyian*, n.d.). Chaer (1986) includes *memecahkan kesunyian* into semi idiom. The two idioms have similar meaning, but they clearly have different forms, thus, translation by using an idiom of similar meaning and different form strategy.

*Broke into* is used when Napoleon and his dogs are killing the animals who are confessing their crime, and every animal cannot say anything. All of a sudden, the sheep begin bleating “four legs good, two legs bad”, which makes the silence and the awkward situation gone.

- (21) “I warn every animal on this farm to **keep his eyes wide open**. (p. 67)

“ku memperingatkan setiap binatang di peternakan ini untuk **membuka mata** lebar lebar.” (p. 83)

*Keep your eyes open* means “to be on the alert, to watch carefully or vigilantly for something” (Siefring, 2004, p. 98). It is translated into *membuka mata*, an idiom in Bahasa Indonesia. *Membuka mata* in *Kamus Idiom Bahasa Indonesia* means “to start looking or paying attention” (Chaer, 1986, p. 41). Chaer (1986) includes it into a full idiom because all the individual words have figurative meanings. The two idioms have similar meanings but clearly have different forms. Therefore, the translation has used an idiom of similar meaning and different form strategy.

*Keep your eyes open* is used when Squealer speaks about Snowball who is accused as the destroyer of the windmill. He calls all the animals to be on the alert with their surrounding in order to keep the animal farm safe from Snowball and other threats.

### *Translating Idioms by Using Paraphrase*

Translating an idiom by using paraphrase is the most commonly used strategy in *Animal Farm* (134 idioms). Some examples are discussed below.

- (22) One of them which was named Foxwood, was a large, neglected, old-fashioned farm, much overgrown by woodland, with all its pastures **worn out** and its hedges in a disgraceful condition. (p. 34)

“Salah satu peternakannya, yang bernama Foxwood, merupakan peternakan gaya lama yang luas dan terbengkalai, banyak ditumbuhi pepohonan hutan, dengan padang rumput **gersang** dan pagar-pegar yang sudah rusak.” (p. 38)

*Worn out* means “badly damaged and no longer useful because it has been used a lot” (OPVD, p. 337). This idiom is translated into *gersang*, which is not an idiom. *Gersang* is means “dry and not fertile (in soil)” (*Gersang*, n.d.). An idiom in Bahasa Indonesia that has the same meaning as *worn out* is *dimakan waktu*, which means having been broken or damaged because it has been used a lot (Chaer, 1986: 119). The paraphrasing strategy helps the TT readers understand the state of the farm which they are not familiar with. *Gersang* is not an idiom but commonly used in the TL context. Therefore, the translation of *worn out* applies the paraphrasing strategy.

*Worn out* is used to explain about two farms near the *Animal Farm*, which are named Foxwood and Pinchfield. Foxwood belongs to Mr. Pilkington, and is not well maintained so the pastures are badly damaged.

- (23) And when others came back from looking for her, it was to find that the stable lad who in fact was stunned, had already recovered and **made off**. (p. 38)

“Dan, sewaktu yang lain kembali dari mencari Mollie, ternyata karyawan kandang itu hanya pingsan, dan **segera kabur** setelah siuman.” (p. 44)

*Made off* means “to hurry or rush away, especially when somebody is trying to escape or has stolen something” (OPVD, p. 181). This idiom is translated into *segera kabur*, which is not an idiom. *Segera* in KBBI means in a hurry (*Segera*, n.d.) and *kabur* means run away or escape (KBBI V, kabur). In fact, some idioms are available with the same

meaning as *made off*, one of which is *mengorak langkah* which means to run in a hurry (Chaer, 1986). The paraphrasing strategy by translating the idiom into *segera kabur* helps the TT readers to more readily understand the contextual meaning rather than *mengorak langkah* which is rarely used in the TL context.

*Made off* is used when all the men who attack the animal farm run away from the farm except one. This man is not moving, and lying in the mud. The animals think that he is dead. However, when they come back from looking for Mollie, the man had already made off. He is just fainted.

- (24) ... creatures whom they were used to thrashing and maltreating just as they choose, **frightened** them almost **out of their wits**. (p. 20)

“Makhluk-makhluk yang biasa diperlakukan dengan tidak semestinya dan dirangket semau mereka itu kini berbalik membuat Pak Jones dan orang-orangnya **amat ketakutan**.” (p. 19)

Literally, *frighten* means “make somebody suddenly feel afraid” (OD, p. 177), and *wits* means “one’s ability to think quickly and clearly to make good decisions” (OD, p. 511). Both words form an idiom, *be frightened out of your wits*, which means “be extremely frightened” (Siefiring, 2004: 316). This idiom is translated into *amat ketakutan* which is not an idiom. *Amat* is an adverb meaning “extremely or very” (Amat, n.d.), and *ketakutan* is an adjective meaning “frightened” (Ketakutan, n.d.). An idiom with equivalent meaning is *kambing dalam biduk* (Chaer, 1986: 88). Therefore, *frightened out of your wits* has been translated by paraphrasing strategy.

The idiom *frightened out of their wits* is used when the chaos happens in *animal farm*. Jones and his men can no longer control the situation. The animals kick and butt them from all sides, makes them very scared.

### ***Literal translation***

There are 15 idioms which are translated by using literal translation strategy. Some examples are discussed below.

- (25) ... Frederick and Pilkington **changed their tune** and begin to talk of the terrible wickedness that now flourished on *Animal Farm*. (p. 35)

“... Frederick dan Pilkington **merubah nada mereka** dan mulai bicara tentang Kejahatan amat mengerikan yang sekarang berkembang di peternakan binatang.” (p. 39)

*Changed their tune* means “to express a very different opinion or behave in a very different way, usually in response to a change in circumstances” (Siefiring, 2014, p. 50). This idiom has nothing to do with a tune literally. It is translated literally into *merubah nada mereka*, which is not an idiom. In this context, *changed their tune* means that they changed their mind about *Animal Farm*, and told the terrible stories about *Animal Farm*. Translating it into *merubah nada mereka* is translating with literal translation strategy.

- (26) Starvation seemed to **stare them in the face**. (p. 62)

“Kelaparan seakan **menatap wajah mereka**.” (p. 75)

*Stare them in the face* means “(of a fact or object) be glaringly apparent or obvious” (Siefiring, 2004, p. 275). It is translated literally into *menatap wajah mereka*, which is not an idiom. This idiom is used in the context that the animal will be in starvation soon, since they don’t have anything to eat but chaff and mangle.

- (27) Some of the animals had noticed that the van which took Boxer away was marked “Horse slaughterer”, and had actually **jumped to the conclusion** that Boxer was being sent to the knacker’s. (p. 97)

“Ada binatang yang memperhatikan bahwa truk yang membawa Boxer pergi bertuliskan “penyembelih kuda”, dan benar benar **melompat pada simpulan** bahwa Boxer mau dikirim ke pedagang binatang mati.” (p. 123)

*Jumped to the conclusion* means “to judge or decide something without having all the facts; to reach unwarranted conclusions” (Spears, 2005, p.

364). It is not a literal jump, but making a quick conclusion. This idiom is used when Boxer took away by the van that marks “horse slaughterer”, and the animals immediately think that Boxer is sent to the knackers. This idiom is translated literally into *melompat pada simpulan*, which is not an idiom.

## CONCLUSION

Context plays a very important role in determining the meaning of an idiom. The previous and following sentences may provide some clues to the meaning of the idiom. Without understanding the context, one (translator) may fail to understand the meaning of an idiom, since an idiom cannot be translated literally word by word.

The findings reveal that the paraphrasing strategy is dominantly used in the translation of idioms in *Animal Farm*. By delivering the actual meaning, the translator helps the TT readers to understand the meaning more easily. Besides, some idioms available in TL are not commonly used. Therefore, paraphrasing is considered the most effective way to make the reader understand the novel, although it may result in less equivalent of form in the TT.

Finding an idiom with the same meaning in the target language is challenging. Sometimes, there is even no close match found in the TL to render the idiom in the ST. Consequently, omission strategy is committed when it will not change the message.

Almost all characters in *Animal Farm* are animals. However, the characterization does not affect the use of idioms because the animals are portrayed just like human being. So, their way of thinking and speaking are the same as a human, including the use of idioms to express their ideas.

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