

The Translation of Idioms from English into Indonesian: The Case of J.K. Rowling's *Harry Potter and the Half-Blood Prince*

Margarete Theda Kalyca Krisandini, Adi Sutrisno*
English Department, Universitas Gadjah Mada, Indonesia

*Corresponding Author: adisutrisno@ugm.ac.id

ABSTRACT

Idiom is a fixed group of words which has a particular meaning. Translating idioms to another language can be complicated and quite challenging because idioms cannot be translated word-by-word. This research aims to examine English idioms and their translation into Indonesian. The data used in the research were idioms found in *Harry Potter and the Half-Blood Prince* and translations in *Harry Potter dan Pangeran Berdarah-Campuran*. The results show that there are 270 idioms found in the novel. These idioms were classified into three types according to Fernando (1996). Most of the idioms belong to pure idiom with 137 idioms (50.9%), followed by semi idiom with 72 idioms (26.4%), and literal idiom with 61 idioms (22.7%). Furthermore, the translation strategies of these idioms were analyzed using the theory of idiom translation strategies by Baker (1992) and Newmark (1988, 1991). The most frequently applied strategy is translation by paraphrase with 222 idioms (82.2%), followed by literal translation with 28 idioms (10.4%), translation by using an idiom of similar meaning and dissimilar form of 14 idioms (5.2%), and finally translation by omission of 4 idioms (1.5%). Translation by paraphrase is the most frequently applied strategy because of the difficulty in finding equal idioms in target text.

Keywords: *harry potter, idiom, translation strategy, translation strategy of idiom.*

INTRODUCTION

Translation is the process of “rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988, p. 5). Based on this definition, translation plays a role as the medium between various languages. Considering the diverse cultures in the world, there must be problems in cross-cultural understanding. Translation exists in order to overcome these problems, especially in comprehending information written or uttered in different languages. In translation, the meaning from Source Language (SL)

to Target Language (TL) must be delivered in a sensible way so that equivalent results in the Target Text (TT) can be achieved.

This research focuses on the strategies in translating idioms. Idioms cannot be translated and interpreted word-by-word or in a literal way. It depends on the context of the dialogues or situations. Thus, translating idioms can be complicated and quite challenging. Translators should always pay attention to the cultures from both SL and TL, because idioms might be established from it. Due to this reason, they apply some strategies in translating idioms. This is aimed to achieve the most equivalent

result of idioms in the TT and thus the readers are able to comprehend it. This study aims to investigate English idioms in *Harry Potter and the Half-Blood Prince* by J. K. Rowling and the strategies used in translating them into Indonesian.

LITERATURE REVIEW

There have been a number of studies that examine translation strategies. For example, Sanusi (2011) focuses on culturally loaded English words found in *Harry Potter and the Sorcerer's Stone*. Sanusi (2011) applies the accuracy rating by Nababan. The findings show that the Indonesian translation of *Harry Potter and the Sorcerer's Stone* is less accurate and acceptable.

Another study by Wibyaninggar (2013) examines the impact of translation strategies by applying semantic approach. The results indicate that the English translation of *Negeri 5 Menara* provides a good impression or impact. Unlike the previous two studies, Widodo (2015) analyzes the translation strategies of cultural terms by applying Vinay and Darbelnet model. The results show that literal translation was the most frequently applied strategy in the translation of *The Lord of the Rings* because the equivalences of the ST in TL are easier to be found.

The other two graduating papers and one journal article discuss the translation strategies of idioms. One of the graduating papers examines other aspects besides translation strategies which is equivalence. In this research, Chrisadiya (2016) concludes that translation by paraphrase is mostly used in translating *Harry Potter and the Sorcerer's Stone*. The second paper, conducted by Rachman (2017) uses only idiomatic phrasal verb as the research object. Similar to the preceding paper, this paper's result shows that translation by paraphrase becomes the most frequently used. Meanwhile, the journals only focus on the translation strategies of idioms. Saputro (2012), in his article, analyzes the data using Baker's (1992) theory and classifies it into the types of idioms by Fernando (1996). The result indicates that translation by paraphrase becomes the most commonly applied because the translator is able to find the equivalences using that strategy. Based on

the results from those three researches, translation by paraphrase is the most popular strategy applied by translators. Different from the first journal article, the second journal by Hashemian and Arezi (2016) from Iran presents a different result. This journal article studies the translation strategy from English to Persian in two movie subtitles which are *Bring It On!* and *Mean Girls*. The researchers found that omission strategy becomes the most frequently applied strategy. Moreover, this journal article also takes focus on the distribution of the translation strategies in both subtitles. By using Chi-Square Test, it is found that Baker's strategy (1992) are not distributed equally among the movies.

The present research is different from the studies reported above as it focuses on idioms found in the novel *Harry Potter and the Half-Blood Prince* and the strategies of translating them into Indonesian. The novel was selected because it contains a considerable number of idioms and more importantly there does not seem to be any research on the translation of idioms found in the novel.

THEORETICAL FRAMEWORK

Translation

Scholars have attempted to define what translation is. According to Newmark (1988, p. 5), translation is the process of "rendering the meaning of a text into another language in the way that the author intended the text." According to this definition, translation can be regarded as a tool that conveys the equal meaning of Source Text (ST) in the Target Text (TT). Newmark (1988) also argues that translation is "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (p. 7). In addition, Newmark (2007) mentions about literary and non-literary writing and its translation. The translation of non-literary writing is given the expectation that it should be as accurate as possible; therefore, the translation result closely resembles the original. On the other hand, the translation of literary writing, e.g. poetry, drama, needs a significant contribution

from the translator. This contribution involves the translator's creativity.

Newmark's definition of translation is parallel with the definition proposed by Catford (1965, p. 20) who states that "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." Based on this definition, translation involves two different languages, namely Source Language (SL) or the original language in which the message or information is delivered, and Target Language (TL), the intended language. Moreover, reproducing a textual material in another language without losing its meaning or message is an important thing in translation.

Furthermore, Nida (1964, p. 12) adds that translation should include "the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style." In other words, meaning and style in Target Text are important and the translator must pay attention to the equivalency of those two aspects since equivalence is the main key of translation. In accordance with that explanation, Larson (1984, p. 3) states that translation is a "change of form", in which the form refers to clause, phrase, and sentence. The change or shift should be applied only in terms of form without losing the actual meaning or message of the text.

The function of translation, by all means, is to make people recognize the message conveyed in foreign language, as mentioned by Vinay and Darbelnet (1995). It is also aimed to gain the closest reference of Source Text in Target Text without losing the original message and meaning. Hence, translation plays an important role as the bridge between two languages. It transfers the meaning or message in a textual material from one language (Source Language) to another (Target Language). The readers who are fluent in the Target Language are expected to grasp the same message or meaning with those who are fluent in the Source Language.

Idiom

Fernando (1996) defines an idiom as an "indivisible unit whose components cannot be varied or varied only within definable limits" (p. 30). The components that form an idiom is fixed or only one

part can be changed. Regarding the meaning of an idiom, Larson (1984, p. 20) states that an idiom is "a string of words whose meaning is different from the meaning conveyed by the individual words." Furthermore, Baker (1992, p. 63) defines an idiom as "a frozen pattern of language, which allows little or no variation in form and often carries meanings, which cannot be deduced from their individual components." In other words, it can be said that an idiom is a fixed group of words which has a particular meaning. Since its meaning has been determined, the meaning of words that construct it cannot be interpreted separately. For example, the phrase '*break a leg*' is an idiom which means '*good luck*'. It has nothing to do with asking someone to break his/her own leg, which has negative connotation. Instead, it has a positive connotation since it means a wish for luck to someone. Thus, idioms cannot be interpreted literally by separating the meaning of each word that constructs it.

Fernando (1996) classifies idioms into two: structural and lexical idioms. Structural idioms are further subclassified into four types of idioms: compounds (e.g. *happy-go-lucky*, *pitter-patter*), phrases (e.g. *on behalf of*, *put up*), semi clause (e.g. *break the ice*, *spill the beans*), and full clauses (e.g. *while the cat is away*). Lexical idioms are subdivided into three types of idioms: pure idioms, semi-idioms, and literal idioms. A pure idiom is an idiomatic expression that consists of multiple words and bears with non-literal meaning. Each of its constituent has lost its lexical meaning, thus it is hardly defined in a literal way. For example, *break the ice* does not literally mean one breaking ice, but rather to make a situation a bit more fun. A semi-idiom is a type of idiom in which one item in its structure has literal correlation with the meaning of the idiom. Meanwhile, the other item bears with non-literal meaning. For example, *foot the bill*, means to pay for something. In this case, 'pay' has a literal correlation with 'the bill' in *foot the bill*. The last lexical type of idiom, literal idiom, has restricted variance or can be said invariant, making it less semantically complex than pure and semi-idioms (1996, p. 36). Examples for this type include *on the contrary*, *on foot*, and *a (very) happy birthday*.

Idioms are also well developed in Bahasa Indonesia since they are often used in literary works. According to Chaer (1986, p. 7), idiom is "a unity of

language (words, phrases, and sentence) whose meaning cannot be taken from general grammatical rule which is applied in the language or defined from the lexical items which construct the unity." That being said, the meaning of an idiom does not always depend on each of the items that construct the whole phrase or sentence.

Idioms in Bahasa Indonesia are classified into two types, namely pure and semi idioms. The definitions of these types are similar to those presented by Fernando. All of the lexical items in pure idioms have lost their meaning. For example, *mengikat mata* (tying up the eyes) means *menarik; mempesona* (interesting; attractive). Meanwhile, not all of the lexical items in semi idioms have lost their meaning. For example, *pasar gelap* (dark market) means *pasar rahasia, bukan pasar umum* (a secret market, not the common one).

Translation Strategies

Translating idioms, especially those in literary works, can be quite challenging and complex. Some idioms might be related to the culture where a particular language develops. For example, *mencari sesuap nasi*, literally meaning "looking for a mouthful of rice", is an idiom in Bahasa Indonesia which means to earn a living. Rice is culturally related to Indonesia because Indonesian people consume rice in their daily life and it is considered as staple food. Due to the lack of similarity in form and meaning, finding an equal translation for this idiom in other languages might be difficult. Therefore, a translator needs to find a strategy to translate idioms so that the result in Target Text can be acceptable or close to the meaning.

Translation strategy can be defined as the translator's plan in "solving concrete translation problems in the framework of a concrete translation task" (Krisings, 1986, p. 18). In other words, a translator applies a strategy to solve the difficulties encountered in translating a text. Those problems vary from equivalence to the cultural issue conceived in an idiomatic expression. There are two aspects of translation strategy, such as the Source Text which is going to be translated and the method to translate it into Target Text. Venuti (2001, p. 240) argues that "translation strategies involve the basic task of

choosing the foreign text to be translated and developing a method to translate it."

Idiom Translation Strategies

A translator should be aware of the sense and pay attention to the context when translating idioms. He/she needs to use some strategies which may shift or even change the aspects of the idiom itself and transfer it into the target language. As Larson (1984, p. 48-49) says, "a literal word-for-word translation of the idioms into another language will not make sense. The form cannot be kept, but the receptor language word or phrase which has the equivalent meaning will be the correct one to use in translation."

Baker (1992) proposes the following classification of idiom translation strategies:

1. Using an Idiom of Similar Meaning and Form

This strategy is applied in a way that the idiom in the Target Language conveys the same meaning with the idiom in the Source Language. It also consists of lexical items that are equivalent in meaning.

2. Using an Idiom of Similar Meaning but Dissimilar Form

There are several idioms in TL which do not have precise meaning to those in SL and consists of different lexical items. Therefore, different lexical items are used to express the idea of the SL in the TL.

3. Translation by Paraphrase

The match in TL cannot be found due to the "differences in stylistic preferences of the source and target languages" (Baker, 1992, p. 74), therefore the translator paraphrases the idiom in TT. According to Baker (1992, p. 74), this is the most common strategy applied when the match in TL is not available.

4. Translation by Omission

This strategy is applied by omitting the idiom in TT because the translator cannot find the close match in TL. Other than that, it can be applied because its meaning cannot be easily paraphrased or due to the language style.

In addition to these strategies, Newmark (1988) also proposes a strategy, i.e., literal translation, which occurs when "the source language grammatical construction is converted to their

nearest target language equivalents but the lexical words are translated singly, out of context” (1988, p. 46). The result in TT is written in a grammatical structure that still makes sense but less idiomatic. This strategy is added to complement the previous four strategies proposed by Baker (1992). Moreover, Newmark (1988) explains that literal translation, which is a part of semantic translation, can be applied in literature. Literal translation might lessen the possibility of misunderstanding between two languages. It can keep the original structure of idiom while transfer the original cultural message into TL.

METHODS

The data for this research were obtained from a novel entitled *Harry Potter and the Half-Blood Prince* (Rowling, 2005) and its Indonesian translation, *Harry Potter dan Pangeran Berdarah Campuran* (Rowling, 2006). This novel was chosen because it follows the popularity of the whole Harry Potter series. Moreover, *Harry Potter and the Half-Blood Prince* contains a considerable number of idioms. Some of them are derived from English idioms with a little modification related to the wizarding world. Therefore, they are suitable to be used as the data for this research.

The novel was translated by Listiana Srisanti, one of the notable translators in Indonesia. She has translated several noteworthy literary works as well, namely Harry Potter series, *Memoirs of Geisha*, and some Astrid Lindgren’s works. Therefore, she might be considered as an experienced translator.

The data were collected by reading the entire book and comprehending the context. Then, any sentences containing idiomatic expressions were noted down along with the page numbers where they were found. Next, the collected data were compared with their translations in *Harry Potter dan Pangeran Berdarah Campuran*. The translated idioms were noted down as well along with the page numbers. Thus, there were two primary data in this research: the idioms in ST and their Indonesian translations in TT.

After the data were collected, they were classified, first following Fernando (1996), in terms

of the types of idioms, and second in terms of the strategies used by the translator in translating the idioms using Baker’s (1992) and Newmark’s (1988, 1991) theories. In order to ensure the validity of idioms that were identified, some English idiom dictionaries were used as references, namely *Cambridge International Dictionary of Idioms* and *Oxford Dictionary of Idioms*. *Oxford Advanced Learner’s Dictionary* was also used to analyze the data. This procedure was applied for the Target Text as well, where *Kamus Idiom Bahasa Indonesia* (Chaer, 1986), *Kamus Ungkapan Bahasa Indonesia* (Badudu, 1985), and *Kamus Besar Bahasa Indonesia* were used to help in the data analysis in TT.

RESULTS AND DISCUSSION

Altogether 270 idioms were found in the novel. Following Fernando (1996), they were classified into pure idioms, semi-pure idioms, and literal idioms. The results show that there were 137 pure idioms (51%), 72 semi idioms (27%), and 61 literal idioms (22%). This indicates that pure idioms are the most commonly used in *Harry Potter and the Half-Blood Prince*.

Furthermore, the idioms were classified using Baker’s (1992) and Newmark’s (1988, 1991) taxonomies according to their translation strategies. The results show that Translation by Paraphrase is the most frequently used strategy by the translator. There were 222 idioms (82%) that were translated using the translation by paraphrase strategy, 28 idioms (10%) by literal translation, 14 idioms (5%) by translation by using an idiom of similar meaning and dissimilar form, and 4 idioms (2%) by translation by omission. Meanwhile, the least frequent strategy is the translation by using an idiom of similar meaning and form strategy (2 idioms or 1%).

Using an Idiom of Similar Meaning and Form

In this translation strategy, the idiom in the Target Language conveys the similar meaning with the one in Source Language. There are only 2 idioms that use this strategy, making it the least applied strategy. One of the examples is elaborated below.

- (1) **Context:** Dumbledore is pleased to have Snape as a Hogwarts staff member after Snape leaves The Death Eaters and Lord Voldemort. The old man welcomes him openly and accepts him even though Snape was on the dark side beforehand.

ST: I spun him a tale of deepest remorse when I joined his staff, fresh from my Death Eater days, and he embraced me **with open arms** (16/ST/HBP/31).

TT: Aku mengarang cerita penyesalan teramat dalam ketika aku bergabung menjadi stafnya, langsung setelah meninggalkan hari-hariku sebagai Pelahap Maut, dan dia **menerimaku dengan tangan terbuka** (16/TT/PBC/48).

In the ST, the idiom found is *with open arms*. In *Cambridge International Dictionary of Idioms* (1998) the idiom *with open arms* is defined as “to be very pleased to see someone or to be very pleased with something new” (p. 284). The word *open*, according to Oxford Advanced Learner’s Dictionary, means “to spread out” (Hornby, 2010, p. 1028). *Open* conveys the literal meaning when it becomes the component of the idiom. Meanwhile, *arms* do not since the idiom’s meaning has nothing to do with arms as body parts in a literal sense. Therefore, *with open arms* can be classified as a semi idiom because it has one component with literal meaning and another one component that carries nonliteral meaning.

The translator translates *with open arms* into *dengan tangan terbuka* in TT, which is equivalent in meaning and form. According to Kamus Ungkapan Bahasa Indonesia, *dengan tangan terbuka* means “senang hati” (happily or gladly) (Badudu, 1995, p. 265). The form of the idiom is also similar because both of them are semi idioms. One element, *with* meaning *dengan*, has a literal meaning, while the rest are non-literal. Moreover, if the idiom in ST is translated word by word, the result in TT still makes sense. Its structure is equivalent as well. Therefore, it can be said that the translator applies the strategy of using an idiom of similar meaning and form.

Using an Idiom of Similar Meaning but Dissimilar Form

- (2) **Context:** Harry and Hermione are having a tight argument about Malfoy’s status as a Death

Eater. Harry strongly believes that Malfoy is a Death Eater because Malfoy’s family threatened Borgin by sending Fenrir Greyback, a Death Eater, to check up on Borgin’s progress in fixing the strange cabinet. However, Hermione doubts this and says that maybe it is just an empty threat. Harry cannot believe that his best friend doubts it so he warns her that she might end up retracting what she said.

ST: You’ll be **eating your words**, Hermione, just like the Ministry (154/ST/HBP/353).

TT: kau akan **menjilat ludahmu sendiri**, Hermione, sama seperti Kementerian (154/TT/PBC/447).

According to *Oxford Dictionary of Idioms* (Siefring, 2004), *eating your words* means to “retract what you have said” (p. 92). The literal meaning of each component of the idiom is described as follows according to Oxford Advanced Learner’s Dictionary: eat means “to put food in mouth, chew it, and swallow it” (Hornby, 2010, p.463). Whereas, word is “something that is said” or “a remark” (Hornby, 2010, p.1712). Looking at the context, *eat* cannot be perceived in a literal way because it will not make sense. On the other hand, *word* is still related to the meaning of the idiom, making it easy to comprehend and can be taken literally. *Eat your words* consists of one literal component and one figurative component, making it classified as a semi idiom.

The translation of *eating your words* in the Target Text, *menjilat ludah sendiri*, is also an idiom which has a similar meaning with the one in the Source Text. As written in Kamus Ungkapan Bahasa Indonesia, *menjilat ludah sendiri* means “menarik kembali perkataan yang sudah diucapkan” (retract the words that has been said) (Badudu, 1995). However, those idioms are dissimilar in form because if *eating your words* is translated literally or word-by-word, the meaning would be different. *Eating* in Bahasa Indonesia is “makan”, while *your words* is “perkataanmu”. Hence, it is possible to say that translation strategy number two, using an idiom of similar meaning but dissimilar form, is applied in this case.

Translation by Paraphrase

- (3) **Context:** Hepzibah Smith tells Tom Riddle that she must pay a high price for Slytherin’s locket.

She buys the locket from Burke, who gets it from Merope Gaunt, Riddle's mother. However, Hepzibah does not know about this since she only cares about its scarcity. She is willing to pay a great amount of money so it can be added to her personal collection.

ST: I had to **pay an arm and a leg** for it, but I couldn't let it pass (196/ST/HBP/437).

TT: Aku harus **membayar banyak sekali** untuk kalung itu, tapi aku tak bisa membelinya (196/TT/PBC/550).

The idiom in the Source Text is *pay an arm and a leg*. According to *Oxford Dictionary of Idioms*, this idiom means "to pay a high price" (Siefring, 2004, p. 8). Looking at the context and the meaning of the idiom, one of the idiom's components, *pay*, conveys a literal meaning. Meanwhile, it is different from the phrase *an arm and a leg*. This phrase conveys nonliteral meaning because the meaning of the idiom is completely unrelated to arm and leg as body parts. *Pay an arm and a leg* fulfills the criteria of semi idiom, therefore it can be classified as one.

Pay an arm and leg is translated into *membayar banyak sekali* (pay a lot of money) in the Target Text. It is not an idiom, yet it roughly conveys the similar meaning to *pay an arm and leg*. Therefore, the translator applies the third translation strategy, Translation by Paraphrase, for this idiom.

Translation by Omission

(4) **Context:** *A house-elf named Kreacher who earlier serves for Black suddenly pops up in The Dursleys' house. Kreacher's appearance is strange and rough, causing Aunt Petunia to be hysterical because she is obsessed with neatness. Throughout her life and as long as she can remember, she never had her clean and tidy house entered by a creature as nasty as Kreacher.*

ST: Aunt Petunia let out a hair-raising shriek; nothing this filthy had entered her house **in living memory** (20/ST/HBP/51).

TT: Bibi Petunia mengeluarkan jeritan yang mendirikan bulu roma. Belum pernah ada apa pun yang sekotor ini memasuki rumahnya (20/TT/PBC/71).

The idiom in the Source Text is *in living memory*. According to *Cambridge International Dictionary of Idioms*, this idiom carries the meaning of "an event or situation that can be remembered by people who are alive now" (Cambridge International Dictionary of Idioms, 1998, p. 235). According to *Oxford Advanced Learner's Dictionary*, *living* is the same as "being alive now" (Hornby, 2010, p. 871). Meanwhile, *memory* is "the thought that we remember" (Hornby, 2010, p. 926). Looking at the context where this idiom is applied, each of the components of the idiom conveys the literal meaning. The meaning is perceived in a literal way and still makes sense. Both also deal with memory. Due to this reason, *in living memory* can be categorized as a literal idiom.

The idiom *in living memory* is omitted in the Target Text, causing it to be classified into Translation by Omission. However, this omission does not affect the context and the sentences in the Target Text still make sense. The translation still delivers a similar idea with the original one in the Source Text.

Literal Translation

(5) **Context:** *Dumbledore warns Harry to mind his actions during his stay at the Weasleys' house, The Burrow. The house has been highly protected by The Ministry of Magic only for Harry's security, so Harry should not repay The Weasleys by doing something dangerous while he is staying there.*

ST: However, it would be poor repayment if you **risked your neck** while staying with them" (32/ST/HBP/80).

TT: Maka, sungguh kelewatan jika kau membalasnya dengan **mempertaruhkan lehermu** selama kau tinggal bersama mereka" (32/TT/PBC/107).

The idiom in the Source Text is *risked your neck*, which according to *Cambridge International Dictionary of Idioms* means "to do something very dangerous" (Cambridge International Dictionary of Idioms, 1998, p. 267). According to *Oxford Advanced Learner's Dictionary*, *risk* means "to put something valuable or important in a dangerous situation" (Hornby, 2010, p. 1278). Meanwhile, *neck* is "the

body part between the head and shoulders” (Hornby, 2010, p. 986). Looking at the context, this idiom cannot be taken in a literal way because *risk your neck* does not literally mean putting the neck in danger. This idiom has nothing to do with the neck as the body part; therefore, it can be said that *risk your neck* is a pure idiom.

The idiom is translated literally into *mempertaruhkan lehermu* in the Target Text, even the form itself does not shift a bit. “Mempertaruhkan lehermu” is not an idiom in Bahasa Indonesia, thus when it is translated literally, the meaning does not make sense. It can be translated with the second strategy, Translation by Using an Idiom of Similar meaning but Dissimilar Form, into “mempertaruhkan nyawa” (risk your life), which means to do something dangerous (Badudu, 1975, p. 271).

CONCLUSION

According to the findings, 270 idioms were found in the novel. These idioms are classified based on the classification of idioms proposed by Fernando (1996) and the results show that most of the idioms belong to pure idioms. The idioms are then analyzed using the translation strategies proposed by Baker (1992) and Newmark (1988, 1991). It was found that translation by paraphrase is the most widely applied strategy by the translator, while translation by using an idiom of similar meaning and form was the least applied strategy. This might results from the difficulty in finding an equal idiom due to the lack of idiom with exact form and meaning in the Target Text. Moreover, translation by omission is rarely used as well. By omitting the idiom in the Target Text, the message conveyed in the sentence might shift. Even though the idiom can be changed by other phrases related to the context, the form of the sentence in the Target Text will change. Furthermore, translation by using an idiom of similar meaning and dissimilar form is more dominant than translation by using an idiom of similar meaning and form. This might happen because apparently the translator is able to find suitable idioms in the Target Text whose meaning is close to the ones in the Source Text. Meanwhile, literal translation takes place in the second most frequently used strategy. The literal

meaning of idioms in the Source Text sometimes can be easily understood by the readers in the Target Language.

Lastly, it can be seen that translation by paraphrase is the most frequently applied strategy by the translator. This strategy works by paraphrasing the idiom in the Source Text into related phrases in the Target Text. The difficulties in finding equal idioms in the Target Text cause the option of elaborating the idiom's meaning to be more preferable. This strategy is quite effective because the story can easily be comprehend. However, as the consequences, the translation in the Target Text becomes less figurative.

REFERENCES

- Badudu, J. S. (1975). *Kamus ungkapan bahasa Indonesia*. Pustaka Prima.
- Baker, M. (1992). *In other words: a course book of translation*. Routledge.
- Cambridge International Dictionary of Idioms. (1998). *Cambridge international dictionary of idioms*. Cambridge University Press.
- Catford, J. C. (1965). *A linguistic theory of translation: an essay in applied linguistics*. Oxford University Press.
- Chaer, A. (1986). *Kamus idiom bahasa Indonesia*. Penerbit Nusa Indah.
- Chrisadiya, R. D. (2016). The translation of idiomatic expressions in J. K. Rowling's *Harry Potter and the Sorcerer's Stone*: A study on equivalence and translation Strategies (*Unpublished undergraduate thesis*). Sanata Dharma University.
- Cruse, A. (2006). *A glossary of semantics and pragmatics*. Edinburgh University Press Ltd.
- Fernando, C. (1996). *Idioms and idiomaticity*. Oxford University Press.
- Hashemian, M. and Arezi, A. (2016). A study of applied strategies in translating idiomatic expressions in two movie subtitles: *Bring It On* and *Mean Girls*. *Iranian Journal of Research in English Language Teaching*. pp. 80-93.

- Hornby, A. S. (2010). *Oxford advanced learner's dictionary*. (8th ed.). Oxford University Press.
- Kamus Besar Bahasa Indonesia. (2005). *Kamus besar bahasa Indonesia* (3rd ed.). Balai Pustaka.
- Krings, H. P. (1986). Translation problems and translation strategies of advanced German learners of French (L2). J. House and S. Blum-Kulka (Eds.), *Interlingual and intercultural communication: Discourse and cognition in translation and second language acquisition studies* (pp. 263-275), Gunther Narr Verlag.
- Larson, M. L. (1984). *Meaning-based translation: A guide to cross-language equivalence*. University Press of America.
- Newmark, P. (2007). A new theory of translation. *Brno Studies in English*, 33.
- Newmark, P. (1988). *A textbook of translation*. Prentice Hall.
- Newmark, P. (1991). *About translation*. Multilingual Matters Ltd.
- Nida, E. (1964). *Toward a science of translating*. E. J. Brill.
- Rachman, A. (2017). Translation strategies of idiomatic phrasal verb in *Vice* articles (*Unpublished undergraduate thesis*). Universitas Gadjah Mada.
- Rowling, J. K. (2005). *Harry potter and the half-blood prince*. Scholastic Inc.
- Rowling, J. K. (2006). *Harry potter dan pangeran berdarah-campuran* (L. Srisanti, Trans.). PT. Gramedia Pustaka Utama.
- Sanusi, Y. (2011). The Indonesian translation of English culturally loaded words in *Harry Potter and the Sorcerer's Stone*: A study on accuracy, acceptability, and strategies applied (*Unpublished undergraduate thesis*). Sanata Dharma University.
- Saputro, R. (2012). Idioms and strategies of translation in *Harry Potter and the Deathly Hallows*. *Journal Anglicist*, 01(02) pp. 23-27.
- Siefring, J. (2004). *Oxford dictionary of idioms* (2nd ed.). Oxford University Press.
- Venuti, L. (2001). Strategies of translation. In M. Baker (ed.), *Routledge Encyclopedia of Translation Studies* (pp. 240-244) Routledge.
- Vinay, J. & Darbelnet, J. (1995). *Comparative stylistics of French and English, a methodology for translation*. John Benjamins Publishing.
- Wibowo, A. (2015). The translation strategies of cultural terms found in the novel *The Lord of the Rings; Sembilan Pembawa Cincin* (*Unpublished undergraduate thesis*). Universitas Gadjah Mada.
- Wibyaninggar, S. A. (2013). Translation strategies and their impacts on the translation of A. Fuadi's *Negeri 5 Menara* (*Unpublished undergraduate thesis*). Universitas Gadjah Mada.