
**THE TRANSLATION OF IDIOMATIC EXPRESSION
IN BLOODLINE INTO “GARIS DARAH”**

Astari Hendrawati, I Wayan Budiarta

Warmadewa University

astarihendrawati10@gmail.com, budy4rt4@yahoo.com

Received: 02-09-2017**Revised:** 03-10-2017**Accepted:** 22-11-2017**How to Cite:** Hendrawati.A. (2017) The Translation of Idiomatic Expression in Bloodline into “*Garis Darah*”.

RETORIKA: Jurnal Ilmu Bahasa3(2). 228-238

DOI: 10.22225/jr.3.2.295.228-238

Abstract

The aims of this thesis are to figure out the techniques and process of translation of English idiom into Indonesian Language. The data were taken from a Novel by Sidney Sheldon entitled “Bloodline” and its translation *Garis Darah*. The collected data was analyzed by using qualitative and quantitative methods. The data of this study were collected by identifying and classifying the data based on the idioms and translation procedures by using Hocket (1958). Another theory is from Vinay & Dalbernet’s (1995) and also supported by a theory proposed by Catford (1978). Through classification based on the theory there are three types of idioms, they are English phrasal compound that is divided into three parts such as the close form, the hyphenated form and the open form; figure of speech that is divided into four parts such as simile, hyperbole, metaphor, and personification; and slang. All types of idioms are applied in this thesis and it is found there are 289 data. The close form is 3, the hyphenated form is 16, the open form is 11, simile with 42 data, metaphor and personification are 26, hyperbole is 33, and slang is 132 data. On the other hand, there are seven techniques of translation according to the theory, they are borrowing, calque, literal, transposition, modulation, adaptation, and equivalence. All techniques are applied in this thesis. The most dominant translation technique that is applied in this thesis is adaptation with the percentage of 33,5% (97 data), the second is literal with 33,2% (96 data), modulation and equivalence has same percentage as 10,3% (30 data), transposition is 9,3% (27 data), borrowing with 2,76% (8 data), and the last is calque with 0,34% (1 data).

Keywords: techniques of translation, idiomatic expression, languages**INTRODUCTION**

Translation is the process of transferring message or meaning from source language to target language. There are many definitions to translation. Some experts stated that translation is an operation on languages: a process of substituting a text in one language for a text in another (Catford, 1978), while the other also have their own opinion about translation, such as translation is the reproduction in a receptor language of the closest natural equivalent of the source language message, first in terms of meaning, and second in terms of style, (Nida and Taber, 1974). Source language is defined as the language in which the original author of a message formulated it, and the point of departure for translation (Nida, 1974) and receptor language or TL as the language into which a message is translated from the original or source language (Nida, 1974). The categories used to analyze translation allow us to study the way translation works. These categories are related to text, context, and process. Textual categories describe mechanism of coherence, cohesion, and thematic progression. Contextual categories introduce all the extra-textual elements related to the context of source text and translation pro-

duction Translation techniques are needed to describe the actual steps taken by the translators in each textual micro-unit and obtain clear data about the general methodological option chosen.

In translating idioms, many translators find various difficulties which are not easy to overcome. The main problem is the lack of equivalence on the idiom level. It would be better if the translators could find an idiom in the target language which is the same in form and meaning from SL to TL. However, even though each language has idioms, it is still hard to find the exact equivalents when the idioms in one language are translated into idioms in other language. On one hand, they are considered one of the most peculiar parts of the language. It is difficult to deal with English idioms because of their unpredictable meaning and grammar. Moreover, idioms may be culturally bound and this may even cause greater problems for the translator.

The first thing that should be considered in translating English idioms is the types of idioms. After identifying the correct types of idioms, the translators are able to determine the appropriate translation strategies. According to

Hocket (1958), there are three types of idioms: English phrasal compound, figure of speech and slang.

Culture is the ultimate layer enveloping text. But it is more precise to say that text and talk are cultural product and process. The culture encrypted in text and talk, however, is manifest at various levels of choice made in their procession construction or generation. The translator needs to unwrap, so to speak, this multiple textualization of the SL into its various layers and its various levels; textualization of the text in effect means multiple transformation into the cultural object that it has become, the discourse, which is in need interpretation, assessment and evaluation by the prospective translator.

Theoretically, translation is difficult due to the two different linguistic system and cultures, but practically many novels have been translated into Indonesian, one of them is "Bloodline" written by Sidney Sheldon (1977) translated into "Garis Darah" by Threes Susilastuti. The other linguistic adjustment can be seen by the different number of unit which is used in source language and target language, for example the word "*Bloodline*" is translated into the phrase "*Garis Darah*". The example shows that each language has different linguistics system and component. Therefore, the linguistic adjustment by transposition is required. That adjustment can be found in many kinds of translations products, such as, novels, books, and even bible

In some of the proposal there are a conceptual confusion between techniques and translation method. Vinay and Darbelnet (1995) introduced the confusion by dividing the procedures following the traditional methodological dichotomy between literal and free translation. As they worked with isolated units they didn't distinguish between categories that affect the whole text and categories that refer to small units. A distinction should be made between translation method that is part of the process, a global choice that affects the whole translation. Techniques describe the result obtained and can be used to classify different types of translations solutions. Strategies are related to the mechanism used by translators throughout the whole translation process to find a solution to the problems. The technical procedures affect the result and not the process, so they should be distinguished from strategies.

A conceptual definition is the underlying understanding of something that is necessary to attain before understanding how it is used or applied. It is important to know them especially the special terms and expression as they are used in analyzing the problems. This study analyzes the whole part of the novel but it also limits the scope within only the types and translation of idioms based on the theories applied. Those problems are types of English Idioms are found in Bloodline novel and translation techniques were implemented in transferring the idiomatic expression in Bloodline into Garis Darah?

METHODS

The research method in this study covers research design, data source, research instrument, method and technique of collecting data, method and technique of analyzing data as well as method and technique of presenting data analysis. Considering the research questions which were aimed to identify and describe the types of idioms found in the novel, its translation strategies and the conceptual meaning of the English Idioms. The data were taken from "Bloodline" novel and its translation into Indonesian. "Garis Darah". Bloodline is a 1977 novel by Sidney Sheldon. The novel tells about Roffe and Sons family firm, an international empire filled with desperate, cash-hungry family members. A research instrument is a tool designed to measure the variable, characteristic, or information of interest. In this study, the English idioms found in the novel were collected and compared to their translation equivalents in order to find the types of English idioms and the translation strategies applied. In order to achieve the goal, observation technique was applied. Some supporting instruments such as a pencil for note taking the data, table of classification of idiom types and translation strategies, and a computer were also used.

The data of this study were collected by identifying and classifying the data based on the idioms and translation procedures by using Hocket and Vinay & Dalbernet's theory. This study applied the two methods to present the analyzed data, the informal method and that of the formal. The data were presented by categorizing the idiom and types of translation by using words, natural language, and tables, artificial language, were inevitable.

In this case, the presented data analysis is

divided into three analyses: classify the types of English Idioms found in the data, describe the translation techniques those were implemented in transferring the idiomatic expression in Bloodline into Garis Darah, and find the most dominant translation technique that is applied in this study.

DISCUSSION

Types of Idioms

There are three types of idiom according to Hockett (1958), they are English phrasal compound, figure of speech, and slang. The examples and analysis based on the types and characteristics are as follows:

English Phrasal Compound

There are three types of phrasal compound. A compound can be structured by two words linked by a hyphen; it can also be written in a closed form in which two words are united as one and there is also open form which is created by a word followed by another word after a space (Hockett, 1958). They are described below as follows:

Close Form

Phrasal compound is defined as a close form if the words are melded together (Hockett, 1958).

Table 1
Data of Close Form and its translation

Source Language (SL)	Target Language (TL)
Helene Roffe had had the playboys , the daredevils , the tycoon, the glamour boys. (page 47)	<i>Helene Roffe tak pernah kekurangan lelaki hidung belang, pemberani, jutawan, perayu.</i> (hlm. 81)

The phrase *playboys* and *daredevils* in the example are determined as compound words because there is a verb followed by a noun creating noun compound. It is in the form of close form because the words are melded together as the characteristic of close form. The background of this part of story is when a woman, whose name was Helene married an innocent man although she had many men who liked spending their pleasure with her temporarily. *Play* literally means to do things for pleasure while *boys* literally mean to male child or young man (Oxford, 2005). Idiomatically, a *playboy* has meaning as a rich man who spends his time enjoying himself (Oxford, 2005). There is also a word, *daredevil*, which consists of *dare* as an adjective and the literally meaning of it, is something dangerous or difficult, mean-

while *devil* as a noun means most powerful evil being or Satan (Oxford, 2005). Those examples above show that the word *playboys* and *daredevil* is an English phrasal compound because it is derived from two different words with their meaning and creates a new meaning idiomatically when it is combined. Further, *lelaki hidung belang* in TL categorized as an idiom because based on the sentence a man (*lelaki*) doesn't have mottle or stripe on his nose but it means a man who enjoys himself into many women without any commitment. Then *daredevil* means *pemberani* in TL categorized as non-idiomatic expression, because it doesn't have any idiomatic meaning but a literal meaning as a person who likes to do dangerous things.

The Hyphenated Form

The characteristic of hyphenated form is if the words have hyphen as the separation sign (Hockett, 1958).

Table 2
Data of The Hyphenated Form and its translation

Source Language (SL)	Target Language (TL)
'That's why I bought that horse-and-buggy outfit you were with.' (page 13)	<i>"Itu alasan membeli seluruh tempat kerjamu."</i> (hlm 18)

The phrase *horse-and-buggy outfit* in the example above is determined as a phrasal compound. It is in the form of hyphen form because the characteristic of the hyphenated form of compound word is that there is hyphen as the separation sign. This idiom has a background story based on some parts in the novel. It was told in the novel, there was a great businessman named, Sam. He wanted to hire a person who capable in business industry, whose name was Rhys. Unfortunately, Rhys didn't want to join Sam's industry that made Sam had to buy the company Rhys worked before. Beside, *horse* literally means large and four legged animal that people ride on or use for pulling chart. *Buggy* literally means a light carriage for one or two people, pulled by one horse, then, *outfit* means clothing or equipment needed for a particular occasion or purpose (Oxford, 2005). Idiomatically based on the story and explanation above, *horse-and-buggy outfit* means clinging of the outdated attitude or ideas. On the other hand, in TL, *seluruh tempat kerjamu* categorized as non-idiomatic expression, because it doesn't have any idiomatic meaning. The meaning of *horse-and-buggy outfit* in SL into

TL (*membeli seluruh tempat kerjamu*) is something old, dull, or outdated.

The Open Form

The open form is created by a word followed by another word after space (Hockett, 1958).

Table 3
Data of The Open Form and its translation

Source Language (SL)	Target Language (TL)
'Thought I ought to give you a hand ,' Rhys said lightly. (page 206)	" <i>Rasanya aku harus membantu," ujarnya ringan. (hlm. 369)</i>

The example is *give a hand*, determined as a phrasal compound because there is a word 'give' as a verb followed by a word 'hand' as a noun, and creating a verb compound. It is in the form of open form because this word is separated by a space as its characteristic. In the situation above there was a workaholic girl who works until midnight very often. She has a male friend working for her, and the man wants to do something to her to make her job lighter (that shown in the bold text). *Give* literally means hand something to somebody so that they can look at it, use it or keep it for a time. While, *hand* literally means the part of the body at the end of the arm, including the fingers and thumb (Oxford, 2005). When those two words are combined, idiomatically they make different meaning, according to Encyclopaedia of Idioms and Proverbs by Bashu Mitra (2006), *give a hand* has the meaning of helping someone to do something. The example above shows that the phrase *give a hand* is English phrasal Compound because it is derived from two different words with their meaning and creates a new meaning. Furthermore, *membantu* means helping someone who needs something (Kamus Besar Bahasa Indonesia, 208) and it is categorized as non-idiomatic expression because it is only consist of one word in the sentence and it does not create new meaning and new utterance in TL and it refers to help somebody.

Figure of Speech

Figure of speech is a phrase or word that has different meanings than its literal meanings. Figure of speech is classified into Simile, Metaphor, Personification and Hyperbole.

Simile

It is a comparison between things or objects from different types which have, at least one point in common (Hockett, 1958).

Table 4
Data of Simile and its translation

Source Language (SL)	Target Language (TL)
Each woman looked like a queen to him and the men were all elegant and splendid. (page 15)	<i>Setiap wanita tampak bagaikan ratu baginya dan para lelaki sangat gagah serta tampan. (hlm. 21)</i>

From the example above, the word *woman* is compared with *queen* and it is introduced by a word *like*. The characteristic of simile is introduced by a word *like* or *as* to compare two objects. The example has a background story when a young poor boy from valleys of coal came to a coast called Sully Ranny Bay where the rich tourists spent their holiday with all the glamorous things, especially for the women who wore good clothes. Furthermore, the first object is *woman* and the second object is *queen*. The word *woman* means an adult female person. Meanwhile the word *queen* means a woman who rules a country because she has been born into a royal family or a woman who is married by a king (Oxford, 2005). Basically, the word *woman* and *queen* is different, but from the comparison above it can be seen the word *woman* and *queen* have equation, because they have the basis of a resemblance in one aspect. The choice between *woman* that paired with *queen* because of the context and other supporting words from the text. In the text, it is shown a situation where the actor felt amazed by seeing wealthy women, each of them was beautiful. Hence, the most proper word to compare a beautiful wealthy woman is word *queen*, which is queen is elegant and surely from royal family. Further, in TL phrase *setiap wanita tampak bagaikan ratu* recognized as a simile because there is a comparison between *wanita* and *ratu* and identified with word *bagaikan*.

Metaphor

Metaphor is an analogy identifying one object with another and ascribing to the first object one or more of the quality of the second (Hockett, 1958).

Table 5
Data of Metaphor and its translation

Source Language (SL)	Target Language (TL)
He would have taken a son into his world; a daughter was alien to him. (page 126)	<i>Seorang anak lelaki dengan sendirinya akan ditariknnya ke dunia itu; tetapi seorang anak perempuan bagaikan makhluk asing baginya. (hlm. 226)</i>

From the example number one above, it is shown that the translator used metaphor. There are two objects compared. The word *daughter* is compared to *alien*. In the case above, there was a businessman who wanted to have a son. Unfortunately, he had a daughter. Because he didn't like if a girl come and join the firm, so he did not let his daughter to take over the business. He made a distance between his daughter and the firm although the girl wanted to join. Moreover, in TL *anak perempuan bagaikan makhluk asing* recognized as a metaphor because there is comparison of quality of *anak perempuan* and *alien* from the word *bagaikan*. According to the text, the man thinks that a *daughter* was a person who weak and more suitable to stay behind the kitchen and take care of the family rather than run a big business along with men. Therefore, daughter is like an alien if she manages the company.

Personification

Personification is figure of speech to express the abstract ideas to inanimate objects; aspects of nature are described as if it were human (Hockett, 1958).

Table 6
Data of The Hyphenated Form and its translation

Source Language (SL)	Target Language (TL)
There were two male clerks, superior being both, and a female clerk, who made the young Welsh boy's heart sing every time he looked at her. (page 15)	Di tempat itu ada dua karyawan lelaki, keduanya tinggi hati, dan seorang karyawati yang membuat hati anak muda Wales itu berbunga-bunga setiap kali dia memandangnya. (hlm. 21)

Hyperbole

Hyperbole or overstatement is simply exaggeration in the service of truth. Like all figures of speech, overstatement may be used with a variety of effects (Hockett, 1958).

Table 7
Data of Hyperbole and its translation

Source Language (SL)	Target Language (TL)
And she could have died right then of happiness. (page 26)	Dia nyaris mati seketika karena dipenuhi kebahagiaan. (hlm 42)

The part of the example above defined as a hyperbole is *could have died right then of happiness*. The main word that indicates any hyperbolic sense is the words *could have died*. When somebody feels so much excited, she/he would express her/his feeling by saying hyperbole words or act excessively. Based on the story, the character feels that she could have died be-

cause of happiness when the doctor told her that she would have twin babies. Literally, people can't die of happiness, but it is the word author made to express the situation about the character's feeling so that the readers understand the situation in the novel. Meanwhile in TL, the hyperbole phrase is *nyaris mati seketika karena dipenuhi kebahagiaan*. On that statement, illustrated that a woman is fulfilled with happiness. The author expressed it with *nyaris mati*.

Slang

Slang can be described as informal, non-standard words or phrases (lexical innovations) which tend to originate in subcultures within a society (Hockett, 1958).

Table 8
Data of Slang and its translation

Source Language (SL)	Target Language (TL)
One day she allowed the young boy to walk her home after work and invited him for a cup of tea (page 15)	Pada suatu hari dia mengizinkan pemuda itu berjalan pulang bersama-sama se usai pulang kerja, dan mengundangnya singgah untuk minum kopi (hlm 22)

The phrase *a cup of tea* scene means an expression that is used to describe an activity somebody like, good at or something enjoyable. The function of putting this slang word is to explain or create the situation in the story. The background story is a girl who enjoyed her time with her male friend. So, she invited him to her apartment. Idiomatically according to Encyclopaedia of Idioms and Proverbs (2006), *cup of tea* means something or someone that other person really enjoy with. The author used *a cup of tea* because she wanted to create a conversational tone in the writing. She may be trying to achieve informality for daily conversation based on the story. Furthermore, many people use slang word *tea* maybe because people usually enjoyed their evening break by drinking a cup of tea. On the other hand, according to TL the word *tea* is replaced by *minum kopi* or in SL the meaning is *a cup of coffee*. The translator used the word *kopi (coffee)*, maybe because people in Indonesia usually spend their free time by drinking coffee. It is happened since Indonesia is rich with its coffee plant. So, the word *kopi* is more suitable and acceptable for the reader related to culture and situation in the story.

Translation Techniques of Idiomatic Expression in Bloodline Novel into Novel Garis Darah

Idiomatic expression is an expression, word, or phrase that has a figurative meaning conventionally understood by native speaker. Identification of ways of translation idiom below is based on the theory from Vinay and Darbelnet (1995). The technique is divided into two methods of translating, they are; direct translation and oblique translation technique.

Direct Translation Techniques

The idioms occurring in the data above, which English as SL, are mostly having close structure to TL, which is in Indonesian Language. Some direct techniques of translation that occurred in the idioms are explained as follows.

Borrowing Technique

It basically means that the translator makes a choice to use the same word from source language into target language.

Table 9
Data of Pure Borrowing Technique and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
‘Take it easy, honey.’ She had a high, querulous voice. (page 137)	‘Pelan-pelan, honey.’ Suara gadis itu agak tinggi dan ketus.	Pure Borrowing

In term of word level, the data above show the pure borrowing technique applied in the translation of idiom. The phrase *take it easy* means relax (Encyclopaedia of Idioms and Proverbs, 2006), and the world relax can be related to *pelan-pelan*, which has the translation in source language as *be careful*. The word *honey* is purely borrowed from English language, and it is translated using the pure borrowing technique. The word *honey* has literal translation as *sayang*. The comparison in TL translated using borrowing technique and the new formed literal translation can be seen as follows:

- (Borrowing) : Pelan-pelan, **honey**.” Suara gadis itu agak tinggi dan ketus.
- (Literal) : Pelan-pelan, **sayang**.” Suara gadis itu agak tinggi dan ketus.

Both translations are good in form but the literal one has a more understandable meaning in TL. The decision to maintain the words *honey* in TL is right but it is better to change it into the original language, as *sayang*, because the

word *sayang* is suitable to be put with the other words. Related to meaning, this idiom has adaptation meaning, which means the target reader could be having difficulty if they read that sentence literally, therefore, the translator has to translate the phrase using adaptation technique based on the TL culture and situation in the novel.

Calque

Calque refers to the case where the translator imitates in his translation the structure or manner of expression of the SL.

Table 10
Data of Calque and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
She could watch herself drifting over the roof of the school, up and up, over the snowy Alps into a sea of fluffy white clouds . (page 115)	<i>Dia bisa melihat dirinya melayang di atas atap gedung sekolah, terus membubung ke atas melewati Pegunungan Alpen yang bersalju memuju gumpalan kapas putih awan.</i> (hlm. 205)	Calque

According to the data above, there is a noun phrase that is representing the existence of calque technique, which is *white clouds* and its translation *putih awan*. The form of language in SL is modifier + head, which can be seen in the example *white* (modifier) + *clouds* (head). The difference happened in TL which has head + modifier as its form. Refers to the TL form, it should be *awan putih*, yet the translator translated the SL words into *putih awan*. Actually the use of *calque* technique as part of direct translation is not appropriate in application to this idiom. The translation of *white clouds* into *putih awan* doesn't match with other words in the sentence. But, according to the whole sentence it told the reader that the character was having such a nice fantasy in phrase *she could watch herself drifting over the roof of the school*. Hence, it can be assumed that the translator may be tried to create a dramatic situation through the sentence. Thus the translator used *putih awan* to make the reader more aware about the context, beside we can't deny if there is any deviation allowed in literature product to make it more interesting.

Literal Translation

Literal or word for word translation is the direct transfer of text from SL into a grammati-

cally and idiomatically appropriate text in TL, which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL.

Table 11
Data of Literal and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
His waiting had the patience of a hunter , the quiet stillness of a man in control of his body and his emotions (page 11)	<i>Penantiannya mengandung kesabaran seorang pemburu, ketenangan seorang lelaki yang mampu mengendalikan tubuh dan perasaanya (hlm 13)</i>	Literal

The first data was translated using literal translation technique in sentence level. The forms connected in the idiom which form the complete idiom that was arranged literally based on syntactical structure of TL. Based on knowledge theory, phrase *his waiting had the patience of a hunter* connotatively symbolizes the habit of hunters that usually wait their prey patiently. According to the example one, it can be concluded a man who has tranquility of himself and his capability to control his body and emotion which means he was mature enough to face the problem. In the translation, however, it is translated literally into *penantiannya mengandung kesabaran seorang pemburu* which may direct the reader thought to a man who has a long patience. However, as the idiom was translated by using literal translation, the meaning was also literally maintained. This idiom has connotative meaning, as in *his waiting had the patience of a hunter* which means a man who is very patient.

Oblique Translation Technique

Oblique translation techniques are used when the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistics elements of the target language.

Transposition Technique

This is the process where parts of speech change their sequence when they are translated. It is in a sense a shift of word class. In this type of translation is supported by Catford's shift theory. He divided shift in translation into two major types, level shift and category shift while

category shift is also divided into four sections, they are unit shift, structure shift, class shift, and intra-system shift.

Unit Shift

Unit shifts occur when translation equivalent of a source text unit at one rank in is a unit at a different rank in the target language. In the example above, it is described unit shift from word into phrase.

Table 12
Data of Unit Shift and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
Helene Roffe had had the playboys , the daredevils, the tycoon, the glamour boys. (page 47)	<i>Helene Roffe tak pernah kekurangan lelaki hidung belang, pemberani, jutawan, perayu. (hlm. 81)</i>	Transposition: Unit Shift

The example given shows there is a noun word *playboys* in SL. It is translated into TL word *lelaki hidung belang* which is a noun phrase. It means that there is a shift from word to phrase. Catford (1978) also stated that unit shifts can be from low level to higher level or from higher level to lower level. It is caused by the differences of the amount of meaning component in different concept. From the example number one, it is translation in term low level to higher level. It means that in the source language there is one word but after translated into target language became more than one word. It can be seen on word *playboys* which consists of one word was translated into *lelaki hidung belang* which consists of three words.

Structure Shift

Structure shift is the changing of words sequence in a sentence. A structure shift involves a change in grammatical structure between SL and target text TL.

Table 13
Data of Structure Shift and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
He had the motor going before the car doors were closed, and he raced out of the parking lot as though the devil was pursuing him. (page 201)	<i>Dia sudah menghidupkan mesin sebelum pintu-pintu mobil tertutup, dan memacu mobil keluar lapangan parkir seperti dikejar setan. (hlm. 360)</i>	Transposition: Structure Shift

The office was filled with the odors of Hajib Kafir , his sickly sweet tobacco, his acrid Turkish coffee, his fat, oily body. (page 11)	Kantor itu menebarkan bau Hajib Kafir , <i>tembakaunya yang manis, kopi Turki-nya yang tajam, tubuhnya yang gemuk berminyak.</i> (hlm 14)	Transposition: Structure Shift
--	--	--------------------------------

In the example above, it can be found that the source language has different structure of sentence level and phrase level with the target language. There are two examples represent the structure shift translation. Based on the example, it can be seen that both have different sentence structure in the target language. In the example of 2a shown that the change happened in source language from active sentence, *the devil was pursuing him* into *keluar lapangan parkir seperti dikejar setan* in target language. Meanwhile, in example 2b the change can be concluded in source language that is passive, *the office was filled with the odors of Hajib Kafir* into active sentence, *kantor itu menebarkan bau Hajib Kafir* in target language.

Class Shift

Class shift occurs when the translation equivalence of an SL item is a member of a different class from the original item.

Table 14
Data of Transposition Shift and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
He was a curiosity (page 15)	<i>Dia aneh.</i> (hlm 21)	Transposition: Class Shift

From example of translation above, it can be seen at source language, there is a word *curiosity* which is a noun and in target language there is a word *aneh* which is an adjective. It means that there is class shifts from the sentences above.

Intra-system Shift

A system is meant the closed number of elements among which a choice must be made. The term intra-system shift is used for those cases where the shift occurs internally, within a system.

Table 15
Data of Intra-System Shift and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
'The sharks smell blood,' Rhys said. (page 235)	"Ikan hiu sudah mencium darah," kata Rhys. (hlm. 423)	Transposition: Intra-System Shift

From example of translation above, it can be seen at source language, there is a word *sharks* (Plural) and translated into target language as *ikan hiu* (singular). *Ikan hiu* (Singular) as the product from target language should be in plural too but instead of translate it into *ikan hiu-ikan hiu* the translator chose to make it singular in target language, since the meaning in target language will sound weird.

Level Shift

Level shift means that a source language item is at one linguistic level has a target language translation equivalent at a different level.

Table 16
Data of Level Shift and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
Elizabeth felt as though he were hiding behind a facade of words, putting up a verbal smoke-screen to conceal his feelings. (page 263)	<i>Elizabeth merasa lelaki itu seolah-olah bersembunyi di balik kata-kata, menebarkan tirai asap lisan untuk menutupi perasaannya.</i> (hlm. 474)	Transposition: Level Shift

From the text in the source language above, it is found that the grammatical items of conditional sentence have a formula as subject + were + object. That grammatical order is used when someone is wondering or pretending to be someone else. Thus, the auxiliary verbs for all the subjects must be *were*. It also happened to sentence in target language, it is used the word *seolah-olah* to show how the character imagine herself to be someone else in such a situation. So the level shift in the translation is indicated by grammar in the source language which is translated into lexis in the target language.

Modulation

This change from the current point of view into dynamic point of view while having the same sense is called Modulation technique.

Table 17
Data of Modulation and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
'I hope you bleed to death' (page 32)	"Aku harap darahmu terkuras habis" (hlm. 54)	Modulation

As it is illustrated above, modulation oc-

curs in data one. There is a change in point of view in the translation of the idiom. The explanation of modulation can be described as follows.

SL : I hope you **bleed to death**

TL : Aku harap **darahmu terkuras habis**

Direct translation: Aku harap kamu **berdarah sampai mati**.

From the description above it is clear that the point of view of *bleed to death* which has direct translation into *berdarah sampai mati* is translated into *darahmu terkuras habis*. Both translations *darahmu terkuras habis* and *berdarah sampai mati* are having the same literal meaning, but different point of view. The sentence ‘I hope you bleed to death’ was said by a woman who become a mistress of a man. She wanted his money more than before but her husband could not provide it, so she ran riot by pricking him until blood came so much and stained on his shirt. She swore to make him down and out and expressed her anger by saying that sentence. Translation technique named modulation makes the meaning of the idiom moves to a different point of view, but the intention of the idiom is still the same. The whole meaning of the translation of the idiom is literally transferred for the TL is still loaded with the literal meaning of SL. Thus, the sentences in TL and direct translation have a meaning of making someone die because lacking of blood.

Adaptation

Adaptation occurs when something specific to one language culture is expressed in a totally different way that is familiar or appropriate to another language culture.

Table 18
Data of Adaptation and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
‘That’s why I bought that horse-and-buggy outfit you were with.’ (page 13)	“ <i>Itu alasanku membeli seluruh tempat kerjamu.</i> ” (hlm 18)	Adaptation

The idiom *horse-and-buggy outfit* is same in meaning with the words *seluruh tempat kerjamu* in TL. However, in this type of idiom it can’t be translated literally because the type of situation being referred to by SL message is unknown in TL culture. Thus, translator has to create a new situation that can explain the same meaning as being equivalent. Meanwhile, the

readers have to understand and read a whole paragraph so that they can conclude what the meaning is. The background of this story is when there was a successful businessman whose name was Sam. He wanted to hire a young brainy man, named Rhys but Rhys denied and had worked for another company, so without waiting any further delay Sam bought the company where Rhys worked. *Horse and buggy* in other context is an idiom which means a symbol of old-fashioned or out-of-date. It does not always mean that the speaker asks about the outfit and buggy for horse. Therefore, in based on the story above, it can be concluded that Sam wanted to buy Rhys company which for Sam, the company Rhys worked has been outdated and dull that could inhibit his talent, rather than Sam looked for another man, he prefer to choose Rhys by buying the company he worked so technically he was Sam employee. However, in TL there is no any idiom to express that feeling or situation, so the translator uses new term to explain the situation based on the story context. As for this reason, the language transfer in data above is categorized as having adaptation technique.

Equivalence

This term is used to refer the cases in SL in the same situation that can be rendered in TL by two texts using completely different stylistic and structural methods.

Table 19
Data of Equivalence and its translation

Idiomatic Expression		Translation Technique
Source Language (SL)	Target Language (TL)	
The man she had married was a homicidal maniac . (page 20)	<i>Lelaki yang dikawininya ternyata seorang pembunuh haus darah.</i> (hlm 30)	Equivalence

It can be seen above there is an idiom *homicidal maniac*, which is translated into Indonesian Language become *pembunuh haus darah*. The background of this idiom was when there was an attempted murder to a young heiress. Police and detective looked for some evidences until they found that her husband was suspected to do the murder case to her and kill her father also. She didn’t expect her husband would do that, like a homicidal maniac who married with his enemy and plan to kill her at once. From the short explanation before, it can be concluded that homicidal maniac is related to a killer who

could kill someone harshly. The focus of attention is given to the word *maniac*. Literally *homicidal* means activity of killing people in SL and *pembunuhan* in TL while *maniac* in SL means someone insane or *orang gila* in TL. The sentence in SL shows word *homicidal* as has same meaning literally about an activity of losing someone soul, but the word *maniac* doesn't have literal meaning in TL. The translator changed the words *maniac* into *haus darah* which has literal meaning of *thirsty of blood* in TL. Despite, the choices of words *pembunuh* *haus darah* is right, because the sense of meaning from both languages is same. Further, it can be concluded that the idiom in SL has a term in Indonesian Language or TL to express the message or situation.

CONCLUSION

Based on the analysis of data in chapter four, some points of conclusions related to the types of idiomatic expressions and techniques of translation related to the meaning of the idiomatic expressions in a novel entitled *Bloodline* and their translation into *Garis Darah* are drawn as the conclusions according to the problems of this study.

Through classification of idioms based on the theory from Hockett (1958) in the collected data, it is found 289 idioms. The most dominant is slang with the total 132 data, simile with 42 data, hyperbole 33 data, metaphor and personification are 26 data, the hyphenated form is 16 data, the open form is 11 data, and the last is close form with 3 data. Slang becomes the most dominant idioms in the novel because slang can be used in daily life as the novel story that has many informal background setting. All types are found in the novel but the least data is from close form because it seems that close form text is indeed rarely used in the novel.

On the other hand, each technique of translation has its own characteristic and differences based on the factor of application during the process of translation and also the culture from the target language itself. There are 289 data found and the most dominant technique that is applied in this study is adaptation with the percentage of 33,5% (97 data), the second is literal 33,2% (96 data), modulation and equivalence has same percentage as 10,3% (30 data), transposition is 9,3% (27 data), borrowing with 2,76% (8 data), and the last is calque with 0,34% (1 data).

Adaptation becomes the most dominant translation technique because there are some idioms in target language doesn't have the same comparison idiom in source language, it make the translator has to think to represent some words or a whole sentence in target language with the same meaning and message so the reader can understand easily. The least technique used is calque since the translator didn't imposed that technique so much and also from the grammatical of target language is often different with source language. Besides, this study also used shift theory. The most dominant shift in the data found is structure shift because structure shift is often used the most frequent type of shifts that may occur at all ranks.

In this study most of all translation is influenced from grammar in target language and also the culture itself. Culture has an important role for translation result and outcome and be supported by knowledge of the translator.

ACKNOWLEDGMENT

I would like to thank to the All Almighty God, Ida Sang Hyang Widhi Wasa for His entire blessing, love, and care, so that I can be able to conduct my research and also I would like to thank to the reviewers which review my research so that I can solve the problems that I faced during the writing of this study.

REFERENCE

- Baker, Mona. 1992. *In Other Words a Course Book on Translation*. London: Routledge
- Balfaqeeh, Noor. 2009. "Strategies for Translating Idioms and Culturally-bound Expressions within The Human Development Genre" (thesis). United Kingdom: University of Birmingham
- Beekman, J., & Callow, J. 1974. *Translating the Word of God*. Michigan: The Zondervan Corporation.
- Catford, J.C. 1978. *A Linguistic Theory of Translation*. Oxford University Press.
- Departemen Pendidikan Nasional. 2008. *Kamus Besar Bahasa Indonesia Edisi Keempat*. Jakarta: PT Gramedia Pustaka Utama.
- Hockett, C. F. 1958. *A Course in Modern Linguistic*. New York: Macmillan.
- Hornby, A.S. 2005. *Oxford Advanced Learner's Dictionary of Current English*. New York: Oxford University Press.
- Jatmika, I Made Joni. 2015. "Proverbs in Awaken the Giant Within and Their Translation Techniques in Bangunkan Kuasa Raksasa di Da-

- lam Dir?*" (thesis). Denpasar: Udayana University.
- Larson, Mildred L. 1988. *Meaning Based Translation: A Guide to Cross Language Equivalence*. London: University Press of America, Inc.
- Mitra, Bashu. 2006. *Encyclopaedia of Idioms and Proverbs*. New Delhi: Anmol Publications PVT. LTD.
- Motallebzadeh, Khalil and Tousi, Seika. 2011. "Employing Compensation Strategy in Translation of Idioms: A Case Study of the Translation of Mark Twain's *Adventures of Huckleberry Finn in Persian*". Teheran: Islamic Azad University.
- Munday, Jeremy. 2001. *Introducing Translation Studies*. London: Routledge
- Newmark, Peter. 1988. *A Textbook of Translation: Centre for Translation and Language Studies University of Surrey*. London and New York: Prentice Hall.
- Nida, Eugene A. and Charles R. Taber. 1974. *The Theory and Practice of Translation Leiden*. Netherlands: The United Bible Societies.
- Purnama, Ida Ayu Eka. 2014. "Balinese Cultural Terms in the Translation of *Celoteh Anjing Bali: Sompret and Their Translation in the Dog of Bali: Sompret*" (thesis). Denpasar: Udayana University.
- Sunny, Ni Putu Wintia. 2015. "Translation of English Slang Words into Indonesian Language in the Subtitle of Movie 'The Departed'" (thesis). Denpasar: Udayana University.
- Salim, Jamal Azmi & Mehawesh, Mohammad. 2013. *Color Idiomatic Expressions in the Translation of Naguib Mahfouz's Novel the Thief and the Dogs*": A Case Study. Jordan: Zarqa University.
- Sumartini, Ni Luh Putu Unix. 2015. "Techniques Of Translating English Figurative Expressions In 'Colours' Magazine By Garuda Indonesia Into Indonesian" (thesis). Denpasar: Warmadewa University.
- Venuti, L. 2000. *The Translation Studies Reader*. London & New York: Routledge.
- Vinay, J.P & Darbelnet, J. 1995. *Comparative Stylistics of French and English A Methodology for Translation*. (Juan C. Sager and M. -J. Hamel). Amsterdam: John Benjamins Publishing Company.