THE TRANSLATION OF IDIOMS IN *ASTERIX DAN CLEOPATRA* BY RAHARTATI

THESIS

**Presented in Partial Fulfillment of the Requirement
for the Completion of Strata 1 Program of English Department
Specialized in Translation**

By:

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STATEMENT OF ORIGINALITY

I hereby certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others included in this thesis are quoted or citied with respect to ethical standart.

Semarang, 02 February 2014

Dahlia Putri Intan Damaiyanti

MOTTO

I've always believed that if you put in the work, the results will come.

(Michael Jordan).

Consult not your fears but your hopes and your dreams. Think not about your frustrations, but about your unfilled potential. Concern yourself not with what you tried and failed in, but with what it is still possible for you to do.

(Pope John XXIII)

It's not about how far we can makes a dream, but how far we can trying to make it happen.

(Ervan Haviludin)

Part of the secret of success in life is to eat what you like and let the food fight it out inside.

(Mark Twain)

DEDICATION

I dedicate this thesis to:

1. My beloved parents Dwi Prayogo and Winarni Isman.

2. My beloved papa Hassan Abdullah Siddig Fadhel.

3. My beloved sister Nur Riza Cahyaningtyas.

4. My beloved brother Eko Agus E.P.

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Furthermore, I do realize that due to my limited ability this thesis must have shortcoming and far from being perfect. Therefore I welcome any suggestions and criticisms.

Semarang, 02 February 2014

The researcher,

Dahlia Putri Intan D

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ABSTRACT

The thesis entitled *The Translation of Idioms in Asterix dan Cleopatra by Rahartati* has objective to identify the types of idiomatic translation in the comic and describe their meanings.

Descriptive qualitative method is used to describe the meaning of idiomatic translation which is identified data in the comic. The data of the study is collected by getting the two versions of the comics and then reading them. The last steps are finding and classifying the idiom into their types and meaning according to the idiomatic translation in English and Indonesian version.

From the analysis that has been done, 37 (thirty-seven) idiomatic expression out of 502 (five hundred and two) utterances were found in the comic. The types of idiom which are used in this comic are: adjectives and noun in combination (40, 55%), verbs + all types of words (43, 25%), verbs + preposition (8, 10%), adjectives phrases (5, 40%), and idiom in comparison (2, 70%). The meanings in translation found in the comic are contextual meaning and lexical meaning. The highest number is contextual meaning with 25 (twenty-five) are idiomatic expressions which automatically dominated over the utterances in the comic.

Parts of the utterances are in the form of idiomatic expressions. They are translated based on the types of idiom and its meaning. The translator needs to add and or remove the words from the source language into the target language when translating idioms in the utterances to make the readers understand the meaning in the comic.

Keywords: *comic translation, idiomatic translation, Rahartati.*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is basically an instrument of communication and communication is a way for people to convey their ideas to others. The most important thing in language is communicativeness. The meaning is how each participant in a communicative event can understand language to be understood, language must have a system that is shared together. The system includes the linguistic form and the regulation of their distribution and interpretation.

People always communicate each other by using language. Language is one of tools of communication. In communication, language has an important role because it means to explain what the speaker wants the listener to do. Related to translation, people today live in an era of growing in a grammar that indirectly leads them to relate to their culture and foreign languages as well as in more informal context usually via mass media, so translations allow people to enable communication between different cultures.

English as an international language is used in the biggest part of the world. The language which is an effective means to learn the development of other countries is English. The reason is that there are so many scientific books written such as novel,

articles, journal, short story, etc in English. Usually people only read the story of that book without understanding the whole context. So, people need the term of translation work to understand the context of the story.

Bilingual language is able to take their own thoughts and ideas and express them orally in two different languages, their native language, and a second language, sometimes well enough to pass for native speakers in their second language. However, this is often not the case. Because of the very nature of the different skills that each possesses, bilinguals and translators are not equally prepared to perform document translations. The ability, skill, and even the basic mental processes required for bilingualism are fundamentally different than those required for translation.

Melay proposed, "All languages have idioms, but an idiom in one language has no direct equivalent in another (1987: 3). This means when you learn language you have to learn the idiom as complete phrases. To find the meaning of an idiom people should know the whole phrase meaning, because if the phrase is separated word by word it will have a different meaning.

In the book "Idiom in English: A Pragmatic Analysis" Stasstler gave the translations of idiom which is then quoted by Fernando in the "idiom and idiomaticity" book:

> An idiom is a concatenation of more than one lexeme whose meaning is not derived from the meaning of its constituents and which does not consist of a verb plus and an adverbial particle or preposition. The concatenation as such then constituents a lexeme in its own right and should be entered as such in the lexicon (1982: 13-14).

Mcmordie and Seidl in "English idiom" book reported that the most characteristic feature of idioms is known as lexical integrity: "Generally, an idiomatic phrase cannot be altered; no other synonymous words can be substituted for any word in the phrase and the arrangement of words can rarely be modified" (1972: 6).

When a person is learning language without learning idioms, he or she will see something formal rather than impersonal and a little unfriendly. Above all, it is not possible to translate idioms from one language into one's native language (Mcmordie and Seidl, 1998:13). For this reason, transferring the meaning of the idiom is quite complicated since the result might make the readers confused.

In this study, the researcher is interested to conduct a study on idiomatic translation in the comic series of *Asterix and Cleopatra* by Hodder Dargaud into *Asterix dan Cleopatra* by Rahartati. This comic is interesting to this research because the story contains elements of entertainment for all age especially for children. Usually children love the fight scenes and the visual, while more mature and teenager are entertained by a variety of parodies and the words are used in the story. The researcher wants to apply the theories of idiomatic translation which are related to idiomatic translation, so the comics can be understood by the readers. Thus, they can be comfortable when reading all kinds of books stories especially comics, which are discussed in this study.

1.2 Statement of the Problem

Based on the title that the researcher wants to analyze, the statements of the problem is:

1. What types of idioms and their meaning are found in the comic series of *Asterix dan Cleopatra* by Rahartati?

1.3 Scope of the Study

Scope of the study is needed to facilitate the researcher to conduct the analysis. The scope of the study is to find out the types of idiomatic translation and describe their meaning. The study focuses on each utterance in the comic series of *Asterix dan Cleopatra* by Rahartati.

1.4 Objective of the study

The objective of this research is to analyze the idiomatic translation in a bilingual comic. In line with the statements of the problem, the objective of the study is to identify the types of idiomatic translation and describe their meaning in the comic series of *Asterix and Cleopatra* by Hodder Dargaud into *Asterix dan Cleopatra* by Rahartati.

1.5 Significance of the Study

The significance of the study as follows:

1. For the university

A contribution to Dian Nuswantoro University particularly for the English department students. The students are encouraged to seriously learn the subject related to the study. By studying this, it is expected that they can understand the idiomatic translation structure of the text easily.

2. For the reader

A contribution to everybody who read this thesis. The results of the study are expected to be valuable for people who learn this subject. It is hoped that they can get more knowledge about the idiomatic translation, its classification, and the application in texts.

3. For the researcher

The results of the study can be a contribution to add the researcher's knowledge about idiomatic translation.

1.6 Thesis Organization

Chapter I: Introduction. This chapter consists of background of the study, statement of the problem, scope of the study, objective of the study, significance of the study and thesis organization.

Chapter II: Review of Related Literature. This chapter is arranged to support and direct analyzing the data of the problem. The theories are used in this chapter are: definitions of translation, translation process, translation types, translation principles, idiom, idiomatic translation, types of idiom, and meaning of translation.

Chapter III: Research Method. This chapter consists of research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

Chapter IV: Data Analysis. This chapter covers the analysis of the data. It presents the research findings and discussion.

Chapter V: Conclusion and Suggestion. It contains the conclusion of the study and suggestions related to the subject, which is analyzed.

CHAPTER II

REVIEW OF RELATED LITERATURE

In review of related literature, the theory is very important to analyze the data. The theory are definitions of translation, translation process, translation types, translation principles, translation purpose, idiom, idiomatic translation, types of idiom and meaning of translation. It can help the researcher in order to know the data clearly.

2.1 Definitions of translation

They are many definition of translation. Some of them are Brislin (1976:1) says "translation is the general term referring to the transfers of thoughts and ideas of one language (source) to another (target),wheter the languages are in written or oral form". In line Bell defines that translation is the expression in another language (target language) on what has been expressed in another (source language) by preserving semantic and stylistics equivalent (1991:5).

Nida and Taber state that translating is reproducing the closest natural equivalent of the source language message into the receptor language, first in terms of meaning and secondly in terms of style (1974:12). In line with Nida's and Taber's statement, Bell defines that "Translation is the expression in another language (target language) on what has been expressed in another (source language) by preserving semantic and stylistics equivalents" (1991:5). Newmark defines, "translation is a craft
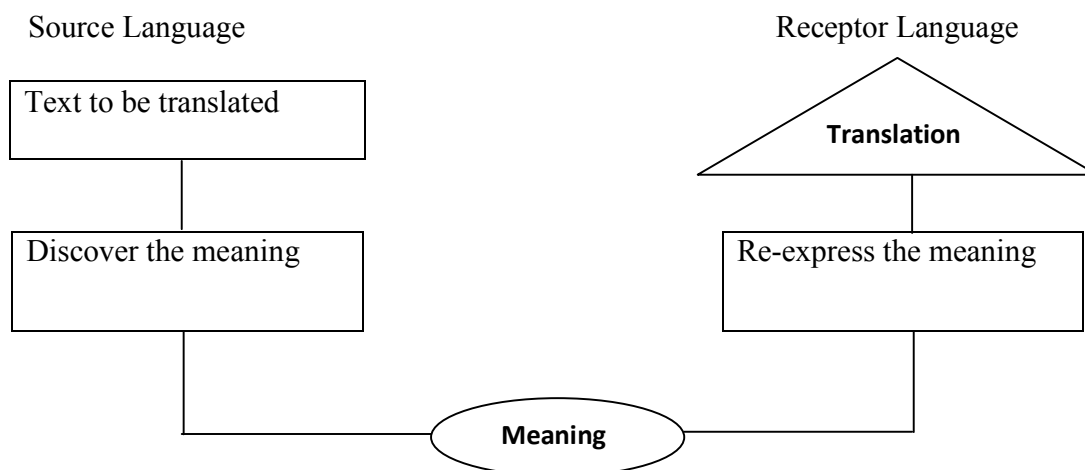
consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another" (1981:7). Brislin (1976:1) says, "Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form".

From the definition above, it can be seen that Nida, Taber, and Bell emphasize on the transferring of the message and the style of the source language into the target language. While, Newmark and Brislin emphasize on the transferring the idea from the source language into the target language. Based on the statements above, it can be concluded that translation is the process of transferring the idea and the style of the source language into the target language, both in written or spoken form. The first priority is transferring the idea and the second priority is transferring the style.

2.2 Translation process

According to Larson (1984: 3) when translating a text, the translator's goal is an idiomatic translation which makes every effort to communicate their meaning of the SL text into the natural forms of the receptor language. Furthermore, he states that translation is concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the SL text, which is analyzed in order to determine its meaning. The discovered meaning is then re-expressed or reconstructed using the lexicon and grammatical structure which are appropriate in

the receptor language and its cultural context. The following diagram is presented by Larson as the translation process.

Source Language   Receptor Language

```
┌──────────────────────┐              ╱╲ Translation ╱╲
│ Text to be translated │             ╱_____╲
└──────────┬───────────┘                      │
           │                                  │
┌──────────┴───────────┐          ┌──────────┴───────────┐
│ Discover the meaning  │          │ Re-express the meaning│
└──────────┬───────────┘          └──────────┬───────────┘
           │              ╭────────╮          │
           └──────────────│ Meaning │─────────┘
                          ╰────────╯
```

Figure 2.1. Translation process by Larson (1984: 4)

Nida and Taber (1982: 33) distinguish translation process into three stages:(1) analysis, in which the surface structure is analyzed in terms of (a) the grammatical relationships and (b) the meaning of the words and combinations of words, (2) transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B, and (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. The translation process can be illustrated in the following diagram.

A (Source)   B (Receptor)

            │   ↑
            │   │
(Analysis)   (Restructuring)

            │   ↑
            ↓   │

X ————————— (Transfer) —————————→ Y

Figure 2.2. Translation process by Nida and Taber (1982: 33)

2.3 Translation Types

Catford (1965: 21-25) makes categories of translation in terms of extent, levels, and ranks. Based on the extent, he classifies translation into *full* and *partial* translation. On the levels of translation, there are *totals* and *restricted* translation and on the ranks there are *rank bounded* and *unbounded* translations.

In full translation, the entire text is submitted to the translation process, that is, every part of the source language text is replaced by the target language text material. In partial translation, some parts of the source language text are left untranslated. They are simply transferred to the target language text.

Total translation means the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology or graphology by non equivalent TL phonology or graphology. While restricted translation means the replacement of SL textual material by equivalent TL textual material at only one level, that is translation performed only at the phonological or at graphological level, or at only one of the two levels of grammar and lexis.

Rank-bound translation is translation in which the selection of TL equivalents is deliberately confined to one rank or a few ranks in the hierarchy of grammatical units, usually at word or morpheme rank, that is, setting up word-to-word or morpheme-to-morpheme equivalence. In contrast with this, normal total translation in

which equivalences shift freely up and down the rank scale is called unbounded translation.

Based on the purpose of translation, Brislin (in Choliludin, 2007: 26-29) Categorizes translation into these following types.

1. Pragmatic Translation

    It refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form. It is not concerned with other aspects of the original language version.

2. Aesthetic-poetic Translation

    This refers to translation in which the translator takes into account the affect, emotion, and feelings of an original agnate version, the aesthetic form used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

3. Ethnographic Translation

    The purpose of ethnographic translation is to explicate the cultural context of the source language and target language versions. Translators have to be sensitive to the way the words are used and must know how the words fit into cultures.

4. Linguistic Translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form. The example is the language in a computer program and machine translation.

Brislin says that basically, based on the kinds of texts to be translated, there are two types of translation namely *factual* and *literary* translations. Factual translation refers to translating to convey information with precision, without involving the emotions or feelings of the translator but only based on the real facts such as translating scientific fields, reports, newspaper, etc. Literary translation refers to the translation of art works. In this kind of translation, the translator involves his or her emotion or feeling and it tends to be subjective, for example the translation of poems, drama, novels, etc.

According to Larson (1984: 15) translation is classified into two main types, namely *form-based* and *meaning-based* translation. Form-based translation attempts to follow the form of Source Language and is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation.

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

In practice, however, it is hard to consistently translate idiomatically or literally. These translations are often a mixture of literal and idiomatic forms of language. Translation then falls on a continuum from very literal, to literal, to modified literal, to near idiomatic, to idiomatic, and may fall, even more on the unduly free as displayed below.

Very   Literal   Modified   Inconsistent   Near   Idiomatic   Unduly
Literal   literal mixture   idiomatic   free
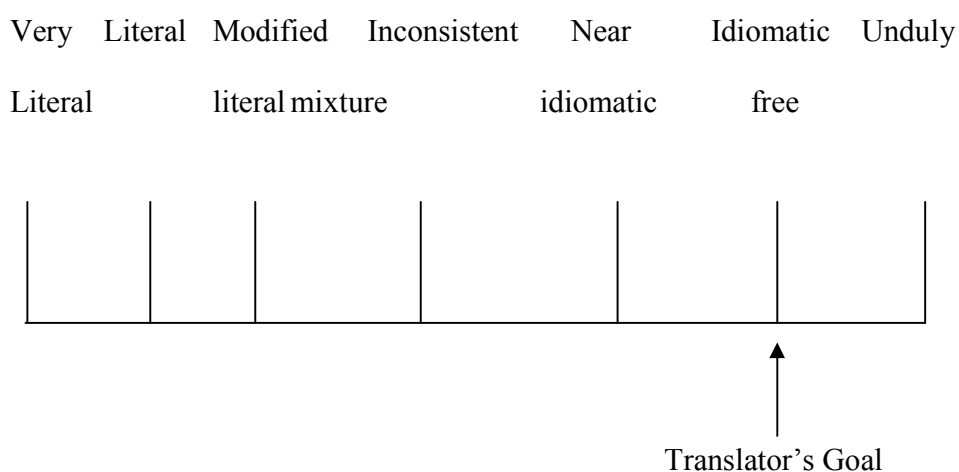
Translator's Goal

Figure 2.3. Translation as a continuum by Larson (1984: 17)

The translator's goal should be an idiomatic translation. Newmark (1988: 46) states that idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idiom where these do not exist in the original. He will know he is successful if the receptor language readers do not recognize his work as a translation at all, but simply as a text written in the receptor language for their information and enjoyment.

2.4 Translation Principles

The Principles of Translation by Duff (1989: 10-11):

1. The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though sometimes part of the meaning can be transposed.

2. The ordering of the words and ideas should match the original as closely as possible. This is particularly important in translating legal documents, guarantees, contracts, etc. However, differences in the language structure often require changes in the form and order of words. When in doubt, underline in the original text the words on which the main stress falls.

3. Languages often differ greatly in their levels of formality in a given context, for example in the business letter. To resolve these differences, the translator must distinguish between formal and fixed expression, and personal expression in which the writer or speaker sets the tone. It is also necessary to consider.

4. One of the frequent criticisms of translation is that it does not sound 'natural'. This is because the translator's thoughts and choice of words are too strongly molded by the original text. A good way to avoid the influence of the source language is to set the text aside and translate a few sentences aloud from memory. This will suggest natural patterns of thought in the first language which may not come to mind when the eye is fixed on the SL text.

5. It will be better if if the translator does not change the style of the original. But if it is needed, for example because the text is full of repetitions or mistakes in writing, the translator may change it.

6. Idiomatic expressions including similes, metaphors, proverbs, and saying, jargon, slang, and colloquialisms and phrasal verbs are often untranslatable. To solve these problems, there are some hints one can use. They are:

   a. Keep the original word in inverted commas, for example: "yuppie".

   b. Keep the original expression, with a literal explanation in the bracket.

   c. Use a non idiomatic expression.

2.5 Idiom

Idiom also called idiomatic expression is an expression, word, or phrase which means something different from its literal meaning. In other words, idioms do not mean exactly what the words say. They have, however, hidden meaning. An idiom can be a single word, if it is used in a way that is not its literal or dictionary meaning. For example, "moonlighting" means "having a second job". Idioms are common phrases or terms whose meaning are not real, but can be understood by their popular use. Because idioms can mean something different from what the words mean it is difficult for someone not very good at speaking the language to use them properly.

According to Baker (1991: 63), idiom is frozen patterns of language which Allow little or no variation in form and often carry meanings which cannot be

deduced from their individual components.

To learn a language people needs to learn the words in that language, and how and when to use them. But people also need to learn idioms separately because certain words together or certain times can have different meanings. In order to understand an idiom, people sometimes need to know the culture the idiom comes from. They would understand when each meaning is being used in context.

2.6 Idiomatic Translation

A translation that conveys the meaning of the original, or source text, by using equivalent language and the form and structures of the target language, in order to produce a translation that reads like an original.

An idiom is fixed in nature, for example the idiom `bury the hatchet' cannot be changed into `bury a hatchet', and in the same way, `the long and the short of it' cannot be changed into `the short and the long of it'.

A translator working with English may easily recognize an idiom if it violates `truth conditions', as in `it is raining cats and dogs', `storm in a teacup', 'jump down someone's trot', etc. However, when the idiom is not of this nature, it is harder to recognize, and translators may just think of it as an ordinary expression, with the consequence of either losing its tone or losing its meaning. The following example illustrates this (from Baker, p.66).

This can only be done, I believe, by a full and frank airing of the is-sues, I Urge you all to *speak your minds,* and not to *pull any punches*. Here, it is harder to

see the italicized words as idioms compared to the more obvious ones mentioned earlier (i.e. those which violate truth conditions). There are two sources which may cause misinterpretation:

a. The first possible source is that there are idioms which can mislead readers/users; *they* do not sound idiomatic at all, but at a closer look, careful readers would find the 'hidden' idioms. An example given by Baker (loc cit) is `drain the radiator' in the following text: I've just done my stint as rubber duck, see, and pulled off the grandma lane into the pit stop to *drain the radiator.*

On first reading, readers may be inclined to interpret it in terms of a truck driver making a stop and do something with the radiator of the truck. Only careful readers would interpret the words `drain the radiator' as an idiom, ie `to urinate; to use the toilet'.

b. The second source of misinterpretation is when the words in an idiom have equivalents in the target language (ie in Indonesian) but with totally different meaning. A good example is the idiom `to take someone for a ride'. In a general context, an Indonesian reader may take it to mean `taking someone maybe a guest visiting the town to go around in one's car or motorbike', while a careful reading of the idiom in context may give quite a different meaning, ie cheating someone in some way.

2.7 Types of Idiom

As it probably became evident in the previous section, the scope of the study is to find out the types of idiom and their meaning. In this section the researchers want to introduce some of those classifications. Since idioms differ greatly both in their character and composition, it indeed seems reasonable to provide categorizations for different types of idioms. Again, the researchers begin from the simplest classifications, moving on to more complicated and detailed ones.

Idiom is compound word, so an idiom contains more than one word. According to Robby L. (2007: 5), he classifies idiom into nine types, there are:

2.7.1 The first type is idiom with adjectives and noun in combination. It also Divides into some parts:

    a. Pairs of adjectives, it is usually followed by **or**, and or **but.**

        For example:

        Today's lecture is **short and sweet**

        Kuliah hari ini **singkat dan tidak bertele-tele**

    b. Pairs of nouns; it combines two nouns become one.

        For example:

        Every business has **its ups and downs**

        Setiap bisnis mempunyai **masa pasang surutnya keberuntungan**

    c. Pairs of adverbs and prepositions, it is a combination between adverb and preposition.

        For example:

Now and then, we have dinner together

Kadang-kadang kita makan malam bersama

d. Pairs of verbs, combining two verbs which hang together become an idiom.

For example:

Our parents always ask us to **live and learn** because no body knows everything.

Orang tua kita selalu menasehati untuk **hidup dan belajar dari pengalaman** karena tidak ada yang mengetahui segalanya.

e. Collective noun phrases,

For example:

There is **a class of pupils** who did not pass the test

Di sana ada **sekelas murid** yang tidak lulus ujian

f. Compound adjectives,

For example:

In a traditional market, people make **a cash-and-carry** sale

Di pasar traditional, orang-orang melakukan **penjualan tunai**

g. Adjective + noun phrases,

For example:

There no **big names** in the concert

Tidak ada **nama-nama besar** di konser itu

h. Noun+noun,

For example:

What are **fringe benefits** the company offers?

Apa saja **kompensasi** selain gaji yang perusahaan itu tawarkan?

i. Noun phrases,

For example:

First of all, I would like to thank God for the given talent

Pertama-tama saya ingin berterima kasih pada Tuhan atas bakat yang diberikan

j. Proper names (adjective+ nouns)

For example:

I want to go to the **Eternal City**

Saya ingin pergi ke **Roma**

k. Irregular constractions,

For example:

So far he has written seven books

Sejauh ini dia telah menulis tujuh buah buku

2.7.2 The Second type of idiom is idioms with prepotitions adverbs. It has some parts:

Prepositional phrases and adverbial phrase. Prepositional phrase diveds into three:

1. Prepositional with nouns or nouns phrases,

For example:

I know **at once** that the room was comfortable

Saya segera tahu bahwa ruangannya nyaman

2. Phrase prepositions,

    For example:

    She has been **in charge of** her sister since her mother passed away

    Dia sudah **bertanggung jawab atas** adiknya sejak ibunya meninggal

3. While adverbial phrases,

    For example:

    Now and then he gives me a call

    Kadang-kadang dia menelepon saya

2.7.3 The third type of idiom is two-word verbs. This type consists of two kinds:

1. Separable two word verbs that can be separable and followed by object,

   For example:

   Please **wake** me **up** at five tomorrow morning

   Harap **bangunkan saya** pada jam lima pagi besok

2. Inseparable two-word verbs which cannot be separable and followed by object,

   For example:

   Please **look after** your sister while I am away

   Harap **jaga** adik perempuanmu selagi saya pergi

2.7.4 The fourt type is idioms in comparison. Idiom in this form is called simile,

Comparing two different things that have similarity in the meaning. In Indonesian,

this form uses prefix se- that means "menyerupai" such as "secantik bidadari"

(cantiknya menyerupai bidadari), for example:

   He **swims like a fish**

Dia **berenang sangat bagus sekali**

2.7.5 The fifth type is idiomatic verbal expressions. It divides into three kinds.

There are:

1. be + noun / adjective phrases / participles, such as:

   John **is mad about** susan

   John **tergila-gila pada** susan

2. be + prepositional phrases, such as:

   I am sure the man **is up to something**

   Saya yakin pria itu **sedang merencanakan sesuatu**

3. verbs + all types of words, such as:

   Please **keep in mind** that a little knowledge is a dangerous thing

   Harap **ingat** bahwa pengetahuan yang sedikit itu berbahaya

2.7.6 The sixth type of idiom is verb and nouns used together but the meaning of each word does not change.

For example:

   Please do not **make a noice**. The baby is sleeping

   Harap jangan **membuat keributan**, ada bayi yang sedang tidur

2.7.7 The seventh type is idiomatic adjective phrases, such as:

   Are you **scared of** gost?

   Apakah kamu **takut dengan** hantu?

2.7.8 The eight types is verbs and prepositions used together idiomatically. This isthe example of verbs and prepositions that used together:

Do not **listen to** him. He likes to tell a lie

Jangan **dengarkan** dia. Dia suka berkata bohong

2.7.9 The last type is proverbial phrases. This type is kind of sentence that has a special meaning because it is contain of message to the reader.

For example:

Better late than never

Lebih baik terlambat mengerjakan sesuatu dari pada tidak sama sekali.

There are the types of idioms which the writer going to use to analyze the data. The diversity of idiom classifications introduced in this section does say a great deal about the vastness of the concept and the rather far-reaching scope of idiomaticity. The researcher will take a closer look at the issue that this study is ultimately all about the translation of idioms.

2.8 Meaning in Translation

The meaning of a given word or set of words is best understood as the contribution that word or phrase can make to the meaning or function of the whole sentence or linguistic utterance where that word or phrase occurs. The main problem in the process of translation is about meaning which will occur when the process is in progress, not translation as a product. Hatim and Munday (2004: 34) also suggest that "one of the key problems for the analyst was in actually determining whether the source text meaning had been transferred into the target text". It is clear here that

meaning is the key problem, whether meaning of the source language text is accurately transferred into the target language text.

This study focuses on describing types of idiom found in both novels. Related to the types of idiom, this research uses Robby L classification of types of idiom to determine the types of idiom found in the source text and the target text. The classification stated above is used by the researcher because both English and Indonesia idiomatic expressions are overlapped each other. According to Soemarno, meanings in translation are generally classified into six kinds and they are lexical meaning, grammatical meaning, situational meaning or contextual meaning, textual meaning, socio-cultural meaning, and implicit meaning (1999: 5-7).

2.8.1 Lexical meaning

Lexical meaning is the meaning of particular linguistic system used as a symbol or an event and etc. Zgusta as cited in Baker (1991: 12) describes lexical meaning as every word (lexical unit) that has something that is individual that makes it different from any other word. And it is just the lexical meaning which is the most outstanding individual property of the word. In other words, lexical meaning is meaning that best explained by dictionary. Since lexical meaning is found only in a dictionary, one word may probably have more than one meaning. The word miss has eleven distinctive meanings as listed down in an English-Indonesian dictionary: nona, tidak menangkap, merindukan, salah menanggapi, tidak mendengar, absen, tak menjumpai, melalaikan, kehilangan, tidak dapat, luput.

2.8.2 Grammatical meaning

Grammar is the set of rules which determine the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit in utterance (cited in Baker, 1991: 83). Grammatical meaning is a relationship between bigger linguistic units of a given linguistic system, like for instance a relationship between a word and another word in a phrase or clause (cited in Kridalaksana, 1984: 120). The relationship between meaning and grammar is overtly inseparable. They support each other. The main purpose of grammatical system of a given language is to convey meaning (cited in Cruse, 1997: 3). In other words, grammatical meaning is obtained from the relationship of meaning and grammar. It explains that only a structural sentence which is meaningful or easy to grab the meaning. Lexical meaning may change into grammatical meaning if correctly applied in a sentence – with correct grammar. The word miss can mean 'kehilangan' in Society have missed their trust toward law; and can mean 'merindukan' in They miss peaceful life without abuse and violation, and so on.

2.8.3 Contextual or situational meaning

Contextual meaning or situational meaning is a relationship between utterances and situations where the utterances are expressed. Soemarno points out that basically a word of a given language has meanings as many as the situations or places where that word is used, together with, the other words in a sentence. Further, Soemarno gives an example, in a particular occasion, a couple of lovers are enjoying the day in a park, the girl is pinching her boyfriend's arm repeatedly and passionately says I really hate you. The word hate in her utterance should be translate into

'gemas', and lexically the word hate means 'membenci' (as cited in Nababan, 1997: 37). Situational meaning can also be expressed by a single word. The word exit carries out the situational meaning if placed in the right place, like in the door way of a cinema for instance and it means 'jalan keluar'. Instead, the word will be meaningless if the sign that says exit is put into a dust bin.

2.8.4 Textual meaning

Textual meaning is the meaning which is related to a text or discourse. In other words, a word in a certain text has a certain meaning as well. The word interest in a politic and administration science does not mean 'minat', nor 'bunga' but it means 'kepentingan', like in this sentence 'Citizen are obliged to obey only if the government protects their human rights, which are morally prior to and above the claims and interests of the government'.

2.8.5 Socio-cultural meaning

Socio-cultural meaning is associated with the meaning implied in the language user's socio-cultural background. When working on a translation job, a translator will deal with two different cultures; the translator's culture and the writer's culture in the source language. Both cultures generally differ. Even if the form is the same but the value or meaning in both cultures are apparently different. One culture perceives things in details but not with the other culture or the other way round. There is a clear distinction if a word in a certain culture is translated. For example, a well-known suicide culture in Japan called Harakiri, according to Soemarno, is believed to be an honourable death in Japan. And so the meaning of suicide in Japan is not totally

Equivalent to the meaning of suicide in another nation's culture. Another case reveals the socio-cultural meaning differently. In refusing or rejecting things, English or American people are very straight-forward by saying No, thanks or No, thank you. It is different what Indonesian people do in refusing or rejecting things. Indonesian people do not reveal things as they really do- there is something hidden in the efforts for not offending the feelings of the person who does the offering. They would rather say 'Ya, terimakasih' to reject things being offered. And the meaning of No, thanks or No, thank you in the source language is equivalent to 'ya, terimakasih' in the target language.

2.8.6 Implicit meaning

As states previously, the translator must be aware of the implicit information which is being communicated. When people speak or write, the amount of information included in the text will depend on the amount of shared information that already exists between the speaker (writer) and addressee. When two people talk about something, they leave out some of the information because the addressee already knows these facts and might even be insulted if they were included. It might imply that they were stupid or uninformed. And so in every communication, some information being communicated is left implicit in conversation or written text. For example, Hamlet's words to his mother when his mother and Claudius attempted to persuade Hamlet not to go to Wittenberg: 'I shall in all my best obey you, madam' (Act I, scene 2 as cited in Ulman, 1962: 158) the expression includes the implicit meaning that hamlet will obey his mother only not his mother's husband.

CHAPTER III

RESEARCH METHOD

Method is a prepared way to obtain a good result. In other words, it is a systematic working procedure to facilitate an activity in achieving a certain purpose. Research method is an instrument, procedure and chosen technique in collecting and analyzing data.

3.1 Research Design

A research must have a design, and in this thesis the researcher used descriptive analysis of research design.

Campbell & Stanley, (1963:2), the methods of collecting data for descriptive research can be employed singly or in various combinations, depending on the research questions at hand. Descriptive research often calls upon quasi-experimental research design.

In qualitative research, the sampling technique of choosing samples is by limiting the number of types of the source data that will be used in a research, as stated by Sutopo (2002:54-55).

According to Arikunto (2009:11) he says that "The sample was part of populations that represent the population which will be examined. Therefore, the researcher only selected twenty-five samples of analysis of thirty-seven idiomatic expression found in the comic series as it is enough to represent the nine types of

idiomatic translation. Because not all the data will be processed and examined but rather simply by using a sample of idiomatic expression that represent it.

By using descriptive method, the researcher wants to describe the idiomatic translation. This researcher wants to identify and describe the data with its focus and consequently the data are free to vary during the course of the identification and description in comic translation series *Asterix and Cleopatra* by Hodder Dargaud into *Asterix dan Cleopatra* by Rahartati.

3.2 Unit of data analysis

The unit of data analysis of this research is each balloon containing an idiom in the comic series of *Asterix and Cleopatra* by Hodder Dargaud into *Asterix dan Cleopatra* by Rahartati.

3.3 Source of data

In this research, the data were taken from the comic series *Asterix dan Cleopatra* by Rahartati. The researcher wants to identify the idiomatic translation then describe their meaning, so the comics can be understood by the readers.

3.4 Technique of data collection

The source of data in this study is the comic series of *Asterix and Cleopatra*. That comic is available in two languages, English and Indonesian version. The English version is written by Hodder Dargaud, and it's translated into Indonesia by

Rahartati. Both comic are taken from the internet. The researcher collected the data by searching from the internet and the data were downloaded from http://downloads.ziddu.com on January 1, 2013. Soon afterward, the researcher read the whole bilingual comic, found the idiom and identified the types of idiom in each balloon.

3.5 Technique of data analysis

The steps that were used in analyzing the data carried out by the researcher are as follows:

1. Identify the idiomatic translation according to their types.

2. Find the meaning and describe it based on the idiomatic translation.

2. Drawing conclution.

CHAPTER IV

DATA ANALYSIS

This chapter presents the data analysis to know the result of the research. The problems discussed in this chapter are about the idiomatic translation which involves the types and the meaning found in the comic series Asterix and Cleopatra by Hodder Dargaud.

The data analysis consists of the source language (SL) and the target language (TL). All the data and the analysis can be seen in appendices. To analyze the data more easily, the analysis uses symbols, such as (SL) for the source language, (TL) for the target language. From the analysis that has been done, 37 (thirty seven) idiomatic expression out of 502 (five-hundred and two) utterances are found in the comic. Parts of the utterances are in the form of idiomatic expressions. They are translated based on the types and its meaning. The translator needs to add and /or remove the words from the source language into the target language when translating idioms in the utterances.

4.1 Finding types of idiom in the comic series of "Asterix and Cleopatra" into "Asterix dan Cleopatra".

Table 4.1a Types of idiom in comic series of "Asterix and Cleopatra"

No.	Types of Idiom	Total Number	Percentage
1.	Adjectives and noun in combination	15	40,55 %
2.	Verbs + all types of words	16	43,25 %
3.	Verbs + Prepositions	3	8,10 %
4.	Adjectives Phrases	2	5,40 %
5.	Idiom in comparison	1	2,70 %
	TOTAL	37	100 %

Table 4.1a shows that in the comic series of Asterix and Cleopatra the highest percentage of types of idiom is verbs + all types of words with 43, 25%. This is almost a half of the total percentage of types of idiom. There are 37 idiomatic expression of idiom found in the comic. This is indicated that the comic series of "Asterix and Cleopatra" mostly used the types of idiom verbs + all types of words.

Table 4.1b Meaning in translating phrasal-verb idioms in the comic series of "Asterix and Cleopatra"

| No.	Meaning in translation	Total number	Percentage
1.	Contextual meaning	25	67,56 %
2.	Lexical meaning	12	32,44 %

	TOTAL	37	100 %

Table 4.1b shows that in the comic series of Asterix and Cleopatra the highest percentage of meaning in translation of idiomatic expression is contextual meaning with 67, 56%. This is more than half of the total percentage of types of idiom. There are 37 idiomatic translation found in the comic. This is indicated that the comic series of "Asterix and Cleopatra" into "Asterix dan Cleopatra" is concerned with contextual meaning. The following sub chapter discuses the analysis of types and meaning in translating idiom.

4.2 The Analysis of types and meaning in translating idiom in the comic series of Asterix and Cleopatra.

In this analysis, the study focuses on types of idiom and their meaning in translating idioms found in the comic series of "Asterix and Cleopatra" into "Asterix dan Cleopatra" by Hodder Dargaud. Idiom is compound word, and so an idiom contains more than word. The types of idiomatic translation used in this comic series are adjectives and noun in combination, phrasal verbs idiom can be classified verb + preposition and verb + all types of words, idiomatic adjective phrases, and idiom in comparison. Meaning is always implied in a word or a sentence. Meanings in translation are classified into six types. There are lexical meaning, grammatical meaning, contextual or situational meaning, textual meaning, socio cultural meaning, and implicit meaning.

The result of idiomatic expression analysis can be seen in the discussion below:

1. Excerpt 1, page 9
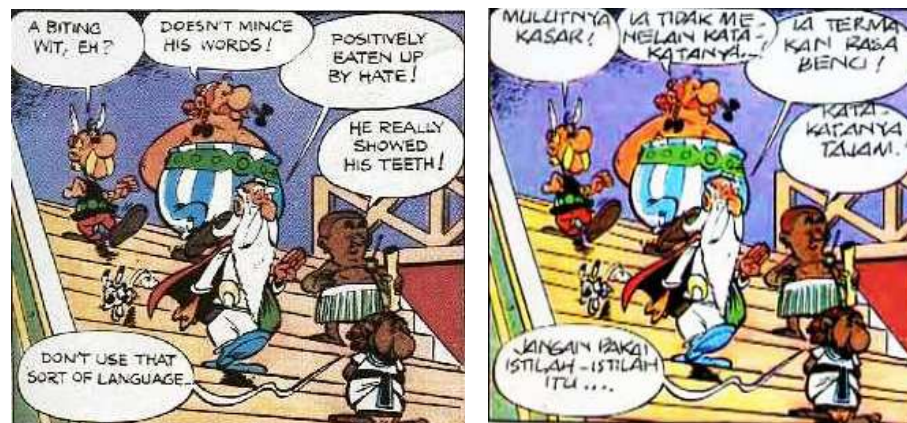
SL: He's really **showed his teeth!**

TL: **Kata-katanya tajam.**

The idiom which appears in excerpt 1 page 9 is *showed his teeth*. Theorically an idiom has meaning out of the written word. So if the idiom *showed his teeth* are translated into *menunjukkan giginya* in the TL, the meaning will be out of context or distorted. It can be seen in the previous image Amonbengis has mumbled around and that makes the Architect say so. He is trying to say that Amonbengis is too much with his word. It does not have anything to do showing Amonbengis's teeth.

The literal meaning of an idiom *showed his teeth* are showed means *menunjukkan*, and his teeth means *giginya*. The word *his teeth* it belongs to Amonbengis's teeth. The idiom *showed his teeth* is included into contextual meaning,

because it has a relationship between utterances and situations where the utterance is expressed.

As it can be seen above, the idiom *showed his teeth* are translated into *kata-katanya tajam* in the TL. The idiom showed his teeth are categorized into an idiomatic verbal expression. It consists of the verb "showed" + the noun phrase "his teeth" that form an idiomatic translation.

2. Excerpt 2, pages 7

SL: The **greedy pig**! She's taken four pearls again!

TL: Si **rakus** itu sekali lagi menaruh empat mutiara ke dalam cukanya!

The idiom which appears in excerpt 2 page 7 is *greedy pig*. Theorically an idiom has meaning out of the written word. So if the idiom *greedy pig* is translated into *rakus* in the TL, the meaning will be out of context or distorted. It can be seen in the previous image that the word "pig" does not indicate a pig, but The Queen

Cleopatra who really selfish to get everything she wants. That makes the slaves say so. Cleopatra asks her servant to taste the beverage before she drinks it.

The literal meaning of an idiom *greedy pig* is greedy means *rakus*, and pig means *babi*. The idiom *greedy pig* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen above in the SL that an idiom *greedy pig* is found. The idiom *greedy pig* is translated into *rakus* in the TL. The idiom *greedy pig* is categorized into idiom with adjectives and noun in combination. It consists of the adjective *"greedy"* + the noun *"pig"* that form an idiomatic expression.

3. Excerpt 3, page 2

SL: This roman game will never **catch on.**

TL: itu tidak bakal **laku** di sini, itu mainan romawi.

The idiom which appears in excerpt 3 page 2 is *catch on*. Theorically an idiom has meaning out of the written word. So if the idiom *catch on* is translated into *laku* in the TL, the meaning will be out of context or distorted. It occurs in the previous image Numerobis came to Panoramix's house to ask for help to build a Palace for Cleopatra when Panoramix makes magic potion and Obelix is not sure about it. He is trying to say that the potion will not sold.

The idiomatic expressions *catch on* means to become popular. In this case, idiomatic expressions *catch on* is included into lexical meaning, because the meaning of particular linguistic system used as a symbol or an event and etc. In another words, lexical meaning is best explained by dictionary.

It can be seen on above in the SL that an idiom *catch on* is found. The idiom *catch on* are translated into *laku* in the TL. The idiom *catch on* are categorized into verbs and preposition used together idiomatically. It consists of the verb "catch" + the preposition "on" that form an idiomatic expression.

4. Excerpt 4, page 1

SL: That's an **infamous suggestion**, o Caesar!

TL: Kau **keterlaluan**, Caesar…!

The idiom which appears in excerpt 4 page 1 is *infamous suggestion*. Theorically an idiom has meaning out of the written word. So if the idiom *infamous suggestion* is translated into *keterlaluan* in the TL, the meaning will be out of context or distorted. It occurs because in the next image Caesar was underestimating the people of Egypt and said that they would forever be slaves of the Romans that make Cleopatra say so. Finally Cleopatra vowed to prove that their people can make a Palace for Caesar in Alexandria.

The literal meaning of an idiom *infamous suggestion* is infamous means *terkenal jahat*, and suggestion means *saran*. The idiom *infamous suggestion* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed. Usually, a word will form the

meaning according to the situation or place where the word is used, combination of the words in a sentence. Therefore, an idiom *infamous suggestion* is included into contextual meaning.

It can be seen on page 1 in the SL that an idiom *infamous suggestion* is found. The idiom *infamous suggestion* is translated into *keterlaluan* in the TL. The idiom *infamous suggestion* is categorized into idiom with adjectives and noun in combination. It consists of the adjective *"infamous"* + the noun *"suggestion"* that form an idiomatic expression.

5. Excerpt 5, page 3

SL: That's **old hat**! All they can do now is waiting for the annual flooding of the Nile!

TL: itu sih **kuno**! Kalau sekarang hanya patut menunggu sungai Nil

The idiom which appears in excerpt 5 page 3 is *old hat*. Theorically an idiom has meaning out of the written word. So if the idiom *old hat* is translated into *kuno* in

the TL, the meaning will be out of context or distorted. It occurs in the previous image Cleopatra recounts the greatness of its people who have successfully build the pyramids, temples, and others, but Caesar considers that it is not something new. Cleopatra wanted to prove their people could build a luxury and modern Palace.

The literal meaning of an idiom *old hat* is old means *tua*, and hat means *topi*. The idiom *old hat* is included into lexical meaning, because the meaning of particular linguistic system used as a symbol or an event and etc. In another words, lexical meaning is best explained by dictionary.

It can be seen above in the SL that an idiom *greedy pig* is found. The idiom *old hat* is translated into *kuno* in the TL. The idiom *old hat* is categorized into idiom with adjectives and noun in combination. It consists of the adjective *"old"* + the noun *"hat"* that form an idiomatic expression.

6. Excerpt 6, page 1

SL: **Pretty nose** too!

TL: yang kebetulan **cantik**!

The idiom which appears in excerpt 6 page 1 is *pretty nose*. Theorically an idiom has meaning out of the written word. So if the idiom *pretty nose* is translated into *cantik* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image Cleopatra was angry and slammed a jar. Meanwhile, Caesar left her with doubts that Cleopatra would never managed to build the Palace. Everyone knows that Cleopatra has a perfect nose and that make Caesar say so.

The literal meaning of an idiom *pretty nose* is pretty means *cantik*, and nose means hidung*i*. The idiom *pretty nose* is included into lexical meaning, because the meaning of particular linguistic system used as a symbol or an event and etc. In another words, lexical meaning is best explained by dictionary.

It can be seen above in the SL that an idiom *pretty nose* is found. The idiom *pretty nose* is translated into *cantik* in the TL. The idiom *pretty nose* is categorized into idiom with adjectives and noun in combination. It consists of the adjective *"pretty"* + the noun *"nose"* that form an idiomatic expression.

7. Excerpt 7, page 8
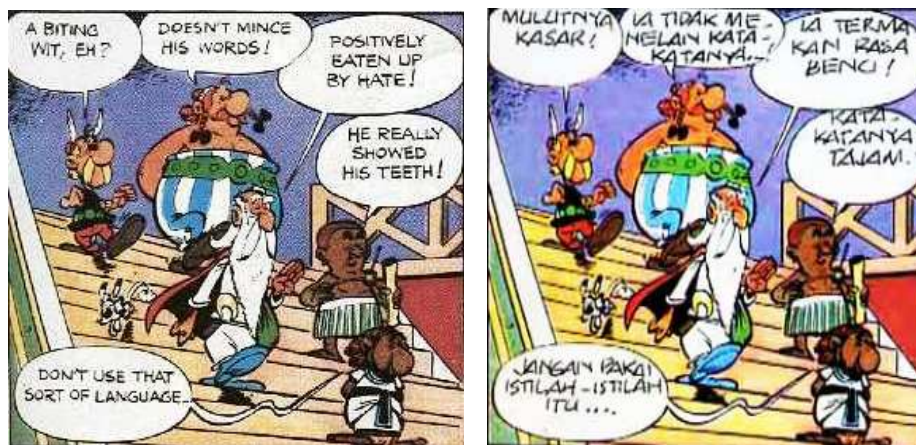

SL: **I'll give you a hand**

TL: **saya bantu**

The idiom which appears in excerpt 7 page 8 is *I'll give you a hand*. Theorically an idiom has meaning out of the written word. So if the idiom *I'll give you a hand* is translated into *saya bantu* in the TL, the meaning will be out of context or distorted. It occurs because in the image Numerobis difficulty opening the door, then Obelix helps him because the door jammed again and that makes Obelix say so. He is didn't really want to give his hand for Numerobis.

The literal meaning of an idiom *I'll give you a hand* is I'll means *saya akan*, and give means *memberi*, you means *kamu*, and a hand means *sebuah tangan*. The idiom *I'll give you a hand* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 8 in the SL that an idiom *give you a hand* is found. The idioms I'll *give you a hand* are translated into *saya bantu* in the TL. The idioms I'll *give you a hand* is categorized into verbs + all types of words type of idiom. It consists of the pronoun "I" + the verb "will give" + the pronoun "you" + the noun phrase "a hand" that form an idiomatic expression.

8. Excerpt 8, page 9

SL: A **biting wit**,eh?

TL: **Mulutnya kasar**?

The idiom which appears in excerpt 8 page 9 is *biting wit*. Theorically an idiom has meaning out of the written word. So if the idiom *biting wit* is translated into *mulutnya kasar* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image Amonbengis has grumbled around after his fall from the stair and that makes the Asterix say so. He is trying to say that Amonbengis is too much talking without thinking.

The literal meaning of an idiom *bitting wit* is biting means *menyakitkan*, and pig means *babi*. The idiom *greedy pig* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 9 in the SL that an idiom *bitting wit* is found. The idiom *bitting wit* is translated into *mulutnya kasar* in the TL. The idiom *bitting wit* is categorized into idiom with adjectives and noun in combination. It consists of the adjective "bitting" + the noun "wit" that form an idiomatic expression.

9. Excerpt 9, page 9

SL: Positively **eaten up** by hate!

TL: Ia **termakan** rasa benci!

The idiom which appears in excerpt 9 page 9 is *eaten up*. Theorically an idiom has meaning out of the written word. So if the idiom *eaten up* is translated into *termakan* in the TL, the meaning will be out of context or distorted. . It occurs

because in the previous image Amonbengis did not receive if his offer to invite Numerobis to build the Palace denied, that makes Panoramix say so. He saw Amonbengis fall from the stairs and grumbled around. He is trying to say that Amonbengis is kinds of emotional.

The literal meaning of an idiom *eaten up* is eaten means *makan*, and up means *naik*. The idiom *eaten up* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 9 in the SL that an idiom *eaten up* is found. The idiom *eaten up* is translated into *termakan* in the TL. The idiom *eaten up* is categorized into verbs and preposition used together idiomatically. It consists of the verb "eaten" + the preposition "up" that form an idiomatic expression.

10. Excerpt 10, page 30

SL: Let me have a go! It's **just like pass parcel!**

TL: Satya boleh? Saya boleh? Ini **seperti hadiah dengan main tebak – tebakan!**

The idiom which appears in excerpt 10 page 30 is *just like pass parcel*. Theorically an idiom has meaning out of the written word. So if the idiom *just like pass parcel* is translated into *seperti hadiah dengan main tebak-tebakan* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image Asterix and Obelix looking for Numerobis in Amonbengis's house, that makes Obelix say so. He found a sarcophagus, a stone coffin that used by Egyptians for putting a corp. After Asterix and Obelix opened that sarcophagus, they really shocked saw Numerobis inside it. He is trying to say that sarcophagus is very different with a nice gift.

The literal meaning of an idiom *just like pass parcel* is just means *hanya*, like means *suka*, pass means *melewati*, and parcel means *bingkisan*. The idiom *just like pass parcel* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 30 in the SL that an idiom *just like pass parcel* is found. The idiom *just like pass parcel* is translated into *seperti hadiah dengan main tebak-tebakan* in the TL. The idiom *just like pass parcel* is categorized into the types of idiom which is idiom in comparison. Idiom in this form is called simile that form an idiomatic expression.

11. Excerpt 11, page 5

SL: We can **cast off** now, set his backup

TL: Kita boleh **pasang layar** Kanyitis!

The idiom which appears in excerpt 11 page 5 is *cast off*. Theorically an idiom has meaning out of the written word. So if the idiom *cast off* is translated into *pasang layar* in the TL, the meaning will be out of context or distorted. It occurs because in the image the Galias will sail to Egypt to help Numerobis build a Palace for Queen Cleopatra and that make Numerobis say so because the weather at the sea was not good for a long trip.

The literal meaning of an idiom *cast off* is cast means *melemparkan*, and off means *menjauh*. The idiom *cast off* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed. Usually, a word will form the meaning according to the situation or place where the

word is used, combination of the words in a sentence. Therefore, an idiom *cast off* is included into contextual meaning.

It can be seen on page 5 in the SL that an idiom *cast off* is found. The idiom *cast off* is translated into *pasang layar* in the TL. The idiom *cast off* is categorized into the types of idiom which is idiomatic verbal expression, included into verb + all types of words. It consists of the verb *"cast"* + the adverb *"off"* that form an idiomatic expression.

12. Excerpt 12, page 9

SL: Doesn't **mince his words!**

TL: Ia tidak **menelan kata – katanya!**

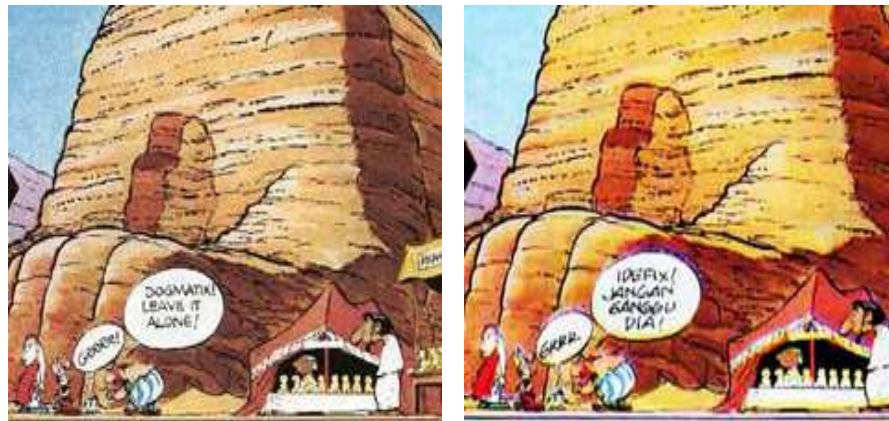The idiom which appears in excerpt 12 page 9 is *mince his words*. Theorically an idiom has meaning out of the written word. So if the idiom *mince his words* are translated into *menelan kata-katanya* in the TL, the meaning will be out of context or

distorted. It occurs because in the previous image the Amonbengis grumbled around, he does not look at the way finally he fell off from the stairs and that make Obelix say so. He is trying to say that Amonbengis is too much talked; it does not mean anything to do swallow Amonbengis's word.

The literal meaning of an idiom *mince his words* is mince means *mengiris*, and his words means *kata-katanya*. The idiom *mince his words* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed. Basically, a word will form the meaning according to the situation or place where the word is used, combination of the words in a sentence. Therefore, an idiom *mince his word* is included into contextual meaning.

It can be seen on page 9 in the SL that an idiom *mince his words* is found. The idiom *mince his words* is translated into *menelan kata-katanya* in the TL. The idiom *mince his word* is categorized into the types of idiom which is idiomatic verbal expression, included into verb + all types of words. It consists of the verb *"mince"* + the noun phrase *"his words"* that form an idiomatic expression.

13. Excerpt 13, page 17

SL: Dogmatix! I **have it alone!**

TL: Dogmatic! **jangan ganggu dia!**

The idiom which appears in excerpt 13 page 17 is *have it alone*. Theorically an idiom has meaning out of the written word. So if the idiom *have it alone* is translated into *jangan ganggu dia* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image Panoramix, Asterix, Obelix, and Dogmatix take a walk to see the pyramids after arriving in Egypt, but Dogmatix was angry because Obelix annoying him along the way.

The literal meaning of an idiom *have it alone* is have means *memiliki*,it means *itu* and alone means *sendiri*. The idiom *have it alone* is included into lexical meaning, because the meaning of particular linguistic system used as a symbol or an event and etc. In another words, lexical meaning is best explained by dictionary.

It can be seen on page 17 in the SL that an idiom *have it alone* is found. The idiom *have it alone* is translated into *jangan ganggu dia* in the TL. The idiom *have it alone* is categorized into the types of idiom which is idiomatic verbal expression, included into verb + all types of words. It consists of the verb *"have"* + the pronoun *"it"* + the adverb *"alone"* that form an idiomatic expression.

14. Excerpt 14, page 20

SL: That'll be **tricky part**

TL: Justru itulah yang **paling sulit**

The idiom which appears in excerpt 14 page 20 is *tricky part*. Theorically an idiom has meaning out of the written word. So if the idiom *tricky part* is translated into *paling sulit* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image they stuck into the hallway there are no ends causes trapped by Amonbengis and that makes Asterix say so. He is trying to say that there

is impossible to get out of the hallway, but they continue to look for the way out assisted by Dogmatic.

The literal meaning of an idiom *tricky part* is tricky means *jalan*, and part means *bagian*. The idiom *tricky part* is included into lexical meaning, because the meaning of particular linguistic system used as a symbol or an event and etc. In another words, lexical meaning is best explained by dictionary.

It can be seen on page 20 in the SL that an idiom *tricky part* is found. The idiom *tricky part* is translated into *paling sulit* in the TL. The idiom *tricky part* is categorized into the types of idiom which is idiom with adjectives and noun in combination. It consists of the adjective "tricky" + the noun "part" that form an idiomatic expression.

15. Excerpt 15, page 24

SL: A **quite little** supper…I'll be on my own just 40 dancers and dancing girls' 80 musicians and 300 simple dishes…

TL: Santap malam yang **intim**…saya akan sendirian, jadi hanya dengan 40

penari, 80 pemusik, dan 300 macam hidangan yang sederhana….

The idiom which appears in excerpt 15 page 24 is *quite little*. Theorically an idiom has meaning out of the written word. So if the idiom *quite little* is translated into *intim* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image Cleopatra gets a gift of the Gauls, but she does not know that the cake had been given poison by Amonbengis before and that makes Cleopatra say so. She is trying to say to her tiger that tonight will be a special dinner.

The literal meaning of an idiom *quite little* is quite means *cukup*, and little means *sedikit*. The idiom *quite little* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 24 in the SL that an idiom *quite little* is found. The idiom *quite little* is translated into *intim* in the TL. The idiom *quite little* is categorized into the types of idiom which is idiomatic adjectives phrase. It consists of the adjective phrase "quite little" that form an idiomatic expression.

16. Excerpt 16, page 26

SL: Asterix, **hand me** that jug of water…

TL: Asterix, **isikan** kendi itu dengan air…

The idiom which appears in excerpt 16 page 26 is *hand me*. Theorically an idiom has meaning out of the written word. So if the idiom *hand me* is translated into *rakus* in the TL, the meaning will be out of context or distorted. It occurs because when the Gaul's in prison, Panoramix told Asterix to fill up that jug of water to make a magic potion and that makes Panoramix say so. He is trying to say need help, it has nothing to do with his hand.

The literal meaning of an idiom *hand me* is hand means *tangan*, and me means *aku*. The idiom *hand me* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed. Basically, a word will form the meaning according to the situation or place where the

word is used, combination of the words in a sentence. Therefore, an idiom *hand me* is included into contextual meaning.

It can be seen on page 26 in the SL that an idiom *hand me* is found. The idiom *hand me* is translated into *isikan* in the TL. The idiom *hand me* is categorized into idiomatic noun phrase. It consists of the noun phrase *"hand me"* that form an idiomatic expression.

17. Excerpt 17, page 28

SL: That cake had nothing to do with your tester's illness, o queen he just has delicate stomach from eating too much **rich food!**

TL: Sakitnya tidak ada hubunganya dengan kue itu, ratu, perutnya terlalu peka. Terlalu banyak **makanan yang berlemak!**

The idiom which appears in excerpt 17 page 28 is *rich food*. Theorically an idiom has meaning out of the written word. So if the idiom *rich food* is translated into *makanan yang berlemak* in the TL, the meaning will be out of context or distorted. It

occurs because in the previous image the tester of Palace suffered poisoning after eating the cake. The Gaul's proves that the cake is not toxic, so Panoramix give the tester a magic potion to eliminate toxins from his body and that makes Panoramix say so. The word *rich* is translated into *berlemak* in the TL because the tester looks so big which indicate he eat a lot every day. It was made as a reason for Panoramix, so that he was not put in jail again.

The literal meaning of an idiom *rich food* is rich means *kaya*, and food means *makanan*. The idiom *rich food* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed. Therefore, an idiom *rich food* is included into contextual meaning.

It can be seen on page 28 in the SL that an idiom *rich food* is found. The idiom *rich food* is translated into *makanan yang berlemak* in the TL. The idiom *rich food* is categorized into idiom with adjectives and noun in combination. It consists of the adjective *"rich"* + the noun *"food"* that form an idiomatic expression.

18. Excerpt 18, page 31

SL: I give in! I hoped to stop you finishing the palace. No **hard fellings**?

TL: Saya menyerah. Saya bermaksud menggagalkan kalian membangun istana,

begitulah, kalian tidak **menaruh dendam** kan?

The idiom which appears in excerpt 18 page 31 is *hard feeling*. Theorically an idiom has meaning out of the written word. So if the idiom *hard feeling* is translated into *menaruh dendam* in the TL, the meaning will be out of context or distorted. It occurs in the previous image Amonbengis had tormented the Architect and put him into a coffin alive. He is trying to apologize to the Gauls. Asterix is willing to forgive Amonbengis as long as he wants to be a slave to build the Palace of Cleopatra. It is not mean that Amonbengis is a stubborn person because he has regretted his actions.

The literal meaning of an idiom *hard feeling* is hard means *keras*, and feeling means *merasakan*. The idiom *hard feeling* is included into lexical meaning, because the meaning of particular linguistic system used as a symbol or an event and etc. In another words, lexical meaning is best explained by dictionary.

It can be seen on page 31 in the SL that an idiom *hard feeling* is found. The idiom *hard feeling* is translated into *menaruh dendam* in the TL. The idiom *hard feeling* is categorized into idiom with adjectives and noun in combination. It consists of the adjective *"hard"* + the noun *"feeling"* that form an idiomatic expression.

19. Excerpt 19, page 37

SL: But Dogmatix is **only a puppy!**

TL: Tetapi Dogmatix **terlalu kecil!**

The idiom which appears in excerpt 19 page 37 is *only a puppy*. Theorically an idiom has meaning out of the written word. So if the idiom *only a puppy* is translated into *terlalu kecil* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image the Palace in construction suddenly attacks by Caesar's soldiers. He sent armies to attack the Palace. The Gauls begin fear and panic and Panoramix suggested that one of them should come to Queen Cleopatra, because she is the only one who can stop the Caesar. Dogmatix is assigned to deliver the message, but Asterix disagree because Dogmatix is just a puppy. Finally, with the

magic potion Asterix delivered the message to Cleopatra and that makes Asterix say so. He is trying to say that Dogmatix is too small to that mission. The word *puppy* means *a young dog*.

The literal meaning of an idiom *only a puppy* is only means *hanya*, and a puppy means *anak anjing*. The idiom *only a puppy* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 37 in the SL that an idiom *only a puppy* is found. The idiom *only a puupy* is translated into *terlalu kecil* in the TL. The idiom *only a puppy* is categorized into the types of idiom which is idiom with adjectives and noun phrase. It consists of the adjective "only" + the noun phrase "a puppy" that form an idiomatic expression.

20. Excerpt 20, page 31

SL: **Poor old** Edifise, it must be on account of his suffering

TL: Pasti karena siksaan! **Kasihan** Edifise

The idiom which appears in excerpt 20 page 31 is *poor old*. Theorically an idiom has meaning out of the written word. So if the idiom *poor old* is translated into *kasihan* in the TL, the meaning will be out of context or distorted. It occurs in the previous image Obelix found a large crate. Assisted by Asterix, eventually they could open the coffin which turns out was Numerobis. He felt so dizzy because confined in the coffin. Obelix feels sad and sorry to see his friends. He is trying to help his friend as soon as possible.

The literal meaning of an idiom *greedy pig* is poor means *miskin*, and old means *tua*. The idiom *poor old* is included into lexical meaning, because the meaning of particular linguistic system used as a symbol or an event and etc. In another words, lexical meaning is best explained by dictionary.

It can be seen on page 31 in the SL that an idiom *poor old* is found. The idiom *poor old* is translated into *kasihan* in the TL. The idiom *poor old* are categorized into idiom with adjectives and noun in combination included into compound adjectives. It consists of the adjective *"poor"* + the adjective *"old"* that form an idiomatic expression.

21. Excerpt 21, page 17

SL: Oh, brother Asterix, he's always **bossing me about!**

TL: Mauh ya Asterix! **Pasti dilarang!**

The idiom which appears in excerpt 21 page 17 is *bossing me about*. Theorically an idiom has meaning out of the written word. So if the idiom *bossing me about* is translated into *pasti dilarang* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image the Gaul's was walking around looking at the beauty of the pyramids after arrive in Egypt. Obelix cannot wait to see the beauty of pyramid from the top. Obelix climbed that pyramid, and then the nose of the pyramid was fall and broke and that make Asterix say so. He is trying to say that is forbidden because that pyramid is very rare and protected.

The literal meaning of an idiom *bossing me about* is bossing means *memerintah*, me means *aku* and about means *kira-kira*. The idiom *bossing me about* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 17 in the SL that an idiom *bossing me about* is found. The idioms *bossing me about* are translated into *pasti dilarang* in the TL. The idiom *bossing me about* is categorized into verbs + all types of words type of idiom. It consists of the verb "bossing" + the pronoun "me" + the adverb "about" that form an idiomatic expression.

22. Excerpt 22, page 23

SL: I've got it! It's a **piece of cake!**

TL: Saya punya **gagasan yang buruk sekali!**

The idiom which appears in excerpt 22 page 23 is *piece of cake*. Theorically an idiom has meaning out of the written word. So if the idiom *piece of cake* is translated into *gagasan yang buruk sekali* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image Amonbengis was disappointed with the Architect. Amonbengis has a plan to provide cake that been given poison to Cleopatra, but the cakes named by people of Gauls and that makes Amonbengis say so. He is trying to libel the Gaul's with Cleopatra's cake.

The literal meaning of an idiom *piece of cake* is piece means *sepotong*,of means *dari* and cake means *kue*. The idiom *piece of cake* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 23 in the SL that an idiom *piece of cake* is found. The idiom *piece of cake* is translated into *gagasan yang buruk sekali* in the TL. The idiom *piece of cake* are categorized into idiom with adjectives and noun in combination included into pairs of noun; it combines two nouns become one. It consists of the noun *"piece"* + the preposition *"of"* + the noun *"cake"* that form an idiomatic expression.

23. Excerpt 23, page 4

SL: **Come along** dogmatix, we're going on a nice sea voyage

TL: **Mari**, dogmatic mungil, kita akan mengadakan perjalanan yang asyik

The idiom which appears in excerpt 23 page 4 is *come along*. Theorically an idiom has meaning out of the written word. So if the idiom *come along* is translated

into *mari* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image the Gaul's will go to Egypt with Numerobis. Obelix would like to invite his dog, the dog looks very happy but Asterix forbides him to join on a trip because Dogmatix is still too small and no more than a puppy, and that makes Obelix say so. He is trying to always get together with the dog wherever he goes.

The literal meaning of an idiom *come along* is come means *datang*, and along means *terus*. The idiom *come along* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 4 in the SL that an idiom *come along* is found. The idioms *come along* are translated into *mari* in the TL. The idiom *come along* is categorized into verbs + all types of words type of idiom. It consists of the verb "come" + the adverb "along" that form an idiomatic expression.

24. Excerpt 24, page 4

SL: My ship is **waiting off** shore

TL: Saya datang dengan sebuah kapal yang sekarang **menunggu** kita di pantai

The idiom which appears in excerpt 24 page 4 is *waiting off*. Theorically an idiom has meaning out of the written word. So if the idiom *waiting off* is translated into *menunggu* in the TL, the meaning will be out of context or distorted. It occurs because in the previous image Numerobis comes to ask the Gauls to help him build the Palace and that makes Numerobis say so. He told the people of Gaul to board onto the ship immediately.

The literal meaning of an idiom *waiting off* is waiting means *menunggu*, and off means *menjauh*. The idiom *waiting off* is included into contextual meaning, because it has a relationship between utterances and situations where the utterance is expressed.

It can be seen on page 4 in the SL that an idiom *waiting off* is found. The idioms *waiting off* are translated into *menunggu* in the TL. The idiom *waiting off* is categorized into verbs + all types of words type of idiom. It consists of the verb "waiting" + the adverb "off" that form an idiomatic expression.

25. Excerpt 25, page 3

SL: Are crocodile **nice to eat?**

TL: Apa buaya **doyan dia?**

The idiom which appears in excerpt 25 page 3 is *nice to eat*. Theorically an idiom has meaning out of the written word. So if the idiom *nice to eat* is translated into *doyan dia* in the TL, the meaning will be out of context or distorted. . It occurs because in the previous image Numerobis come to telling the Gauls and asking for help to build the Palace with Panoramix's magic potions. Because if the architect not successful to build the Palace of Cleopatra, she will give him to a hungry crocodile, and that makes the Asterix say so. He is trying to say that the Architect is too thin to a hungry crocodiles. It has not means he is really nice to eat for a meal.

The literal meanings of an idiom nice to eat are nice means enak, to means untuk and eat means *makan*. The idiom *nice to eat* is included into contextual meaning, because it has a relationship between utterances and situations where the

utterance is expressed. Therefore, an idiom *nice to eat* is included into contextual meaning

It can be seen on page 3 in the SL that an idiom *nice to eat* is found. The idiom *nice to eat* is translated into *doyan dia* in the TL. The idiom *nice to eat* is categorized into an idiomatic verbal expression included into verbs + all types of words. It consists of the adjectives "nice" + the preposition "to" + the verb "eat" that form an idiomatic expression.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analyzing the data, the conclusion is made based on the data analysis in chapter IV. From the data that has been analyzed, the conclusion can be stated as follows:

1. This thesis entitled Idiomatic Translation in the comic series "Asterix and Cleopatra" by Hodder Dargaud into "Asterix dan Cleopatra" by Rahartati has two objectives. To identify the types of idiomatic translation and to describe their meaning in the comic.

2. The types of idiomatic translation found in comic are the types of idiom adjectives and noun in combination, verb + preposition, verb + all types of words, adjectives phrase and idiom in comparison. There are 37 (twenty-seven) idiomatic expressions out of 502 (five-hundred and two) utterances found in the comic. The highest number of the types of idiom is the types of idiom verbs + all types of words with 16 idiomatic expressions.

3. The meanings in translation found in comic are contextual meaning and lexical meaning. The highest number is contextual meaning with 25 (twenty-five) idiom expressions which automatically dominated in the utterances in the comic.

5.2 Suggestions

After knowing the answer of the problems, it is suggested to the students of English department, the readers, and the translator who want to translate English text into Indonesian language, to comprehend and master the basic theory of the translation well, in order to produce a translation that reads like an original.

Based on the data analysis result, the translator should pay attention to the following suggestions in translating a text idiomatically:

1. The translator should use the languages which are familiar and easy to be understood by the readers.

2. The ordering of the words and ideas should match the original as closely as possible. The translator should adapt the language of the translation based on the category of the reader and the kind of the text.

3. The safest way in translating idioms, if they do not work in the target language, is not to force them into the translation. Idiom more than any other features of language demands that the translator is not only accurate but also highly sensitive to the rhetorical nuances of the language.

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APPENDIX

The idiomatic translations are found in the comic series of Asterix and Cleopatra by
Hodder Dargaud into Asterix dan Cleopatra by Rahartati.

No.	Source Language	Target Language	Types of Idiomatic Translation	Meaning in Translation
1.	That's *infamous suggestion*	Kau *keterlaluan* Caesar	Adjectives+Noun in Combination	Contextual meaning
2.	That's *old hat*! All they can do now is wait for the annual flooding of the nil	Itu sih sekarang *kuno* kalau sekarang hanya patut menunggu sungai nil	Adjectives+Noun in Combination	Lexical meaning
3.	She's a nice girl..only her nose is so easily *put out* of joint	Ia baik, tetepi bumbu – bumbu pedas terlalu cepat *naik* ke hidungnya	Verbs + All types of words	Contextual meaning
4.	This roman game will never *catch on*	Itu tidak bakal *laku* disini, itu mainan romawi	Verbs + All types of words	Lexical meaning
5.	Are crocodile *nice to eat?*	Apa buaya *doyan dia?*	Verbs + All types of words	Contextual meaning
6.	My ship is *waiting off* shore	Saya datang dengan sebuah kapal yang sekarang *menunggu* kita di pantai	Verbs + All types of words	Lexical meaning
7.	*Come along* dogmatix, we're	*Mari*, idefix mungil, kita akan	Verbs + All types of words	Contextual meaning

	going on a nice sea voyage	mengadakan perjalanan yang asyik		
8.	We can *cast off* now, set his backup	Kita boleh *pasang layar* Kanyitis!	Verbs + All types of words	Contextual meaning
9.	The *greedy pig*! She's taken four pearls again	Si *rakus* itu sekali lagi menaruh empat mutiara ke dalam lukanya	Adjectives+Noun in Combination	Contextual meaning
10.	I'll *give you hand*	*Saya bantu*	Verbs + All types of words	Contextual meaning
11.	A *biting wit*, eh?	*Mulutnya kasar*	Adjectives+Noun in Combination	Contextual meaning
12.	Doesn't *mince his words!*	Ia tidak *menelan kata – katanya!*	Verbs + All types of words	Contextual meaning
13.	He really *showed his teeth!*	*Kata – katanya tajam!*	Verbs + All types of words	Contextual meaning
14.	A *bit of* exercise at last!	Akhirnya *sekedar* olahraga!	Verbs + Prep.	Lexical meaning
15.	Dogmatix! *I have it alone!*	Dogmatix! *jangan ganggu dia!*	Verbs + All types of words	Lexical meaning
16.	*Pretty nose* too!	yang kebetulan *cantik*	Adjectives+Noun in Combination	Lexical meaning
17.	Positively *eaten up* by hate!	Ia *termakan* rasa benci	Verbs + Prep.	Contextual meaning
18.	No, obelix I'm sure you're not *supposed to*	Jangan Obelix, pasti *dilarang!*	Verbs + Prep.	Contextual meaning

19.	A *quite little* supper.. I'll be on my own just 40 dancers and dancing girls 80 musicians and 300 simple dishes…	Santap malam yang *intim*.. saya akan sendirian, jadi hanya dengan 40 penari, 80 pemusik, dan 300 macam hidangan yang sederhana….	Adjective Phrases	Contextual meaning
20.	You will *never give up* here alive, foreign devils! This tomb will be yours!	Kalian *tidak akan keluar* dari sini, orang asing!makam ini akan menjadi makammu!	Verbs + All types of words	Contextual meaning
21.	That'll be *tracky part*	Justru itulah yang *paling sulit*	Adjectives+Noun in Combination	Lexical meaning
22.	We'll I'm sorry for my *poor little* Dogmatix.. aren't!dogmatix?	Saya sih kasihan pada Dogmatixku yang *mungil*.. bukan Idefix?	Adjective Phrases	Lexical meaning
23.	I've got it! It's a *piece of cake!*	Saya punya *gagasan yang buruk sekali!*	Adjectives+Noun in Combination	Contextual meaning
24.	Oh, brother Asterix, he's always *bossing me about!*	Mauh ya Asterix! *Pasti dilarang!*	Verbs + All types of words	Contextual meaning
25.	Asterix, *hand me* that jug of water…	Asterix, *isikan* kendi itu dengan air…	Adjectives+Noun in Combination	Contextual meaning
26.	An antidote, luckily I always *carry the*	Penangkal racun, untung sekali saya	Verbs + All types of words	Contextual meaning

	little bag with me…	*tidak pernah berpisah dengan bungkusan kecil ini…*		
27.	That cake had nothing to do with your tester's illness, o queen he just has delicate stomach from eating too much *rich food!*	Sakitnya tidak ada hubunganya dengan kue itu, ratu, perutnya terlalu peka. Terlalu banyak *makanan yang berlemak!*	Adjectives+Noun in Combination	Contextual meaning
28.	Let me have a go! Its just *like pass parcel!*	Saya boleh? Saya boleh? Ini *seperti hadiah dengan main tebak – tebakan!*	Idiom in Comparison	Contextual meaning
29.	*Poor old* Numerobis, it must be on account of his suffering	pasti karena siksaan! *Kasihan* Numerobis	Adjectives+Noun in Combination	Lexical meaning
30.	I give in! I hoped to stop you finishing the palace. No *hard fellings*?	Saya menyerah. Saya bermaksud menggagalkan kalian membangun istana, begitulah, kalian tidak menaruh *dendam* kan?	Adjectives+Noun in Combination	Lexical meaning
31.	Master! Master! *Come and take a look!* There is some	Tuan! Tuan! *Mari lihat!* Ada hal aneh yang terjadi!!!	Adjectives+Noun in Combination	Lexical meaning

	strange goings – on!!!			
32.	But Dogmatix is *only a puppy!*	Tetapi Dogmatix *terlalu kecil!*	Adjectives+Noun in Combination	Contextual meaning
33.	There, there, Obelix, don't be cross! I was only teasing. I'll *show him the right way* my self!	Sudah, sudah, Obelix! Jangan marah…saya hanya main-main…saya sendirilah yang akan *memberikan pengarahan* si Idefix!	Verbs + All types of words	Lexical meaning
34.	Raise of *siege and repair* the damage you've done, idiot!	Kita berhenti *menyerang dan kita memeperbaiki* segala kerusakan, tolol!	Adjectives+Noun in Combination	Lexical meaning
35.	After all, I wouldn't want Cleopatra to *turn her nose up at me!*	Jangan sampai Cleopatra *meliha t kebohonganku di depan hidungnya!*	Adjectives+Noun in Combination	Contextual meaning
36.	Perhaps we could *stick it on* again?	Mungkin bisa *ditempel* kembali?	Verbs + All types of words	Contextual meaning
37.	You're always *breaking things!*	Kamu *tukang perusak!*	Verbs + All types of words	Contextual meaning