

**TRANSLATION OF IDIOMATIC EXPRESSION IN  
CHARLAINE HARRIS'S NOVEL "FROM DEAD TO WORSE"  
INTO "KUDETA KERAJAAN VAMPIRE" BY INSWASTI  
CAHYANI**

**A THESIS**

**Submitted in partial fulfillment of the requirements for the Degree of *Sarjana*  
*Sastra (S.S)* in English Language**



by :  
**WENING NURCAHYANTI**  
**C11.2009.01025**

**FACULTY OF HUMANITIES  
DIAN NUSWANTORO UNIVERSITY  
SEMARANG  
2013**

## **THE ADVISOR'S APPROVAL**

The thesis has been approved by the advisor to be examined by Board of Examiners strata 1 Study Program of English Language, Faculty of Humanities, Dian Nuswantoro University on October, 2013.

**Advisor**

**Rahmanti Asmarani, M.Hum.**

## **PAGE OF APPROVAL**

The thesis has been approved by Board of Examiners strata 1 Study Program of English Language, Faculty of Humanities, Dian Nuswantoro University on October , 2013.

### Board of Examiners

Chairperson

First Examiner

Second Examiner

Advisor

**Rahmanti Asmarani, M.Hum.**

Approved by

Dean of Faculty of Humanities

**Achmad Basari, S.S, M.Pd.**

## **STATEMENT OF ORIGINALITY**

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others are quoted and cited with respect to ethical standard.

Semarang, October 2013

Wening Nurcahyanti

## **MOTTO**

First say to yourself what you would be; and then do what you have to do.

(Epictetus)

A pessimist sees the difficulty in every opportunity; an optimist sees the  
opportunity in every difficulty.

(Winston Churchill)

Intelligence without ambition is a bird without wings.

(Salvador Dali)

## **DEDICATION**

This thesis is dedicated to:

- a. My beloved parents, thanks for the motivation and support.
- b. My love who always encourages me to finish my study.
- c. All my greatest friends in Dian Nuswantoro University.

## ACKNOWLEDGEMENT

At this happiest moment, I wish a prayer to the almighty Allah SWT who always blesses me during the writing of this thesis. I would like to thank these marvelous people :

1. Mr. Achmad Basari, S.S., M.Pd., Dean Faculty of Humanities of Dian Nuswantoro University, who gave me permission to conduct this study;
2. Mr. Sarif Syamsu Rizal, M.Hum., Head of English Department of Starta 1 Program, Faculty of Humanities of Dian Nuswantoro University, who gave me permission to conduct this research;
3. Mrs. Rahmanti Asmarani, M.Hum., my great adviser, for her continuous and valuable guidance, advice, helpful grammar correction and encouragement in completing this thesis;
4. Librarians of Faculty of Humanities Dian Nuswantoro for their permission for me to use some valuable references in writing this thesis;
5. All lecturers at the English Department of Faculty of Humanities of Dian Nuswantoro University, who have taught, motivated, and given guidance during the writing of this thesis;
6. My deep gratitude goes to my beloved parents, my brothers and sister, for their never ending love, big supports, prayers, and motivations.
7. Winda R. Saputra who always gives me attentions, supports, prayers and motivations to finish this thesis.

8. My awesome friends, HanniefGiarni, RirieAnggraeni, MayantinaArafanti, ClaudyaKurnia, AnisaNastia, thankyou for your big help. Ovina, Fialita, Tika, Abid, Johan, Vivi, Ajeng, Imah, who always support me to finish this thesis, and all my friends which can not mention one by one. I love you all.

Finally, I do realize that due to my limited ability this thesis must have shortcoming. For this, I welcome any suggestions and criticism.

Semarang, October 2013

Wening Nurcahyanti



## TABLE OF CONTENTS

PAGE OF TITLE.....	i
THE ADVISER’S APPROVAL .....	ii
PAGE OF APPROVAL .....	iii
STATEMENT OF ORIGINALITY.....	iv
MOTTO.....	v
DEDICATION.....	vi
ACKNOWLEDGMENT .....	vii
TABLE OF CONTENTS.....	ix
LIST OF TABLES.....	xi
LIST OF FIGURE .....	xii
LIST OF APPENDIX .....	xiii
ABSTRACT .....	xiv
CHAPTER I. INTRODUCTION .....	1
1.1 Background of the Study.....	1
1.2 Statement of the Problems.....	4
1.3 Scope of the Study .....	4
1.4 Objective of the Study .....	4
1.5 Significant of the Study.....	5
1.6 Thesis Organization .....	5
CHAPTER II. REVIEW OF RELATED LITERATURE .....	7
2.1 Translation .....	7

2.2 Translation Principles .....	8
2.3 Translation Procces .....	9
2.4 Translation Techniques .....	12
2.5 Idiom .....	17
2.6 Types of Idiom .....	18
2.7 Function of Idiom .....	24
2.8 The Concept of Meaning .....	26
CHAPTER III. RESEARCH METHOD .....	29
3.1 Research Design .....	29
3.2 Unit of Data Analysis.....	29
3.3 Source of Data .....	29
3.4 Techniques of Data Collection .....	30
3.5 Techniques of Data Analysis.....	30
CHAPTER IV. DATA ANALYSIS .....	32
4.1 Idiomatic expression and translation technique .....	33
CHAPTER V. CONCLUSION AND SUGGESTION .....	57
5.1 Conclusion.....	57
5.2 Suggestion .....	58
BIBLIOGRAPHY .....	59
APPENDIX .....	1

## LIST OF TABLES

Table 4.1 Types of idiomatic expression and translation technique found in Charlaine Harris's novel "From Dead to Worse" into "Kudeta Kerajaan Vampir" by Inswasti Cahyani. Chapter 1 to 5 .....	33
--	----

## **LIST OF FIGURE**

Figure 2.3.1 The Diagram of Translation Process .....	11
---	----

**LIST OF APPENDIX**

Appendix 1 Idioms and Translation Technique in Charlaine Harris's Novel From  
Dead to Worse ..... 1

## ABSTRACT

This thesis entitles *Translation of Idiomatic Expression in Charlaine Harri's Novel "From Dead To Worse: Kudeta Kerajaan Vampire"* by Inswasti Cahyani. Analyzed idiomatic expression and translation technique. The objectives of the study in this thesis are to show what types and meanings of the idiomatic expression and their technique translation found in the novel. In addition, the most prevailing translation technique turned out to be literal translation.

Purposive sampling was used to select the sample. This novel has 303 pages, the sample only take 84 pages (27,72 %) from 303 pages of the novel. The thesis discovers the types of idiomatic expression and technique translation. Some techniques applied in obtaining the data are selecting the novel "*From Dead To Worse*", reading the two version of the novel, and choosing the data from the novel "*From Dead To Worse*" as a source text and "*Kudeta Kerajaan Vampire*" as a target text. Techniques of data analysis are reading the novel, classifying every utterances which are classified into idiomatic expression in source language and target language, then drawing the conclusion.

From the analysis that has been done, 82 idiomatic expression out of 632 (six hundred and thirty-two) utterances found in the novel, 6 kinds of idiomatic expression and 3 translation technique. Idiomatic expression which found is, 31 data that were translated using idiom with adjectives and noun in combination appears (32,92%), 9 idioms with prepositions adverbs appears (10,97%), 2 idiomatic verbal expressions appears (2,43%), 24 Idiomatic verb and noun appears (29,26%), 8 idiom adjectives phrases appears (9,75%), and 12 verbs and prepositions are used together idiomatically appears (14,63%). They are translated based on the types of idiom of phrase in the utterance. In the novel idiom adjectives and noun in combination is the idiom expression that are mostly used by the translator. Beside, the technique of translation that is mostly applied in this novel is modulation.

**Keywords** :*Translation, Idiomatic expression, Idiom with adjectives and noun, Translation technique, Modulation, Novel.*

# CHAPTER 1

## INTRODUCTION

### 1.1 Background of The Study

Language is a system of communication to convey an idea from one person to another. A language has a complex system in the delivery of oral or written way which is important for communication in the life of beings. Language is used to express our inner thoughts and emotions, to make sense of complex and abstract thought, to learn to communicate with others, to fulfill our wants and needs, as well as to establish rules and maintain our culture.

Translation is the communication of the [meaning](#) of a [source-language](#) text by means of an [equivalent target-language](#) text. Verbal Communication is divided into two parts, they are verbal and non-verbal communication. Verbal communication is communication which is pronounced like saying, "Yes", "No", "Of course ", etc. That is happened because of the understanding of words which was said by someone with each other. However, verbal communication can also be non-verbal if the pronunciation is written, not oral. In other words, non-verbal communication is written communication such as "Do Not Smoke", "Please Silent", "Do Not Disturb", etc. Which is tacked on the walls to warn someone. There are many examples of written communication, such as newspaper, magazine, story book, and also novel.

Novel is literary genre which is fictional phrose narrative typically having a plot that is unfolded by the actions, speech, and thoughts of the characters. A great

novel makes the reader late in the story, and makes addicted to read it. Sometimes the best-selling novel are created in the form of drama or films like Charlaine Harris's novel. Novel or story books are written with the system or style of language in it. Every language has its own style, and also have rules. The writer notice the style of language and culture the reader. For example to say “*berhadap-hadapan*” in English is said by “*eyeball to eyeball*”. It kinds of language style, in translating it is used the translation devices called idiom. Idiom is a style that is more complex and more likely to be translated as slang, which can be understood by a few people, so the author tells the reader point of view or cultural expressions of culture to translate the idiom in this research. According to Newmark (1988) Idiomatic translation: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

*From Dead to Worse* is adult fiction novel. It is the eighth story for Sookie Stackhouse in Charlaine Harris's novel which is popular Southern Vampire series. *From Dead To Worse* has everything readers have come to expect from author Charlaine Harris: A richly imagined and well realised alternative reality rural Louisiana populated with quirky, yet realistic characters, all combined with a top notch mystery plot line and fast paced supernatural action.

This is synopsis story of *From Dead To Worse*. Sookie Stackhouse is a waitress who works at Merlotte's bar. She has the supernatural ability to read other people's mind, except vampire. Sookie who lived in Louisiana forced her life with



a variety of mysterious experience with disturbances of supranatural creatures such as werewolves, werepanther, shapeshifter and also a vampire.

Sookie trapped love with a vampire named Bill, faced with the uneasy feeling because her lover named Quinn (werepanther) who long gone, now back. And the return of Quinn, Sookie who wants to live her life normaly is always faced with the danger and death, by war between Weres and the coming of new vampire who came to take over Louisiana vampire kingdom. Sookie should help to solve the problem of inter-Were, and helping to keeping vampire kingdom in Louisiana, with the aim for the welfare of her life.

There are many reasons why the researcher took the novel from Charlaine Harris title is *From Dead To Worse* to be analyzed, First because the novel received New York Times Bestseller. In edition appeared in 2008 and was a commercial success. The second, novels from Charlaine Harris 'Sookie Stackhouse novel' (the main character in the novel) turned into serial drama in one of the famous channel television prepaid. In this novel full with American dialect, and the last it is a media for the researcher as a student of English department to learn more about idiomatic expression especially idiomatic words that will be used by researcher to analyze the idiomatic expression and translation techniques in the data.

In this study the researcher only discusses idiomatic and the technique translation. Therefore, *The title of Translation of idiomatic expression in Charlaine Harris novel From Dead To Worse: Kudeta Kerajaan Vampire by Inswasti Cahyani.*

## **1.2 Statement of the Problem**

From the discussion presented above, problems arise and require reasonable answers:

1. What are the types and the meanings of idioms found in “Charlaine Harris From Dead To Worse: Kudeta Kerajaan Vampire” by Inswasti Cahyani?
2. What techniques are applied by the translator to translate the idiom into Indonesian in “Charlaine Harris From Dead To Worse: Kudeta Kerajaan Vampire” by Inswasti Cahyani?

## **1.3 Scope of the Study**

The scope of the study is focused on the idiomatic expression and the translation techniques which are applied in novel “Charlaine Harris From Dead To Worse: Kudeta Kerajaan Vampire” by Inswasti Cahyani.

In this research, the writer limits the research on the translation of idiomatic expressions and the technique translation. This is particularly designed in order to get the best result of the study with effective time and energy. It is also to make specific focus of the study.

## **1.4 Objective of the Study**

The objectives of the study is focused on finding the idiomatic expression that have been translated in the novel *From Dead To Worse*, then classifying them into any functional uses of idiomatic and the techniques in translation.

## **1.5 Significance of the Study**

1. The result of the study is hoped that the result of this study would give valuable contribution for a contribution for the researcher, to get more knowledge about the idiomatic expression in English. Students in University especially for English department, it is expected that by reading this study, students will be encouraged to learn the subject related to the aspect of idiomatic expression by analyzed the translation techniques of this research.
2. To give the knowledge about translation idiomatic expression to the reader who want to learn about idiom, and give the examples of idiomatic expression.

## **1.6 Thesis Organization**

This research is presented in five chapters with the following organization :

Chapter I is an introduction that contains background of the study, statement of the problems, scope of the study, objective of the study, and significances of the study.

Chapter II is review of related literature that consists of translation, translation principle, translation process, translation technique, idiom, type of idiom, function of idiom, the concept of meaning

Chapter III is the research method that consists of research design, unit of data analysis, source of data, technique of data collection and technique of data analysis.

Chapter IV is data analysis that consists of utterances are found in Charlaine Harris's novel "From Dead To Worse", and what idiomatic translation are found in translating utterances of Charlaine Harris's novel "From Dead To Worse" and its translation "Kudeta Kerajaan Vampire" by Inswati Cahyani.

Chapter V are conclusion and suggestion.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

To do the research, some theories are important to support to make good analysis as references of the study. The theory is used to make the research more clearer. The theories which are discussed in this study are : translation, translation principles, translation process, translation techniques, idiom, types of idiom, function of idiom, and the concept of meaning.

#### **2.1 Translation**

Translation is usually defined as a process of substituting a source language text by a target language text, where the aim is to preserve the meaning and content of the original text as accurately as possible. Catford (1974: 20) defines translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". He describes translation as a uni-directional proces, which is always performed from a given source language to a given target language.

Translation should be relevant in meaning and form. It means that the translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be transposed, and relevant in form is the ordering of words and ideas in the translation should be original as closely as possible.

Translation involves source language and target language. Source language is language which is used by the writer to express messages, ideas and to make the material that will be translated. While target language is the places of translation language, the message, ideas by the writer of the original language.

## **2.2 Translation Principles**

There are some important concepts and principles that we need to consider and understand. The principles for the translation below are proposed by French translator and humanist Étienne Dolet, who in 1540 formulated the following fundamental principles of translation ("La Manière de Bien Traduire d'une Langue en Aultre"), it translated into: The translator should understand perfectly the content and intention of the author whom he is translating. The translator should have a perfect knowledge of the language from which he is translating and an equally excellent knowledge of the language into which he/she is translating.

Translations will be done with the goal of accuracy, naturalness, and clarity. The meaning of the original text is to be translated accurately and exactly. The ideas of the meaning will be translated, not word-for-word translation. So that the meaning will have priority over form. According to the researcher, naturalness of expression will have priority over form. Materials that are translated should sound natural and understood by native speakers of the target language. This includes word order, grammar, sentence length, idiomatic phrases, word pictures, and figurative expressions. Therefore, vocabulary should be chosen carefully, with common words that preferred over archaic and with the goal of producing a

translation that is clearly and correctly understood by all speakers of both languages. also, regardless of age, sex, education level, geographical location, dialect, etc.

A good way to avoid the influence of the source language into the target language for translating text and a few sentences, that is, in a way override the true meaning of the source language. It would be better if the translator does not change the original style of the source language. Idiomatic expressions includes similes, metaphors, proverb, and sayings, jargon, slang and colloquialisms and phrasal verbs are often untranslatable. Therefore, idiomatic expressions are words and phrases that are characteristic of a particular language with a meaning which are typically very different from the meaning of each of the words used alone.

### **2.3 Translation Process**

To translate a sentence or text, the translator should have to understand the content of a phrase or sentence. Then, choose words that appropriate for turning source language to target language until good to be heard, and natural. According to the researcher, that is necessary to the process of make a good translation of the sentence or text from the source language into the target language.

A systematic and thorough translation process is necessary to overcome these difficulties. There are several steps, namely :

- 1) the translator reads through or skim reads the text to gain an overview of its content. He/she will note key concepts and terms requiring further research or that may be difficult to translate,

2) the translation is thoroughly and systematically checked - phrase by phrase and sometimes word by word - to ensure nothing has been missed and nothing misinterpreted. The wording of the translation will also be refined and improved in this step,

3) the translator re-reads the translation (without reference to the source document) looking solely at quality of expression and carries out his/her final editing to further polish the translated text,

4) the translator reviews the 'final' translation, checking that nothing has been misconstrued from the source document and completing a double check of all names and figures. The second translator will discuss any instances of unclear expression with the principal translator and a final text will be agreed on.

According to Larson in Cholimudin (2006:30) "When translating a text, the translator's goal is an idiomatic translation, which makes every effort to communicate their meaning of the source language text into the natural forms of the receptor language". Furthermore, he states that the translations are concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the source language text, which is analyzed in order to determine its meaning. This 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. Larson (1984: 3-4) simply presents the diagram of the translation process as follows:



## OVERVIEW OF THE TRANSLATION TASK

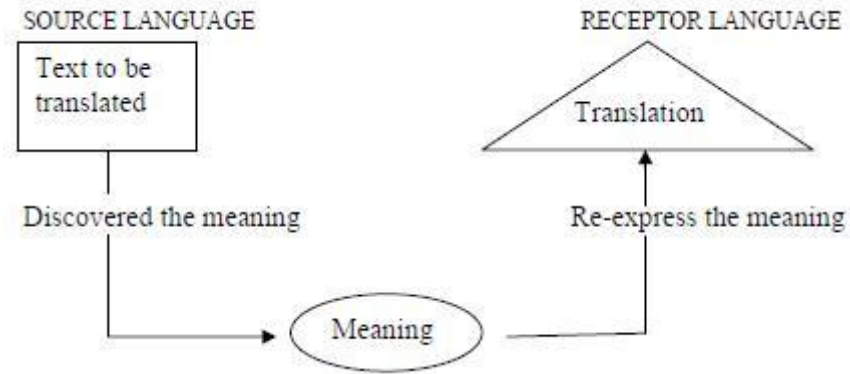


Figure 2.3.1 The Diagram of Translation Process

The forms square and triangle show the different forms of the text to be translated and the translation results. They describe that in translation text, the form of the source language may be changed into appropriate forms of the receptor language in order to achieve the idiomatic translation. The focus of the translation process is the source text or, better, the creative process, which generates it. This latter element distinguishes translation from monolingual communication: a translated text is influenced by a source text, translation is thus constrained communication. The common element of that meaning having function as arguments the writers or the speakers, the readers or the hearers, a time, a place, and a more extensive set of circumstances. In this view, meaning is used differently by future users or past users from various cultures and social classes, so that message is always in need of interpretation. The difference is not simply the use of two or more languages, but the social and cultural world in

which the target text readers or hearers live. Therefore, translation means connecting two worlds.

## **2.4 Translation Techniques**

Translation is an activity related to the process of language, language of the source into the target language. But it is not easy because of the contextual elements must be maintained so this meaning does not deviate from the original text. Other factors include, for example, the significance of the specific lexical items which constitute the idiom, as well as the appropriateness or inappropriateness of using idiomatic language in a given register in the target language. The acceptability or nonacceptability of using any of the techniques, depend on the context in which a given idiom is translated.

### **a. Using an idiom of similar meaning and form**

This technique involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items. This kind of match can only occasionally be achieved.

### **b. Using an idiom of similar meaning but dissimilar form**

It is often possible to find an idiom or fixed expression in the target language which has a similar meaning to that of the source idiom or expression, but which consists of different lexical items.

### **c. Translation by paraphrase**

This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages. For example, prepare the ground, create a good/suitable situation for something to take place.

d. Translation by omission

As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons.

e. Translation by compensation

One technique which cannot be adequately illustrated, simply because it would take up a considerable amount of space, is the strategy of compensation. Briefly, this means that one may either omit or play down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text. This technique is not restricted to idiomaticity or fixed expressions and may be used to make up for any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text.

One widely-accepted list of translation techniques is outlined briefly below.

According to Fawcett (1997:34-41), they are:

a. Borrowing

This means taking words straight into another language. The translator uses a word or expression from the source text in the target text unmodified.

Examples :

<b>SL</b>	<b>TL</b>
Bank	Bank
Fans	Fans
Film	Film
Global	Global
Grup	Grup
Top	Top

The words are purely borrowed from the original word into SL. It is called a direct translation method, which seems untranslatable into TL. However, concepts are always available in SL as well. When there are unknown concepts, but has been well unknown by the SL readers and has been acceptable in the TL culture translation is made by possible.

b. Calque

Calque method is a method that translates the source language idiom into the target language one although the result is an odd. Calque is little a bit the same as cultural loan. But if we want to differentiate them, we can see calque as a phrase or a sentence not as word. Calque is consisting of borrowing an expression from the source language and translating literally each element.

Example :

*SL: To be or not to be. That is the question.*

*TL: Ada atau tiada. Itu pertanyaannya.*

c. Literal Translation

Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL.

Example :

SL : *A wolf in sheep's clothing*

TL : *Seekor serigala berbulu domba*

d. Transposition

The method called transposition involves replacing one word class with another without changing the meaning of the message. Besides being a special translation procedure, transposition can also be applied within a language.

Example :

SL : *He likes dancing*

TL : *Dia Suka menari*

e. Modulation

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

Example :

SL : *Keep this to yourself*

TL : *Jangan bilang siapa-siapa*

f. Equivalence

Express the same idea in a TL text so that TL readers also have the same effect, they are using the translation procedure of equivalence. The classical example of equivalence is given by the reaction of an amateur who accidentally hits his finger with a hammer: if he were Indonesia his cry would be transcribed as, “Aduh!”, but if he were English this would be interpreted as , “Ouch!”.

Example :

SL : *There is smoke there is fire.*

TL : *Ada asap ada api.*

g. Adaptation

In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence. Adaptation method means that the culture of source language is substituted with the culture of target language. It applies in long time ago in Indonesia, usually used in fable. Theme, plot and the morality is unchanged but the characters in the story is substituted with the local characters.

Example :

SL: *The Fox*

TL: *Si Kancil*

h. Compensation

This is a rather amorphous term, but in general terms it can be used where something cannot be translated from source to target language, and the meaning that is lost in the immediate translation is expressed somewhere else in the TT. Fawcett defines it as: "...making good in one part of the text something that could not be translated in another". If you want to read more, look at Fawcett 1997:31-33.

Example :

SL : *If your ass is weak, you'll pay with your knees.*

TL : *Jika kamu tidak sanggup, bayar dengan harga.*

## **2.5 Idiom**

According to many linguists, a group of words which has a fixed structure, indivisible meaning, and can appear in speech like a word is called an idiom. Therefore, idioms can be distinguished by their grammatical and semantic features. They are frequently used in a wide variety of situations, from friendly conversations and business meetings to more formal and written contexts. According to Longman Pocket Dictionary: 2001, an idiom is a group of words which has, as a whole, a different meaning from the meaning of its constituents. According to the researcher, idiom is special expression consist of a series of word or phrase in English which has different meaning in literally or word-for-word.

In other words, the meaning of the idiomatic expression is not the sum of the words taken individually. According to Langacher (1968:79), "an idiom is a

kind of complex lexical item. It is a phrase whose meaning cannot be predicted from the meanings of the morphemes it comprises”.

This definition shows two basic characteristics of the idiom, it is a complex lexical item, and its meaning cannot be inferred from its parts. Accordingly, an idiom is learned and used as a single unit. It should not be analyzed into its constituents; it is unchangeable and always carries a figurative meaning. Ball (1968:1) finds that an adequate definition of an idiom is “the use of familiar words in an unfamiliar sense”.

Palmer (1996: 80), on the other hand, states that “an idiom is semantically like a single word, it doesn’t function like one. A large number of idioms contain a verb and a noun, but although the verb may be placed in the past tense, the number of the noun can never be changed”, for instance, the expressions “kick the bucket” and “kicked the bucket” (someone who dies) are largely used in English, in contrast to “kick the buckets” which never occurs.

## **2.6 Types of Idiom**

Idiom is compound word, and so an idiom contains more than one word. According to Rubby L. (2007:5), he classifies idiom into nine types. Each part has several parts. They are:

a. Idiom with adjectives and noun in combination. It is also divided into some parts. There are:

- 1) Pairs of adjectives, use more than one adjective.

For example:



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

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

- 2) 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**

- 3) 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

- 4) 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.

- 5) Collective noun phrases, name group of noun to refer one entity.

For example:

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

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

- 6) Compound adjectives, comprises more than one adjective, joined together to modify become noun.

For example:

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

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

- 7) Adjective + noun phrases.

For example:

There no **big names** in the concert

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

- 8) Noun+noun.

For example:

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

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

- 9) Noun phrases, is a word group with a noun or pronoun as it's head.

For example:

**My home** sweet home.

**Rumahku** istanaku

- 10) Proper names (adjective+ nouns), a noun which is used to denote a particular person, place, or thing.

For example:

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

Saya ingin pergi ke **Roma**

- 11) Irregular constructions.

For example:

**So far** he has written seven books

**Sejauh ini** dia telah menulis tujuh buah buku

b. Idioms with prepositions adverbs. It has some parts:

Prepositional phrases and adverbial phrase. Prepositional phrase divided into two:

- 1) Prepositional with nouns or nouns phrases, is a group of word made up of a preposition.

For example:

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

Saya **segera** tahu bahwa ruangnya 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, is a group of word that together, adverb as it's head.

For example:

**Only occasionally** is there a rumble in the sky or a hint of rain.

**Hanya kadang-kadang** ada gemuruh di langit atau tanda akan hujan.

c. Idiom two-word verbs. This type consists of two kinds, separable two word verbs that can be separable and followed by object,

For example:

He will **show up** when he feels like he can

Dia akan **muncul** jika dia rasa dia bisa.

And 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

d. 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**

e. Idiomatic verbal expressions, is the communication in speech or writing. 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

f. Verb and nouns used together.

For example:

Please do not **make a noise**, the baby is sleeping

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

g. Idiomatic adjective phrases, is a group of words in sentence with a n objective which describe the noun. Such as:

I was not **so happy to see** her

Aku tidak **terlalu senang melihat** dia

h. Verbs and prepositions used together idiomatically. This is the 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

i. 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 daripada tidak sama sekali.**

## **2.7 Functions of Idiom**

Using the idiom, of course, can not be separated from the function idiom itself, because meaning of an idiom which complicated and only can be used in the right place. Therefore, Fernando (1996:1) provided three uses functions of idiom. They are, idioms ideational, interpersonal or relational. Namely, idioms ideational, interpersonal or relational.

### **a. Ideational idioms**

The ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended reader who is unfamiliar with the source text will readily understand it. The success of idiomatic translation is measured by how closely it measures up to these ideals. The ideal translation should be:

1. Accurate: reproducing as exactly as possible the meaning of the source text.
2. Natural: using natural forms of the receptor language in a way that is appropriate to the kind of text being translated.
3. Communicative: expressing all aspects of the meaning in a way that is readily understandable to the intended reader.

Moreover, the perception of Fernando (1996:72), said that: "Ideational idioms either signify message content, experiential phenomena including the sensory, the affective, and the evaluative, or they characterize the nature of the message.

Example :

- actions (tear down, spill the beans),
- events (turning point),
- situations (be in a pickle),
- people and things (a red herring),
- attributes (cut-and-dried), evaluations (a watched pot never boils)
- emotions (green with envy).

#### **b. Interpersonal idioms**

Interpersonal idioms on the other hand, 'fulfil either an interactional function or they characterize the nature of the message': they can, for instance, initiate or keep up an interaction between people and maintain politeness (Fernando 1996:73).

Example :

- greetings and farewells (good morning),
- directives (let's face it),
- agreements (say no more),
- "feelers" which elicit opinions (what do you think?) and
- rejections (come off it).

### **c. Relational idioms**

Relational idioms aim at connecting different parts which ensure that the course is cohesive and coherent.

## **2.8 The Concept of Meaning**

The concept of meaning is quite essential in translation theory – after all, the whole process of translation is from start to finish concerned with meaning. It is generally agreed among scholars that meaning is crucial importance in translation: translations are said to have 'the same meaning' as the original texts. Otherwise, what kind of meaning do we exactly refer to by this? According to Newmark (1977, as quoted by Chesterman 1989: 134), "meaning is complicated, many-levelled, a network of relations". Larson (1984: 36) states that translation aims at transferring the meaning of a text in one language to another language - but before the translator may do so, he/she must know that there are various different types of meanings. The concept of 'meaning' cannot therefore in translation theory refer to one specific type of meaning, but rather, there are several different types of meanings.

There are three types of “meaning” that can be determined in the analysis of meaning of the source text, (Nida and Taber 1969) distinguish three different



types of meaning which should be considered in the process of translating; *grammatical*, *referential* and *connotative* meaning.

### 1. Grammatical Meaning

According to Nida and Taber (ibid.: 34), grammar is usually understood as a mere set of arbitrary rules about how words are put together. However, since the same grammatical construction can be used to express various different relationships, it inevitably can have a number of different meanings (ibid: 35). Hence, grammar does carry some meaning, too.

For example:

“Did you go” and “you did go”

Both of sentences can be altered with the same pattern of intonation, but the grammatical difference of order provides quite a different meaning.

### 2. Referential meaning

On the other hand, is indicated by words which refer to objects, events and relations (ibid.: 56).

For example:

He will chair the meeting

He was condemned to the chair

### 3. Connotative meaning

Refers to people’s emotional reactions to items of a language, since each word also carries a set of associations (ibid.: 91).

Sometimes, the associations surrounding some words become so strong that people avoid using them at all. This is what is called verbal taboos. There are

positive and negative taboos. Negative taboos associate feelings of revulsion, or disgust, against words such as those, which refer to a certain organ of a body and functions.

On the other hand, there are positive taboos, associated with feeling of fear: certain words (often names of the powerful beings) are also regarded as powerful, and the misuse of such words may bring destruction upon the hapless users.

a. Example for negative connotative:

On my flight to Los Angeles, I sat next to this **babe**. She was absolutely stunning.

The word **babe** is refers to a woman. Using the words "[chick](#)" or "babe" to refer to a woman often carry a negative connotation, especially if women are part of the audience.

b. Example for possitive connotative:

You need to be confidance when you are looking for a job.

Using the word "confident", as same as secure, proud, mean that show feelings in a person, or someone thinks very highly of themselves.

## **CHAPTER III**

### **RESEARCH METHOD**

The research method is an important thing in a scientific research, because the result of a research can be said to be scientific or not depend on the way of choosing and using the method which is relevant of the research object.

#### **3.1 Research Design**

This research used a descriptive qualitative method to describe because specifically intended to describe facts and characteristics of certain populations, systematic and accurate in the novel *From Dead To Worse* the first chapter was published by PT. Erlangga.

#### **3.2 Unit of Analysis**

The unit of analysis of this research is phrase in the utterance from chapter 1 to chapter 5 which is classified into idiomatic expression and their technique transation are found in the Sookie Stackhouse novel. The source language is *From Dead To Worse*, and the target language is *Kudeta Kerajaan Vampir*, both as the data to be analyze. The researcher only take chapter 1 to 5 to get time and energy effectively.

#### **3.3 Source of Data**

The data of this research are taken from Sookie Stackhouse novel, English version and Indonesia version. "From Dead To Worse" by Charlaine Harris

translated into “Kudeta Kerajaan Vampire” by Inswasti Cahyani. It was published in the English language have 303 page in 2008 May by Penguin Group (USA) inc. and published in Indonesian language have 432 page in 2009 November by Esensi Erlangga Group. Both novels have 21 chapters. However, the researcher only take 84 page from english novel, and 122 page from indonesia novel. Because according to Arikunto’s statement (1987:7) that if the number of subject is less than 100, it is better to take entirely the subject as the sample. Furthermore, if the population has a big number the researcher can take 10%-15% or 20%-25% or more subject sample.

### **3.4 Technique of Data Collection**

The data of this study will be collected by using the following steps:

- 1) Selecting the novel and choose novel “*From Dead To Worse*”.
- 2) Reading the two version of the novel.
- 3) Choosing the data from the novel “*From Dead To Worse*” as a source text and “*Kudeta Kerajaan Vampire*” as a target text.

### **3.5 Technique of data Analysis**

After the data collected, the researcher analyzes the data with this follow steps:

- 1) Reading both of the data, source text and target text.
- 2) Classifying every word and phrase in the utterance which are classified into idiomatic expression in both source text and target text.

- 3) Analyzing the translation work of the translator.
- 4) Drawing the conclusion from classifying and analyzing idiomatic expression and technique of translation which are applied.

## **CHAPTER IV**

### **DATA ANALYSIS**

This chapter discusses data analysis which analysis's result is used to answer the problem of the research. The problem that will be analyzed is the translation technique and idiomatic translation are found in Charlaine Harris's novel "From Dead to Worse" and its translation "Kudeta Kerajaan Vampir" by Inswasti Cahyani. The data analysis consists of the source language and the target language that can be seen in appendix. To simplify the data, the reaseacher uses the symbol (SL) for the source language, (TL) for the target language, (p) for page, and (u) for utterance.

In the novel *From Dead to Worse* there are six types of idioms expression they are idiom with adjectives and noun in combination, idioms with prepositions adverbs, idiomatic verbal expressions, idiomatic verb and noun; idiom adjectives phrases and verbs and prepositions used together idiomatically. Also, there are three types of translation technique that are found, they are, calque, modulation, and compensation. It can be seen in the table 4.1.

Table 4.1 : Types of idiomatic expression and translation technique found in Charlaine Harris's novel "From Dead to Worse" into "Kudeta Kerajaan Vampir" by Inswasti Cahyani. Chapter 1 to Chapter 5.

<b>NO.</b>	<b>Types of idiom</b>	<b>Frequency</b>	<b>Percentage</b>
1.	idiom with adjectives and noun in combination	27	32,92%
2.	idioms with prepositions adverbs	9	10,97%
3.	idiomatic verbal expressions	2	2,43%
4.	Idiomatic verb and noun	24	29,26%
5.	idiom adjectives phrases	8	9,75%
6.	verbs and prepositions used together idiomatically	12	14,63%
Total		82	100%
	<b>Techniques of translation</b>	<b>Frequency</b>	<b>Percentage</b>
1.	Calque	31	37,80%
2.	Modulation	41	50,00%
3.	Compensation	10	12,19%
Total		82	100%

In the table 4.1 it shows of 82 idiomatic expressions and translation techniques are found in Charlaine Harris's novel "From Dead to Worse" in chapter 1 to chapter 5. The first and the biggest idiomatic expression is idiom with adjectives and noun in combination appears 27 (32,92%), idioms with prepositions adverbs appears 9 (10,97%), idiomatic verbal expressions appears 2 (2,43%), idiomatic verb and noun appears 24 (29,26%), idiom adjectives phrases appears 8 (9,75%), the last is verbs and prepositions used together idiomatically appears 12 (14,63%).

Furthermore, the translation technique modulation is mostly applied in translating the novel. The translator uses calque as number two that are mostly used after modulation.

In this research, the researcher gives some examples of idiomatic expression and translation technique in Charlaine Harris’s novel “From Dead to Worse” and its translation “Kudeta Kerajaan Vampire” by Inswasti Cahyani.

#### 4.1.1 Idiom with Adjectives and Noun in Combination

It is divided into some parts. They are: pairs of verbs, collective noun phrases, noun phrases, proper names (adjective+ nouns), and irregular constructions.

##### 4.1.1.1 Pairs of verb

Excerpt 1

SL	TL	Types of idiom	Techniques of translation
I kept <b>thinking I’d hear</b> from him (p.25 u.96)	<i>Aku terus <b>berharap akan mendapat kabar</b> darinya</i> (p.36 u.96)	Pairs of verbs	Compensation

The idiom **thinking I’d hear**, is categorized into pairs of verbs because the word *thinking* (verb) and *hear* (verb) are combined into one. The word *thinking* which mean *berpikir*, and *hear* is *mendengar*, in literally that means *berpikir akan mendengar*, but in here the translator translates into *berharap akan mendapat kabar*. The word *mendengar* has relation with the word *kabar*,



because usually the word *kabar* (*news*) it get by *hearing* (*mendengar*). Here the translator uses the word *hearing* to relate the word *kabar*. That is way, the sentence *berharap akan mendapat kabar* is closer to the intended meaning, and can be understood by the target readers.

The translator uses compensation to translate that utterance. Compensation is the type of translation technique which the source language can not take the same form in the target language by replacing the meaning with other elements or forms in the source text. That is way, the words *thinking I'd hear* which meant by literally is *berpikir akan mendengar*. It is translated into *berharap akan mendapat kabar*. That technique is only aimed at getting a good translation to match the meaning of the source language.

#### 4.1.1.2 Noun phrase

Excerpt 2

SL	TL	Types of idiom	Techniques of translation
Marley's <b>sort of new</b> (p.38 u.182)	<i>Marley itu orang baru</i> (p.55 u.182)	Noun phrases	Compensation

The idiom **sort of new** includes of noun phrases, the words *sort of new* is translated into *orang baru*, because translator uses that words like group that can be applicable. In literally, the word *sort* is mean *jenis*, and *new* still means *baru*, so we can call *jenis baru*, but if it is translated as the original, it will not get a good sense. So that, translator changes the word *sort* which means *jenis* to *orang*. Because, the word *orang* is the closest word in the target language.

The translator uses compensation to translate this utterance. Because, *sort of new* can not be translated in literal way to get a good translation, so for making good the text that can not be translated, translator uses compensation, because the word *sort of new* feels more acceptable as the real meaning.

Excerpt 3

SL	TL	Types of idiom	Techniques of translation
Eric has such a <b>hard nose</b> that it didn't seem likely any human woman could interest him (p.27 u.116)	<i>Eric itu sangat <b>angkuh</b>. Sepertinya mustahil ada gadis manusia yang bisa memikatnya</i> (p.40 u.116)	Noun phrase	Calque

The idiom **hard nose** is categorized into types of noun phrase, because the word **hard** means *keras* (adjective) + **nose** means *hidung* (noun). The word **hard** as the head of the phrase. The words **hard nose** in literally means *hidung keras*, but translator translates into *angkuh*. The word **hard** which means *keras*, the word *keras* is solid strong and not easy to change shape or not easily broken (*padat kuat dan tidak mudah berubah bentuknya atau tidak mudah pecah*), so, the word **hard nose** is concerned with the word *angkuh*, because the character of Eric is very arrogant. Eric's arrogance will be proved in [video 1](#). That is way *angkuh* is closest word in the target language to get a good sense.

Furthermore, the utterance is translated with calque by translator, because the meaning of the target text is nearly same with the source text, and can not be translated into one by one or literally.

Excerpt 4

SL	TL	Types of idiom	Techniques of translation
So the vampires have the <b>upper hand</b> (p.72 u.526)	<i>Jadi posisi vampir sekarang ada di atas angin</i> (p.106u.526)	Noun phrase	Modulation

The idiom **upper hand** is categorized into types of noun phrase, because the word *upper* means *atas* (adjective) and *hand* means *tangan* (noun), so *upper hand* in literally means *atas tangan*, but translator translates into *atas angin*. The translator changes the word *tangan* to *angin*. The word *di atas tangan* is position of something that at on hand and at in the air. The way translator translates *upper hand* to *atas angin* because the conversation between Sookie and Eric is about vampires that position is in threshold. So translator changes the meaning *atas tangan* into *atas angin*.

Then, the idiom upper hand is translated as modulation. Since, the meaning of *upper hand* which translates into *atas angin* is more understandable. They have same sense for the source text.

Excerpt 5

SL	TL	Types of idiom	Techniques of translation
Hey, my <b>little honey bunny</b> (p.30 u.132)	<i>Hai, Sayangku</i> (p.44 u.132)	Noun phrase	Calque

In here, idiom **little honey bunny** is categorized into noun phrase, because the word **little** is explain to **hunny bunny**. In literally is named of a sweet little rabbit, but the translator translated into *sayang*. If *little hunny bunny* is still translated into *kelinci kecil yang manis*, it will not get a good sense. Therefore, the translator changes *kelinci kecil yang manis* to *sayang*, because in the utterance, there is conversation between Amelia (Sookie's bestfriend) with her father. Amelia's father loves Amelia so much. In the source language *little hunny bunny* is such a nickname for someone who loved. So, it will be accepted and equally correct in translated into *sayang*.

Beside, the technique of translation if it is used by translator is calque. The words *little honey bunny* is translated into *sayang* because *little honey bunny* can not separate with another, it is a foreign word which is translated and incorporated into target language to get a good sense.

#### 4.1.1.3 Proper names (adjectives+noun)

Excerpt 6

SL	TL	Types of idiom	Techniques of translation
<b>Scaredy-cat</b> (p.37 u.180)	<i>Penakut</i> (p.54 u.180)	Proper names	Calque

In here, idiom **scaredy-cat** is also categorized into proper names, *scaredy* (adjective) which means *penakut*, and *cat* (noun) means *kucing*. The words *scaredy cat* in here means *penakut*. The translator removes the word *cat* (kucing)

to get a good sense in translating this utterance, because *scready cat* in the source language is the name for someone who often scared.

The technique translation which is used by the translator to translate the utterance is calque. The words *scaredy cat* is such nickname for someone who always scares with something, so the reader knows that is a words to scoff someone. The translator can not separate that word to translates if aims get a good translation.

Excerpt 7

SL	TL	Types of idiom	Techniques of translation
She's a <b>treacherous bitch</b> (p.84 u.626)	Tanya seorang <b>penghianat</b> (p.121 u.626)	Proper names	Modulation

The idiom of **treacherous bitch** is catagorized into type proper names by translator. The meaning of *treacherous* is *curang* and *bitch* is named to sex worker or wenches (*wanita nakal/wanita jalang*). In the utterance Sookie talked about Tanya, Sookie hates Tanya very much because she disrupts Sookie's live by spying every time. So, the translator creates the words become one to make the translation understandable, to feels more polite, and get significance purpose of the text for target readers.

The technique translation is applied by the translator is modulation. The words *treacherous bitch* can not translate in literal way to get a same sense. So

the translator has point of view in translating the words, so it is more acceptable in target language and can be understood by the target readers.

#### 4.1.1.4 Iregular constraactions

Excerpt 8

SL	TL	Types of idiom	Techniques of translation
As long as we're talking about dates, what happened to Quinn (p.24 u.91)	<i>Omong-omong tentang kencan, bagaimana kabar Quinn?</i> (p.35 u.91)	Iregular constraaction	Modulation

The idiom **as long as**, is catagorized into iregular constraactions. Since, irregular constraactions is the words which are unregular formations. The words **as long as** (unregular) has a linked meaning of literaly is *selama*, but in here translator translates into *omong-omong*, it should be translated into *talk about*. The translator translated the words **as long as** to *omong-omong* because it can make a good translation, not come out from meaning of source language.

*As long as* is translated by using the technique translation is named modulation. Because **as long as** is not the trully meaning, but it nearly has a relation with meaning from source language by seeing point of view in this utterance, than changing with the words that has same meaning that can be understood by the target readers.

#### 4.1.2 Idiom with prepositions adverbs

The combination of the preposition and its particle takes on a new, makes idiomatic meaning.

#### 4.1.2.1 Prepositional with nouns or noun phrases

Excerpt 9

SL	TL	Types of idiom	Techniques of translation
I don't want <b>to fool</b> with you tonight, and Sam's waiting on me down there to help him tend bar (p.17 u.40)	<i>Aku tidak ingin <b>main-main</b> denganmu malam ini, dan Sam menungguku di bawah untuk membantu menjaga barnya</i> (p.25 u.40)	Prepositional with noun	Modulation

The idiom **to fool** which is *to* means *ke* (preposition) and *fool* means *bodoh* or *gila* (noun), if it combines into one literal meaning, it becomes *ke-gila* or *ke-bodoh*, but in here **to fool** is mean *main-main*. The translator translates **to fool** to *main-main*. The word *bodoh* is close relating with *tidak mudah tahu* or *tidak mengerti* or *berbuat yang bukan-bukan, ect.* However, *main-main* (do something foolish), than, *do something foolish* very closely relates to *main-main* (flirt) so that the translator uses *main-main* to make good sense in translation by replacing meaning from source text into target text.

Beside, translation technique is used by the translator is modulation. Since, the translator translates the text by modulation, the translator has point of view to translate the meaning of utterance from source text to target text.

Excerpt 10

SL	TL	Types of idiom	Techniques of translation
At some point, I'm leaving the room (p.37 u.178)	<i>Ada saatnya dimana aku harus meninggalkan ruangan</i> (p.54 u.178)	Prepositional with noun phrases	Calque

In this translation, **at some point** is types of prepositional with noun phrases because, *at* means *pada* (preposition), and *some point* means *suatu or beberapa poin/titik* (noun). It consists of idiomatic expression because that it seems too strange and meaningless if it is translated word by word. In here the translator translates into *ada saatnya*, because *some point* which means *suatu titik, titik* in here is able to be translated into *akhir* (final), then *final* is close related with meaning *saat* (moment). So, the translator uses idiomatic expression **at some point** to *ada saatnya* because that is more casual and understandable words to the target readers.

The translation technique is used by translator is calque. Because translator translates **at some point** with name is other from the tuely meaning (*pada suatu titik*) by *ada saatnya*, because the word **at some point** can not be translated by word-for-word.



### 4.1.3 Idiom verbal ekspresions

#### 4.1.3.1 Verbs+all types of words

Excerpt 11

SL	TL	Types of idiom	Techniques of translation
<b>Snap out of it</b> (p.71 u.515)	<i>Sadarlah</i> (p.103 u.515)	Verbs+all type of word	Modulation

The idiomatic expression **snap out of it** includes verbs+all type of word. The word *snap* means *membentak* (verb), *out* means *keluar*, and *of it* means *dari itu*. Yet, the words *snap out of it* if it is translated in literally that become *cepat bangkit*. Here translator translated into *sadarlah*. Because *cepat bangkit* is mean *up (from sleep, sat) then stand, or revived*. Moreover, *sadarlah* means *command person to realize with what happen*. So, translator traslates *cepat bangkit* into *sadarlah* because they have relationship.

The transator is applied modulation to translate *cepat bangkit* into *sadarlah*. Therefore, the words *snap out of it* more appropriates to translate *sadarlah* than *cepat bangkit* to get a good translation.

### 4.1.4 Idiom verb and noun

Excerpt 12

SL	TL	Types of idiom	Techniques of translation
You <b>got you</b> a girlfriend (p.16 u.37)	<i>Kau sudah punya kekasih</i> (p.24 u.37)	Verb and noun	Modulation

The idiomatic expression **got you** is categorized into verb and noun, because the word *got* is verb, and *you* is noun. The word *got* means *mendapatkan*, and the word *you* means *kamu*, if it is translated literally it become *mendapatkan -mu*. That meaning can not be matched with the real meaning from source text, the meaning of *mendapatkan* is obtained the thing which is desired, and that is nearly close with *sudah punya*. So that translator uses *sudah punya* to translate the idiom.

Translation technique which is used by translator is modulation. The translator translates the utterance with another point of view to translate the meaning. However, the words *got you* has a meaning seems like *memperoleh yang diinginkan*. So, the translator changes *sudah punya* to *memperoleh yang diinginkan* which is aimed to get same sense in translating them.

Excerpt 13

SL	TL	Types of idiom	Techniques of translation
Holly's not much of a churchgoer, but we're <b>working on getting her</b> to come with us and bring Cody (p.35 u.167)	<i>Holly jarang ke gereja. Tapi, kami <b>berusaha membuatnya datang kemari dan membawa Cody</b></i> (p.51 u.167)	Verbs and noun	Modulation

The idiomatic expression **working on getting** is categorized into verbs and noun. The word *working on getting* which mean *bekerja* (verb), and *her* means *dia* (noun), joined become one into *berusaha membuatnya*. The translator does not use *bekerja mendapatkan* to translate them, because the word *bekerja* has a

relation with *berusaha* (try), here the translator prefers to use *berusaha* than *bekerja*. The meaning of the text only to get a good sense in verbal expression by translating that way.

Beside the translation technique is used to translate is modulation. The translator uses modulation because the word *working on getting* seems has a relating with the real meaning from source language (*bekerja mendapatkan*). In order to get a good verbal expression in idiomatic expression, the translator prefers use *berusaha mendapatkannya* than *bekerja mendapatkannya*, which is not casual to hear.

Excerpt 14

SL	TL	Types of idiom	Techniques of translation
Yeah, no shit. I'm going to have to <b>pay the price</b> now (p.50 u.305)	<i>Yah, sialan. Aku harus <b>membayar perbuatanku</b> sekarang</i> (p.73 u.305)	Verb and noun	Calque

Another example for idiom verb and noun is **pay the price**, there are *pay* means *membayar* (verb) and *the price* which means *harga* (noun). The words *pay the price* if it is translated literally they become *membayar harga*, but in here translator changes *harga* to *perbuatan*. The word *harga* is amount for something that should be disbursed. In the utterance, *harga* changes to *perbuatanku* because the meaning of *perbuatan* is something have done, by reading the utterance, the meaning of it more acceptable if it is translated into *perbuatan*. And another

reasons, *perbuatan* can be relevance with *harga*, that is something that have to be done which should be disbursed.

The technique of translation which is used by translator is calque. In here translator converts the utterance from source text into nearest meaning in target source. The translator translates the word not literally to getting at good meaning.

Excerpt 15

SL	TL	Types of idiom	Techniques of translation
He was <b>smitten on the spot</b> (p.61 u.398)	<i>Dia langsung jatuh cinta ditempat</i> (p.89 u.398)	Verbs and noun	Compensation

Here, the idiom **smitten on the spot** includes verb phrase it means verb and noun. The word *smitten* means *menyerang* (verb) which is combined with *on the spot* means *seketika*, they are translated into *langsung jatuh cinta ditempat*. The translator changes the meaning *smitten* from *menyerang* to *jatuh cinta*, because the entire utterance, that is conversation between Sookie and Niall about her mother loved her father so much. So the word *menyerang* can be translated into *menyerang dengan hati* to get a good sense. Then, the words *on the spot* which is translated into *langsung ditempat* by translator to change *seketika*, that is enable because they have a relationship between *seketika* and *langsung ditempat*.

The translator uses compensation to translate *smitten on the spot* into *langsung jatuh hati ditempat* because to translate the word can not be separate, to aims a good meaning.

Excerpt 16

SL	TL	Types of idiom	Techniques of translation
And if it came to that again, the first one I'd <b>take out</b> is Niall (p.72 u.531)	<i>Dan kalau sampai terjadi lagi, yang pertama kuserang adalah Niall</i> (p.106 u.531)	Verb and noun	Modulation

The idiom **take out** is also categorized into verb and noun. The word *take out* which means *mengeluarkan* is translated into *ku-serang* it can be translated into *aku-menyerang* by translator. In this translation *serang* is word that appropriate uses to translate. Since, the utterance Eric talks about revenge to Niall. Moreover, *mengeluarkan* is bring something come out of the place, then *menyerang* is do something to fight. It has relationship between *bring something come out* (forcibly) and *do fight something*. So the translator uses *serang* aimed at getting a sense that equal from source text.

The translator is applied modulation to translate that utterance. Because the words *mengeluarkan* and *menyerang* are word that have relation in meaning. The translator uses modulation to translate them to make the utterance can be understandable for target readers.

Excerpt 17

SL	TL	Types of idiom	Techniques of translation
I'll <b>take step</b> (p.84 u.629)	<i>Aku akan cari jalan</i> (p.122 u.629)	Verb and noun	Modulation

The type of idioms **take step** are verb and noun. The word *take* which means *mengambil* (verb) and *step* means *langkah* (noun) are translated into *cari jalan* by translator. If it is translated into *mengambil langkah*, it less appropriates in meaning. Moreover, *mengambil langkah* and *cari jalan* have a relation, but translator prefers to use *cari jalan* to translate that. The utterance, there are conversation between Sookie and Amelia (Sookie's bestfriend) who cares about Sookie, she has witchcraft ability that can help Sookie's problem. So that, translator uses *cari jalan* to change *mengambil langkah* because they are more casual and suitable to the target readers.

Beside, the translation technique which is used by translator is modulation. Here, the word *cari jalan* is not far from the real meaning (*mengambil langkah*). But the translator uses another concept to translate the word, and also both of them has relationship and same sense in translating.

#### 4.1.5 Idiom adjective phrases

Excerpt 18

SL	TL	Types of idiom	Techniques of translation
Well, I told you he got hurt <b>pretty bad</b> in the bombing (p.24 u.93)	<i>Yah, aku sudah cerita kalau dia terluka parah dalam pemboman</i> (p.35 u.93)	Adjectives phrase	Calque

In here, the word **pretty** (adjective) means *cantik* or *sangat rupawan*, and **bad** (noun) means *buruk* or *jelek*. The word adjective as a head, so that words are combined into one become adjective phrase. The word **bad** means *buruk* or *jelek*,

but it also can be *tidak menyenangkan*. So that, if it is translated by literally, it will become *cantik buruk*. That words unusual to hear, so translator mix the word *sangat rupawan tidak menyenangkan* became one, into *parah*. Since, that is more casual to the target readers.

Moreover, the utterance is translated by translator with the technique calque. The translator prefers to use *parah* to changes *sangat tidak menyenangkan*, and transates each words become one meaning. It is only aims to make the translation can be understandable.

Excerpt 19

SL	TL	Types of idiom	Techniques of translation
I know. I would have thought Quinn and I were <b>all set</b> , too (p.25 u.95)	<i>Aku tahu. Kupikir Quinn dan aku juga sudah saling serius</i> (p.36 u.95)	Adjective phrase	Modulation

Here, the words **all set** includes adjective phrase, because *all* means *semua* (adjective), and *set* means *setel*, but translator translates into *saling serius*. The word *semua setel* are unusual words and can not be understood by target reader. The translator translates *all set* to *saling serius*. The conversation between Sookie and Sam discusses about Quinn (Sookie's boyfriend) who disappeared. So that, translator uses *saling serius* because that words is more casual and understandable.

Also, the translator uses modulation to translate *all set* into *saling serius*. Because of *all set* can not translate into literal way such *semua setel*, so modulation is the right technique to translate that words.

#### 4.1.6 Idiom verbs and preposition

Excerpt 20

SL	TL	Types of idiom	Techniques of translation
Well, I had to <b>tie up</b> some loose ends in Mississippi (p.18 u.51)	<i>Ya, aku harus membereskan beberapa hal di Mississippi (p.26 u.51)</i>	Verbs and preposition	Compensation

Idiom for **tie up** is verb and preposition, because it consists of verb word and preposition joined into one. The word *tie* (verb) means *mengikat*, and *up* (prep.) means *bangun* or *ke atas*. The word *tie up* includes idiomatic expression because that are two word which can not translating with technique word-for-word or literally. Beside, translator translates *tie up* to *membereskan*. The word *membereskan* is another name from completing or fixing some cases until complete, it seems that the relation with *mengikat*. The word *mengikat* is verb to trimmed or create a something that rambles into one, and that has similar meaning, that is way translator translates *tie up* to *membereskan*. Since, from reading the whole of utterance it more understandable to translate *membereskan* than *mengikat keatas*.

Futhermore, translation technique in here is compensation. The translator uses the word *membereskan* for replacing the meaning *tie up* for target reader, because *tie up some loose ends* which is translated to *membereskan beberapa hal* can not translate by literally. That is way the translator uses compensation which is aimed only to get a good sense for translating.



Excerpt 21

SL	TL	Types of idiom	Techniques of translation
I <b>snuck up</b> the stairs after him (p.18 u.58)	<i>Aku <b>mengikutinya ke atas</b></i> (p.27 u.58)	Verb and preposition	Modulation

The idiom **snuck up** is categorized into verb and preposition, because the word *snuck* means *menyelinap* (verb) and *up* means *ke-atas* (preposition). The translator translates *snuck up* to *mengikutinya*, but literally *snuck up* means *menyelinap keatas*. The other name of *menyelinap* is precipitate hide, so that it does not observe by someone. By reading the whole of utterance, the translator changes the meaning **snuck up menyelinap keatas** into *mengikutinya*, because the word is more casual to hear by the target readers.

Beside, the technique of translation, the translator uses modulation. The word *snuck up* means *menyelinap keatas* has similar meaning that is follow someone with precipitate and hide. So the translator uses another concept to translates from real meaning source text to target text.

Excerpt 22

SL	TL	Types of idiom	Techniques of translation
Plus, tonight she's here with Calvin, and she's got no bussiness <b>hiting on you</b> (p.22 u.84)	<i>Ditambah lagi dia datang kesini bersama Calvin. Dia juga tidak punya hak <b>menggodamu seperti itu</b></i> (p.33u.84)	Verb and preposition	Modulation

The words **hitting on you** is categorized into idiom verbs and preposition which has meaning in literal translation is *memukul kamu*, it can not be translated in literally way if want to get a good translation. The translator prefers to use the word *menggodamu* to change *memukul kamu*. Since, the word *memukul* is another name from **impose a thing with power**, but the utterance above, the subject hits the object by impose love feeling with power to the heart. Imposing love feeling can be linked with *menggoda*. Because the word *menggoda* is another name from disrupt someone with something with any feeling. That is way translator uses *menggoda* to change *memukul kamu* to get a same sense in translating them.

Moreover, in translating technique is applied on *hitting on you* is modulation. In here the translator has point of view in translating them. The utterance has different meaning from source text. So the translator uses modulation to get a same sense in translating them.

Excerpt 23

SL	TL	Types of idiom	Techniques of translation
If my company was twice as big, we couldn't <b>keep up</b> with the jobs there are to do (p.46 u.268)	<i>Bahkan bila perusahaanku dua kali lebih besar, kami tetap tidak akan mampu menyelesaikan seluruh pekerjaan yang ada</i> (p.68 u.268)	Verb and preposition	Modulation

Idiomatic expression **keep up** is also categorized into verb and preposition. The word **keep** means *menjaga* (verb) and **up** means *keatas* (preposition). In this translation, idiomatic expression **keep up** is translated into **mampu menyelesaikan**. In this case the translator changes the real meaning of **keep up** to **mampu menyelesaikan** because of in literally **keep up** is *bersaing*. Then, the word *bersaing* is racing overcome the problem that exist. So that it has similar meaning from *mampu menyelesaikan* to *bersaing menyelesaikan masalah yang ada*.

Moreover, translation technique is applied by translator is modulation. Since, translation of the utterance is not far from real translate of source text to target text. The translator has another point of view to translates the word **mampu menyelesaikan** to change *bersaing* in translating **keep up** because it has close relation between them, and the words *mampu menyelesaikan* are more casual and understandable.

Excerpt 24

SL	TL	Types of idiom	Techniques of translation
Asking him to do that would have made him so curious he'd have <b>torn up</b> my entire life to find out why I'd asked (p.51 u.309)	<i>Meminta hal itu darinya akan membuat dia curiga. Dia akan <b>mencabik-cabik</b> hidupku untuk mencari tahu alasannya</i> (p.74 u.309)	Verb and preposition	Calque

The idiomatic expression **torn up** is verb and prep., because the word **torn** means *terkoyak* (verb) and **up** (prep.), if they are fixing into one (torn up) their

meaning can be *merobek-robek*. Yet, the translator translates *torn up* to *mencabik-cabik*, *merobek-robek* and *mencabik-cabik* has similar meaning (tear or torn over and over again), in here the translator choose one of them to replacing the meaning to target readers.

Beside, the translator uses calque to technique for translating. Since, the word *torn up* is mean *merobek-robek* which is another name from *mencabik-cabik*, it can not be translated by word-for-word and the meaning is not far from meaning of source text.

Excerpt 25

SL	TL	Types of idiom	Techniques of translation
Even after Katrina and all the changes in made in her life, she has to <b>bring up</b> the mistake (p.81 u.581)	<i>Bahkan dengan adanya Katrina dan semua perubahan dalam hidupnya, dia tetap <b>mengungkit</b> kesalahan itu</i> (p.117 u.581)	Verb and preposition	Modulation

The idiom **bring up** is catagorized into verb and preposition. The word *bring* means *membawa* (verb) and *up* is preposition which is translated into *atas*. In literal, *bring up* means *membawa naik*, but here the translator translated into *mengungkit*. They have relation between *membawa* and *mengungkit*, the word *membawa* means *raise something*, but in here, “*raise something*” is the problem. Based on the utterance, Amelia talked about her teacher witchcraft with Sookie. Amelia did something foolish that can make her teacher so mad. Thatm is way

translator translates *bring up* into *mengungkit* or can be construed by *mengungkit masalah* to get good translation.

The translator is applied modulation to translate *bring up* into *mengungkit*. Since, the meaning of the target text is has similar word and it has same effect in meaning.

Excerpt 26

SL	TL	Types of idiom	Techniques of translation
Crap. I hope Sam didn't hire her to <b>fill in</b> or something (p.83 u.622)	<i>Sial. Kuharap Sam tidak mempekerjakannya untuk <b>menggantikan</b> seseorang atau alasan lain</i> (p.121 u.622)	Verb and preposition	Modulation

The idiom **fill in** also includes verb and preposition, because *fill* means *mengisi* (verb) and *in* is preposition means *dalam*. The translator translates *fill in* into *menggantikan*. The word *mengisi* is meant *insert something in some place*, while, *menggantikan* means *fill or continue someone position*. Here, in the utterance tells about Sookie who has conversation with Amelia, they talks about Tanya. Tanya who likes Sam (Sookie's bos) she is looking for job. So that, the word *mengisi* can be translated into *menggantikan* because they have same meaning.

Furthemore, translation technique which is applied by translator is modulation. Since, the word *fill in* can not be translated literally, the translator

prefers to change *mengisi* to *menggantikan* which can be matched and understandable in meaning for the target readers.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1 CONCLUSION

After the researcher analyzed the data, the conclusion is made based on the data analysis in chapter 1 to 5. From the data has been analyzed, found 6 kinds of idiomatic expression and 3 translation techniques. From the data, it can be concluded, there are 82 utterances in of Charlaine Harris's novel "From Dead to Worse" that have been analyzed the idiomatic expression and the translation technique which translated into "Kudeta Kerajaan Vampir" by Inswasti Cahyani. The conclusion can be stated as follows:

1. There are 6 idiomatic expression used by the translator of Charlaine Harris's novel "From Dead to Worse". There are 27 data that were translated using idiom with adjectives and noun in combination (32,92%), 9 idioms with prepositions adverbs (10,97%), 2 idiomatic verbal expressions (2,43%), 24 Idiomatic verb and noun (29,26%), 8 idiom adjectives phrases (9,75%), and 12 verbs and prepositions used together idiomatically (14,63%). Therefore, in the novel "From Dead to Worse" is mostly found by type of idiom adjectives and noun in combination.
2. The researcher found 3 translation techniques used by Inswasti Cahyani to translated Charlaine Harris's novel "From Dead to Worse". There are, 41 modulation (50,00%), 31 calque (31,80%) and 10 compensation (12,19%),. Modulation is the technique that many used by translator to translate the text in

Charlaine Harris's novel "From Dead to Worse". Beside as we know that idiomatic expression is a kind of complex lexical item. It is a phrase whose meaning cannot be predicted from the meanings of the morphemes it comprises.

## **5.2 SUGGESTION**

Based on the data that already obtained, then come up some suggestions for:

1. The researcher and the other researcher should be can develop the idiomatic expression and translation technique very puntually to purpose aims accurate research. So that can be usefull to the reader who want to learning idiomatic ekspression and translation technique.
2. The translator and other translator should be translate the type of idiom expression appropriately the original meaning from source language, probably by giving significance approach so not confusing the target reader.



## BIBLIOGRAPHY

- Arikunto, Suharsimi. 2002. *Prosedur Penelitian Suatu Pendekatan Praktek*. Jakarta: PT. Rhineka Cipta.
- Azzizah, Nur S. 2011. *A Translation Analysis of Idiomatic Expression in Staphene Meyer's "The Twilight Saga: New Moon into Dua Cinta by Monica Dwi Chresnayani"*. Final Project. English Department. S1 Degree of English Language. Faculty of Language and Letters. Dian Nuswantoro University.
- Ball, W.J.A. 1968. *Practical Guide to Colloquial Idiom*. London: Longham Group Ltd.
- Catford, J.C. 1974. *A Linguistic Theory of Translation. An Essay in Applied Linguistics*. London: Oxford University Press.
- Chesterman, A. (ed.) 1989. *Readings in translation theory*. Helsinki: Finn Lectura.
- Choliludin. 2006. *The Technique of Making Idiomatic Translation*. Jakarta: Kesaint Blanc.
- Fernando, C. 1996. *Idiom and Idiomaticity*. London: Penguin books.
- Fewcett, Peter D. 1997. *Translation and Language : Linguistic Theories Explained*. University Michigan: St. Jerome Publishing.
- Langasher, W.R. 1968. *Language and Its Structure : Some Fundamental Linguistic Concepts*. New York: Harcourt, Brace and World Inc.
- Larson, M.L. 1984. *Meaning-based translation. A guide to Cross-Language Equivalence*. Lanham: University Press of America.
- Longman Pocket Dictionary*. 2001. Harlow: Longman
- Lou, R. 2007. *The Handbook of English Idioms*. Jakarta: V-Print.
- Newmark, P. 1988. *A text book of translation*. London: Prentice Hall.
- Nida, G.A. and C.R. Taber. 1969. *The Theory and Practice of Translation*. Leiden: Netherland E.J.Brill.
- Palmer, F.R. 1996. *Semantics (2nd ed)*. Cambridge: Cambridge University Press.
- Ria, Tiara N. 2009. *The Indonesian Translation on English in The C. Plaisted "E-Love"*. Final Projct. English Department. S1 Degree of English Education. Faculty of Language and arts. Semarang State University.

**Appendix : Analysis of Finding Idioms and Translation Technique in  
Charlaine Harris's Novel From Dead to Worse**

No.	Types of Idiom		SL	Page	TL	Page	Translation Technique
1.	Idiom with adjectives and noun in combination	Noun phrase	Tiffany fainted after Mr.Cumberl and took the first round of pictures. She's on <b>her way</b> to the hospital.	6	<i>Tiffany pingsan setelah Mr.Chumberl and menyelesaikan sesi foto pertama. Dia sedang <b>dibawa</b> kerumah sakit.</i>	8	Calque
2.		Noun phrase	Listen, here <b>the drill</b>	8	<i>Dengarkan, ini <b>langkah-langkahnya</b></i>	11	Calque
3.		Noun phrase	But I'm back here visiting, and I wondered if you needed <b>any part-time help</b> , Sam	18	<i>Tapi sekarang aku kesini untuk berkunjung. Aku ingin tahu, apakah kau butuh <b>bantuan paruh waktu</b>, Sam</i>	26	Calque
4.		Noun phrase	Sookie, am I getting the <b>wrong idea</b> , or do you dislike Tanya?	22	<i>Sookie, apakah aku <b>salah</b> atau memang kau tidak menyukai Tanya?</i>	31	Modulation
5.		Iregular constructions	<b>As long as</b> we're talking about dates, what happened to	24	<i><b>Omong-omong</b> tentang kencan, bagaimana</i>	35	Modulation

			Quinn?		<i>kabar Quinn?</i>		
6.		Pairs of verbs	I kept <b>thinking I'd hear</b> from him.	25	<i>Aku terus berharap akan mendapat kabar darinya.</i>	36	Compensation
7.		Noun phrase	But <b>not a word</b>	25	<i>Tapi belum sama sekali</i>	36	Modulation
8.		Noun phrase	Eric has such a <b>hard nose</b> that it didn't seem likely any human woman could interest him.	27	<i>Eric itu sangat angkuh. Sepertinya mustahil ada gadis manusia yang bisa memikatnya.</i>	40	Calque
9.		Noun phrase	Hey, <b>my little honey bunny</b>	30	<i>Hai, Sayangku</i>	44	Calque
10.		Noun phrase	Well, since Bill is charging five hundred dollars a pop, and impersonating a vampire is a <b>dangerous risk...</b>	30	<i>Yah, karena Bill mematok harga 500 dolar sebuah dan berpura-pura jadi vampire resikonya besar...</i>	43	Calque
11.		Noun phrase	She's got a <b>little one</b> , and that's a thing to think about, but he's always liked kids	35	<i>Dia punya anak kecil, dan itu harus dipertimbangkan. Tapi, Hoyt selalu menyukai anak-anak</i>	51	Modulation
12.		Noun phrase	<b>Way to go, Hoyt</b>	35	<i>Bagus begitu Hoyt</i>	51	Calque
13.		Proper names (adjectives+noun)	<b>Scaredy-cat</b>	37	<i>Penakut</i>	54	Calque

14.		Noun phrase	Marley's <b>sort of new</b>	38	<i>Marley itu orang baru</i>	55	Compensation
15.		Collective noun phrases	<b>A couple of hours</b>	39	<i>Dua jam lagi</i>	57	Calque
16.		Noun phrase	I have a <b>few errands I need to run</b>	39	<i>Saya harus mengerjakan beberapa urusan</i>	57	Compensation
17.		Collective noun phrases	Sure, <b>a glass of whatever's open</b>	40	<i>Tentu, apa pun yang sudah dibuka</i>	57	Calque
18.		Noun phrase	I serve drinks and the occasional <b>chicken basket</b>	40	<i>Aku menyajikan minuman dan kadang-kadang ayam goreng</i>	58	Calque
19.		Noun phrase	I get <b>good tips</b>	60	<i>Aku dapat tip banyak</i>	59	Calque
20.		Noun phrase	She buys half the groceries. She pays <b>her way</b>	41	<i>Dia membeli setengah bahan makanan. Dia membayar untuk tinggal di sini</i>	60	Calque
21.		Iregular constraction	But I hated to see New Orleans <b>all torn up</b>	46	<i>Tapi aku benci melihat New Orleans hancur</i>	68	Calque
22.		Noun phrase	He's a <b>mover and a shaker</b> , isn't he?	49	<i>Dia benar-benar orang yang penting dan terhormat, ya?</i>	72	Calque
23.		Noun phrase	<b>One moment</b>	51	<i>Sebentar</i>	75	Modulation
24.		Noun phrase	But we won't talk further about this now. You have a <b>big evening ahead</b>	56	<i>Tapi kita tidak perlu membicarakan ini lebih jauh. Kau harus menghadapi</i>	82	Compensation

					<i>malam yang panjang</i>		
25.		Noun phrase	So the vampires have the <b>upper hand</b>	72	<i>Jadi posisi vampir sekarang ada di atas angin</i>	106	Modulation
26.		Proper names	She's a <b>treacherous bitch</b>	84	<i>Tanya seorang penghianat</i>	121	Modulation
27.		Noun phrase	Asking him to do that would have made him so curious he'd have <b>torn up</b> my entire life to find out why I'd asked	51	<i>Meminta hal itu darinya akan membuat dia curiga. Dia akan mencabik-cabik hidupku untuk mencari tahu alasannya</i>	74	Calque
1.	Idiom with preposition adverbs	Prepositional with nouns or noun phrases	<b>By the way,</b> your face healed real well	16	<b><i>Omong-omong,</i></b> wajahmu pulih dengan baik	23	Calque
2.		Prepositional with nouns or noun phrases	I don't want <b>to fool</b> with you tonight, and Sam's waiting on me down there to help him tend bar	17	<i>Aku tidak ingin main-main denganmu malam ini, dan Sam menungguku di bawah untuk membantu menjaga barnya</i>	25	Modulation
3.		Prepositional with nouns or noun phrases	<b>At some point,</b> I'm leaving the room	37	<b><i>Ada saatnya</i></b> dimana aku harus meninggalkan ruangan	54	Calque
4.		Prepositional with noun	Nonetheless, I wish you'd	41	<i>Walau begitu,</i>	60	Compensation

		phrases	let me give you something <b>for your trouble</b>		<i>kuharap kau mengizinkan aku memberimu sesuatu sebagai gantinya</i>		
5.		Prepositional with nouns or noun phrases	What Amelia gives me <b>on rent</b> is enough	42	<i>Yang Amelia bayar <b>dari sewanya</b> sudah cukup</i>	60	Modulation
6.		Prepositional with nouns or noun phrases	I'd love to track him <b>down and hire</b> him again	43	<i>Aku ingin melacaknnya dan <b>mempekerjak annya</b> kembali</i>	64	Calque
7.		Prepositional with nouns or noun phrases	Their marriage was <b>over and done</b>	44	<i>Pernikahan mereka <b>sudah usai</b></i>	64	Calque
8.		Prepositional with nouns or noun phrases	He's always trying to improve my life, <b>on his term</b>	50	<i>Dia selalu mencoba memperbaiki hidupku <b>sesuai dengan ketentuanny a sendiri</b></i>	73	Calque
9.		Prepositional with nouns or noun phrases	<b>In a way</b> , that's good	50	<i><b>Sebetulnya</b> itu bagus</i>	73	Calque
1.	Idiom verbal expressions	Verbs+all types of words	Andy, Halleigh! That is.. Mrs.Bellefleur! If You-all will <b>come this way</b> , let's get your pictures done.	14	<i>Andy, Halleigh! Ya.. Nyonya Bellefleur! Bisakah semuanya <b>kemari?</b> Kalian harus foto bersama.</i>	21	Modulation
2.		Verb+all types of word	<b>Snap out of it</b>	71	<i><b>Sadarlah</b></i>	103	Modulation

1.	Idiom verb and noun		I <b>need you</b> to be my bridesmaid	6	<i>Aku mau kau jadi pengiring pengantinku</i>	8	Modulation
2.			I do need some shots. You <b>got to stay</b> in costume	14	<i>Aku butuh beberapa foto lagi. Kau harus tetap memakai kostummu</i>	20	Calque
3.			You <b>got you</b> a girlfriend	16	<i>Kau sudah punya kekasih</i>	24	Modulation
4.			Well, I had to <b>tie up</b> some loose ends in Mississippi	18	<i>Ya, aku harus membereskan beberapa hal di Mississippi</i>	26	Modulation
5.			I do have <b>something against</b> Tanya	22	<i>Memang ada yang tak kusukai darinya</i>	32	Modulation
6.			I didn't trust her from the start, and when I found out why she'd come to Bon Temps, I <b>got really down on her.</b>	22	<i>Dari semula aku tidak mempercayainya. Saat kutahu alasannya datang ke Bon Temps, aku mengamati dia baik-baik.</i>	33	Compensation
7.			I <b>heard a little</b> at Fangtasia about the blond woman Eric values so highly.	27	<i>Aku mendengar selentingan di Fangtasia tentang gadis pirang yang sangat dikagumi Eric.</i>	40	Compensation
8.			Well, they <b>got married.</b>	29	<i>Yah, mereka sudah</i>	42	Calque

			No one <b>pulled a Jane Eyre</b>		<i>menikah. Tidak ada yang <b>macam-macam</b></i>		
9.			I worked on <b>him for an hour today</b> , and I only gave him a lizard tail. Took everything I had to get it changed back	31	<i>Aku <b>mencobanya pada hari ini.</b> Aku hanya berhasil memberinya ekor kadal. Perlu semua dayaku untuk mengembalikannya</i>	44	Modulation
10.			Holly's not much of a churchgoer, but we're <b>working on getting her</b> to come with us and bring Cody	35	<i>Holly jarang ke gereja. Tapi, kami <b>berusaha membuatnya</b> datang kemari dan membawa Cody</i>	51	Modulation
11.			What Amelia <b>gives me on rent</b> is enough	42	<i>Yang Amelia <b>bayar dari sewanya</b> sudah cukup</i>	60	Calque
12.			Yeah, I <b>hooked it up</b> to the cable	42	<i>Ya, aku <b>memasang TV</b> kabel</i>	61	Modulation
13.			Yeah, no shit. I'm going to have to <b>pay the price</b> now	50	<i>Yah, sialan. Aku harus <b>membayar perbuatanku</b> sekarang</i>	73	Calque
14.			If he believed in your witch power, he'd <b>try to make you</b> do all kinds of things for him	50	<i>Kalau dia percaya pada kekuatan sihirmu, dia <b>akan menyuruhmu</b> melakukan berbagai hal untuknya</i>	73	Calque
15.			It's Quinn	52	<i>Quinnlah</i>	76	Modulation



			who's cruel, promising you he'd be here and then <b>not keeping his word</b>		<i>yang kejam. Menjanjikan mu bahwa dia akan ada di sini lalu mengingkari nya</i>		
16.			I'll <b>get off</b> work about six or six thirty	53	<i>Aku pulang kerja sekitar pukul enam atau setengah tujuh</i>	77	Calque
17.			Give me till seven thirty. I <b>need to change</b>	53	<i>Setengah delapan saja. Aku harus ganti baju dulu</i>	77	Modulation
18.			He was <b>smitten on the spot</b>	61	<i>Dia langsung jatuh cinta ditempat</i>	89	Compensation
19.			I've know about your family for the past sixty years, <b>give or take</b>	63	<i>Aku sudah tahu tentang keluargamu selama enam puluh tahun terakhir ini</i>	91	Modulation
20.			How come Eric <b>fetches me</b> for you? You're fairy, after all	64	<i>Mengapa bisa Eric menjemputku untukmu? Kau peri</i>	93	Modulation
21.			My son <b>kept me</b> from your father and your aunt, and then from their children	65	<i>Putraku mencegahku bertemu ayah dan bibimu, lalu dari anak-anak mereka</i>	96	Modulation
22.			<b>Hold your horses</b>	71	<i>Tunggu dulu</i>	104	Compensation
23.			And if it came to that again, the first one I'd <b>take out</b> is Niall	72	<i>Dan kalau sampai terjadi lagi, yang pertama kuserang adalah Niall</i>	106	Modulation

24.			I'll <b>take step</b>	84	<i>Aku akan cari jalan</i>	122	Modulation
1.	Idiom adjective phrases		I mean-she can't be <b>all bad</b>	23	<i>Maksudku-dia pasti tidak sejelek itu</i>	33	Calque
2.			Well, I told you he got hurt <b>pretty bad</b> in the bombing	24	<i>Yah, aku sudah cerita kalau dia terluka parah dalam pemboman</i>	35	Calque
3.			I know. I would have thought Quinn and I were <b>all set</b> , too	25	<i>Aku tahu. Kupikir Quinn dan aku juga sudah saling serius</i>	36	Modulation
4.			<b>Too bad</b> you didn't buy a copy of that database Bill is peddling. I saw an ad for it on the Internet yesterday, on a vampire site	29	<i>Sayang sekali kau tidak membeli database yang disusun Bill. Aku melihat iklannya di internet kemarin, disebut situs vampir.</i>	43	Modulation
5.			It'd be <b>worth it</b>	30	<i>Tetap saja cd itu pasti layak di beli</i>	43	Modulation
6.			Married, <b>real recently</b>	41	<i>Baru saja menikah</i>	59	Modulation
7.			You were <b>so full of news</b> when you got here, I just forget to tell you	51	<i>Kau membawa banyak berita waktu pulang sehingga aku lupa memberi tahu.</i>	74	Modulation
8.			As to where,	53	<i>Kalau</i>	77	Calque

			we'll go to dinner at a nice restaurant. The kind you'd call <b>casual dressy</b>		<i>tempatnya, kita akan makan malam di sebuah restoran bagus, yang biasanya disebut orang sebagai restoran <b>kasual elegan</b></i>		
1.	Idiom verbs and preposition		<b>Go on, Sook.</b> We don't officially open for bussiness until after the wedding.	6	<b>Pergilah, Sook.</b> Bar tidak buka sampai pernikahan selesai, kok.	9	Modulation
2.			<b>Trying to</b> change here	15	<i>Aku sedang ganti baju di sini</i>	23	Modulation
3.			<b>You go on</b>	17	<b>Pergilah</b>	25	Modulation
4.			Well, I had to <b>tie up</b> some loose ends in Mississippi	18	<i>Ya, aku harus <b>memberekan</b> beberapa hal di Mississippi</i>	26	Compensation
5.			I <b>snuck up</b> the stairs after him	18	<i>Aku <b>mengikutinya</b> ke atas</i>	27	Modulation
6.			Plus, tonight she's here with Calvin, and she's got no bussiness <b>hiting on</b> you	22	<i>Ditambah lagi dia datang kesini bersama Calvin. Dia juga tidak punya hak <b>menggodamu</b> seperti itu.</i>	33	Modulation
7.			Sorry I <b>went in</b> your room	36	<i>Maaf, aku <b>tadi</b> kekamarmu</i>	53	Modulation
8.			I'll take the	39	<i>Saya <b>pergi</b></i>	57	Modulation

			car <b>back to</b> town and get some gas		<i>dulu ke kota dengan mobil untuk isi bensin</i>		
9.			If my company was twice as big, we couldn't <b>keep up</b> with the jobs there are to do	46	<i>Bahkan bila perusahaan u dua kali lebih besar, kami tetap tidak akan <b>mampu menyelesaikan</b> seluruh pekerjaan yang ada</i>	68	Modulation
10.			He said he'd <b>checked in</b> with you, like a good little visiting vampire	53	<i>Katanya dia sudah <b>melapor</b> padamu, semacam kunjungan santai vampire</i>	77	Modulation
11.			Even after Katrina and all the changes in made in her life, she has to <b>bring up</b> the mistake	81	<i>Bahkan dengan adanya Katrina dan semua perubahan dalam hidupnya, dia tetap <b>mengungkit</b> kesalahan itu</i>	117	Modulation
12.			Crap. I hope Sam didn't hire her to <b>fill in</b> or something	83	<i>Sial. Kuharap Sam tidak mempekerjak annya untuk <b>menggantikan</b> seseorang atau alasan lain</i>	121	Modulation