PROSIDING
SEMINAR HASIL PENELITIAN
SEMESTER GANJIL
2013/2014
4 MARET 2014

"MENINGKATKAN MUTU DAN PROFESIONALISME DOSEN MELALUI PENELITIAN"

LEMBAGA PENELITIAN, PEMBERDAYAAN MASYARAKAT DAN KEMITRAAN UNIVERSITAS DARMA PERSADA

ANALYSIS OF TYPES OF IDIOMATIC TRANSLATION USING MOVIE SUBTITTLING

Fridolini

ABSTRACK

The title of this research is A TRANSLATION ANALYSIS OF IDIOMS IN ENGLISH AND INDONESIAN SUBTITLING IN THE MOVIE OF EUROTRIP. The focus of this research is aimed to find out the methods of translation used by the translator in translating the idioms and the types of idioms which are mostly used in the movie. This research is a descriptive qualitative method. This method used to produce a systematic and factual description about the gained data. Meanwhile, the data were gathered by using the document analysis technique. The result of this study revealed that several methods were applied in translating the idioms: literal translation method, semantic translation method, communicative translation method and faithful translation method. Furthermore, from the two types of idioms, there were differences of the number of idioms from one type into another. The findings of the research were finally concluded that the type of idioms mostly used in the movie of *Eurotrip* is figures of speech. Keywords: Translation, Idioms.

1. INTRODUCTION

a. Background of The Problem

Nowadays, movie has become the part of people's life. Watching movie is also one of the most popular hobbies of people worldwide. There are some reasons of the people to watch movie. One of them is escapism. They want to be entertained and try to escape from reality. Some people have their stressful lives. They need to laugh and get rid of their boring lives. The distribution of these movies is not only to American and European countries which have English as their first language, but also to many non-English speaking countries. In overcoming the language barrier for those who have not English as their first language, language transfer is involved in facilitating people's comprehension about the Source language (SL) of the movie into the target language (TL). Therefore, it should be translated so that people understand the idea, the story and the message delivered by the movie. There are two main forms of film translation or "language transfer" in movie or television: subtitling and dubbing. Subtitling is written translation of the spoken language (source language) of a television program or film into the language of the viewing audience (the target language); the translated text usually appears in two lines at the foot of the screen simultaneously with the dialogue or narration in the source language.

There are a lot of different types of movie production in the world. Some movies have a lot of actions, many have frightening content and others can make one sad or make one laugh. The latter refers to the comedy movies. People like to choose these movies because they like to be entertained. People might want to be entertained by watching comedy movies. Comedy movies can be entertaining because the contents are easy to be understood. In translating the idioms, the translator should master the vocabulary both in the Source Language (SL) and the Target Language (TL). This is due to the hard of translating idioms that have different meanings from the literal meanings. The translator should choose the best translation methods in translating them. This research is limited to identifying, listing, classifying, and describing idiomatic expressions available in the *Eurotrip* movie based on Hockett's (1958) theory of types of idioms. However**, this research just focuses on the English Phrasal Compounds and Figures of Speech of Hockett's theory of types of idioms**.

In conducting the research, deciding an appropriate method is very important. Collecting, analyzing, and interpreting data by observing what people do and say refers to qualitative research. According to Frankel and Wallen (1993:380), qualitative research is understood as a research study that investigates the quality of relationships, activities, situations or materials. In this case, a descriptive one is the methodology used to conduct this research in the process of analyzing the data. **Thus, this study uses the descriptive method since it provides the information as the result of translation analysis related to the way of idioms.**

1.   **ANALYSIS**

Translation is characteristically purposeful as a profession; it has targets and goals. It is done on behalf of sponsors. It lacks (except in rare cases) the leisure of reflective consideration about the researchable questions of why like this, why here. Nonetheless, translators as applied linguists do have certain obligations to the furthering of our understanding of language and our ability to explain the acts of communicating in which we are continually engaged. (Christopher Candlin 1991 cited in Hatim, 2001:4)

Generally speaking, translation is transferring of a text/document from one language (Source Language) into another language (Target Language) in order that it is suitable for its intended purposes. There are many definitions given by experts regarding to the term of translation. In

accordance with this, hereunder the writer cites some statements from linguists who suggest their opinions about what translation is. Newmark (1988:45) writes translation as rendering the meaning of a text into another language in the way the author intended the text.

Brislin (1976) in Suryawinata (1989:1) mentions that translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardizations or whether one or both languages are based on signs, as with sign languages of the deaf. Here, it sees that Brislin gives wide constraint of translation; even it includes of translation of languages which do not have standard such as sign languages of the deaf.

Nida and Taber (1969:12) do not give an explicit definition of translation; however they give the definition about the process of translating. Nida and Taber say that translating consists of reproducing in the receptor language the closest natural equivalence of a source language message, firstly in terms of meaning and secondly in terms of style. In this definition, it seems that there are several important elements that need to concern, namely (1) reproducing the message, (2) equivalency, (3)

Based on the above definitions, it can be concluded that translation is an activity of transferring a text/document from one language (Source Language) into another language (TL) in the way of the equivalence of the target language.

The Methods of Translation

Newmark (1988:45) proposes the translation methods in the matter of source language and target language. He classifies it into eight types of translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation. He puts them in the form of a flattened V diagram:

SL Emphasis	TL Emphasis
Word-for-word translation	Adaptation
Literal Translation	Free Translation
Faithful Translation	Idiomatic Translation

Semantic Translation   Communicative Translation

Figure 1. Methods of translation proposed by Newmark (1988)

Newmark (1988:45-47) explains the eight types of translation methods as follows:

1. Word-for-word translation

   This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The TL word order is preserved and the words are translated singly by their most common meaning, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the SL or to construe a difficult text as a pre-translation process.

2. Literal Translation

   The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates problems to be solved.

3. Faithful Translation

   A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraint of the TL grammatical structures. It transfers cultural words and preserves the degree of grammatical and lexical abnormality (deviation of SL norms) in the translation. It attempts to be completely faithful to the intention and text-realisation of the SL writer.

4. Semantic Translation

   Semantic translation differs from faithful translation only as far as that it must take into consideration the aesthetic values (that is the beautiful and natural sound) of the SL text, compromising on meaning where appropriate so that no assonance, word play or repetition jars in the finished version. Further it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalences and it may take other small concessions to the readership.

   The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

5. Adaptation

   This is the freest form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, while the SL culture is converted to the TL

culture and the text is rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many adaptations, but other adaptations have rescued period plays.

6. Free Translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much loner than the original, a so-called 'intralingual translation', often prolix and pretentious, and translation at all.

7. Idiomatic Translation

Idiomatic translation 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.

8. Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Definitions of Idioms

A translator shall work only *into* the language (in exceptional cases this may include a second language) of which he has native knowledge. 'Native knowledge' is defined as the ability to speak and write a language so fluently that the expression of thought is structurally, grammatically and *idiomatically* correct. (Quoted in Meuss, 1981:278; cited in Baker 1992:65) Why do idioms exist? The reader will recall the fundamental fact that a speaker may say something that he has never said, and never heard, before, to hearers to whom the utterance is equally novel, and yet be understood. Indeed, this is a daily occurrence. The way in which it comes about is basically simple: the new utterance is a nonce-form, built from familiar material by familiar patterns (Hockett 1958:304).

English has thousands of idioms. An idiom is a word or (usually) a phrase from an ancestral or foreign language that has become (re)spelled as common words of the target language. This "definition" is in complete agreement with the etymology of the word "idiom"…from Greek for: something that you (borrow and) make your own.

Types of Idioms

Every language has its own pattern in forming new idiom. Hockett (1958:310-318) divides types of idioms based on the forms. In this case, he divides it into **six types of idioms which are identified as: Substitutes, Proper Names, Abbreviations, English Phrasal Compounds, Figures of Speech, and Slang.**

Hockett (1958:310-318) explains the six types of idioms as follows:

1. **Substitute**

    Anaphoric substitutes are almost by definitions forms which turn up in each context with a new idiomatic value. If I say, totally out of context, *He didn't get here on time,* you do not know whom I am talking about, save that he is male and probably human. However, substitutes are not exempt from the more customary sort of idiomatic specialization. In English, the third singular person like *she* and *he* can be used in forming new idiom. He and she have idiomatic uses in *she-camel, he-man*, or in a sentence *Is your cat a he or a she*?

2. **Proper Name**

    According to Hockett, proper names arise by the 'idiom-creating events' of *naming*. People are named, places are named, new technological inventions are named, etc. To logicians, a "proper name" is a symbol which designates an entity of which there is only one.

3. **Abbreviation**

    One widespread mechanism of idiom formation is *abbreviation*: the use of a part for a whole (Hockett, 1958:313). Thus we have the word *cab* and *bus* from earlier *cabriolet* and *omnibus*, *piano* from *pianoforte* and many others. In this case, new words that come from abbreviation are assumed as idiom. In a number of cases, the official long title has been worked out with a conscious view to this kind of abbreviation: thus "Women's Auxiliary Volunteer Emergency Service" was chosen because its initials, "WAVES".

4. **English Phrasal Compound**

    Hockett (1958:316) says that English phrasal compounds are usually idiom. To illustrate this point, let us consider *The White House* and *a white house*. A *white house* is any house which is white; the *White House* is white, and a house, but also specifically the USA President's residence. Hockett points out that the stress markers often indicate that the compound is idiomatic, but do not in any way spell the specific meaning of the compound.

5. **Figures of Speech**

   Students of rhetoric are dealing with idioms, and with pattern of idiom formation, when they talk of *figures of speech*. In a sentence *he married a lemon*, meaning 'he married a sour-dispositioned woman' contains a different idiom from that meaning 'kind of fruit'.

6. **Slang**

   Hockett (1958:318) writes it is not certain whether slang is universal or even widespread, but, wherever it is found, its idiomatic nature is clear. *Absquatulate* was once slang for 'go away'; it gave way to *vamoose*, the latter in turn to *scram*; in the early nineteen-fifties teen-agers were using such expressions as *Here's your drum: blow* or *Here's your drum: beat it*.

Subtitling

Subtitling is described by Shuttleworth and Cowie (1997:161) as the process of providing synchronized captions for film and television dialogue. It is the dominant form of Audiovisual Translation (AVT) in Finland, and other Nordic countries, The Netherlands, Belgium, Portugal, Greece and Israel (Gottlieb 1992:169).

Gottlieb (1992:162) defines subtitling as a (1) written, (2) additive (i.e. new verbal material is added in the form of subtitles), (3) immediate, (4) synchronous, and (5) polymedial (i.e. at least two channels are employed) form of translation. He follows Jakobson (1966) in distinguishing between different forms of subtitling: from a linguistic viewpoint, there is *intralingual* (within one language) and *interlingual* (between two languages) translation; whereas technically speaking subtitles can be either *open* (not optional, i.e. shown with the film) and *closed* (optional, i.e. shown via teletext) (1992:163). Moreover, Gottlieb (1992:162) describes translation for subtitling as a balancing act whereby the dialogue is transcribed into lines of text, "conveying a maximum of semantics and stylistic information".

Herman Weinberg was the first translator in the world to use subtitles; he is probably their inventor. In the course of his career, he claimed to have titled over 400 films in Sicilian, Japanese, Swedish, Hindustani, Spanish, Brazilian, Greek, Finnish, Czech, Hungarian, and Yugoslavian. Obviously, a believer in knowing the target language better than the source language. (Surprisingly enough, this is not so unusual. In his 1989 profile, Okaeda Shinji claims over 1,000 titles to his credit, including *Citizen Kane*, *Star Wars*, and films in French, German,

Italian, Russian and Spanish (Okaeda, 1989: 229). Needles to say, one must wonder about quality in the face of such enthusiastic boasting over the quantity (Venutti 2004:455).

In conclusion, subtitling is one form of translation or "language transfer" in television, in the form of written translation of the spoken language (Source Language) into the target viewing audience (Target Language) appearing at the bottom of the screen during the scenes of a motion picture/film or television show.

Subtitling Process

In the subtitling process, the subtitlers will make a decision-making process to determine what has to be translated and what can be left out (Schwarz 2003). Kovacic says that there are three factors which influence this decision: the type of program, the target audience, and the aesthetic aspect of language.

1. The Type of Programme

This may range from lightweight comedy or cartoon to investigative documentaries or education. The different emphasis is also reflected in the language. Whereas content is the priority of documentaries, the aim of a comedy is to convey humor. The type of programme therefore determines the focus and features of the translation.

2. The Target Audience.

The function of the subtitles is to make the narrative coherent to the viewers. Even if the translation is very good, subtitles may fail to serve their purpose when the language is inappropriate for the intended viewers. If the programme is directed at a more educated audience, subtitles can be denser with a larger vocabulary and more complex syntax. The same audience will have background knowledge at their disposal and may even be familiar with the author's body of work. This may influence the translator in his decision to leave some implicit information without further explanation. For films with mass-appeal, however, it is advisable to keep the language fairly simple and the subtitles to a manageable size, thus making them accessible to everybody. Obviously if children form many of the audience, the vocabulary will be smaller as well as the background knowledge one can assume.

Problems in Translating

As most translators might experience in translating tasks, the problems of translating generally lie on how to find equivalents of difficult words, phrases, and sentences. It is based on the fact that each language has its own distinctive forms for representing meaning. Therefore, in translation the same meaning may have to be expressed in another language by a very different form. It is also in line with Culler's statement that:

> *If language were simply a nomenclature for a set of universal concept, it would be easy to translate from one language to another. One would simply replace the French name for a concept with the English name. If language were like this, the task of learning a new language would also be much easier than it is. But anyone who has attempted wither of these tasks has acquired, alas, a vast amount of direct proof that languages are not nomenclatures, that the concepts... of one language may differ radically from those of another...Each language articulates or organises the world differently. Languages do not simply name existing categories; they articulate their own. (Culler, 1976:21-2)*

Take a look at this illustration. An English woman expressed her gratitude to an Indonesian parking attendant for his help by saying 'Thank you'. The man then replied it by saying 'Come back' (when he actually intended to say 'You're welcome'). It is understandable if the American would then get confused by his reply since the phrase uttered by the man sounded unnatural for an English native speaker as none of them utters such phrase as a response to a gratitude expression. In the meantime, the man himself–apart from his awareness and knowledge–seemed not to realize that he had transferred the *bahasa Indonesia* form '*kembali*' into English without taking an understandable English form into consideration.

Thus, translating must, to a great extent, aim at 'reproducing the message' and in it, one must also make good grammatical and lexical adjustments.

Translation Methods in English Phrasal Compound Classification

There are 8 items that belong to this classification. Here are some data found in the movie that are categorized into English Phrasal Compound classification, together with its translation methods.

The first idiom is '…that was **a wild night**.' It is translated into '…semalam itu **malam yang hebat**.' The meaning of the idiom '**a wild night**' literally is '**malam yang liar**.' Nonetheless, it employed the method of communicative translation into '**malam yang hebat**' to describe a great event that happened on the night before which is described in the movie. The translator wanted to convey the context meaning in the movie to the readership.

The second idiom is '…so I tell **the swamp donkey**.' This idiom is translated into '…jadi aku berkata **kepadanya**.' The meaning of the idiom '**the swamp donkey**' is a very ugly, usually a fat girl who hangs around in bars and clubs waiting to sexually assault males who are too drunk to defend themselves. In this idiom, the translator employs the semantic translation method in translating the idiom. The translator didn't refer to anyone, he just translate it into '**kepadanya.**' He didn't give a detail explanation about who the girl is. The translator used semantic translation in comprehending the aesthetic value of the rude idiom.

The third idiom is 'you **froggy Itie shities**!' The Communicative translation method is employed in translating the idiom into 'dasar **orang Italia brengsek**.' The meaning of the word *Ities* is a generic name for Italians, used largely during the Second World War by the British. The translator tried to render the meaning of *Ities* in the idiom in order to be readily acceptable and comprehensible to the readership with the translation into *Italia*.

The fourth idiom is '**Holy crap!**' The idiom is translated using communicative translation method into '**Wow**!' Holy crap means a phrase used to suggest that something is unbelievable or shocking. The translator used communicative translation method in translating the idiom. The translator wanted to reveal the idiom which expressed a surprise expression. He really knows the meaning of the idiom.

The fifth idiom is 'Take it all, you **dirty girl**.' The meaning of the idiom 'dirty girl' is one who is naughty and into freaky things. The translator used the semantic translation method in translating the idiom into 'Ambil semuanya, **gadis nakal**.' The translator tried to render the meaning of the idiom by translating the semantic value into the target language.

The sixth idiom is 'Dear **sweet mother of God**.' The translation of the idiom is '**Ya ampun**.' The idiom '**sweet mother of God**' is typically an exclamation of disbelief, usually targeted at something so out there that it's hard to believe or process. The translator used the communicative translation method in conveying the message of the idiom which expressed in exclamation of surprise expression. He really knows the meaning of the idiom.

For more detail, i adds the number of the translation method used in translating English Phrasal Compound classification in the following table:

Translation methods	Frequency of Occurrence
Word-for-word translation	0
Literal translation	0
Faithful translation	0
Semantic translation	2
Adaptation	0
Free translation	0
Idiomatic translation	0
Communicative translation	6

Table A

Translation Method in English Phrasal Compounds Classification

From the table above, it can be seen that the communicative translation method takes the highest distribution from the total number with 6 items. Then it is followed by semantic translation with 2 items.

In the English Phrasal Compound classification, the communicative translation method is used for understanding the contextual meaning both content and the language of the idiom in the source language into the target language.

Translation Methods in Figures of Speech Classification

I notices that there are 11 items that belong to this classification.

The figure of speech '**She's a whore**.' This is a metaphor. The Whore means a woman who is paid for sexual services. Yet, it can also mean a name you call a girl you dislike, regardless of her sexual history. The meaning of the figure of speech is 'dia itu seorang pelacur.' if it is translated into Indonesian language. However, the translator used the communicative translation method in translating it into '**dia memang bajingan**.' The translator tried to render the contextual meaning of the figure of speech in the movie into the target language that someone dislikes another one. The figure of speech '**I gotta piss like a pregnant woman**' is a simile. The Piss like a pregnant woman means having to piss so excruciate bad that you feel as if your bladder will bust like a pregnant woman's water. The literal translation method is employed in translating the figure of speech. The translator knew the meaning of the idiom, yet he enforced to translate it literally into '**Aku mau buang air kecil seperti wanita hamil**.'

The figure of speech 'Cooper Harris, **you're a pig**." The figure of speech is metaphor. A pig means someone you are dating/living with, etc, that tells they love you and you are their world and still talks to other women in a sexual manner and also receives emails of dirty photos of the women and tells them he wants more dirty photos. It is translated into 'Cooper Harris, **kau bodoh**.' The translator used the semantic translation method in translating the figure of speech. The translator tried to transfer the message by considering the semantic value in the target language. He tried to express the context meaning in the movie to the target language.

The figure of speech '**Europe is the size of the Eastwood Mall**.' It is metaphor. The translation of the figure of speech is '**Eropa seukuran dengan Mall Eastwood**." The translator knows the meaning of the idiom, yet he used the literal translation method in translating it. He seemed to enforce the translation literally.

The figure of speech '**You got steamed up, pissed as a fart**." The classification of the figure of speech is metaphor. The translator translated it into '**Kau mendapat semangat, kencing seperti kentut**.' The translator seemed to find difficulty in finding the appropriate word in the target language of this idiom. So, he translated it using the literal translation method.

The figure of speech '**It's like your wiener**.' It is a simile. The Wiener means another name for penis, but a more comical way of expressing the term. It employed the semantic translation method which is translated into '**Seperti alat kelaminmu**.' The translator tried to transfer the message of the idiom using an equivalent word in the target language. The translator used the

general word. He didn't specify the men's sex organ when translating it because it has been explained in the movie that the speaker is a man.

The figure of speech '**<u>She makes girls in our high school like walruses</u>**.' The figure of speech is simile. Walrus used to describe a stupid, fat, ugly, pampered person. Who constantly whines, cribs, bitches, complains, cries, eats. The translator translated the figure of speech into '**<u>Dia membuat semua gadis di sekolah kita terlihat seperti ikan duyung</u>**. The translator used the literal translation method in translating the figure of speech. He seemed lack of compensation for linguistic and cultural differences from the source language into the target language. As a result, he enforced to translate it literally.

The figure of speech '**<u>This is the biggest sausage fest on Earth</u>**.' It is a metaphor. Sausage means a males penis, also can be used to show a very annoying male. The translation of this figure of speech is translated using the literal translation method into '**<u>Ini merupakan festival sosis terbesar di bumi</u>**.' The translator seemed difficult to translate the figure of speech due to lack of equivalent word in the target language. As a result, he translated literally.

The figure of speech '**<u>Like two dogs in the heat</u>**.' Simile is the classification of this figure of speech. Heat means to talk about someone badly or "roast" them. The translator employed communicative translation method when he translated it into '**<u>Seperti dua anjing yang sedang bercinta</u>**.' The translator tried to convey the message to the readership. However, he still lack of finding an idiom or an equivalent word in the target language so that the translation seemed translated literally.

I adds the number of translation method applied in translating the figures of speech classification into the following table:

Translation methods	Frequency of Occurrence
Word-for-word translation	0
Literal translation	6
Faithful translation	0
Semantic translation	3
Adaptation	0
Free translation	0
Idiomatic translation	0
Communicative translation	2

Table B
Translation Method in Figures of Speech Classification

From the table above, literal translation is the translation methods mostly employed in the figures of speech classification which contributes 6 items from the total number. In addition, semantic translation and communicative translation are the more common method appeared in translating the figures of speech that are 3 and 2 items from the total number.

In translating the figures of speech classification, the translator mostly used literal translation method in translating them. It can be a problem because in translating the idiom which is categorized into the figures of speech, the translator should also understand about the figures of speech in the target language. The translator should find the appropriate sentence or language in the target language that is acceptable with the figures of speech in the target language.

Idioms found in the movie

From the data, i found that there were 19 items of idioms found in the movie. Then, they were classified into two types of idioms: English Phrasal Compound and Figures of Speech.

For further analysis, i describes the total number of idioms and its classification in table 3.3.**The classification**	**Number of items**
English Phrasal Compounds	8
Figures of Speech	11

Table C
Total Number of Idioms

From the table above, it can be seen that Figures of Speech is frequently found in *Eurotrip* movie. The total numbers of this classification were 11 items.

From the finding above, i found that communicative translation method placed the highest number in English Phrasal Compound classification. The translator used this method in conveying the message in the movie to the readership in order that the readership could understand it.

Furthermore, in Figures of Speech classification, literal translation method placed the highest number of translation method. It proved that the translator were lack of vocabulary, knowledge, cultural background, an equivalent word, and finding another idiom in the target language. Therefore, he seemed to enforce translating the idioms literally that were inappropriate with the meaning of the idioms themselves.

From the expounded above, types of idioms that were mostly found in *Eurotrip* movie was Figures of Speech which contributed 11 items from the total number which reached 19 items. In addition, the complete list of idioms classification is enclosed in appendix.

3. CONCLUSIONS

Translating an idiom is not an easy job to do. This study is intended to find out the translation methods employed by the translator in translating the idioms and types of idioms mostly found in the *Euro Trip* movie. The following are the conclusion based on the findings of the research:

1. The translator employs some translation method in every types of idiom classification. The translator tries to use the appropriate translation method in every classification.

2. The idioms mostly found in *Euro Trip* movie are those which belong to figures of speech classification.

3. In figures of speech classification, the translator uses literal translation that is quite inappropriate in translating that classification. The translator should understand the figures of speech not only in the source language but also the target language and decide the translation method that quite appropriate to translate it.

4. The translator determines an appropriate word in translating idioms by using an appropriate method of translation becomes an important thing in doing the translation work. The translator should watch the movie for several times in order to get the whole aspects of the movie, in order that people understand the idea, story and message delivered by the movie.

4. REFERENCES

Baker, Mona. (1992). *In Other Words: A Course Book on Translation*. London: Routledge.

Bassnett, Susan. (1991). *Translation Studies*. London: Routledge.

Choliludin. (2005). *The Technique of Making Idiomatic Translation*. Jakarta: Kesaint Blanc.

Dixson, Robert J. (1971). *Essential Idioms in English*. United States of America: Regents Publishing Company, inc.

Frankel, Jack R. and Wallen, Norman G. (1993). *How To Design Evaluative Research In Education – Second Edition*. (1993). Singapore: Mc. Graw Hill Book co.

Hatim, Basil. (2001). *Teaching and Researching Translation*. London: Longman.

Hatim, Basil & Munday, Jeremy. (2004). *Translation, An Advanced Resource Book*. New York: Routledge.

Hewson, Lance & Martin, Jacky. (1991). *Redefining Translation, The Variational Approach*. New York: Routledge.

Hockett, Charles F. (1958). *A Course in Modern Linguistics*. New York: Macmillan.

Hornby, A.S (1995). *Oxford Advanced Learner's Dictionary of Current English.* Oxford: Oxford University Press.

Hymes, Deep. (1966). *Language and Culture in Society, A Reader in Linguistics and Anthropology*. New York: Harper International.

Larson, M. L. (1984). *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. Boston: University Press of America.

Lefevere, Andre. (1992). *Translation/History/Culture*. New York: Routledge.

Makkai, Adam. (1972). *Idiom Structure in English*. The Hague: Mouton.

Newmark, Peter. (1988). *A Textbook of Translation*. London: Prentice Hall International. Ltd.

Nida, Eugene A. & Taber, Charles R. (1969). *The Theory and Practice of Translation*. Leiden: E.J. Brill.