

AN ANALYSIS OF THE TRANSLATION STRATEGIES OF IDIOMATIC EXPRESSIONS IN KING LEAR BY SHAKESPEARE

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ABSTRACT

This research aimed to analyze the idiomatic expression translation strategies used by the translator in translating King Lear from English into Indonesian. The method used in this research is the qualitative method through descriptive analysis in analyzing the translation of the idiom using the strategy of translating idioms by Baker (2018) to reach the goal of research. The result of the research showed that from 20 idioms found, the strategies of using similar meaning and form were the most used strategy by the translator with 9 occurrences. The other total strategies found in the text were paraphrasing with 3 data, similar meaning but dissimilar form with 3 data, omission of play idiom with 2 data, omissions of entire idiom also with 2 data, and compensation with 3 data. In total, there were 23 strategies of idiom translation found. In addition, it was also found that some idioms translation used 2 strategies in translating idiomatic expression. From 22 identified translation strategies in the text, the strategy of using similar meaning and form was found to be the most used strategy by translator in translating idioms into the target language.

Keywords: idiomatic expression, similar meaning and form, similar meaning but dissimilar form, paraphrasing, omission, compensation.

ABSTRAK

Penelitian ini bertujuan untuk menganalisis strategi penerjemahan ekspresi idiomatik yang digunakan oleh penerjemah dalam menerjemahkan King Lear dari bahasa Inggris ke bahasa Indonesia. Metode yang digunakan dalam penelitian ini adalah metode kualitatif melalui analisis deskriptif dalam menganalisis penerjemahan idiom dengan menggunakan strategi penerjemahan idiom oleh Baker (2018) untuk mencapai tujuan penelitian. Hasil penelitian menunjukkan bahwa dari 20 idiom yang ditemukan, strategi penggunaan kesamaan makna dan bentuk merupakan strategi yang paling banyak digunakan oleh penerjemah dengan 9 kemunculan. Total strategi lain yang ditemukan dalam teks adalah parafrase dengan 3 data, makna serupa tetapi bentuk berbeda dengan 3 data, penghilangan idiom permainan dengan 2 data, penghilangan seluruh idiom juga dengan 2 data, dan kompensasi dengan 3 data. Secara total, ada 22 strategi penerjemahan idiom yang ditemukan. Selain itu, ditemukan juga bahwa beberapa penerjemahan idiom menggunakan 2 strategi dalam menerjemahkan ungkapan idiomatik. Dari 22 strategi penerjemahan yang teridentifikasi dalam teks, strategi penggunaan makna dan bentuk yang serupa ditemukan sebagai strategi yang paling banyak digunakan oleh penerjemah dalam menerjemahkan idiom ke dalam bahasa sasaran.

Kata Kunci: ungkapan idiomatik, arti dan bentuk yang sama, arti yang sama tetapi bentuk berbeda, parafrase, penghilangan, kompensasi.

INTRODUCTION

The translation is an activity of transferring the message. According to Crystal (1991), translation is a process in which the expression and meaning of a language (SL) are modified with the meaning and expression of another language (TL) regardless of whether it is in form of written, spoken, or signed. Translation does not mean simply transferring a word by word of a language to another without recognizing its context; this could lead to unconnected comprehension between the reader and the message that is wanted to be conveyed in the form of the text.

The right strategy is required to translate idioms from the source language (SL) to the target language (TL) since an idiom cannot be translated literally from the SL into the TL. Baker (2018) stated that idioms are “frozen strings” in a language in which the meanings cannot be deduced from their single components. In other words, the interpretation of the context of an idiom differs from its meaning, and it cannot be just interpreted directly. Rowe (2004) states that the literal meanings and interpretations of idioms expressions are different from what they imply. Another supporting definition came from Joeline and Maureen (2003). According to them, idioms take part as non-direct or non-literal phrases and their interpretations cannot be obtained from the literal meanings. In other words, the idiom is one of the lexical parts that in any way will never be separated from our spoken and written language. Every language in the world has its idioms, and each of them has a different form and meaning for each language and culture. These differences can be a challenge when translators translate an idiom from another language; the translators need to understand the meaning and context of the idiom in the source language (SL) and explore the exact equivalent phrases or idioms if it is possible to be found in the target language (TL) to get a more accurate translation of the idiom.

There are some related studies based on analyzing the translation of idiomatic expressions, especially from English into the Indonesian language. The first was done by Fachrizal (2018) entitled “The Translation Strategy of Idiomatic Expression in English Indonesian Subtitle of *The Infiltrator* Movie”. This research targeted to find out the translation strategies of idiomatic translation used in the

subtitle of *The Infiltrator* and how to find its meaning. His research used qualitative method to present the data and to analyze the data based on the theory of types of idiomatic expression by Fernando (1996) and idiom translation strategies by Baker (2007). The result of his study revealed that there were three types of idioms used in the subtitle, which were literal idioms, pure idioms, and semi-idioms. For the total number found of idioms, there were five literal idioms, three for pure idioms, and two for semi-idioms. For the translation strategies, the researcher found that the most frequent strategy used in translating idioms in the subtitle was the translation by paraphrasing. For the total data idiom translation strategy found in the subtitle, there were six data for paraphrasing, two data for similar meaning but dissimilar form, and two data for similar meaning and form. The researcher concluded that using the strategy of dynamic equivalence in translating idioms eases the target audience to understand the meaning, and that is a sign of a good translation.

Another related study of translation idiomatic expression was conducted by Suryawan & Winaya (2018) entitled “Translation Strategies of Idioms: With Special Reference to “*Anak Semua Bangsa*” and “*Child of All Nations*”. This research aimed to find the strategy of translating idiomatic expressions from SL to TL. The researchers applied the qualitative method and used the strategies of translation idioms proposed by Baker (1992) and the theory of equivalence by Nida (1964) to identify types of equivalence of translated idioms. This study resulted that there were three strategies of translation found in translating idiom: similar meaning and form, similar meaning but dissimilar form, and paraphrase. The total number found for each idiom translation strategies were 13 data for similar meaning and form, 10 data for similar meaning but dissimilar form, and 15 data for paraphrase. The translator also highlighted the TL in the process of translating the idioms from the SL version in the novel. From 38 total idioms found, 23 of them used the cultural references so that the meaning is exactly the same as in the SL. Nida’s theory of Formal and Dynamic Equivalence (1964) was found in the source data as the lexical components of the idioms were conveyed with their matching words in the TL resulting identical and more natural idiom meaning in the TL.

Another study of translation idiomatic expression was conducted by Fitri, Faridi, & Hartono (2019) entitled "Baker's Strategies Used in Translating English Idioms into Indonesian in Crazy Rich Asians by Kevin Kwan". This study aimed to explain the types and analyzing the strategies used in translating idioms in the novel. For the source of data, the researchers used the Crazy Rich Asian novel for the SL and the Indonesian translation version entitled *Kaya Tujuh Turunan* for the TL. In the study, the researchers used a descriptive qualitative method and applied theories by Fernando and Flavel (1981) for classified types of idioms and idiom translation strategies proposed by Baker (2007). The result of the research found that there were 325 idioms found in the novel, there were 4 idiom types in the TL and the opaque phrases idiom was the most dominant type of idiom followed by semi-transparent, semi-opaque, and transparent expression types based on the theory by Fernando and Flavel (1981). In total number for idiom types, opaque phrases have 114 data, 79 data for semi-transparent, 72 data for semi-opaque, and 60 data for transparent expression. Another result of the study also showed that there were five strategies applied based on the translation strategies proposed by Baker (2007) which were similar meaning and form, similar meaning but dissimilar form, and translation by omission.

There was no compensation strategy found in the TL. One of the most frequent strategies found was a translation by paraphrase with a total number of 196, followed by similar meaning and form with 31 total data, similar meaning but dissimilar form with a total of eight data, and the idiom by the omission of seven data. This study also used another idiom translation strategy proposed by Newmark (1988) in analyzing the idiom translation, it was revealed that the translator applies literal translation in translating idioms into TL. There are total number of 83 idioms from 325 data translated through strategy of literal translation. However, there were 23 of 83 data and the meaning was distorted from the SL. For the result, the literal translation strategy was applicable in dealing with transparent expressions type of idioms but not applicable for all types of idioms especially opaque phrase because it could result the distorted meaning in the TL and difficult to understand by the TL's reader.

For this research, the researcher used Baker's (2018) idioms translation strategies by examining the idioms and meanings, comparing them with the translated version, and identifying the strategies used by the translator in the target language. In addition, the researchers also examined types of equivalence of translated idioms, categorizing types of idioms expressions, and additional idiom translation strategies in analyzing the idiom translation in the TL. However, in this research, the researcher concentrates on finding the strategies used based on the strategy of translating idiom proposed by Baker (2018); the newest edition has added strategies which are the strategies of translation idioms by the omission of play idiom and the strategy of compensation which data were taken from the Indonesian translation of *King Lear* by William Shakespeare and its translation by Sumardjo (1976).

There are some instances of how an idiom was first used in English classic literary works and became a common idiom to use in today's daily conversation. Some of the examples mainly come from the works of William Shakespeare, such as "All that glitters is not gold" which means "attractive external appearance of something is not a reliable sign of its actual nature" from the play *The Merchant of Venice* or "wild-geese chase" means "a search that is completely unsuccessful" from *Romeo and Juliet*. These idioms are still in use by people nowadays, especially by the people who use the English language as their daily language, and these idioms have now become an example of a foundation to shape the English language nowadays and are acceptable to use by people since it first came in old literature. There is also an old idiom that is not popular nowadays, and most people do not know its meaning. One of the examples is "kicky-wicky," which means "housewife" from the play *All's Well That Ends Well*.

In translating idioms, there are some problems that a translator faces and must be solved to get the meaning as accurate as possible in translating idioms in SL to the TL. According to Baker (2018), one of the causes of problems in translating idiomatic expression is a translator's capacity to recognize and interpret the idiom correctly. Sometimes a translator is stuck in the habit of translating a word literally, which causes a translator to translate an idiom through word by word instead of rendering it as an idiom expression. Some idioms can be translated

literally, such as "our flesh and blood" which can be translated literally to the Indonesian language as "*darah daging kita*" with the same form and meaning. Still, it depends on the specific context of the text as well as the culture of SL and TL. This problem is mainly caused by the inability of a translator to recognize a word as an idiomatic expression.

The task of translating idiomatic translation is a challenging part for many translators. Another problem that may likely show in translating idioms is the lack of equivalence of idiom meaning in the TL. A translator must have proper knowledge of both SL and TL. As Snell-Hornby (1998) said, translation is no longer recognizable to occur only as of the level of language; rather, it is a cross-cultural transfer. Then it is also supported by Fenyo (2005), who said that a translator should be able to transcode the text to the TL without leaving out any information or distorting meaning from the SL than just encoding and decoding text from SL to TL as a bilingual mediator.

In translating idioms, Baker in "*In Other Words: A Coursebook on Translation 3rd Edition*" (2018) suggested seven strategies for translators in translating idioms. Which are:

1. Using an idiom of similar meaning and form.

This strategy is translating idioms by using very similar idioms as well as the exact same meaning in the target language (TL). An example is the idiom "looking for a needle in a haystack" in the English language has same lexical form as the idiom "*mencari jarum di tumpukan jerami*" in the Indonesian language which the meaning is "something is very difficult to find."

2. Using an idiom of similar meaning but dissimilar form.

This strategy is translating idioms with the form of similar meaning in the source language (SL) but different in the lexical form. For instance, the idiom "underdog" in the English language has the same meaning as the idiom "*kuda hitam*" (black horse) in the Indonesian language which means of idiom is "predicted with less power in a competition." Both of idioms has similar meaning but different in lexical structure.

3. Borrowing the source language idiom.

This strategy is borrowing the idiom from the SL to the TL without any changes at all either its meaning and/or form.

4. Translation by paraphrase.

This strategy is the most common strategy used by translators when the equivalent idioms cannot be found in the target language because of the differences in the stylistic preferences from the source language (SL).

5. Translation by the omission of a play on idiom.

This strategy only entails the literal meaning of an idiom in the context that allows for a concrete interpretation of a playful use of a language. For example, the idiom “to go from rags to riches” in the English language is translated literally into “*miskin menjadi kaya*” in the Indonesian language and making it lose the idiom play in the Indonesian language.

6. Translation by omission for the entire idiom.

This strategy is allowed when there are no exact equivalent idioms and meaning in the target language (TL) and it is difficult to paraphrase, or it is fully omitted for stylistic reason in the target language (TL).

7. Compensation.

This strategy involves the translator seeking the omission of the idiomatic meaning in SL and adding it with a similar meaning in TL with lexical form to introduce the meaning in the TL that matches with the context in the SL. The idiom “make yourself at home” in English language is translated into “*anggap saja ada di rumah sendiri*” (consider it as your own home) in Indonesian language making it lose the play of idiom from English language.

METHOD

In this study, the researcher used a qualitative descriptive method. According to Creswell (2018), qualitative methods offer a different than quantitative methods. Even though the mechanisms are similar, qualitative methods rely on textual and visual evidence, have distinct steps in processing the data, and use a variety of designs. On the other view, this method is applicable because it analyzes and explains issues rather than influencing them, Higgs & Cherry (2009).

Description, according to Creswell (2018), entails the accurate representation of information about people, places, or events in a setting. This approach can be used to create extensive descriptions for narrative research projects. According to these definitions from experts, the researcher used the qualitative descriptive method because it proves a different approach to data analysis procedures, which is the literary work and interpretation.

In this research, the steps were in the form of analyzing the idiom translation using the strategies of translating idiomatic translation by Baker (2018) through collecting the idioms from both SL and TL, then identifying as well as explaining the context of idioms through descriptions paragraph, next were categorizing and analyzing the idiom translations strategy used by the translator with the idiom translation strategies by Baker (2018), and then making conclusions for each translation strategies used with it. These research steps were more approachable in telling the details of analyzed data and easier to carry a conclusion at the end.

The source data were collected from two sources, the first source was from Shakespeare's King Lear, and the second source was the Indonesian translation version of Shakespeare's King Lear entitled "Raja Lear" by Sumardjo (1976). The researcher collected the data and put them into a table that contains anidiomatic expression in the 'King Lear' by William Shakespeare and its Indonesianversion.

RESULT AND DISCUSSION

After conducting the analysis, the researcher found that there are 19 idioms found in the text, which were then categorized into seven idiom translation strategies based on Mona Baker's idiom translation strategies (2018). Those idiom strategies found were summarized in the chart below.

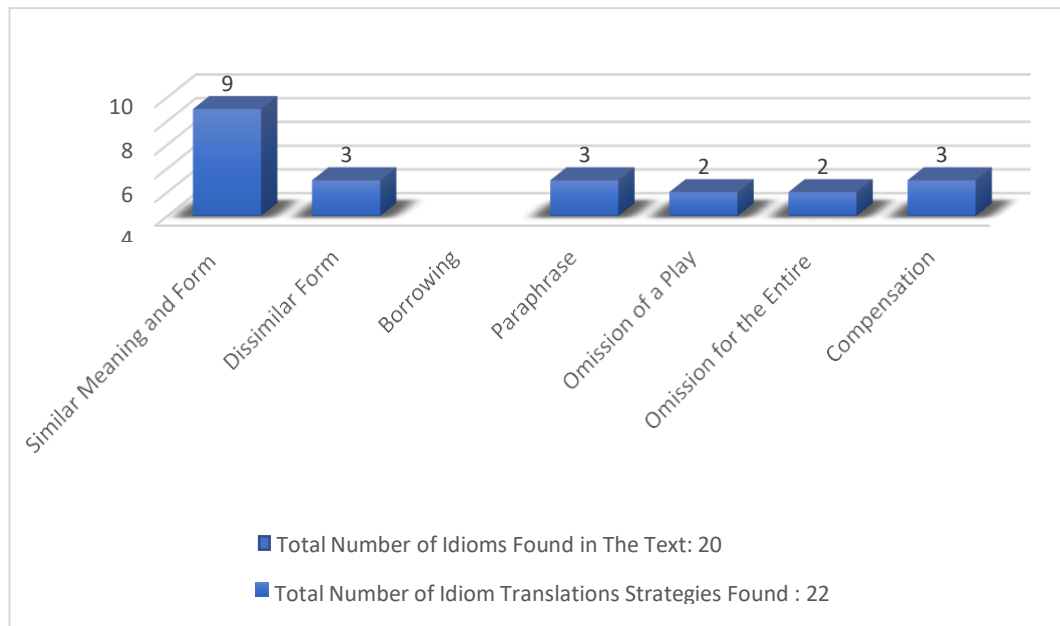


Chart 1. Idiom Strategies

Inside the chart, the strategy of using similar meanings and forms was the most frequent in the analysis with nine data. Followed by the strategy of using dissimilar forms with three data, the strategy of paraphrasing with three data, the strategy of omission of play idiom with two data, the strategy of omission for the entire idiom also with two data, and the strategy of compensation with three data. There was no idiom translation using the strategy of borrowing found in the text. Some of the idiom translations were also found to be using two strategies. This was mainly found with the strategy of omission of play idiom with the strategy of compensation and the strategy of paraphrase also with a strategy of compensation.

Many literal translations were found to be using the strategy of paraphrasing. In several cases, some data were found to be using the strategy of omission either as omitted the play of idiom or omitting idiom entirely in the TL. For the compensation strategy, there were three data identified using this strategy. These three data were translated from SL's idiom to TL with different contexts and meanings, this implied that the translator was likely cannot find the equivalent idiom with the same meaning in the TL. Some of the identified data examples are shown in the analysis paragraphs below.

Strategy: Using Similar Meaning and Form

The strategy of using similar meanings and forms was the most often identified in the TL's text. The total number of idiom translations identified to this strategy was nine data. Those data found were matched with the condition for an idiom translation to be classified as using the strategy of similar meaning and form, which was according to Baker (2018), an idiom translation can be classified as using similar meaning and form if it consists of the same meaning as well as being lexically equivalent. One of the examples of the analysis data using this strategy is shown in the analysis paragraph below.

Table 1.

SL	TL
Gloucester (Act 3 Scene 4) Our flesh and blood , my lord, is grown so vile That it doth hate what gets it.	Gloucester (Page 15) <i>Darah daging kita</i> telah jadi jahatsampai benci pada pembenihnya

As the earl of the kingdom who is loyal to King Lear, Gloucester expresses his empathy with the king about the trouble caused by King Lear's daughter named Cordelia. Gloucester was saying to the king that the king's daughter Cordelia has grown up into a bad person. It was shown when she did a bad attitude toward her father, King Lear.

Gloucester used the idiomatic phrase "our flesh and blood" to describe Cordelia as a child for her parents, although she did something evil. She was still regarded flesh and blood of King Lear as a daughter despite her evil being.

According to the Merriam-Webster Dictionary, "our flesh and blood" is a noun phrase classified as an idiom which means is "family, one's relatives", or "child". This idiom is commonly used to refer to a person who has a family relation or is related to someone in their family. At this point, according to these definitions, this phrase is synonymous with the word "our family" or "our children".

The translator rendered the phrase "our flesh and blood" as "*darah daging kita*". According to the KBBI, the meaning of "*darah daging kita*" as a noun are "*keluarga*" (family), "*kerabat*" (relation/relatives), or "*anak kandung*" (child). In

the TL, this phrase is also classified as an idiom and is commonly used in idiomatic speech to point to someone who has a family relation. At this point, this definition from KBBI matched with the definition of the idiom in SL, with similar meaning, equivalent lexical forms, as well as some function meaning, and it is commonly used to show the closest relationship in a family.

Based on this analysis in SL and TL, it can be concluded that the translator in translating the idiom in this scene is using the strategy of similar meaning and similar form to deliver the exact meaning in TL.

Strategy: Similar Meaning but Dissimilar Form

The strategy of using similar meaning but dissimilar form was identified with three data. Both data have similar meanings between SL and TL but are different in the phrases' lexical form, putting them under the condition of idiom translation using similar meaning but dissimilar form according to Baker's idiom translation strategies. The analysis paragraph below shows one of the analysis data examples identified with this strategy.

Fool (Scene 4)	Badut (Page 51)
I am a Fool. Thou art nothing. To Goneril.	badut, kau bukan apa-apa. (Kepada Goneril)
Yes, forsooth, I will hold mytongue . So, your face bids me, though you say nothing.	Ya, ya, aku tutup mulut; itulah diperintahkan oleh air mukamu, sungguh pun tak kauucapkan.

The Fool was described as a jester for King Lear, who always did a comedy talk sarcastically and sometimes gave essential suggestions to the king. His main task was supposed to be cheering up the king with his comedy, but in this scene, Fool was criticizing King Lear about his wonderful life with his daughter Cordelia, before the king annoyed his own daughter's life, then Fool realized that his critics to the king was out of line and could make King Lear upset so he chooses to stop talking because he realized that his status is only a jester for the king.

The Fool uses the expression “I will hold my tongue” to indicate that his words, which came out from his tongue to King Lear, were excessive and could upset the king. So, he idiomatically expresses himself to be silent to the king.

The phrase “hold my tongue” according to Merriam-Webster Dictionary is an old-fashioned idiom meaning “to keep quiet, stop talking, or do not say anything even if you wanted to.” This idiom is commonly used to tell someone to be silent and is an idiomatic expression not to say anything. According to those dictionaries, this phrase is synonymous with “be silent.”

The translator translated the phrase “hold my tongue” into “*tutup mulut*,” which according to KBBI, means “*diam*” (silent) or “*tidak berkata-kata*” (not talking). This phrase is also considered idiomatic to point to someone being silent or an expression stop talking. This definition in KBBI is matched with the definitions of the phrase in the SL and can be concluded that the meaning of both phrases in SL and TL is connected, although the lexical form of both idioms is different.

Based on the analysis of the phrase in SL and TL dictionaries, it can be concluded that the translator used the strategy of using similar meanings but dissimilar forms according to Baker’s idiom translation strategies (2018) for translating this idiom.

Strategy: Paraphrase

The paraphrasing strategy was identified with three data in the idiom’s translation. All three identified translation idioms contained the requirements for a translation of an idiom to be categorized as using the strategy of paraphrase, which is changed in meaning, lexical items, and the style of the idiom because the equivalent cannot be found in the TL based on the explanation by Baker (2018) in her proposed strategies of translating idioms. The analysis paragraph below shows one example of data analysis using this strategy.

SL	TL
Kent (Scene 1, Act 1)	Kent (Page 19)
Nor are those empty-hearted whose low sound	Puteri bungsu <i>tak kurang cinta</i> , suara hati lembut bukanlah kumandang yang
Reverbs no hollowness.	<i>kosong.</i>

Kent, who was recognized as the most loyal prince to King Lear, was trying to convince the king that the act of the king's daughter named Cordelia was the most righteous act to express her love for her father. She stood silent at the competition, which was valued by who spoke the most loyal and the most love to the king. King Lear held this competition to find his true continuer for half of his kingdom. Kent considered that the reason Cordelia chose to say nothing was a sign of honest love. Kent thought that love for the king could not be measured only by the speech in competition.

Kent used the word "nor are those empty-hearted" as an expression to describe Cordelia as King Lear's most beloved daughter who still had a feeling for her father inside her heart. The phrase "empty-hearted" according to the Merriam-Webster Dictionary, is an adjective word that means "lack of feeling" or "self-centered, having an empty heart." This word is a negative idiomatic expression to describe a person who cannot comprehend the feeling of others or someone who is very selfish and only cares about themselves with a lack of compassion for others.

The translator translated it into "*kurang cinta*" (less in love) in the TL. According to KBBI, the word "*kurang cinta*" (less in love) consists of two words which are "*kurang*" (less) and "*cinta*" (love). The word "*kurang*" (less), according to KBBI is an adverb and the word "*cinta*" (love) is an adjective that correlated to "*terpikat*" (attracted). According to these definitions in KBBI, the meaning of "*kurang cinta*" in TL is a lack of a feeling of love. This phrase is more focused on feeling for "love" since the definition of "*cinta*" and "love" is identical in both TL and SL dictionaries which is related to "affection to someone." This interpretation according to TL's dictionary, differs from its definition in SL's dictionary which the meaning of the phrase is focuses on "lack of feeling to others," its definition has a wider meaning than in translation version in TL which focuses only on "lack of feeling to a single person."

From the analysis of both phrases in SL and TL, it can be deduced that the equivalent for the idiom "empty-hearted" cannot be found in the TL, and the translator decided to paraphrase it. This put the idiom translation into paraphrasing strategy according to Baker's strategies of translating idioms, making it changed in

meaning and lexical form. The reader can understand the meaning since it is acceptable in the context of the story, but the lexical items of the phrase have changed. Since the meaning itself in the TL is more focused on "lack of feeling to someone," and it is slightly different from the meaning in the SL, which the meaning can be directed to "lack of feeling to a person" and "all people." This translation can be more accurate if an equivalent phrase with a similar meaning is used as an alternative, such as "*tak punya hati*" (does not have a heart), which has the same meaning in the context of the story and is more approachable in the nuance of the context although the equivalent of idiom cannot be found in the TL.

Strategy: Omission of play idiom

The strategy of omission of play idiom was identified with two data found in the text. All identified data found with this strategy contains requirements for an idiom translation to be classified as using the strategy of omission of play idiom. According to Baker (2018), this strategy of idiom translation only takes the literal meaning of an idiom to the TL so that the literal form of the idiom from SL can still be read by in TL, although the idiom meaning cannot be delivered in TL. One of the examples of the analysis data using this strategy is shown in the analysis paragraph below.

SL	TL
Kent (Act 2, scene 2, 29) What a brazen-faced varlet art thou to deny thou knowest me!	Kent hal 73-74 <i>Alangkah teganya kau pura-pura takkenal aku!</i>

Kent, who was illustrated as the king's prince and always showed a loyal attitude to King Lear, got angry with Oswald, who was illustrated as a steward for Goneril (one of King Lear's wicked daughters) at the house of Gloucester (a nobleman who was also loyal to King Lear). Kent got angry at Oswald and used the idiom "brazen-faced" to Oswald reprimand his act to Kent was disrespectful.

The idiom "brazen-faced" based on the Merriam- Webster Dictionary is an adjective idiom expression means "shameless, bold, and, impudent." This phrase is derived from the adverb "brazen-facedly" used to point to a negative attitude

towards someone and has synonymous with the word “disrespectful.”

The translator transferred the idiom “brazen-faced” into “teganya kau.” There is no exact equivalent idiom for “brazen-faced” in TL. According to KBBI, The word “teganya” (how dare) is derived from the adjective “tega,” and the word “kau”(you) is a noun. In the daily conversation of TL, the word “teganya kau” is often used to describe someone who has bad behavior toward others.

According to those analyses, it can be implied that the translator conveyed the idiom in non-idiom words in the TL. The translator cannot find TL's equivalent idiom for "brazen-faced." The translator chose to deliver the closest meaning of the idiom from the SL to TL with non-idiom words making its loss in the play of the idiom in the TL. According to Baker's idioms translation strategies(2018), this puts the translation into using the strategy of omission of play idiom.

Strategy: Omission of entire idiom and Compensation

The strategy of omission of the entire idiom was identified with only two data. Meanwhile, the strategy of compensation has occurred with three data. All data in both strategies contains the requirements for a strategy to be classified as using both strategies. The strategy of omission of the entire idiom; if the equivalent cannot be found or the idiom is challenging to be paraphrased and using the strategy of compensation which is identified if a translator is adding a new TL's idiom with a different meaning and form in the TL text. However, it found that one data was using more than a single strategy, and this was related to the strategy of paraphrase with the strategy of compensation and the strategy of omission of entire idiom also with the strategy of compensation. The example of data using two strategies was provided in the analysis paragraph below.

SL	TL
Regan (Act 2, Scene 4)	Regan Page 101-102
<p>He is attended with a desperate train. And what they may incense him to, being apt</p>	<p><i>Rombongannya sudah gelap mata itudan suka menyalahkan diri untuk hasutan mereka; kearifan kita mesti waspada</i></p>
To have his ear abused, wisdom bids fear. Regan, one of King Lear's	

daughters, was illustrated as a wicked daughter along with Goneril; both have the same wicked plan as their father, which was to get power to half of the kingdom. Regan said that King Lear was stubborn and should learn a lesson from his foolish actions, which makes his soldiers desperate.

Regan used the word “a desperate train” to describe King Lear’s soldiers with their carriage bringing many crazy attendants; she was afraid that King Lear might order them to do something unpredictable. The word “desperate train,” based on the context of the text, is an idiom language derived from two words, “desperate” and “train.” In the Collins and Cambridge Dictionary, the word “desperate” is an adjective that means “feeling of no hope and loss of feeling.” Then, the word “train,” according to the same source, is a noun word that means “carriage to bring people.” Accordingly, it can be implied that the meaning of “desperate train” is a train full of desperate people. Based on the definitions above, in the story, Regan is idiomatically describing that King Lear’s train, aka carriage, is full of desperate knights.

The translator conveyed the phrase “desperate train” into “*gelap mata itu dan suka menyalahkan diri*” which in SL literally means “dark eye and shameful feeling”. In KBBI, the phrase “*gelap mata*” is an idiom word means “*sangat marah sampai mengamuk*” (very angry to rampage). The phrase “*suka menyalahkan diri*” (blame to itself) is just a normal phrase. The translator likely added this phrase to boost the nuance of the idiom “*gelap mata*” and to match with the story’s context as it likely interprets the connotative meaning of the word “desperate train” in the SL to TL.

According to the analysis for SL and TL, it can be concluded that the translation of the phrase “desperate train” was different in meaning and form in TL. The phrase “*gelap mata dan suka menyalahkan diri*” in TL was not equivalent to “desperate train” as it was different in meaning, as well as in the literal translation. The translator chose to omit the idiom of “desperate train,” making it lose in meaning and the form in TL and compensated it with the idiom “*gelap mata*” (very angry to rampage) from the TL then added the phrase “*dan suka menyalahkan diri*” to replace the connotative loss in meaning of the word “desperate train” although

the idiom cannot be found in TL. This put the translator into using two strategies: the strategy of omission of the entire idiom and the strategy of compensation.

CONCLUSION

Based on the research analysis findings, it can be concluded that out of the seven strategies proposed by Baker (2018), the strategy of using similar meaning and form was the most used strategy by the translator and appeared more frequently than other strategies in the text, with a total number of nine data found. There was no strategy of borrowing appeared in the translation. However, the equivalent meaning and form of idiom in TL does not always occur in translating idiom since the total number of using other strategies was also identified with a high number.

There may be some possibilities of limitations in this research. The first issue was the difficulty of finding the newest version of *King Lear* in TL, there was no recent translation of the text found in the TL. The only version of *King Lear* in TL was translated by *Sumardjo* in 1976 entitled *Raja Lear*. Another issue was dealing with the early modern English language in the original version of *King Lear* for the purpose of comprehending the context story of the text, and its idioms. The researcher hopes that these limitations could be derived into discussion and further research.

Nonetheless, the strategies for translating idioms by Baker (2018) can be helpful for analyzing translations of idiomatic expressions. Thus, these strategies can be guidance for translators in finding the closest way to translate an idiom to be as accurate as possible in TL. It is important for a translator to have knowledge of both SL and TL before translating idiomatic expressions.

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