



Translation Strategies of Idiomatic Expressions in the Novel *The Song of Achilles*

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Abstract. *The purpose of this study is to identify a few types of idiomatic expressions and the translation strategies used to translate the Idiomatic Expressions in the novel *The Song of Achilles*. The data was collected from the English version of the novel and its Indonesian translation *Nyanyian Achilles*. The method applied in this study is a descriptive qualitative method. To classify the Idiomatic Expressions, the researcher used the theory of types of idioms proposed by Fernando (1996), while the analysis process used the translation strategies of idioms proposed by Baker (2018). The results show that 38 idioms are found in the novel and all three types of idiomatic expressions were found. Pure idioms appeared most frequently with 17 data, followed by semi-idioms with 11 data and literal idioms with 10 data. Furthermore, five out of six strategies were identified with the most frequently used strategy being translation by paraphrase with 18 data. The least used strategy was translation by omission of the entire idiom with 1 data. Meanwhile, the strategy of borrowing was not found in the novel.*

Keywords: *Idioms, translation strategies, literary translation, *The Song of Achilles**

Abstrak. Tujuan dari penelitian ini sendiri untuk mengidentifikasi beberapa jenis ungkapan idiomatik dan strategi penerjemahan yang digunakan untuk menerjemahkan ungkapan idiomatik dalam novel *The Song of Achilles*. Data dikumpulkan dari novel versi bahasa Inggris dan terjemahan bahasa Indonesianya, *Nyanyian Achilles*. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif. Untuk mengklasifikasikan ungkapan idiomatik, peneliti menggunakan teori jenis-jenis idiom yang dikemukakan oleh Fernando (1996), sedangkan proses analisisnya menggunakan strategi penerjemahan idiom yang dikemukakan oleh Baker (2018). Penelitian ini menemukan ketiga jenis ungkapan idiomatik dalam novel tersebut. Hasil penelitian menunjukkan bahwa 38 idiom ditemukan dalam novel dan ketiga jenis ekspresi idiomatik ditemukan. Idiom murni muncul paling sering dengan 17 data, diikuti oleh semi-idiom dengan 11 data dan idiom literal dengan 10 data. Selain itu, lima dari enam strategi penerjemahan diidentifikasi dengan strategi yang paling sering digunakan adalah penerjemahan dengan parafrase dengan 18 data. Strategi yang paling sedikit digunakan adalah penerjemahan dengan penghilangan seluruh idiom dengan 1 data. Sementara itu, strategi meminjam tidak ditemukan dalam novel.

Kata kunci: Idiom, strategi penerjemahan, penerjemahan karya sastra, *The Song of Achilles*

1. LATAR BELAKANG

The action of transferring meaning between languages is called translation. According to Nida (1964), it comprises translating the source language's meaning as correctly and organically as possible into the target language, giving meaning priority over style. A well-done translation should also feel natural in the target language while staying true to the original, according to Nida & Taber (1974). Additional difficulties arise when translating literature, in particular, since it must strike a balance between the author's effect and tone while making sure the material is interesting and understandable to readers (Samuelsson-Brown, 2010).

Among the various challenges in literary translation, idiomatic expressions are particularly difficult due to their cultural and contextual nuances, as idioms contain fixed representations that may not be explained by analyzing their individual words (Baker, 2018). These expressions are needed to capture the cultural and literary ideas embedded within the texts (Hall et al., 2005). However, their figurative nature often complicates the process of achieving equivalence in translation. Larson (1984) It was emphasized that a direct, literal translation of idiomatic expressions typically results in a loss of coherence in the target language. Therefore, equivalent expressions that reflect the intended meaning should be employed instead, even if the form cannot be preserved. Furthermore, Shojaei (2012) stated that improper translation of idioms can lead to the loss of cultural value and reduce the engagement of the readers with the translated text.

This challenge is particularly evident in *The Song of Achilles*, a novel that frequently uses figurative language, including idiomatic expressions, to enrich its narrative. This novel is a New York Times Bestseller and has won many awards, including the Orange Prize for Fiction in 2012. It uniquely combines ancient Greek mythology with contemporary storytelling and vocabulary, making it an intriguing subject for analysis. Its global popularity and translations into multiple languages also provide an opportunity to examine how idiomatic expressions are adapted across cultures.

Although literary translation has been widely researched, studies focusing on *The Song of Achilles* remain limited, particularly concerning idiomatic expressions. This study aims to remedy the hole in research by investigating the sorts of idiomatic expressions contained in the novel as well as the procedures utilized for transforming them into Indonesian. To achieve this, the study employs a theory proposed by presented translation methodologies for translating idiomatic terms through the originally used language to the objective language. Several studies have explored the translation of idiomatic expressions using different theoretical frameworks and in different types of media. Ardhiani (2018) investigated idiom translation in *Little House on the Prairie*, using Baker's (1992) strategies and Bell's (1991) meaning equivalence framework. However, it did not include idiom classification, limiting its understanding of different idiom types.

In the context of film subtitles, Fachrizal (2018) analyzed idiom translation in the English-Indonesian subtitles of the film *The Infiltrator*, employing Fernando's (1996) idiom categories and Baker's (1992) translation approaches. Kristina (2021) also examined idiom translation in film *The Greatest Showman*, using Palmer's (1981) classification and Baker's

(2018) translation strategies. For literary texts, Abdelaal & Alazzawie (2019) analyzed idiom translation in *Romeo and Juliet* from English to Arabic, using Baker's (2018) framework. While it provided a detailed analysis of translation strategies, it did not incorporate idiom classification, limiting its categorization of different idiom types. Similarly, Ali et al. (2023) explored idiom translation from Urdu to English in Sadar Manto's short stories, applying Baker's (2011) framework. Based on previous studies, several gaps remain. While Fachrizal (2018), and Kristina (2021) focused on audiovisual translation, the current research examines idioms in a literary text. Additionally, while previous studies primarily used Baker's (1992) framework, this research employs the updated 2018 version. Similarly, while Abdelaal & Alazzawie (2019) and Ali et al. (2023) analyzed idioms using Baker's framework, their focus was on different language pairs. In contrast, the current research examines English-Indonesian translation, providing new insights into how idioms are translated in contemporary literary works.

2. KAJIAN TEORITIS

Translation

Translation is an art that involves conveying a message from one language into another while preserving its essence (Newmark, 1988). Similarly, Catford (1965) dictates it as the process of replacing written matter in the original language with a comparable word in an alternate language. Furthermore, according to Larson (1984), translation involves changing the form of a text while keeping the meaning intact. In practice, translation plays an important role as a bridge between languages and cultures as it allows communication and understanding across linguistic boundaries.

Idioms

According to Larson (1984), idioms possess unique emotional associations that are not present in other vocabulary items, which makes them distinctive in language use. Their uniqueness stems from the fact due to their significance cannot be formed by the specific phrases that make them up, they cannot be translated literally. Similarly, Fernando (1996) describes idioms as indivisible units whose components can only be altered within specific limits. Supporting this view, Baker (2018) describes idioms as inflexible structures that allow for few form modifications and frequently convey terms which aren't immediately clear through the meanings of the individual words. Based on these perspectives, it can be inferred

that idioms are fixed phrases whose meanings cannot be derived simply by interpreting each word separately. Furthermore, Fernando classifies idioms into three distinct types:

a. Pure Idioms

Nonliteral, conventionalized multi-word phrases. Since these idioms work as a whole, their meanings are unable to be deduced into the interpretation of the specific words. Examples include expressions like *spill the beans* and *kick the bucket*.

b. Semi-Idioms

There are at least one literal and one non-literal element in these idioms. Examples include expressions like *foot the bill* and *middle of nowhere*.

c. Literal Idioms

Literal idioms are simpler in meaning compared to pure idioms and semi-idioms, which makes them simple to understand, especially for people not acquainted with the words. However, according to Fernando (1996), these idioms still qualify as idiomatic expressions because they remain largely unchanged or allow very limited variation. Examples include *on foot* and *on the contrary*.

Translation Strategies of Idioms

Translation strategies are techniques or methods that translators use to solve problems they encounter during the translation process, especially when direct word-for-word translation is insufficient. Krings (1986) describes a translation strategy as a translator's possibly deliberate approach to addressing specific issues encountered during a particular translation task. As outlined by Baker (2018), six different methods that can be utilized when translating idiomatic expressions:

a. Using an Idiom of Similar Meaning and Form

According to Baker (2018:77), this method entails translating an idiom from very origin language to the chosen language by selecting an idiom that is structurally and semantically similar to the original. It should reflect nearly exact identical purpose and consist of identical phrases components. For example:

SL: They welcomed us with open arms when we arrived.

TL: *Mereka menyambut kami dengan tangan terbuka saat kami tiba.*

b. Using an Idiom of Similar Meaning but Dissimilar Form

Baker (2018:78) proposes an approach in which an idiom is replaced by using an equivalent or fixed term in the subject language that carries actual meaning, although using different words than the original idiom. An example:

SL: You'll be eating your words once I show you the evidence.

TL: *Kau akan menjilat ludahmu sendiri begitu aku menunjukkan bukti-buktinya.*

c. Borrowing the Source Language Idiom

In accordance Baker (2018:80), idioms are retained in their original form similar to how loanwords are adopted as a common approach to dealing with culturally specific expressions. This strategy preserves the idiom's full meaning and cultural significance, ensuring it remains impactful and relevant in translation. For example:

SL: He wished me good luck before the meeting.

TL: *Mereka mengucapkan good luck kepadaku sebelum rapat.*

d. Translation by Paraphrase

Baker (2018:81) noted this has become the most popular method of transforming idioms where no similarity can be identified in the particular language being targeted or after it appears improper to employ idiomatic expressions in the subject matter owing to stylistic differences between the languages that are being translated. For case in point:

SL: The old man kicked the bucket.

TL: *Kakek itu meninggal dunia.*

e. Translation by Omission of a Play on Idiom

Described by Baker (2018:85), these method entails expressing solely the true meaning of an idiom in situations where an exact meaning of an otherwise fun use of language is conceivable. For instance, the following:

SL: They decided to run off from home.

TL: *Mereka memutuskan untuk lari dari rumah.*

f. Translation by Omission of Entire Idiom

Baker (2018) notes that this approach is most frequently used when there is no suitable comparable things in the chosen language or when adopting an idiomatic term would break the target text's style conventions because of both of the source languages' differences. As example, this:

SL: They ran a final test for good measure.

TL: *Mereka melakukan tes terakhir.*

3. METODE PENELITIAN

This research adopts a descriptive qualitative approach, as the information consists of words and sentences rather than numbers. The descriptive method involves describing the subject being studied in detail. Meanwhile, as stated by Creswell (2012), qualitative research helps in examining perspectives that cannot be measured numerically. The analysis centers on idiomatic expressions that were discovered in the novel *The Song of Achilles* and its Indonesian translation, *Nyanyian Achilles*. Steps of this research are as follows:

1. Collecting the data by reading both versions of the novel and identifying idiomatic expressions.
2. Categorizing the idiomatic expressions based on the theory proposed by Fernando (1996) and analyzing the translation strategies using the theory proposed by Baker (2018)
3. Ensuring the accuracy of the findings using the triangulation technique by checking, rechecking, and cross-checking the data with relevant theories and previous studies.
4. Drawing conclusions based on the findings of the research.

4. HASIL DAN PEMBAHASAN

Types of Idiomatic Expressions Found in the Novel *The Song of Achilles*

Based on the categorization of idioms suggested by Fernando (1996), this study identified 38 idiomatic expressions.

Table 1. Types of Idioms Found in *The Song of Achilles*

No	Types of Idioms	Occurrences
1	Pure Idioms	17
2	Semi-Idioms	11
3	Literal Idioms	10
	Total	38

As shown in the table above, the idioms found in *The Song of Achilles* belong to all three categories proposed by Fernando (1996). These include 17 examples of pure idioms, 11 example of semi-idioms, and 10 example of literal idioms. Based on following explanation, a few examples from each category are provided and analyzed based on their meanings and usage in the novel.

a. Pure idioms

In terms of Fernando (1996), pure idioms are representations have implications that could not deduced according the literal meanings of their constituent elements. The sentences that follow are illustrations of pure idioms from *The Song of Achilles*:

Data 7

SL: **A brother-in-arms** sworn to a prince by blood oaths and love.

TL: *Saudara seperjuangan, yang bersumpah setia kepada seorang pangeran dengan darah dan cintanya.*

The idiom *brother-in-arms* refers to a close companion who fights alongside someone in battle. While *brother* typically means a male sibling and *arms* usually referring to weaponry, the combined phrase has a figurative meaning. In the novel, this idiom emphasizes the loyalty and deep connection between Patroclus and Achilles. Rather than referring to biological brothers carrying weapons, in the novel *brother-in-arms* is used to refer to a male friend with whom one has a very strong bond. Because the context of this phrase cannot be understood through an analysis of its individual words, it is classified as a pure idiom.

Data 32

SL: They stop ten paces from us—enough, perhaps they think, to be able to escape Achilles if he were to **lose his temper**.

TL: *Mereka berhenti sepuluh langkah dari kami—cukup jauh untuk kabur dari Achilles seandainya dia tiba-tiba **mengamuk**, mungkin mereka berpikiran begitu.*

The idiom *lose his temper* means to suddenly become angry. In the novel, this idiom is used to convey the fear of the Greek soldiers that Achilles might suddenly become violent. If interpreted literally, *lose his temper* would mean misplacing or losing one's temper, which does not align with the true meaning in this idiom. Since the expression cannot be comprehended by analyzing words separately, it is classified as a pure idiom.

b. Semi-Idioms

Fernando (1996), semi-idioms as expressions that contain at least one element used literally and another used figuratively. When compared to pure idioms, the meaning of semi-idioms are less unclear. Those that follow examples of semi-idioms discovered in *The Song of Achilles*:

Data 37

SL: Achilles **buries his face in his hands**.

TL: *Achilles **membenamkan wajah di kedua tangan.***

The *idiom buries his face in his hands* means to cover one's face due to distress, embarrassment, or in deep thought. The phrase is classified as a semi-idiom because it contains both literal and figurative elements. The word *bury* literally means to cover or hide something, while *face* and *hands* retain their literal meanings. However, the expression as a whole conveys an emotional state beyond the literal action. In the novel, this idiom is used to depict Achilles' state of overwhelming grief and despair.

Data 38

SL: It is his own death he holds, his own **blood that will spill**.

TL: *Dia sedang menggenggam kematiannya sendiri, darahnya sendiri yang akan tumpah.*

The idiom *spill blood* means to kill someone violently. This expression is commonly used to refer to acts of violence. This idiom is classified as a semi-idiom because it retains a connection to its literal meaning. The word *spill* means to cause liquid to flow out, and *blood* refers to the red fluid in the body. However, in an idiomatic sense, *spill blood* signifies injury or death. In the novel, this idiom foreshadows Achilles' fate and how he is holding not just a weapon, but his own impending death in his hand.

c. Literal Idioms

Fernando (1996), defines literal idioms as being less semantically complex compared to pure and semi-idioms, which makes them simple to understand even for people inexperienced with the expressions. Below are some examples of literal idioms found in *The Song of Achilles*:

Data 2

SL: My father **cleared his throat**, loud in the silent chamber.

TL: *Ayah berdeham, terdengar nyaring di ruangan lengang itu.*

The idiom *cleared his throat* means to make a noise in one's throat. This expression is typically used to gain attention or to prepare to speak. This expression is a literal idiom because its meaning can be understood directly from its words. In the novel, it signifies Patroclus' father's effort to gain attention in a tense situation.

Data 19

SL: But I had **nothing left to lose**.

TL: *Tapi aku tidak peduli apa-apa lagi.*

The idiom *nothing left to lose* means having no remaining attachments. It describes a state where one has lost everything significant to them. This phrase is a literal idiom because its

meaning can be inferred from its words. In the novel, it conveys a sense of desperation and recklessness, depicting the character's emotional state

2. Translation Strategies Used in *The Song of Achilles*

The researcher discovered five strategies among the total of six translation strategies suggested by Baker (2018) which the translator used to translate the English idioms into Indonesian. The following table shows the many sorts of techniques for translation and the frequency with which they occur.

Table 2. Translation Strategies Used in *The Song of Achilles*

No	Translation Strategies	Occurences	Percentage
1	Using an idiom of similar meaning and form	12	31.58%
2	Using an idiom of similar meaning but dissimilar form	5	13.16%
3	Translation by paraphrase	18	47.37%
4	Borrowing	0	0%
5	Translation by omission of a play on idiom	2	5.26%
6	Translation by omission of the entire idiom	1	2.63%
Total		38	100%

The table above displays the findings related to the translation procedure used in the Indonesian version of *The Song of Achilles*. The results indicate that five out of the six strategies outlined by Baker (2018) were identified: 12 instances involved using idioms with similar meanings and forms, 5 used idioms with similar meaning but dissimilar form, 18 had been translated through paraphrase, and 2 involved omitting a play on idiom, and 1 instance involved omitting the idiom entirely. The strategy of borrowing was not observed in the data. To ensure clarity and focus, the researcher presents only a limited number of examples for each strategy, with the selected samples reflecting the overall findings of the study.

a. Using an Idiom of Similar Meaning and Form

Baker (2018) states that translating an idiom using another idiom in the target language with a similar meaning and form involves finding an equivalent expression that not only carries the same meaning but also has a similar structure.

Data 18

SL: His fingers were **etched into my memory**.

TL: *Jemarinya telah terukir dalam ingatanku*

The idiom *etched into my memory* is used to emphasize that something is remembered vividly and permanently, as if carved into the mind. In the passage, the idiom is used to emphasize how vividly Patroclus remember Achilles' fingers, suggesting an intimate relationship between them. The Indonesian phrase *terukir dalam ingatanku* conveys the same idea while maintaining the figurative image of something being engraved in memory. The translator applied the strategy of using an idiom with a similar meaning and form, as the idiom is preserved in the target language.

Data 23

SL: **You know what they say.**

TL: *Kau tahu apa kata orang.*

The English idiom *you know what they say* is often used when referring to well-known sayings or general truths. Odysseus uses this idiom in a casual, almost playful manner before stating a well-known piece of information. The Indonesian translation *kau tahu apa kata orang* serves the same function, maintaining the idiomatic nature of the phrase while ensuring that it sounds natural in the chosen language.

b. Using an Idiom of Similar Meaning but Dissimilar Form

This strategy, according to Baker (2018), is applied when the translator replaces the source idiom with a different idiom in the chosen language that transmits the same idea but is expressed using another form. This strategy is used when an exact structural match for an idiom does not exist in the chosen language, but a different idiom can still express the same idea effectively.

Data 24

SL: **I could not help myself.**

TL: *Aku tidak bisa menahan diri.*

The idiom *could not help myself* means being unable to resist a strong urge or emotion. In the passage, Patroclus expresses an involuntary reaction upon seeing Achilles. The phrase conveys spontaneity, suggesting that Patroclus' response was so immediate that he could not suppress it. Instead of a direct translation, the phrase *menahan diri* is used in Indonesian, which expresses the same idea of self-restraint. The translator applied the strategy of using an idiom

with a similar meaning but a dissimilar form, by using an expression that sounds natural in Indonesian. This choice preserves the spontaneous reaction.

Data 29

SL: He heard the **edge in my voice** and looked away.

TL: *Dia mendengar **nada sengit dalam suaraku**, dan memalingkan muka.*

The phrase *edge in my voice* suggests irritation or sharpness in tone. In the passage, the phrase is used to convey the tension in Patroclus' tone, showing his frustration with Achilles. The translator replaces it with *nada sengit*, which captures the same meaning in Indonesian. Although the wording differs, the meaning is preserved, making the translation effective.

c. Translation by Paraphrase

Baker (2018) It is the most commonly utilized approach for converting idioms, particularly when there's isn't any comparable in the targeted language or when idiomatic expressions are unsuitable due to differing stylistic conventions between both of source or chosen languages. This strategy guaranteed that the intended meaning is preserved, even if the idiomatic expression itself is not directly translated.

Data 8

SL: It sounded like something a young child would claim, in **make-believe**.

TL: *Kedengarannya seperti **bualan anak kecil**.*

The idiom *make-believe* refers to something imagined or something that does not exist in reality. In the passage, the phrase conveys a sense of dismissal, implying that the statement is unrealistic or naïve as if it were said by a child. Since there is no direct equivalent in Indonesian, the phrase *bualan anak kecil* is used, which conveys the idea of a child making exaggerated or fictional claims. This strategy ensures the translation remains natural and understandable to the target audience, even though it does not fully preserve the meaning of the idiom.

Data 25

SL: “A man who **plays both sides of the fence**,” I whispered to Achilles.

TL: “*Orang yang lebih suka **bermain aman**,*” aku berbisik kepada Achilles.

The idiom *plays both sides of the fence* refers to someone who tries to stay on good terms with opposing parties in order to benefit from both sides. The Indonesian translation *bermain aman* simplifies the meaning while retaining the essence of being noncommittal. Although the idiom is explained literally, the overall message remains the same.

d. Borrowing

According to Baker (2018), borrowing occurs when an idiom from the original language retained in the chosen text, either fully or partially. It is a common strategy for handling culture-specific idioms. However, in the translation of *The Song of Achilles*, no idioms were translated using this strategy. Instead, all idiomatic expressions were adapted into Indonesian. This suggests that the translator prioritized adapting the idioms into Indonesian rather than maintaining their English structure, ensuring that the text remained fluid and natural for Indonesian readers.

e. Translation by Omission of a Play on Idiom

This approach is employed when an idiom contains wordplay or stylistic elements that are difficult to translate. If this wordplay cannot be naturally conveyed in the target language, the translator may choose to omit it while retaining the general meaning of the idiom. Baker (2018) refers to this as omission of a play on idiom.

Data 4

SL: Already Odysseus had shown himself **too clever** by half.

TL: *Belum apa-apa, Odysseus sudah menunjukkan dirinya **terlalu cerdik**.*

The idiom *too clever by half* is a way of describing someone who is overly clever, often to the point of being irritating. In this context, the phrase highlights how Odysseus' intelligence, makes him stand out too much, leading others to be annoyed by him. The translation *terlalu cerdik* conveys the same meaning but omits the play on word of the original phrase. While the phrase loses some of its stylistic aspects, the general meaning is conveyed in the target language.

Data 17

SL: I could not think, could not do anything but **drink him in**, each breath as it came, the soft movement of his lips.

TL: *Aku tak mampu berpikir, tak mampu berbuat apapun **selain mereguknya**, tiap-tiap embusan napas, gerakan lembut bibirnya.*

The idiom *drink him in* means to absorb and enjoy someone's presence completely. In this context, it shows how Patroclus is captivated by Achilles, taking in every detail of him. The translation *mereguknya* captures the literal action of drinking something in, but omits the play on words found in the original idiom.

f. Translation by Omission of the Entire Idiom

In some cases, an idiom is omitted entirely because a direct translation would be unnatural or unnecessary in the target language. According to Baker (2018), the factors that may cause this are there is no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons.

Data 9

SL: He began to tell me the stories of his day before we **drifted off** to sleep.

TL: *Dia mulai bercerita tentang hari-harinya, sebelum kami tidur.*

The idiom *drifted off* describes the gradual process of falling asleep. The passage implies that the characters are slowly falling asleep while sharing stories. In the translation, the phrase *drifted off* is omitted, only the word sleep or *tidur* is used. While the general meaning remains, the imagery of slowly falling asleep is lost.

3. Interpretation of Translation Strategies of Idioms in *The Song of Achilles*

After analyzing the data, this study identified 38 idiomatic expressions in *The Song of Achilles* and their translations into Indonesian. Using Fernando's (1996) categorization, all three types of idioms were found. Pure idioms appeared most frequently, with a total of 17 idioms. This frequent use aligns with the novel's poetic and expressive writing style, where idioms contribute to the depth of the characters' experiences and relationships. On the other hand, literal idioms are the least numerous types noticed in the novel with 10 occurrences. Their lower occurrence suggests that the novel relies more on figurative and expressive language rather than straightforward phrases.

Regarding translation strategies, the analysis applies Baker's (2018) framework and found that five out of six translation strategies. The most frequently used strategy was translation by paraphrase, which accounted for 18 of the total data. This suggests that the translator prioritized adapting idioms into natural and culturally appropriate expressions rather than maintaining their original structure. Moreover, since many English idioms do not have direct equivalents in Indonesian, paraphrasing is a common and effective way to make the text more accessible to readers. The next most prevalent strategy was to use an idiom with similar

meaning and form. This approach was adopted when equivalent Indonesian idioms were available, allowing the translator to keep both the meaning and structure of the original statement. The least commonly utilized method was translation by omitting the entire idiom. This means that, in certain circumstances, the translator chose to eliminate an idiom rather than trying to translate it. This method is frequently utilized when an idiom lacks an obvious equivalent in the goal language or when including it would disrupt the flow of the text. However, the low occurrence of this strategy suggests that the translator made an effort to retain as many idiomatic expressions as possible rather than omitting them. Additionally, the strategy of borrowing was not found. This indicates that no English idioms were retained in their original form in the Indonesian translation. Instead, all idioms were adapted into Indonesian, showing that the translator prioritized making the text sound natural rather than preserving the original idioms.

5. KESIMPULAN DAN SARAN

The analysis of idioms in *The Song of Achilles* and their Indonesian translations shows that all three types of idioms are present, with pure idioms appearing most frequently. In terms of translation strategies, five out of six approaches proposed by Baker were used by the translator. The most commonly applied strategy was paraphrasing, especially when no direct equivalent existed in Indonesian or when a literal translation would misrepresent the meaning. The second most used method involved replacing the original idiom with one of similar meaning and form in Indonesian. Meanwhile, the complete omission of idioms was the least used strategy and only applied when necessary to maintain natural flow. The borrowing strategy was not used at all in the translation.

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