

THE TRANSLATION OF IDIOMS IN ROWLING'S *HARRY POTTER AND THE PRISONER OF AZKABAN* INTO INDONESIAN

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Intisari

Studi ini menganalisis idiom dan strategi penerjemahan yang digunakan untuk menerjemahkannya dalam novel Harry Potter and the Prisoner of Azkaban ke dalam Bahasa Indonesia. Peneliti mengklasifikasikan strategi penerjemahan yang digunakan melalui analisis keakuratan hasil terjemahan. Hasil dari penelitian menunjukkan tiga strategi penerjemahan yang digunakan oleh penerjemah. Yang pertama adalah strategi idiom ke idiom, yaitu mentransfer idiom dalam Bahasa Inggris ke idiom dalam Bahasa Indonesia. Cara ini digunakan jika ditemukan dua idiom dengan format dan arti yang sama di dalam kedua bahasa. Cara kedua adalah parafrase, yaitu mentransfer idiom dalam Bahasa Inggris langsung kepada artinya ke dalam Bahasa Indonesia. Strategi ini adalah yang paling sering digunakan mengingat sangat sulit mencari idiom dalam Bahasa Indonesia yang memiliki arti dan format yang sama dengan idiom dalam Bahasa Inggris. Cara ketiga adalah dengan penerjemahan secara literal. Dalam beberapa kasus, idiom dalam Bahasa Inggris dapat diterjemahkan secara literal. Kasus seperti ini terutama muncul jika idiom tersebut muncul dalam dialog atau kalimat informal.

Kata kunci: idiom, terjemahan, strategi penerjemahan

Abstract

This study analyzes the idioms and its translation strategies used in novel *Harry Potter and the Prisoner of Azkaban*. Researcher classifies the translation strategies by using accuracy analysis. The result of this research shows that there are three strategies used by the Indonesian translator. The first strategy is *idiom to idiom*, which means transferring idioms in English into idioms in Indonesian. This method is used when two idioms, in both English and Indonesian, contain the same form and meaning. Second method is *paraphrase*, which means transferring idioms in English directly into its real meaning in Indonesian. This strategy is the most frequently used considering the fact that it is very difficult to find idioms in Indonesian that has the same meaning and form with the idioms in English. The third method is *literal translation*. In some cases, idioms in English can be literally translated. This kind of case is specifically occurs when an idiom happens to be part of a dialogue or informal sentence.

Keywords: idioms, translation, translation strategies

INTRODUCTION

Idioms are one of the most problematical components of language. Idioms cannot be abruptly translated because of their unpredictable meaning and grammar. In order to transfer an idiom from source language into target language, a translator needs to understand the function of idioms in the source and the target languages and has to understand the characteristics of idioms in both languages. Data of the research were taken from JK Rowling's *Harry Potter and the Prisoner of Azkaban* and its Indonesian translation, *Harry Potter dan Tawanan Azkaban*. They contained English idioms in such great quantities and Indonesian translated version.

This research focused on translation strategies for idioms. The analysis was limited only on the translation strategies used by translator to translate the idioms from English to Indonesian. The data were limited only on the idioms found in the third series of Harry Potter novels entitled *Harry Potter and the Prisoner of Azkaban*. The paper addresses these questions:

1. What idioms are used in the novel?
2. What are the strategies used to translate the idioms from English to Indonesian?

Investigations on idiom translation strategies also have been previously conducted by Margarita Strakšienė (2009: 3) and Sanna Mustonen (2010: 22). Margarita examined the translation of idioms found in the series of Agatha Christie's *Appointment with Death* and *Masterpieces of Murder: Death on the Nile* and their translation from English to Lithuanian. Mustonen did the same work with Donna Tart's *The Secret History* and its translation from language English to Finnish. This research has similar idea with both previous researches on idiom

translation strategy. However, this research focuses on idiom translation strategies found in the third series of Rowling's Harry Potter, *Harry Potter and the Prisoner of Azkaban*.

The researcher used quantitative research in this study. After the gathering data based on Fernando's classifications (1994: 3): *compositeness*, *conventionality*, and *semantic opacity*, the data were analyzed analyzing based on Baker's findings. The idioms in English were compared to their Indonesian translations directly. The Indonesian translations were then translated back into English. This method imitated Baker's method in her book, *In Other Words* (1992: 75). The back-translation shows the difference between the original words and the translated one. After the process of comparison, the idioms were categorized based on their translation strategies.

Baker suggests several strategies in translating idioms and fixed expressions (1992: 72-78):

1. *Using an idiom of similar meaning and form*, which is at least convey the roughly same meaning and be equivalent lexical items.
2. *Using an idiom of similar meaning but different form*, which is translated as semantic equivalent. For example, the English expression *one good turn deserves another* and the French expression *à beau jeu, beau retour* (a handsome action deserves a handsome return) use different lexical items to express more or less the same idea.
3. *Translation by paraphrase*, which can be defined as metaphor into non-metaphor, using communicative paraphrase as long as the readers get the target of the original language. Pure paraphrase is a paraphrase method that creates differences between the SL idiom and TL idiom.

The paraphrase method translates idioms directly into their meanings in Indonesian. Extreme paraphrase is a paraphrase method that creates extremely modified result which is almost unacceptable.

4. *Translation by omission.* In this strategy, an idiom may leave no traces in the target language because it is difficult to paraphrase and for stylistic reason.
5. *Literal Translation.* In this strategy, the idiom is translated based on its grammatical form. Translating idioms literally means to maintain the form of the source idioms in target language. Literal translation occurs when 'the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context' (Newmark, as cited in Strakšienė 16). The result is an expression which is grammatical but unidiomatic in the TL.

STRATEGIES OF IDIOMS TRANSLATION AS FOUND IN *HARRY POTTER AND THE PRISONER OF AZKABAN*

This section describes and analyzes the collected data. There are 129 idioms found in *Harry Potter and the Prisoner of Azkaban* book.

A. Idiom to Idiom

1. Using an idiom of similar meaning and form

1. *skin and bone*

SL: "He's *skin and bone*!"
(Id/1/HPE/92)

TL: "Dia cuma tinggal *kulit dan tulang*!" (Id/1/HPI/185)

Skin and bone is an idiom represents skinniness, lack of nutrition (Procter 1978: 1047). It is transparent

enough for people, more specifically non-native English speaker, to understand the meaning.

2. *right-hand man*

SL: Surely Black, as Voldemort's *right-hand man*, would be just as frightened of him? (Id/2/HPE/43)
TL: Tentunya Black, sebagai *tangan kanan* Voldemort, sama takutnya kepada Dumbledore? (Id/2/HPI/91)

In Bahasa Indonesia, *tangan kanan* (right hand) can represent both literal and metaphorical meaning (Sugono 2008: 1337). As metaphorical expression, *tangan kanan* appears to be a representative of entrusted, dependable man or person (Procter 1978: 955). Apparently, in English, *right hand* has the same function in both literal and metaphor meaning as *tangan kanan* in Bahasa Indonesia (Sugono 2008: 1440).

3. *pitch dark*

SL: He stood up, looking around. It was *pitch dark*. (Id/3/HPE/124)
TL: Harry bangkit, memandang berkeliling. *Gelap gulita*. (Id/3/HPI/243)

Pitch dark stands for blackest, darkest dark, or very dark (America English *pitch black*) (Sudiarti & Widyamartaya 1983: 41). It is categorized as a simile, equalizing *pitch* (tar) and *black*, meaning *as black as the pitch*. This idiom is translated into *gelap gulita*. In Bahasa Indonesia, *gelap gulita* is a term represents darkness, similar to *pitch black* or *pitch dark* in function (1983: 41).

2. Using an idiom of similar meaning but different form

4. *kick the bucket*

SL: "And Harry's still with us because he's not stupid enough to

see one and think, right, well, I'd better kick the bucket then!"
(Id/4/HPE/70)

TL: "Dan Harry masih bersama kita karena dia tidak cukup bodoh sehingga setelah melihat Grim lalu berpikir, Baik, lebih baik aku **meninggalkan dunia fana** ini sekarang." (Id/4/HPI/142)

Kick the bucket represent the action of kicking the bucket away when people try to hang themselves (2004: 159). The strategy used by the Indonesian translator is idiom to idiom strategy, using idiom with different form to represent the idiom from SL. However, even though the form is different, the TL idiom has exactly the same meaning as the SL. As can be seen in the translated text, *kick the bucket* is converted into *meninggalkan dunia fana*, an Indonesian idiom implies 'dead' (Sugono 2008: 369).

4. ***milk it for all it's worth***

SL: "Trust Malfoy to **milk it for all it's worth.**" (Id/5/HPE/76)

TL: "Dasar Malfoy, **menggunakan kesempatan dalam kesempatan.**" (Id/5/HPI/154)

Based on US Adult Literacy 2013, the word 'milk' if being combined with several phrases becoming *milk it for all it's worth*, the meaning would be 'take full advantage of a situation or condition'. This idiom is translated into *menggunakan kesempatan dalam kesempatan*, an Indonesian idiom that roughly has the same meaning even though the form is different (Sugono 2008: 1306).

5. ***in the dead of night***

SL: *It was a horrible prospect, but he couldn't sit on this wall forever, or he'd find himself trying to explain to Muggle police why he was out **in the dead of night** with a*

trunk full of spell books and a broomstick. (Id/6/HPE/20)

TL: *Masa depan yang mengerikan, tetapi dia tidak bisa duduk di tembok ini berlama-lama, kalau tidak dia harus menjelaskan kepada polisi Muggle kenapa dia berkeliaran **di tengah malam buta** membawa koper penuh buku sihir dan sapu.* (Id/6/HPI/48)

Dead of night symbolizes late night, darkest and quietest part of the night, also could be representative of a midnight (Siefiring 2004: 74). *Dead of night* textbook is translated into Indonesian by idiom to idiom strategy, selecting Indonesian idiom *di tengah malam buta* (2008: 906).

B. Translation by paraphrase

1. Pure Paraphrase

7. ***stone cold***

SL: "Do sit down, the turkey's getting **stone cold.**" (Id/7/HPE/145)

TL: "Duduklah, kalkunnya sudah nyaris **sedingin batu.**" (Id/7/HPI/283)

'Stone' in the sentence implies the word 'completely' (Procter 1978: 1098). Procter explains that the combination of *stone-* and another word, such as *-cold*, will create a new meaning. In this case, *sedingin batu* is chosen to represent this idiom because the implication of McGonagall's statement, the turkey is getting cold and completely tough. However, it will be more prudent if the idiom is translated into *sekeras batu*, since *cold* is an adjective represents frozen things such as ice or snow.

8. ***as good as dead***

SL: "That Hippogriff's **as good as dead.**" (Id/10/HPE/178)

TL: "Hippogriff itu **pasti mati.**" (Id/10/HPI/344)

The transformation of *as good as dead*, becoming *pasti mati* (must be dead), correlated to the background context. It shows Malfoy's confidence over the hippogriff's life. It also describes his negative approach toward the poor creature.

9. **get you down**

SL: 'Don't let the Muggles **get you down!**' (Id/12/HPE/6)

TL: 'Jangan biarkan Muggle **melarangmu!**' (Id/12/HPI/20)

The implication of *get you down* in this context is closer to *get you in trouble*, so it will be more accurate if the idiom is translated into 'jangan biarkan Muggle menyulitkanmu'. Even though the translated text has less accuracy to the original one, the message is successfully delivered into Indonesian without losing the sense.

10. **wrong-foot**

SL: "Slytherin is trying to **wrong-foot us!**" (Id/14/HPE/107)

TL: "Slytherin mencoba **menjegal kita!**" (Id/14/HPI/212)

Hornby describes *wrong-foot* as a situation when someone is unready to do something (2004: 997). The transformation of this idiom in the translated book creates a matching situation as it is converted into *menjegal*, a symbol of fail-appreciating self-image of another group. It can be said that the sense of *wrong-foot* has not changed even though the translator is using paraphrase method in transferring the words, because both *menjegal* and *wrong-foot* have implication that can be proposed as literal and metaphorical.

11. **dead on your feet**

SL: "Eat, Harry, you look **dead on your feet.**" (Id/17/HPE/28)

TL: "Makan, Harry, kau kelihatan **lelah sekali.**" (Id/17/HPI/62)

Based on Oxford Dictionary of Idiom, this expression was a development from the phrase *dead tired*, as an exaggerated way of expressing a feeling of exhaustion (Siefiring 2004: 74). *Dead* is sometimes also used on its own to mean 'exhausted' (2004: 74).

12. **got cold feet**

SL: "Then let me correct you — your saintly father and his friends played a highly amusing joke on me that would have resulted in my death if your father hadn't **got cold feet** at the last moment." (Id/20/HPE/182)

TL: "Kalau begitu izinkan aku mengoreksimu—ayahmu yang suci dan teman-temannya mempermainkanku dengan lelucon sangat konyol yang akan mengakibatkan kematianku, kalau ayahmu tidak **menjadi ketakutan** pada saat terakhir." (Id/20/HPI/351)

Got cold feet has nothing necessarily to do with cold, winter, or feet. This is a metaphor represents anxiousness and fear. Based on Oxford Dictionary of Idioms, *get cold feet* is a condition when someone lost his/her nerve or confidence (Siefiring 2004: 58). Based on the sentence context, *get cold feet* can be correlated to lose confidence and courage (2004: 58).

13. **got her heart in the right place**

SL: "She's **got her heart in the right place**, Hermione has, an' you two not talkin' to her —" (Id/21/HPE/175)

TL: "Anak itu **hatinya baik**, Hermione itu, dan kalian tak ngomong dengannya..." (Id/21/HPI/338)

Got her heart in the right place can be understood based on its words level, even though it cannot be directly translated

into Bahasa Indonesia, at least without considering the situation where and when the idiom is spoken. This idiom implies that someone is having good intention or being sincere, pointing *heart* that originally placed in the chest (Siefiring 2004: 140).

14. ***Bitten off more'n she can chew***

SL: "***Bitten off more'n she can chew.***" (*Bitten off more than she can chew*) (Id/24/HPE/175)

TL: "***Ambil lebih dari yang bisa ditanganinya.***" (Id/24/HPI/337)

The implication of *bite off more than you can chew* based on Oxford Dictionary of Idioms, is a condition when someone committed to something that he/she cannot fulfill (Siefiring 2004: 26). The translated text delivers this idiom in more understandable words, *ambil lebih dari yang bisa ditanganinya*, which can be translated back into *taken more than she can handle*.

15. ***saving his own skin***

SL: *He was saving his own skin as much as mine.* (Id/28/HPE/182)

TL: *Dia menyelamatkan dirinya sendiri dengan menyelamatkanku.* (Id/28/HPI/351)

Procter explains this idiom as an action of saving someone-self from deadly situation in the cowardly way (1978: 1047). The word *skin* represents the life or the soul.

16. ***touched a nerve***

SL: *He had touched a nerve.* (Id/29/HPE/70)

TL: *Ron telah membuat Hermione tersinggung.* (Id/29/HPI/143)

Touch a nerve originally describes a situation when people provoke a reaction by referring to a sensitive topic (Siefiring 2004: 198). In the Indonesian translated

book, this idiom is translated into *membuat Hermione tersinggung*, which close to *make Hermione irritated*.

2. **Extreme Paraphrase**

17. ***go ballistic***

SL: "*The Dementors won't turn up again, Oliver. Dumbledore'd go ballistic.*" (Id/22/HPE/163)

TL: "*Para Dementor tidak akan muncul lagi, Oliver. Dumbledore akan melarangnya.*" (Id/22/HPI/316)

Go ballistic is an informal British slang, frequently used as symbol of enormous fury. Based on Oxford Dictionary of Idioms, this idiom represents an act when someone goes into a rage (Siefiring 2004: 14).

18. ***give her a break***

SL: "*Can't you give her a break?*" (Id/25/HPE/169)

TL: "*Tidak bisakah kau memaafkannya?*" (Id/25/HPI/327)

Based on Oxford Dictionary of Idiom, *give someone a break* is an implication of 'stop putting pressure on someone about something' (Siefiring 2004: 37).

19. ***through the mill***

SL: "*He's been through the mill, this one.*" (Id/26/HPE/37)

TL: "*Tikus ini sudah mengalami kejadian hebat.*" (Id/26/HPI/80)

Based on Oxford Dictionary of Idioms, *go (or put someone) through the mill* means undergo (or cause someone to undergo) unpleasant experience in life (Siefiring 2004: 189).

20. **Knocking the stuffing out of me**

SL: "Knocking the stuffing out of me won't make Aunt Marge forget what I could tell her."

(Id/31/HPE/12)

TL: "Menghajarku tidak akan membuat Bibi Marge melupakan apa yang bisa kuceritakan kepadanya." (Id/31/HPI/34)

The genuine form of this idiom is *knock the stuffing out of someone*, which means severely weaken someone's confidence or strength (Siefiring 2004: 281).

C. Translation by omission

21. **fighting a losing battle**

SL: "You're fighting a losing battle there, dear." (Id/30/HPE/34)

TL: "Percuma saja, pasti berantakan lagi." (Id/30/HPI/75)

Based on Oxford Dictionary of Idioms, *fight a losing battle* is a term when someone is fated to be fail in all his/her efforts (Siefiring 2004: 105). It indicates useless work, an action that has nothing in return. In this textbook, the idiomatic line expresses worthless effort made by Harry in arranging his naturally untidy hair.

22. **break-in**

SL: "Anyway, Hermione, the Honeydukes owners would hear a break-in, wouldn't they? They live over the shop!" (Id/53/HPE/126)

TL: "Lagi pula Hermione, pemilik Honeydukes akan dengar kalau tokonya dimasuki orang. Mereka kan tinggalnya di atas toko!" (Id/53/HPI/248)

Break-in can be categorized as a phrasal idiom because of the combination of *break-* and *-in*. Based on the context, this idiom implies an action of breaking and entering a place with forceful effort (Cyssco 2000: 18).

23. **without turning a hair**

SL: "This cringing bit of filth would have seen you die too, without turning a hair. You heard him. His own stinking skin meant more to him than your whole family." (Id/129/HPE/241)

TL: "Orang busuk ini akan dengan senang hati melihatmu mati juga. Kau tadi mendengarnya sendiri. Kulitnya yang bau baginya jauh lebih berharga daripada seluruh keluargamu." (Id/129/HPI/461)

The expression *without turning a hair* means 'remain apparently unmoved or unaffected' (Siefiring 2004: 133). Related to the context, *without turning a hair* represents the absence of guilty feeling that possessed by someone after committing a crime or fatal mistake, it also means *no regret* (2004: 133).

D. Literal Translation

24. **under a teacher's nose**

SL: *Malfoy's pale eyes narrowed; he wasn't fool enough to pick a fight right under a teacher's nose.* (Id/32/HPE/51)

TL: *Mata pucat Malfoy menyipit. Dia tak begitu bodoh sehingga mau berkelahi di depan hidung guru.* (Id/32/HPI/106)

Based on Oxford Dictionary of Idioms, *under a teacher's nose* (of an action) is a condition when an action being committed openly and boldly with someone noticing (Siefiring 2004: 202).

25. **day and night**

SL: "Dementors outside his door day and night." (Id/33/HPE/133)

TL: "Dementor-dementor di depan pintunya, siang dan malam." (Id/33/HPI/260)

The context implies that Dementors guarded Black's cell all the time. In Bahasa Indonesia, *siang dan malam* is spoken almost every time it becomes nearly non-idiomatic because of its transparent meaning. Therefore, this translation strategy actually can be categorized into both idiom to idiom and literal method.

26. *slipped through our fingers*

SL: "We had Black cornered and he *slipped through our fingers* yet again!" (Id/34/HPE/270)

TL: "Kita bisa menangkap Black dan dia berhasil lolos dari antara jari-jari kita lagi!" (Id/34/HPI/516)

Slip through someone's fingers implies that someone has lost hold or possession over something (Siefring 2004: 267). This idiom is translated into *lolos dari antara jari-jari kita* by using literal translation method.

E. Literal & Idiomatic Translation

Literal translation appears when idioms are not necessarily untranslatable, mostly appearing on dialogues and belonging to informal sentence and can be used both in their literal and idiomatic sense. Baker states that idioms may be used in both literal and idiomatic senses at the same time (1992: 69). Based on statement above, the researcher found that two previous idioms can also be classified as idioms that are translated literally:

1. *skin and bone*

SL: "He's *skin and bone*!"
(Id/1/HPE/92)

TL: "Dia cuma tinggal kulit dan tulang!" (Id/1/HPI/185)

2. *right-hand man*

SL: Surely Black, as Voldemort's *right-hand man*, would be just as frightened of him? (Id/2/HPE/43)

TL: *Tentunya Black, sebagai tangan kanan Voldemort, sama takutnya kepada Dumbledore?*
(Id/2/HPI/91)

Similar to the strategy above, this translation strategy can be classified into idiom to idiom and literal translation. *Right-hand man* in English, and *tangan kanan* in Indonesian, can mean both literal and metaphorical, as body part or representative of best servant (Sugono 2008: 1337). They have exactly the same meaning in both languages.

CONCLUSION

From the previous chapter, researcher concludes that the Indonesian translator used four types of translation strategies to convert the 129 idioms found in *Harry Potter and the Prisoner of Azkaban*. Three strategies are stated by Baker: *idiom to idiom strategy*, *paraphrase*, and *omission*. The rest is considered as *literal strategy* with consideration Baker's statement, that idioms may be used in both literal and idiomatic senses at the same time (84).

Paraphrase strategy becomes the most preferred method to translate the idioms (76%) because most of the idioms in source text do not have equal idioms in target text, so they have to be translated by delivering the actual meaning. It is mostly inappropriate to use idioms in target text because they have differences in stylistic preference. The researcher divided paraphrase strategy into two sub-strategies: pure paraphrase (60%) and extreme paraphrase (16%).

Literal strategy (17%) ranks second. This strategy is used when an English idiom has literal meaning in Indonesian. Most of the idioms translated by this method are phrasal verbs, such as *blow-up* and *back-off*.

Third strategy is idiom to idiom (5%), which is divided into: idiom to idiom

with the same form and meaning (2,5%), and idiom to idiom with different form but similar meaning (2,5%). This strategy is less dominant because finding two idioms with equal meanings in English and Indonesian is really difficult.

The least strategy is omission (2%). There are only three idioms translated by this method. Omission strategy is used when no close match are found in target text to represent the idiom in source text.

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