

**AN UNDERGRADUATE THESIS**

**AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE ENGLISH  
TRANSLATION NOVEL 'THIS EARTH OF MANKIND' BY  
PRAMOEDYA ANANTA TOER**

**By:**

**FINA PUJI ASTUTI  
Student Number: 1701070096**



**Tarbiyah and Teacher Training Faculty  
English Education Department**

**STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO**

**1442 H/ 2021 M**

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PRAMOEDYA ANANTA TOER**

Presented as a partial Fulfillment of the Requirements

For the Degree of Sarjana Pendidikan (S.Pd)

In English Education Department

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**APPROVAL PAGE**

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TRANSLATION NOVEL 'THIS EARTH OF MANKIND' BY  
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It has been agreed so it can be continued to the Faculty of Tarbiyah and Teacher Training in order to be discussed on the munaqosyah. Thank you very much.

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*Assalamualaikum Wr.Wb.*

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Sudah kami dapat setuju dan dapat diajukan untuk dimunaqosyah, demikian harapan kami atas perhatiannya kami ucapkan terima kasih.


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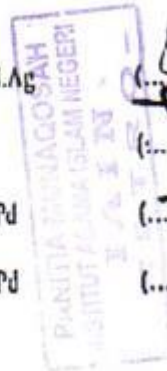
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The Undergraduate Thesis entitled: AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE ENGLISH TRANSLATION NOVEL 'THIS EARTH OF MANKIND' BY PRAMOEDYA ANANTA TOER written by: FENA PUJI ASTUTI, Student Number 1701070096, English Education Department, had been examined (Munawqosyah) in Tarbiyah and Teacher Training Faculty on Monday, July 12, 2021 at 08.00-10.00 p.m.

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**AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE ENGLISH  
TRANSLATION NOVEL ‘THIS EARTH OF MANKIND’ BY  
PRAMOEDYA ANANTA TOER**

**ABSTRACT**

**BY:  
FINA PUJI ASTUTI**

This research examines the types of idiomatic expressions and word equivalency used in the English translation novel *“This Earth of Mankind”* by Pramoedya Ananta Toer. Therefore, the researcher formulated a problem statement in the novel to determine the types and equivalency.

In this study, researchers used qualitative methods with analysis techniques to identify the types and equivalency in the English translation novel *“This Earth of Mankind”* by Pramoedya Ananta Toer. The object of this research is idiomatic expression. In data collection, the researcher used documentation techniques, and the steps were reading novels, identifying idioms in the novels as well as checking them in the idiom dictionary, classifying idiom expressions, and interpreting the data.

The results showed that there were 81 idiomatic expressions that exist in the novel *this earth of mankind* from the first chapter to chapter four. Based on the types of idiomatic expressions including simile: 5 idiomatic expressions, binomials: 5 idiomatic expressions, trinomials: 5 idiomatic expressions, clichés: 39 idiomatic expressions, and fixed statements: 27 idiomatic expressions. Then the equivalent idiomatic expression is 57 idiomatic expression words.

**Keywords:** *idiomatic expression, this earth of mankind novel, qualitative method.*

**ANALISIS EKSPRESI IDIOMATIK DALAM NOVEL TERJEMAHAN  
BAHASA INGGRIS 'BUMI MANUSIA' OLEH PRAMOEDYA ANANTA  
TOER**

**ABSTRAK**

**Oleh:  
FINA PUJI ASTUTI**

Penelitian ini mengkaji jenis-jenis ungkapan idiomatic dan padanan kata yang digunakan dalam novel terjemahan bahasa inggris "*Bumi Manusia*" karya Pramoedya Ananta Toer. Oleh karena itu, peneliti merumuskan pernyataan masalah dalam novel tersebut untuk mengetahui jenis dan kesetaraan makna.

Dalam penelitian ini, peneliti menggunakan metode kualitatif dengan teknik analisis untuk mengidentifikasi jenis dan kesetaraan makna dalam novel terjemahan bahasa inggris '*Bumi Manusia*' oleh Pramoedya Ananta Toer. Objek penelitian ini adalah ekspresi idiomatic. Dalam pengumpulan data, peneliti menggunakan teknik dokumentasi dan langkah-langkahnya adalah membaca novel, mengidentifikasi idiom dalam novel sekaligus memeriksanya di kamus idiom, mengelompokkan ekspresi idiom dan menginterpretasikan data.

Hasil penelitian menunjukkan bahwa ada 81 ekspresi idiomatic dari bab pertama hingga bab empat. Berdasarkan jenis ungkapan idiomatic diantaranya yaitu simile: 5 ekspresi idiomatic, binomials: 5 ekspresi idiomatic, trinomials: 5 ekspresi idiomatic, clichés: 39 ekspresi idiomatic, dan fixed statement: 27 ekspresi idiomatic. Kemudian ekspresi idiomatic yang setara ada 57 kata ekspresi idiomatic.

**Kata kunci:** *ekspresi idiomatic, novel bumi manusia, metode kualitatif.*



## STATEMENT OF RESEARCH ORIGINALITY

The Undersigned:

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States that this undergraduate thesis is originally the result of the researcher's research, in exception of certain parts which are excerpted from the bibliography mentioned.

Metro, 09 July 2021

The Researcher



**FINA PUJI ASTUTI**  
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Nama : FINA PUJI ASTUTI  
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Menyatakan bahwa skripsi ini secara keseluruhan adalah asli hasil penelitian penulis, kecuali bagian-bagian tertentu yang dirujuk dari sumbernya dan disebutkan dalam daftar pustaka.

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Peneliti



**FINA PUJI ASTUTI**  
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MOTTO

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ﴿٥﴾

*For indeed, with hardship will be ease.*

*(Al-Insyirah: 5)*

## **DEDICATION PAGE**

I highly dedicated this undergraduate thesis to:

My beloved parents, Mr. Sutejo and Mrs. Siti Komariyah who always supported me and always encourages me with endless love, and do everything for me.

All of the beloved family that I cannot mention one by one and all of my beloved friends.

My beloved almamater State Institute for Islamic Studies of Metro.

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This undergraduate thesis entitled “*An Analysis of Idiomatic Expressions in the English Translation Novel ‘This Earth of Mankind’ by Pramoedya Ananta Toer*”. This undergraduate thesis is arranged as a fulfillment of the requirement for the degree of Sarjana Pendidikan (S.Pd) in the English Education Department of IAIN Metro.

In the second place, the researcher would like to give thank to:

1. Dr. Hj. Siti Nurjanah, M.Ag as the Rektor of IAIN Metro, who have been willing to give the opportunity to the researcher, so the researcher could complete the study to take a Bachelor's degree.
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7. All of the staff of the English Education Department who helped the researcher in the processing of administration.
8. All of my beloved friends, who have been the best friends and help the researcher in the study.

The researcher realizes that this undergraduate thesis is far from perfect, but the researcher hopes that this research is of some benefits for all the readers in general and for all the knowledge seekers in particular.

Metro, 09 July 2021  
The researcher,



**Fina Puji Astuti**  
**1701070096**

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# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Idioms are an essential part of acquiring language and often indicate learning. An idiomatic expression is phrases that have different meanings from original definitions. Accordingly, idiom needs to be studied to increase learners' awareness of unique words and help them learn to identify them. By understanding figurative expressions such as idiomatic expressions, students can better understand words containing metaphorical meaning.<sup>1</sup> Moreover, idioms are considered the basis of learning a second language since fluency in English, then the idiom is essential in obtaining a language.<sup>2</sup> It means that the learners must understand what an idiom is, since it is necessary for learning, an idiom is also not meant by word for word, but an idiom is a matter of language by a native speaker.

Moreover, an idiom is an essential component of English teaching. Idiomatic expressions should be included in the study of English, material, and EFL classes.<sup>3</sup> Khabirin and Masoumpanah, in Khonbi and Sadeghi have found a way of training idiom in conversation to be more efficient in learning

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<sup>1</sup>Atiqah Nurul Asri, "*Innovative Teaching of English Idiomatic Expressions for EFL Learners*," University of PGRI Adibuana Surabaya 02, no. 01 (2017): 47.

<sup>2</sup>Emilija Funtek, "*Idiom Comprehension in English as a Second Language*," n.d., i.

<sup>3</sup>Abid Thyab Rana, "*The Necessity of Idiomatic Expressions to English LanguageLearners*," International Journal of English and Literature 7, no. 7 (July 31, 2016): 109.

idiom.<sup>4</sup> English teachers should motivate students to attend for idiomatic expressions. They must show the student the importance of knowledge and idioms in the same position as the native speaker. Thus, the more students in English attention to the idiom's expression and meaning, then the more knowledge the student gets about idioms.<sup>5</sup> It means that learning the idiom is essential and idiomatic expression must also be included in an English study, for the student to know more about idiomatic expression.

Based on Cowie, Mackin, & McCaig, in Alhaysony the use of idiom that exact and accurate is a special feature of native-language instruction. The fact is ignoring idioms will create a variety of problems for learners. He added that English students should study idioms because they cannot translate them literally.<sup>6</sup> The idiom has several issues in learning, that is; idioms are a major misunderstanding in communication because of the scarcity of teaching materials the idiom is an obstacle to EFL students, learner EFL is unfamiliar with idiomatic expressions words, usually, they analyze it at a literal level,<sup>7</sup> and idiom is not literal because idioms have a different meaning than they mean.<sup>8</sup> It means that the problems in learning idioms are misunderstood communication, an idiom is not literal, and learner EFL is unfamiliar with idiomatic expressions.

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<sup>4</sup>Zainab Abolfazli Khonbi and Karim Sadeghi, "Improving English Language Learners' Idiomatic," 2017, 64.

<sup>5</sup>Rana, "The Necessity of Idiomatic Expressions to English Language Learners," 109.

<sup>6</sup>Maha H. Alhaysony, "Strategies and Difficulties of Understanding English Idioms: A Case Study of Saudi University EFL Students," *International Journal of English Linguistics* 7, no. 3 (February 9, 2017): 71.

<sup>7</sup>Asri, "Innovative Teaching of English Idiomatic Expressions for EFL Learners," 48.

<sup>8</sup>Riyad F Hussein, Rajai Khanji, and Khalaf Makhzoomy, "The Acquisition of Idioms: Transfer or What?," n.d., 24.

Idioms are fixed combinations of words whose meaning is frequently tricky to guess from each word's definition.<sup>9</sup>Besides, Idiomatic expressions make their meanings coincidentally and coincidentally.<sup>10</sup>Thus, the general term kicks the bucket has nothing to do with either kicking or bucket, but the real meaning is "died." In other words, Ifill, in Saleh said that idiom is not a literal expression.<sup>11</sup>It means that idioms cannot be interpreted word for word because an idiom has its meaning.

Based on Bell, in Ninsiana a translation is a general term that designates the transfer of thought and ideas from one language to another, whether the language is spoken or written. Another expert, Wilss states that translation is a transfer process that aims at the transformation of a written source language text (SLT) into an optimally equivalent target-language text (TLT). The translator must understand what the writer means and then be transferred to the target language. Though the reader never knew about the process, the translator still understood in choosing appropriate methods.<sup>12</sup> It means that a translation is the process of transfer from source language text (SLT) to target language text (TLT).

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<sup>9</sup>Felicity O'Dell and Michael McCarthy, *English Idioms in Use Advanced*, Second edition (Cambridge: Cambridge University Press, 2017), 6.

<sup>10</sup>Rana, "The Necessity of Idiomatic Expressions to English Language Learners," 107.

<sup>11</sup>Noura Winis Ibrahim Saleh, "Investigating the Difficulties Faced in Understanding, and Strategies Used in Processing, English Idioms by the Libyan Students," *Translation Studies* 1, no. 2 (2013): 71.

<sup>12</sup>Widhiya Ninsiana, "Problem Solving of Non-Equivalence Problems in English Into Indonesian Text," *Pedagogy: Journal of English Language Teaching* 4, no. 2 (November 2, 2016): 85.

Recently studies have reported, Syahrul Rahman, in his thesis entitled “The Analysis of Idiomatic Expression in Stephanie Newton Novel.”<sup>13</sup>This researcher focuses on the kinds of idiomatic expressions and how the writer expresses the idiom in her novel. Moreover, other studies reported, Ryan Andhika Pratama, in his thesis entitled “An Analysis of Idiomatic Expressions Translation in School of Rock Movie.”<sup>14</sup> Focuses on how the idiomatic expressions in the school of rock movie based on Larson's theory on translation translated. Moreover, other studies have reported that the title “An Analysis of The Translation of The Idiomatic Expressions Used in the Subtitles of Tangled.”<sup>15</sup> This research focuses on describing what idiomatic expressions are found in Tangled, and misinterpretation resulted in incorrect translations of idiomatic expressions. Moreover, Leonardus Winarto and Sufriati Tanjung, in his journal entitled “An Analysis of English Idiomatic Expressions in Transformers III –Dark of The Moon.”<sup>16</sup> Focus on describing the types of idiomatic expressions, explains the translation strategy used to translate the movie’s idiom into the Indonesia language, and evaluates the comparative degree of the meaning of the translated idiom. Equally, most of the research only focused on types of idiomatic expressions, it means that it does not explore the equivalency of idiomatic expressions. This research aims

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<sup>13</sup>Syahrul Rahman, “*An Analysis of Idiomatic Expression in Stephanie Newton's Novel "Point Blank Protector"*” (Makassar, Alauddin State Islamic University of Makassar, 2014), xiii.

<sup>14</sup>Ryan Andhika Pratama, “*An Analysis of Idiomatic Expression Translation in School of Rock Movie*” (Yogyakarta, Sanata Dharma University Yogyakarta, 2016), vi.

<sup>15</sup>Muchamad Suliman, “*An Analysis of the Translation of Idiomatic Expressions Used in the Subtitles of Tangled*” (Surabaya, Wijaya Putra University Surabaya, 2013), vi.

<sup>16</sup>Leonardus Winarto and Sufriati Tanjung, “*An Analysis of English Idiomatic Expressions in Transformers III –Dark of The Moon*,” Yogyakarta State University Volume 1-Nomor 1 (2015): 20.

to identify types of idiomatic expression and equivalency of idiomatic expression.

Furthermore, the researcher prefers novel as an object of research. The novel is a picture of real-life and manners and of the time in which it is written.<sup>17</sup>The most challenging problem one often experiences understands the connotation, such as idiom. Moreover, the focus of the researcher in the research is the idiomatic expression in the English translation novel *This Earth of Mankind*. *This Earth of Mankind* is the first book of Pramoedya Ananta Toer published by Hasta Mitra in 1980. This novel tells of the journey of the figure named Minke, Minke is one of the indigenous children who went to HBS. The storyline used in this novel is falling back.

Based on the explanation above, to prove whether an idiomatic expression in the novel English translation *This Earth of Mankind* varies or not, the researcher is interested in analyzing the idiomatic expression to understand the types and equivalency in the novel, especially on the novel English translation *This Earth of Mankind*, entitle "*An Analysis of Idiomatic Expressions in The English Translation Novel 'This Earth of Mankind' By Pramoedya Ananta Toer.*"

## **B. Research Question**

Based on the background above, the researcher would like to the problems as follows:

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<sup>17</sup>Rene Wellek and Austin Warren, *Theory of Literatur* (New York: United States of America, 1948), 220.

1. What are the types of idiomatic expressions found in the English translation novel "*this earth of mankind*"?
2. What is the equivalency of idiomatic expressions found in the English translation novel "*this earth of mankind*"?

### **C. Objective and Benefit of the Study**

#### **1. The objective of the Study**

This research aims as follows:

- a. To identify the types of idiomatic expressions found in the English translation novel "*this earth of mankind*".
- b. To identify the equivalency of idiomatic expressions found in the English translation novel "*this earth of mankind*".

#### **2. Benefits of the Study**

The benefits of the study are as follows:

- a. **For the readers**, the results of this research can understand the meanings of the idioms in the novel English translation This Earth of Mankind.
- b. **For the English students**, hopefully, this research will provide a reference for idiomatic expressions.
- c. **For English teachers**, hopefully, this research can reference teaching idioms in the teaching process.
- d. **For institutions**, this research is intended to be one reference to further research on the translation of idiomatic expressions.

## CHAPTER II

### THEORETICAL REVIEW

#### A. Idiom

##### 1. Definition of Idiom

The idiom is a combination of two or more words that serve as a unity of meaning.<sup>18</sup> They are used in formal and slang styles. The idiom may appear in poetry, literature, and even in the bible.<sup>19</sup> Generally, they are used in all types of language, informal, formal, spoken and written.<sup>20</sup> Therefore, the idiom is a combination of two or more words that are commonly used in all types of language, formal, informal, spoken, and written.

According to Sinclair, in Maisa and Karunakaran the idiom is a collection of two or more words chosen together to produce a particular meaning or influence in speech or writing. In other words, an idiom is a term or phrase the intention of which cannot be summed up in a literal sense.<sup>21</sup> Hence, idioms do not mean exactly what the words say and it carries meanings that cannot be understood only their literal meanings and their corresponding words.<sup>22</sup> It means that a collection of two or more

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<sup>18</sup>Eli Hinkel, *Teaching Idiomatic Expressions and Phrases: Insights and Techniques*, Urmia University Press 3 (2017): 48.

<sup>19</sup>Asri, *Innovative Teaching of English Idiomatic Expressions for EFL Learners*, 48.

<sup>20</sup>Michael McCarthy, *Cambridge International Dictionary of Idioms* (Cambridge: Cambridge Univ. Press, 1998), vi.

<sup>21</sup>Sridhar Maisa and Dr T Karunakaran, *Idioms and Importance of Teaching Idioms to ESL Students: A Study on Teacher Beliefs* 1, no. 1 (2013): 2.

<sup>22</sup>Rana, *The Necessity of Idiomatic Expressions to English Language Learners*, 107.



words whose purposes cannot sum up and cannot be understood only its literal meaning is called an idiom.

Idioms are fixed combinations of words whose meaning is frequently tricky to guess from each word's definition.<sup>23</sup> Besides, Idiomatic expressions make their meanings coincidentally and coincidentally.<sup>24</sup> Thus, the general term kicks the bucket has nothing to do with either kicking or bucket, but the real meaning is "died." In other words, Ifill, in Saleh said that idiom is not a literal expression.<sup>25</sup> It means that idioms cannot be interpreted word for word because an idiom has its meaning.

Based on the statement above, it can be inferred that an idiom is a collection of two or more words that serve as a unity of meaning. Furthermore, idioms are fixed combinations of words and their meaning is frequently tricky to guess from the definition of each word. It means that each word's idiom cannot be understood as a word for word because the idiom has a different meaning from the original.

## 2. Types of Idiom

There are many types of the idiom. McCarty and O'Dell categorized idiom types into six categories: similes, binomials, trinomials,

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<sup>23</sup>O'Dell and McCarthy, *English Idioms in Use Advanced*, 6.

<sup>24</sup>Rana, "The Necessity of Idiomatic Expressions to English Language Learners," 107.

<sup>25</sup>Noura Winis Ibrahim Saleh, "Investigating the Difficulties Faced in Understanding, and Strategies Used in Processing, English Idioms by the Libyan Students," *Translation Studies* 1, no. 2 (2013): 71.

proverbs, clichés and, fixed statements.<sup>26</sup> The types of idiom are as follows:

a. Similes

Similes are statements that compare two things; they often use the words *as* or *like*. They can be used in written and spoken English to make the English more colorful and more robust comparisons. It means that similes are a statement that compares two things and can be used for written and spoken. For example:

- The baby's peel is **as smooth as silk** (Greatly soft)
- Carlos **ran like the wind** to get the message to Agatha before she left (Ran extremely fast)

b. Binomials

Binomials are a sort of expression when two words are joined with the conjunction (interfacing word) generally *and*. The arrangement of the two terms is predetermined. The words can be synonyms, opposites, the same words, rhyming, and alliterative. For instance, she really does not enjoy living in the countryside. She is a city person, **through and through** (completely, typically used about people). Thus, binomials combine two words with the conjunction, but the second-order of two words remains.

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<sup>26</sup>O'Dell and McCarthy, *English Idioms in Use Advanced*, 22–28.

c. Trinomials

Trinomials are a type of expression that is comparable to binomials, in which three words combined. It means that in one sentence, trinomial types have three words that are almost identical to their meaning. For instance:

- I have been looking **here, there, and all over** for my glasses but cannot discover them (Everywhere)
- It takes a lot of **sweat, tears, and blood** to run a business (Hard work)

d. Proverbs

Proverbs are short sentences experienced by some people and which give advice or criticism. Like idioms, its form is fixed, and it is impossible to imagine its meaning just by looking at the person's words. It means that proverbs are a sentence that gives counsel or criticism to a person. For example:

1) Positive Situation

In this conversation, the second speaker used proverbs to repeat and respond to what the first speaker said. For example:

A: I was disturbed when I did not get into college, but in the slightest, it takes of me free to go traveling.

B: No doubt. **Every cloud has a silver lining.** (There is something grand and each terrible circumstance)

## 2) Negative Situation

In this conversation, the second speaker used proverbs to repeat and respond to what the primary speaker said. For example:

A: I wonder why Sylvia and Ben have broken up.

B: Well, **it takes two to Tango**. (Two people are equally responsible.)

### e. Clichés

Clichés are frequently utilized in ordinary everyday circumstances. This can be a recognizable utterance to most individuals and, therefore, is not genuine. Clichés are regularly used in regular discussion, and it is also played regularly in promoting mottos and daily paper features. It means that clichés are often used in everyday settings and are frequently used in newspaper headlines and daily newspapers. For example:

- **You can lead a horse to water (but you cannot make it drink)**

[You will permit somebody to do something, but you cannot drive them to do it. The moment portion of the figure of idiom (but you cannot make it drink) is regularly not said]

- **Truth will out!** (The fact will continuously end up known)

### f. Fixed Statements

Fixed statements do not sit well used in formal writing. In other words, fixed statements are always used in everyday situations or

conversations. It means that the fixed statements are only used when talking instead of for proper use. For example:

- **Take it easy!** (Calm down! Relax!)
- **So far, so good** (Everything was going well until now)

### 3. Equivalence in Translating

In the process of transferring one message of Source Language (SL) to Target Language (TL) in a translation must be careful by a translator, because one word may have more than one meaning. Equivalence can be said to be the central issue in translation.<sup>27</sup> The term equivalence must include at least two texts, the SL text, and TL text. Some linguists argue that equivalence will never be found no matter how well the translator.<sup>28</sup> It means that in the process of transferring one message of Source Language (SL) to Target Language (TL) in a translation must include at least two texts, the SL text, and TL text.

Based on Vinay and Darbelnet, equivalence is a translation procedure, the result of which duplicates the same situation as in the original, while using very different wording.<sup>29</sup> On the other hand, Pym argues equivalence is a relation of “equal value” between an ST text and a TT text and can be established on any linguistic level from form to

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<sup>27</sup>Ninsiana, “*Problem Solving of Non-Equivalence Problems in English Into Indonesian Text*,” 84.

<sup>28</sup>Intan Pradita, “*An Introduction To Translation Studies: An Overview*,” *Journal of English and Education* 6, no. 2 (April 12, 2016): 58.

<sup>29</sup>Jean-Paul Vinay and Jean Darbelnet, *Comparative Stylistics of French and English, A Methodology for Translation*, vol. 11 (The Netherlands: John Benjamins, 1995), 342.

function. He goes on to distinguish between natural and directional equivalence. Natural equivalence exists between languages prior to the act of translating, and, secondly, it is not affected by directionality.<sup>30</sup> It means that equivalence is a relation of “equal value” between an ST text and a TT text and can be established on any linguistic level from form to function.

One and the same conditions can be created by two texts using entirely different structural methods and styles. In such cases, we deal with methods that produce the text of equivalence. Analysis:

SL: “That was very nice, Toni. I’m Gilbert Keller.” “I know who you are,”  
 Toni said. “I’m glad to meet you. Did you ever take singing lessons?  
 I’ll bet you did. “Sod off.”

TL: “Bagus sekali Toni. Aku Gilbert Keller.” “Aku tahu kau siapa.” Kata  
 Toni. “ Aku senang bertemu denganmu. Pernahkah ada yang bilang  
 bahwa waktu menyanyi suaramu indah sekali?” “Gombal.”

This expression is included in the procedure of equivalence. The same conditions may occur is presented by two texts using different styles and structures. Sod used as a term of pity, sympathy, or expressing anger. In SL text there is sod off and in TL text becomes gombal, which is means expressing annoyance.<sup>31</sup>

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<sup>30</sup>Despoina Panou, “*Equivalence in Translation Theories: A Critical Evaluation*,” *Theory and Practice in Language Studies* 3, no. 1 (January 1, 2013): 5.

<sup>31</sup>Anom Dessy Astriani, “*Idiomatic Expressions and Their Translation Procedures*,” n.d., 8.

#### 4. Idiomatic Expressions Meaning

Idiomatic expressions are a multiword phrase that is the whole meaning of idiosyncratic and most unpredictable, reflecting the speaker's purpose that cannot be generated by combining the literal meanings of the individual words in each phrase.<sup>32</sup> According to Boers of MED magazine, in Rana all the terms have idioms. Idiomatic expressions are often used by native speakers to be used literally without thinking about figurative meaning. In linguistics science, the idiom is defined as regulatory expressions generally used in a figurative sense and arbitrary. It is an idiomatic expression to coincide with its meaning. In English, the expressions idiom is used by native speakers each day. This is a central part of the English lexicon and vocabulary.<sup>33</sup> Thus, an idiomatic expression is an unpredictable multiword phrase, but native speakers often use idiom expressions in everyday life.

Idiomatic expressions are often found in English. Many of them seem non-idiomatic to non-native speakers. This led to the literally translated idiom will lose its original meaning. That is why translators must carefully pay attention. Each language has its idiomatic expression. They are unique and have special abilities in individual words. This indicates that an idiom is essential to know, but it is also an exciting

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<sup>32</sup>Asti Ramadhani Endah Lestari, "Translation of English Idiomatic Expressions in Zootopia into Indonesian Context," *Jurnal Ilmiah Bina Bahasa* 12, no. 1 (June 29, 2019): 3.

<sup>33</sup>Abid Thyab Rana, "The Necessity of Idiomatic Expressions to English Language Learners," *International Journal of English and Literature* 7, no. 7 (July 31, 2016): 106-107.

discussion and subject study.<sup>34</sup> It means that if the idiom is literally translated, then it loses meaning, this indicates that idiom is essential to learn.

## B. Novel

### 1. Definition of Novel

Based on Clara Reeve, the novel is a picture of real activity and manners and of the time in which it is written.<sup>35</sup> On the basis of Agustina, the novel is narrative text informing of prose with a long structure that including some figures and fiction event.<sup>36</sup> On the other hand, Hismanoglu explains that the use of novels is a useful technique for understanding not only the linguistic study but also life in relation to the target language. Moreover, Forster stated a fiction in prose of a certain extent and adds that he defines extent as over 50.000 words. Reading novels also have a useful moral value that exists in novels.<sup>37</sup> It means that the novel is a picture of real activity and manners that including some figures and fiction events.

The novel is a literary genre as a cultural medium that replaces certain communities or community cultures. Therefore, culture is one of the elements that have always existed in literature. The cultural essence in the novel was clearly shown in the habit, tradition, and the way the writer

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<sup>34</sup>Winarto and Tanjung, “An Analysis of English Idiomatic Expressions in Transformers III –Dark of The Moon,” 33.

<sup>35</sup>Wellek and Warren, *Theory of Literatur*, 220.

<sup>36</sup>Amir Mohammed Albloly and Mahmud Ali Ahmed, “Developing the Students’ Literary Appreciation of Novels via Facebook,” n.d., 6012.

<sup>37</sup>Ardayati Ardayati and Asih Rahayu, “An Analysis of the Intrinsic Elements and Moral Values in Tetsuko Kuroyanagi’s Novel ‘Totto Chan: The Little Girl at the Window,’” *English Community Journal* 11, no. 2 (September 9, 2017): 65.



describes each character in the novel.<sup>38</sup> It means that novel is a genre of culture that has always existed literature that describes each character n its customs and traditions.

## 2. Elements of Novel

### a. Theme

One of the first questions to ask upon hearing someone has written a story is, “What’s it about?” or “What’s the point?” Short answers may range from love to betrayal or from the coming of age to the haziness of memory. A writer may express a theme by the way the main character feels about the subject that chosen to write. The central idea, topic, or point of a story, essay, or narrative is its theme. The theme is defined as the underlying meaning or idea of literary work, which can be presented directly or indirectly.<sup>39</sup> It means that the theme is the central idea, topic, or point of a story, essay, or narrative underlying literary work.

### b. Character

A character is a person, being, animal, creature, or thing in a story. The writer uses the character to do the deed and to speak the dialogue, moving the story along the line. A story can only have one character (protagonist) and silence becomes the full story. Most stories have many varied characters, one being antagonistic, leading conflict

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<sup>38</sup>Lonasari Afandi, “*An Analysis of Moral Values of the Rainbow Troops Novel by Andrea Hirata*,” JOURNEY (Journal of English Language and Pedagogy) 1, no. 1 (September 16, 2018): 44.

<sup>39</sup>Birappa Belle, “*Elements of Novel*,” Savitribai Phule Pune University, n.d., 1–2.

for the protagonists.<sup>40</sup> It means that the character that often appears in the novel is the protagonist and antagonist character.

In fiction, characters can be convenient as major and minor. These are the most important characters in the story. The major character is called a protagonist around which the whole story revolves. The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. Whereas, the minor character was the one who helped push the story forward.<sup>41</sup>

c. Setting

The setting is the place and time (or when and where) of the story. It's a literary element of literature used in novels, plays, short stories, movies, etc., and is usually introduced during the exposition (beginning) of the story, along with the character. The setting may also include a storytelling environment, which may be a fictional location, weather, climate, or social and cultural environment. In other words, the setting of a literary work is the time and place of the story.<sup>42</sup> It means that the setting is the place and time of the story used in novels, short stories, and plays.

d. Plot

The plot is literary terms used to describe events that shape the story or the main part of a story. These incidents relate to each other in

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<sup>40</sup>Belle, 6.

<sup>41</sup>Belle, 8–9.

<sup>42</sup>Belle, 50.

order or pattern. The structure of a novel depends on the compiling of events in the story's plot. The plot is often referred to as the foundation of a novel or story, around which the character and arrangements are built. It was meant to set up information and events in a logical way.<sup>43</sup> It means that a plot is the structuring of events that make up the story.

e. Conflict

In literature, conflict result from competition of desires or the presence of obstacles that need to be overcome. Conflict is needed to further a narrative further; the absence of conflict means the absence of a story. There are two conflicts which are internal and external. Internal or psychological conflicts appear after the character experiences two opposing emotions or desires typically a vice within him. Whereas external conflict, rather is characterized by where the protagonist resist antagonistic action that hinders his actions or progress.<sup>44</sup> It means that the conflict resulted from a rivalry between the protagonist and the antagonists in the story.

### 3. Synopsis of Novel "This Earth of Mankind"

Minke is a young Javanese student of great intelligence, sensitivity, and ambition. Living equally among the colonist and colonized of late nine-tenth-century Java, he battles against the confines of colonial structures. The son of a noble Javanese, he moves easily among the Dutch and their ideas and language but is prevented from enjoying their rights.

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<sup>43</sup>Belle, 14.

<sup>44</sup>Belle, 42.

He also falls desperately in love with the beautiful Indo-European Annelies, and it is through her and her extraordinary family that Minke finds the strength to embrace his world-the world of Indonesia and all its beauty and possibility, brutality and anger.

This remarkable tale, the first in the Buru Quarter, was originally recited orally by Indonesian political prisoner Pramoedya Ananta Toer to his fellow cellmates in daily installments. Pramoedya is a master, and a brilliant one, at setting out an intricate web of motivation, character, and emotion.<sup>45</sup>

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<sup>45</sup>Pramoedya Ananta Toer, *This Earth of Mankind*, (Unites States: Nicola Mazzela), 1975.

## CHAPTER III

### RESEARCH METHOD

#### A. Types and Characteristics of the Research

There are two kinds of research methods; there are qualitative and quantitative methods. The characteristic of this research is chosen based on its purpose. On the basis of Creswell, qualitative research is most appropriate to address research problems where you do not know the variables and need to be explored.<sup>46</sup> It is very different from a quantitative that is associated with frequency' while qualitative relates to even abstract characteristics. It means that the most appropriate qualitative research that does not know its variables needs to be explored.

Qualitative research is a general term that embraces various interpretive techniques that attempt to represent, decode, translate, and otherwise pertain to the meaning rather than the frequency of the phenomena that occur in the natural social world.<sup>47</sup> Therefore, in this research, the researcher will use qualitative descriptive research to examine *idiomatic expressions in the English translation novel this earth of mankind*.

#### B. Data Source

For gathering accurate information, the researcher needs accurate data from a qualified source. In conducting this research, the researcher has used

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<sup>46</sup>John W. Creswell, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, 4th ed (Boston: Pearson, 2012), 16.

<sup>47</sup>Sharan B. Merriam, *Qualitative Research* (San Francisco: Jossey-Bass, 2009), 13.

the English translation novel *this earth of mankind* as a source of data. Basically, data sources are divided into two kinds of data: primary and secondary data. In the analysis of documentary history, primary and secondary sources' quality is the primary qualification to be included in the database.<sup>48</sup>

As explained by Donald Ary, historians classify the material as a primary and secondary source. Primary sources are original documents (correspondence, journals, reports, etc.), relics, remains, or artifacts. These are the direct result of the events or records of participants. Secondary sources are then the mind of a non-observer between the event and the user of the document.<sup>49</sup> It means that primary sources and secondary sources are different. In this research, the primary source is a sentence containing idiom, and the data source is the English translation novel *this earth of mankind*. The researcher then uses secondary data to other sources outside the movie that are closed to the subject and can support primary data, such as textbooks, another undergraduate thesis, and internet sources.

### C. Data Collecting Technique

Based on Creswell, in many qualitative studies, inquiries collect various forms of data and spend significant time in general settings gathering information.<sup>50</sup> Data collection measures include governing study boundaries, gathering unstructured or semi-structured interviews, and observations,

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<sup>48</sup>Merriam, 75.

<sup>49</sup>Donald Ary et al., *Introduction to Research in Education*, 8th ed. (Canada: Wadsworth Cengage Learning, 2010), 467.

<sup>50</sup>John W. Creswell, *Research Design*, Third Edition (United States: Sage Publication, 2009), 178.

documents, and sets rules for recording information. It means that data collecting for information have interviews, observation, and documentation.

In collecting data, the researcher needs instruments. The instrument to be used by the researcher is its documentation. On the basis of O’Leary, the term ‘document’ can refer to a more just paper and include photos, television programs, and even artwork.<sup>51</sup> Documentation is the science of information in general, covering all academic and professional disciplines that handle recorded information.<sup>52</sup> It means that documentation is a way used to obtain information from written sources or otherwise.

In obtaining data, the researcher has used a documentation method to get detailed data on the idiom used in *the English translation novel this earth of mankind*. The technique being used in collecting data is:

1. Reading the novel This Earth of Mankind
2. Identifying idioms used in novels.
3. Marking a phrase or a sentence relating to the idiom.
4. Analyzing Indonesian novel and English novel *this earth of mankind* using qualitative methods to understand idiomatic expressions.
5. Discovering expressions of types and equivalence in the novel.

#### **D. Data Analysis Technique**

The data analysis technique that researchers use is recording or coding units. In process of research that involves simultaneous coding and

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<sup>51</sup>Zina O’Leary, *The Essential Guide to Doing Research* (London: Sage Publication, 2004), 177.

<sup>52</sup>SANKU BILAS ROY Mr and Moutusi Basak, “*Journal of Documentation: ABibliometric Study*,” n.d., 3.

categorizing documents. The researcher uses coding because based on Dr. Klaus and H. Krippendorff recording or coding units is a unit distinguished for separate descriptions, transcriptions, recording, or coding. Thus, information about the recording unit can be distributed to the entire text. After analysis described the recording units, this description, which is then compared to, analyzed, summarized, and uses as the basis for the conclusion intended.<sup>53</sup> Furthermore, the researcher will do a mark on the idiom used in the novel *This Earth of Mankind*. Then, the researcher will categorize each idiom and put it in a notebook. Dr. Klaus and H. Krippendorff said: classification distinctions define parts by their members or categories through having in common.<sup>54</sup>

In analyzing the data, the researcher uses the following procedures:

1. Reading “*This Earth of Mankind*” novel.

In this step, the researcher pays full attention to every sentence in the novel to get idiomatic expressions in the English translation novel *this earth of mankind*.

2. Identifying the idiomatic expressions in the English translation novel *This Earth of Mankind*.

The researcher identified the idiomatic expressions discovered by carefully reading novels.

3. Checking in the dictionary

The researcher will double-check the idiomatic expressions in the McGraw-Hill’s dictionary of American idiom and phrasal verbs,

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<sup>53</sup>Mack Shelley and Klaus Krippendorff, “*Content Analysis: An Introduction to Its Methodology.*,” *Journal of the American Statistical Association* 79, no. 385 (March 1984): 99–100.

<sup>54</sup>Shelley and Krippendorff, 105.



Cambridge international dictionary of idioms, and expressions dictionary English-Indonesia.

#### 4. Grouping the idiomatic expressions

In this section, after finding a sentence of idiomatic expressions drawn from the novel, the next step is the classified idiomatic expressions.

#### 5. Displaying and interpreting data

Next, after grouping the idioms, then displaying and interpreting data.

#### 6. Drawing conclusions

After the data is shown and interpreted, the researcher concludes. The conclusion was made clear in order to make it easier for the readers to know the result of the study.

## CHAPTER IV

### RESEARCH RESULT AND DISCUSSION

In this section, the researcher took the data by novel *This Earth of Mankind* a document as source data and finding the data appropriate for two of the research questions mentioned in chapter one. There are two sub-chapters of this part, the first is data findings and the second is analysis.

#### A. FINDINGS

This sub-chapter presents types of idiom and equivalency. Below are the brief explanations:

##### 1. Types of Idiom

As explained before, on the basis of McCarty and O'Dell, there are six types of idioms.<sup>55</sup> In this research of "*This Earth of Mankind*" novel, the researcher found out 81 idiomatic expressions that exist in the novel *this earth of mankind* from the first chapter to chapter four. Those idioms have appeared through the following types of idioms:

##### a. Similes

Similes are statements that compare two things; they often use the words *as* or *like*. They can be used in written and spoken English to make the English more colorful, and robust comparisons. It means that similes are a statement that compares two things and can be used for

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<sup>55</sup>O'Dell and McCarthy, *English Idioms in Use Advanced*, 22–28.

written and spoken. In this type of idiom, there are data found as follow:

#### **Data 1**

A long train of carriages **as big as house**,...  
(*This earth of mankind, SL, p. 17*)

#### **Data 2**

...she tried to tear them away **as quickly as possible**..  
(*This earth of mankind, SL, p. 41*)

#### **Data 3**

**As soon as finished** attending to her people's demands,..  
(*This earth of mankind, SL, p. 41*)

#### **Data 4**

...Mr. Mellema, **as big as an elephant**,...  
(*This earth of mankind, SL, p. 52*)

#### **Data 5**

...on the Nyai, **as well as** all races:..  
(*This earth of mankind, SL, p. 54*)

### **b. Binomials**

Binomials are a sort of expression when two words are joined with the conjunction (interfacing word) generally *and*. The arrangement of the two terms is predetermined. The words can be synonyms, opposites, the same words, rhyming, and alliterative. In this type of idiom, there are data found as follow:

**Data 1**

...became **longer and longer**.  
*(This earth of mankind, SL, p. 47)*

**Data 2**

The dragging steps became **clearer and clearer**.  
*(This earth of mankind, SL, p. 47)*

**Data 3**

She said thank you **over and over** again.  
*(This earth of mankind, SL, p. 51)*

**Data 4**

...we moved **farther and farther** away from Surabaya.  
*(This earth of mankind, SL, p. 23)*

**Data 5**

As I sat there, I became **more and more** anxious.  
*(This earth of mankind, SL, p. 42)*

**c. Trinomials**

Trinomials are a type of expression that is comparable to binomials, in which three words combined. It means that in one sentence, trinomial types have three words that are almost identical to their meaning. In this type of idiom, there are data found as follow:

**Data 1**

...**in the same month, on the same day, and at the same hour**, even the same place.

*(This earth of mankind, SL, p. 19)*

#### **Data 2**

**Date, month, and year** of birth had given the astrologer the opportunity..

*(This earth of mankind, SL, p. 20)*

#### **Data 3**

I had never seen such a **big, clean, and beautiful** bathroom.

*(This earth of mankind, SL, p. 43)*

#### **Data 4**

...that you saw: **front, behind, sides**, everything.

*(This earth of mankind, SL, p. 43)*

#### **Data 5**

Then a European man emerged --**tall, big, fat**, too fat.

*(This earth of mankind, SL, p. 47)*

### **d. Proverbs**

Proverbs are short sentences experienced by some people and which give advice or criticism. Like idioms, its form is fixed, and it is impossible to imagine its meaning just by looking at the person's words. It means that proverbs are a sentence that gives counsel or criticism to a person. In this type of idiom, there is no data found.

### **e. Clichés**

Clichés are frequently utilized in ordinary everyday circumstances.

This can be a recognizable utterance to most individuals and, therefore,

is not genuine. Clichés are regularly used in regular discussion, and it is also played regularly in promoting mottos and daily paper features. It means that clichés are often used in everyday settings and are frequently used in newspaper headlines and daily newspapers. In this type of idiom, there are data found as follow:

#### **Data 1**

...for myself everything from **all over** the world upon these...  
(*This earth of mankind, SL, p. 17*)

#### **Data 2**

...with even greater power, or **at least** with the same power...  
(*This earth of mankind, SL, p. 17*)

#### **Data 3**

...this maiden who lived **so far** away and so high above.  
(*This earth of mankind, SL, p.15*)

#### **Data 4**

...it would have been **just the same**:  
(*This earth of mankind, SL, p. 18*)

#### **Data 5**

...probably cost **more than** the rest of the buggy put together.  
(*This earth of mankind, SL, p. 21*)

#### **Data 6**

Why don't you **take it** all for yourself?  
(*This earth of mankind, SL, p. 22*)

**Data 7**

...I found out later that to be born **on board** a Dutch ship...  
*(This earth of mankind, SL, p. 22)*

**Data 8**

He did not **look upon** himself as an Indo.  
*(This earth of mankind, SL, p. 22)*

**Data 9**

And now Suurhof wanted to **make fun of** me in front of this other...  
*(This earth of mankind, SL, p. 22)*

**Data 10**

I couldn't **work out** where the maingas tank was.  
*(This earth of mankind, SL, p. 26)*

**Data 11**

I hardly dared **look into her eyes**.  
*(This earth of mankind, SL, p. 26)*

**Data 12**

...parts of my body that were not **covered up**.  
*(This earth of mankind, SL, p. 26)*

**Data 13**

When I **looked up** I saw Robert Mellema stabbing at...  
*(This earth of mankind, SL, p. 26)*

**Data 14**

...Suurhof's intention **all along** to humiliate me here...  
*(This earth of mankind, SL, p. 27)*

**Data 15**

**On top of** the largest one there was a churning machine.  
*(This earth of mankind, SL, p. 35)*

**Data 16**

Annelies **put one on** my head, and wore one herself.  
*(This earth of mankind, SL, p. 36)*

**Data 17**

.., **walked out** in front of me carrying two empty zinc buckets.  
*(This earth of mankind, SL, p. 37)*

**Data 18**

I always **ended up** crying.  
*(This earth of mankind, SL, p. 39)*

**Data 19**

Two or three women sat in a row **looking for** head lice.  
*(This earth of mankind, SL, p. 41)*

**Data 20**

She **picked up** her long dress as high as she could and jumped.  
*(This earth of mankind, SL, p. 42)*

**Data 21**

Didn't answer. Didn't **look back** she creased her pace.  
*(This earth of mankind, SL, p. 42)*

**Data 22**

From whom did you learn to **dress up** and adorn yourself like that?  
*(This earth of mankind, SL, p. 45)*



**Data 23**

I heard the steps coming closer, **drowning out** the tick-tock...  
(*This earth of mankind, SL, p. 46*)

**Data 24**

And Nyai still **kept an eye on** the just-closed door.  
(*This earth of mankind, SL, p. 48*)

**Data 25**

Forgive me that I must offer a defense for myself in my humiliation  
what would **become of** all this?  
(*This earth of mankind, SL, p. 48*)

**Data 26**

Then she sat **back down** in her seat.  
(*This earth of mankind, SL, p. 49*)

**Data 27**

It pleased me to **find out** that their youth were being sent to...  
(*This earth of mankind, SL, p. 52*)

**Data 28**

**Take up** the offer.  
(*This earth of mankind, SL, p. 56*)

**Data 29**

You've **carried out** such barbarity as this?  
(*This earth of mankind, SL, p. 57*)

**Data 30**

By the time he arrived in the Indies, his money had **run out**.  
(*This earth of mankind, SL, p. 60*)

**Data 31**

...or bandits **on the run**, or people running from debts,...

*(This earth of mankind, SL, p. 60)*

**Data 32**

They were people who had **given up** hope,...

*(This earth of mankind, SL, p. 60)*

**Data 33**

...not be able to **face up to** rifle and cannon.

*(This earth of mankind, SL, p. 61)*

**Data 34**

Jean would never had been able to **stand up to** their argument.

*(This earth of mankind, SL, p. 62)*

**Data 35**

**In short**, until now I've never been defeated,...

*(This earth of mankind, SL, p. 63)*

**Data 36**

I **handed over** the suitcase keys and she began to busy herself.

*(This earth of mankind, SL, p. 65)*

**Data 37**

She **lined up** the books on the table;...

*(This earth of mankind, SL, p. 65)*

**Data 38**

...and bag **on top** of the wardrobe.

*(This earth of mankind, SL, p. 65)*

**Data 39**

...the Acehnese **came into view** in the distance,..  
*(This earth of mankind, SL, p. 71)*

**f. Fixed statement**

Fixed statements do not sit well used in formal writing. In other words, fixed statements are always used in everyday situations or conversations. It means that the fixed statements are only used when talking instead of for proper use. In this type of idiom, there are data found as follow:

**Data 1**

And here is how they **turned out**.  
*(This earth of mankind, SL, p. 15)*

**Data 2**

If you fail, **look out**, all your life will be the butt of my jokes.  
*(This earth of mankind, SL, p. 23)*

**Data 3**

No one dared to **call on** that timber palace.  
*(This earth of mankind, SL, p. 24)*

**Data 4**

**Of course** you do, Annelies said.  
*(This earth of mankind, SL, p. 26)*

**Data 5**

I can believe you, Rob. **Come on**, tell me, where are we going?  
*(This earth of mankind, SL, p. 21)*

**Data 6**

That's quite **all right**, she then said.  
*(This earth of mankind, SL, p. 26)*

**Data 7**

What **sort of** drama was all this?  
*(This earth of mankind, SL, p. 27)*

**Data 8**

**So that** you don't eat pork.  
*(This earth of mankind, SL, p. 30)*

**Data 9**

...I'd ever come **face to face** with such a beautiful goddess as this.  
*(This earth of mankind, SL, p. 31)*

**Data 10**

Now Nyai **sit down** on the chair beside me.  
*(This earth of mankind, SL, p. 31)*

**Data 11**

And **what about** Mr. Mellema, owner of all this abundant wealth?  
*(This earth of mankind, SL, p. 33)*

**Data 12**

...so they're not so quick. Come on, **come along**.  
*(This earth of mankind, SL, p. 35)*

**Data 13**

You don't need to know. **What for?** Even I have no..  
*(This earth of mankind, SL, p. 33)*

**Data 14**

Mr. Rooseboom's eyes **popped out** frighteningly, and he yelled:  
*(This earth of mankind, SL, p. 39)*

**Data 15**

Volcanoes, **no doubt**, so you can catch their flames...  
*(This earth of mankind, SL, p. 41)*

**Data 16**

It wasn't long after that she **came out** again,..  
*(This earth of mankind, SL, p. 42)*

**Data 17**

She sat down beside me and tried to **start up** a discussion about...  
*(This earth of mankind, SL, p. 43)*

**Data 18**

...he put the spoon and fork **down on** his plate.  
*(This earth of mankind, SL, p. 46)*

**Data 19**

The **look on** her face was hard and sharp.  
*(This earth of mankind, SL, p. 48)*

**Data 20**

Don't let anything happen **on the way**.  
*(This earth of mankind, SL, p. 50)*

**Data 21**

Our carriage was the only one **on the road** that night.  
(*This earth of mankind, SL, p. 51*)

**Data 22**

Annelies had to wait **so long** for you.  
(*This earth of mankind, SL, p. 64*)

**Data 23**

The business **closed down** for several days.  
(*This earth of mankind, SL, p. 67*)

**Data 24**

Annelies **kept on** talking and I just listened.  
(*This earth of mankind, SL, p. 67*)

**Data 25**

A while later day **set off** again, ready to enter the village.  
(*This earth of mankind, SL, p. 71*)

**Data 26**

...now he was to lose a leg, **cut off** above the knee.  
(*This earth of mankind, SL, p. 71*)

**Data 27**

...women peasants worked **side by side** with the men in the...  
(*This earth of mankind, SL, p. 72*)

## 2. Equivalency of Idiomatic Expressions

Translation equivalence cannot be considered as the similarity but considered as equal meaning in translating text in the source language into the target language. Based on Crystal, in Swari and Lidiman, translation equivalence refers to the equivalence relationship between target text and source text.<sup>56</sup> Here, the researcher has found the equivalency of idiomatic expression in the novel *this earth of mankind*. Then, the equivalence of idiomatic expressions found in the novel *this earth of mankind*, as follows:

### a. Similes

#### Data 1

A long train of carriages <b>as big as house,...</b> ( <i>This earth of mankind, SL, p. 17</i> )	Deretan panjang gerbong <b>sebesar rumah,....</b> ( <i>Bumi manusia, TL, p. 13</i> )
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#### Data 2

...she tried to tear them away <b>as quickly as possible..</b> ( <i>This earth of mankind, SL, p. 41</i> )	...berusaha <b>secepat mungkin</b> melepaskan diri... ( <i>Bumi manusia, TL, p. 54</i> )
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#### Data 3

...Mr. Mellema, <b>as big as an elephant,...</b> ( <i>This earth of mankind, SL, p. 52</i> )	...Tuan Herman Mellema yang <b>sebesar gajah,...</b> ( <i>Bumi manusia, TL, p. 72</i> )
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<sup>56</sup>Swari Fadhillah and Lidiman SahatMartuaSinaga, "English Indonesian Translation Equivalence of Verbs Found in *Despicable Me* Movie," n.d., 263–264.

## b. Binomials

### Data 1

...became **longer and longer**.      ...makin lama **makin panjang**.  
*(This earth of mankind, SL, p. 47)*      *(Bumi manusia, TL, p. 63)*

### Data 2

The dragging steps became **clearer and clearer**.      Langkah sepatu yang terseret  
**and clearer**.      **semakin jelas**.  
*(This earth of mankind, SL, p. 47)*      *(Bumi manusia, TL, p. 63)*

### Data 3

She said thank you **over and over**      Ia ucapkan terima kasih **berulang**  
again.      **kali** seperti biasa.  
*(This earth of mankind, SL, p. 51)*      *(Bumi manusia, TL, p. 71)*

### Data 4

...we moved **farther and farther**      ...tak juga berhenti **makin lama**  
away from Surabaya.      **makin jauh** meninggalkan Surabaya.  
*(This earth of mankind, SL, p. 23)*      *(Bumi manusia, TL, p. 23)*

### Data 5

As I sat there, I became **more**      Aku **semakin** gelisah ditempat  
**and more** anxious.      dudukku.  
*(This earth of mankind, SL, p. 42)*      *(Bumi manusia, TL, p. 56)*

## c. Trinomials

### Data 1

...**in the same month, on the same**      ...**bulan, hari, dan jam**, malah  
**day, and at the same hour**, even in      tempat yang sama.  
the same place.  
*(This earth of mankind, SL, p. 19)*      *(Bumi manusia, TL, p. 15)*



**Data 2**

<p><b>Date, month, and year</b> of birth had given the astrologer the opportunity</p> <p><i>(This earth of mankind, SL, p. 20)</i></p>	<p><b>Tanggal, bulan, dan tahun</b> kelahiran telah memberikan kesempatan kepada astrolog..</p> <p><i>(Bumi manusia, TL, p. 18)</i></p>
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**Data 3**

<p>I had never seen such a <b>big, clean, and beautiful</b> bathroom.</p> <p><i>(This earth of mankind, SL, p. 43)</i></p>	<p>Baru kali ini aku melihat kamar mandi begini <b>luas, bersih, menyenangkan.</b></p> <p><i>(Bumi manusia, TL, p. 57)</i></p>
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**Data 4**

<p>...that you saw: <b>front, behind, sides,</b> everything.</p> <p><i>(This earth of mankind, SL, p. 43)</i></p>	<p>...juga yang nampak: <b>depan, belakang, samping,</b> seluruhnya.</p> <p><i>(Bumi manusia, TL, p. 57)</i></p>
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**Data 5**

<p>Then a European man emerged --<b>tall, big, fat,</b> too fat.</p> <p><i>(This earth of mankind, SL, p. 47)</i></p>	<p>Kemudian muncul seorang lelaki Eropa, <b>tinggi, besar, gendut,</b> terlalu gendut.</p> <p><i>(Bumi manusia, TL, p. 63)</i></p>
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**d. Proverbs**

In this equivalence of idiom, there is no data found.

**e. Clichés****Data 1**

<p>...for myself everything from <b>all over</b> the world upon these...</p> <p><i>(This earth of mankind, SL, p. 17)</i></p>	<p>...semua dan dari <b>seluruh</b> dunia kinidapat aku saksikan...</p> <p><i>(Bumi manusia, TL, p. 12)</i></p>
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**Data 2**

...with even greater power, or  
**at least** with the same power...  
*(This earth of mankind, SL, p. 17)*

...dengan tenaga lebih besar, atau  
**setidaknya** sama dengan...  
*(Bumi manusia, TL, p. 13)*

**Data 3**

...this maiden who lived **so far**  
 away and so high above.  
*(This earth of mankind, SL, p.15)*

...surat lamaran yang ditujukan  
 pada dara **yang jauh** dan tinggi  
 disanaitu.  
*(Bumi manusia, TL, p. 15)*

**Data 4**

...I found out later that to be born  
**on board** a Dutch ship...  
*(This earth of mankind, SL, p. 22)*

...belakangan aku tahu lahir **diatas**  
 kapal Belanda...  
*(Bumi manusia, TL, p. 21)*

**Data 5**

He did not **look upon** himself  
 as an Indo.  
*(This earth of mankind, SL, p. 22)*

Ia **menganggap** diri bukan Indo.  
*(Bumi manusia, TL, p. 21)*

**Data 6**

And now Suurhof wanted to **make**  
**fun of** me in front of this other...  
*(This earth of mankind, SL, p. 22)*

Dan sekarang Surhoff sedang hendak  
**mempermain-mainkan** aku  
 dihadapan...  
*(Bumi manusia, TL, p. 22)*

**Data 7**

I hardly dared **look into her eyes**.  
*(This earth of mankind, SL, p. 26)*

Hampir-hampir aku tak berani  
**menentang matanya**.  
*(Bumi manusia, TL, p. 27)*

**Data 8**

...parts of my body that were not  
**covered up.**  
(*This earth of mankind, SL, p. 26*)

...bagian-bagian tubuhku yang tak  
**tertutup.**  
(*Bumi manusia, TL, p. 29*)

**Data 9**

Two or three women sat in a row  
**looking for** head lice.  
(*This earth of mankind, SL, p. 41*)

Dua – tiga wanita duduk berbaris  
**mencari** kutu kepala.  
(*Bumi manusia, TL, p. 54*)

**Data 10**

She **picked up** her long dress as  
high as she could and jumped.  
(*This earth of mankind, SL, p. 42*)

Ia **angkat** gaun panjangnya tinggi-  
tinggi dan melompat.  
(*Bumi manusia, TL, p. 55*)

**Data 11**

Didn't answer. Didn't **look back**  
she creased her pace.  
(*This earth of mankind, SL, p. 42*)

Tidak menjawab. Tidak **menoleh.**  
Ia berjalan lebih cepat.  
(*Bumi manusia, TL, p. 56*)

**Data 12**

From whom did you learn to  
**dress up** and adorn yourself  
like that?  
(*This earth of mankind, SL, p. 45*)

Dari siapa kau belajar **bersolek** dan  
berdandan seperti itu?  
(*Bumi manusia, TL, p. 60*)

**Data 13**

I heard the steps coming closer,  
**drowning out** the tick-tock...  
(*This earth of mankind, SL, p. 46*)

Yang terdengar oleh ku langkah itu  
makin mendekat, **mengalahkan**  
**bunyi** ketak-ketik...  
(*Bumi manusia, TL, p. 63*)

**Data 14**

And Nyai still **kept an eye on** the just-closed door. Dan Nyai masih **mengawasi** pintu yang baru tertutup itu.  
*(This earth of mankind, SL, p. 48)* *(Bumi manusia, TL, p. 65)*

**Data 15**

Forgive me that I must offer a defense for myself in my humiliation -what would **become of** all this? Maafkan aku harus membela diri sehina ini—akan **jadi** apa semua ini?  
*(This earth of mankind, SL, p. 48)* *(Bumi manusia, TL, p. 66)*

**Data 16**

Then she sat **back down** in her seat. Kemudian ia duduk **di tempatnya lagi**.  
*(This earth of mankind, SL, p. 49)* *(Bumi manusia, TL, p. 67)*

**Data 17**

It pleased me to **find out** that their youth were being sent to... Aku senang **mengetahui** adanya pemuda yang dikirimkanke...  
*(This earth of mankind, SL, p. 52)* *(Bumi manusia, TL, p. 71)*

**Data 18**

You've **carried out** such barbarity as this? Telah kau **lakukan** kebiadaban ini?  
*(This earth of mankind, SL, p. 57)* *(Bumi manusia, TL, p. 79)*

**Data 19**

By the time he arrived in the Indies, his money had **run out**. Sampai di Hindia uangnya **tumpas**.  
*(This earth of mankind, SL, p. 60)* *(Bumi manusia, TL, p. 85)*

**Data 20**

...or bandits **on the run**, or people running from debts,...

*(This earth of mankind, SL, p. 60)*

...atau bandit-bandit **pelarian**, atau orang yang lari dari tagihan utang,...

*(Bumi manusia, TL, p. 86)*

**Data 21**

They were people who had **given up** hope,...

*(This earth of mankind, SL, p. 60)*

Mereka adalah orang-orang **putus asa**,...

*(Bumi manusia, TL, p. 86)*

**Data 22**

...not be able to **face up to** rifle and cannon.

*(This earth of mankind, SL, p. 61)*

...takkan mampu **menghadapi** senapan dan meriam.

*(Bumi manusia, TL, p. 87)*

**Data 23**

**In short**, until now I've never been defeated,...

*(This earth of mankind, SL, p. 63)*

**Pendeknya**, sampai sekarang aku tak pernah kalah dalam kebawelan,...

*(Bumi manusia, TL, p. 90)*

**Data 24**

I **handed over** the suitcase keys and she began to busy herself.

*(This earth of mankind, SL, p. 65)*

Aku **serahkan** kunci koperku dan ia mulai sibuk.

*(Bumi manusia, TL, p. 93)*

**Data 25**

She **lined up** the books on the table;...

*(This earth of mankind, SL, p. 65)*

Buku-buku dari koper ia **deretkan** diatas meja;..

*(Bumi manusia, TL, p. 93)*

**Data 26**

...and bag **on top** of the wardrobe.

(*This earth of mankind, SL, p. 65*)

...dantas kosong **diatas** lemari.

(*Bumi manusia, TL, p. 93*)

**Data 27**

...the Acehnese **came into view** in the distance,...

(*This earth of mankind, SL, p. 71*)

...orang-orang Aceh **Nampak** seperti rombongan semut,...

(*Bumi manusia, TL, p. 103*)

**f. Fixed Statement****Data 1**

And here is how they **turned out**.  
(*This earth of mankind, SL, p. 15*)

Dan begini **kemudian jadinya**.  
(*Bumi manusia, TL, p. 10*)

**Data 2**

If you fail, **look out**, all your life will be the butt of my jokes.

(*This earth of mankind, SL, p. 23*)

Kalau kau kalah, **awas**, untuk you seumur hidup kau akan jadi tertawaanku.

(*Bumi manusia, TL, p. 23*)

**Data 3**

**Of course** you do, Annelies said.  
(*This earth of mankind, SL, p. 26*)

**Tentu**, sambut Annelies.  
(*Bumi manusia, TL, p. 28*)

**Data 4**

**So that** you don't eat pork.  
(*This earth of mankind, SL, p. 30*)

**Supaya** tak termakan babi olehmu.  
(*Bumi manusia, TL, p. 35*)

**Data 5**

...I'd ever come **face to face** with

...tak pernah menyangka akan bisa

such a beautiful goddess as this. **berhadapan** dengan seorang dewi secantik ini.  
*(This earth of mankind, SL, p. 31)* *(Bumi manusia, TL, p. 36)*

### Data 6

Now Nyai **sit down** on the chair beside me. Sekarang Nyai **duduk** dikursi sampingku.  
*(This earth of mankind, SL, p. 31)* *(Bumi manusia, TL, p. 37)*

### Data 7

And **what about** Mr. Mellema, owner of all this abundant wealth? **Bagaimana pula** Tuan Herman Mellema, pemilik seluruh kekayaan melimpah ini?  
*(This earth of mankind, SL, p. 33)* *(Bumi manusia, TL, p. 40)*

### Data 8

You don't need to know. **What for?** Tak perlu kau ketahui. **Untuk apa?** Even I have no.. Sedang aku sendiri...  
*(This earth of mankind, SL, p. 33)* *(Bumi manusia, TL, p. 41)*

### Data 9

Mr. Rooseboom's eyes **popped out** frighteningly, and he yelled: Meneer Rooseboom **melotot** menakutkan, membentak:  
*(This earth of mankind, SL, p. 39)* *(Bumi manusia, TL, p. 51)*

### Data 10

Volcanoes, **no doubt**, so you can catch their flames... Bukit? **Kau mengejek**, ia cubit aku.  
*(This earth of mankind, SL, p. 41)* *(Bumi manusia, TL, p. 53)*

### Data 11

It wasn't long after that she **came out** again,.. Tak lama kemudian ia **muncul** kemudian,..  
*(This earth of mankind, SL, p. 42)* *(Bumi manusia, TL, p. 56)*

**Data 12**

Don't let anything happen  
**on the way.**

*(This earth of mankind, SL, p. 50)*

Jangan terjadi apa-apa **dijalan.**

*(Bumi manusia, TL, p. 68)*

**Data 13**

Our carriage was the only one  
**on the road** that night.

*(This earth of mankind, SL, p. 51)*

Hanya kereta kami yang **lewat**  
pada malam itu.

*(Bumi manusia, TL, p. 70)*

**Data 14**

The business **closed down** for  
several days.

*(This earth of mankind, SL, p. 67)*

Beberapa hari perusahaan **tutup.**

*(Bumi manusia, TL, p. 96)*

**Data 15**

Annelies **kept on** talking and I  
just listened.

*(This earth of mankind, SL, p. 67)*

Annelies **terus** bicara dan aku hanya  
mendengarkan.

*(Bumi manusia, TL, p. 97)*

**Data 16**

...now he was to lose a leg, **cut off**  
above the knee.

*(This earth of mankind, SL, p. 71)*

Sekarang ia kehilangan sebuah dari  
kakinya, **dipotong** diatas lutut.

*(Bumi manusia, TL, p. 104)*

**Data 17**

...women peasants worked **side**  
**by side** with the men in the...

*(This earth of mankind, SL, p. 72)*

...wanita petani bekerja **bahu-**  
**membahu** dengan kaum priadi..

*(Bumi manusia, TL, p. 105)*



## B. DISCUSSION

### 1. Types of Idiomatic Expressions

This researcher analyzes the types of idiomatic expressions and the equivalence of idiomatic expressions. The researcher has found the types of idiomatic expressions in the novel *This Earth of Mankind* by using McCarty and O'Dell theory, there are six types of idioms. The six types of idiomatic expressions are simile, binomials, trinomials, proverbs, clichés, and fixed statements.<sup>57</sup>

Similes are statements that compare two things; they often use the words *as* or *like*. They can be used in written and spoken English to make the English more colorful, and more robust comparisons.<sup>58</sup> In line with Aristotle's statement simile is also a metaphor. Based on analogy, similes are almost the same as metaphor, except that similes require a clear form of "like/as."<sup>59</sup> Similes and metaphors are often used in some literary works to give a more emotional effect and to beautify the story. The use of figurative language such as similes and metaphor makes literary works more colorful and implied expressions that readers need to understand to fulfill the work.<sup>60</sup>

Moreover, binomials are a sort of expression when two words are joined with the conjunction (interfacing word) generally *and*. The

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<sup>57</sup>O'Dell and McCarthy, *English Idioms in Use Advanced*, 22–28.

<sup>58</sup>Felicity O'Dell and Michael McCarthy, 22.

<sup>59</sup>Yusi Song, "Simile and Metaphor Interpretation in Children," *English Language Teaching* 13, no. 4 (March 24, 2020): 92.

<sup>60</sup>Lalita Vistari, "A Study of Indonesian Translation of Similes And Metaphors in *Julius Caesar*," preprint (Open Science Framework, February 21, 2019), 8.

arrangement of the two terms is predetermined. The words can be synonyms, opposites, the same words, rhyming, and alliterative.<sup>61</sup> Binomial expression can be defined as a “coordinated word” pair whose lexical elements share the same word class.<sup>62</sup> Binomials expressions consist of academic vocabulary presented to students to arrange a very fixed order of binomials choice.<sup>63</sup> Therefore, the uses of English binomials are important to make more interesting in developing the language between spoken and written. Then, trinomials are a type of expression that is comparable to binomials, in which three words combined.<sup>64</sup> It means that in one sentence, trinomial types have three words that are almost identical to their meaning.

The uses of proverbs are usual to give advice to people. Moreover, proverbs are short sentences experienced by some people and which give advice or criticism. Like idioms, its form is fixed, and it is impossible to imagine its meaning just by looking at the person’s words.<sup>65</sup> Proverb compared to their relatively better understanding of new phrases and accurate understanding of whole word.<sup>66</sup> Proverbs are practical tools that can be employed to teach vocabulary (because they stick in learners’ minds), to exemplify and practice grammar points, to show creative use of

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<sup>61</sup>O’Dell and McCarthy, *English Idioms in Use Advanced*, 24.

<sup>62</sup>Theresa A Antes, “Increasing Lexical Bundles in the Learner Lexicon: Binomial Expressions and the Academic Word List,” 2020, 2.

<sup>63</sup>Theresa A Antes, 1.

<sup>64</sup>O’Dell and McCarthy, *English Idioms in Use Advanced*, 26.

<sup>65</sup>Felicity O’Dell and Michael McCarthy, 26.

<sup>66</sup>Daniel Kempler, Diana Van Lancker, and Stephen Read, “Proverb and Idiom Comprehension in Alzheimer Disease,” Westren Geriatric Research Institute, 1988, 43.

language, and to teach and practice pronunciation due to their musical quality.<sup>67</sup>

Besides, clichés are frequently utilized in ordinary everyday circumstances. This can be a recognizable utterance to most individuals and, therefore, is not genuine. Clichés are regularly used in regular discussion, and it is also played regularly in promoting mottos and daily paper features.<sup>68</sup> A cliché has a compositional meaning, that is, this meaning consists of semantic parts that are carried by each part of the cliché lexeme.<sup>69</sup> Clichés can be used to provoke evaluation using the socio-cognitive construct to recognize the shared knowledge contained in them.<sup>70</sup>

The sixth type of idiom is fixed statements. Those are always used in everyday situations or conversations.<sup>71</sup> The process of translating idioms and fixed expressions from one language into another is a fine work that requires the translator to have a good knowledge of the languages and cultures being shared as well as being able to identify and

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<sup>67</sup>Department of Foreign Language Education, Faculty of Education, Middle East Technical University, Ankara, Turkey et al., “*A Proverb in Need Is a Proverb Indeed: Proverbs, Textbooks and Communicative Language Ability*,” *South African Journal of Education* 40, no. 1 (February 29, 2020).

<sup>68</sup>O’Dell and McCarthy, *English Idioms in Use Advanced*, 28.

<sup>69</sup>Igor Mel’čuk, “*Clichés, an Understudied Subclass of Phrasemes*,” *Yearbook of Phraseology* 6, no. 1 (October 1, 2015): 69.

<sup>70</sup>Stella Bullo, “*Clichés as Evaluative Resources: A Socio-Cognitive Study*,” *Text & Talk* 39, no. 3 (May 27, 2019): 289.

<sup>71</sup>O’Dell and McCarthy, *English Idioms in Use Advanced*, 28.

address contingent problems in the language in the process finding an efficient equivalent for idiomatic pairs between language.<sup>72</sup>

## 2. Equivalence of Indonesia and English Idiom

In the translation process who translates SL to TL is the first to understand the relevant part of the source language text, understand the socio-cultural part of SL after that encode into TL text. According to Nida and Surya Wdnata, there are three types of activities in the translation process, the first is SL analysis, the second is context transfer and the last is restructuring in TT.<sup>73</sup>

Translation equivalence cannot be considered as the similarity but considered as equal meaning in translating text in the source language into the target language. According to Crystal, in Swari and Lidiman, translation equivalence refers to the equivalence relationship between target text and source text.<sup>74</sup>

Idioms can be regarded as part of everyday language. In other languages, not all idioms have equivalence word, because they are special linguistic expressions. Translating idioms is a very difficult task for a translator especially if he or she is not aware of the cultural differences

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<sup>72</sup>Amir Shojaei, "Translation of Idioms and Fixed Expressions: Strategies and Difficulties," *Theory and Practice in Language Studies* 2, no. 6 (June 1, 2012): 1220.

<sup>73</sup>Surjeet Singh Warwal, "Translation Process and Problem of Translation in *World Classics*" 1 (2014): 125–126.

<sup>74</sup>Swari Fadhillah and Lidiman Sahat Martua Sinaga, "English Indonesian Translation Equivalence of Verbs Found in *Despicable Me* Movie," n.d., 263–264.

between the source language and the target language.<sup>75</sup> Moreover, judging from the equivalence between the source text and the target text, there is a translation error according to Koller which is considered an inequality between ST and TT. Nordsaid that translation errors occur due to structural differences in the syntax and suprasegmental features of the two languages.<sup>76</sup>

In the process of translating SL to TL is to always understand the relevant part of the source language text. Translation equivalence cannot be considered as the similarity but considered as equal meaning in translating text in the source language into the target language. In addition, there are errors in translation equivalence caused by structural differences in syntax.

### **3. The Implication to the Teaching of English Vocabulary**

Vocabulary is likened to a synonym of lexicon and lexis and is defined as a stock of words in a particular language. It plays an important function in oral communication because words are a part of human speech.<sup>77</sup> Teaching words is an important part of learning a language because language is based on words. It is almost impossible to learn a language without words; even human-to-human communication is based

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<sup>75</sup> Amineh Adelnia and Hossein Vahid Dastjerdi, "Translation of Idioms: A Hard Task for the Translator," *Theory and Practice in Language Studies* 1, no. 7 (July 1, 2011): 879–880.

<sup>76</sup> Haru Deliana Dewi, "Translation and Language Errors in the Indonesian–English Translation," *Journal of World Languages* 4, no. 3 (September 2, 2017): 194.

<sup>77</sup> Xiaomei Yu, "English Vocabulary Teaching Techniques at Junior Middle Schools," *English Language Teaching* 13, no. 11 (October 14, 2020): 12.

on words.<sup>78</sup> The implications for teaching English vocabulary are as follows:<sup>79</sup>

a. Vocabulary as the Basis for Communication

Nothing can be done without vocabulary. This is the basis for communication. Based on Sulvian and Alba without grammar very little can be conveyed and without vocabulary nothing can be conveyed. Despite various contributions, that vocabulary count positively predicts language skills: speaking, listening, writing and reading.

b. Vocabulary as the Reflection of Social Reality

There are four basic reasons to treat language, in general, as a tool: for social interaction. based on Richards theorized four reasons, namely (1) language is a form of expression of meaning; (2) main function of language is for interaction and communication; (3) language structure reflects its functional and communicative usability; and (4) the main unit of language is not only grammatical and structural features, but functional types and communicative meaning.

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<sup>78</sup>Mofareh Alqahtani, "The Importance of Vocabulary in Language Learning and How to Be Taught," *International Journal of Teaching and Education* III, no. 3 (2015): 24.

<sup>79</sup>Saniago Dakhi and Tira Nur Fitria, "The Principles and the Teaching of English Vocabulary: A Review," *JET (Journal of English Teaching)* 5, no. 1 (February 28, 2019): 16–18.

c. Vocabulary as an Emotion Booster

Common sense sees emotions as a physical type that has little to do with the words used to name them. Words are tools for marking emotions with linguistic symbols. This shows that the choice of words in interactions helps people generate and feel contextualized emotions related to when, where, and how they communicate and are received.

d. Vocabulary as an Academic Ability Predictor

Linguistically, the words used in academic conversations are always academic and specific. In addition, standard and comprehension of vocabulary knowledge is more likely to predict academic ability. Likewise vocabulary, knowledge is seen as the first ability that must be mastered to improve other language skills.

Moreover, the implication to the teaching of translation is the first, increasing the performance of different students even on the same task, especially when producing different types of text. The second, to ensure the validity and reliability of student translation evaluation because, the more samples of results from each test, the more reliable the evaluation will be.<sup>80</sup>

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<sup>80</sup>Ramadan Ahmed Elmgrab, "Implication for Translation Teaching Pedagogy: A Case of Benghazi University," 2013, 362.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

In this chapter, the researcher discusses the conclusion of this research entitled *An Analysis of Idiomatic Expressions in the English Translation Novel 'This Earth of Mankind' By Pramoedya Ananta Toer*. The conclusion is concluded from the research result and discussion that had been analyzed by the researcher. The first is a type of idiomatic expression. The researcher analyzed 6 types of idiomatic expressions, namely, simile, binomials, trinomials, proverbs, clichés, and fixed statements.

The researcher found 81 idiomatic expressions that exist in the novel *this earth of mankind* from the first chapter to chapter four including simile: 5 idiomatic expressions, binomials: 5 idiomatic expressions, trinomials: 5 idiomatic expressions, proverbs: there is no data found, clichés: 39 idiomatic expressions, and fixed statement: 27 idiomatic expressions. As for the characteristics of the six types of idiomatic expressions, namely, simile has the characteristics of a statement sentence that compares two things; they often use the words *as or like*. Binomials have the characteristics of a sentence like an expression when two words are connected by conjunction in general *and*. Trinomials have the characteristics of sentences that are comparable to binomials, where three words are combined and have almost identical meanings. Proverbs have the characteristics of short sentences experienced by some people and which provide advice or criticism. Clichés have



characteristics, namely, clichés are often used in everyday situations and are often used in regular discussions. The last, fixed statements have the characteristics of fixed statements that are not suitable for use in formal writing. In other words, fixed statements are always used in everyday situations or conversations. This means that fixed statements are only used when speaking.

The second is the equivalency of idiomatic expressions. Of the 81 idiomatic expressions of the equivalent word, there are 57 words of equivalent. The equivalence of translation cannot be considered as similarity but is considered as the similarity of meaning in translating text in the source language into the target language. In other languages, not all idioms have equivalence words, because they are special linguistic expressions. In addition, judging from the equivalence between the source text and the target text, there is a translation error which is considered an inequality between ST and TT. Translation errors occur due to structural differences in syntax.

## **B. Suggestion**

From the conclusion above, the researcher recommends some suggestions. The following suggestion is as follows:

1. For the students

For the students particularly in the English department, it should learn more about idiomatic expressions, as it can help students to understand the types of idiomatic expressions.

2. For the teacher

Teachers and educators should give students experience and material about idiomatic expressions so that students have a better understanding of idiomatic expressions.

3. For the future researcher

The researcher hopes that the result of this study can be used as a reference to other researchers who want to know about idiomatic expressions and literary works, particularly in a novel.

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# **APPENDICES**

## 1. The Blueprint of Idiomatic Expressions

No	Theory	Indicators	Sub Indicators
1.	The idiom is a combination of two or more words that serve as a unity of meaning. <sup>81</sup>	<ul style="list-style-type: none"> <li>-Combination of two or more words.</li> <li>-Having a unity of meaning.</li> </ul>	The researcher will analyze the idiomatic expressions that have a combination of two or more words that serve as a unity of meaning in the novel <i>This Earth of Mankind</i> .
2.	A translation is the transfer of text from the source language into the target language; the goal is a perfect equivalency of meaning between the two texts. <sup>82</sup>	<ul style="list-style-type: none"> <li>-Transfer text from the source language into the target language.</li> <li>-Perfect equivalency of meaning.</li> </ul>	The researcher will analyze the idiomatic expressions that have the transfer of text from the source language into the target language in the novel <i>This Earth of Mankind</i> .

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<sup>81</sup> Eli Hinkel, *Teaching Idiomatic Expressions and Phrases: Insights and Techniques*, Urmia University Press 3 (2017): 48.

<sup>82</sup> Xiang Yinhua, *Equivalence in Translation: Features and Necessity*, International Journal of Humanities and Social Science 1, no. 10 (2011): 170.



**2. Table 1 (List of Idiomatic Expressions)**

Types of Idiomatic Expressions	2 Words	3 Words	More Words
<b>1. Similes</b>	-	- As well as	- As big as house - As quickly as possible - As soon as finished - As big as an elephant
<b>2. Binomials</b>	- Longer and longer - Clearer and clearer - Over and over - Farther and farther - More and more	-	-
<b>3. Trinomials</b>	-	- In the same month, on the	-

		<p>same day, and at the same hour</p> <ul style="list-style-type: none"> <li>- Date, more and year</li> <li>- A big, clean and beautiful</li> <li>- Front, behind, side</li> <li>- Tall, big, fat</li> </ul>	
<b>4. Proverbs</b>	-	-	-
<b>5. Clichés</b>	<ul style="list-style-type: none"> <li>- All over</li> <li>- At least</li> <li>- So far</li> <li>- More than</li> <li>- Take it</li> <li>- On board</li> <li>- Look upon</li> <li>- Work out</li> <li>- Covered up</li> <li>- Looked up</li> <li>- All along</li> <li>- Walked out</li> </ul>	<ul style="list-style-type: none"> <li>- Just the same</li> <li>- Make fun of</li> <li>- On top of</li> <li>- Put one on</li> <li>- On the run</li> <li>- Face up to</li> <li>- Stand up to</li> <li>- Came into view</li> </ul>	<ul style="list-style-type: none"> <li>- Look in her eyes</li> <li>- Kept an eye on</li> </ul>

	<ul style="list-style-type: none"> <li>- Ended up</li> <li>- Looking for</li> <li>- Picked up</li> <li>- Look back</li> <li>- Dress up</li> <li>- Drowning out</li> <li>- Become of</li> <li>- Back down</li> <li>- Find out</li> <li>- Take up</li> <li>- Carried up</li> <li>- Run out</li> <li>- Given up</li> <li>- In short</li> <li>- Handed over</li> <li>- Lined up</li> <li>- On top</li> </ul>		
<b>6. Fixed Statement</b>	<ul style="list-style-type: none"> <li>- Turn out</li> <li>- Look out</li> <li>- Call on</li> <li>- Of course</li> </ul>	<ul style="list-style-type: none"> <li>- Face to face</li> <li>- On the way</li> <li>- On the road</li> <li>- Side by side</li> </ul>	-

	<ul style="list-style-type: none"><li>- Come on</li><li>- All right</li><li>- Sort of</li><li>- So that</li><li>- Sit down</li><li>- What about</li><li>- Come along</li><li>- What for</li><li>- Popped out</li><li>- No doubt</li><li>- Came out</li><li>- Start up</li><li>- Down on</li><li>- Look on</li><li>- So long</li><li>- Closed down</li><li>- Keep on</li><li>- Set off</li><li>- Cut off</li></ul>		
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### 3. Words Containing Idiomatic Expressions

#### a. Similes

##### Data 1

A long train of carriages  
**as big as house,...**

*(This earth of mankind, SL, p. 17)*

Deretan panjang gerbong  
**sebesar rumah,....**

*(Bumi manusia, TL, p. 13)*

##### Data 2

...she tried to tear them away  
**as quickly as possible..**

*(This earth of mankind, SL, p. 41)*

...berusaha **secepat mungkin**  
melepaskan diri...

*(Bumi manusia, TL, p. 54)*

##### Data 3

**As soon as finished** attending to  
her people's demands,..

*(This earth of mankind, SL, p. 41)*

**Begitu terbebas** dari rakyatnya  
kami berjalan lagi.

*(Bumi manusia, TL, p. 55)*

##### Data 4

...Mr. Mellema, **as big as**  
**an elephant,...**

*(This earth of mankind, SL, p. 52)*

...Tuan Herman Mellema yang  
**sebesar gajah,...**

*(Bumi manusia, TL, p. 72)*

##### Data 5

...on the Nyai, **as well as** all races:.

*(This earth of mankind, SL, p. 54)*

...keluarga Nyai-Nyai, **juga semua**  
bangsa:...

*(Bumi manusia, TL, p. 75)*

#### b. Binomials

##### Data 1

...became **longer and longer.**

*(This earth of mankind, SL, p. 47)*

...makin lama **makin panjang.**

*(Bumi manusia, TL, p. 63)*

### Data 2

The dragging steps became **clearer and clearer**.

*(This earth of mankind, SL, p. 47)*

Langkah sepatu yang terseret **semakin jelas**.

*(Bumi manusia, TL, p. 63)*

### Data 3

She said thank you **over and over** again.

*(This earth of mankind, SL, p. 51)*

Ia ucapkan terima kasih **berulang kali** seperti biasa.

*(Bumi manusia, TL, p. 71)*

### Data 4

...we moved **farther and farther** away from Surabaya.

*(This earth of mankind, SL, p. 23)*

...tak juga berhenti **makin lama makin jauh** meninggalkan Surabaya.

*(Bumi manusia, TL, p. 23)*

### Data 5

As I sat there, I became **more and more** anxious.

*(This earth of mankind, SL, p. 42)*

Aku **semakin** gelisah ditempat dudukku.

*(Bumi manusia, TL, p. 56)*

## c. Trinomials

### Data 1

...**in the same month, on the same day, and at the same hour**, even in the same place.

*(This earth of mankind, SL, p. 19)*

...**bulan, hari, dan jam**, malah tempat yang sama.

*(Bumi manusia, TL, p. 15)*

### Data 2

**Date, month, and year** of birth had given the astrologer the opportunity..

*(This earth of mankind, SL, p. 20)*

**Tanggal, bulan, dan tahun** kelahiran telah memberikan kesempatan kepada astrolog..

*(Bumi manusia, TL, p. 18)*

### Data 3

I had never seen such a **big, clean, and beautiful** bathroom.

*(This earth of mankind, SL, p. 43)*

Baru kali ini aku melihat kamar mandi begini **luas, bersih, menyenangkan.**

*(Bumi manusia, TL, p. 57)*

### Data 4

...that you saw: **front, behind, sides**, everything.

*(This earth of mankind, SL, p. 43)*

...juga yang nampak: **depan, belakang, samping**, seluruhnya.

*(Bumi manusia, TL, p. 57)*

### Data 5

Then a European man emerged --**tall, big, fat**, too fat.

*(This earth of mankind, SL, p. 47)*

Kemudian muncul seorang lelaki Eropa, **tinggi, besar, gendut**, terlalu gendut.

*(Bumi manusia, TL, p. 63)*

## d. Proverbs

There is no data found.

## e. Clichés

### Data 1

...for myself everything from **all over** the world upon these...

*(This earth of mankind, SL, p. 17)*

...semua dan dari **seluruh** dunia kini dapat aku saksikan...

*(Bumi manusia, TL, p. 12)*

### Data 2

...with even greater power, or **at least** with the same power...

*(This earth of mankind, SL, p. 17)*

...dengan tenaga lebih besar, atau **setidaknya** sama dengan...

*(Bumi manusia, TL, p. 13)*

### Data 3

...this maiden who lived **so far** away and so high above.

*(This earth of mankind, SL, p.15)*

...surat lamaran yang ditujukan pada dara **yang jauh** dan tinggi disana itu.

*(Bumi manusia, TL, p. 15)*

### Data 4

...it would have been **just the same**: Sekiranya aku bergila memberanikan diri, **sama saja**:

*(This earth of mankind, SL, p. 18)*

*(Bumi manusia, TL, p. 15)*

### Data 5

...probably cost **more than** the rest of the buggy put together.

*(This earth of mankind, SL, p. 21)*

Barangkali juga pernya **lebih** mahal dari seluruh dokar.

*(Bumi manusia, TL, p. 20)*

### Data 6

Why don't you **take it** all for yourself?

*(This earth of mankind, SL, p. 22)*

Mengapa tak kau **ambil** semua untuk dirimu sendiri?

*(Bumi manusia, TL, p. 21)*

### Data 7

...I found out later that to be born **on board** a Dutch ship...

*(This earth of mankind, SL, p. 22)*

...belakangan aku tahu lahir **diatas** kapal Belanda...

*(Bumi manusia, TL, p. 21)*

### Data 8

He did not **look upon** himself as an Indo.

*(This earth of mankind, SL, p. 22)*

Ia **menganggap** diri bukan Indo.

*(Bumi manusia, TL, p. 21)*



### Data 9

And now Suurhof wanted to **make fun of** me in front of this other...

*(This earth of mankind, SL, p. 22)*

Dan sekarang Surhoff sedang hendak **mempermain-mainkan** aku dihadapan...

*(Bumi manusia, TL, p. 22)*

### Data 10

I couldn't **work out** where the main gas tank was.

*(This earth of mankind, SL, p. 26)*

**Entah** dimana sentralnya.

*(Bumi manusia, TL, p. 27)*

### Data 11

I hardly dared **look into her eyes**.

*(This earth of mankind, SL, p. 26)*

Hampir-hampir aku tak berani **menentang matanya**.

*(Bumi manusia, TL, p. 27)*

### Data 12

...parts of my body that were not **covered up**.

*(This earth of mankind, SL, p. 26)*

...bagian-bagian tubuhku yang tak **tertutup**.

*(Bumi manusia, TL, p. 29)*

### Data 13

When I **looked up** I saw Robert Mellema stabbing at...

*(This earth of mankind, SL, p. 26)*

Waktu aku angkat **pandangku** kulihat Robert Mellema...

*(Bumi manusia, TL, p. 29)*

### Data 14

...Suurhof's intention **all along** to humiliate me here...

*(This earth of mankind, SL, p. 27)*

...memang **sudah jadi** maksudnya untuk menghinakan aku...

*(Bumi manusia, TL, p. 29)*

### Data 15

**On top of** the largest one there was a churning machine.

*(This earth of mankind, SL, p. 35)*

**Pada sebuah** yang terbesar terdapat pesawat pengaduk di atasnya.

*(Bumi manusia, TL, p. 43)*

### Data 16

Annelies **put one on** my head, and wore one herself.

*(This earth of mankind, SL, p. 36)*

Sebuah ia **kenakan** pada kepalaku, sebuah dikenakannya sendiri.

*(Bumi manusia, TL, p. 45)*

### Data 17

..., **walked out** in front of me carrying two empty zinc buckets.

*(This earth of mankind, SL, p. 37)*

., **berjalan** miring-miring didepanku membawa dua ember kosong dari seng.

*(Bumi manusia, TL, p. 46)*

### Data 18

I always **ended up** crying.

*(This earth of mankind, SL, p. 39)*

...**kecuali dengan** tangis dan lolong.

*(Bumi manusia, TL, p. 51)*

### Data 19

Two or three women sat in a row **looking for** head lice.

*(This earth of mankind, SL, p. 41)*

Dua – tiga wanita duduk berbaris **mencari** kutu kepala.

*(Bumi manusia, TL, p. 54)*

### Data 20

She **picked up** her long dress as high as she could and jumped.

*(This earth of mankind, SL, p. 42)*

Ia **angkat** gaun panjangnya tinggi-tinggi dan melompat.

*(Bumi manusia, TL, p. 55)*

### Data 21

Didn't answer. Didn't **look back** she creased her pace.

Tidak menjawab. Tidak **menoleh**. Ia berjalan lebih cepat.

(*This earth of mankind, SL, p. 42*)      (*Bumi manusia, TL, p. 56*)

### Data 22

From whom did you learn to  
**dress up** and adorn yourself  
like that?

(*This earth of mankind, SL, p. 45*)

Dari siapa kau belajar **bersolek** dan  
berdandan seperti itu?

(*Bumi manusia, TL, p. 60*)

### Data 23

I heard the steps coming closer,  
**drowning out** the tick-tock...

(*This earth of mankind, SL, p. 46*)

Yang terdengar olehku langkah itu  
makin mendekat, **mengalahkan**  
**bunyiketak-ketik**...

(*Bumi manusia, TL, p. 63*)

### Data 24

And Nyai still **kept an eye on** the  
just-closed door.

(*This earth of mankind, SL, p. 48*)

Dan Nyai masih **mengawasi** pintu  
yang baru tertutup itu.

(*Bumi manusia, TL, p. 65*)

### Data 25

Forgive me that I must offer a  
defense for myself in my humiliation  
sehina ini—akan **jadi** apa semua ini?  
-what would **become of** all this?

(*This earth of mankind, SL, p. 48*)

Maafkan aku harus membela diri  
sehina ini—akan **jadi** apa semua ini?

(*Bumi manusia, TL, p. 66*)

### Data 26

Then she sat **back down** in her seat.

(*This earth of mankind, SL, p. 49*)

Kemudian ia duduk **di tempatnya**  
**lagi**.

(*Bumi manusia, TL, p. 67*)

### Data 27

It pleased me to **find out** that their  
youth were being sent to...

(*This earth of mankind, SL, p. 52*)

Aku senang **mengetahui** adanya  
pemuda yang dikirimkan ke...

(*Bumi manusia, TL, p. 71*)

### Data 28

**Take up** the offer.

*(This earth of mankind, SL, p. 56)*

**Datanglah** kesana.

*(Bumi manusia, TL, p. 78)*

### Data 29

You've **carried out** such barbarity  
as this?

*(This earth of mankind, SL, p. 57)*

Telah kau **lakukan** kebiadaban ini?

*(Bumi manusia, TL, p. 79)*

### Data 30

By the time he arrived in the Indies,  
his money had **run out**.

*(This earth of mankind, SL, p. 60)*

Sampai di Hindia uangnya **tumpas**.

*(Bumi manusia, TL, p. 85)*

### Data 31

...or bandits **on the run**, or people  
running from debts,...

*(This earth of mankind, SL, p. 60)*

...atau bandit-bandit **pelarian**, atau  
orang yang lari dari tagihan utang,...

*(Bumi manusia, TL, p. 86)*

### Data 32

They were people who had **given  
up** hope,...

*(This earth of mankind, SL, p. 60)*

Mereka adalah orang-orang **putus  
asa**,...

*(Bumi manusia, TL, p. 86)*

### Data 33

...not be able to **face up to** rifle  
and cannon.

*(This earth of mankind, SL, p. 61)*

...tak kan mampu **menghadapi**  
senapan dan meriam.

*(Bumi manusia, TL, p. 87)*

#### Data 34

Jean would never had been able to **stand up to** their argument.  
(*This earth of mankind, SL, p. 62*)

Jean takkan mungkin mampu **melayani** kebawelan mereka.  
(*Bumi manusia, TL, p. 89*)

#### Data 35

**In short**, until now I've never been defeated,..  
(*This earth of mankind, SL, p. 63*)

**Pendeknya**, sampai sekarang aku tak pernah kalah dalam kebawelan,..  
(*Bumi manusia, TL, p. 90*)

#### Data 36

I **handed over** the suitcase keys and she began to busy herself.  
(*This earth of mankind, SL, p. 65*)

Aku **serahkan** kunci koperku dan ia mulai sibuk.  
(*Bumi manusia, TL, p. 93*)

#### Data 37

She **lined up** the books on the table;..  
(*This earth of mankind, SL, p. 65*)

Buku-buku dari koper ia **deretkan** diatas meja;..  
(*Bumi manusia, TL, p. 93*)

#### Data 38

...and bag **on top** of the wardrobe.  
(*This earth of mankind, SL, p. 65*)

...dan tas kosong **diatas** lemari.  
(*Bumi manusia, TL, p. 93*)

#### Data 39

...the Acehnese **came into view** in the distance,..  
(*This earth of mankind, SL, p. 71*)

...orang-orang Aceh **nampak** seperti rombongan semut,..  
(*Bumi manusia, TL, p. 103*)

## f. Fixed Statement

### Data 1

And here is how they **turned out**.  
(*This earth of mankind, SL, p. 15*)

Dan begini **kemudian jadinya**.  
(*Bumi manusia, TL, p. 10*)

### Data 2

If you fail, **look out**, all your life  
will be the butt of my jokes.

(*This earth of mankind, SL, p. 23*)

Kalau kau kalah, **awas**, untuk you  
seumur hidup kau akan jadi  
tertawaanku.

(*Bumi manusia, TL, p. 23*)

### Data 3

No one dared to **call on** that timber  
palace.

(*This earth of mankind, SL, p. 24*)

Maka tak ada orang berani **datang**  
iseng ke istana kayu itu.

(*Bumi manusia, TL, p. 25*)

### Data 4

**Of course** you do, Annelies said.  
(*This earth of mankind, SL, p. 26*)

**Tentu**, sambut Annelies.  
(*Bumi manusia, TL, p. 28*)

### Data 5

I can believe you, Rob. **Come on**,  
tell me, where are we going?

(*This earth of mankind, SL, p. 21*)

Percaya, Rob. **Ngomong-ngomong**,  
Rob, ke mana kita?

(*Bumi manusia, TL, p. 20*)

### Data 6

That's quite **all right**, she then said.

(*This earth of mankind, SL, p. 26*)

Tak punya pun **baik**, katanya  
kemudian.

(*Bumi manusia, TL, p. 28*)

### Data 7

What **sort of** drama was all this?

*(This earth of mankind, SL, p. 27)*

**Permainan** sandiwara apakah semua ini?

*(Bumi manusia, TL, p. 30)*

### Data 8

**So that** you don't eat pork.

*(This earth of mankind, SL, p. 30)*

**Supaya** tak termakan babi olehmu.

*(Bumi manusia, TL, p. 35)*

### Data 9

...I'd ever come **face to face** with such a beautiful goddess as this.

*(This earth of mankind, SL, p. 31)*

...tak pernah menyangka akan bisa **berhadapan** dengan seorang dewi secantik ini.

*(Bumi manusia, TL, p. 36)*

### Data 10

Now Nyai **sit down** on the chair beside me.

*(This earth of mankind, SL, p. 31)*

Sekarang Nyai **duduk** dikursi sampingku.

*(Bumi manusia, TL, p. 37)*

### Data 11

And **what about** Mr. Mellema, owner of all this abundant wealth?

*(This earth of mankind, SL, p. 33)*

**Bagaimana pula** Tuan Herman Mellema, pemilik seluruh kekayaan melimpah ini?

*(Bumi manusia, TL, p. 40)*

### Data 12

...so they're not so quick. Come on, **come along**.

*(This earth of mankind, SL, p. 35)*

...tidak gesit. Ayoh, **mari ikut**.

*(Bumi manusia, TL, p. 43)*

### Data 13

You don't need to know. **What for?** Tak perlu kau ketahui. **Untuk apa?**  
Even I have no.. Sedang aku sendiri...  
(*This earth of mankind, SL, p. 33*) (*Bumi manusia, TL, p. 41*)

### Data 14

Mr. Rooseboom's eyes **popped out** frighteningly, and he yelled:  
(*This earth of mankind, SL, p. 39*) Meneer Rooseboom **melotot** mena-  
kutkan, membentak:  
(*Bumi manusia, TL, p. 51*)

### Data 15

Volcanoes, **no doubt**, so you can catch their flames...  
(*This earth of mankind, SL, p. 41*) Bukit? **Kau mengejek**, ia cubit aku.  
(*Bumi manusia, TL, p. 53*)

### Data 16

It wasn't long after that she **came out** again,..  
(*This earth of mankind, SL, p. 42*) Tak lama kemudian ia **muncul**  
kemudian,..  
(*Bumi manusia, TL, p. 56*)

### Data 17

She sat down beside me and tried to **start up** a discussion about...  
(*This earth of mankind, SL, p. 43*) Ia sendiri duduk di sampingku dan  
**mengajak** aku bicara tentang...  
(*Bumi manusia, TL, p. 58*)

### Data 18

...he put the spoon and fork **down on** his plate.  
(*This earth of mankind, SL, p. 46*) ...ia **letakkan** sendok garpunya di  
atas piring.  
(*Bumi manusia, TL, p. 63*)



### Data 19

The **look on** her face was hard and sharp.

*(This earth of mankind, SL, p. 48)*

Wajahnya **menjadi** begitu keras dan tajam.

*(Bumi manusia, TL, p. 66)*

### Data 20

Don't let anything happen **on the way**.

*(This earth of mankind, SL, p. 50)*

Jangan terjadi apa-apa **dijalan**.

*(Bumi manusia, TL, p. 68)*

### Data 21

Our carriage was the only one **on the road** that night.

*(This earth of mankind, SL, p. 51)*

Hanya kereta kami yang **lewat** pada malam itu.

*(Bumi manusia, TL, p. 70)*

### Data 22

Annelies had to wait **so long** for you.

*(This earth of mankind, SL, p. 64)*

Betapa **lamanya** Annelies harus menunggu.

*(Bumi manusia, TL, p. 92)*

### Data 23

The business **closed down** for several days.

*(This earth of mankind, SL, p. 67)*

Beberapa hari perusahaan **tutup**.

*(Bumi manusia, TL, p. 96)*

### Data 24

Annelies **kept on** talking and I just listened.

*(This earth of mankind, SL, p. 67)*

Annelies **terus** bicara dan aku hanya mendengarkan.

*(Bumi manusia, TL, p. 97)*

### Data 25

A while later day **set off** again,  
ready to enter the village.  
(*This earth of mankind, SL, p. 71*)

Beberapa kemudian mereka **berjalan**  
lagi, siap memasuki kampung.  
(*Bumi manusia, TL, p. 103*)

### Data 26

...now he was to lose a leg, **cut off**  
above the knee.  
(*This earth of mankind, SL, p. 71*)

Sekarang ia kehilangan sebuah dari  
kakinya, **dipotong** diatas lutut.  
(*Bumi manusia, TL, p. 104*)

### Data 27

...women peasants worked **side**  
**by side** with the men in the...  
(*This earth of mankind, SL, p. 72*)

...wanita petani bekerja **bahu-**  
**membahu** dengan kaum pria di..  
(*Bumi manusia, TL, p. 105*)

4. The Story of This Earth of Mankind

THIS  
EARTH OF  
MANKIND

Pramoedya Ananta Toer

Translated and with an  
Afterword by Max Lane



PENGUIN BOOKS

# 1

People called me Minke.

My own name . . . for the time being I need not tell it. Not because I'm crazy for mystery. I've thought about it quite a lot: I don't yet really need to reveal who I am before the eyes of others.

In the beginning I wrote these short notes during a period of mourning: She had left me, who could tell if only for a while or forever? (At the time I didn't know how things would turn out.) That eternally harassing, tantalizing future. Mystery! We will all eventually arrive there—willing or unwilling, with all our soul and body. And too often it proves to be a great despot. And so, in the end, I arrived too. Whether the future is a kind or a cruel god is, of course, its own affair: Humanity too often claps with just one hand.

Thirteen years later I read and studied these short notes over again. I merged them together with dreams, imaginings. Naturally they became different from the original. Different? But that doesn't matter!

And here is how they turned out.

## 2

I was still very young, just the age of a corn plant, yet I had already experienced modern learning and science: They had bestowed upon me a blessing whose beauty was beyond description.

The director of my school once told my class: Your teachers have given you a very broad general knowledge, much broader than that received by students of the same level in many of the European countries.

Naturally this breast of mine swelled. I'd never been to Europe, so I did not know if the director was telling the truth or not. But because it pleased me, I decided to believe him. And, further, all my teachers had been born and educated in Europe. It didn't feel right to distrust my teachers. My parents had entrusted me to them. Among the educated European and Indo communities, they were considered to be the best teachers in all of the Netherlands Indies. So I was obliged to trust them.

This science and learning, which I had been taught at school and which I saw manifested in life all around me, meant that I was rather different from the general run of my countrymen. I don't

#### THIS EARTH OF MANKIND

know. And that's how it was that I, a Javanese, liked to make notes—because of my European training. One day the notes would be of use to me, as they are now.

One of the products of science at which I never stopped marveling was printing, especially zincography. Imagine, people can reproduce tens of thousands of copies of any photograph in just one day: pictures of landscapes, important people, new machines, American skyscrapers. Now I could see for myself everything from all over the world upon these printed sheets of paper. How deprived had the generation before me been—a generation that had been satisfied with the accumulation of its own footsteps in the lanes of its villages. I was truly grateful to all those people who had worked so tirelessly to give birth to these new wonders. Five years ago there were no printed pictures, only block and lithographic prints, which gave very poor representations of reality.

Reports from Europe and America brought word of the latest discoveries. Their awesomeness rivaled the magical powers of the gods and knights, my ancestors in the wayang shadow puppet theater. Trains—carriages without horses, without cattle, without buffalo—had been witnessed now for over ten years by my countrymen. And astonishment remains in their hearts even today. The distance from Betawi to Surabaya can be traveled in only three days! And they're predicting it will soon take only a day and a night! A day and a night! A long train of carriages as big as houses, full of goods, and people too, all pulled by water power alone. If I had ever been so lucky to meet Stephenson, I would have made him an offering of a wreath of flowers, all orchids. A network of railway tracks splintered my island, Java. The trains' billowing smoke colored the sky of my homeland with black lines, which faded into nothingness. It was as if the world no longer knew distance—it too had been abolished by the telegraph. Power was no longer the monopoly of the elephant and the rhinoceros. They had been replaced by small manmade things: nuts, screws, and bolts.

And over there in Europe, people had begun making even smaller machines, with even greater power, or at least with the same power as steam engines. Indeed, not with steam—with oil. There were also vague reports saying that a German had made a vehicle that worked by electricity. Oh Allah, and I couldn't really understand what electricity was.

The forces of nature were beginning to be changed by man and put to his service. People were even planning to fly like the shadow puppet character Gatotkaca, like Icarus. One of my teachers had said: Just a little while longer, just a little while, and people will no longer have to force their bones and squeeze out their sweat for so little result. Machines will replace all and every kind of work. People will have nothing to do except enjoy themselves. You are fortunate indeed, my students, he said, to be able to witness the beginning of the modern era here in the Indies.

Modern! How quickly that word had surged forward and multiplied itself like bacteria throughout the world. (At least, that is what people were saying.) So allow me also to use this word, though I still don't fully understand its meaning.

In short, in this modern era tens of thousands of copies of any photo could be reproduced each day. And the important thing was there was one of these that I looked at more often than any other: a photo of a beautiful maiden, rich, powerful, glorious, one who possessed everything, the beloved of the gods.

The rumors, whispered furtively among my school friends, were that even the richest bankers in the world had no chance of courting her. Handsome and manly nobility scrambled head over heels just to be noticed by her. Just to be noticed!

Whenever I had nothing to do, I would gaze at her face while supposing how it would be to court her. How would it be! And how high, too, was her station. And how far away she was, nearly twenty thousand kilometers from where I was: Surabaya. One month's sail by boat across two oceans, five straits, and through one canal. Even then there'd be no certainty of being able to meet her. I didn't dare speak my feelings to a single soul. They would have laughed at me and called me mad.

At the post offices, so rumor was also whispered, letters were occasionally received proposing marriage to this maiden who lived so far away and so high above. None ever reached her. Even if I had been crazy enough to try, it would have been just the same. The post officials would have only kept the letter for themselves.

And that beloved of the gods was the same age as me: eighteen. We were both born in the same year: 1880. Only one figure shaped like a stick, the others roundish, like miscast marbles. The day and the month were also the same: 31 August. If there were any differences, they were only the hour and sex. My parents

never noted down the time of my birth. And I didn't know the hour of her birth. As for difference in sex, I was a male, she was a female. And that bewildering difference in time: When my island was blanketed in the darkness of night, her land was lit with sunshine. When her country was embraced by the blackness of night, my island shone brightly under the equatorial sun.

My teacher, Magda Peters, forbade us to believe in astrology. It was nonsense, she said. Thomas Aquinas, she said, once saw two people who were born in the same year, in the same month, on the same day and at the same hour, even in the same place. The joke played by astrology was that one became a great landowner and the other his slave.

Indeed I don't believe in astrology. How could anyone believe in it? It has never lit the way for progress in science and in learning. And it demands of us that we submit to its predictions. There is nothing else we can do except to throw it into the pig's slops bucket. Once I had my fortune told, just for fun. My horoscope was turned over and over. The fortune-teller opened her mouth. She had two gold teeth: If sir is patient, she said, he will surely meet the maiden. So I just prefer to trust my intellect. Even with the patience of all mankind, I would never meet her.

I put my trust in scientific understanding and in reason. With these, at least, there are certainties that can be grasped.

Without knocking on the real door of my rented room, Robert Suurhof—I won't use his real name here—entered. He found me crouched over the picture of that maiden, that beloved of the gods. He burst out laughing; my eyes grew moist, I was so embarrassed. His shout was even more impudent.

"Oho, you philogynist, lady-killer, crocodile! What is the good of wishing for the moon?"

I could have thrown him out. But instead: "Oh . . . you never know!"

Let me tell you about Robert Suurhof: he was then my school friend from H.B.S. (the prestigious Dutch-language senior high school), H.B.S. Street, Surabaya. He was taller than me. In his body ran some Native blood. Who knows how many drops or clots.

"Forget her," he said. His voice had a coaxing, groaning note in it. Then: "There is a goddess here too in Surabaya—beautiful



beyond comparison, easily equal to this picture. It's only a picture anyway."

And he mocked me, the one who had defined beauty, by quoting my definition back at me: "Bone structure and body proportion must be in balance. And with fine, soft skin. She must have eyes that shine and lips that are *clever at whispering*."

"You've added '*clever at whispering*,'" I said.

"Yes, then if she curses you, you won't hear."

I offered him silence.

He gave me a look. "If you are a real man, a true philogynist, come with me there. I want to see what you do, whether you're indeed as manly as you say you are."

"I've still got a lot of work to do."

"You're afraid even to descend into the arena," he accused.

That offended me. I knew that the H.B.S. brain inside the head of Robert Suurhof was only *clever at insulting, belittling, disparaging, and working evil on people*. He thought he knew my weakness: I had no European blood in my body.

"It's on!" I answered. That was several weeks ago, at the beginning of the new school year.

And now all of Java was celebrating, perhaps also the whole of the Netherlands Indies. The tricolor fluttered joyously everywhere: That one-and-only maiden of the photograph, goddess of beauty, beloved of the gods, was now ascending the throne. She now was my queen. I was her subject. Exactly like Miss Magda Peters's story of Thomas Aquinas. She was Her Majesty Wilhelmina. Date, month, and year of birth had given the astrologer the opportunity to raise her to become a queen and to cast me down to become her subject. And my queen would never know that I had walked this earth.

The date was September 7, 1898. Friday. This was in the Indies. Over there in Holland: September 6, 1898. Thursday.

All the school had gone crazy celebrating the coronation: competitions, performances, exhibitions of all those skills and abilities studied by Europeans—soccer, acrobatics, and softball. And none of this interested me. I didn't like sports.

The world around me was bustling. The cannons were booming. There were parades and hymns of praise, but my heart was empty, tormented. So I went, as usual, to my next-door neighbor and business partner, Jean Marais. Jean was a Frenchman and had

only one leg. But his story comes later. He greeted me in French, forcing me to use his language.

"*Ça va*, Jean, I have some work for you. One sitting-room suite." I gave him a drawing of what the customer wanted.

"Master Minke!" came a call from next door.

Sticking my head out the window I saw Mrs. Telinga waving to me.

"Jean, I'm going. She may be serving cake."

At home I found no cake. Only Robert Saurhof.

"*Ayoh!*" he said. "We'll go now."

A new model buggy was waiting for us at the front gate. We climbed aboard; the horses began to move. The coachman was an old Javanese.

"The rent for this must surely be more expensive than for any other," I said in Dutch.

"No fooling, Minke, this is no ordinary buggy, no cheap kretek. It's got springs—perhaps the first in Surabaya. Its springs probably cost more than the rest of the buggy put together."

"I can believe you, Rob. Come on, tell me, where are we going?"

He replied in his insolent, mysterious way:

"A place to which every youth dreams of receiving an invitation, because of the angel that lives there, Minke. Listen, I've had the good luck to be invited by her older brother. Nobody has ever got an invitation, except this one." He pointed to himself with his thumb. "Listen, coincidentally her brother is also called Robert."

"There are a lot of children called Robert now." He took no notice of me and continued.

"We met at a soccer match. And now I am invited to lunch to eat bull calves. That is what interests me most." He glanced slyly at me.

"Bull calves?" I did not understand.

"Veal, to eat veal. That's my problem. Your problem"—he made a noise with his lips, his eyes sharply examining mine—"is that little sister of Robert's. I want to see how far this masculine charm of yours gets you, you philogynist."

The steel frames of the buggy's wheels rattled on as it ground along the stone road of Kranggan Street to Blauran, in the direction of Wonokromo.

"Come on, sing *veni, vidi, vici*—I came, I saw, I conquered." He prompted me to join in between the rattle of the wheels. "Ha-ha, you've gone pale now. He no longer believes in his own virility. Ha!"

"Why don't you take it all for yourself. Veal and this goddess?"

"I? For me—only a goddess with Pure European blood!" So the goddess we were about to visit was an Indo girl, a Mixed-Blood, Indisch. Robert Suurhof—I remind you once again, I'm not using his real name—was also an Indo. When his mother, an Indo, was about to give birth, his father, also an Indo, rushed her to Perak Harbor, boarded the ship *Van Heemskerck*, which was tied up in port, so she had the child there, and he not only became a Dutch subject but a Dutch citizen as well. So he thought anyway. But I found out later that to be born on board a Dutch ship had no legal consequences whatever. Perhaps his behavior was similar to that of the Jews with Roman citizenship. He held himself to be different from his own brothers and sisters. He did not look upon himself as an Indo. If he had been born only one kilometer from that ship, maybe on the docks of Perak, perhaps on a Madurese sampan, and obtained Madurese citizenship, his behavior would have been a bit different. At least I began to understand why he carried on about not being interested in Indo girls. Under the illusion he was actually a Dutch citizen he strove to act as one for the sake of his grandchildren's future. He hoped that, in the future, he'd have a position and salary higher than that of an Indo, let alone a Native.

It was a very beautiful morning. The blue sky was clear, cloudless. Young life breathed nothing but pleasure. I was succeeding in all that I was doing. I was doing well in my studies. And I had an unworried heart and clear emotions. And she who had ascended the throne? That was all over for me. All the decorations on the buildings and gateways were for her. All the official gatherings were also for her. Beloved of the gods! Heavenly goddess! And now Suurhof wanted to make fun of me in front of this other earthly girl whom he also wanted me to conquer.

I did not even notice all the village people walking to town. The yellow stone road went straight to Wonokromo. Houses, dry fields, wet paddy fields, trees enclosed in bamboo lattice along the road, clumps of forest washed with silver rays of sunshine, all of

it flew past brightly. And far away in the distance, indistinctly visible, were the mountains, standing silent in their arrogance, like reclining ascetics turned to stone.

"So we're off to a party in clothes like these?"

"No, I just told you. I'm only going to eat, you to conquer."

"Where are we going?"

"Direct to target."

"Rob?" I boxed his shoulder because of my curiosity. "Come on, tell me."

And still he would not say.

"Don't make such a sour face! If you prove your virility,"—he smacked his lips—"I will respect you more than I do my own teacher. If you fail, look out, all your life you will be the butt of my jokes. Remember that well, Minke."

"You're mocking me."

"No. One day, Minke, you'll become a bupati. Perhaps you'll get a regency where the land is arid. I'll pray that you get a fertile one. If this goddess were to be beside you as your raden ayu, all the bupatis of Java would be in a high fever because of their envy."

"Who said I shall become a bupati?"

"Me. And I shall continue my education in Holland. I shall become an engineer. Then we'll meet again. I shall visit you with my wife. Do you know what will be the first question I ask you?"

"You're dreaming. I will never become a bupati."

"Listen, first I will ask: Hey, philogynist, lady-killer, crocodile, where is your harem?"

"It seems you still look upon me as an uncivilized Javanese."

"What Javanese, even a bupati, is not but a crocodile on land?"

"I'm not going to be a bupati."

He laughed at me scornfully. And the buggy still didn't stop, and with time we moved farther and farther away from Surabaya. I had been offended. Actually, I was too easily offended, and my feelings too easily hurt. Rob did not care. Indeed he had once said: The only way a wealthy and powerful Javanese could prove that he did not intend to have a harem was for him to marry a European, Pure or Eurasian. Then there could never be any co-wives or concubines.

The buggy entered Wonokromo district.

"Look to the left," Rob suggested.

I saw a Chinese-style house with a big yard, well kept and with a hedge. The front doors and windows were closed. It was painted red all over. I didn't think it was at all attractive. And we all knew whose house it was and what it was—a pleasure-house, a brothel, owned by Babah Ah Tjong.

But the buggy kept on going.

"Keep looking to the left."

For about one hundred and fifty meters past the pleasure-house the land was empty. Then there stood a two-storied timber house, also with extensive grounds. Standing behind the wooden fence was a big sign with the words Boerderij Buitenzorg—Buitenzorg Agricultural Company.

Everyone who lives in Surabaya and Wonokromo, I thought, knew that was the house of the wealthy Mr. Mellema—Herman Mellema. Everyone thought of that house as Mellema's private palace, even if it was only made of teak. Its grey, wooden-shingle roof was already visible from quite a distance away. Its doors and windows stood wide open—not like Ah Tjong's pleasure-house. There was no veranda. In its place there was a broad, expansive awning overhanging the wooden stairs, which were also wide, wider than the front door.

But that's all that anyone knew, his name: Mr. Mellema. People would see him once or twice only, or once and then never again. But everyone talked about his concubine: Nyai Ontosoroh. People admired her very much. She was handsome, in her thirties, and she managed the whole of this great agricultural firm. People called her Ontosoroh, a Javanese pronunciation of Buitenzorg.

The family and its business were guarded by a Madurese fighter, Darsam, and his men. No one dared to call on that timber palace.

I sat up, startled.

The buggy suddenly turned, passed through the gate, passed the Boerderij Buitenzorg sign, and headed directly to the house's front steps. I shuddered. Darsam, whom I had never seen, appeared in my mind's eye. Just a mustache, nothing but a mustache, a fist, and a giant sickle. I had never heard of anyone receiving an invitation from this eerie and sinister palace.

"Here?"

Robert just spat.

An Indo-Eurasian youth opened the glass door and came

#### THIS EARTH OF MANKIND

down the steps to greet Suurhof. He appeared to be about my age. He looked European, except he had brown skin. He was tall, well built, sturdy.

"Hi, Rob!"

"Oho, Rob!" greeted Suurhof. "I've brought my friend. It's okay, isn't it? You don't mind, do you?"

He didn't greet me. I was just a Native. He looked at me piercingly. I started to become anxious. I knew we were beginning a new round in a game. If he refused to receive me, Suurhof would laugh and wait for me to crawl back to the main road, driven away by Darsam. He hadn't yet refused, hadn't yet expelled me. With just one movement of his lips, I could be driven out—God! Where must I hide my face? But no, suddenly he smiled and held out his hand.

"Robert Mellema," he introduced himself.

"Minke," I responded.

He still held my hand, waiting for me to give my family name. He raised his eyebrows. I understood: He thought I was an Indo who was not, or not yet, legally acknowledged by my father. Without a family name, an Indo is considered beneath contempt, like a Native. And I am indeed a Native. But no, he didn't demand my family name.

"Pleased to meet you. Come on in."

We went up the steps. His sharp glance did nothing to dispel my suspicions.

But suddenly a new mood replaced suspicion. In front of us stood a girl, white-skinned, refined, European face, hair and eyes of a Native. And those eyes, those shining eyes! ("Like a pair of morning stars," I called them in my notes.) If this was the girl Suurhof meant, he was right: Not only could she rival the queen, she triumphed over her. And she was alive, flesh and blood, not just a picture.

"Annelies Mellema." She held out her hand to me, then to Suurhof.

The voice that came from her lips left an impression that I will remember for the rest of my life.

The four of us sat on a rattan settee. Robert Suurhof and Robert Mellema were soon engrossed in talk about soccer. I felt too awkward to join in. I had never liked soccer. My eyes began to poke around the big drawing room: the furniture; the ceiling;

the dangling crystal candle chandelier; the hanging gaslights with their copper piping (I couldn't work out where the main gas tank was); a picture of Queen Emma, who had just abdicated, hanging on the wall in a heavy wooden frame. Being a part-time trader in furniture, just one look at these objects told me that they were nothing but the most expensive, made by master craftsmen. The carpet under the settee was decorated with a motif I'd never come across before. And for the umpteenth time my gaze ended resting on Annelies's face.

"Why are you so quiet?" Annelies asked. She addressed me in familiar Dutch.

Once again I gazed at her face. I hardly dared look into her eyes. Surely she would be repulsed by me. I had no family name and I was a Native too. All I could do was smile—and once again I forced myself to look away toward the furniture.

"Everything is so beautiful here," I said.

"You like it here?"

"Very much," and once again I looked at her.

Even in the middle of all this sumptuousness she appeared grand, a part of it but outshining all these rich and beautiful things.

"Why do you hide your family name?" she asked.

"I haven't hidden it," I answered, and I began to become anxious again. "Do I really need tell?" I glanced over at Robert Suurhof. Before I could look away, he let fly his own glance.

"Of course you do," Annelies said. "Otherwise people will think you're not acknowledged by your father."

"I don't have a family name. Truly I have none," I answered.

"Oh!" she exclaimed slowly. "Forgive me." She was silent for a moment. "That's quite all right," she then said.

"I'm not an Indo," I added in a defensive tone.

"Oh!" she exclaimed once again. "No?"

It felt as if a drum were pounding in my heart. So she knew: I was a Native. I could be thrown out at any moment. I could feel the glances of Robert Suurhof examining those parts of my body that were not covered up. Yes, like a vulture examining a candidate carcass. When I looked up I saw Robert Mellema stabbing at Annelies with his eyes. At that moment he turned to me, his lips becoming a thin, straight line. Oh Lord, what will happen to me? Must I be thrown out like a dog from this beautiful house, accompanied by the cascading laughter of Robert Suurhof? His eyes

were knifing at my neck. The Mellema boy hadn't even blinked. For a moment my vision blurred. All I could see was Annelies's white gown, without a face, without limbs.

And then I began to realize: It had been Suurhof's intention all along to humiliate me here in someone else's house. And now all I could do was to wait for the expulsion.

A moment more and Darsam, the fighter, would be called and ordered to throw me out onto the street.

All of a sudden I heard the shrill laughter of Annelies and this crazed heart of mine felt as if it no longer beat. Slowly I lifted my eyes toward her. Her teeth gleamed, visible, more beautifully white than any I had ever seen. Oh, philogynist! Even in a situation like this you can still admire and praise beauty.

"It's all right to be a Native," she said, still laughing.

Now Robert Mellema's look was directed at his little sister. Annelies, challenging him, looked him straight in the face. Her brother looked away.

What sort of drama was all this? Robert Suurhof did not say anything. Neither did Robert Mellema. Were the two youths in league to force me to apologize? Only because I had no family name and was a Native as well. Why should I? I would not.

"Being Native is good too," Annelies said earnestly. "My mother is a Native. Native Javanese. You are my guest, Minke." Her voice had the tone of an order.

Only then could I breathe freely again.

"Thank you."

"It seems that you don't like soccer. I don't either. Let's sit somewhere else." She stood up and showed me the way, putting out her hand in that sweet, spoiled way of hers. She wanted me to take her by the hand.

I stood up, and excused myself, nodding to her brother and Suurhof. Their eyes followed us. Annelies glanced back with an apologetic smile to the guest she left behind.

As we crossed that broad drawing room, my knees almost gave way. I could feel the glances of the two youths stabbing into my back. We went into the back parlor, which was even more sumptuously furnished.

Here, too, all the walls were made from light brown varnished teak. In the corner there was a dining suite, consisting of one table and six chairs. Close by there were stairs leading up.



## **5. Biography of translator**

Max Lane was born in Australia and currently lives in Yogyakarta. A writer and researcher, and translator, editor and consultant with 36 years of experience in and with Indonesia, as well as with Singapore and the Philippines, and with the East Timorese community in Australia. He is an Honorary Associate in Indonesia studies. School of Language and Culture. The University of Sidney.

Max Lane introduced the English-speaking world to the revolutionary that is Pramoedya Ananta Toer, often speculated to be Indonesia's best candidate for the Nobel Prize in Literature.

Lane, now a lecturer of International politics at Victoria University, was a mid-level officer working at the Australian embassy in Jakarta when he began translating Pramoedya's *Bumi Manusia* in 1980. At this time, Indonesian Suharto's New Order Regime (the Partai Golongan Karya [Party of the Functional Groups, also known as Golkar]) was in power, propped up by foreign investment and backed by the army. It was also when heavy-handed repression was the norm in Southeast Asia, and Suharto's New Order government was no exception. In the early 1980s, corpses began surfacing in public places as a result of extrajudicial killings. These Petrus (Penembak Misterius, or mysterious shooter) killings were undertaken by the army to reduce the crime rate, which President Suharto openly admitted in his biography. The Indonesian government was also involved in a bloody conflict

in East Timor as guerrillas resisted the Indonesian occupation beginning in 1975.



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**KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA**  
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**IAIN METRO**

Nama : Fina Puji Astuti

Jurusan : Tadris Bahasa Inggris (TBI)

NPM : 1701070096

Semester : VII / 2020

No	Hari / Tanggal	Pembimbing		Materi Yang Dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Jum'at, 6 November 2020	✓		Fee untuk Seminar	

Mengetahui,  
Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd  
NIP. 19750610 200801 1 014

Dosen Pembimbing I,

Dr. Mahrus As'ad, M.Ag  
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NPM : 1701070096

Semester : VII / 2020

No	Hari / Tanggal	Pembimbing		Materi Yang Dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Senin, 6 Juli 2020		✓	1. Penjelasan mengenai kualitatif, kuantitatif & CAR. 2. Strategy penulisan kualitatif, kuantitatif & CAR. 3. Strategy penulisan Chapter I (Introduction).	
2.	Jum'at, 7 Agustus 2020		✓	Check Plagiarism (33%)	
3.	Selasa, 18 Agustus 2020		✓	Cari masalah utama dalam penggunaan idiomatic expressions pada Frozen 2.	
4.	Selasa, 25 Agustus 2020		✓	Perbaiki tata cara penulisan dalam setiap paragraph.	
5.	Selasa, 1 September 2020		✓	Perbaiki alur background of the study.	

Mengetahui,  
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No	Hari / Tanggal	Pembimbing		Materi Yang Dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
6.	Selasa, 15 September 2020		✓	1. Perbaiki paragraph pertama pada Chapter I. 2. Belajar menulis kalimat secara coherence.	
7.	Selasa, 22 September 2020		✓	Perbaiki alur penulisan pada Chapter II.	
8.	Selasa, 13 September 2020		✓	Perbaiki alur penulisan Chapter II pada paragraph 1 dan 3.	
9.	Senin, 26 September 2020		✓	1. Perbaiki alur penulisan Chapter II pada paragraph 2. 2. Perbaikan pada Chapter III.	
10	Rabu, 4 Nov 2020		✓	ACC Kepembimbing I	

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Jurusan : Tadris Bahasa Inggris (TBI)  
Semester : VIII / 2021

No	Hari / Tanggal	Pembimbing		Materi Yang Dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Rabu, 05-05-2021	✓		1. Tambahkan list table idiomatic expressions 2. Tambahkan kalimat yang mengandung idiomatic expressions.	
2.	Kamis, 27-05-2021	✓		Revisi dan proses	

Mengetahui,  
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NPM : 1701070096

Semester : VIII / 2021

No	Hari / Tanggal	Pembimbing		Materi Yang Dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Senin/29.03.2021		✓	- Bimbingan APD - Tambahkan blue print	
2.	Senin/05.04.2021		✓	- Untuk indikator dari idiom lengkapi dengan kata combination. - Analisis idiom itu melibatkan keahlisan dalam translation.	
3.	Jumat/16.04.2021		✓	- Ace APD - Lanjutkan ke pembimbing I	

Mengetahui,  
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IAIN METRO

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NPM : 1701070096

Jurusan : Tadris Bahasa Inggris (TBI)  
Semester : VIII / 2021

No	Hari / Tanggal	Pembimbing		Materi Yang Dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Kamis, 24-06-2021	✓		- Di judul tambahkan kata 'English Translation' - Tambahkan masalah yang diteliti pada abstrak.	
2.	Senin, 28-06-2021	✓		- Tambahkan the implication to the teaching of translation.	
3.	Senin, 05-07-2021	✓		<i>Beaker As'ad</i>	

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Jurusan : Tadris Bahasa Inggris (TBI)

NPM : 1701070096

Semester : VIII / 2021

No	Hari / Tanggal	Pembimbing		Materi Yang Dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Selasa, 25.05.21		✓	- Tambahkan definition di findings. - Tambahkan contoh kalimat yang mengandung idiom. - Discussion (mix hasil & teori)	
2.	Selasa, 8.06.2021		✓	- Revisi Chapter IV bagian discussion.	
3.	Senin, 14.06.2021		✓	- Revisi chapter IV bagian discussion.	
4	Selasa, 22-6-2021		✓	- Acc Kepembimbing I	

Mengetahui,  
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Nomor : B-1658/In.28.1/J/TL.00/06/2020  
Lampiran : -  
Perihal : **IZIN PRA-SURVEY**

Kepada Yth.,  
KEPALA PERPUSTAKAAN IAIN METRO  
di-  
Tempat

*Assalamu'alaikum Wr. Wb.*

Dalam rangka penyelesaian Tugas Akhir/Skripsi, mohon kiranya Saudara berkenan memberikan izin kepada mahasiswa kami:

Nama : **FINA PUJI ASTUTI**  
NPM : 1701070096  
Semester : 6 (Enam)  
Fakultas : Tarbiyah dan Ilmu Keguruan  
Jurusan : Pendidikan Bahasa Inggris  
Judul : AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE MOVIE  
FROZEN 2

untuk melakukan *pra-survey* di PERPUSTAKAAN IAIN METRO.

Kami mengharapkan fasilitas dan bantuan Bapak/Ibu untuk terselenggaranya *pra-survey* tersebut, atas fasilitas dan bantuan serta kerjasamanya kami ucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

Metro, 26 Juni 2020  
Ketua Jurusan  
Tadris Bahasa Inggris  
  
Ahmad Subhan Roza, M.Pd.  
NIP. 19750610 200801 1 014



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INSTITUT AGAMA ISLAM NEGERI METRO  
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**SURAT KETERANGAN IZIN RISET  
Nomor : P.21/In.28/U.1/OT. 1/07/2020**

Berdasarkan Surat Nomor : B-1658/In.28.1/J/TL.00/06/2020 tanggal 26 Juni 2020 tentang Permohonan izin Pra-Survey di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama : FINA PUJI ASTUTI  
NPM : 1701070096  
Semester : 6 (Enam)  
Jurusan : Tadris Bahasa Inggris

Untuk mengadakan Pra-Survey penelitian yang berjudul : "AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE MOVIE FROZEN 2" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 13 Juli 2020  
Kepala Perpustakaan,  
Drs. Mokhtarudin Sudin, M.Pd.  
NIP. 195808311981031001





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Nomor : B-0864/In.28.1/J/TL.00/04/2021  
Lampiran : -  
Perihal : **SURAT BIMBINGAN SKRIPSI**

Kepada Yth.,  
Mahrus Asad (Pembimbing 1)  
Ning Setio Wati (Pembimbing 2)  
di-

Tempat  
*Assalamu'alaikum Wr. Wb.*

Dalam rangka penyelesaian Studi, mohon kiranya Bapak/Ibu bersedia untuk membimbing mahasiswa :

Nama : **FINA PUJI ASTUTI**  
NPM : 1701070096  
Semester : 8 (Delapan)  
Fakultas : Tarbiyah dan Ilmu Keguruan  
Jurusan : Pendidikan Bahasa Inggris  
Judul : AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE NOVEL  
THIS EARTH OF MANKIND BY PRAMOEDYA ANANTA TOER

Dengan ketentuan sebagai berikut :

1. Dosen Pembimbing membimbing mahasiswa sejak penyusunan proposal s/d penulisan skripsi dengan ketentuan sebagai berikut :
  - a. Dosen Pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV setelah diperiksa oleh pembimbing 2;
  - b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV sebelum diperiksa oleh pembimbing 1;
2. Waktu menyelesaikan skripsi maksimal 2 (semester) semester sejak ditetapkan pembimbing skripsi dengan Keputusan Dekan Fakultas;
3. Mahasiswa wajib menggunakan pedoman penulisan karya ilmiah edisi revisi yang telah ditetapkan dengan Keputusan Dekan Fakultas;

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

Metro, 05 April 2021

Ketua Jurusan  
Tadris Bahasa Inggris



**Ahmad Subhan Roza, M.Pd.**  
NIP. 19750610 200801 1 014



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**SURAT KETERANGAN BEBAS PUSTAKA  
Nomor : P-251/In.28/S/U.1/OT.01/03/2021**

Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

Nama : Fina Puji Astuti  
NPM : 1701070096  
Fakultas / Jurusan : Tarbiyah dan Ilmu Keguruan/ Tadris Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2020 / 2021 dengan nomor anggota 1701070096

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas dari pinjaman buku Perpustakaan dan telah memberi sumbangan kepada Perpustakaan dalam rangka penambahan koleksi buku-buku Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperlunya.

Metro, 05 April 2021  
Kepala Perpustakaan



Drs. Mokhammad Sudin, M.Pd  
NIP.195808311981031001

## SURAT KETERANGAN

Ketua Jurusan Tadris Bahasa Inggris, menerangkan bahwa:

Nama : Fina Puji Astuti

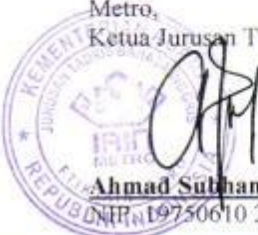
NPM : 1701070096

Fakultas : Tarbiyah dan Ilmu Keguruan

Angkatan : 2017

Telah menyerahkan buku berjudul : *The Bilingual Mental Lexicon*

Metro,  
Ketua Jurusan TBI



**Ahmad Subhan Roza, M.Pd**  
NIP. 19750610 200801 1 014

## SURAT KETERANGAN

Ketua Jurusan Tadris Bahasa Inggris, menerangkan bahwa:

Nama : Fina Puji Astuti

NPM : 1701070096

Fakultas : Tarbiyah dan Ilmu Keguruan

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**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Inggmulyo Metro Timur Kota Metro Lampung 34111  
Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iaim@metrouniv.ac.id

**SURAT TUGAS**

Nomor: B-1705/In.28/D.1/TL.01/05/2021

Wakil Dekan Akademik dan Kelembagaan Fakultas Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Metro, menugaskan kepada saudara:

Nama : **FINA PUJI ASTUTI**  
NPM : 1701070096  
Semester : 8 (Delapan)  
Jurusan : Tadris Bahasa Inggris

- Untuk :
1. Melaksanakan observasi/survey di PERPUSTAKAAN IAIN METRO, guna mengumpulkan data (bahan-bahan) dalam rangka menyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE NOVEL THIS EARTH OF MANKIND BY PRAMOEDYA ANANTA TOER".
  2. Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat mohon bantuannya untuk kelancaran mahasiswa tersebut.

Demikian surat tugas ini dikeluarkan untuk dilaksanakan dengan penuh rasa tanggung jawab.

Dikeluarkan di : Metro  
Pada Tanggal : 03 Mei 2021

Wakil Dekan Akademik dan  
Kelembagaan,

Mengetahui,  
Pejabat Setempat  
  
Bri Astuti, S.Ap., S.Hum., MH.  
NIP. 197505052001121002

  
Dr. Yudiyanto S.Si., M.Si.  
NIP. 19760222 200003 1 003



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Nomor : B-1706/In.28/D.1/TL.00/05/2021  
Lampiran : -  
Perihal : **IZIN RESEARCH**

Kepada Yth.,  
KEPALA UNIT PERPUSTAKAAN  
IAIN METRO  
di-  
Tempat

*Assalamu'alaikum Wr. Wb.*

Berdasarkan dengan Surat Tugas Nomor: B-1705/In.28/D.1/TL.01/05/2021, tanggal 03 Mei 2021 atas nama saudara:

Nama : **FINA PUJI ASTUTI**  
NPM : 1701070096  
Semester : 8 (Delapan)  
Jurusan : Tadris Bahasa Inggris

Maka dengan ini kami sampaikan kepada saudara bahwa Mahasiswa tersebut di atas akan mengadakan research/survey di PERPUSTAKAAN IAIN METRO, dalam rangka menyelesaikan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE NOVEL THIS EARTH OF MANKIND BY PRAMOEDYA ANANTA TOER".

Kami mengharapkan bantuan Bapak/Ibu untuk terselenggaranya tugas tersebut, atas fasilitas dan bantuannya kami ucapkan terima kasih.

Demikian surat izin ini kami sampaikan, atas bantuan dan kerjasamanya kami ucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

Metro, 03 Mei 2021  
Wakil Dekan I,

  
Dr. Yudyanto S.Si., M.Si.  
NIP 19760222 200003 1 003





**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
UNIT PERPUSTAKAAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.pustaka.metrouniv.ac.id; e-mail: pustaka.iain@metrouniv.ac.id

**SURAT KETERANGAN IZIN RISET  
Nomor : P.37/In.28/U.1/OT. 1/06/2021**

Berdasarkan Surat Wakil Dekan I Nomor : B-1706/In.28/D.1/TL.00/05/2021 tanggal 03 Mei 2021 tentang Permohonan izin riset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama : FINA PUJI ASTUTI  
NPM : 1701070096  
Semester : 8 (Delapan)  
Jurusan : Tadris Bahasa Inggris

Untuk mengadakan riset penelitian yang berjudul : "AN ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE NOVEL THIS EARTH OF MANKIND BY PRAMOEDYA ANANTA TOER" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 14 Juni 2021

Kepala Perpustakaan,



## **CURRICULUM VITAE**



FINA PUJI ASTUTI was born in Nabang Baru, on April 12<sup>th</sup>1999. She lives in Nabang Baru, Lampung Timur. She is daughter from happy couple namely Mr. Sutejo and Mrs. Siti Komariyah.

She took her elementary school for 6 years at SDN 1 Nabang Baru, from 2005-2011. She continued her study in SMPN 1 Marga Tiga, for 3 years from 2011-2014. After she graduated from junior high school, she decided to continue her study in vocational high school at SMK Muhammadiyah 1 Marga Tiga. She took Computer and Network Engineer major then graduated in 2017. Then, she was registered as an S1 student of English Education in state Institute for Islamic Studies (IAIN) of Metro on 2017-2021. Many things that she has gotten during his study at IAIN Metro and she hopes to get a job soon after graduating from the institute.