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RESEARCH ARTICLE

A TRANSLATION ANALYSIS OF THE IDIOMATIC EXPRESSIONS IN CASSANDRA CLARE'S *MORTAL*

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Abstract: This study aims to analyze the translation of idioms from English into Indonesian in *The Mortal Instruments: City of Bones* novel, through examining idioms identification, translation strategies, and translation accuracy. A qualitative approach by content analysis was employed for data collection and analysis. The findings revealed 53 idioms in the source text. The result shows that a limited range of strategies were implemented, with paraphrasing being the most frequently applied and omission of the entire idiom occurred least often. Additionally, instances of literal translation and mistranslation were also observed. Although the majority of the idioms were accurately translated, several instances showed lower accuracy. This suggests paraphrasing as a practical strategy but may reduce idiomatic features. This study contributes to a broader translation studies of how modern idioms move across cultures in urban fantasy and by providing practical guidance for translators on handling idioms while preserving both meaning and the genre's stylistic features.

Keywords: idiom; meaning; translation strategy; translation accuracy.

ANALISIS TERJEMAHAN UNGKAPAN IDIOMATIS DALAM *MORTAL INSTRUMENTS: CITY OF BONES* KARYA CASSANDRA CLARE

Abstrak: Penelitian ini bertujuan untuk menganalisis penerjemahan idiom dari bahasa Inggris ke dalam bahasa Indonesia dalam novel *The Mortal Instruments: City of Bones* dengan fokus pada identifikasi idiom, strategi terjemahan, dan akurasi terjemahan. Metode kualitatif dengan analisis konten diterapkan untuk pengumpulan dan analisis data. Temuan penelitian menunjukkan bahwa terdapat 53 idiom dalam teks sumber. Hasil penelitian menunjukkan bahwa strategi yang digunakan terbatas, yakni "paraphrase" menjadi yang paling dominan, sementara "omission of the entire idiom" tercatat yang paling sedikit diterapkan dalam novel. Selain itu, ditemukan pula beberapa bentuk terjemahan literal serta kesalahan penerjemahan. Meskipun, sebagian besar makna idiom tergolong akurat, beberapa masih menunjukkan tingkat keakuratan yang rendah. Hasil ini menunjukkan bahwa "paraphrase" merupakan strategi yang efektif, namun dapat mengurangi nuansa idiomatik. Penelitian ini berkontribusi dalam kajian penerjemahan dengan menyoroti pergerakan idiom lintas budaya dalam genre *urban fantasy*, serta memberikan implikasi praktis bagi penerjemah dalam menangani idiom dengan mempertahankan makna dan gaya khas genre tersebut.

Kata kunci: idiom; makna; strategi penerjemahan; akurasi penerjemahan

INTRODUCTION

Idioms are deeply rooted in each culture. Sometimes idioms carry different meanings in each country (Rohmawati et al., 2022). Idioms play an essential role in the text, as their specific meanings are not familiar to all readers. Translators may also apply the chosen words or phrases that create an expression that maintains its tone and nuance, even if it modifies the original structure. It may also be influenced by the need to match the words to the target language in a way that better suits the target audience, using idiomatic expressions that feel more familiar and appropriate. However, translators sometimes miss the subtle meanings—such as translating idioms literally—without looking at the overall context. This may result in loss of meaning and affect the overall context of the story. The result of the translation should be chosen based on what is most appropriate and suitable for the context and meaning of the original text. This study examines whether the idiomatic expressions translated from English to Indonesian maintain the intended meaning as in the source text or not. One of the translation strategies for translating idioms that can be applied is Mona Baker's (2018) theory. It is recommended to apply Mona Baker's theory, as it helps to create a good and meaningful translation.

Cassandra Clare's novel *The Mortal Instruments: City of Bones* is an urban fantasy novel and contains a wide range of idiomatic expressions. These idiomatic expressions convey the character's emotions, and expressions through stylistic function. For instance, idioms such as “chilled me to the bone” and “piss her off” convey strong emotions, particularly fear and anger. Meanwhile, expressions like “keep an eye on things” functions to indicate an action or instruction within a particular context. These cases demonstrate that idioms often go beyond their literal meaning and require careful interpretation in translation.

Translating idiomatic expressions is a challenging process, as it requires a deep understanding of the overall context. Translators should always pay attention to the intended meaning of both ST and TT. Applying the appropriate translation strategies is important for achieving an accurate and meaningful translation result. Idiomatic translation provides valuable material for analyzing translation strategies and how well the translator retains the intended meaning of the original.

A number of studies have explored idiomatic expressions and translation strategies that differ from the present study. Previous research by Syah et al. (2023) and Effendi et al. (2024), which seeks to examine idiomatic expressions using Mona Baker's strategies and to evaluate the quality based on Nababan et al.'s (2012) translation assessment especially on accuracy and acceptability to offer a comprehensive analysis. Meanwhile, other studies also analyze idioms in various topic and contexts, including literary texts and audiovisual media, focusing on exploring the central themes in the novel, identifying idioms, applying different strategies used in translations, and examines difficulties the researcher faces as a translator in translating idiomatic expressions (Mitra, 2023; Ibrahim et al., 2021; Krisandini & Sutrisno, 2022; Purnawati, 2023).

Additionally, these studies generally share similar focus on idioms, but examine different objects that focus on specific aspects of translations in terms of data sources, analytical scope, and research objectives. Rohmawati et al. (2022), analyzes not only idioms but also identifies appropriate translation techniques and categories to preserve consistency in translating idioms and culture-specific items in a classic novel. In contrast, another related study conducted by Sari et al. (2025), Putri & Wijaya (2021), and Cornelia et al. (2023) centers on examining the difficulties encountered in translating idioms, types of idiom, translation strategies in translating the idioms.

Although numerous studies have examined Cassandra Clare's novel *The Mortal Instruments: City of Bones* and various topics of idiomatic expressions, this novel has not been analyzed by integrating translation strategies under Mona Baker's (2018) with Nababan's et al. (2012) accuracy assessment frameworks. This research limits its investigation to idiomatic expressions in the English version of *The Mortal Instruments: City of Bones* and their Indonesian renderings. The discussions

center on identification of the idioms, translation strategies, and accuracy evaluation, without addressing other translation quality aspects. Moreover, as the analysis relies on one novel and its translation, which may restrict the findings applicability to other literary texts.

This study specifically concentrates on determining these research questions: (1) To find and analyze idiomatic expressions in *The Mortal Instruments: City of Bones* novel as the source text of this research (2) To identify the strategies in translating the idiomatic expressions both in the source text and the target text found in the novel, and (3) To examine how well the translator maintains the intended meaning when translating idiomatic expressions from English to Indonesian.

RESEARCH METHOD

A qualitative research method was employed to conduct this study to identify how English idiomatic expressions are translated into Indonesian and how the translations reflect the overall context of the novel. The data sources were collected from *The Mortal Instruments: City of Bones* novel in its original English version and its Indonesian translation by Melody Violin, as well as the selected idiomatic expressions from the novel. The researchers applied a close reading method to identify the idiomatic expressions in the English version of the novel by reading the novel multiple times to grasp the overall sense of the story and its context. The researchers then search and collect idioms data in the source text. The collected idioms from the source text were then subsequently compiled with the idiom translations in the target text. Once the data were compiled, each selected idiom was closely examined by validating the data and verifying whether each item could be considered as an idiomatic expression through checking dictionaries, identifying idiomatic features, and analyzing their contextual use within the sentence. After verifying the idioms, an evaluation follows to determine the form of the translation whether it is idiomatic or non-idiomatic. Following this, evaluating the accuracy of the idioms by generating responses from two or three readers with established translation competence, encompassing experience in translation, linguistic expertise, and a comprehensive understanding in language. This approach aims to avoid subjectivity and to identify if the translation conveys the intended meaning, as well as in the source text.

Data analysis was conducted by using content analysis that focuses on systematic classification of data. The researcher examines the selected idiomatic expressions from both the source text and the target text more closely to gain a clearer understanding of their meanings. Then, comparing the selected idioms from the source text with the target text to classify them by using Mona Baker's (2018) six strategies. The calculated accuracy scores from the respondents determine whether the translation of an idiom is categorized as accurate or inaccurate. This study not only focuses on which strategies are used but also on how the word choices affect the meaning of the translation.

RESULTS AND DISCUSSION

1. Idiom in *The Mortal Instruments: City of Bones*

An idiom, commonly known as an idiomatic expression, is a group of words that express a figurative meaning that native speakers commonly recognize (Sari et al., 2025). In 2018, Baker and Liu (Wood, 2008), idioms are fixed and complex expressions whose overall meaning can't be understood separately but must be interpreted as a whole form of the expression. Idioms are sometimes easy to recognize that violate the truth condition, such as "it's raining cats and dogs." However, they also contain expressions that are not easily recognized, like "turning my nose up," which don't follow the usual grammatical standards of the language and appear to be incorrect or awkward. An idiom is a typical example of a fixed expression. The meaning of a fixed expression or proverb has to be treated

as one established meaning because it is more than just the sum of its individual words. It brings up a variety of ideas and connections in the reader's or listener's mind that are related to the typical contexts in which the expression is used (Baker, 2018). The researcher has searched and collected 53 idioms found in *The Mortal Instruments: City of Bones* novel. Some examples of them are analyzed in Datum 1 through 2 as follows.

Datum 1:

You saw that boy **vanish into thin air**. (p. 7)

Cambridge Dictionary (n.d.), Merriam-Webster (n.d.), The Free Dictionary by Farlex (2015), and McGraw Hill's Dictionary of American Idioms and Phrasal Verbs (2005) categorize the phrase "vanish into thin air" in Datum 1 above as an idiom that means disappearing suddenly and completely in a mysterious way without leaving a trace behind. Also, "vanish into thin air" displays the idiomatic features, which depart from the usual grammatical standard, and its meaning can't easily be recognized.

At this point of story, Clary and her best friend Simon were at the Pandemonium Club until Clary noticed something strange. She saw three teenagers—Jace, Isabelle, and Alec—holding knives and attempting to kill a blue-haired guy. The three teenagers were surprised that Clary could actually see them, as only Shadowhunters can. The teenagers decided to take Clary to the Institute, suspecting that Clary might be more than just an ordinary human. Jace then asked her if she had ever encountered any demons or warlocks before. In confusion, Clary thought to herself, "*Don't you? You saw that boy vanish into thin air. Jace isn't crazy—you just wish he was.*" Later, Clary realized that the blue-haired guy was a demon. Based on the context, "vanish into air" means to disappear or vanish suddenly without leaving any trace behind. The sentence in the source text, "You saw that boy vanish into thin air," is uttered when Clary had that thought, and the blue-haired guy suddenly disappeared out of nowhere without leaving any trace. Therefore, "vanish into thin air" is classified as an idiom, since it shows the idiomatic features, dictionary validation, and the idiom is used correctly within the context.

Datum 2:

"He's **a piece of work**, isn't he?" (p. 51)

Cambridge Dictionary (n.d.) and The Free Dictionary by Farlex (2015) define this idiom as describing a very unpleasant person, difficult or objectionable. The meaning of the idiom "a piece of work" can't be understood literally, and its structure deviates from standard grammar.

At this scene, Clary and Jace visit Dorothea's apartment to uncover information about Clary's mother. Clary found a portal called the Five-Dimensional door, which Jace then entered with her. The portal leads them to Luke's house, where they accidentally meet Simon. Clary struggles to open a locked door, Jace steps in, slightly annoyingly saying, "*Allow me, mundanes.*" Simon then remarks, "*He's a piece of work, isn't he? How do you stand him?*" Within this context, the idiom "a piece of work" implies that Simon thinks Jace is somewhat irritating and he can't stand him. Therefore, "a piece of work" qualifies as an idiom, confirmed by multiple dictionary references, functions as a fixed expression rather than literal, and it effectively conveys the intended context.

2. Idiom Translation Strategies Used by The Translator

Translating an idiom is quite a challenge, since we have to deeply understand the source text before translating it into other languages in the target text. If a translator isn't familiar with the idiom, they might translate it literally without knowing what the context in the text really means; as a result, their idiomatic meanings aren't delivered appropriately. Therefore, to overcome the difficulties in translating

idioms, translators applied strategies through Baker’s (2018) to ensure the accuracy of the target text and at least that it reflects the intended meaning of the source text.

A total of 53 idiomatic expressions were identified by comparing the source text and its translation. However, the analysis revealed that only two strategies were observed in *The Mortal Instruments: City of Bones*, i.e., using translation by paraphrase and translation by omission of the entire idiom. The absence of the remaining four strategies, possibly due to the limited availability of equivalent idioms and contextual constraints in the target language. Despite this, some idioms were translated literally and mistranslated, which are considered translation errors. The idioms are shown in the table below:

Table 1

Percentage of Translation Strategy and Translation Errors Category

No	Category	Frequency	Percentage
1	Translation by Paraphrase	43	81%
2	Omission of the Entire Idiom	2	4%
3	Translation Errors	8	15%
Total			

Translation by paraphrase was revealed as the most dominant strategy, applied to 81% of the total as shown in Table 1. However, the least used strategy is the omission of the entire idiom, representing 4% of the idioms. Beyond Baker’s (2018) theory, some errors in translation were observed, particularly literal translation and mistranslation. Idioms that are considered literal translations constitute 6% of the overall idioms and mistranslated idioms, amounting to 9% of all identified idioms. Each of the identified strategies and translation errors is provided in the following section:

a. Translation by Paraphrase

This strategy represents the highest frequency of use, as the translator applied it to 81% of the Indonesian translation. This will be examined in the following Datum 3 to 4:

Datum 3:

ST: “You’ll **stick out like a sore thumb** if you dress that...casually.” (p.89)

TT: “Kamu **tampak mencolok** kalau berpakaian se...biasa itu.” (p. 291)

As derived from Merriam-Webster (n.d.), Cambridge Dictionary n.d.), The Free Dictionary by Farlex (2015), and McGraw-Hill’s Dictionary of American Idioms and Phrasal Verbs (2005), the idiom “stick out like a sore thumb” conveys being highly noticeable or conspicuous because of being different from one’s surroundings, and often carries a slightly negative connotation. If rendered in a literal form, it would be “*menonjol seperti ibu jari yang sakit*,” which becomes incompatible with the given context. Therefore, the phrase “*tampak mencolok*” is used because it is considered more acceptable.

Nevertheless, an alternative that allows one to retain the idiomatic form through the use of the phrase “*pusat perhatian*,” which *Kamus Besar Bahasa Indonesia Daring* (n.d.) defines as “*yang menjadi sasaran perhatian*,” which means “becoming the center of attention.”

The use of paraphrasing in this case is reflected by the novel’s genre and target audience. Since urban fantasy often relies on conversational dialogue, where simple and natural expressions are preferred. The translation “*tampak mencolok*” employs a neutral and slightly formal tone. By rendering



the idiom into a more familiar and non-idiomatic expression supports the narrative flow and ensures the reader's comprehension of the intended meaning, especially among young adult audiences. Although the idiom translation is rendered in a non-idiomatic form, the translation still delivers the idiom's original meaning where natural tone is prioritized rather than maintaining the idiomatic structure.

Datum 4:

ST: "**Fat lot** of use you are." (p.141)

TT: "Kamu **benar-benar** berguna." sindir Alex. (p.455)

According to Cambridge Dictionary (n.d.), "fat lot" is an idiom that means hardly any or none. For example, in Cambridge, "*Fat lot of use you are!*" means "*You are not useful in any way.*" The idiom "fat lot" is a fixed expression that can't be translated separately as "*sejumlah lemak yang banyak*" but as a whole expression.

The source text idiom "fat lot" is used for a negative statement, e.g., stating for someone who is not useful. However, the phrase "*benar-benar*" appears to be translated as it carries a positive meaning, which means someone is useful. Meanwhile, the following phrase, "*sindir Alex*," clarifies the expression of sarcasm, showing the opposite meaning that the person is being called useless. This requires us to consider the context as a whole.

The translation is achieved through paraphrase that influences the need for naturalness and dynamic dialogues in the urban fantasy genre. While the idiom translation is expressed in a non-idiomatic form, the pairing of "*benar-benar berguna*" and "*sindir Alex*" still delivers the same meaning as the source text idiom, which carries the negative expression. Paraphrasing helps to create a more comprehensible expression, while the explicit indication of sarcasm functions to retain the intended meaning.

b. Translation by Omission of the Entire Idiom

This strategy appears infrequently in the idiom translation, with only 4% of the idioms applied by the translator. An example of the omission of the entire idiom is shown in Datum 5 below.

Datum 5:

ST: "I think you get my point. Different isn't better, Clarissa. Your mother was trying to protect you.

Don't **throw it back in her face**." (p. 99)

TT: - (p. 322)

In the source text (ST), the idiom "throw it back in her face" was not translated to the target text. Based on Cambridge Dictionary (n.d.), "throw something back in someone's face" or "throw it back in her face" is to say unkind things or bring up someone's past behavior during an argument. From this context, "Don't throw it back in her face," Magnus told Clary not to talk badly or negatively about how Clary's mother treated her in the past. The context before is when Magnus shared about his past, where he once hated himself for being different. Alec then reassured him, saying, "*It wasn't your fault, you can't control how you're born.*" Continued with Magnus that he was over it. Following this, the part where Magnus advises Clary is, "*I think you get my point. Different isn't better, Clarissa.*" The idiom "*Your mother was trying to protect you. Don't throw it back in her face,*" is omitted in the target text, instead it leads to the next part when Clary says that she doesn't mind being different and just wants to be her true self.

An essential dialogue of the translation has been omitted that created confusion, which reduces the clarity of the interaction. As a result, Clary's response appears less connected and unclear. In the

source text, it shows that Clary is responding to Magnus, whereas in the target text, somehow Clary suddenly speaks up on her own. The choice to use omission affects not only the message's completeness but also disrupts the clarity and flow of the conversation, leading to a slight change in the original meaning.

c. Translation Errors

Apart from Baker's strategies, the analysis also revealed translation errors that fail to recognize idioms, indicating a deficiency in translation competence, i.e. literal translation and mistranslation. Literal translation is the grammatical structure of the source text that is transferred using the closest form in the target language, but causes the contextual meaning to be lost since the lexical items are translated separately (Newmark, 1988). Whereas, *mistranslation* is defined by Collins Dictionary (n.d.) as an act of rendering something incorrectly. This implies that mistranslations of words and structures in the source text may affect how readers interpret the implied meaning and can disrupt the text's overall coherence (Baker, 2018). A total of 6% were categorized as literal translations, and an amount of 9% is considered a mistranslation. Two examples of literal and mistranslation are discussed in Datum 6 and 7 below.

Datum 6:

ST: She felt a movement against her hip and nearly **jumped out of her skin**. (p.23)

TT: Ia nyaris **melompat keluar dari kulitnya** saat merasa ada getaran di pinggangnya. (p.76)

McGraw-Hill's Dictionary of American Idioms and Phrasal Verbs (2005), Cambridge Dictionary (n.d.), and Merriam-Webster (n.d.) identify the same idea of the idiom "jumped out of one's skin" or "jumped out of her skin" as an expression and reaction to a sudden and intense fright. The idiom is transferred literally as "*melompat keluar dari kulitnya*," which departs from the idiom's contextual meaning. An idiom translation of "jumped out of her skin" that would fit the context more closely would be "*hampir kaget setengah mati*," which preserves the idiomatic form, or "*tersentak karena kaget*" as a non-idiomatic expression. Although both are different in form, they still reflect the exact meaning of the original text.

Datum 7:

ST: "Just wait till Isabelle gets bored with him and you have to **pick up the pieces**" (p. 73).

TT: "Tunggu saja sampai Isabelle bosan dengannya dan kami harus **memunguti potongan tubuhnya**" (p. 239).

Several dictionaries from Cambridge Dictionary (n.d.), Merriam-Webster (n.d.), The American Heritage Dictionary of Idioms (1997) and McGraw Hill's Dictionary of American Idioms and Phrasal Verbs (2005) describe the idiom "pick up the pieces" as an attempt to repair from a difficult situation and settle things back to normal. This idiom is translated in a way that diverges from its contextual meaning. The idiom meaning of "making the situation better" is not conveyed and is instead mistranslated as "*memunguti potongan tubuhnya*," which means to pick up or to collect body parts. As a result, this can mislead the target reader's understanding, since it does not deliver the intended meaning of its original context. In context, a more appropriate translation for the idiom "pick up the pieces" would be "*menanggung akibatnya*" or "*memperbaiki keadaan*," which is a non-idiomatic form and ordinary phrase in Indonesia.

3. The Accuracy of the Translation

Translation is not creating new texts, but it serves as a bridge between the source text and the target text. The main purpose of translation is to convey the meaning accurately. In this context, accuracy refers to a quality of translation to deliver the same information or messages of the source language, in accordance with the author's original intention, without unnecessarily adding, reducing, or changing information (McDonald, 2020; Nababan et al., 2012). By ignoring this principle, it risks an act of disloyalty to the author's intent and misleading the target readers. Nababan et al., (2012) state that accuracy is one of the crucial aspects of translation quality, which serves to evaluate the translation between the original text and target text, and assess how accurately the source text's meaning is rendered in the target text.

The idiom translation accuracy is assessed based on the accuracy criteria from Nababan et al. (2012), which are divided into three categories: accurate, less accurate, and inaccurate. Furthermore, feedback from respondents was used to assess each translated idiom translation based on Nababan's accuracy criteria, providing greater insights and objective evaluation.

Table 2

Level of Accuracy

No	Accuracy Level	Frequency	Percentage
1	Accurate	37	70%
2	Less Accurate	10	19%
3	Inaccurate	6	11%
	Total	53	100%

The findings reveal that most idiom translations were rated as accurate, with 70% of the total data. Meanwhile, 19% idiom translations were categorized as less accurate, and 11% idiom translations were classified as inaccurate. Presented below offers an analysis of the accuracy level of the idiom translations, focusing on how accurately the intended meaning is preserved.

a. Accurate

The respondents' assessments show that 70% of the idiom translations were categorized as accurate. Two examples of accurate translation drawn from the data are examined in Datum 8 and 9 below.

Datum 8:

ST: "And it's **no picnic** being different." (p. 99)

TT: "Dan menjadi berbeda itu **tidak menyenangkan**." (p. 321)

Based on definitions from Cambridge Dictionary (n.d.), McGraw-Hill's Dictionary of American Idioms and Phrasal Verbs (2005), and Webster's New World American Idioms (2011), the idiom "no picnic" describes a situation or individuals that is difficult and unpleasant to handle. In this context, Clary and her friends seek Magnus's help to restore her memories, but he admits that he is unable to do so. This made Clary feel uneasy, to sense that something was wrong with her. Then, Magnus reassures her by telling her that she is different, although not better, and being different is unpleasant.

Consequently, all three respondents classified this idiom translation as having a high level of accuracy. When "no picnic" is translated into Indonesian as "*tidak menyenangkan*," the sense of unpleasantness remains apparent in the translation. This indicates a well-preserved overall meaning of the original idiom without causing any distortions.



Datum 9:

ST: "I don't see the **big deal** about keeping the Cup away from him."

TT: "Aku tidak melihat **pentingnya** menjauhkan Piala itu dari Valentine."

Referring to the Cambridge Dictionary (n.d.), the idiom "big deal" means something important or valuable. At this point in the story, Clary and her friends are discussing Valentine's return. Simon, Clary's best friend, questions the consequences if Valentine succeeds in taking the Cup. The group explains that Valentine would use it to create an army of young Shadowhunters. At first, Simon thinks turning kids into warriors seems harmless, but the greater danger is that this army would be used to launch an attack on the Clave.

In its Indonesian translation, "big deal" means "*pentingnya*." The use of the word "*pentingnya*" accurately conveys the overall meaning, as agreed by all respondents. This translation was regarded as accurate as it fulfills the accuracy criteria, with no shift in meaning, proper phrase, and the source text is effectively conveyed into the target text.

b. Less Accurate

The results show that 19% of the idiom translations were considered less accurate by the respondents. The following section in Datum 10 to 11 presents two examples from the data.

Datum 10:

ST: "I wasn't **turning my nose up**." (p.74)

TT: "Aku tidak **menolak**." (p. 241)

Definitions from Cambridge Dictionary (n.d.), Merriam-Webster (n.d.), McGraw Hill's Dictionary of American Idioms (2005), and Webster's New World American Idioms (2011) similarly convey the idiom "turning one's nose up" as an act of refusing or rejecting something because it is seen as inferior or fails to meet someone's expectations. Within this context, when Clary and Jace set out for the Bone City to help Clary recover her blocked memories. Clary expects them to go by car, but they end up taking a carriage instead.

The analysis shows that two respondents evaluated the idiom translation of "turning my nose up" into "*menolak*" as accurate, considering that it delivered the general meaning, phrase, and sentence of the original idiom. However, one of the three respondents indicated the idiom translation as inaccurate, owing to the idiom "turning my nose up" carrying an underestimated or mocking attitude, which is not expressed in the target text. As a result, the idiom translation is considered less accurate on average due to the idiomatic sense not completely transferred, leading to a certain meaning distortion in the idiomatic translation that affects the message's original intent.

Datum 11:

ST: No wonder he's such **a hit with the ladies**.(p. 142)TT: Tidak heran dia **punya banyak cewek**. (p. 456)

Cambridge Dictionary (n.d.) denotes this idiom, "be a hit with someone," as indicating someone who has a positive impression upon their very first meeting. Based on respondents' evaluations, two respondents assessed the translation of the idiom to be accurate because most of the meaning from the

source text is properly transferred. This scene occurs when Clary and her friends discuss their plans of searching for the Mortal Cup. Jace suggests using a car, then Clary proposes borrowing Eric's van with Simon driving, since he is the only licensed driver. Clary explains that Simon usually uses the van for gigs and other stuff, including dates. Jace sarcastically comments on Simon's popularity with girls by taking dates in his van.

In the idiom translation, "*punya banyak cewek*" carries a positive impression or means being sexually attracted to many women. Despite this, one respondent considered the idiom translation as inaccurate, whereas it does not successfully render the idiomatic meaning, which "a hit with ladies" implies popularity among women rather than having relationships with many women. Consequently, the idiom translation results, on average, are considered less accurate because the idiomatic meaning conveyed partially causes a meaning distortion, as the intended sense of "popularity" is not expressed in the target text.

c. Inaccurate

The findings reveal that 11% of the idiom translations were classified as inaccurate, as shown in the two data examples in Datum 11 and 12 below.

Datum 11:

ST: "I'm **nothing if not** a man of my word." (p. 16)

TT: "Aku **cuma sampah kalau tidak bisa** memegang janji." (p. 56)

According to Merriam-Webster (n.d.), Cambridge Dictionary (n.d.), and Dictionary.com (n.d.), the idiom "nothing if not" is a double negative to emphasize a quality or "very." In this context, Clary and Simon attend Eric's band performance, which she finds silly. Upon arriving, Clary suggests that they leave, but Simon chooses to stay because he truly meant to keep his promise to stay for the show.

The findings indicate that all three respondents demonstrate the idiom translation of "*cuma sampah kalau tidak bisa*" as inaccurate, given that the idiom in the target text fails to deliver the original idiom due to meaning distortion. The source text uses the idiom to express strong emphasis or "very," but it is omitted in the target text, leading to a different interpretation as self-deprecation. A more suitable idiom translation would be "*Aku benar-benar orang yang memegang janji*" or "*Aku selalu memegang janjiku*." The Indonesian translation of "nothing if not" is used for positive emphasis of self-assertion. This translation is considered more appropriate as the meaning, sentence structure, and the overall message of the source text are successfully preserved without omitting any elements.

Datum 12:

ST: Hodge was shaking his head as if trying to **clear cobwebs** from his brain. (p.62)

TT: Hodge menggelengkan kepalanya seperti mencoba **membersihkan jaring laba-laba** dari otaknya. (p. 203)

Drawing from the Cambridge Dictionary (n.d.), the idiom "clear cobwebs" has a meaning to clear up feelings or thoughts of uncertainty or confusion about something. At this point in the narrative, Jace informs Hodge that he and Clary saw Valentine's emissaries, which deeply shocks Hodge. Hodge responds by saying, "*The Circle is rising again*," which leaves Jace and Clary in confusion. Hodge then tries to clear his thoughts before beginning to explain to Clary and Jace.

The results reveal that all three respondents agreed that the idiom, "clear cobwebs," is inaccurately translated in the target text into "*membersihkan jaring laba-laba*", as it is rendered literally,

causing deviation from its intended meaning. This may confuse the readers who might visualize an actual spider web in Hodge's brain. To make the translation more accurate, it could be "*Hodge menggelengkan kepalanya seolah mencoba menjernihkan pikirannya*," which fully transfer the intended meaning into the target text with proper clause, phrase, and sentence structure that prevents any misinterpretation.

CONCLUSIONS

This study reveals that idioms are not always easy to identify and require careful considerations that fulfill their idiomatic features, are verified through dictionaries, and fit the contextual function. From 53 idioms analyzed, paraphrasing emerged as the predominant strategy (81%) of the idiom translation while omission of the entire idiom represented only 4%. Further findings indicate literal translation and mistranslation as other strategies occurring beyond the adopted framework (15%). Despite the accurate translation predominance (71%), several translations were still categorized as less accurate or inaccurate (30%).

Overall, paraphrasing proves to be a reliable strategy for translating idioms, particularly where no idiomatic expressions exist in the target language. However, while this approach helps to preserve the intended meaning, it may also lead to a loss of idiomatic and stylistic nuances of the source text. Therefore, paraphrasing works as a practical approach, as it emphasizes clarity, naturalness and ease of understanding over retaining the original idiomatic features.

Given the limited scope of this study, numerous idioms remain unexamined in this novel, thereby providing opportunities for future research. Furthermore, other figurative language, especially phrasal verbs, appears frequently but was beyond the scope of this study, thus may offer valuable topics in future studies.

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