

The Translation of Fixed Expressions from French to Indonesian in *Madame Bovary* Novel

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ABSTRACT

A fixed expression is a combination of words that has a stylistic value. The meaning of a fixed expression should be understood from the whole parts and cannot be identified from each of the constituent separately. This study aimed to identify the techniques used to translate French fixed expressions to Indonesian language based on the theory of translation techniques proposed by Molina and Albir (2004). It applied descriptive-qualitative method focusing on equivalence in translation. The data collection was carried out by finding the metaphorical suites of words in Gustave Flaubert's *Madame Bovary* novel and their equivalents in its Indonesian version *Nyonya Bovary*. The results showed that, in total, there are three different techniques used by the translator in translating the fixed expressions in the novel. Out of 73 fixed expressions, 61 were translated by modulation, 8 by discursive creation and only 4 by transposition. This article is expected to give contribution to the studies of translation in general and translation of fixed expressions from French to Indonesian, in particular.

Keywords: translation, fixed expression, translation techniques, *Madame Bovary*

INTRODUCTION

In French, there are many kinds of expressions. One of them is known as fixed expression. Fixed expression is a series of words making up a lexical unit similar to other standard forms. However, fixed expressions are different from other lexical units in the notion that they have stylistic values. These lexical units can be in the forms of phrases (*syntagme*) or sentences. Fixed expressions are easy to find in French because they are common in a variety of language uses from everyday communication to literary works.

One challenge in studying fixed expressions is that most of the meaning of these lexical units cannot be understood from their constituents. Therefore, in the translation process of a fixed expression, the translator cannot rely on the meaning of its constituents. He/she must be able to distinguish a fixed expression from other phrases or sentences. Such a competence can certainly be obtained by having adequate knowledge of French in general, and the characteristics of the expressions in particular.

Translation can be defined as language mediation from one culture to another (Baker 2018, 8). This is because the difference in culture is likely inherent with the difference in language use. By translation, one can make other people understand a text coming from another culture by presenting it in the language that they understand. The text resulted is called 'equivalent', an element that is expected to be as similar as the source text (Baker 2018, 16). Equivalent at the word level is a unit in the target language that conveys the same meaning with the referred word in the source language (Baker 2018, 10). Besides at the word level, there are also other elements of equivalence related to phrases, structure, pragmatic, and other linguistic elements (Baker 2018, 5). Therefore, equivalent can be interpreted as a unit in the target language which refers to another unit in the source language whatever its semantic unit is.

In other words, an equivalent does not have to be in the same semantic unit as the element in the source language is (Baker 2018, 11). Thus, a word can be translated in the form of a phrase and vice versa.

After being able to identify the phrase in a text, translators then determine the technique to be used to translate the text into the target language. Translation techniques are tactics used by translators to translate a lexical unit that cannot be translated based on its constituent elements (Hariyanto 2003, 67).

According to Molina & Albir (2004, 509-511), there are 18 translation techniques, namely adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and, variation. For instance, if we translate the expression *être hors de ses gonds* based on its constituents, the equivalent will be 'outside the hinges'. In fact, the expression means 'out of control'.

Based on the explanation, research on the translation of phrases from French into Indonesian is interesting to conduct. To date, there is only one study of French phrase translation into Indonesian, that is a paper entitled *French Idioms and Their Indonesian Translation*. This paper was written by Sajarwa (2016) and published in the proceeding of *Isu-Isu Mutakhir dalam Kajian Bahasa, Sastra, and Budaya* (Current Issues in Language, Literature, and Culture Studies) in 2016.

The paper analyzed the translation of the French standard form of Amin Maalouf's novel *Le Rocher de Tanios* into Indonesian. The translation technique used was the theory of Vinay and Darbelnet. The results showed that in translating the standard form, there were three techniques used i.e.: modulation, established equivalent, and transposition. A standard form of language is a linguistic unit which includes grammatical and stylistic phrases. Therefore, new research is needed to exclusively examine expressions that have stylistic values.

The difference between grammatical and stylistic expressions lies in their characteristics. Grammatical expressions are neutral, whereas expressions with stylistic values convey meanings indirectly (Schapira 1999, 19-20). Stylistics is closely related to the style of language. Stylistics can be defined as linguistics regarding the use of language in literary works (Sugianto 2016, 82).

The example of stylistic expression can be observed in this sentence: *On pouvait parler de lui aux Trois Frères, à la Barbe d'or ou au Grand Sauvage ; tous ces messieurs le **connaissaient comme leur poche** !* (Flaubert 1961, 96-97). *Connaitre* means *pouvoir identifier quelqu'un, quelque chose, les reconnaître ou avoir appris leur nom, ce qu'il sont, qui ils sont* means *mengenal* (to know). According to Larousse (2021), a French dictionary, *Comme* is a particle used in a comparison that can be translated into *seperti* (like/as) in Indonesian language. Meanwhile, *leur* is a possessive adjective for third person plural. *Poche* itself means *petit sac de toile prolongeant, à l'intérieur d'un vêtement, une fente pratiquée dans celui-ci* or *saku* (pocket). In literal meaning, the expression means *mengenal seperti saku sendiri* (to know like our own pocket).

Nevertheless, the expression has an actual meaning of *très bien connaître* *mengenal dengan sangat baik* (knowing very well) (Rey & Chantreau 1993, 637). There is a metaphorical style of language in which a person who knows

another person well is portrayed as someone who knows his own pocket. It is because, in French, pocket is something private and reliable. Therefore, this phrase can be used to indirectly express that someone knows someone else well, whereas to say the same meaning directly, the phrase *connaître très bien* can be used instead.

Meanwhile, a grammatical phrase example can be observed in the sentence: *L'affaire aurait pu suivre son cours si la gestion de la transaction n'avait pas été confiée, pour éviter tout risque de préemption et bénéficier d'un régime fiscal plus favorable, à la Safer* (Blandin 2021). According to Larousse (2021), this expression means *se développer comme prévu* or *berjalan seperti yang direncanakan* (going as planned). *Suivre son cours* has inseparable constituents but neutral in nature. This phrase is a direct way to express the idea of 'going as planned' in French.

In addition, there was also a study on the translation of the standard form of language like the thesis entitled *Kesepadanan Penerjemahan Idiom dalam Teks Moon Embracing the Sun (The Equivalence of Idiomatic Translation in the Text of Moon Embracing the Sun)* written by You Jin (2015). This thesis discusses translation from Korean to English. The objective of this study was to analyze the idiomatic translation techniques of Korean drama series subtitles. The translation technique theories chosen were that of Mona Baker (2018). Apart from the translation techniques, Jin (2015) also analyzed idioms based on Im Ji Ryong's theory. The results of this study indicated that the paraphrasing was the most frequent technique used for the translation. However, some other techniques were also applicable, such as established equivalents and reduction.

Madame Bovary is one of the most popular French literary works. This novel was written by Gustave Flaubert in 1857. One of the studies regarding the translation of this novel into Indonesian was an undergraduate thesis entitled *Perbandingan Ideologi Penerjemahan antara Dua Terjemahan Novel Madame Bovary (The Comparison of Ideological Translation between Two Madame Bovary Translated Novel)* written by Ffilia Envi Rahmawati in 2016. This thesis discusses the comparison of the translation methods of two translated novels of *Madame Bovary*, namely *Nyonya Bovary* that was translated by Winarsih Arifin and *Madame Bovary*, translated by Santi Hendrawati. The translation methods applied by Winarsih Arifin were word-for-word, literal, faithful to the source text, and semantic translation; while the methods used by Santi Hendrawati were adaptation, free, idiomatic, and communicative translation (Rahmawati 2016).

The question underlying this research is what the translation techniques used by the translator in translating French fixed expressions in *Madame Bovary* novel into Indonesian are. By identifying these techniques, this research is expected to result a theoretical contribution to the development of French text translation into Indonesian.

RESEARCH METHOD

The method of analysis applied in this research was translation equivalence method. The material objects were Gustave Flaubert's *Madame Bovary* novel and its Indonesian version *Nyonya Bovary* which was translated by Winarsih Arifin. The original *Madame Bovary* was selected because it has numerous fixed expressions in the text. In addition, it was one of the French iconic novels so that the translation was assumed to be of high quality. Meanwhile, the translated version, *Nyonya Bovary* was selected after the researcher took into

account the other works of the translator. In the translation field, Winarsih Arifin participated in the translation of a book entitled *Histoires courtes d'Indonésie*. She is also the author of *Dictionnaire Français-Indonésien*.

This research was conducted in three phases. The first phase was determining the definition of translation, equivalence, translation techniques, and expressions. The researcher also examined the types of translation techniques. After that, the data were collected from the research materials.

The data were obtained by searching for any combination of two or more words that had a potential to be an expression. There were two characteristics of expressions, namely a word combination whose constituents form a meaning that has no correlation with the context and a word combination that has unusual syntactic structure. These units were then verified by using *Dictionnaire des Locutions et des Expressions* as the reference. The verifying data from the dictionary were then listed along with their definitions.

The second phase included data analysis with contrastive analysis. This analysis was carried out by comparing two or more languages to look for similarities and differences of these languages (Prasetyani 2012, 1). Therefore, in this study, the phrases were compared with their equivalents and analyzed for their differences in terms of meaning and grammatical categories.

Lastly, the data were classified based on translation techniques. To analyze the translation techniques, Abdul Chaer's *Kamus Ungkapan Bahasa Indonesia (Dictionary of Indonesian Phrases)* was used. The use of this dictionary was important to determine whether an equivalent is a result of established equivalent technique or not.

TRANSLATION TECHNIQUES OF FIXED EXPRESSIONS IN *MADAME BOVARY*

From the two versions of novels, the original *Madame Bovary* and the translated version *Nyonya Bovary*, it was found that there are three translation techniques used for translating the fixed expressions from French to Indonesian. Those three techniques are modulation, transposition, and discursive creation. The total data of translation by modulation are 61, whereas the ones by discursive creation and transposition are 8 and 4 respectively. Overall, there are 73 data analyzed as seen in *Table 1*.

Table 1: Translation Techniques Applied to the Fixed Expressions

Technique	Number	Percentage
Modulation	61	83.5%
Discursive creation	8	11%
Transposition	4	5.5%
Total	73	100%

Modulation

The first technique is to translate a text from a different point of view. This technique is known as modulation (Molina & Albir 2004). By this technique, a text is translated into a word whose lexical meaning is different but refers to what is meant by the source text (ST).

Modulation can be divided into three categories, namely metaphorical modulation, metonymic modulation, and grammatical modulation (Chuquet & Paillard 1987, 26-35). The first example is the typical question asking about the job of the speech partner: *Quefaites-vous dans la vie?* In Indonesian, to ask the same question, it will be *Apa pekerjaan Anda?* (What's your job?). There is a modulation in the translation because if *Quefaites-vous dans la vie?* is

translated literally, the result will be *Apa yang Anda kerjakan di kehidupan?* (What do you do in life?).

In more specific, the translation perceives metonymic modulation. Metonymic modulation is a process of translation by using terms that are parts of something (Chuquet & Paillard 1987, 31). In life, humans do various activities and working is only a part of the activities.

Modulation is also required in the translation of the expression *Merde pour ton examen!*. If it is translated literally, the result will be *Tahi untuk ujian mu!* (Shit for your exam!). In fact, this expression is commonly spoken when someone hopes for the success of his/her speech partner. Therefore, another word is needed to instead of *tahi* (shit) here, like *semoga berhasil* (good luck) or *semoga sukses* (be successful). In this example, grammatical modulation is identified because of the existence of negation. Grammatical modulation is a perspective shift by changing the grammar, such as creating negation or changing the sentence structure from interrogative to declarative (Chuquet & Paillard 1987, 33-35). *Tahi* (shit) is a word with a negative sense whereas *berhasil* (success) has a positive meaning.

In translating fixed expressions in the novel, the translator frequently used modulation. The examples can be seen in *Table 2*

Table 2: Translation of Fixed Expressions by Modulation

Expression	Literal Translation	Translation in the Novel
<i>pauvrediable</i>	<i>iblis yang malang</i> (a poor demon)	<i>anak sialan yang mengibakan</i> (a poor pitiful kid)
<i>courir après</i>	<i>mengejar</i> (run after)	<i>menganggu-ganggu</i> (keep bothering)
<i>sèchecomme un cotret</i>	<i>kurus seperti satu ikat kayu bakar</i> (skinny like a bunch of firewood)	<i>badannya sekurus papan</i> (her body as thin as a board)
<i>tendre son oreille</i>	<i>mencondongkan daun telinga</i> (incline one's earlobe)	<i>menyimak</i> (listen thoroughly)

Pauvre diable is one of expressions in the novel which was translated by using modulation technique.

(1) ... *et le professeur, parvenu à saisir le nom de Charles Bovary, se l'étant fait dicter, épeler et relire, commanda tout de suite au **pauvre diable** d'aller s'asseoir sur le banc de paresse ...* (Flaubert 1961, 5)

... *dan guru yang pada akhirnya dapat menangkap nama Charles Bovary, karena anak baru itu diharuskannya mendikte namanya, mengeja dan membacanya kembali, segera menyuruh **anak sialan yang mengibakan** itu duduk di bangku tempat hukuman murid malas ...* (Arifin, 2016, 6)

(... and the teacher, who had managed to grasp the name of Charles Bovary, as that new student was required to dictate, spell and reread the name, immediately ordered the **poor pitiful kid** to sit down on the bench where lazy students got punished ...)

According to *Dictionnaire des Expressions et des Locutions*, *pauvre diable* means *homme malheureux* or *manusia yang malang* (poor human) in Indonesian language (Rey & Chantreau 1993, 275). In literal translation, according to Larousse (2021), *pauvre* means *qui inspire quelquepitié* or *yang menimbulkan rasa kasihan* (which generates mercy) or *malang* (poor). Meanwhile, *diable* means *l'esprit du mal, le démon, iblis* (demon) (Larousse). In literal translation, *pauvre diable* means *iblis yang malang* (a poor demon). The followings are the literal meanings of each constituent in the structure.

<i>pauvre</i>	<i>diable</i>
malang	iblis
(poor)	(demon)

There is no demonic character in the context of the story. *Pauvre diable* here refers to the character of Charles Bovary, a new student in the class. He made several mistakes such as carrying a hat during class and not pronouncing his name properly. He was laughed and yelled at by other children as well as received punishment from the teacher for those mistakes.

In this translation, there is an application of metaphorical modulation translation technique. Metaphorical modulation is a perspective shift by changing the figures of speech, by either creating or eliminating the figures of speech (Chuquet & Paillard 1987, 26-28). *Pauvre diable* consists of a metaphorical language style in which a human being is referred to as a demon. However, in the target language, the metaphor is not found. In Indonesian, there is no expression representing a similar meaning. The most identical Indonesian expression for *pauvre diable* is *lebai malang* which means 'a person who always gets bad luck' (*Kamus Besar Bahasa Indonesia (KBBI) Online* 2020).

The next expression that is also translated with modulation is *sèche comme un cotret*.

(2) *Quoiqu'elle fût laide, sèche comme un cotret, et bourgeonnée comme un printemps...*(11)

Meskipun rupanya buruk, mukanya berbisul-bisul dan badannya sekurus papan, ... (14)

(Although his face was ugly, his face was ulcerated and **his body was as thin as a board**, ...)

Sèche comme un cotret means *très maigre* or *kurus sekali* (very thin) (Rey & Chantreau 1993, 222). According to Larousse (2021), in literal translation, *sèche* (the feminine form of *sec*) means *qui est maigre, décharné* or *kurus* (thin). *Comme* is a particle used in a comparison which can be translated into *seperti* (like) in Indonesian. *Un* is a singular auxiliary word. *Cotret* means *fagot de bûchettes à brûler* or *kumpulan kayu bakar yang diikat* (a bundle of firewood). If it is translated literally, *sèche comme un cotret* means *kurus seperti satu ikat kayu bakar* (thin like a bundle of firewood). The followings are the literal meanings of each constituent in the structure

<i>sèche</i>	<i>comme</i>	<i>un</i>	<i>cotret</i>
<i>kurus</i>	<i>seperti</i>		<i>satu ikat kayu bakar</i>
(thin)	(like)		(a bundle of firewood)

In this case, the translation technique of metaphorical modulation is used because there is a change in perspective from the parable of a thin person with a bunch of firewood to a parable of a thin person with a board. This

indicates that, for Indonesian speakers, a very thin person is more suitable to be described as a board rather than as a bundle of firewood.

In Indonesian, a person who is very skinny is also said to be look like a *lidi* (the bone of a coconut leaf) as in the following sentence: *Tentunya kamu tidak mau kan terlihat lebih kurus seperti lidi di hadapan cewek?* (You surely don't want to look thinner like a *lidi* in front of girls, right?) (Iskandar 2018). Another example is the following short story excerpt: *Lelaki bertubuh kurus serupa batang lidi itu berkacak pinggang* (The man with a thin body like a bar of *lidi* has his hands on hips) (Muttaqin 2019).

The last expression translated using modulation is *tendre son oreille*.

(3) *Mais la maîtresse d'auberge ne l'écoutait plus; elle **tendait son oreille** à un roulement éloigné.* (73)

*Tetapi pemilik penginapan tidak lagi mendengarkan kata-katanya. Ia **menyimak** bunyi roda di kejauhan.* (108)

(But the hostess no longer listened to his words; she **listened thoroughly** to a distant rolling)

Tendre son oreille means *faire attention* or *menyimak* (pay attention) in Indonesian (Rey & Chantreau 1993, 567-568). According to *Larousse* (2021), *tendre* is a verb and it means *présenter une partie du corps à quelqu'un* (to incline the body). *Son* is a possessive adjective, whereas *oreille* means *organe pair de l'audition et de l'équilibration* or *daun telinga* (earlobe). *Tendre son oreille* as a whole means *mencondongkan daun telinga* (incline the earlobe). The followings are the literal meanings of each constituent in the structure.

<i>tendre</i>	<i>son</i>	<i>oreille</i>
<i>mencondongkan</i>	-	<i>daun telinga</i>
(incline)	(one's)	(earlobe)

The translation technique used here is metaphorical modulation because there is a change in the perspective of the metaphor *tendre son oreille* to *menyimak* (paid attention) which has no metaphorical sense at all. Generally, it is only animals such as cats or dogs that commonly incline their earlobe to listen to a sound thoroughly. However, in French, humans can also be described as such when they are listening seriously to something.

If the translator wants to give a stylistic value to the target text, he/she can choose the expression *memasang telinga* (put ears) which means *mendengarkan baik-baik* (listen thoroughly) (KBB Online 2020). This phrase certainly cannot be interpreted literally because ears are a part of the body that cannot be put on or off. This phrase is frequently used both in verbal and writing form. An example is the following quote from a folklore text: *la mencoba **memasang telinga** kembali, kalau-kalau burung itu berbunyi dan bersuara lagi* (He tried to put his ears back, just in case the bird would sound and sing again) (Lewar 2021).

Transposition

The second technique invented is transposition. This technique is to translate an element by changing its grammatical category (Molina & Albir 2004, 511). There are five grammatical categories in total, namely noun, verb, adjective, adverb, and number.

An example of transposition is the phrase *le taux mondial de mortalité maternelle* which in Indonesian is translated into *angka kematian ibu di dunia* (the number of mother's deaths in the world). A change in the grammatical

category can be observed in the adjective *mondial* which is translated to the adverb *di dunia* (in the world).

Another example is the sentence *J'ai faillir me faire renverser par un cycliste* which in Indonesian is translated into *Saya hampir ditabrak pengendara sepeda* (I almost got hit by a cyclist). It can be observed that the verb *faillir* is translated into the adverb *hampir* (almost).

This technique is commonly used because not all of the concepts in Indonesian can be included in the grammatical category of French. Another reason why translators rely on this technique is to make the target text more natural. Transposition is also frequently used in the translation of journal article abstracts. A study on the translation of abstracts from English to Indonesian shows that 75.90% of texts investigated underwent transposition technique (Fitria 2018, 155).

Aside from commonly used for neutral phrases such as exemplified above, transposition is also applicable in the translation of standard French forms. It is in line with Sajarwa's (2016) research on the Indonesian translation of French idioms in which one out of the three techniques used was transposition. The translation of expressions as part of standard forms cannot be detached from transposition technique. Here are some of the examples.

Table 3: Translation of Fixed Expressions by Transposition

Phrases	Literal Translation	Translation in the Novel
<i>se donner du cœur au ventre</i>	<i>memberikan jantung ke perut sendiri</i> (give the heart to your own stomach)	<i>semangatnya</i> (his encouragement)
<i>collier de misère</i>	kalung penderitaan (necklace of suffocation)	seperti dikekang penderitaan! (like being tied by suffocation!)
<i>sous les drapeaux</i>	<i>di bawah bendera-bendera</i> (under the flags)	<i>membela panji</i> (to defend the flag)
<i>au hasard de la fourchette</i>	<i>dengan bergantung pada garpu</i> (by hanging on the fork)	<i>makan seadanya</i> (to eat what is available)

As illustrated in Table 3, the phrase *se donner du cœur au ventre* is translated through transposition.

(4) *Il avait à ses côtés, sur une chaise, une grande carafe d'eau-de-vie, dont il se versait de temps à autre pour se donner du cœur au ventre ...* (14)

Di sampingnya, di atas kursi, ada karaf besar berisi brendi yang sekali-sekali diminum untuk semangatnya ... (19)

(By his side, on a chair, there was a large carafe containing brandy by which he occasionally drunk for his encouragement ...)

Se donner du cœur au ventre is the pronoun form of the expression *donner du cœur au ventre à quelqu'un* which means *lui redonner de la force d'âme, du courage* (Rey dan Chantreau 1993, 190). Therefore, this expression

can be translated into *menyemangati diri sendiri* (to give self-encouragement).

According to Larousse (2021) *se donner* is a pronoun verb which means *s'accorder quelque chose*, that is *memberikan ke diri sendiri* (to give ourselves ...), whereas *du* is a partitive article. Then, *cœur* means *organe musculaire creux, qui constitue l'élément moteur central de la circulation du sang* or *jantung* (heart). Meanwhile, *au* is the result of a combination between preposition *à* and article *le* which can be translated into 'to'. Lastly, *ventre* means *grande cavité qui contient le tube digestif; région du corps où est située cette cavité* or *perut* (stomach). Thus, if it is translated word-for-word, this expression means *memberikan jantung ke perut sendiri* (to give the heart to his own stomach). The followings are the literal meanings of each constituent in the structure.

<i>se</i>	<i>donner</i>	<i>du</i>	<i>cœur</i>	<i>au</i>	<i>ventre</i>
<i>sendiri</i>	<i>memberikan</i>		<i>jantung</i>	<i>ke</i>	<i>perut</i>
his own	give		heart	to	stomach

In the sentence, the character being discussed refers to a man named Mr. Rouault. He broke his leg which caused him unable to walk and had to stay in bed. As a result, he drank alcoholic beverages to keep himself lively amid the situation.

The expression *se donner du cœur au ventre* is translated into *semangatnya* (his encouragement). The translation technique used in this case is transposition because there is a change in the grammatical category from a verbal phrase *se donner du cœur au ventre* into a noun phrase *semangatnya*. If that phrase were translated into *memberikan semangat pada diri sendiri* (to give encouragement to himself), the target text would be less natural, even though it would still be understandable. A more natural alternative is by translating it into *menyemangati diri sendiri* (to encourage himself).

To give a distinctive feature to the target text, the expression above can optionally be translated into *membakar semangatnya* (to burn his passion). The word *membakar* (burn) here give a certain feature since it contains a metaphorical meaning 'to awaken'. *Membakar semangat* is a common expression in Indonesian language. It can be proved from this excerpt: *Para nakes menggaungkan jargon 'Pantang Pulang Sebelum Corona Tumbang' untuk membakar semangat mereka* (The health workers echo the *jargon* 'Never Go Home Before Corona Ends' to burn their passion) (Wisnuwardani 2021). Actually, there is no object burnt by the health workers. The sentence means that they have decided not to give up in carrying out their hard works by shouting out the jargon.

Another expression translated with transposition technique is *sous les drapeaux*.

(5) *Que serait-ce donc, s'il t'avait fallu servir, aller combattre **sous les drapeaux**?* (163-164)

*Lalu bagaimana kalau kau harus masuk tentara, harus berperang **membela panji**?* (241)

(What would it be like, if you had had to serve, go and fight **under the flags**?)

Sous les drapeaux means *dans l'armée, à titre d'appelé* or sebagai tentara (as a soldier) in Indonesian (Rey dan Chantreau 1993, 294). According to

Larousse (2021), *sous* is a preposition indicating the position of something or someone in a lower place. Meanwhile, *les* is the plural article for a definite noun. *Drapeaux* (the plural form of *drapeau*) means *pièce d'étoffe attachée à une hampe, servant autrefois d'enseigne militaire et devenue, depuis le xix^e s., l'emblème d'une nation, dont elle porte les couleurs'* or *bendera* (flag). Therefore, in literal translation, the expression means *di bawah bendera-bendera* (under the flags). The followings are the literal meanings of each constituent in the structure.

<i>sous</i>	<i>les</i>	<i>drapeaux</i>
<i>di bawah</i>		<i>bendera-bendera</i>
under		flags

However, the expression is translated into *membela panji* (to defend the flag of symbol). The translation technique used here is transposition because there is a change in the grammatical category from an adverbial phrase *sous les drapeaux* (*di bawah bendera-bendera/under the flags*) into a verbal phrase *membela panji* (to defend the flag of symbol). *Panji* is a kind of flag, but it is not precisely similar to the country flag which is a symbol of state defense. This translation certainly conveys the message in the source text and is also natural because it is a common expression in Indonesian.

Membela panji is not only used in the context of wars, but also in matches or competition circumstances as seen in the sentence: *Kedua orangtuanya, dari Ricky Mulyono dan Jenny Siswono, **membela panji** Indonesia lewat media olahraga* (Both of his parents, Ricky Mulyono and Jenny Siswono, defended the Indonesian flag of symbol through sports) (Muliya 2019).

The equivalent *sebagai tentara* (as a soldier) is likely more direct translation, but it does not have similar sense to the source text. Therefore, the translator prefer choosing the phrase *membela panji* to give some feature in the target text.

The next fixed expression translated by transposition is *au hasard de la fourchette*.

(6) *Je vis tantôt d'une manière, tantôt d'une autre, en philosophe, **au hasard de la fourchette***. (171)

*Kadang-kadang saya hidup begini, kadang-kadang dengan cara lain, seperti seorang filsuf, **makan seadanya***. (251)

(Sometimes I live like this, sometimes by another way, like a philosopher, **to eat simply**)

Au hasard de la fourchette means *simplement, sans grands préparatifs* or *secara sederhana, tanpa persiapan* (simply, without much preparation) (Rey & Chantreau 1993, 428).

According to *Larousse* (2021), *au hasard de* means *en fonction des circonstance imprévues'* means *dengan bergantung pada (sesuatu yang tidak menentu)* in Indonesian, or 'to depend on (something indefinite)'. *La* is a feminine singular article for a specific noun whereas *fourchette* means *ustensile de table dont le manche se termine par des dents, et qui sert à prendre la nourriture* or *garpu* in Indonesian. Literally, *au hasard de la fourchette* means *dengan bergantung pada garpu* (to depend on the fork).

The utterance was spoken by Canivet, a surgeon character in the novel. He was comparing himself to Homais, a pharmacist. Canivet said that he had

strong physical and mental endurance because he had various lifestyles and there was no planning, while Homais had a timid characterization because his life was only spent in his kitchen. So, it could be seen that the character was not talking about forks or cutlery.

In the novel, the expression *au hasard de la fourchette* is translated to *makan seadanya*. The translation technique used here is transposition because of the change in the grammatical category from the adverbial phrase *au hasard de la fourchette* to verb phrase *makan seadanya* (to eat simply). In Indonesian, people generally say *hidup bagai air mengalir* (to live like flowing water) to refer to a life that is lived simply, without any plan for the future. The translator did not choose this phrase because, to some extent, the equivalent *makan seadanya* still has a relation with the message in the source text. People who do not have a plan tend to do everything in a simple way, including eating. The reason why the translator chose the word *makan* (eat) is likely influenced by the literal meaning of the phrase.

Discursive Creation

The last technique identified is discursive creation. A text can be translated with the elements that are out of context or whose semantic relations are far from the source text (Molina & Albir 2004, 510). Nevertheless, this technique is not applicable to any context. In translating formal or technical texts, such as legal documents or scientific articles, for example, this technique must be avoided because it may lead to misinterpretation.

Discursive creation technique is frequently found in the translation of film titles. An example is the 2015 American film *Southpaw* that was translated into *La Rage au Ventre* or *une rage violente* or *kemarahan yang meledak-ledak* (violent rage) (Larousse 2021). Besides film titles, discursive creation is an essential technique for translating film subtitles (Istiqomah, Erawati & Suparno 2019, 2). In *Nyonya Bovary*, there are eight phrases translated by discursive creation technique.

Table 4: Translation of Fixed Expressions by Discursive Creation

Expression	Literal Translation	Translation in the Novel
<i>en bourgeois</i>	<i>pakaian orang borjuis</i> (the bourgeoisie's clothes)	<i>seperti orang kota</i> (like urban people)
<i>avoir les dents longues</i>	<i>memiliki gigi-gigi yang panjang</i> (having long teeth)	rakus (greedy)
<i>a mots couverts</i>	<i>dengan kata-kata tersembunyi</i> (by hidden words)	<i>dalam ucapan-ucapan yang tidak berterus terang</i> (in obscure utterances)
<i>plût à Dieu que</i>	<i>semoga Tuhan senang bahwa ...</i> (hopefully, God is pleased that ...)	<i>sekiranya Tuhan ...</i> (May God ...)

Avoir les dents longues is one of fixed expressions translated by discourse creation as follow.

(7) *Et puis la veuve était maigre; elle avait les dents longues ...* (18)

Lagipula si janda itu kurus. la rakus ... (25)

(Moreover, the widow is skinny; she is **greedy**)

According to *Larousse* (2021), *avoir* is a verb means 'posséder' or *memiliki* (possess/own) in Indonesian. *Les* is a plural article for a specific noun whereas *dents* (the plural noun of *dent*) means *organe dur, blanchâtre, implanté sur le bord des mâchoires de la plupart des vertébrés* or *gigi* (teeth). Then, *longues* (the plural feminine form of the adjective 'long') means *dont la dimension d'une extrémité à l'autre est grande* or *panjang* (long). Based on each of the constituents, *avoir les dents longues* means *memiliki gigi-gigi yang panjang* (having long teeth).

On the other hand, *avoir les dents longues* metaphorically means *très ambitieux* or *avoir faim* (Rey & Chantreau 1993, 266). However, in this context, the conformed meaning is *très ambitieux* or *sangat ambisius* (very ambitious). In the target text, the phrase is translated into *rakus* (greedy).

The words 'ambitious' and 'greedy' do have a far semantic relation. 'Ambitious' means eager to get something, while 'greedy' means wanting to get more than usual or what is required. The connotations of the two words are also different. 'Greedy' is pejorative, while 'ambitious' may have a positive or negative connotation, even though it is commonly categorized as something positive.

Regarding the context, the character that is said to be ambitious is Héloïse, the first wife of Charles Bovary. Héloïse is a wealthy entrepreneur. Charles—as her husband—loves another character, Emma Bovary, more than Héloïse. In Charles' perspective, Héloïse is a woman who is too skinny and *avoir les dents longues*. There are two possible reasons for the translator to choose *rakus* as the equivalent. First, the translator deliberately chooses this attribute to describe Héloïse, because after all, being ambitious in this context is something negative. The second is related to the way to understand an expression. Similar to vocabulary, many expressions are polysemic.

The example is the French expression *avoir les boules* which means (*memiliki bola-bola*) 'to have balls' in literal translation. However, it conveys two idiomatic meanings namely *takut* (afraid) and *depresi* (depressed). Another example is the phrase *faire un pas de côté* which means *melangkah serong* (to step aside) literally as defined in *Larousse* (2021). Depending on the geographical location, this phrase has two different idiomatic meanings, that is *melepaskan jabatan* (to give up a position) in Belgian French and *melihat (sesuatu) dengan perspektif yang berbeda untuk meraih suatu tujuan* (to see [something] from a different perspective to achieve a goal' in French French (*Faire un pas de côté...*).

One of the factors leading to polysemy is the differences of the era or periods of time. French language has undergone an evolution that resulted in many changes. Furthermore, the territory of France as a country covers a large area and its language is spoken in many other countries. It seems that the meaning of *avoir les dents longues* that was understood by the translator is only *rakus* (greedy).

The expression *à mots couverts* is also translated with discursive creation technique.

(8) ... *et il alla se joindre dans un coin à quatre ou cinq autres des invités qui, ayant eu par hasard plusieurs fois de suite à table les bas morceaux des*

viandes, trouvaient aussi qu'on les avait mal reçus, chuchotaient sur le compte de leur hôte et souhaitaient sa ruine à mots couverts. (28)

Lalu ia duduk saja di pojok bersama empat-lima tamu lain yang karena kebetulan saja waktu makan beberapa kali berturut-turut kebagian potongan daging yang kurang enak, juga berpendapat bahwa sambutan terhadap mereka kurang baik. Mereka berbisik-bisik menggunjingkan tuan rumah, dan mengharapkan kebangkrutannya **dalam ucapan-ucapan yang tidak berterus terang.** (40)

(... and he went to join in a corner with four or five other guests, who coincidentally in several times had pieces of meat which tasted bad, said that they had been badly welcomed. They whispered about the host and wished for their going bankrupt **in obscure utterances**)

A mots couverts means *entermesvoilés* or *secara tersirat* (in veiled terms) (Rey & Chantreau 1993, 529). In the target language, the expression is translated into *dalam ucapan-ucapan yang tidak berterus terang* (in obscure utterances).

According to *Larousse* (2021), *a* is a preposition which indicates a way of doing something in this context. *Mots* (the plural form of *mot*) means *élément de la langue composé d'un ou de plusieurs phonèmes, susceptible d'une transcription écrite individualisée* or *kata* (word). Meanwhile, *couvert* is the passive form of the verb *couvrir* which means *cacher quelque chose à la connaissance de quelqu'un, le dissimuler* or *bersembunyi* (hide) so that *couvert* means *tersembunyi* (hidden). In literal translation, the expression means *dengan kata-kata tersembunyi* (with hidden words). Therefore, literal translation is not the technique used in this case.

In this translation, discursive creation is used because *tersirat* (implied) is the synonym of *implisit* (implicit) that is a meaning contained in a discourse which is not openly expressed. Meanwhile, *berterus terang* (being forthright) means *jujur* (being honest). As what can be seen, the source text focuses on how a message is conveyed, while the target text focuses on what is the message conveyed.

The expression *plût à Dieu que* is also translated with discursive creation technique.

(9) **Plût à Dieu que** nos agriculteurs fussent des chimistes, ou que du moins ils écoutassent davantage les conseils de la science! (125)

Sekiranya Tuhan memperkenalkan petani kita menjadi seperti ahli kimia, atau sekurang-kurangnya mau lebih banyak mendengarkan nasihat ilmu pengetahuan! (184-185)

(May God allow our farmers to be like chemists, or at least that they listened more to the advice of science!)

Plût à Dieu means *formule de souhait*, or in Indonesian, *ungkapan keinginan* (expression of desire) (Rey & Chantreau 1993, 281). *Plût* comes from the verb *plaire* which is conjugated in the past subjunctive mode which means *convenir aux goûts de quelqu'un, lui être agréable, lui faire plaisir* atau *sesuai dengan selera seseorang* (suit someone's tastes) or *menyenangkan seseorang* (make someone happy) (*Larousse* 2021). In French, the subjunctive mode is used to express things like doubt, desire, obligation, etc. In this context, the subjunctive mode expresses desire. *A* is the preposition following *plaire* because the verb is indirect. *Dieu* means *dans les religions monothéistes, être suprême, transcendant, unique et universel créateur et auteur de toutes*

choses or, simply, *Tuhan* (God) in Indonesian (Larousse 2021). In literal translation, the expression means *semoga Tuhan senang* (hopefully, God is pleased), so the translation technique used is certainly not literal translation.

The equivalent of 'may God' is not an expression of desire either, but is a supposition. According to *KBBI*, the word *sekiranya* (the Indonesian equivalent of 'may' in the context) means 'if' (Badan Pengembangan Bahasa dan Perbukuan 2016). In Indonesian, the expression of desire can be stated by using the word 'hope' or 'hopefully'. In French, however, a wish can be expressed in various terms based on the degree of beliefs whether the desired thing will come true or not.

For example, the verb *espérer* is generally used when someone believes that something will happen. Meanwhile, the verb 'souhaiter' is used when someone is not sure about that. In the text, the character Homais expresses his desire on the farmers to be like chemists who are based their lives on science. This is such a wish that is unclear, particularly on what time it is achieved.

The translator does not translate the word *plût* with *semoga* (hopefully) because it has a broader sense, that is expressing any kinds of desire, either with or without conviction. Thus, using 'hopefully' as the equivalent of *plût* is not accurate. Meanwhile, regarding the word *sekiranya* (may), even though it is a presupposition, it expresses something desired but without optimism.

CONCLUSION

In the translation of the novel *Madame Bovary* from French into Indonesian, fixed expressions are translated by using modulation, transposition, and discursive creation techniques. Based on research, modulation and transposition are the techniques frequently found in the translation of standard French into Indonesian. Although fixed expressions are a part of the standard forms, these lexical units are not always translated using transposition modulation, or even discursive creation.

The first technique found in the novel translation is modulation. This technique is mostly used by the translator for translating fixed expressions in *Madame Bovary* novel. By this technique, the translator can eliminate the metaphors in the target text or, contrastively, use other metaphors to translate the source text into Indonesian. Modulation proves that to make descriptions, French and Indonesian speakers have their own parables that are different from one another.

The second technique found is transposition. With this technique, it can be seen that to give features to the target text, the translator does not have to search for the same lexical unit in Indonesian. Instead, he/she can change the grammatical categories or use metaphorical terms as one of the constituents of the equivalent of the translated expressions.

The last technique used is discursive creation. This research shows that discursive creation technique is suitable for translating expressions whose the common equivalents in Indonesian are less accurate. On the other hand, some expressions have more than just a single idiomatic meaning. Hence, the identification of an equivalent of an expression as the result of a discursive creation technique remains debatable.

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