

INTRODUCTION

The translation of popular media has been a useful and normal thing for people all over the world as a way to consume media that is created in other languages. Without it, consumers would have a limited amount of knowledge about media from other parts of the world, since a translated work does not require the consumer to invest time in learning a whole new language. According to Newmark (1988) to translate a text is to transfer the meaning intended by the original author of the source text into a different language. Hence, a translator needs to be able to understand the intention of the SL (source language) author to transfer the meaning to the TL (target language). Pratiwi & Lubis (2021) explained that the main objective of a translator is to replace the SL with the TL so that the readers, who do not understand the SL, can understand. A mistranslation and confusion for readers might occur if the message of a sentence the translator had in mind when translating is not the same as what is intended by the author. As mentioned by Lestari (2019), translation is considered an interdisciplinary field, where it covers various topics including speeches, legal texts, academic texts, subtitles, and more. Thus, besides mastering languages, a translator should also have relevant knowledge in the field they handle.

A type of popular media that people of all ages consume are movies, may it be a full-length movie or a series. In movies, subtitles are one of the most popular mediums of translation, this can be referred to as interlingual subtitling. Cintas & Remael (2021) stated that interlingual subtitling is a translation technique that involves displaying written text at the bottom of the screen with the purpose of

providing a translation of the dialogue spoken by the characters, and other information conveyed through visual elements (letters, signs, etc.) and auditory elements (songs, voiceovers, etc.). Cintas & Remael (2021) also indicated that in subtitling a movie, the subtitles should be aligned with what the characters are doing or saying. Consequently, when a translator is translating for a movie subtitle, they must pay attention to the character, what they are saying and what the context of the scene is, to be able to avoid problems when translating.

Translation, or to translate something, according to Newmark (1988) is transferring the meaning intended by the author of the original text into the TL (another language). Similarly, according to Larson (1998), to translate is to transfer the meaning by replacing the form of the SL into another form of the TL. By that it could be concluded that translating is an act of producing a TL with the same message as the TL by the original author. Larson (1998) also stated that translation can be classified into two: form-based and meaning-based translation. Form-based translation, also known as literal translation, follows the grammatical form of the SL. On the other hand, meaning-based focuses more on communicating the meaning/message of the SL as naturally as possible in the TL.

Problems in translating are more often found when translating media containing idiomatic expressions, Jabbari (2016) stated that an idiom is generally understood by native speakers of a language. Therefore, although idioms can be found in every language, different languages can have different idiomatic expressions. As mentioned by Fitri, Faridi, and Hartono (2019), idioms reflect a language's characteristics and the culture of native speakers. This is also supported by Manipuspika and Winzami (2021), they stated that idiom translation is a

complicated process because some culture-specific idioms have different equivalents in every language.

An idiom, according to Baker (2018) is a flexible phrase where the meaning of it may not be what is literally stated word-per-word. She also explained how translators might not be able to recognize an idiomatic expression; this often happens with idioms that do not follow the grammatical rules. Another definition according to Jabbari (2016) idiomatic expressions, or more known as idioms, are phrases that contain figurative meaning, a meaning that is different from the literal meaning of the idiom's individual elements (it does not mean exactly what the words say). Baker (2018) mentioned some difficulties in translating idioms, such as: first, an idiom may have no equivalent in the TL. Second, an idiom may have a similar counterpart in the TL but different context of use. Third, an idiom may be used in the source text in both its literal and idiomatic senses at the same time. And lastly, the contexts in which they can be used and their frequency of use may be different in the SL and TL.

As further explained by Budiawan (2018), idioms are considered a challenge in the translation world, it can be said that it is one of the toughest obstacles in translation. Arsiandi & Suhendar (2020) also explained how people often use idioms in everyday conversation, this may confuse non-native speakers, as they would find themselves having a conversation with a native speaker and they have to figure out what an idiom might mean; meaning translators have to be able to differentiate between idioms and literal words or phrases. When translating something without any idiomatic expression, a translator would not be required to do an in-depth analysis of idioms. Compared to when translating something with

an idiomatic expression, they would be more inclined to do an in-depth analysis of the idioms used. Therefore, they can transfer the meaning as intended by the original author to the TL. This shows how understanding what an idiom means and knowing the correct translation strategies to use matters; if an inexperienced translator uses an incorrect translation strategy it can lead to a mistranslation in the TL.

In classifying idioms, Seidl & McMordie (1988) came up with nine idiom categorizations:

1. Keywords with idiomatic uses. This consists of smaller categories of idioms that contain specific keywords that are adjectives and adverbs, nouns, and other miscellaneous words. The adjectives and adverbs category consists of keywords like bad, big, dead, flat, good, hard, etc. While the nouns category consists of keywords like end, line, matter, mind, point, etc. Lastly, the miscellaneous category consists of keywords like all, how, it (as subject), it (as object), that, etc.
2. Idioms with nouns and adjectives. This consists of smaller categories of idioms that are noun phrases and idioms that contain adjective + noun. An example of a noun phrase idiom is *the icing on the cake* and *a step in the right direction*, while an example of adjective + noun idiom is *a bitter pill (for someone) (to swallow)* and *a flying visit*.
3. Idiomatic pairs. This consists of smaller categories of idioms with the format of pairs. Pairs of adjectives, for example: *fair and square*;

pairs of nouns, for example: *fun and games*; pairs of adverbs, for example: *more or less*; pairs of verbs, for example: *do or die*; and lastly identical pairs, for example: *blow by blow*.

4. Idioms with prepositions. This consists of idioms that have prepositions in it, like above, across, on, out, etc. Examples of idioms with prepositions are *in someone's book*, *behind closed doors*, and *on the move*.
5. Phrasal verbs. This consists of idioms that follow the three patterns of verb + particle, verb + preposition, and verb + particle + preposition. Examples of phrasal verb idioms are *ask someone out*, *clear something out*, and *get by*.
6. Verbal idioms. This consists of idioms that contain a verb that has a different meaning from the original meaning. Examples of verbal idioms include *do the honors*, *hit the road*, and *let off steam*.
7. Idioms with special subjects. This consists of specific idioms that are typically used in certain situations such as banking, business, buying and selling, health illness and death, motoring, politics and government, the stock exchange, telephoning, travel, work and industrial relations. A few examples of idioms with special subjects are *runs at a profit* (business), *bring something under the hammer* (buying and selling), and *give someone a ring* (telephoning).
8. Idioms with keywords from special categories. This consists of idioms with keywords from categories such as animals, colors, numbers size and measurement, parts of the body, and time.

Examples of idioms with keywords from special categories are *an early bird* (animal), *green with envy* (colors), and *play by ear* (parts of the body)

9. Idioms with comparisons. This consists of idioms with the format of comparisons with *as...as* and comparisons with *like*. For example: *as cold as ice*, *as true as steel*, *fit like a glove*, and *sleep like a log*.

Like mentioned before, the translation strategy used in translating idioms matters a lot in transferring the meaning from SL to TL accurately. With that, Baker (2018) developed six idiom translation strategies to help translators in translating idioms, below are the strategies:

1. Translation by using an idiom of similar meaning and form. This strategy is used to translate an idiom from the SL using another idiom in the TL which conveys the same meaning and has the same lexical form. For example:

SL: “But it all came to a shocking end nine days before the most lavish wedding Asia had ever seen when Astrid and Charlie were sighted having a screaming match *in broad daylight*.”

TL: “Namun semua itu berakhir dengan mengejutkan sembilan hari sebelum pernikahan paling mewah yang pernah terjadi di Asia, saat Charlie dan Astrid sedang perang mulut hebat *di siang bolong*.”
(Fitri et al., p.348)

In broad daylight and *di siang bolong* both mean happens during the day, and both these idioms have the same lexical forms.

2. Translation by using an idiom of similar meaning but dissimilar form. This strategy is used to translate an idiom that has similar meaning in the target language but has a different lexical form from the source language. For example:

SL: “He was absolutely *head over heels* for Rachel.”

TL: “Nick *jatuh cinta setengah mati* pada Rachel.” (Fitri et al., p.348)

Head over heels here means completely in love with another person, it is similar to the meaning of *jatuh cinta setengah mati*. But, the idiom *head over heels* and *jatuh cinta setengah mati* have different lexical forms.

3. Borrowing the SL idiom. This strategy is used to translate an idiom by using a loan idiom from the source language; it is usually used to translate a culture-specific idiom. For example:

SL: “It was in the living room that the *déjà vu* hit me, ...”

TL: “Di ruang duduk itulah aku dilanda *déjà vu*, ...” (Hidayat, Widisanti, & Rejeki, p.43)

Déjà vu means a feeling where you have already seen or experienced something, it is a French idiom that means already seen. In the Indonesian translation version, the idiom is still maintained without any changes.

4. Translation by paraphrase. This strategy is used to translate by changing an idiom into a simpler word or phrase into TL; it is the

most common way of translating idioms when a match cannot be found in TL. For example:

SL: “Maybe he had always been shielded by their grandmother, since he was *the apple of her eye*.”

TL: “Mungkin Nick selalu dilindungi oleh nenek mereka, karena merupakan *cucu kesayangan*.” (Fitri et al., p.349)

The apple of her eye means the person who someone loves the most and is very proud of, the translator paraphrases it into *cucu kesayangan* (or in English, beloved grandson) maybe because they could not find an idiom equivalent to it in the TL.

5. Translation by omission of a play on idiom. This strategy used to translate by omitting the play of a word on an idiom and then rendering only the literal meaning of it. For example:

SL: “Centuries of craftsmanship *on a plate*.”

TL: “The craft of famous people has been continually poured for centuries into *a single plate*.” (Baker, p. 85)

On a plate is a Japanese idiom with a play on the word “plate”, it is then translated into *a single plate*. The play of the word is omitted then it is translated literally.

6. Translation by omission of the entire idiom. This strategy is used to translate by omitting the whole idiom in the TL. For example:

SL: “And we were probably going to *wind up* coming to you anyway.”

TL: “Karena kami mungkin akan tetap mendatangimu.”
(Tyasrinestu & Ardi, p.55)

Wind up is totally omitted from the sentence by the translator, but even with the omission of this idiom, it does not change the meaning of the sentence.

A past study focusing on idiom translation strategy in *The Adventure of Tom Sawyer* by Ahdillah, Hartono, & Yuliasri (2020) talked about the strategies used to translate idioms using strategies by Baker (1992), and another by Wang (2006), also the quality of the equivalence based on the theory by Nida (1964). They discovered that the strategies used do have a correlation with how well translated it is. They further explained how the translator prefers to neglect the grammatical units of SL then rephrased it in order to get the similar message as the SL.

A similar study about idiom translation in the *Good Doctor* TV series conducted by Tyasrinestu & Ardi (2020) talked about the types of idioms found based on the theory by Hockett (1958) and idiom translation strategy used by Vinay & Darbelnet (2000), they found that the most common type of idiom used was english phrasal compound (the combination of two or more words to form a single thought) and the most used translation strategy being equivalence, aligning with the first research where the translator rephrases the idiom to a more natural phrase in the TL, they also found that some idioms did not fit into any of the translation strategies.

Another study of idiom translation in the novel *The Girl on the Train* by Hidayat, Widisanti, & Rejeki (2021) centering around the types of idioms based on the theory by O’Dell & McCarthy (2010) and idiom translation strategy by Baker

(2011). They discovered that the most used type of idiom is a fixed statement, implying that the English language has many established idioms, and the most used type of idiom translation strategy is paraphrase which again aligns with the previous two studies (how paraphrasing is the most used strategy in translating idioms).

This raised a research gap, when compared to previous studies above, there are no studies that use the theory of idiom categories by Seidl & McMordie (1988), and no previous study has used the Netflix series *Lucifer* as their research data. They used other idiom type theories by Hockett (1958) and O'Dell & McCarthy (2010), also idiom translation strategies by Wang (2006), Vinay & Darbelnet (2000), Baker (1992, 2011) to analyze their data. Theories by Hockett and O'Dell & McCarthy may have pros like the theory from O'Dell & McCarthy is more recent, and both theories have fewer types of idioms that may result in a simpler analysis, but a con of these theories is that Hockett's theory is a very old theory. For O'dell & McCarthy's theory, the idiom types are too general and vague for the researcher. The researcher opted to use idiom categorization by Seidl & McMordie (1988), although when compared to O'Dell & McCarthy's theory, it is older, the reason being this theory has 9 types of idioms allowing for a more detailed analysis. Baker's (2018) idiom translation strategy is used by the researcher because it is fairly recent and is the newest version of Baker's idiom translation strategy, unlike the ones used in previous studies.

The main reason *Lucifer* was picked to be the subject of research is because the characters of this show, especially the main character, Lucifer, often use colorful language when talking (idioms, slangs, taboo words, etc.), and a portion of the idioms used is more mature themed. Thus, the researcher can find unique and

unconventional idioms used in conversations by adult characters, and analyze them using theories. Which is why the present study will explore for the first time the idiom categorization and the translation strategy used in the Netflix series *Lucifer*, to obtain and analyze data using these new materials to help address the research gaps.

I. Research Questions

Following are the research questions for this study:

1. What categories do the English idiomatic expressions found in the *Lucifer* series classify as?
2. What are the translation strategies used to translate the idiomatic expressions in the subtitles of the *Lucifer* series?

II. Research Objectives

Following are the research objectives/aim for this study:

1. To find out about the category of the English idiomatic expression found in the *Lucifer* series.
2. To find out about the idiom translation strategies used in the subtitles of the *Lucifer* series.

METHODS

The method of research used in this study is descriptive qualitative, Creswell & Creswell (2018) stated that qualitative research is an inductive approach used to investigate and gain insight into the subjective meaning that people attach to a social issue. It involves developing questions, collecting data typically in the