Analysis of Idiom Translation from English Idiom into Bahasa Indonesia in the subtitle of *Spellbound* Movie

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Abstrak

Idiom merupakan kelompok kata tetap yang memiliki makna tertentu. Menerjemahkan idiom ke dalam bahasa lain dapat menjadi rumit dan menantang karena idiom tidak dapat diterjemahkan. Penelitian ini bertujuan untuk mengkaji idiom dalam bahasa Inggris dan penerjemahannya ke dalam bahasa Indonesia. Data yang digunakan dalam penelitian ini adalah idiom dari film "Spellbound". Peneliti menggunakan metode analisis dokumen kualitatif (Morgan, 2022). Peneliti menemukan 22 idiom dalam film Spellbound. Penelitian ini menghasilkan idiom yang diterjemahkan menjadi idiom sebesar 2.72%, sedangkan yang diterjemahkan menjadi non-idiom sebesar 77.3%. Penelitian ini juga menemukan tiga strategi penerjemahan dari 8 yang digunakan untuk menerjemahkan idiom. Hasilnya adalah: penerjemahan dengan kata-kata yang lebih umum 45.5%, kata-kata netral/kurang ekspresif 31.8%, dan penerjemahan dengan parafrase 22.7%.

Kata kunci: strategi penerjemahan; ekspresi idiomatik; penerjemahan idiom; film Spellbound.

Abstract

Idioms are fixed groups of words that have a specific meaning. Translating idioms into other languages can be complicated and challenging because idioms cannot be translated. This study aims to examine idioms in English and their translation into Indonesian. The data used in this study are idioms from the movie "Spellbound." The researcher used a qualitative document analysis method (Morgan, 2022). The researcher found 22 idioms in the Spellbound movie. This study resulted in idioms translated into idioms of 22.7%, while those translated into non-idioms were 77.3%. This study also found three translation strategies from 8 used to translate idioms. The results are: translation with more common words 45.5%, neutral/less expressive words 31.8%, and translation with paraphrases 22.7%.

Introduction

Translation can be a communication tool for people all over the world, translation is used to exchange information, culture, science and many more. However, translation is more complicated than simply changing the meaning of a word depending on its literal context. Some cases often put translators in difficult situations, such as when they encounter words that do not represent the literal meaning, known as idioms. (Ali and Al-Rushaidi, 2017).

Translating idioms is one of the most challenging tasks for a translator, especially if the translator is not aware of the cultural differences between the source and target languages. Translating idioms into another language word-for-word will not be able to achieve the same understanding. (Widyadhana, et al. 2017). Idioms cannot be translated literally or word-for-word because the meaning expressed by the speaker is different. The goal of every translation of an idiom is to make it appropriate and acceptable in the target language. A translator must make some adjustments to recreate meaning in the context of the source language.

Idioms have ties to cultural aspects, religious beliefs, superstitions, and diverse ideologies from all world nations. Idioms can be translated easily by native speakers, so they will not find it difficult to understand. For most foreign language learners, cultural background causes problems in translation (Ling, 2017). Understanding idioms requires knowledge of the culture behind them, as the meaning of idioms often cannot be derived from the literal meaning of the words that make it up. When translating idioms, there may be similarities in the expressions. However, applying them in the same context is not always possible, as are expressions and dialogues that use idioms in movies.

A movie is a story or tale conveyed in the form of visual communication, there is a scenario or text before the video is taken, as well as a foreshadowing of the story from the novel, which is made into a movie. When watching a movie, the mood is usually changed by the movie being watched. Because many expressions are played and conveyed with interesting language. The movie is a story in a collection of celluloid strips containing images that form moving pictures that have been captured, edited, and projected in advance (Barsam & Monahan, 2010). Some people or non-native speakers do not understand the meaning of sentences. That has been conveyed when watching a movie. It is necessary to understand the sentences conveyed in the movie; one of them is an idiom.

In the movie *Spellbound*, several dialogues contain idioms that may not translate well into other languages. This study aims to see how translators handle idiom translations in the *Spellbound* movie. The researcher chose this series because it contains many interesting idioms. Previous research on idioms was mostly taken from novels. However, it is common for movies and songs to be used as research objects. Research conducted by Fitri, Faridi, & Hartono (2019) by taking Kevin Kwan's novel entitled 'Crazy Rich Asians, Floranti & Mubarok (2020) with Pramoedya Toer's novel entitled 'Bumi Manusia' and Premasari & Widodo (2021) with Andrea Hirata's 'Edensor.' Then there is a study of idiom translation with movie objects by Fachrizal (2018) with the movie 'The Infiltrator,' Pratama & Damara (2018), who raised the movie 'School of Rock,' and Destaria & Rini (2019), who examined the movie 'Pitch Perfect 3'. Meanwhile,

research on idiom translation with Justin Bieber's song 'Purpose' as the object was studied by Roswana and Nurdiawati (2021). This study aims to discover the translation of idioms in the dialogue in the *Spellbound* movie. It uses new data, namely the movie, which has never been studied before. This study allows for a deeper understanding of idioms in the movie.

Research Method

The researcher used a qualitative method by applying a case study design to achieve the research objectives. According to Creswell & Creswell (2017), a case study is an approach used to gain an in-depth understanding of a limited system based on extensive data collection, such as an activity, event, process, or individual. This study uses document analysis to collect data from a dubbed version of the *Spellbound* movie. According to Morgan (2022), Document analysis is a method that analyzes various types of documents that contain text or material as potential sources. Data were collected from the dialogues in the *Spellbound* movie. The researcher watched the entire movie and noted all the dialogues containing idioms. The researcher used Baker's (2018) procedure to translate idiomatic expressions in translation studies.

Results and Discussion

The researcher found 22 idioms in the Spellbound movie. According to Chen's theory (2020), these idioms are categorized into two types of semantic adjustment: idioms and non-idioms. The table below summarizes these idioms.

Tabel 1 Type of Semantics Adjustment

Type of Semantics adjustment	Frequency	Percentage
Idiom into Idioms	5	22,7%
Idiom into non-idioms	17	77,3%
Total	22	100%

The table above shows that more English idioms in the movie Spellbound are translated into non-idioms in Indonesian.

Idiom Into Idiom

Translators need to translate idioms to idioms if there are idioms in the source language that match the idioms in the target language. Translators must make the TL translation dynamic while maintaining the TL style. For example:

SL   : *"Sunshine, this can't go on"*
TL   : *"Sayang, tak bisa terus begini"* (Spellbound, 2024. 08:45)

Nazara said this sentence to the princess. She revealed that the king and queen could not continue to hide in the palace because they became monsters. The princess was still thinking about how to make her parents return to being human again. "Sunshine" in the SL sentence above is not meaningful if translated literally. The translator uses a meaning-based translation method to find the closest natural meaning of the idiom to the target language. According to the Merriam-Webster Dictionary, "Sunshine" means someone or something. The translator found the meaning in the

target language, namely "sayang." This is an idiom in Indonesian that expresses or calls a loved one, such as "Sinar matahariku".

> SL   : *"Look at the circles under my eyes"*
> TL   : *"Lihat kantung mataku" (Spellbound, 2024. 12:55)*

Bolinar said this to Nazara. Bolinar complained about having 'kantung mata' because he cared for the king and queen monsters who never changed shape. 'circle under my eyes,' if translated directly, becomes 'circle under my eyes.' This is an idiomatic 'kantung mata' form in the target language. In KBBI, 'kantung mata' refer to mild swelling or fluid buildup under the eyes, often accompanied by a change in skin color to darker or bluish. This condition can be caused by various factors such as aging, lack of sleep, allergies, dehydration, or genetic factors. In this movie, Bolinar is certainly sleep-deprived because he cares for the palace's condition, which never improves.

> SL   : *"Tonight the princess comes of age at last."*
> TL   : *"Malam ini putri cukup umur" (Spellbound, 2024. 15:25)*

Nazara was very happy to know that the princess had 'comes of age at last' because finally, the princess was worthy of being appointed as queen to replace her parents. 'comes of age at last', if translated directly, means 'finally reaching adulthood.' In the Cambridge Dictionary, 'comes of age at last' is an idiom that means reaching the age when legally recognized as an adult. In the target language, the idiom also fits perfectly with the idiom 'cukup umur' in Indonesian.

Idiom Into Non Idiom

> SL   : *"Try to approach'em, They'll snarl or lash out"*
> TL   : *"Mencoba mendekati mereka, mereka akan mengamuk" (Spellbound, 2024. 03:46)*

Princess Ellian is complaining; her parents are throwing a tantrum. "They will snarl or lash out" is translated as "they will snarl or lash out," while 'lash out' is an idiom that means 'to attack'. The translator tries to transfer the meaning with "Mengamuk" It contains the real meaning of the English idiom, and it is a common expression used in Indonesia in such contexts. It is not an idiom in Indonesian.

> SL   : *"That's still under dispute"*
> TL   : *"kita masih bingung" (Spellbound, 2024. 04:49)*

The king and queen were cursed; they became monsters. Princess Ellian and her followers searched for a way to cure them. "Under dispute" can be interpreted as "dalam perdebatan" However, the translator chose the word "Bingung" The translator chose a semantic translation to make it more acceptable to many people. This is not an idiom in Indonesian.

> SL   : *"Impossible monster to boot"*
> TL   : *"Monster yang merepotkanku" (Spellbound, 2024. 04:56)*

The king and queen troubled Princess Ellian. According to the dictionary, "to boot" is translated as 'to start' / 'memulai' The meaning of the SL sentence is "monster yang tidak mungkin dapat diatur". The translator chose the free translation method to translate this sentence.

Translation Strategies

Using Baker's theory in Junining & Kusuma (2020), this study aims to determine the translation strategies used by translators. This study found several translation strategies to translate idioms in the Spellbound movie. The table below shows the frequency and percentage of translation strategies translators use to translate idioms.

Table 2 Translation Strategies

Type of Translation Strategies	Frequency	Percentage
Translation by Pharaprase	5	22,7%
Translation by a more General Word	10	45,5%
Translation by a neutral/less expressive word	7	31,8%
Translation by cultural substitution	0	0%
Translation by paraphrase using unrelated word	0	0%
Total	22	100%

Table 2 shows that 46% or 10 of the data is translated using more common words in the *Spellbound* movie. Then, there is a translation using neutral/less expressive words totaling 7% or 31% of the data and a translation using paraphrase 23% or 5 of the data.

Translation with a more general word

This method allows the translator to find a more general word that includes the basic proportional meaning of the recipient language of the missing hyponym.

For example:

> SL   : *"We are never setting foot in this castle again!"*
> TL   : *"Sudah kapok mendatangi istana ini! (Spellbound, 2024. 24:27)*

Sunny and Ludo were thrown from the mouth of the queen monster and hit the king monster. The king monster, who saw them both like toys, then chased them. Sunny and Ludo ran to the window and said, "We are never setting foot in this castle again!" 'Setting foot,' according to the Cambridge dictionary, means 'going to a place.' This is an idiom in English. However, instead of translating it as 'menginjakkan kaki,' the translator translated it as 'kapok'. In Indonesian, 'sudah kapok' is an idiom.

> SL   : *"By first light, they will be gone"*
> TL   : *"Saat fajar, mereka tak lagi disini" (Spellbound, 2024. 33:59)*

The citizens are worried about the monsters in the kingdom. General Cardona finally decides to exile the monsters. The general promises that the monsters will no longer be in the kingdom tomorrow. 'First light' is an English idiom; if translated directly, it is 'cahaya pertama'. The translator uses a literal translation with a little modulation to adjust to the context and customs of the Indonesian language.

SL   : *"When you're in the dark, and lost, and life looks gray"*
TL   : *"Didalam gelap, dan tersesat, hidupmu lesu" (Spellbound, 2024. 44:06)*

Sunny and Ludo encourage Princess Ellian, who almost gives up curing the king and queen's monsters. They sing and say the sentence. The phrase 'life looks grey' is an English idiom that generally indicates a gloomy outlook on life, lacking joy. This phrase can also imply sadness or feeling trapped in a grey and unsatisfying life. The translator translated it as 'your life is sluggish', describing the condition of Ellian's daughter then.

Translation with neutral/less expressive words

According to Baker, this method is a strategy used when the expressive meaning of the source language and the target language differs. This strategy involves replacing words with more general or less emphatic equivalents to avoid misinterpreting the original word's emotional or cultural connotations.

For example:

SL   : *"Chew away, sir"*
TL   : *"Silakan menikmati, baginda" (Spellbound, 2024. 18:31)*

Princess Ellian's birthday celebration, the soldiers brought toys for the king and queen's monsters to play with. The king bit the toy the soldier was carrying so that the soldier was chewed along with the toy. 'Chew away' is directly translated as 'mengunyah'. The translator chose the word 'silakan menikmati' rather than the word 'mengunyah'. The translator describes the gap between a soldier and the king. 'kunyahlah' could be a command word while the soldier said 'silakan menikmati' to invite his superior.

SL   : *"Stubborn as mules, pains in the rear"*
TL   : *"menyebalkan, menjengkelkan" (Spellbound, 2024. 05:15)*

Princess Ellian complains that the king and queen are so annoying and annoying. They are stupid because they are now two monsters. The translator chooses the word 'menyebalkan, menjengkelkan' rather than expressing it with the sentence 'keras kepala seperti keledai'.

SL   : *"I haven't the faintest idea."*
TL   : *"Aku tidak tahu" (Spellbound, 2024. 14:11)*

Bolinar said the sentence when Nazara said that the princess would soon be old enough to be crowned queen. The translator only translated 'Aku tidak tahu' while the source sentence can be added with emotions such as 'Aku benar benar tidak tahu' or 'Aku sangat buntu'.

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Translation by paraphrase

As Baker explains, this strategy translates by using other words that have similar or related meanings to the original word but are not the same. This is useful when no direct equivalent exists, or the original word does not fit in the new context.

Misalnya:

SL : *"I thought it added a homey touch"*

TL : *"Aku malah suka, menambah kehangatan" (Spellbound, 2024. 20:36)*

Sunny and Ludo ride a frog back and forth from the kingdom. When they arrive home, Sunny gives the frog five stars, but Ludo is surprised, even though he thinks the frog smells of cooked cabbage. Sunny likes the frog and says 'menambah kehangatan'. 'Homey touch' in Indonesian idioms can be translated as 'sentuhan kekeluargaan' or 'sentuhan rumah'. This describes a comfortable, warm, and familiar atmosphere, like that of one's own home. The translator tries to paraphrase the related words by replacing 'homey touch' with 'menambah kehangatan'.

SL : *"And the cherry on top, that it's drawn to dark feelings"*

TL : *"Dan yang terpenting, ia akan menghampiri perasaan negatif" (Spellbound, 2024. 47:53)*

The phrase "cherry on top" if translated directly as 'ceri diatasnya' will not be meaningful if translated directly like this. In the Cambridge dictionary, this word means 'something that makes something that is already good even better, or perfect'. This is a way of saying something is a positive additional element that enhances an already positive situation or outcome. The translator translates it with the sentence 'yang terpenting' according to the context of the conversation.

SL : *"Come on Bolinar, lighten up!"*

TL : *"Ayolah Bolinar, cerialah sedikit!" (Spellbound, 2024. 57:14)*

If translated directly, the phrase "lighten up" is 'ringankan'. However, in English idioms, it means to become or make someone less serious, anxious, or gloomy. This phrase indicates a change from a negative emotional state to a more relaxed, cheerful, and less worried state. The translator paraphrases it with the sentence, "Cerialah sedikit!" This translation is easier for readers to understand.

Conclusion

Based on the study's results, it can be concluded that most of the idioms in the *Spellbound* movie are not translated from their equivalents in English to Indonesian, meaning that most of the idioms in English are translated into non-idiomatic forms in Indonesian. The translator removes the idioms and replaces them with non-idiomatic expressions because no equivalent idiomatic expressions are found in the target language.

In this study, three translation strategies were found to translate idioms. The most common strategy is translating with more common words, with a percentage of 46% or 10 words. The strategy of using neutral/less expressive words appears 7 times with a percentage of 31%.

The last strategy, paraphrasing, was found in 5 sentences, with a 23% percentage. The translator translated the idioms well, although the idioms were translated into non-idiomatic expressions, and the sentences were changed by paraphrasing. However, the translator could still find appropriate synonyms to convey the true meaning of the idiom. This is also related to the dubbing technique, which essentially matches the actor's voice with the scene in the movie. This research can contribute to the field of translation, especially in understanding the translation of idiomatic expressions in audiovisual translation. This research can explain how translating idioms with different strategies can affect the transfer of meaning. The researcher expects further research progress on idioms by examining translation quality assessments such as accuracy and language acceptability from Source Language to Target Language. From this research, it will be known that translation strategies are essential to obtain accurate and acceptable translations.

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