

## **CHALLENGES IN TRANSLATING IDIOMS IN AUDIOVISUAL TRANSLATION: A CASE IN “MADAGASCAR” MOVIE SUBTITLE**

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**Abstract:** In the world of audiovisual translation, subtitles are often used to help audiences understand foreign language content, such as English films for Indonesian audiences. However, subtitle translation is not a simple job, especially when dealing with complex linguistic elements such as idioms. Thus, this research aims to analyze how idioms in the movie “Madagascar” were translated into subtitles. The qualitative descriptive method is used for this research. The analysis reveals that the movie contains 79 idioms. Most of the idioms were translated using Baker’s four idiom translation strategies. However, there are several cases where an idiom was not translated correctly. Thus, it resulted in semantic loss and led to a failure in the audience’s understanding. Through this research, it is evident that linguistic, contextual, and cultural precision are critical requirements for translators.

**Keywords:** *audiovisual translation, idiom, movie, subtitle, translation strategies*

## **INTRODUCTION**

In the world of audiovisual translation, subtitles are often utilized to help audiences understand foreign-language content, including English films. However, subtitle translation is not a simple job, especially when dealing with complex linguistic elements such as idioms. In some cases, idioms are often translated from their original meaning, confusing the audience and hindering their understanding of the message. For example, the English idiom ‘rise and shine’ can be translated literally into Indonesian ‘cerah dan bersinar’ in the subtitle of a film. The meaning per word is incorrect, and therefore, the message in the idiom becomes lost so that the audience misses the message

that the idiom is trying to convey. The translator's lack of understanding of strategies and techniques for translating idioms might be one of the causes of this issue. It has become a common problem, which is also evident in the subtitles of Madagascar, where the dialogue between characters contains several idioms.

According to Baker (1992), idioms are “frozen language patterns that allow little or no variation in form and often have meanings that cannot be deduced from their components” (p. 63). Moreover, Seidl (1988) added that idioms are several words that, when combined, have different meanings than the composing words. In other words, an idiom is a fixed combination of words whose meaning cannot be guessed from the literal meaning of its constituent words. Baker (1992) added certain things that we cannot do to an idiom: “change the order of the words in it, delete a word from it, add a word to it, replace a word with another, and change its grammatical structure (p. 63).”

Translating idioms is more complicated than it sounds. Baker (1992) stated that idioms and fixed expressions present particular challenges in two aspects of translation: the ability to identify and interpret an idiom correctly, and the ability to translate the various elements of an idiom into the target language (p. 65). So, to translate an idiom, a translator must have the ability to recognize an idiom precisely and understand the various aspects of meaning in both the source and target languages. Moreover, an idiom often has no equivalent in the target language (p. 68), demanding that a translator understand both the source and target languages.

Several articles utilize translation strategies in their research (Inayah et al., 2018; Kurniawan et al., 2024; Dewi, 2016; Yahya & Islami, 2019; Ahdillah et al., 2020; Fitri et al., 2019; Tyarinestu and Ardi, 2020; Manipuspika and Winzami, 2021). Unlike the other researchers, Inayah et al. (2018) did not utilize Fernando's (1996) classification of idioms and instead added their focus on translation quality. This combination of translation strategy and quality shows how accurate the translation of idioms is due to the translation strategies used by the translator. Meanwhile, Yahya and Islami's (2019) analysis of idiom translation provides a more detailed result because they also used Makkai's (1972) identification theory to identify the idioms. However, Dewi's (2016) analysis concluded one thing that three other researchers did not: the orientation of the Indonesian translator. Using Gottlieb's (2001) subtitling strategies theory, her analysis revealed that the

Indonesian translator is source-language oriented. This shows that finding the most frequent strategies also uncovers the translator's orientation.

These previous studies have a topic similar to this research. Unlike all of the earlier studies, which only reveal the most frequent translation strategies used in translating idioms, this study contributes to the topic of audiovisual translation and how the translation strategies affect the function of idioms in subtitles. Since limited research has discussed the function of idioms in sentences, audiovisual translation researchers could benefit from this study by applying Poloduc's (2021) functions of idioms in their research to add a more profound understanding that applying a specific translation strategy might alter the function. Additionally, understanding idiom function is important because it enables us to comprehend what the idioms are used for accurately, and it opens up an opportunity to delve deeper into a culture's history and values. Therefore, this research aims to analyze how the idioms in the movie Madagascar were translated into the subtitles.

## **REVIEW OF LITERATURE**

### **Audiovisual Translation**

Audiovisual translation (AVT) has been playing an important role in providing languages worldwide for film products for over 80 years (Perego, 2016). According to Franco and Orero (2005), as cited by Perego (2016), audiovisual translation turned into a field of research in the 1980s. It is the cross-linguistic transmission of spoken language, usually but not necessarily visually and aurally transmitted and accessed via electronic devices (Chiaro, 2009, p. 141). There are several modes of audiovisual translation; one of the most commonly applied in TV and movies nowadays is subtitling.

### **Subtitling**

According to Gottlieb (2001), subtitling is “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in sync with the original verbal message (p. 15)”. However, producing a fast-captured and synchronous yet accurate subtitle requires a more dynamic equivalence. Malenova (2015), as cited by Yahya (2019), added that dynamic equivalence can be achieved by exerting a particular influence on the recipient of the target text and

obtaining a specific response, which often corresponds to the answer of the recipient of the source text.

### **Idiom: Functions, Types, and Translation Strategies**

Idioms may appear in the sentence as aesthetic elements and have specific functions. According to Podoliuc (2021), idioms have seven functions in a sentence; they are as a subject, a predicate, a predicative, a secondary part of a sentence, an attribute, an adverbial modifier, and a clause. As a subject means that the idiom is placed in the subject position of a sentence; e.g., *The thin blue line* was standing against the crime of teenagers in the suburbs of Paris. While as a predicate, the main element of the idiom is used as a single element in the verb position of a sentence to describe an action or state; e.g., “He *kicked the bucket*.” The third function is as a predicative, which allows the idiom to be used not only with the verb but with other linking words; e.g., “Her idea *was the cat’s meow*.” As a secondary part of the sentence means that the idiom can provide or modify additional information; e.g., He spoke about the situation with *a crying towel* attitude. Next, the idiom functions as an attribute by modifying a noun or noun phrase; e.g., “He is a born-and-bred *city slicker*.” While as an adverbial modifier, the idiom modifies an action; e.g., The worked *like a dog*. Lastly, as a separate sentence means the idiom is independent; e.g., *The more, the merrier!*

One factor that influences the function of an idiom in a sentence is the structure of the idiom itself. Fernando (1996), as cited by Kurniawan et al. (2024), classified idioms into three types: pure, semi, and literal. Pure idioms are not literal, and their meaning cannot be inferred from the words that make up the idiom; e.g., Spill the beans. The second type is semi, which means the idiom has one or more literal meanings and one non-literal meaning; e.g., White lie. The last type is literal, which means that the idiom’s meaning is transparent; e.g., Time is money.

In translating idioms, the translator requires effective strategies. Baker (1992) proposed four strategies for translating idioms. The first strategy is similar meaning and form (SMF), which involves using an idiom in the target language that conveys roughly the same meaning as the idiom in the source language. For example, “*You came to the right place*.” translates to “*Kau datang ke tempat yang tepat*.” Next, similar meaning but dissimilar form (SMDF) uses different lexical items to express more or less the same idea. For example, “*Wait a minute!*” translates into “*Tunggu sebentar!*” The third strategy is

translation by paraphrase (TbP), often used when there is no match in the target language or when it seems inappropriate to use idioms. For example, “*My brother has cold feet now.*” translates into “*Adikku sedang gugup sekarang.*” Lastly, the translation by omission (TbO) strategy is used when an idiom has no close match in the target language. Therefore, an idiom may sometimes be omitted. This strategy is then branched into two: omission of a play on idiom, and omission of the entire idiom (Baker, 2011). For instance, “*For crying out loud, John. Give me that!*” translates to “*Berikan aku itu!*”.

## METHOD

This study is a qualitative descriptive method. According to Kothari (2004, p. 3), qualitative research is an appropriate way “in the behavioral sciences where the aim is to discover the underlying motives of human behavior.” In addition, Kothari stated that it is important to utilize the qualitative method because it enables us to analyze various factors that motivate people to behave in a certain way or cause people to like or dislike something. Thus, this method is particularly befitting for this study as it establishes a thorough critical analysis of the choices made by the translator.

Based on this research topic, the data for this study are taken from the movie Madagascar. The data were collected in clauses and phrases containing idiomatic expressions, both source and target language (subtitle). The data collection was conducted through close reading. For this study, the definition of “idiomatic expression” refers to Baker’s (1992) definition, which states that an idiom is a group of words whose form is fixed or may vary slightly (p.63). The researcher followed some steps. First, the researcher obtained the film transcript from Scripts.com. Since the script is obtained through an unofficial website, a meticulous verification was conducted against the film in order to reassure the reliability of the source text (ST) and the target text (TT). Then, the researcher watched the original movie by Abdi A. Fanani with Indonesian subtitles. Next, with the help of the film transcript, the researcher located and collected each clause and phrase that contains idiomatic expressions that appeared in both the source text (ST) and the target text (TT). The next step is validating the idiom. This step is crucial as it ensures the consistency of the identification process, and online dictionaries ([cambridge.dictionary.com](https://www.cambridge-dictionary.org), [merriam-webster.com](https://www.merriam-webster.com), Farlex Idioms and Slangs Dictionary) are used to verify the compiled idiomatic expressions. The idioms are put into the

dictionary's search bar and then searched to see whether it is an idioms or not. Following this, the verified idioms that appeared repeatedly throughout the movie were kept, and only those with variations were picked as one of the data to be presented in this study. The validation of the identified data was performed solely by the researcher through the process of verification against the film and the online dictionaries. Therefore, this study did not exercise data triangulation or inter-researcher validation from multiple sources.

The data was analyzed using content analysis. First, the researcher determined the function of each idiom, which was presented in Table 1. Next, the data were categorized based on Fernando's typology. The results were presented in Table 2. After that, the data were analyzed using Baker's idiomatic translation strategies, and the results were presented in Table 3.

## FINDINGS AND DISCUSSION

### Findings

Based on the topic of this research, the source of data is from the movie "Madagascar" in the form of phrases or clauses that contain idiomatic expressions. This research reveals that out of seven functions, only six were identified (see Table 1) based on Podoliuc's (2021) functions of idioms. Most of the idioms function as a predicate (32) and as a separate sentence or clause (27). Meanwhile, most of the idioms in the movie are pure (46) as seen in Table 2.

**Table 1. Functions of Idiom Found in the Movie "Madagascar**

Functions of Idiom	Number of Occurrences
Idiom as a Subject	0
Idiom as a Predicate	32
Idiom in the Function of a Predicative	9
Idiom as a Secondary Part of the Sentence	6
Idiom in the Function of Attribute	1
Idiom in the Function of an Adverbial Modifier	4
Idiom as a Separate Sentence or Clause	27

This research also uncovers the tendency of the translator to use translation strategies. It is revealed that the translator utilized SMDF to translate almost half of the total idioms (36 idioms). Regardless, four idioms were mistranslated, and each rule of

Baker's translation strategies was defied. Thus, the researcher labeled the failed translation DMF (Dissimilar meaning and form).

**Table 2. Types of Idiom Found in the Movie “Madagascar”**

Types of Idiom	Number of Occurrences
Pure Idiom	46
Semi Idiom	20
Literal Idiom	13

This empirical distribution suggests the superiority of one of the translation strategies. The predominance of pure idioms (46 out of 79) provides the idea that most of the idioms are non-literal, making it a great challenge for the translator. This interconnects with the most used translation strategy, SMDF (36), and it uncovers the translator's heavy reliance on the strategy, which suggests the translator's understanding of his responsibility to deliver the core message to the audience, even when the form of the idiom is required to be modified. On the contrary, the translator encountered several challenges that could not be overcome, which led to vital empirical failures as it failed to convey the original message to the audience.

**Table 3. Idiom Translation Strategies in the Movie “Madagascar”**

Translation Strategies	Number of Occurrences
Similar Meaning and Form (SMF)	18
Similar Meaning but Dissimilar Form (SMDF)	36
Translation by Paraphrase (TbP)	18
Translation by Omission (TbO)	3
Dissimilar Meaning and Form (DMF)	4

### ***Similar Meaning and Form (SMF)***

In this datum, Alex (the lion) has something stuck in his tooth, and he tells Marty (the zebra) that “it is driving him crazy.”

#### **Datum 1**

ST: Oh, ah! Oh! Hey, um... I got s—I got something stuck in my teeth. *It's driving me crazy!* Can you help me out here? Please?

TT: Hei, ada sesuatu yang tersangkut di gigiku. *Ini membuatku gila.* Kau bisa menolongku? Kumohon? (01:37 – 01:42)

The idiom has the function of a predicate because the verb ‘driving’ is the main element of this idiom. According to Fernando's typology, this idiom is classified as a semi-idiom because the expression contains both literal and non-literal elements.

‘Driving’ serves as a figurative language - it does not mean operating a vehicle, but it covers the general meaning of ‘to make’. ‘Crazy’ retains some literal meaning about a state of mind and contains exaggeration. The overall meaning is that something causes extreme frustration or anger rather than insanity. Based on Baker’s idioms translation strategy, this translation used the SMF strategy. Both express the concept of ‘going crazy’ and imply a sense of frustration. In terms of form, both tend to keep the same structure (subject + verb + object + adjective).

### ***Similar Meaning but Dissimilar Form (SMDF)***

The context of this datum is that Marty pours out his heart, saying he is tired of continuously repeating his daily activities in the zoo.

#### **Datum 2**

ST: No, no, no. The present’s great, really. It’s just that another year’s come and gone, and I’m still doing the *same old thing*. “Stand over here. Trot over there. Eat some grass. Walk back over here.”

TT: Tidak, tidak, tidak. Hadiahnya bagus sekali, sungguh. Hanya saja tahun berganti tahun, dan aku tetap melakukan *hal yang sama*. “Berdiri di sini. Berlari ke sana. Makan rumput. Kembali ke belakang.” (02:36 – 02:49)

According to Polodiu’s theory of functions of idiom, this idiom serves as a secondary part of the sentence. In this case, it functions as an object because it describes the verb ‘doing’. Derived from thefreedictionary.com, it simply means an action repeatedly done and ‘often implies that such a thing is boring or monotonous’. This idiom is considered a literal idiom because its original meaning can be derived from the words. Using the SMDF strategy, the translator managed to preserve the original meaning of the idiom but did not follow the same form. The form of the original idiom is adverb ‘same’ + adverb ‘old’ + noun ‘thing’. After translation, the form changes into noun ‘*hal*’ + particle ‘*yang*’ + adverb ‘*sama*’. Referring to each word’s basic meaning, the original idiom and the translation are the same.

### ***Translation by Paraphrase (TbP)***

The context of this datum is Marty offers Alex a drink.

#### **Datum 3**

ST: Hey, have a drink. It’s *on the house*.

TT: Hei, silahkan minum. *Semua tersedia*. (53:24 – 53:27)

Based on Polodiuc's functions of idiom, the idiom functions as a predicative. In this case, the idiom is placed after the linking verb 'is' and describes the subject 'it'. According to [dictionary.cambridge.com](https://dictionary.cambridge.org), the idiom means 'given to you free by a business'. Derived from Fernando's typology, the idiom is regarded as a pure idiom since the original meaning of the idiom cannot be inferred from the composed words. The translator seems to have applied a translation by paraphrase strategy since the translation used other words that have a similar meaning but are not identical to the original idiom.

### ***Translation by Omission (TbO)***

In this datum, Alex, Melman (giraffe), and Gloria (hippo) are angry at Marty, accusing Marty of being the reason they were stranded on the island. Marty is evasive and reasoned.

#### **Datum 4**

ST: *Wait a minute.* I didn't wanna tell you. Remember? You guys made me tell you.

TT: Aku tidak ingin memberitahumu. Kau ingat? Kalian yang memaksaku.  
(45:40 – 45:45)

Per Polodiuc's theory, the idiom functions as a separate sentence phrase because it can stand alone without any support. According to [Merriam-Webster.com](https://www.merriam-webster.com), the idiom has two meanings: to tell someone to stop and to interrupt someone because one has remembered or noticed something. In this context, the idiom delivers the second meaning, which also contains a sense of surprise. It is classified as a semi-idiom because the original meaning can only be derived partly from the constituent words. The translator did not render the idiom into the target language but deleted it, a clear sign of the utilization of TbO. This strategy is usually used when the meaning conveyed by a certain expression offers an extensive explanation, and to avoid long-winded explanations, the translator can choose not to translate the idiom.

### ***Unique Case #1***

In this datum, Marty is angry, and Melman is confused.

#### **Datum 5**

ST: *What's eating him?*

TT: *Dia habis makan apa?* (11:52 – 11:53)

This interrogative sentence is an idiom that can stand on its own. Therefore, it functions as a separate sentence. According to [dictionary.cambridge.com](https://dictionary.cambridge.org), the idiom is usually used to ask why someone is upset. In addition, the idiom cannot be taken literally, as its original meaning differs from the meaning of its constituent words. The literal interpretation of this idiom would be “something is eating him,” which is way off from the original meaning. Instead, it was rendered to “*Dia habis makan apa?*” The translator seems to have translated this idiom literally or word-by-word. ‘What’s’ was translated into ‘*apa*’, ‘eating’ was translated into ‘*makan*’, and ‘him?’ was translated into ‘*dia?*’. If translated back to English, “*Dia habis makan apa?*” means “What did he just eat?” Functionally, it is still the same. However, the meaning and form are very different.

### ***Unique Case #2***

The idiom “rise and shine” occurs twice throughout the movie, but each translation shows a significant difference. Both data sets have similar contexts. In the first context, Alex tries to wake Melman. In the second context, King Julien tries to wake Alex up.

#### **Datum 6**

ST #1: Wake up! *Rise and shine!* It’s another fabulous morning in the Big Apple.  
Let’s go!

TT #1: Alex: Bangun! *Cerah dan bersinar!* Hari yang luar biasa di Big Apple.  
Ayo. (03:37 – 03:43)

ST #2: Wake up, Mr. Alex. Wake up, Mr. Alex. *Rise and shining.* Wakey-waking,  
Mr. Alex! Wake up! Alex! You suck your thumb?

TT #2: Raja Julien: Bangun, Tn. Alex. Bangun, Tn. Alex. *Bangun dan tersenyumlah.* Bangunlah, Mr. Alex! Bangun! Alex! Kau mengisap jempolmu? (57:17 – 57:32)

According to Podoliuc’s functions of idiom, the idiom ‘rise and shine’ serves as a separate sentence or clause. Although the idiom is a phrase, it showcases the capability to stand independently. According to [dictionary.cambridge.com](https://dictionary.cambridge.org), the idiom ‘rise and shine’ is figuratively said to tell someone to wake up and get out of bed. Based on Fernando’s typology, the idiom is categorized as a pure idiom because the composed words cannot convey the original meaning of the idiom.

The first ‘rise and shine’ is translated into ‘*cerah dan bersinar*’. Under Baker’s idiom translation strategies, this translation used the translation by paraphrase strategy. On the other hand, the second occurrence, ‘rise and shining’, was translated into ‘*bangun*

dan tersenyumlah'. In this case, the translator used the similar meaning but dissimilar form strategy. Unlike the first occurrence, this translation managed to keep the original meaning of the idiom alive but somewhat modified.

### ***Unique Case #3***

The idiom 'hit the sack' appears twice throughout the movie, but each translation highlights a huge difference. Both data sets have similar contexts. In the first context, Marty wants to sleep, and in the second context, Gloria wants to sleep.

#### **Datum 7**

ST #1: Oh, well. I guess *I'll hit the sack*.

TT #1: Oh, baiklah. Sepertinya *kau mau tidur*. (15:07 – 15:10)

ST #2: I think *I'm gonna hit the sack* too. Sweet dreams, everyone.

TT #2: Kupikir *aku juga mau tidur*. Mimpi indah semuanya. (54:58 – 55:01)

The verb 'hit' which is the central element of the idiom, indicates that the idiom functions as a predicate. According to Fernando's typology, this idiom is classified as a pure idiom. The original meaning of the idiom is way different than the meaning of the composed words. Derived from Baker's idiom translation strategy, both data were translated using similar meaning but dissimilar form strategy. The translator found a way to retain the core meaning of the idiom without using an equivalent idiom in Indonesian.

### ***Unique Case #4***

This translation not only showcased improper use of one of the idioms' translation strategies but also unnecessary application of loan words. In this context, Marty and his friends find the lemurs having a party. Marty shows excitement, saying that they should have brought some food.

#### **Datum 8**

ST: We should've brought *chips and dip*!

TT: Kita sebaiknya beli *chip dan minuman*. (37:40 – 37:41)

The idiom is a noun phrase that provides additional information about what they should have gotten. Therefore, the idiom functions as a secondary part of the sentence. Fernando's typology categorizes this idiom as literal because the meaning can be derived directly from the composed words. It refers to a combination of chips (usually potato chips) and a dip (a sauce). Due to the literalness of the idiom, it does not require any

additional interpretation beyond the literal sense of the words. According to Baker's idiom translation strategies, the translator utilized the translation by paraphrasing strategy. This strategy is usually used when there is no direct equivalent for the idiom in the target language. The noun 'dip' was replaced with '*minuman*', which shifts the idea that 'chips' is often paired with '*minuman*'.

## **Discussion**

The findings of this research showed that the translator consistently maintained the original message of the idiom, which indicated successful attempts. In Datum 1, the translator succeeded in applying Baker's strategy by preserving its grammatical structure and function within the sentence, showing the translator's competence in utilizing such a strategy and idiomatic understanding. Precise delivery of the message also underlines the effectiveness of applying SMF in translating a semi-idiom, marked by the unchanged idiom functional value and the preservation of the idiom tone, which contributes positively to natural audience comprehension without disrupting the flow of the subtitle.

A similar successful attempt occurred in Datum 2. The use of SMDF strategy shown in Datum 2 indicated that the SMDF strategy can eliminate the sense of an idiom by replacing the core part of the expression with a more generic yet similar word in the target language. Although the translation lost the sense of boredom, the translator successfully conveyed the original idiom's message by changing its form slightly to fit into the target language. Its function as an object in a sentence was unchanged, showing an efficient translation thanks to effective strategy utilization. As a result, the audience reading the subtitles can perceive the idiom's meaning well.

On the other hand, the translation in Datum 3 showed that using the translation by paraphrase strategy to translate pure idioms can be appropriate, but also inappropriate. One factor influencing this was the choice of words and the translator's understanding of the idiom. In this data, it was possible that the translator struggled to find words with the same meaning and decided to paraphrase. The translation may still make sense, but in meaning, it misses the original idiom. Therefore, the audience can misunderstand the definition of the idiom.

In Datum 4, the translator's decision to omit the idiom was arguably correct, but there was a drawback. Although the idiom was omitted and the message was not

conveyed, the following sentence was well rendered, proving that the idiom was not that important. However, the audience potentially cannot perceive the sense of disagreement emitted by the original idiom. Similar to SMDF, this showed that translation by omission can also remove the sense contained in the idiom, which made it unlikely that the audience reading the subtitles would be able to feel what Marty felt.

Datum 5 showcased the use of literal translation method, which was not on the list of Baker's idiom translation strategies. It was obvious that the translation technique was unsuitable for translating pure idioms because it did not pay attention to the context and form of the idiom. This case of a complete translation failure signifies a low idiom comprehension ability, suggested by the error on the most fundamental level: the ability to recognize an idiom. Such an error was then supported by the inability to determine the most suitable translation strategy for this idiom, highlighted by the word-for-word strategy. As a result, this translation was labeled DMF because the meaning and form of the original idiom were not appropriately translated, causing a complete semantic loss. In addition, this translation can affect the audience's perception of understanding the idiom in a negative way, as it disturbs the flow of the subtitle.

Datum 6 was an example of an idiom that occurred more than once throughout the entire movie. The word choice was the significant difference between the first and the second occurrences' translations. Even though the translator utilized the translation by paraphrase strategy in rendering the first occurrence, the method was unsuccessful when the translator's choice of word quality was poor. Nevertheless, the translator could translate the second occurrence of the idiom properly using the similar meaning but dissimilar form strategy. Despite that, both translations managed to maintain their original function. This difference revealed the translator's inconsistency in the use of translation strategies and lack of understanding of the idiom, which failed to deliver the idiom's original message to the audience. This inconsistency is also supported by a lack of knowledge of vocabulary in the target language, which indicates the translator's level of linguistic competence and points to the importance of vocabulary memorization in translation training. Without extensive vocabulary knowledge, the choice of words for translating idioms is limited. This analysis showed similar meaning but dissimilar form as the more dominant strategy, while translation by paraphrase was the second most common; this was in contrast with a previous study that translation by paraphrase was the

most frequent, while similar meaning but dissimilar form was the least frequent (Kurniawan et al., 2024).

Datum 7 was an interesting discovery. At first glance, there was no change in the translation of the idiom. However, after a thorough examination, the idiom's meaning in the first data was completely lost. Despite the correct translation, the most fatal mistake was found outside the idiom translation. In the first data, the subject 'I' was translated into '*kau*', which in English should be 'you'. It is unclear whether this was intentional or unintentional. Either way, this minor yet major blunder caused the idiom to lose its message and function as a predicate, shifting it from describing the action of the subject 'I' to the action of the subject '*Kau*'. Thus, instead of SMDF, the first data was labeled as DMF. The translator's choice to use a literal phrase instead of direct equivalents was correct to ensure clarity and avoid confusion. However, in the first data, the translator failed to convey the intended meaning of the idiom by distorting the subject of the sentence to which the idiom belongs. The overall translation of the second data showed no flaws, resulting in the successful delivery of the idiom's original message. This unique case showed that idiom translation requires high precision and meticulous attention to detail. Maintaining the function of the idiom is pointless if the subject of the idiom is distorted. This is demonstrated by the fact that the function of the idiom as a predicate is paired with the wrong subject. Therefore, perfect technical skills such as typing are mandatory to ensure conceptual flow in the subtitles. This datum implies the significance of a minor mistake that can lead to a major misinterpretation, especially in subtitle translation, which will be difficult to recover once published.

Datum 8 implied the importance of understanding idiom. Rather than finding the direct equivalent for the noun 'chips', the translator ignored it and did not render the noun into the subtitle. This was crucial since 'chip' was not an Indonesian word. Moreover, the noun 'dip' was replaced with '*minuman*' which means 'drinks' in Indonesia. This translation caused an even more significant inaccuracy, which resulted in the loss of the original meaning of the literal idiom. Despite the poor translation, the function of the original idiom stayed as it was in the translation, which was an object. Yahya and Islami (2020) showed that paraphrasing was the most frequent strategy used by the translator of the *Iron Man* movie. They stated that this strategy was the "safest". While some may agree with their statement, this research added an exception. Translation by paraphrase

was not the “safest” because the translation can be ruined if paraphrasing is not carefully done. Similar to Datum 6, this error occurred due to the translator’s lack of vocabulary knowledge and idiom understanding, which leads to low-quality word choice. In addition, the idiom ‘chips and dips’ is very cultural to the American culture, thus it also highlights the translator’s lack of cross-cultural understanding, which is one of the factors why the translation fails to convey the original message. As a result, the strategy–translation by paraphrase–does not reach its maximum potential as the “safest” translation strategy. In datum 8, although the translation retains the original idiom’s function, the whole translation showed failure. This error indicated that the translator’s vocabulary knowledge, cross-cultural and idiom understanding play a crucial role in the effectiveness of translation strategies.

The distinct cases above clearly showed that poor word choice can be the leading cause of mistranslation. Other factors, such as a lack of understanding of idiom and inappropriate use of translation strategies, also contribute to the failure of translation. Previous studies highlighted the most frequent strategies used, but this research added more than that. In addition to finding the number of idioms and the strategies used the most, this study also revealed the importance of the function of idioms in a sentence. The function of an idiom is not necessarily the same when translated into the target language. This change in function certainly affects the shift in the idiom’s meaning after translation.

## **CONCLUSIONS AND SUGGESTIONS**

### **Conclusions**

Based on the findings and discussion above, it can be concluded that the translator utilized all of Baker’s idiom translation strategies. Most of the idioms were translated using a similar meaning but dissimilar form strategy, successfully delivering the intended message of the original idioms. However, not all of the translations indicate success. The cases discussed above are four of several mistranslations found in the movie. Inconsistencies and errors are caused by a poor choice of words and subject-verb disagreement, which also affects the original functions of the idioms. In addition, the improper use of translation strategies and the unnecessary application of loanwords contribute to a loss of meaning. These findings indicate the importance of precision and

consistency in subtitling practices and idiom translation. In addition to that, an understanding of idioms is equally essential for translators.

### **Suggestions**

This study proves there is more to digging than finding the most frequent strategies. Future researchers should consider applying Polodiuc's theory of functions of idioms in their idiom translation studies to study a broader topic, such as how function alteration by translation strategies affects the audience perception. Additionally, the DMF category can be more thoroughly investigated to determine whether it is applicable in other translation contexts or not. In addition to that, it is also possible to analyze the importance of adding idiomatic navigation material in translation training programs for translators to minimize errors that can be possibly done by translators.

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