

CHAPTER 2

LITERATURE REVIEW

2.1 Idiom

Idioms have been defined by various linguists with emphasis on different aspects. Fernando (1996) defined idioms as “expressions whose meaning cannot be predicted from the meaning of each constituent separately”. This definition emphasized the non-compositional nature of idioms, where the meaning of the whole idiom cannot be deduced from the meaning of the individual words that make it up, while McCarthy and O’Dell (2010) defined idioms as fixed expressions whose meaning cannot always be guessed from the meaning of the words that make them up. They classified idioms based on theme, origin, keywords used, and grammatical form.

According to Liu (2008), idioms can be narrowly defined as “fixed expressions whose meaning cannot be derived directly and easily from the literal meaning of their components”. However, he also recognized that this definition may be too strict and proposes a more inclusive approach that considers different levels of fixity and non-compositionality. McCarthy and O’Dell (2017) in their book “English Idioms in Advanced Use” described idioms as fixed expressions usually consisting of more than one word, whose meaning is often unpredictable from the words that make them up. They also note that idioms are often metaphorical and can reflect cultural and historical aspects of the language-speaking society.

2.1.1 Figurative Meaning and Literal Meaning in Idioms

In understanding the meaning of idioms, the researcher distinguish two main aspects, namely figurative meaning and literal meaning. Van Ginkel and Dijkstra (2020) explain that the process of understanding idioms does not always follow a fixed path, both can be influenced by various theoretical approaches. Several cognitive models have been proposed to explain how idiom meaning is processed, both by native speakers (L1) and second language learners (L2). First, figurative-first model such as the Lexical Representation Hypothesis argue that idioms are stored in lexical memory

as a single unit, so that their figurative meaning is accessed more quickly than the literal meaning of their constituent words. Second, literal-first models such as the Configuration Hypothesis prioritize the activation of literal meaning first, with idiomatic meaning accessed only after the idiom's structure is recognized as a whole. Third, hybrid models such as the Superlemma Model and Constraint-Based Model allow for simultaneous and contextual interaction between literal and figurative meanings, taking into account factors such as idiom transparency, familiarity, and word frequency. Thus, idiom processing reflects the dynamics between linguistic form and conceptual meaning understanding, both of which can be simultaneously depending on language experience and sentence context.

From the various definitions above, it can be concluded that an idiom is an expression consisting of two or more words whose meaning cannot be deduced directly from the meaning of the words that make it up. Idioms have figurative meanings that have been agreed upon and understood by native speakers of the language. The main characteristic of idioms is their non-compositional nature, where the overall meaning of the idiom is not equal to the sum of the meanings of the individual words that make it up.

2.1.2 Classification of Idioms

Classification of idioms has been done by various linguists based on different criteria. Fernando (1996) classified idioms into three categories based on the level of semantic opacity, these included: Pure Idioms, whose meaning is completely unpredictable from the words that make them up. This type of idiom has a high level of semantic opacity. Example: "kick the bucket," "spill the beans"; Semi-Idioms, Idioms that have at least one word with a literal meaning and at least one word with a non-literal meaning. This type of idiom has a medium level of semantic tightness. Example: "foot the bill", "break news"; Literal Idioms, whose meaning can be predicted from the words that make them up, however still have a certain degree of semantic tightness because they are fixed collocations. Example: "on foot", "on the contrary".

Subsequently, McCarthy and O'Dell (2010) classified idioms based on the theme or subject being discussed: idioms describing people, for example: “a pain in the neck”, “a wet blanket”; idioms describing feelings or Mood, for example: “down in the dumps” (sad), “over the moon” (very happy); idioms describing actions, for example: “hit the roof” (get very angry), “bend over backwards” (try hard); idioms describing situations, for example: “out of the blue” (suddenly), “in hot water” (in trouble); and idioms based on special themes. This idiom is based on special themes such as colors, animals, body parts, food, etc. Example: “green with envy”, “let the cat out of the bag”.

At last, Liu (2008) classified idioms based on their level of semantic transparency: non-decomposable idioms, idioms whose meaning cannot be derived from the meaning of the words that make them up and have no clear semantic motivation, for example “kick the bucket” (pass away), “shoot the breeze” (speak casually); partially decomposable idioms, idioms whose meanings can be partially derived from the meaning of the words that form them, for example: “spill the beans”, where ‘spill’ metaphorically means “reveal” and ‘beans’ represents “secrets”; decomposable idioms, idioms whose meaning can be derived from the meanings of the words that make them up, though often through analogy or metaphor, for example: “break the ice”, where ‘break’ and ‘ice’ both contribute to the idiomatic meaning; Literal Idioms, Idioms whose meaning can be understood literally, but also have idiomatic meanings in certain contexts. Example: “by and large”, “again and again”.

2.1.3 Translation Theories on Idiom

As stated by Nida and Taber (2003) define translation as the process of reproducing in the receiving language the closest and most natural equivalent of the source language message, first in terms of meaning and second in terms of style. They distinguish between two types of equivalence, formal equivalence and dynamic equivalence. In the context of idiom translation, the dynamic equivalence approach is more often used because idioms often do not have exact form equivalents in the target

language, but may have equivalents that produce the same effect. Additionally, Newmark (2001) distinguished between source language-oriented translation methods and target language-oriented translation methods, including source language-oriented methods and target language-oriented methods. In the context of idiom translation, idiomatic and communicative translation methods are more frequently used because they allow the translator to look for the idiom's equivalent in the target language or use natural language to communicate the idiom's meaning.

Baker (2018) on the other hand in her book "In Other Words: A Coursebook on Translation" (Third edition) provided a comprehensive approach to idiom translation. Baker identified four main strategies: using idioms with similar meaning and form, using idioms with similar meaning but different form, paraphrasing, and omission. Her selection of these strategies was influenced by various factors, such as the availability of idiom equivalents in the target language, the context in which the idiom is used, as well as technical constraints in audiovisual translation.

1. Using an idiom of similar meaning and form

This strategy involved using an idiom in the target language that communicated the same meaning as the source language idiom and consists of comparable lexical items. This strategy was only possible when there was equivalence in the target language. For example: "step by step" in English can be translated into *langkah demi langkah* in Indonesian.

2. Using an idiom of similar meaning but dissimilar form

This strategy involved using an idiom in the target language that communicated the same meaning as the source language idiom but consists of different lexical items. This strategy was often used when there is no direct equivalent in the target language. For example: "it's raining cats and dogs" in English can be translated into *hujan deras* or *hujan lebat* in Indonesian.

3. Translation by paraphrase

This strategy was the most commonly used strategy when there was no idiom equivalent in the target language or when it seemed inappropriate to use idiomatic language in the target language due to differences in style, register, or rhetorical effect.

For example: “to make a long story short” in English can be translated into *singkatnya* or *untuk menyingkat cerita* in Indonesian.

4. Translation by omission

This strategy involved omitting the idiom in the target language. It was used when there was no equivalent in the target language, the meaning cannot be easily paraphrased, or for stylistic reasons. For example: “beat around the bush” in English may be omitted in translation to Indonesian if the meaning can be understood from the context.

Baker (2018) also identified some problems in idiom translation:

1. Idioms may not have an equivalent in the target language
Languages differ in the way they express meaning and experience through idioms. An idiom that is common in one language may not have an equivalent in another language.
2. Idioms may have similar equivalents in the target language, but different contexts of use
An idiom may have an equivalent in the target language with a similar meaning, but it may be used in a different context or have a different connotation.
3. Idioms may be used in the source language in literal and idiomatic meanings at the same time
An idiom may be used in the source text for wordplay involving both literal and idiomatic meanings. This is difficult to reproduce in the target language.
4. Conventions of idiom usage in the source and target languages may be different
Languages differ in the context and frequency of idiom use. Some languages may use idioms more frequently than others in certain types of texts.

Baker (2018) emphasized that translators should consider the meaning, usage and context of idioms in the source language before attempting to translate them into the target language. A deep understanding of both languages and cultures is essential to translate idioms appropriately. Baker's theory is more comprehensive and practical compared to other theories as it provides specific strategies for idiom translation. Unlike Nida and Taber who focus more on equivalence in general, or Newmark who focuses more on translation methods in general, Baker specifically addresses idiom translation strategies and the problems that translators may encounter. Moreover, Baker's theory is also more relevant to the context of audiovisual translation, as it considers the context of idiom usage, which is particularly important in the translation of movie subtitles. Movie subtitles have technical constraints such as time and space limitations, which affect the translation strategies used. Baker's theory allows translators to choose the strategy that best suits the context and technical constraints.

2.2 Audiovisual Media

Audiovisual media is a form of media that combines visual and audio elements to convey information or stories. As stated by Lacey (2016), audiovisual media included various formats such as movie, television, video, animation, and digital content that integrate moving images and sound to create a comprehensive experience for the audience. Audiovisual media has specific characteristics that distinguish it from other forms of media. Burn and Parker (2003) also stated that the analysis of audiovisual media required a multimodal approach that considers how different semiotic modes (visual, verbal, audio) interact to create meaning. In the context of translation, an understanding of the interaction of these modes is important to produce translations that consider not only verbal elements, but also how verbal elements interact with visual and audio elements.

2.2.1 Movies as Audiovisual Media

Movie is a form of audiovisual media that combines visual and audio elements to tell a story. According to Monaco (2009), movies are a rich medium that relies not only on dialogue, but also images, sounds, music, and other cinematic elements to

convey meaning. In the context of movie translation, translators need to understand not only the dialogue, but also how it interacts with other visual and audio elements. Translators need to consider all these elements in the translation process. Bordwell and Thompson (2021) indicated that movie as an audiovisual medium has several characteristics and basic elements, namely:

1. **Mise-en-scène**
Covered everything that appears in the frame including setting, lighting, costumes, make-up, and acting. Mise-en-scène contributed to the creation of atmosphere, characterization, and the delivery of visual information in the movie.
2. **Cinematography**
Related to shooting techniques, including framing, composition, camera movement, and shot displacement. Cinematography affected how the audience perceived time and space in a movie.
3. **Editing**
The process of arranging shots to create continuity and rhythm in a movie. Editing can be used to create dramatic effects, speed up or slow down the narrative, and convey spatial and temporal relationships.
4. **Sound**
Included dialogue, music, and sound effects. Sound in movies not only supported the visual narrative but also created emotional effects and conveyed information that was not visible on screen.
5. **Narrative**
The storytelling structure in a movie that included plot, character, setting, and theme. Movie narratives could be delivered through various techniques such as flashback, voice-over, or montage.

Manovich (2001) in his book “The Language of New Media” emphasized that modern movies are increasingly integrated with digital technology, which opened up new possibilities in the production, distribution and consumption of audiovisual content. The development of digital technology has enabled the creation of complex

visual effects, the integration of computer animation, and a more interactive viewing experience.

2.2.2 Translating Idioms in Movie Subtitles

The translation of idioms in movie subtitles faces special challenges due to the characteristics of the movie medium and technical limitations of subtitles. As explained by Pedersen (2011), subtitle translators should consider not only the meaning of the idiom, but also the context of its use in the movie, the space and time limitations of subtitles, and whether there are visual elements associated with the idiom.

2.3 Herbie Fully Loaded

Herbie Fully Loaded is a 2005 American family comedy movie directed by Angela Robinson and produced by Robert Simonds for Walt Disney Pictures. The movie is a sequel to the movie *The Love Bug* (1997) and is also the fifth movie in the Herbie movie series. The movie stars Lindsay Lohan, Justin Long, Matt Dillon, Michael Keaton, Breckin Meyer, and Cheryl Hines (Walt Disney Pictures, 2005).

Herbie Fully Loaded tells the story of Maggie Peyton (Lindsay Lohan), the daughter of NASCAR driver Ray Peyton Sr. (Michael Keaton), who gets a 1963 Volkswagen Beetle from her father as a graduation present. The car, known as Herbie, has its own personality and the ability to move without a driver. With Herbie's help, Maggie begins her racing career and struggles to gain recognition in the male-dominated racing world (IMDB, 2005).

The movie *Herbie Fully Loaded* was chosen as the object of study because it is quite rich in idioms, especially idioms related to automotive, racing, and sports. As stated by Siagian (2019), movies with automotive and racing themes often contain many idioms related to speed, competition, and emotions. In addition, the movie also has many dialogues and visual elements that use specific language from the world of NASCAR racing, which can add to the diversity of idioms studied.

The movie also has strong elements of American culture, especially the culture of car racing in America, which can affect the use and translation of idioms. According to Anggraeni (2021), idioms in sports and automotive context often have special characteristics and can be a challenge in translation, especially into Indonesian.

2.4 Previous Studies

Widyastuti and Puspani (2020) in their study analyzed the translation strategies of idioms in the Indonesian Subtitle of the movie *Venom*. The study identified 45 idioms in the movie and classified them based on the idiom types according to Fernando (1996). The results showed that the majority of idioms found were pure idioms, followed by semi-idioms, and literal idioms. In terms of translation strategies, the study found that the most frequently used strategy is paraphrasing, followed by using idioms with the same meaning but different form, using idioms with the same form and meaning and omission. This study concludes that translators tend to prioritize conveying meaning rather than maintaining the original idiom form.

Another study entitled by Saehu (2020) analyzes the translation of idiomatic expressions and classified them based on the idiom types according to Palmer (1976) and translation strategies according to Baker (2018). The result shows that the majority of idioms found are phrasal verbs, followed by idioms with comparisons, and idioms relating to special activities. In terms of translation strategies, the study found that the most frequently used strategy is paraphrasing, followed by using idioms with the same form and meaning, using idioms with the same meaning but different form, and omission. This study emphasizes the importance of understanding the cultural context and technical constraints in translating idioms in movie subtitles.

Meanwhile Siagian (2019) in his study analyzed idioms that appear in the car racing movie *The Fast and the Furious*. This study identified 35 idioms related to the world of automotive and racing, and classified them based on syntactic structure and semantic meaning. The result shows that the majority of idioms found are phrasal verbs

and metaphors related to speed, competition, and emotions. This study also found that many automotive idioms have become part of everyday language and are used in a wider context.

Based on previous studies presented, in spite of the fact that previous studies have examined idioms in movie subtitles using Fernando's (1996) classification, no study has yet thoroughly linked Fernando's types of idioms to specific movie genres, such as family comedy automotive movies as depicted in *Herbie Fully Loaded*. Previous studies have tended to classify idioms into pure idioms, semi-idioms, and literal idioms without further exploring how certain idiom characteristics (e.g., literal idioms that tend to be easily understood or pure idioms that have highly idiomatic meanings) influence the choice of translation strategies. In other words, there is still an interstice in understanding the relationship between the types of idioms according to Fernando and the translation strategies chosen in the context of movies with fast-paced dialogue, strong American cultural elements, and non-human animistic characters such as the living car Herbie. This study aims to analyze how Fernando's (1996) types of idioms influence translators' tendencies in choosing translation strategies, as well as how genre, cultural, and technical factors contribute to the compatibility between idiom types and the translation strategies used.

Although many researchers have used Baker's theory to analyze the translation of idioms in a movie, no study has specifically addressed the translation of idioms in the movie *Herbie Fully Loaded* which has unique characteristics as an automotive movie with fantasy elements. The movie offers a rich context for analysis as it combines aspects of automotive and racing sports, particularly in American auto racing culture (NASCAR). Previous studies have shown that paraphrasing is the dominant strategy (60-71%) in the translation of idioms into Indonesian subtitles, but no one has analyzed in depth why this strategy is preferred over other strategies. This study aims to fill that gap by exploring the factors that influence the selection of paraphrasing strategies in the context of automotive movies. The cultural aspects of idiom translation are also of particular interest in this study. The movie *Herbie Fully Loaded*

is rich in American cultural references related to car racing that may not be familiar to Indonesian audiences. Previous studies have not specifically explored how these cultural aspects affect the translation strategies of idioms into Indonesian. Similarly, the technical limitations of subtitles (space, time, etc) in automotive movies which usually have fast-paced dialogue and specialized terminology have not been explored in depth in previous studies.

The proposed study using Baker's (2018) strategy integrates the analysis of idioms in the context of automobile animism with a more comprehensive and up-to-date translation framework. Baker's approach is particularly relevant as it pays special attention to cultural aspects and pragmatic equivalence in translation-important elements in a movie that contains humor and American cultural references related to NASCAR. Moreover, as a family movie, *Herbie Fully Loaded* likely employs specific translation strategies to ensure the accessibility of idioms for audiences of different age groups, an aspect that has not been explored in previous studies. This unique combination of automotive idiom analysis with Baker's translation strategies in the context of a family comedy movie has the potential to fill an important gap in the study of idiom translation in subtitling, as well as enrich the understanding of how idioms are translated when applied to non-human characters with personalities. As such, the study of idiom translation in *Herbie Fully Loaded* using Baker's (2018) framework has strong justification in developing an understanding of idiom translation strategies in a previously unexplored context.