



A STUDY OF IDIOM TRANSLATION TECHNIQUES AND THEIR EQUIVALENCE IN THE MOVIE *JOKER* (2019)

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Abstrak

Studi kualitatif ini bertujuan untuk menemukan jenis-jenis idiom serta mendeskripsikan teknik yang digunakan dalam penerjemahan subtitle movie *Joker* (2019) dan kesepadannya. Data penelitian ini dianalisis dalam tiga langkah. Pertama adalah mengidentifikasi jenis idiom yang terdapat dalam setiap data. Kedua adalah menganalisis teknik penerjemahan yang digunakan oleh penerjemah. Ketiga adalah menganalisis kesepadanan terjemahan dengan membandingkan teks sumber dan teks sasaran. Dalam analisis data, peneliti menggunakan teori O'Dell dan McCarthy (2017) untuk mengklasifikasikan idiom, teori Molina dan Albir (2002) untuk mengidentifikasi teknik penerjemahan, dan teori Newmark (1988) serta Nida dan Taber (1974), untuk menentukan kesepadanan. Terdapat 20 data yang dikumpulkan oleh peneliti. Untuk jenis idiom, terdapat 17 data yang mewakili Pernyataan Tetap, 2 data berupa Peribahasa, dan 1 data berupa Idiom Klise. Dari semua data yang ditemukan, 3 data menggunakan teknik Reduksi, 1 data menggunakan teknik Kreasi Diskursif, 6 data menggunakan teknik Ekuivalen yang Ditetapkan, 3 data menggunakan teknik Kompresi Linguistik, 2 data menggunakan teknik Modulasi, 2 data menggunakan teknik Transposisi, 1 data menggunakan teknik Adaptasi, dan 2 data menggunakan teknik Terjemahan Harfiah. Adapun kesepadanan terjemahan, dari total 20 data, terdapat 3 data yang tidak alami, dan sisanya, yaitu 17 data, memiliki hasil terjemahan yang alami.

Kata kunci: teknik penerjemahan, kesepadanan, idiom, film

Abstract

This qualitative study aims to find types of idioms as well as describe the techniques used in the subtitle translation of the *Joker* movie (2019) and their equivalence. The data of this study were analyzed in three steps. First is identifying the type of idiom contained in each piece of data. Second is analyzing what translation techniques are used by the translator. Third is analyzing the equivalence of the translation by comparing the source text and the target text. In the analysis of the data, the researcher used the theory by O'Dell and McCarthy (2017) to classify the idioms, the theory by Molina and Albir (2002) to identify the translation techniques, and the theory by Newmark (1988), as well as Nida and Taber (1974), to determine the equivalence. There are 20 data collected by the researcher. For the types of idioms, there are 17 data representing Fixed Statements, 2 data being Proverbs, and 1 data being Cliche Idiom. Of all the data found, 3 data are using the Reduction technique, 1 data using the Discursive Creation technique, 6 data using the Established Equivalent technique, 3 data using the Linguistic Compression technique, 2 data using the Modulation technique, 2 data using the Transposition technique, 1 data using the Adaptation technique, and 2 data using the Literal Translation

technique. As for the translation equivalence, from a total of 20 data, there are 3 unnatural data, and the rest, which means 17 data, have natural translation results.

Keywords: translation techniques, equivalence, idioms, movie

1. Introduction

Language is an essential component of social life because it enables people to communicate ideas, emotions, experiences, and cultural values. Through various forms of communication, including literary works and audiovisual media, language serves as a medium for conveying meanings across different communities. However, the existence of numerous languages around the world inevitably creates barriers to communication. As a result, translation plays a fundamental role in facilitating intercultural understanding and enabling people to access knowledge and experiences beyond the boundaries of their own language.

According to Putra (2021), translation is a bridge of human civilization that is difficult to separate from the reality of mankind. Similarly, Munday (2016) explains that the process of translation between two different written languages involves changing an original written text (the source text or ST) in the source language (SL) into a written text (the target text or TT) in the target language (TL). In other words, translation is not merely the replacement of linguistic forms but the transfer of meaning from one language into another while maintaining the intended message of the source text (Newmark, 1988). Through translation, people are able to understand various forms of expression, including figurative language such as idioms, which often pose considerable challenges because their meanings cannot be interpreted literally.

Among various translation contexts, audiovisual translation has attracted increasing scholarly attention because movies represent authentic spoken interaction in which idioms, slang, and other culture-bound expressions frequently occur. Unlike literary translation, subtitle translation is constrained by limited screen space, reading time, and synchronization with visual images and spoken dialogue. Consequently, translators must make strategic decisions to preserve semantic meaning, pragmatic function, and naturalness while simultaneously meeting the technical constraints of subtitling. These conditions make idiom translation in movie subtitles an important area for translation research.

Idioms constitute one of the most challenging linguistic features in translation because their meanings cannot be inferred from the meanings of their individual lexical items. Instead, they function as fixed expressions whose interpretations are closely associated with cultural conventions and communicative contexts. As noted by Rozikin et al. (2021), idiomatic expressions are an important part of English and are frequently encountered in both spoken and written communication. Likewise, Seidl and McMordie (as cited in Rachman, 2018) argue that

idioms are commonly used in both formal and informal situations to express ideas more naturally and vividly than literal language. Since movies frequently employ idiomatic expressions to construct characterization, interpersonal relationships, and emotional nuances, translating such expressions requires translators to balance linguistic accuracy, contextual appropriateness, and audience comprehension.

The movie *Joker* (2019) provides a particularly relevant case for investigating idiom translation. The significance of this film does not primarily lie in its commercial success or popularity but in its dialogue, which is highly conversational and psychologically driven. The interactions among the characters rely extensively on informal language, figurative expressions, and idiomatic constructions to portray emotional instability, social exclusion, and interpersonal conflict. These communicative functions must be conveyed effectively in Indonesian subtitles despite the linguistic and technical constraints of audiovisual translation. Therefore, *Joker* offers an appropriate corpus for examining how English idioms are translated into Indonesian while maintaining translation equivalence.

Previous studies have examined idiom translation from various perspectives. Rahayu (2012) investigated the translation of idioms in the novel *Laskar Pelangi* and focused primarily on identifying translation techniques and the rendering of idiomatic meanings. Yugasmara (2010) analyzed translation techniques together with equivalence and acceptability in the translation of informal slang expressions in the novel *P.S. I Love You*. In the field of audiovisual translation, Manipuspika and Winzami (2021) explored how idioms are translated in movie subtitles, while Azis (2021) analyzed the translation techniques used for dark jokes in *Joker*. In addition, Rozikin et al. (2021) identified and classified idiomatic expressions occurring in the same movie.

Although these studies have contributed valuable insights into idiom translation, several research gaps remain. First, many previous studies primarily focus on identifying translation techniques or evaluating translation quality separately, without examining the relationship between the techniques employed and the equivalence achieved in subtitle translation. Second, studies specifically investigating *Joker* have concentrated on identifying idiomatic expressions or analyzing particular linguistic phenomena rather than explaining how different translation techniques contribute to preserving idiomatic meaning and communicative effect in Indonesian subtitles. Consequently, there is still limited empirical understanding of how translation techniques influence the achievement of translation equivalence in the subtitling of idiomatic expressions.

To address these gaps, the present study adopts an integrated analytical framework by combining three complementary perspectives. First, it classifies the types of idioms using the framework proposed by O'Dell and McCarthy (2017). Second, it identifies the translation techniques employed by the subtitle translator based on Molina and Albir (2002). Finally, it evaluates the equivalence of the translated idioms by applying the theories of Newmark (1988) and Nida and Taber (1974). By integrating these three analytical dimensions, this study seeks to provide a more comprehensive understanding of how English idioms are translated into Indonesian subtitles and how particular translation techniques contribute to achieving translation equivalence in audiovisual translation.

Therefore, this study aims to answer the following research questions:

1. What are the types of English idioms in the movie *Joker* (2019)?
2. What translation techniques are employed to translate the English idioms into the Indonesian subtitles?
3. How is the equivalence of the Indonesian translations of those idioms achieved in relation to the English source text?

2. Literature Review

This section goes over the theories that are relevant to the study. It is divided into several subsections covering the types of idioms, translation techniques, and translation equivalence. Various definitions and ideas from experts are provided in this section and are used as the researcher's references in analyzing the data.

2.1. Types of Idioms

Idioms are a part of a language community's fixed expressions. According to Jackendoff (as cited in Glucksberg, 2008), there are as many fixed expressions as idioms are a subset of fixed expressions in a language community. Jackendoff states that there are around 80,000 fixed expressions in American English. This means that there are around 80,000 fixed expressions in American English, the same number as words. This suggests that people have memorized and are ready to employ at least 160,000 items. O'Dell and McCarthy (2017), in their book, *English Idioms in Use: Advanced*, state that there are 5 types of idioms, namely as follows:

1. Similes

Similes are comparative statements that consistently use the terms "like" or "as." You may strengthen your comparisons and add color to both written and spoken English by using similes.

As examples:

*My brother's **as thin as a rake** (meaning: extremely thin).*

*The baby's skin is **as smooth as silk** (meaning: extremely smooth).*

2. Binomials

An idiom where two words are joined by a conjunction, typically "and," is called a binomial. The two words have a set order. For instance, we never say "black and white," but rather "black and white."

As examples:

*Climate change management is not a **black-and-white issue** (meaning: separate and clear).*

*It took a lot of **blood, sweat, and tears** to get the business going (meaning: hard work).*

3. Proverbs

Proverbs are brief sayings that offer guidance and cautions based on the experiences of the majority of people. Similar to idioms, the meaning cannot be inferred from individual words because the form is established.

As examples:

***Where there's a will, there's a way** (meaning: if we really want to achieve something, we can).*

*I know, but **nothing ventured, nothing gained** (meaning: you need to take risks to achieve something).*

4. Clichés & Fixed Statements

Statements that are regularly used in everyday, routine contexts are known as clichés and fixed statements. It's not unusual because it's a common observation. While some clichés are metaphorical, others are literal. Both are frequently used in everyday speech as well as in newspaper headlines and marketing slogans.

As examples:

There are plenty more fish in the sea (meaning: *There are plenty more people or possibilities. Often used to cheer up someone who has found one person or opportunity unsuccessful*).

Look on the bright side (meaning: *Try to see something good in a bad situation. This is usually followed by an explanation of what the bright side might be, e.g., after failing a job interview, you are told that you probably wouldn't have enjoyed the job if you'd got it*).

5. Other Languages

Idioms from languages other than English are referred to as "other language idioms." usually derived from Latin or French.

As examples:

*Jorge is the **de facto** head of the organization* (meaning: *Existing but not officially agreed upon (formal)*).

*The Conservatives favored maintaining the **status quo**, while the Liberals hoped for change* (meaning: *the present situation*).

2.2. Translation Techniques

Molina and Albir (2002) identified 18 common categories of translation techniques. They are as follows:

1. Adaptation

It is a technique of translation whereby parts of the source language are swapped out with parts that are recognized and understood in the target language. An adjustment or equivalency between the source and target languages is another definition of an adaptation.

For example: *Cyclisme (F)* translated into *Cricket (E)* and *Baseball (U.S.)*

2. Amplification

The process of giving a thorough definition of a phrase in the target language is known as amplification. This technique gives the translated phrase more details of an explanation.

For example: شهر رمضان $\Rightarrow$ (A) translated into *Ramadan, the Muslim month of fasting* (Sp)

3. Borrowing

This technique involves using a word or phrase straight from the original language. While borrowing that takes advantage of the target language's phonetic and morphological modifications is referred to as natural borrowing, direct borrowing is also known as pure borrowing. Software will still be converted into Software in Pure borrowing since Android will still be translated into Android. In the meantime, the English word "computer" is translated into "komputer" in Indonesian through Natural borrowing.

For example: *Bulldozer* (E) translated into *Bulldozer* (F)

4. Calque (Loan Translation)

Calque is a technique of translating words or phrases into the target language by changing the target language's structure.

For example: *Fin de semaine* (F) translated into *Week-end* (E)

5. Literal Translation

A literal translation is a technique used by translators when the language is translated verbatim.

For example: *L'encre est sur la table* (F) translated into *The ink is on the table* (E)

6. Modulation

It is a technique of translation that modifies the target language's perspective or emphasis. Additionally, statements are modulated in the target language even though they do not make sense in the source language.

For example: *Encre de Chien* (F) translated into *Indian Ink* (E)

7. Established Equivalent/Reformulation

This technique involves interpreting a certain word that is typically found as a frequent term in a dictionary.

For example: *Comme un chien dans un jeu de quilles (F)* translated into *Like a bull in a china shop (E)*

8. Compensation

Translators employ compensation as a translation technique to incorporate information or stylistic aspects from the source language (SL) into other parts of the target language (TL).

For example: *I was seeking thee, Flathead (E)* translated into *En vérité, c'est bien toi que je cherche, Ô Tête-Plate (F)*

9. Reduction

The amplification technique is the opposite of this. It is a method of condensing information from the source language into the target language by reduction or omission.

For example: *Ramadan, the Muslim month of fasting (Sp)* translated into شهر رمضان (A)

10. Generalization

This translation technique, called generalization, uses more neutral or generic terminology.

For example: *Guichet, fenêtre, devanture (F)* translated into *Window (E)*

11. Particularization

It is a technique of using more precise and tangible language. For example, the English word “window” is translated into the Indonesian word “*ventilasi*” rather than “*jendela*,” and the English word “rice” is translated as the Indonesian word “*gabah*,” “*padi*,” or “*nasi*.”

12. Substitution

It is a technique of substituting paralinguistic elements for linguistic ones or the other way around.

For example: *Put your hand on your heart (A)* translated into *Thank you (E)*

13. Transposition

A translation technique called transposition entails changing grammatical categories. This technique is comparable to the unit shift, category, and structure techniques.

For example: *He will soon be back (E)* translated into *No tardará en venir (Sp)*

14. Variation

An interpretation of the meaning of the original language is part of the variation technique. For example, introduction or change of dialectal indicators, change of tone, etc.

15. Discursive Creation

A translation technique known as "discursive creation" creates an entirely unanticipated temporary equivalency out of context.

For example: *Rumble Fish (E)* translated into *La ley de la calle (Sp)*

16. Linguistic Compression

It is a technique that simplifies a source text's linguistic components into the target text. The strategy serves the purpose of reducing the length of the pronunciation.

For example: *Yes, so what? (E)* translated into *¿Y? (Sp)*

17. Description

Instead of only dictating how the translations should be, this translation technique explains what the translations actually are.

For example: *Panettone (I)* translated into *The traditional Italian cake eaten on New Year's Eve (E)*

18. Linguistic Amplification

A translation technique called linguistic amplification incorporates linguistic components. Consecutive interpreting and dubbing frequently employ this technique.

For example: *No way (E)* translated into *De ninguna de las maneras (Sp)*

2.3. Translation Equivalence

According to Newmark (quoted in Galingging & Tambunsaribu, 2021), there are two categories of translation approaches: semantic and communicative approaches. These approaches differ from one another. Semantic translation has the quality of being individualized, reflecting the translator's way of thinking about the original text. Therefore, this type of translation tends to be excessive because it attempts to express the nuances of the meaning that exists in the source text. This translation, in contrast to communicative translation, focuses on the message in the source text. However, because it is written as it is, this translation is often considered inaccurate. While communicative translation fulfills the needs of the translation's users or readers. Regarding semantic and communicative translation, Newmark adds one more point: communicative translation is typically superior to semantic translation. Furthermore, according to Newmark, two factors need to be taken into account to achieve translation equivalence: (a) ensure that your translation makes sense; and (b) ensure that it reads naturally and is written in everyday language utilizing standard syntax, idioms, and situation-appropriate terminology.

Translation is an action that seeks the closest natural equivalence in the Target Language (TL), according to Nida and Taber (1974). The equivalent must have the closest meaning to the meaning of the Source Language (SL), especially in light of the SL's culture and history, rather than matching the lexico-grammatical forms. The translator must make changes to the TL's phonology, morphology, syntax, and linguistic style to preserve meaning. Thus, this type of translation is called dynamic equivalence.

3. Research Method

Research is defined as a systematic inquiry or a thorough and critical analysis in the quest for information to make a decision. The word “re,” which means to return, and the word “search,” which means to look for something, are two words that make up the term "research." Thus, it is easy to conclude that knowledge recovery is the goal of research (Siyoto & Sodik, 2015). Because it produces words rather than figures and concentrates on the analysis of idioms, translation subtitles, and how they relate to the translators' strategies, the qualitative approach is suitable for this study. It also depends on how occurrences and events are interpreted and explained.

In this study, the researcher carried out several stages as follows: (1) the researcher chose a topic. The primary data in this study are subtitles that contained idioms in the *Joker*

movie (2019), which were collected from <https://subdl.com/s/info/GoDc6YNYoH/joker> (the movie subtitles in English) and from <https://subdl.com/s/info/WOejLVLb33/joker> (the Indonesian subtitles); (2) the researcher watched the movie. (3) Afterwards, the researcher observed the dialogues by reading the subtitle texts; (d) Next, the researcher chose dialogues that contain idioms by referring to <https://idioms.thefreedictionary.com/> in the English subtitles and their translations in the Indonesian subtitles; (e) Finally, the researcher analyzed the data by using O'Dell and McCarthy's theory of idioms (2017), Molina and Albir's techniques (2002), and the theory of equivalence by Newmark (1988) as well as Nida and Taber (1974).

In this research, the literature study and the note-taking methodology were employed to collect the data. According to Sugiyono (2017), literary research is carried out by looking for data and information in documents, including pictures, photographs, written documents, and electronic documents. The researcher gathered information by reading and comprehending the *Joker* subtitles in English and their Indonesian translations. Then, the researcher continued with the note-taking technique, namely the sample collection technique, by recording some idioms from the movie. From all the data that has been collected, each piece of data is inserted into a table.

Following the collection of data, the descriptive approach is used to describe the state of the subject or object of research based on visible facts (Nawawi, 2001). After collecting data in the form of idioms based on the theory of O'Dell and McCarthy (2017), the researcher grouped them according to the type of idioms, namely similes, binomials, proverbs, clichés, and fixed statements, as well as other languages. Afterwards, the data collected were analyzed by looking for the original meaning in the dictionary and then analyzing the translation of SL idioms to TL by determining the translation techniques. Then, an analysis was carried out to find out the equivalence in the translation of SL idioms to TL by using Newmark's theory of translation equivalence (1988) as well as Nida and Taber (1974).

4. Results and Discussion

After analyzing all 20 data found from the dialogs in the original transcript of the movie and its Indonesian translation, the researcher discovered several things. First is the identification of the types of idioms as a result of analyzing the data by using the theory of O'Dell and McCarthy (2017). From a total of 20 data, as many as 17 data are Fixed Statements, 2 data are categorized as Proverbs, and 1 data is a Cliche.

Next is a description of the techniques used in the translation. Based on the results of the analysis using Molina and Albir's theory (2002), the researcher found as many as 3 data

using Reduction technique, 1 data is using Discursive Creation technique, 6 data are using Established Equivalent technique, 3 data are using Linguistic Compression technique, 2 data are using Modulation technique, 2 data are using Transposition, 1 data is using Adaptation, and the last one is 2 data that are using Literal Translation technique.

The last is the determination of the equivalence of the translation. In doing so, the researcher refers to two theories: the first one is Newmark's theory (1988), and the second one is Nida and Taber's theory (1974). From a total of 20 data, there are 3 unnatural data because, based on the equivalence theory proposed by Newmark (1988) and Nida and Taber (1974), the three data did not adapt to the style of the target language in the translation process. They still carry the existing word order in the source language. Based on Newmark's theory (1988), the resulting translation does not meet the equivalence requirements because it does not look natural when read in the target language. In contrast, the rest of the data, which means 17 data, have equivalent translations. Those 17 data are equivalent because they fulfil the requirements of equivalence stated by Newmark (1988) as well as Nida and Taber (1974). The data meets the criteria because, in translating the idioms, the translator considers several aspects, such as vocabulary and compatibility with both grammar and context in the movie. Thus, these 17 data look much more natural than the previous 3 data.

Through the results of the analysis above, it can be concluded that the Fixed Statement is the most widely used type of idiom, while the Cliche is the least used one in the movie. In addition, the established equivalent is the most widely used technique in translating English idioms into Indonesian, while adaptation and discursive creation are the least used. Last but not least, most of the translation results produced are natural, although some are considered unnatural in the target language.

Table 1. Types of Idioms in the *Joker* movie and Their Translation Techniques

No. Data	Idioms Found in Joker movie	Type of Idiom	Translation in the Indonesian Subtitle	Translation Technique	Time stamp
1.	<u>Beat him up.</u>	Fixed Statement.	<i>Hajar.</i>	Reduction.	0:03:03

2.	I think I felt better when I was <u>locked up</u> in the hospital.	Fixed Statement.	<i>"Kurasa dikurung di RS lebih nyaman."</i>	Discursive Creation.	00:06:24
3.	Don't get all <u>worked up</u> .	Fixed Statement.	<i>Jangan terlalu berharap.</i>	Established Equivalent.	00:11:16
4.	She always tells me to smile and <u>put on</u> a happy face.	Fixed Stataement.	<i>Ibu selalu bilang untuk selalu tersenyum.</i>	Linguistic Compression.	00:14:02
5.	She says I was <u>put here</u> to spread joy and laughter.	Fixed Statement.	<i>Katanya aku dilahirkan untuk menyebarkan kegembiraan.</i>	Established Equivalent.	00:14:06
6.	I'd <u>give it all up</u> in a heartbeat.	Fixed Statement.	<i>Aku rela meninggalkan semuanya.</i>	Modulation.	00:15:02
7.	<u>What's</u> up, ladies?	Fixed Statement.	<i>Apa kabar?</i>	Establish Equivalent.	00:15:47
8.	I heard about <u>the beatdown</u> you took.	Fixed Statement.	<i>Aku dengar kabarmu dipukuli.</i>	Transpotition.	00:15:59

9.	It was just a <u>bunch of kids</u> . I should have left it alone.	Fixed Statement.	<i>Mereka hanya anak-anak.</i> <i>Harusnya tak usah kukejar.</i>	Linguistic Compression.	00:16:04
10.	<u>Don't sweat it</u> , Art.	Proverbs.	<i>Tak usah dikatakan,</i> Art.	Modulation.	00:16:50
11.	And you can <u>pay me back</u> some other time.	Fixed Statement.	<i>Kau berhutang budi padaku.</i>	Adaptation.	00:16:54
12.	It's starting to <u>piss me off</u> .	Fixed Statement.	<i>Ini mulai mengganggu.</i>	Established Equivalent.	00:17:58
13.	Because I <u>got jumped</u> .	Fixed Statement.	<i>Aku dihajar.</i>	Established equivalent.	00:18:05
14.	<u>You're a fuck-up</u> , Arthur, and a liar.	Fixed Statement.	<i>Kau pengacau, Arthur.</i> <i>Dan pembohong.</i>	Established Equivalent.	00:29:07
15.	Me here at last <u>on the ground</u> .	Cliche.	<i>Aku tergeletak di tanah.</i>	Literal translation.	00:31:12
16.	If your dancing doesn't <u>do the trick</u> ...	Fixed Statement.	<i>Jika peranmu gagal...</i>	Reduction.	00:37:20

17.	<u>Slow</u> and <u>Steady</u> . We got some stairs coming up.	Proverbs.	<i>Pelan dan stabil.</i> <i>Awat tangga.</i>	Literal translation.	00:55:25
18.	How does someone <u>wind up</u> in here?	Fixed Statement.	<i>Bagaimana seseorang bisa ada di sini?</i>	Linguistic compression.	01:10:42
19.	I <u>fucked up</u> and did some bad shit.	Fixed Statement.	<i>Aku mengacau dan melakukan hal buruk.</i>	Transposition.	01:11:23
20.	You also <u>stood by</u> while one of your boyfriends repeatedly abused your adopted son and battered you.	Fixed Statement.	<i>Kau juga hanya diam ketika pacarmu berulang kali melecehkan putra angkatmu lalu memukulimu.</i>	Reduction.	01:14:29 - 01:14:38

Below is a discussion of several data found in the movie *Joker* (2019) to demonstrate the detailed analysis and interpretation of the types of idioms, the use of translation techniques, and the equivalence of idiom translation:

Data No. 2

SL: I think I felt better when I was **locked up** in the hospital.

TL : Kurasa **dikurung** di RS lebih nyaman.

The idiom **locked up** is a type of **Fixed Statement** translated as **dikurung** in the Indonesian subtitle. Idioms like the one above are Fixed Statements, according to O'Dell and McCarthy (2017), because they have a fixed form. Furthermore, because English speakers frequently employ these idioms in regular discussions, they can be found in a variety of discourses.

Literally, the word for **locked up** in Indonesian is actually **terkunci**, but the translator translates it into **dikurung** in the target language. The translation result shows that the translator uses the **Discursive Creation** technique in translating the English idioms because, instead of following the literal meaning of the word, the translator tries to adapt the context of the scene in the movie, which shows the Joker being locked up for some reason and not by accident. The translator does not pay attention to other aspects contained in the source language, such as grammar, in translating the idiom. In this case, the words **terkunci** and **dikurung** have the same meaning, which is the condition of being trapped in a place. So, it will not change the meaning of being **locked up** itself.

Furthermore, the equivalence of the results of this idiom translation can be seen through Newmark's (1988) and Nida and Taber's (1974) theory. The translation result is **equivalent** because it can be seen how the translator uses appropriate vocabulary and chooses the word that has the closest meaning. In addition, the word **dikurung** is more appropriate than **terkunci** because, as stated before, the main character is trapped in a room for certain reasons, and it has a close meaning according to the context and situation. It can be seen that the translator considers the situation that happened to achieve equivalence. Therefore, the subtitle looks natural, and the target language audience can easily understand the translation results.

Data No. 3

SL: Don't get all **worked up**.

TL: Jangan terlalu **berharap**.

This data is a **Fixed Statement** because, according to the theory of O'Dell and McCarthy (2017), this type of idioms is the one that is commonly used in everyday conversation. The idiom **worked up** in the source language is translated as **berharap** in Indonesian. The idiom **worked up** actually means upset or very excited about something.

When the idiom is translated into **berharap**, which means to wish for something to happen, it can be seen that the translator uses the **Established Equivalent** technique by Molina

and Albir (2002) because the translator prioritizes the equivalence of meaning over the equivalence of words. If the translator is oriented towards the equivalence of the meaning of the words, the message contained in the source language idiom will not be properly conveyed in the target language, and thus will damage the real meaning.

In addition, the translation results can also be viewed based on Newmark's theory (1988). This idiom, with its translation, has a different literal meaning. However, the translator tries to match the meaning of the source language to the target language. In this case, the meaning of the idiom, **worked up**, with its translation, has an **equivalent**, even though both have different literal meanings. Translators focus on translating the meaning of the idiom first rather than translating it literally. As a result, the source language and the target language have a meaning equivalent, even though they are not literally the same. Furthermore, it looks natural in the target language. In this case, the word *berharap* is equivalent to the meaning of the idiom **worked up**, which means having excitement, because *berharap* means expecting something to happen. The translator considered the situation in the movie where Joker's mother was both waiting and excited for a reply letter from her ex-husband.

Data No. 4

SL: She always tells me to smile and **put on a happy face**.

TL: *Ibu selalu bilang untuk selalu **tersenyum dan gembira**.*

This is a **Fixed Statement** idiom because, according to O'Dell and McCarthy's theory (2017), this kind of idiom is often used in everyday life. This idiom can be found in daily conversations. The idiom **put on a happy face** means to pretend to be happy, especially for the good of other people or for a special purpose, and it does not translate literally to the Indonesian subtitle.

From the results of this translation, it can be seen that the translator uses the **Linguistic Compression** technique according to Molina and Albir (2002). This technique assists the translator in shortening the sentence so that the message can be easily understood by the readers. In this case, even though the idiom **put on a happy face** is not translated completely into the target language, the message is still properly conveyed.

To find out whether the message in the source language is well conveyed, it can be analyzed by referring to Newmark's equivalence theory (1988). In the translation of the idiom above, it can be seen that the translator uses vocabulary that is commonly used in the target language so that **the meaning of the source text can be conveyed and can be easily**

understood by the reader. This statement is also supported by the theory of Nida and Taber (1974) that translators make stylistic adjustments to fit into the target language. In this case, the words **put on a happy face** are not translated word by word because they actually mean to make a smile and act cheerfully. The translator is shown to adapt the style of the idiom's language through the way he applies it by not focusing on the source language idiom, but orienting to the target language.

Data No. 6

SL: I'd **give it all up** in a heartbeat.

TL: *Aku rela **meninggalkan semuanya**.*

When analyzed by using the theory of O'Dell and McCarthy (2017), the idiom above is a **Fixed Statement** because, as stated in the theory above, it is an idiom that can be found in daily conversations. This idiom means to put forth or utilize the utmost of one's energy, effort, time, and/or resources toward some task, activity, or pursuit.

The idiom above, **give it all up**, is translated as ***meninggalkan semuanya***. In the source language, the sentence indicates that the speaker will give everything he has to get something, while the point of view in the target language indicates that everything that the speaker has will be left for something. With this analysis, it can be seen that the translator uses **the Modulation** technique in translating the source language into the target language. Based on the theory of translation technique by Molina and Albir (2002), the sentences in the source language and in the target language experience a change in point of view. Thus, the results of the translation have a different point of view from the source language.

In addition, the **equivalence** between the source language and the target language is **quite good**. According to Nida's theory (1974), the translator focuses on the target language rather than following the grammar of the source language. The source language and the translated result look very different in terms of grammar and word choice. The translator makes the source language more sensible in the target language by localizing the source language idioms into the target language, so that the target language audience understands the source language idioms. The results of the translation of the idiom above meet the considerations in translating a text, so that the results are equivalent to each other. In translating the idiom, the translator has used ordinary vocabulary, so that the message contained is conveyed well to satisfy the audience.

Data No. 8

SL: I heard about the **beatdown** you took.

TL: *Aku dengar kabarmu **dipukuli**.*

In this data, there is an idiom with the type of **Fixed Statement**. Based on the theory of types of idioms by O'Dell and McCarthy (2017), an idiom can be classified as a Fixed Statement if the idiom is widely used by people in their daily conversations. Basically, this idiom means to strike someone or something repeatedly.

The idiom **beatdown** is not translated literally. However, it is translated by changing the grammatical structure of the source language into the target language. When translated literally, **beatdown** is defined as *pukulan* in Indonesian, and it is a noun. However, the translator uses the passive verb, which is *dipukuli*, to translate **beatdown**. Therefore, it can be concluded that the translator uses the **Transposition** technique by Molina and Albir (2002) because there are changes in grammatical elements in the translation process.

To find out the equivalence of the idiom above, Nida and Taber's theory of equivalence (1974) is used. The translator changes the form of the sentence to maintain the equivalence of the source language. These grammatical changes can be seen from the form of words that are produced when translating idioms. The source language's idiom is a noun, while the target language's idiom is a passive verb. Because the translator follows the language style of the source language when translating this idiom, the entire translation may look significantly different. However, when it is read in Indonesian, **the translation results appear more natural**.

Data No. 11

SL: And you can **pay me back** some other time.

TL: *Kau **berhutang budi** padaku.*

This is a **Fixed Statement** idiom because, according to O'Dell and McCarthy's theory (2017), this is a type of idiom that is frequently used in daily life and is not really unique. In this data, the idiom is translated as *berhutang budi*. The word derives from the Indonesian idiom *utang budi*, which means to receive the compassion of others, which must be reciprocated.

This analysis shows that the translator applies **the Adaptation** technique by Molina and Albir (2002). The translation is done by translating cultural components in the source

language and adapting them into cultural elements as well in the target language. In this case, the idiom **pay me back** is modified into ***berhutang budi*** to ensure that the message is appropriately conveyed.

Newmark's (1988) equivalence theory is used to examine the equivalence of the following idioms. According to this theory, the expression ***berhutang budi*** is a very appropriate term to convey the message contained in the source language. Both terms are idioms and have the same meaning. Therefore, **the translation of this data achieves equivalence** since the translation of the idiom uses a highly natural vocabulary in the source language, which is the language used in everyday life. Thus, the resulting translation appears very natural as well.

Data No. 16

SL: If your dancing **doesn't do the trick...**

TL: *Jika peranmu gagal...*

This idiom is included in the type of **Fixed Statement** based on O'Dell and McCarthy (2017). The idiom is usually fixed and inflexible. In addition, it is also often used in everyday conversation by English speakers, especially Americans. This idiom means to succeed in solving a problem or achieving a particular result. The word '**doesn't**' before the idiom indicates that the sentence has a negative meaning, which means it has the opposite meaning to the original one.

If the translation of the above idiom is analyzed using the theory of translation technique by Molina and Albir (2002), it can be concluded that the translator applies a **Reduction technique** to translate the idiom into the target language. This is supported by the reduction of words used in the translation. In the source language, there are four words, but in the translation there is only one word, which is ***gagal***. However, they both have the same meaning because ***gagal*** means unable to make something happen or succeed.

There is **good equivalence** found between the source language and the target language in the data above because there is an adjustment in language style when translating it into the target language. Furthermore, with this adjustment, the translator managed to maintain the meaning of the source language by choosing words whose meanings are close to the idiom. This is in accordance with the equivalence theory proposed by Nida and Taber (1974). In addition, the translation produced by the translator is also read naturally and makes sense because of the adjustment in the style of the language.

Data No. 17

SL: **Slow and Steady**. We got some stairs coming up.

TL: ***Pelan dan stabil**. Awas tangga.*

This idiom belongs to the type of **Proverbs** according to O'Dell and McCarthy (2017). This idiom is usually said when the speaker wants to give a warning to the interlocutor. The meaning of the idiom itself is slowly but constantly.

In translating the sentence above, the translator does it by using a **Literal Technique** based on the theory of Molina and Albir (2002). The idiom is translated word by word, which seems stiff, unnatural, and therefore conveys a literal meaning.

This idiom looks **unnatural** in the target language when viewed with the theory of Nida and Taber (1974) because the translator does not make adjustments when translating it into the target language. As previously stated, the translator uses a literal technique. Thus, the result of the translation is not natural because the vocabulary chosen is not in accordance with the style of language in Indonesian. The translator can use other more appropriate terms, for example, ***hati-hati***.

5. Conclusion

After examining all 20 data found from the dialogs in the movie, the researcher discovered that 17 of the data represent fixed statements, two are proverbs, and one is a cliché. The fixed Statement is the most frequently used idiom in the movie, while the cliché is the least frequently used. According to the findings of the above analysis, three data use the reduction technique, one data uses the discursive creation technique, six data use the established equivalent technique, three data use the linguistic compression technique, two data use the modulation technique, two data use the transposition technique, one data uses the adaptation technique, and two data use literal translation. Additionally, in the *Joker* movie (2019), the most common technique for translating English idioms into Indonesian is the established equivalent, while the least common ones are adaptation and discursive creation. Finally, the majority of idiom translations are regarded as equal. Nonetheless, some data in the target language are not natural. This may occur as a result of the translator's failure to pay attention to several factors that are necessary to achieve equivalence in translation, including word order, linguistic style, and the movie's existing context.

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