

**AN ANALYSIS OF IDIOMATIC EXPRESSION TRANSLATION  
TECHNIQUES IN THE SERIES *LUCIFER* SEASON 1**

**FINAL PROJECT**

**Presented as Partial Fulfilment of the Requirement to Obtain the *Sarjana*  
*Sastra* Degree in English Literature**



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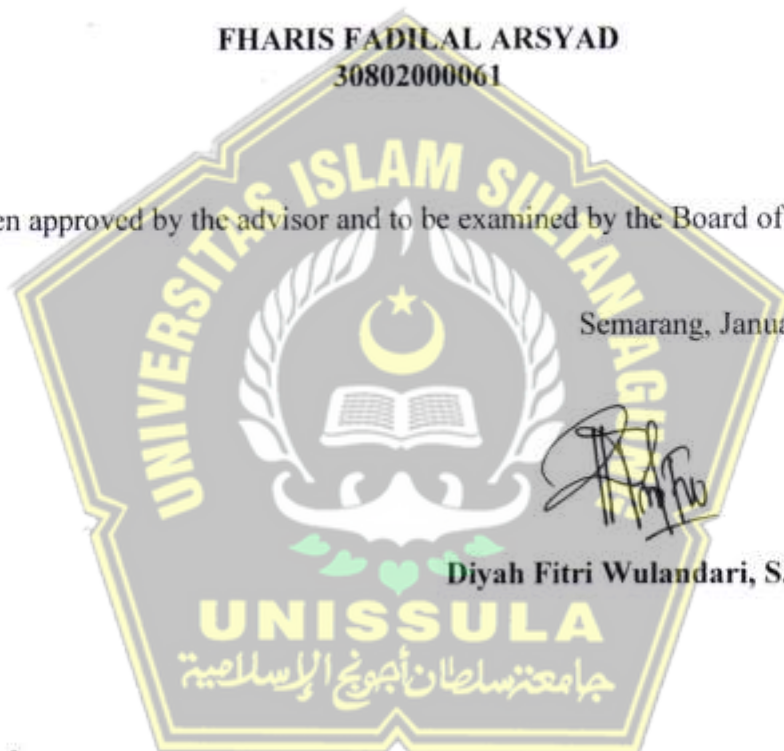
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## **MOTTO AND DEDICATION**

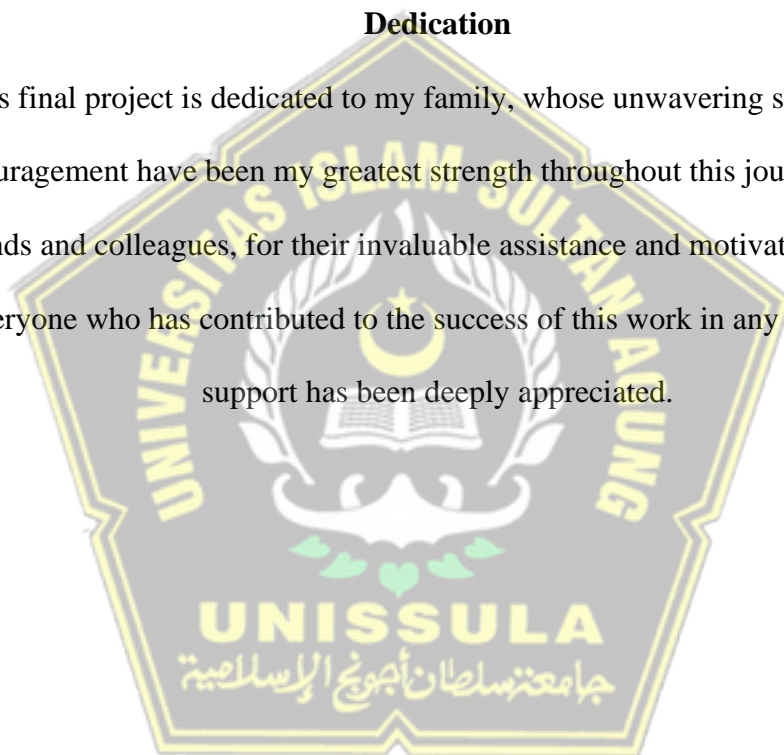
### **Motto**

No matter how hard or impossible it is, never forget your goal.

- Monkey D. Luffy

### **Dedication**

This final project is dedicated to my family, whose unwavering support and encouragement have been my greatest strength throughout this journey. To my friends and colleagues, for their invaluable assistance and motivation. And to everyone who has contributed to the success of this work in any way, your support has been deeply appreciated.



## ABSTRACT

**Arsyad, Fharis fadilal. 30802000061.** *An Analysis Of Idiomatic Expression Translation Techniques In The Series Lucifer Season 1.* English Literature Study Program. Faculty of Language, Literature and Culture. Sultan Agung Islamic University. Advisor : Diyah Fitri Wulandari, S.S., M.Hum

This study aims to analyze what types of idiomatic expressions are found in this series, as well as to analyze the translation techniques used by the translator in translating idiomatic expressions in the *Lucifer* series from English to Indonesian. The theories used in this study are Hockett's theory for types of idiomatic expressions, and Molina, L., & Albir, A. H. for translation techniques.

This study uses a descriptive qualitative method. Data collection involved a series of steps: watching the series, reading The movie script, identifying the data, classifying the data, and reducing the data. Primary data were obtained from the Indonesian translation of the English idioms in the series *Lucifer* season 1 while secondary data is obtained from articles, journals, dictionaries and previous studies related to this study.

Based on the analysis of 40 data points, two types of idiomatic expressions Figure of speech and Slang were most frequently found and used by both main and supporting characters in *Lucifer* Season 1. This indicates that the characters in the series often employ idiomatic expressions to construct their social identities in daily conversations. These findings affirm that the language in *Lucifer* heavily relies on idioms to enrich expressions and interactions among characters. Regarding translation techniques, the study reveals that among the 40 data points analyzed, Modulation and Adaptation are the most dominantly used techniques in translating idiomatic expressions. These two techniques are chosen to maintain or adjust the meaning of idioms to align with the target language culture. Additionally, modulation is applied to change perspectives in translation. These findings suggest that translating idiomatic expressions in this series relies on various techniques to ensure fluency and accuracy of meaning within the context of the target language. Overall, the results of this study emphasize the diversity of idiom usage and their translation techniques in the series.

**Keywords ;** *Idiom, Type Of Idiomatic Expression, Translation Techniques, Lucifer Season 1*



## INTISARI

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Penelitian ini bertujuan untuk menganalisis jenis-jenis ungkapan idiomatik yang terdapat dalam serial tersebut, serta menganalisis teknik penerjemahan yang digunakan penerjemah dalam menerjemahkan ungkapan idiomatik dalam serial *Lucifer* dari bahasa Inggris ke bahasa Indonesia. Teori yang digunakan dalam penelitian ini adalah teori Hockett untuk jenis-jenis ungkapan idiomatik, dan Molina, L., & Albir, A. H. untuk teknik penerjemahan.

Penelitian ini menggunakan metode kualitatif deskriptif. Pengumpulan data melibatkan serangkaian langkah: menonton serial, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data. Data primer diperoleh dari penerjemahan bahasa Indonesia idiom-idom bahasa Inggris dalam serial *Lucifer* musim 1, sedangkan data sekunder diperoleh dari artikel, jurnal, kamus, dan penelitian terdahulu yang terkait dengan penelitian ini.

Berdasarkan analisis, dari 40 data yang ada, terdapat 2 jenis idiomatic expressions yang paling sering ditemukan dan digunakan oleh karakter utama serta karakter pendukung dalam *Lucifer* Season 1, yaitu *figure of speech* dan *slang*. Hal ini menunjukkan bahwa karakter dalam serial ini sering menggunakan ekspresi idiomatis untuk membangun identitas sosial mereka dalam percakapan sehari-hari. Temuan ini menegaskan bahwa bahasa dalam *Lucifer* sangat bergantung pada idiom untuk memperkaya ekspresi dan interaksi antar tokoh. Terkait dengan teknik penerjemahan, penelitian ini mengungkap bahwa dari 40 data yang dianalisis, teknik *modulation* dan *adaptation* merupakan teknik yang paling dominan digunakan dalam penerjemahan idiomatic expressions. Kedua teknik ini dipilih untuk mempertahankan atau menyesuaikan makna idiom agar sesuai dengan budaya bahasa sasaran. Selain itu, teknik *modulation* diterapkan untuk mengubah perspektif dalam penerjemahan. Temuan ini menunjukkan bahwa penerjemahan idiomatic expressions dalam serial ini mengandalkan berbagai teknik untuk memastikan kelancaran dan ketepatan makna dalam konteks bahasa target. Secara keseluruhan, hasil penelitian ini menegaskan keberagaman penggunaan idiom serta teknik penerjemahannya dalam serial ini.

**Kata kunci; Idiom, Jenis-jenis Ungkapan Idiomatik, Teknik Penerjemahan, Lucifer Musim 1 (2016)**

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This final project is far from perfect and still has many shortcomings. Nevertheless, the author hopes that this thesis can be beneficial to many people.

Semarang, January 16, 2025



Fharis Fadilal Arsyad

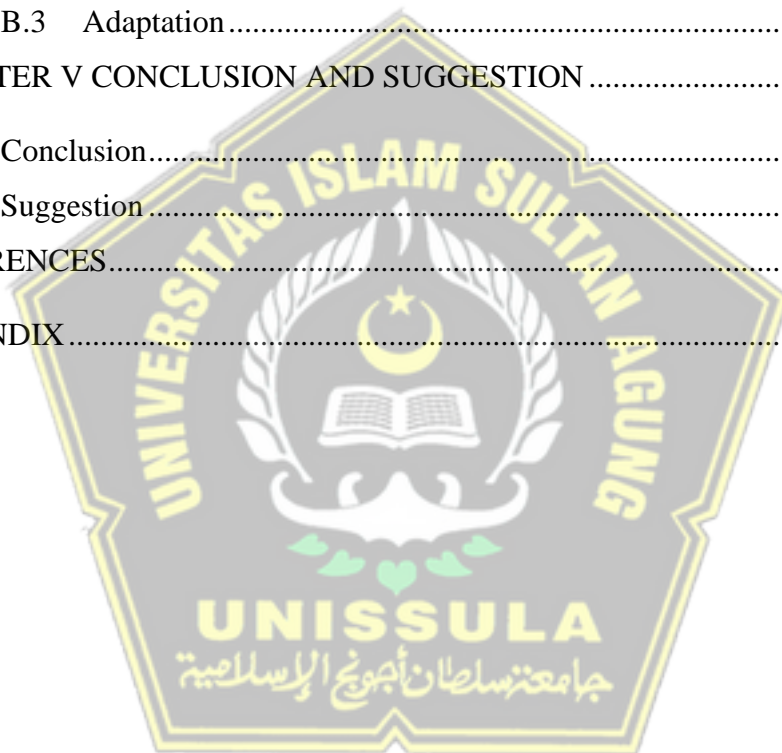


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# CHAPTER I

## INTRODUCTION

### A. Background of the Study

In this modern era, we will find many foreign languages that we encounter in everyday life. Whether it is a word or sentence that we hear from television (news), movies, songs, or a series of foreign language texts or quotations that we encounter in literature (books, newspapers, magazines, etc.). Not only in the media or literature, but sometimes we also encounter foreign languages on billboards, advertisements, slogans, or hear from tourists directly. Then, do we understand these foreign language words? This is where we need to learn a foreign language and study the science of translation, its methods, and techniques, because translating something also requires methods, theories, and so that the message conveyed from the source language is conveyed correctly and to the target language. There are many methods and techniques used by translators in translating something, both text and orally.

Translation so far has been defined in various ways by language experts who are involved in or engaged in translation. Some linguists emphasize translation as transferring meaning and messages from a source language to the target language, or even based on the perspective that translation is a process of cultural transfer. As mentioned by Hatim and Munday “The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context “(6). Catford, in his book *A Linguistic Theory of Translation*, defines translation is the replacement of textual material in one language by equivalent textual material in another

language (20).

Talking about learning foreign languages, especially English, many things must be learned, for example starting from learning about grammar then learning about speaking, then listening, to writing. One of the topics that are often studied in English is Idiomatic Expression. When discussing English material about Idiomatic Expressions, the explanation must be done in sequence. Starting from discussing what is meant by idioms, then what are the benefits of learning these idioms. In a definition given by Larson idiom is “a string of words whose meaning is different from the meaning conveyed by the individual words” (Larson 20).

Hurford (2007) stated that idiomatic expressions (idioms) are multi word phrases which combine the literal senses of the individual words in each phrase (328). An idiom is also called an expression in the form of a combination of words that form a new meaning, it has no relationship with the word that forms the basis. An idiom is an expression in the form of a term or phrase whose meaning cannot be obtained from the literal meaning and the arrangement of its parts, but rather has a figurative meaning that can only be known through normal usage. Beekmaan and Callow explain that idioms are expressions for two or more words that cannot be understood literally and semantically function as a unit (49).

The use of Idiomatic Expression sentences occurs in non-formal conversations, making these sentences often used by people in everyday life. The benefit that we can get when learning idiomatic sentences is that we can understand various English languages much better. So, that it makes us more



vocabulary that we can learn, learning Idiomatic Expression sentences also makes us able to communicate something simply and interestingly and makes our English sound like native speakers.

The selection of *Lucifer* Season 1 (2016) as the object of study is based on the series' extensive use of idiomatic expressions in its dialogues, particularly in informal conversations. The idioms used reflect everyday language, humor, and distinctive English expressions. Additionally, as a popular series that has been translated into various languages, including Indonesian, *Lucifer* provides an opportunity to analyze how idioms are translated in an audiovisual context, where the limitations of space and time in subtitles influence the choice of translation techniques.

This study is also relevant because idioms often carry cultural meanings that do not always have direct equivalents in the target language. By analyzing the translation of idioms in the series *Lucifer*, this research can offer new insights into how translators adapt idioms while preserving their original meaning and nuances. Furthermore, research on idiom translation in audiovisual media remains relatively limited compared to studies on written texts, making this study a valuable contribution to translation studies, particularly in the context of subtitling.

This series follows the journey of Lucifer Morningstar (Tom Ellis). He is an angel who then rebels against God and is finally punished to guard hell. Set in Los Angeles, Lucifer Morningstar decides to escape hell and seek solace on earth. Here, he is faced with many dilemmas related to humanity and feelings. Lucifer finally meets several new people who without knowing it can

change his way of thinking and emotions towards life and existence. One of them, without realizing it, helped solve murder cases with a partner. In this series, we will find a lot of idiomatic expressions used by the main character Lucifer (Tom Ellis) and some other actors and actresses in this series.

This study tries to focus on what techniques are used by the translator in translating the sentences of idiomatic expressions in this series and to analyse the types of idiomatic expressions present in this series. As an addition, several researchers have also conducted studies on the analysis of idiomatic expression translation, one of which is a study conducted by Wahyu Eka Dharma Putra (Universitas Negeri Semarang, 2019).). He conducted a study titled *Translation Strategies Of Idiomatic Expressions In Singer And Cole's Ghost Fleet* which discusses to identify what idiomatic translation strategies that are used and to find out the equivalent level of idiomatic translation from English to Indonesian.

In his study, the author employs a qualitative descriptive methodology. Several tables, including the Table of Equivalence Levels, Translation Strategies, Back Translation, and Frequency and Percentage Table, are used. Idiomatic expressions in English and Indonesian novels are compared to collect data. Furthermore, translation strategies for idioms are identified and examined to determine how well idioms align with their Indonesian translations.

This research effectively shows that paraphrasing is the most common way to translate idiomatic expressions, and emphasizes how effective it is for maintaining equality of meaning. This method guarantees that most idioms are translated correctly, maintaining their intended impact in the target language. However, the study also found that direct idiomatic translation and omissions

were not used at all, indicating that more flexible and responsive translation techniques are preferred.

Overall, it can be concluded that a deep understanding of idiomatic expressions, their types, and translation techniques is essential to ensure that the message and cultural nuances in the source language are accurately conveyed in the target language.

## **B. Problem Formulation**

Based on background of study above, this study formulates the statement of problems as follow:

1. What types of idiomatic expressions are found in this series ?
2. What translation techniques were used by the translator in translating idiomatic expressions in the series *Lucifer* from English to Indonesian ?

## **C. Limitation of the study**

This research is limited in terms of not all idiomatic expressions used by all actors in the series *Lucifer* Season 1 is used in the research, but only the idiomatic expression sentences used by the main character, Lucifer, and several supporting characters in the series, apart from the limitation on several character. The language used is only English to Indonesian and vice versa without additional languages and Limited to Indonesian subtitles on Netflix.

## **D. Objective of the Study**

Based on the problem formulation above, this study formulates the objectives as follow:

1. To analyze what types of idiomatic expressions are found in this series
2. To analyze the translation techniques used by the translator in translating idiomatic expressions in the series *Lucifer* from English to Indonesian

## **E. Significance of the Study**

### **1. Academic Significance**

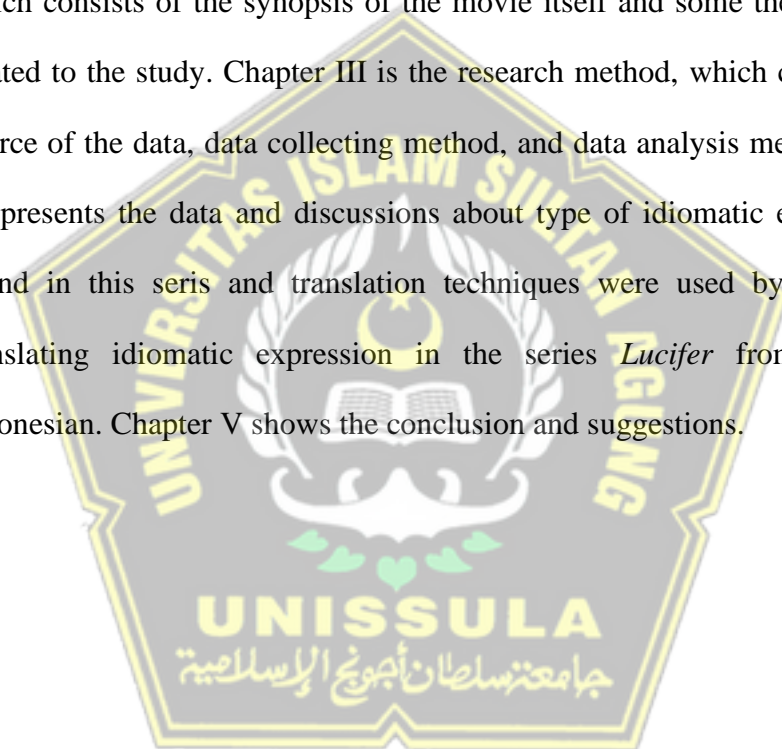
This research enhances the knowledge of translation theory, particularly regarding translation techniques for idiomatic expressions, which are often difficult to translate due to cultural nuances and complex contextual meanings. This study also provides deep insights into how idiomatic expressions are used in the source language and how they are translated into the target language, thereby advancing comparative linguistic studies.

### **2. Practical Significance**

This research can provide practical guidelines for translators on effective techniques for translating idiomatic expressions, thereby improving the overall quality of translations. Additionally, for the media and publishing industries, this research helps ensure that translated content retains its original meaning and can be understood by the audience or readers in the target language and ensure that idiomatic expressions are adapted to the cultural context of the target language.

## F. Organization of the Study

This final project is systematically organized in three chapters. Each chapter contains different matters to be discussed. Chapter I contains an introduction, it consists of Background of the Study, Problem Formulation, Limitation of the Study, Objective Of the Study, Significance of the Study and Organization of the Study. Chapter II contains a review of related literature which consists of the synopsis of the movie itself and some theories that are related to the study. Chapter III is the research method, which consists of the source of the data, data collecting method, and data analysis method. Chapter IV presents the data and discussions about type of idiomatic expression are found in this series and translation techniques were used by translator in translating idiomatic expression in the series *Lucifer* from English to Indonesian. Chapter V shows the conclusion and suggestions.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Synopsis of the series *Lucifer* Season 1 (2016)

It is a fantasy, crime, and comedy drama series that originally aired on Fox (2016-2018) and then moved under the Netflix banner (2018-2021). Developed by Tom Kapinos and produced by Jerry Bruckheimer Television, DC Entertainment, and Warner Bros Television.

The series essentially follows the journey of Lucifer Morningstar (Tom Ellis). He is an angel who later rebels against God and is subsequently punished to rule Hell. After thousands of years of ruling Hell and punishing (or indulging) sinful humans, Lucifer becomes bored and eventually escapes and lands on Earth. Unexpectedly, he finds himself comfortable and unwilling to return to Hell, despite holding the title of King there.

Lucifer's journey on Earth then evolves into a character development drama, as well as his family dynamics, and his romantic feelings towards a human named Chloe Decker (Lauren German). All of these stories are wrapped up and intertwined with different criminal cases in each episode. The series "*Lucifer*" is based on the DC comic book character created by Neil Gaiman, Sam Kieth, and Mike Dringenberg. This character first appeared in the comic book series "The Sandman".

In Season 1, the story also narrates Lucifer's initial encounter with Chloe. Upon arriving on Earth, specifically in the 'City of Angels,' Los Angeles, Lucifer learns to adapt to human life. Eventually, he becomes known as one of the most respected figures among criminals and mafia bosses. Lucifer's network



is extensive, and he successfully establishes a classy nightclub named Lux in Los Angeles.

The encounter with Chloe begins when a murder case claims the life of a woman who is well-known to Lucifer. Together with Detective Chloe, he endeavors to avenge her death. However, this meeting evolves into a working relationship. Lucifer becomes a legal consultant for the Los Angeles Police Department and often assists Chloe in her work. Moreover, Lucifer has the ability to uncover people's hidden desires. Nevertheless, Lucifer has another mission in his journey to help solve criminal cases.

In this season, several core characters from the *Lucifer* series are introduced. They are Amenadiel (DB Woodside), who is Lucifer's brother and God's main angel, therapist and psychologist Dr. Linda Martin (Rachael Harris), who helps Lucifer decipher 'Dad's' (God's) wishes. Then there's Daniel Mendoza (Kevin Alejandro), an undistinguished police officer who is Chloe's ex-husband, and Mazikeen (Lesley-Ann Brandt), who is a demon as well as Lucifer's subordinate and companion in Hell.

## **B. Review of related literature**

### **B.1 Idiomatic Expression**

An idiom or idiomatic expression is a phrase or sentence whose meaning cannot be translated literally from the words that compose it. This means that the meaning of an idiom is often very different from the meanings of the individual words that form the idiom. Idioms are an important part of language and culture and often reflect the customs, history, or way of thinking of a society. Quoting from Makkai (1972) from a journal

written by Muh. Abdul Khak (2011), Makkai suggests that idioms is a form that contains more than one minimum free form, has literal meaning, and also has meaning that can only be given to the form as a whole. For Makkai, the characteristics of idioms are that the expression must be able to "mislead" or not be caught by careless listeners. (22-134)

From what Makkai has conveyed above, we can conclude that an idiom is an expression consisting of several minimum free forms, each having a special meaning that can only be understood when the words are combined. The main characteristic of an idiom is that its expression can confuse or mislead careless listeners because its true meaning cannot be guessed from the meanings of the individual words that compose it. Therefore, to correctly understand an idiom, cultural knowledge and contextual understanding are necessary.

In addition, Jennifer Seidl and W. McMordie say that Idiom is a group of words that have a different meaning when taken together than the separate meanings of the words. Their opinion is quite similar with what McCarthy and O'Dell state. They must see it in the context to understand what the speaker says (Jennifer Seidl and W. McMordie 12). The point from two statements above is that an idiom is a group of words that have a special meaning that is different from the literal meaning of the words that make it up. To understand the true meaning of an idiom, the context in which it is used is very important.

## **B.2 Types of Idiomatic Expression**

Idioms have a variety of types which can be seen from different structures and forms, Idioms have also been categorized by many scholars into different classes. Learning different types of idioms can help us separate them more effectively. In detail, there are several different statements from experts regarding the types of idioms that will be discussed in this section, as follows:

Hockett (1958) categorized idioms into six types, namely substitute, proper name, abbreviation, English phrasal compound, figure of speech, and slang (310-318). The explanation about each type of idioms as follows :

### **B.2.1 Substitute**

Substitute idiom is a type of idiom that allows certain parts of the idiom to be replaced with an equivalent word or phrase without losing its meaning or idiomatic effect.

### **B.2.2. Proper name**

Proper name is a type of word or phrase used to refer specifically to an individual, such as a particular person, place, or thing, and not a general class or category. Proper names are unique and provide identification that cannot be generalized to others.

### **B.2.3 Abbreviation**

Idiom abbreviation allows longer expressions to be cut into multiple letters or syllables without losing their true meaning.

#### **B.2.4. English phrasal compound**

According to Hockett, English phrasal compound is phrase composition consists of a multi-word expression that functions as a single lexical unit, usually consisting of a noun that changes into another noun. Hockett also shows in his works that the composition of phrases often has a high degree of semantic transparency, meaning that the overall meaning of a phrase can be understood from the meaning of the words that compose it. However, this is not always the case, especially in cases where the composition of the phrase has a special or idiomatic meaning that cannot be understood directly from its parts.

#### **B.2.5. Figure of speech**

Hockett provides an in-depth view of various aspects of language, including figures of speech. Hockett classifies figures of speech as linguistic devices used to beautify language, clarify meaning, or create emotional impressions. By utilizing ways to differentiate figurative and literal meanings, this figure of speech is very important for oral and written communication. the classification for figure of speech are hyperbole, litotes, oxymoron, and Iron

#### **B.2.6. Slang**

Slang usually originates from the need for certain social groups to create identity and exclusivity through language, and according to Hockett is a type of language variation that shows dynamics and

creativity in everyday language use.

According to Siti Haniah's study, Fernando's theory of idiom types (thesis, IAIN Surakarta, 2020). Idioms are divided into three categories by Fernando: literal, semi-literal, and pure. The part that follows will go into further detail:

1. Pure idiom is a non-literal idiom. It indicates that the meaning of the words cannot relate to the idioms' overall meanings. For example is “*I promise I will not **spill the beans**. I will keep my mouth shut*. The words of Idioms that are printed thickly have a literal meaning and the literal meaning of the words cannot affect the whole meaning. After all, *the beans* have not any correlation with the beans and the meaning of the idiom is *tell a secret*.
2. Semi-idioms consist of one or even more literal components and one with a non-literal meaning that is generally unique. It indicates that the meanings of idioms may be understood by mixing the literal and non-literal meanings of words. For instance, “*Don't be angry, I will **footthe bill** for damage to your car*”. The example of this type of idiom is made up of two parts: literal parts and non-literal parts. The literal component is derived from the word **bill**, whose literal meaning is utilized to partially express the idiom's meaning. In this context, the term bill refers to a statement of **fees or charges**. While the term **foot** is read non-literally since it does not add to conveying the idiom's meaning. The phrase *foot the bill*

means *pay the costs of anything*.

3. Literal idioms have a lower semantic complexity than the other two. Even if one is unfamiliar with certain idioms, they are easy to grasp. This implies that the idioms are actually perceived through the words. There are some examples of this type of idiom, they are *on foot, tall and beautiful*.

### B.3 Translation

Translation refers to the process of converting text or spoken content from one language into another while preserving its original meaning, context, and tone. To ensure that the translated content is conveyed accurately and effectively to the target audience, this process includes not only the substitution of words but also the adaptation to cultural nuances, contextual references, and idiomatic expressions. Although these experts have different opinions on translation, they all agree that translation is a complex process that involves more than just changing words from one language to another. There are some definitions of translation by experts.

Catford (1965) states that "translation is the replacement of textual material in one language by equivalent textual material in another language" (20). This definition suggests the importance of translating cultural elements in translation in general. This claim is also supported by Newmark (1981) who stresses the importance of cultural elements when translating culturally-bound expressions and idioms. Newmark states that "translation is a craft consisting in the attempt to replace a written message and / or



statement in one language by the same message and / or statement in another language."(7).

Another definition given by Brislin (1976): "Translation is a general term that refers to the transfer of thoughts and ideas from one language (source) to another language (target), whether the language is in written form or spoken form, whether the language has been standardized orthographically or not, or whether one or both languages are based on signs, such as sign language for the deaf" (Brislin 1). The definition given by Brislin above, although encompassing various types of languages used in writing and sign language, still falls within the same understanding as the previous definitions. However, Brislin changes "conveying the message" to "transferring thoughts and ideas" from the source language to the target language.

From the various definitions of translation mentioned earlier, it is important to remember that the translation process consists of many elements that must be considered to achieve satisfactory results. This indicates that conveying an equivalent message between two languages requires not only vocabulary but also the cultural and social aspects of the language. All these considerations are made to create a "bridge of meaning" between the two languages involved, ensuring that the message in the source language can be well communicated in the target language without any shift in meaning during the translation process.

## B.4 Translation technique

In understanding techniques adopted by translators in solving problems during the translation process, we need to understand translation techniques. If we refer to experts, we will find lots of translation technique theories, but in this study the researcher will use Molina, L., & Albir, A. H. (2002) theory for this study. This theory was chosen as a reference because using translation techniques based on Molina and Albir's theory in translation research has several significant advantages. This theory offers a systematic and detailed framework for analyzing and evaluating various aspects of translation. Molina and Albir also developed a detailed classification of translation techniques, This classification helps researchers identify and categorize the techniques used in translation more clearly and systematically.

From *Meta: Journal Des Traducteurs* quoting from Molina, L., & Albir, A. H. (509-511) There are 18 translation techniques, which are:

### B.4.1 Adaptation.

To replace a ST cultural element with one from the target culture, When cultural elements in the source text are not appropriate or easily understood by target language readers, this technique is usually used. The goal is to make the translated text more relevant and easy to understand for target language readers without losing the original meaning and nuances. e.g., "He kissed his daughter on the forehead" translates to "Dia mencium kening putrinya".

#### **B.4.2 Amplification.**

To include additional details not explicitly stated in the source text (ST), translators may provide supplementary information or explanatory paraphrasing. For example, the term “Ramadhan” might be translated as “the fasting month of Ramadhan” to clarify its meaning and cultural significance for target audiences who may not be familiar with the term. This approach ensures the translation is more informative and accessible.

#### **B.4.3 Borrowing.**

To adopt a word or expression directly from another language without modification. This can be done in its pure form (without any changes). For example, the term “Software” is translated as “Software.”

#### **B.4.4 Calque.**

Literal translation involves translating a foreign word or phrase directly, either at the lexical or structural level. For example, “Science fiction” is translated as “Fiksi ilmiah.” This method preserves the original meaning while adapting it to the target language's linguistic norms.

#### **B.4.5 Compensation.**

To reposition an element of information or a stylistic effect from the source text (ST) to a different location in the target text (TT) when it cannot be conveyed in the same position as in the ST. This

technique ensures that the intended meaning or effect is retained while adapting to the structural or stylistic requirements of the target language.

#### **B.4.6 Description.**

To substitute a term or expression with a descriptive explanation of its form and/or function. For example, "Panettone" is translated as "kue tradisional Italia yang berbentuk kubah dan berisi buah kering" This approach provides clarity for readers who may not be familiar with the original term.

#### **B.4.7 Discursive creation.**

To create a temporary equivalence that is entirely context-dependent and cannot be anticipated without understanding the specific context. For example, "La Casa de Papel" is translated as "Money Heist," reflecting the essence and appeal of the title in the target culture rather than a literal translation.

#### **B.4.8 Established equivalent.**

To utilize a term or expression that is officially recognized or widely accepted in the target language (TL) as an equivalent. For example, "The United Nations" is translated as "Perserikatan Bangsa-Bangsa," ensuring accuracy and adherence to established linguistic conventions.

#### **B.4.9 Generalization.**

To use a broader or more neutral term in the target language (TL) to simplify a more specific source language (SL) term. This method, known as generalization, ensures accessibility and cultural relevance. For example, "Penthouse," which refers to a luxurious top-floor apartment, might be translated as "Apartemen" to align with the target audience's familiarity. While this approach may lose some specificity, it retains the core meaning for better understanding.

#### **B.4.10 Linguistic amplification.**

To include additional linguistic elements in the translation, a technique commonly used in consecutive interpreting and dubbing. This involves expanding the meaning of the source text (ST) to ensure clarity or to better match the target language's structure. For example, "I miss you" translates to "Aku rindu padamu," where the verb "rindu" in Indonesian is complemented by the preposition "padamu" to specify the object, adding more detail while maintaining the original sentiment.

#### **B.4.11 Linguistic compression.**

To combine or condense linguistic elements in the target text (TT), a technique commonly used in simultaneous interpreting and subtitling. This approach streamlines the message, focusing on the key elements to maintain clarity and brevity. For example, "Yes, so

what?" is translated as "Lalu?", where the translation captures the essence of the original phrase in a more concise form, while preserving its meaning and tone.

#### **B.4.12 Literal translation.**

To translate a word or expression literally, by rendering each word in the source text (ST) as directly as possible into the target text (TT). This method, known as word-for-word translation, maintains the structure and meaning of the original sentence. For example, "She is reading a book" is translated as "Dia sedang membaca sebuah buku," where each component of the sentence is directly mapped to its equivalent in the target language, retaining the same meaning.

#### **B.4.13 Modulation.**

To shift the point of view, focus, or cognitive category in relation to the source text (ST), which can involve changes at either the lexical or structural level. This approach allows the translator to adapt the meaning to the target language's perspective or cultural context. For example, "It is not difficult" is translated as "Itu mudah," which shifts the focus from a negation to a positive statement, simplifying the expression while maintaining the intended meaning.



#### **B.4.14 Articularization.**

To choose a more specific or concrete term in the target language (TL) to better reflect the meaning of the source language (SL). This method, known as specification, helps clarify the intended message by using a term that is more directly relevant to the target audience. For example, the general term "Vehicle" is translated as "Mobil" in Indonesian, which specifically refers to a car, making the translation more precise and tailored to the context.

#### **B.4.15 Reduction.**

To suppress or omit an element of information from the source text (ST) in the target text (TT) when it is deemed unnecessary, irrelevant, or culturally unimportant in the target language context. This technique is often used to streamline the translation and avoid unnecessary repetition or details that might not resonate with the target audience. For example, "The dress she bought is very beautiful" translates to "Gaun yang dia beli sangat indah," where the phrase "she bought" is not explicitly emphasized in the translation because the context makes it clear.

#### **B.4.16 Substitution**

To replace linguistic elements with paralinguistic elements, or vice versa, in order to adapt the translation to the cultural and communicative norms of the target language. This technique involves modifying aspects like intonation, gestures, or sound effects

to fit the target language's expectations. For example, the onomatopoeic phrase "cock-a-doodle-doo" is replaced with "kukuruyuk" in Indonesian, as it mimics the same sound but aligns with the local language's version of a rooster's call. This ensures the translation feels natural and culturally relevant to the audience.

#### **B.4.17 Transposition.**

To To modify a grammatical category in the target text (TT) to better suit the grammar and syntax of the target language, while preserving the meaning of the source text (ST). This technique often involves changes in verb tense, aspect, or sentence structure to make the translation grammatically correct and fluid in the target language. For example, "He will soon be back" is translated to "Dia akan segera kembali," where the future tense ("will be back") is translated into the Indonesian future tense construction ("akan kembali"), aligning with the target language's grammatical rules.

#### **B.4.18 Variation.**

To adjust linguistic or paralinguistic elements such as intonation, gestures, or variations in style, tone, and dialect in order to match the specific social, cultural, or geographical context of the target language. This approach ensures that the translation resonates with the intended audience by reflecting appropriate registers or regional usage. For example, "How are you?" is translated as "Apa kabar?" in Indonesian, which not only captures the meaning but also

aligns with the local social dialect and common greeting practices, adapting both linguistically and culturally.

All methods are different and can be applied depending on the context and purpose of the translated text. For example, adaptation is used when the situation described in the source language does not exist in the target language culture, so the translator must look for an equivalent that is more relevant to the target reader. Meanwhile, techniques such as amplification and reduction concentrate on adding or removing information to explain or simplify the text.

Molina and Albir's method emphasizes that contextualization and flexibility are very important in the translation process. To ensure that a translation is not only faithful to the original message, but also natural and easy to understand for the target audience, the translator must be able to critically assess the text and choose the most appropriate method. Therefore, this theory recognizes how complex and dynamic the translation process is, which requires translators who have analytical and creative abilities.

## CHAPTER III

### RESEARCH METHOD

#### A. Types of Research

This research uses descriptive qualitative methods to analyze idiomatic expressions found in the series *Lucifer* season 1. Quoting from Creswell (2013) Qualitative research is a research method to explore and understand the meaning that some individuals or groups of people think come from social or human problems. Qualitative research is the opposite of quantitative research, which requires the collection and analysis of numerical data for statistical analysis. In qualitative research, there are many methods, but most of them tend to be flexible and focused on maintaining rich meaning when interpreting data. The object of the research is the Indonesian translation of the English idioms in the series *Lucifer* season 1. Then, the object of the research focuses on the idioms represented in the series. These idioms were analyzed to find out what types of idiomatic expressions were found in the series and what techniques were used by translators in translating idiomatic expressions.

#### B. Types of Data

The data in this study were categorized into primary data and secondary data. Primary data refers to primary information that provides first-hand resources related to the object of study. The primary data in this research is the Indonesian translation of the English idioms contained in the subtitles for the series *Lucifer* season 1.

Secondary data in this study include various scientific writings related to Translation Strategy idiomatic expressions from articles, journals, dictionary, movie script, books, previous research and textbooks related to research. Sources were carefully selected to support the explanation and clarification of the primary data used in the analysis process.

## **C. Data Organization**

### **C.1 Primary Data Collection**

The researcher watched *Lucifer* season 1, which consists of 13 episodes and paid attention to conversation that contained idiomatic expressions in it. The aim was to collect and analyze these idiomatic expressions as data for this research. After listening to conversations that contain idiomatic expressions in the series several times, the researcher then reads the teleplay in the source language and Indonesian translation subtitles provided by Netflix on the film screen to find out how precise the message is conveyed from the source language to the target language.

### **C.2 Secondary Data Collection**

Secondary data is taken from journals and books which of course thoroughly discuss what Idiomatic expressions and translation techniques are. From there, the division of types of idiomatic expressions quoted from Hockett (1958) was obtained and the theory of translation techniques presented by Molina, L., & Albir, A. H. (2002) was also used by researcher to identify existing data. Next, the researcher looked for references from previous research with the understanding that the idiomatic expression

translation techniques studied by previous researchers in recent years could still be related to the object of study in this research.

### **C.3 Identifying The Data**

After the data were collected, then they were analyzed step by step. Firstly, identifying and selecting the idioms. The purpose of this step is to identify several parts of the object to be analyzed. Both primary data which is a technique for translating idiomatic expressions in series, as well as secondary data taken from scientific articles and previous research that would be identified by highlighting of some parts of the object that are related to the topic.

### **C.4 Classifying The Data**

After the data were identified, they were then classified into their idiom types based on Hockett's theory. After classifying the data, the next step was to analyze how translation techniques were implemented in translating English idiomatic expressions from English to Indonesian in the series *Lucifer* Season 1. All the identified data were classified into a table called the appendix. The appendix provided several columns, such as numbers, data, form of the data, episode, type/answering problem formulation, references, and comments.

### **C.5 Reducing The Data**

Report the results of the analysis, and the final step is to draw conclusions about the implementation of translation techniques in translating idiomatic expressions into Indonesian. After identifying and



classifying the data, the data will be reduced to a smaller number. Data reduction aims to simplify and eliminate less important data or data that are weak in answering the problem formulation.

#### **D. Analyzing the Data and Reporting Findings**

Data was analyzed through qualitative techniques. Qualitative data in this research was analyzed using observations of the various translation techniques used and what types of idiomatic expressions were in the series. This research used primary data taken from idiomatic expressions in conversations in the series and secondary data obtained from articles, journals, books or e-books, websites, and previous research. This research used the Indonesian translation of the English idioms in the series *Lucifer* season 1 which has 13 episodes as the research object. This research analyze the translation techniques used by translators in translating idiomatic expressions using theory from Molina, L., & Albir, A. H. (2002) and theory from Hockett (1958) to analyze what types of idiomatic expressions exist in this series The analysis and findings are reported in Chapter IV.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter provides a thorough analysis of the techniques of translating idiomatic expressions used in the series *Lucifer* season 1. This chapter examines the types of idiomatic expressions found in the series and investigates the techniques used by translators to translate these expressions from English to Indonesian. By examining these elements, we can gain insight into the challenges and strategies involved in translating idiomatic language in the context of audiovisual media, and everything will be explained in detail in this chapter.

#### **A. Types of Idiomatic Expression Found in the Series *Lucifer* Season 1**

This sub chapter provides the analysis of the types of idiomatic expressions found in the series *Lucifer* season 1 based on the theory of Hockett (1958). In this theory, Hockett divided the types of idioms into 6, namely substitute, proper name, abbreviation, English phrasal compound, figure of speech, and slang. Based on the analysis from 40 existing data, it was found that there were 24 figure of speech, 15 slang and 1 English phrasal compound.

##### **A.1. Figure of Speech**

Hockett provides an in-depth view of various aspects of language, including figures of speech. Hockett classifies figures of speech as linguistic devices used to beautify language, clarify meaning, or create emotional impressions. By utilizing ways to differentiate figurative and literal meanings, this figure of speech is very important for oral and written

communication. the classification for figure of speech are hyperbole, litotes, oxymoron, and Iron (Hockett 310-318).

From what Hockett has conveyed, we can conclude that Hockett explains that figure of speech is a linguistic device that functions to beautify language, clarify meaning, and create emotional impressions. Moreover also figure of speech plays an important role in oral and written communication by distinguishing figurative and literal meaning. The classification of figures of speech according to Hockett includes hyperbole, litotes, oxymorons, and irony, each of which has its own function and effect in enriching language. The following is an example of an idiomatic expression of the figure of speech type found in the series *Lucifer* season 1 :

LUCIFER : Don't worry, Detective. **I'm more of a leg man myself.**

(*Jangan khawatir detektif, aku orang yang sederhana*)

(Episode 04 – 11.33)

In the first example, Lucifer says “Don't worry, Detective. I'm more of a leg man myself”. The expression "I'm more of a leg man myself" is an idiom that means that a person is more attracted to a woman's legs than any other part of the body. In this context, the character Lucifer uses this phrase to respond to detective Chloe's concerns in a humorous and slightly teasing tone.

The above example was using irony in this expression because Lucifer uses a seemingly irrelevant or light-hearted comment to respond to the detective's concerns, which can be seen as an attempt to ease tension or distract with humor. This idiom conveys a humorous and relaxed impression, adding an emotional dimension to conversations between characters. Although literally, this expression may not make sense, in certain social and cultural contexts, this idiomatic meaning is clear and easily understood by the right audience.

The Reduction technique, according to Molina & Albir, is a technique used when elements of information from the source text are omitted or simplified in the target text without drastically changing the core message. In this case, the translator removes the specific meaning related to Lucifer's physical preferences and replaces it with something more neutral and general, namely "*aku orang yang sederhana*." This might be done for cultural reasons, to make it more acceptable to Indonesian audiences who may be less familiar with the idiom, or to adjust the context so that it does not sound too vulgar.

LUCIFER : Sure you can. Go on, **give her a squeeze**, we'll be good to go.

(*Tentu bisa, **tarik saja pelatuknya**, kita siap kapan saja*)

(Episode 04 - 17.32)

In the second example, In the phrase "Sure you can. Go on, give her a squeeze, we'll be good to go," Lucifer uses the idiom "give her a squeeze" to figuratively refer to the act of pulling the trigger of a gun. This phrase is used in the context of giving permission or encouragement to someone to perform a certain action necessary to move forward or complete a task.

According to Hockett's theory (1958), figurative speech is a linguistic device used to beautify language, clarify meaning, or create an emotional impression. In this case, the idiom "give her a squeeze" is a form of figurative speech which is not intended to be interpreted literally, but to provide a figurative description of the action of pulling the trigger of a gun or starting something.

This expression is under the figure of speech metaphor category. Using the term "give her a squeeze" to describe the act of pulling the trigger of a gun or starting something, which does not literally mean "squeeze" but gives it a figurative meaning.

In this example, the translator uses the Established Equivalent technique, which replaces an idiomatic phrase in the source language with an idiomatic equivalent or commonly used expression in the target language. In this case, "give her a squeeze" is translated as "tarik saja pelatuknya," which is a common equivalent in Indonesian to describe the act of firing a gun. The translator does not translate it literally but instead chooses an expression that better fits the context of the target language.

LIEUTENANT OLIVIA : Well, **speak of the devil**

*(Baru saja dibicarakan)*

(Episode 05 - 04.39)

In the third example, In terms of original expression, the phrase "speak of the devil" is an idiom that is not meant to be interpreted literally as "speak of the devil," but figuratively describes a situation in which the person being talked about suddenly appears. In this context, Lieutenant Olivia uses this idiom to refer to the moment when Detective Cloe Decker appears while she and Lucifer are talking about it. This phrase is used in the context of surprise or coincidence that occurs when someone mentioned in conversation suddenly appears on the spot.

The idiom "Well, speak of the devil" was classified under the figure of speech category of metaphor because it contained an implicit comparison between "devil" and "a person who suddenly appeared" without using explicit linking words such as "like" or "as". According to Leech (1969) in *A Linguistic Guide to English Poetry*, a metaphor was an indirect comparison between two different things (150). In this idiom, "devil" did not literally refer to a demon but was used figuratively to describe an element of surprise or the unexpected presence of someone who had been talked about, which aligned with the nature of a metaphor. The Cambridge Dictionary also confirmed that this idiom was figurative



rather than literal, thus meeting the characteristics of a metaphor in English.

LUCIFER : Tomato, tom-ah-to.

(*Sama saja*)

(Episode 05 – 08.07)

In the fourth example, The idiom "Tomato, tom-ah-to" comes from the song *Let's Call the Whole Thing Off* by George and Ira Gershwin, written for the American film *Shall We Dance*, which was released in 1937.

*"You like potato and I like potahto / You like tomato and I like tomahto / Potato, potahto, tomato, tomahto / Let's call the whole thing off."*

In the song, the only difference between these words is their pronunciation. It refers to the American pronunciation of "tomato" as "tomayto," compared to the British pronunciation as "tomahto."

The idiom "Tomato, tom-ah-to" is an example of a figurative language because it carries a deeper meaning beyond its literal definition and is used idiomatically to express an attitude toward a minor difference. This idiom is not merely a variation in pronunciation but a phrase with a broader pragmatic meaning in everyday communication. For example, if someone says:

A: "Do you prefer saying 'elevator' or 'lift'?"

B: "Ah, tomato, tom-ah-to."

Person B is actually expressing that the choice of words is not important since both terms have the same meaning. So, Here Lucifer used this idiom to say that two things are the same and do not matter.

BENNY'S BOARD: Joined at the hip.

*(Mereka saling merangkul)*

(Episode 05 – 19.38)

In the fifth example, the idiom "Joined at the hip" is categorized as a figure of speech because it uses hyperbolic language to convey the meaning of very close emotional closeness. In the context of this conversation, this phrase is used to express that two people are always together and have a very close relationship, which cannot be taken literally but is understood through its figurative meaning.

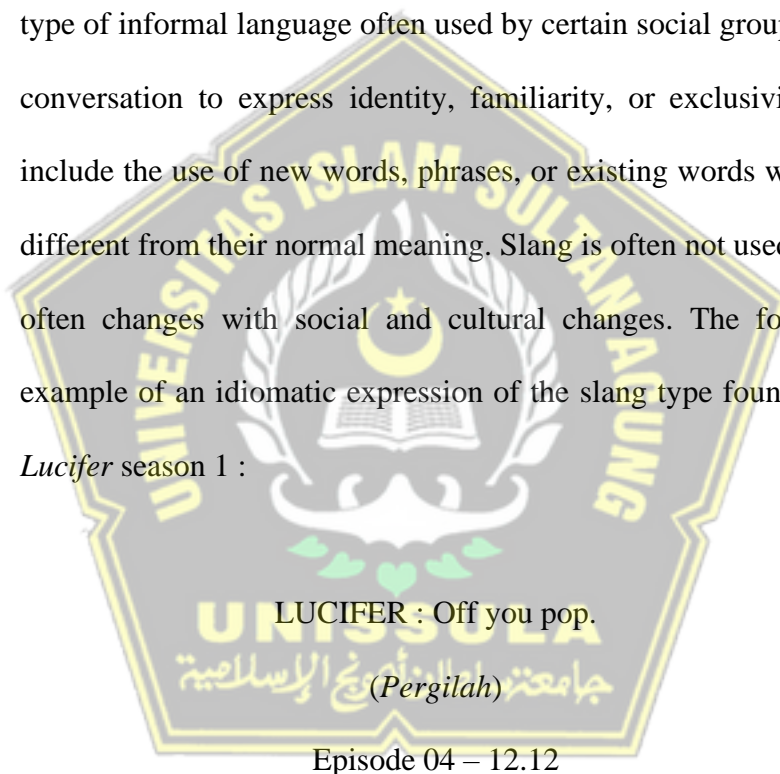
This idiom contains hyperbole, which is the use of exaggerated language to emphasize a point. It is impossible to literally say that two people are "shoulder to shoulder" but it is used to show how close they are.

The Additional data related to idiomatic expressions categorized as Figure of speech found in the series *Lucifer* Season 1 can be seen in the appendix.

## A.2. Slang

Slang usually originates from the need for certain social groups to create identity and exclusivity through language, and according to Hockett is a type of language variation that shows dynamics and creativity in everyday language use (Hockett 310-318).

From what Hockett has said above, it can be conclude that slang is a type of informal language often used by certain social groups in everyday conversation to express identity, familiarity, or exclusivity. Slang can include the use of new words, phrases, or existing words with a meaning different from their normal meaning. Slang is often not used formally and often changes with social and cultural changes. The following is an example of an idiomatic expression of the slang type found in the series *Lucifer* season 1 :



LUCIFER : Off you pop.  
(*Pergilah*)

Episode 04 – 12.12

In the first example, According to Hockett's theory (1958), the idiom "Off you pop" used by Lucifer can be categorized as slang because it shows the distinctiveness, uniqueness, and dynamics of informal language. Certain groups often use this phrase to express familiarity in everyday conversation, which shows social identity and exclusivity.

In the idiom "Off you pop", changing the meaning of the word "pop" from a small explosion to a command to leave, shows how slang changes the meaning of words. This slang reflects a dynamic variation of language that fits the characteristics described by Hockett, and is suited to informal rather than formal settings.

The expression "Off you pop" is an informal British English phrase meaning "Go ahead" or "Off you go," with a casual or slightly playful tone. This phrase is often used to tell someone to leave in a lighthearted and non-serious manner.

The translator uses the Established Equivalent technique, which involves replacing an idiomatic phrase in the source language with a commonly used equivalent in the target language. In Indonesian, "*Pergilah*" is a commonly used translation to tell someone to go. Although the original phrase has a more relaxed tone, this translation retains the core meaning without being overly literal.

LUCIFER : Ooh, **Tough crowd**

*(Orang-orang yang sulit diberi tahu)*

Episode 06 – 37.13

In the second example, Based on Hockett's theory (1958), the idiom "Tough crowd" used by Lucifer is categorized as slang because it

shows the use of informal and creative language that is typical in a certain social context. Slang usually comes from the need of a certain social group to isolate themselves and identify themselves through language. The phrase "Tough crowd" is used to describe an audience that is difficult to captivate or satisfy, especially during a performance or presentation, but its meaning has been expanded to include situations where someone is faced with people who are difficult to work with or to inform.

ANTHONY : **You got some nerve**, Decker

(*Kamu berani sekali, decker*)

Episode 07 - 37.13

According to Hockett's theory (1958), idioms such as "You got some nerve, Decker" is categorized as slang because they contain typical elements of informal and expressive language used in a particular social environment. Slang is often used by social groups to express identity and distinguish themselves from other groups through innovative language use. "You got some nerve" is a phrase used to show admiration or disapproval of someone's courage or bravery that is considered rude. Here, "nerve" literally means "nerve", but in this idiom, it is used metaphorically to refer to extraordinary courage or bravery.

Slang is a type of language that shows changes and innovations in the way people use language every day. "You've got some nerves" shows

how informal language can concisely and expressively convey strong feelings and judgments. It also shows how certain social groups can use language to make statements that illustrate their opinions and principles. In addition, slang such as "You got some nerves" is often used to add emotional color to a conversation, giving it a sharper or more personal feel than formal language, showing the ability of language to convey nuances and complex meanings, which is a characteristic of slang.

The Additional data related to idiomatic expressions categorized as Slang found in the series *Lucifer* Season 1 can be seen in the appendix.

### **A.3. English Phrasal Compound**

According to Hockett, English phrasal compound is phrase composition consists of a multi-word expression that functions as a single lexical unit, usually consisting of a noun that changes into another noun. Hockett also shows in his works that the composition of phrases often has a high degree of semantic transparency, meaning that the overall meaning of a phrase can be understood from the meaning of the words that compose it. However, this is not always the case, especially in cases where the composition of the phrase has a special or idiomatic meaning that cannot be understood directly from its parts.

It can be concluded that English Phrasal compound is a phrase consisting of two or more words combined to produce a new, unique meaning, which often cannot be understood from the literal meaning of



each word. This is a type of idiom where the combination of these words usually refers to a particular idea or state. The following is an example of an idiomatic expression of the English Phrasal Compound type found in the series *Lucifer* season 1 :

LUCIFER : You know, **tit for tat** sort of thing.

(*Kau tahu, **untuk menyamakannya***)

Episode 04 – 36.38

In this example, "Tit for tat" is a phrase consisting of three words that are combined to form a phrase. The words "tit" and "tat" may not have significant meaning when used separately, but when they are combined, they form a phrase that has a clear and common meaning. The meaning of "tit for tat" cannot be understood only from the literal meaning of each word. This phrase idiomatically means retribution in kind for an action that has been received or an appropriate retaliatory action. It has a meaning that goes beyond the literal meaning of the words used to compose it.

According to Hockett's theory, "tit for tat" qualifies as an English phrasal compound idiom based on these characteristics. This idiom has become part of common English usage and is widely known because it combines several words to produce a new meaning that cannot be understood only from the literal meaning of the constituent words.

In this example, the idiom "tit for tat," which means "equal retaliation," is translated as "*untuk menyamakannya*" which is more neutral and less confrontational. The translation technique used here is Modulation, which involves changing the perspective or way of expressing a concept without altering its core meaning.

In English, this phrase refers to reciprocating an action in the same manner, whether in a positive or negative context. However, in the translation, the translator chooses a softer and more neutral expression to better fit the Indonesian context without directly conveying the nuance of "revenge."

## **B. Translation Techniques Used in Translating Idiomatic Expressions Found in *Lucifer* Season 1**

This sub chapter provides the analysis identifies translation techniques used by the translator in translating the idiomatic expressions found in the series *Lucifer* season 1 using the theory of Molina, L., & Albir, A. H. (2002). In this theory, there are 18 translation techniques, they are : Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive Creation, Established Equivalent, Generalization, Linguistic Amplification, Literal Translation, Modulation, Articularization, Reduction, Substitution, Transposition, Variation.

Based on the analysis from 40 existing data, it was found that there were 12 Adaptation, 11 Modulation, 9 Established Equivalent, 3 Redaction, 2

Amplification, 1 Linguistic Amplification, 1 Compensation and 1 Transposition. These following are three example how Modulation, Established Equivalent and Adaptation used by the translator, the complete data can be seen in the Appendix.

### B.1 Modulation

To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural (509-511). The translation method known as modulation changes the perspective, focus, or way of expression in the source text. This is done so that the translation in the target language conveys the same meaning but in a more natural way or more in accordance with the norms and customs of the target language.

This technique can be done lexically (related to words) or structurally (related to sentence structure). Lexical modulation means changing words or phrases in the source text to create expressions that are more appropriate to the target language. While to make sentences more natural and understandable in the target language, structural modulation changes the sentence structure in the source text. The following is an example of an idiomatic expression translated using the modulation translation technique :

LUCIFER : **So Pot-Kettle**, dont you think ?

*(Jadi sama saja, bukan begitu ?)*

Episode 01 - 05.02

In the first example, The idiom "The pot calling the kettle black" falls under the category of figure of speech because it contains a figurative meaning that cannot be interpreted literally. In figurative language, this idiom uses a comparison between a *pot* and a *kettle*, both of which turn black due to soot, to illustrate hypocrisy or inconsistency when criticizing others. Therefore, this idiom is considered a figure of speech because it does not have a literal meaning and uses figurative language to convey a message about hypocrisy or inconsistency.

And in this example, using the modulation technique presented in Molina and Albir's theory, the translator translates the sentence Lucifer said, "So Pot-Kettle, don't you think?" translated into "*Jadi sama saja, bukan begitu?*" The modulation technique changes the perspective, focus, or cognitive category in relation to the source text. This is done both lexically (related to words) and structurally (related to sentence structure). "Pot-Kettle" is a shortened form of the English idiom "pot calling the kettle black", which means criticizing others for mistakes they actually made. The translator uses modulation to convey the same message in a more natural and idiomatic way in the target language because this idiom may not be immediately understood in Indonesian culture.

Modulation changes the cognitive category from a specific cultural reference to a more general idea that is easily understood by the target audience. In this case, the translator replaces "Pot-Kettle" with the phrase

“So it’s the same, isn’t it?” which captures the essence of the similarity of the criticism without losing the original meaning. By making this lexical adjustment, the translation results in a natural and idiomatic translation. This avoids the clutter that a direct translation might produce. By using this modulation method, the translator can change expressions across cultures and languages while maintaining the intended message. This makes the translation more relevant and acceptable to the target audience.

MALCOM : But before you go **growing any more balls**, remember this

*(Tapi sebelum kau melakukan tindakan nekat, ingat ini)*

Episode 10 - 12.23

According to Hockett's (1958) theory of idiomatic expression types, the phrase "growing balls" falls under figure of speech idioms because it carries a figurative meaning that cannot be interpreted literally. Literally, this phrase means "growing balls," but in an idiomatic context, it means becoming braver or more daring. The word "balls" this idiom serves as a metaphor for courage, rather than referring to its actual physical meaning. This expression also cannot be directly translated into another language without losing its original meaning, which is a key characteristic of figure of speech idioms. In this example, The sentence "But before you go growing any more balls, remember this" uttered by Malcom is translated into "*Tapi sebelum kau melakukan tindakan nekat, ingat ini*"

using modulation technique according to Molina and Albir's theory. Modulation technique involves changing point of view, focus, or cognitive category in relation to the source text, both lexically (related to words) and structurally (related to sentence structure).

In this context, the idiom "growing any more balls" literally refers to excessive or reckless courage. However, the literal translation of this idiom may not be appropriate or sound unnatural in Indonesian. Therefore, the translator uses modulation techniques to convey the same meaning in a more natural and idiomatic way in the target language. The phrase "*melakukan aksi nekat*" describes a daring action that may be risky, so it fits the context of the original conversation.

LUCIFER : The detective may simply be **a cog in a bigger machine**  
*(Detektif itu mungkin hanya bagian kecil dari sesuatu yang besar)*

Episode 12 - 03.03

According to Hockett's (1958) theory of idiomatic expression types, the phrase "a cog in a bigger machine" falls into the category of English phrasal compound idioms, which are idioms formed by combining multiple words that create a new meaning different from the individual meanings of their components. Literally, "a cog" refers to a small gear, and "a bigger machine" refers to a larger mechanism. However, in an idiomatic context, this phrase carries a figurative meaning, referring to a person who



is merely a small part of a larger system. Therefore, "a cog in a bigger machine" is classified as an English phrasal compound idiom because it consists of a combination of words that form an idiomatic meaning distinct from its literal interpretation.

In this example, The idiom "a cog in a bigger machine" literally refers to someone who plays a small or insignificant role in a larger organization or system. However if it is translated literally, this idiom may not be understood or feel strange in the Indonesian context. Therefore, the translator changed it to "*bagian kecil dari sesuatu yang besar*" which is more relevant and easy to understand in the Indonesian language and cultural context.

The purpose of the modulation technique is to ensure that the meaning conveyed in the source text remains intact and appropriate to the context in the target language. In this case, "*bagian kecil dari sesuatu yang besar*" indicates the same meaning of the detective's small role in a larger system, which is consistent with the original meaning.

## **B.2 Established equivalent**

To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL (509-511). From what has been conveyed by Molina & Albir, we can conclude established equivalent that is a

translation technique that uses equivalent terms or phrases that are already known and widely accepted in the target language.

This technique ensures that the translation is not only lexically correct but also appropriate in the cultural and social context. Translators can convey messages clearly and effectively by choosing terms that are already common and commonly used without the need for additional explanation. The following is an example of an idiomatic expression translated using the established equivalent translation technique :

LUCIFER :Just before he kicked off

(*Sebelum dia mati.*)

Episode 01 – 11.35

In the first example, according to Hockett's (1958) theory of idiomatic expression types, the phrase "kick off" in this context falls into the category of slang idioms, which are idioms derived from informal language and commonly used in everyday conversation. Literally, "kick off" means "to start something," as in football, where it signals the beginning of a match. However, in this idiomatic context, "kick off" has a slang meaning, which is "to pass away."

In this example, to translate the idiom "Just before he kicked off" used by Lucifer, the established equivalent technique is used. To convey meaning appropriate to the source language, this method uses equivalents

that have been established and accepted in the target language. In English, the term "kicked off" is a slang expression that means "to die," and without context, Indonesian readers may not comprehend it instantly. The translator makes sure that the intended audience understands and accepts the original meaning of the term by using the well-known equivalent, "die." By doing this, confusion-causing extra explanation or interpretation is avoided.

The established equivalent makes sure that the translation successfully conveys the intended meaning in addition to translating the words word for word. In this instance, the casual term "kicked off" meaning death is translated into the more official and precise language in Indonesian, "*mati*," in order to preserve the message's correctness and clarity.

CLOE: You know, it's sad, it's ugly, but **it's not rocket science**.

*(Ini buruk, menyedihkan, tapi tidak sulit dipahami)*

Episode 01 – 12.16

In the second example, In the phrase "You know, it's sad, it's ugly, but it's not rocket science" uttered by Cloe, the established equivalent technique is used in the translation to "*Ini buruk, menyedihkan, tapi tidak sulit dipahami*" This technique refers to the use of known and accepted equivalents in the target language to convey the same meaning as in the source language.

The phrase "not rocket science" in English is an expression used to express that something is not too difficult or complicated to understand. In Indonesian, a more appropriate and easily understood equivalent is "*tidak sulit pahami*." By using this equivalent, the translator avoids a literal translation that can confuse the audience, such as "*bukan ilmu roket*" which is not common in Indonesian.

The use of established equivalents in this case ensures that the idiomatic meaning of the phrase is conveyed in a way that is acceptable and understandable to the target audience, maintaining the meaning and clarity of the message without losing its original context.

LUCIFER : Well, yes, that might **come in handy**

(*Ya, itu akan bermanfaat*)

Episode 04 – 10.12

In the third example, In the idiom "Well, yes, that might come in handy" uttered by Lucifer, the translator uses the established equivalent technique with the translation "Yes, it will be useful." This technique involves choosing a familiar equivalent in the target language to convey the idiomatic meaning of the source language.

The phrase "come in handy" in English means "useful" or "beneficial" in a particular situation. Using "beneficial" as the equivalent in Indonesian is the right choice because both phrases have the same

meaning: indicating that something will be useful or provide benefits in the future.

By using established equivalents, the translator can ensure that the original message is conveyed in a way that is natural and understandable to the target audience, without having to change or confuse the meaning of the idiom.

### **B.3 Adaptation**

To replace a ST cultural element with one from the target culture, When cultural elements in the source text are not appropriate or easily understood by target language readers, this technique is usually used. The goal is to make the translated text more relevant and easy to understand for target language readers without losing the original meaning and nuances. (509-511).

Adaptation is used when a concept or element in the source language does not have an exact equivalent in the target language due to cultural differences. The purpose of this technique is to adapt the translated text to the cultural context so that it is more understandable and acceptable to the target language readers.

Adaptation is used by translators to maintain the desired effect and meaning in the original text while ensuring that the text remains relevant and understandable to readers from the target language culture. The following is an example of an idiomatic expression translated using the adaptation translation technique :

CLOE : You got some balls on you, pal.

(*Keberanianmu sungguh luar biasa.*)

Episode 01 – 12.54

According to Hockett's (1958) theory of idiomatic expression types, the phrase "You got some balls on you, pal." falls into the category of slang idioms, which originate from informal language or everyday conversation and are often used in casual contexts. Literally, this phrase means "You have some balls," but in an idiomatic context, "balls" is a slang term used to refer to someone's courage or assertiveness. In English-speaking cultures, this term is often associated with bravery in facing difficult or challenging situations.

In this example, In English, the idiom "You got some balls on you" refers to someone's courage or boldness. Although the word "balls" literally refers to the male anatomy, idiomatically it also means extraordinary courage or bravery. Using a term referring to male anatomy like this may be uncommon in Indonesian society and may be considered rude or impolite. Therefore, some adjustments need to be made to maintain the meaning without causing cultural confusion or discomfort.

By using adaptation techniques, translators can change idioms that are not directly appropriate for the target language culture into more common and acceptable terms. "*Keberanianmu sungguh luar biasa*" is a more polite and understandable phrase for Indonesian readers or listeners



to convey the same meaning, namely that the individual has great courage. This technique ensures that the translated text is readable, so that readers who speak the target language can easily understand the intended meaning without feeling foreign or offended.

LUCIFER : Yeah, they don't give out Pulitzers for **nip slips**.

*(Ya, mereka tidak memberi pulitzers untuk foto mesum.)*

Episode 02 – 26-17

In the second example, In English, the idiom "nip slips" refers to when a normally covered body part, such as a nipple, is accidentally exposed. If translated literally into Indonesian, this term can be considered vulgar or impolite. Because it has a specific cultural connotation. Translators must find a more polite term that can be understood by Indonesian speakers in this situation without losing the meaning of the original term.

"*Foto mesum*" was chosen for the adaptation of "nip slips" because it is more common and accepted in Indonesian culture. This phrase has a similar meaning, which is when something inappropriate or embarrassing is shown in the media. "*Foto mesum*" in Indonesia is easier to understand and not as disturbing as the literal translation of "nip slips".

Adaptation techniques help to maintain the comedy and meaning of the original expression. By changing "nip slips" to "smutty photos," the

translator successfully conveys the idea that the Pulitzer Prize, which is given to journalism, is not given for things that are unimportant or journalistically meaningless. Adaptation allows the translator to maintain the meaning and tone of the original text without using terms that could be considered rude or disrespectful.

LUCIFER : Yes, well, I hope you don't mind, but I made **a little brekkie**.

(*Ya, kuharap kau tidak keberatan, aku membuat **sedikit sarapan**.*)

Episode 04 – 02.40

In the third example, The English slang word "brekkie" is derived from the word "breakfast", which is often used colloquially in some English-speaking areas, especially in Australia and the UK, to refer to breakfast in a more informal and familiar way. In Indonesian, there is no equivalent slang word that has the same informal connotation.

It is important to maintain the atmosphere and tone of the conversation when translating. In Indonesian, the word "*sarapan*" is the closest equivalent to "breakfast" and can convey the intended meaning clearly and without losing context. Although "brekkie" loses a bit of its informality, the word "*sarapan*" retains its main meaning and Indonesian readers can accept it.

The use of adaptation techniques helps maintain the fluency and readability of the text in the target language. By replacing "brekkie" with

"*sarapan*," the translator ensures that Indonesian readers are not confused by the unfamiliar or uncommon term. This is important to keep the message clear and easy to understand.



## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter presents the conclusions of the study and offers suggestions for further research. The conclusion summarizes the results of the analysis from Chapter IV, highlighting the main findings and discussions. The researcher provides recommendations for further researchers who wish to explore themes related to the analysis of idiomatic expression translation techniques or apply the same theoretical framework.

#### A. Conclusion

Based on Hockett's theory, the series shows significant variation in the use of idiomatic expressions. From a total of 40 data, most of the idiomatic expressions are included in the figure of speech category with a total of 24, indicating that the use of figures of speech or figurative expressions is very common in the dialogues of this series. Furthermore, there are 15 idiomatic expressions categorized as slang, reflecting the dynamics and creativity of everyday language used by the characters to create social identity and exclusivity.

Only one expression is identified as an English phrasal compound, indicating that this type is less dominant in the use of idioms in the series. Overall, this study shows diversity in the use of idioms, with the dominance of figures of speech and slang, which each reflect the artistic and social aspects of the language used in the *Lucifer* season 1 series.

The conclusion of the research results that identify idiomatic expression translation techniques in the *Lucifer* series season 1 based on the theory of Molina & Albir shows variations in the approaches used by translators. Of the total 40 data, the most frequently used techniques are Modulation and Adaptation. The Adaptation technique was used 12 times. This indicates that translators often choose the Adaptation method because idioms are deeply rooted in the source culture and often lack direct equivalents in the target language. By replacing source culture elements with those more familiar to target readers, adaptation ensures the original meaning and nuances of the idiom are accurately conveyed, making the translated text more relevant and easily understood without losing the essence of the message.

The Modulation technique was used 11 times, indicating a change in perspective or cognitive category in translation to maintain the meaning of the idiom in a different context. The Linguistic Amplification and Compensation techniques were each used once, indicating that in some cases, translators need to add linguistic elements or replace elements that are lost in translation.

Overall, Analysis of 40 data points in *Lucifer* Season 1 reveals that figures of speech and slang are the most dominant idiom types, with 24 and 15 instances respectively. In translation, the techniques of adaptation and modulation are most frequently employed, 12 and 11 times respectively, to preserve the meaning and nuances of idioms in accordance with the target language's cultural context.

## B. Suggestion

In order to delve deeper into the translation of idiomatic expressions in audiovisual works such as TV series, it is important to first review the existing literature on idiomatic translation techniques. This will provide a solid theoretical foundation and help in understanding the various approaches that have been used by previous researchers.

In addition, it is important to pay attention to the relationship between idiomatic expressions and culture, and how translators cope with cultural differences between the source and target languages. This includes possible cultural adaptations or the application of relevant techniques to maintain the accuracy and relevance of the idiomatic meaning in the new context.

Finally, discuss the challenges that are often encountered in translating idiomatic expressions, as well as possible solutions. Explaining how certain techniques can overcome these difficulties will provide insight into effective translation strategies and can improve the quality of translations in different cultural contexts.



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