# TRANSLATION STRATEGY AND ACCURACY OF IDIOMATIC EXPRESSION IN WEDNESDAY SERIES (2022)

## STRATEGI PENERJEMAHAN DAN KEAKURASIAN IDIOM DI SERIAL WEDNESDAY (2022)

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## Abstract

*This study examines the translation strategies and accuracy of idiomatic expressions in the Indonesian subtitles of the Wednesday series. Specifically, it analysed the methods and effectiveness of translating culturally nuanced idioms, highlighting their role in maintaining linguistic and cultural integrity. Using a qualitative method, data were collected by systematically watching the series, transcribing the target language audio, and identifying idiomatic expressions in the source language. Idioms were categorized based on Fernando and Makkai's typology, evaluated using Peter Newmark's translation methods, and analyzed with Jan Pedersen's strategies. Accuracy was assessed using Nababan's framework. The study identified four types of idioms: pure idioms, semi-idioms, literal idioms, and phrasal verb idioms. Among the 64 idioms analyzed, 25 were pure idioms, 13 semi-idioms, 9 literal idioms, and 17 phrasal verb idioms. Translators employed five of the seven strategies outlined by Pedersen: generalization, direct translation, omission, substitution, and specification, with generalization being most frequent. The subtitle translations achieved high accuracy, with 45 accurate translations, 13 almost accurate, and 6 inaccurate. These findings underline the translators' proficiency in maintaining the semantic and cultural integrity of idiomatic expressions. However, future research should address limitations such as the scope of data and potential subjective interpretations. This study contributes to translation studies by offering insights into idiom translation in audio-visual media, emphasizing strategies for achieving accuracy and cultural relevance.*
*Keywords: Idiomatic expression, translation accuracy, translation strategies, Wednesday series*

## Abstrak

*Penelitian ini bertujuan mengkaji strategi penerjemahan dan keakuratan ekspresi idiomatik dalam teks terjemahan bahasa Indonesia dari serial WEDNESDAY. Yang secara spesifik menganalisis metode dan keefektifan penerjemahan idiom yang bernuansa budaya, dengan menyoroti terjemahannya tetap terjaga secara linguistik dan tetap memperhatikan unsur budaya Bahasa asli. Dengan menggunakan metode kualitatif, data dikumpulkan dengan menonton serial ini secara sistematis, mentranskrip audio bahasa target, dan mengidentifikasi ekspresi idiomatik dalam bahasa sumber. Idiom dikategorikan berdasarkan tipologi Fernando dan Makkai, dievaluasi menggunakan metode penerjemahan Peter Newmark, dan dianalisis dengan*

*strategi Jan Pedersen. Akurasi dinilai dengan menggunakan kerangka kerja Nababan. Penelitian ini mengidentifikasi empat jenis idiom: idiom murni, semi-idiom, idiom literal, dan idiom kata kerja. Di antara 64 idiom yang dianalisis, 25 di antaranya merupakan idiom murni, 13 idiom semi, 9 idiom literal, dan 17 idiom kata kerja frasa. Para penerjemah menggunakan lima dari tujuh strategi yang diuraikan oleh Pedersen: generalisasi, penerjemahan langsung, penghilangan, substitusi, dan spesifikasi, dengan generalisasi yang paling sering digunakan. Terjemahan teks terjemahan mencapai tingkat akurasi yang tinggi, dengan 45 terjemahan yang akurat, 13 terjemahan yang hampir akurat, dan 6 terjemahan yang tidak akurat. Temuan ini menggarisbawahi kemahiran penerjemah dalam menjaga integritas semantik dan budaya dari ungkapan idiomatik. Namun, penelitian di masa depan harus mengatasi keterbatasan seperti cakupan data dan potensi interpretasi subjektif.*

**Kata kunci:** *Akurasi penerjemahan, ekspresi idiomatik, strategi penerjemahan, Wednesday*

## Introduction

The most popular types of translation in audiovisual media, such as films and TV series, are dubbing and subtitles, driven by globalization and technological advancements. These tools effectively deliver translations for audiovisual literary works, though each has unique challenges (Jane & Rini, 2022). Dubbing involves replacing the original actor's voice with a translated version performed by another actor (Astuti et al., 2022). This approach is often preferred in countries where viewers have limited proficiency in the source language, allowing them to engage with the content without reading subtitles. Subtitles, on the other hand, are favored in regions where audiences have a stronger understanding of the source language and prefer hearing the actors' original voices. Effective subtitles must communicate the source language's message clearly and engagingly (Kuswardani & Septiani, 2020), ensuring viewers can follow the plot and dialogues, especially those featuring informal expressions like slang and idioms.

As Sheng et al. (2019) noted, idioms and concise phrasing are critical components of audience-focused subtitle translation. Idioms, which rely on shared cultural knowledge, are deeply embedded in a language's history, society, and culture (Wang et al., 2023). They are integral to daily communication (Asylbekova et al., 2023) and their meaning is often context-dependent (Ma'ruf & Rosalina, 2023). Idiomatic expressions frequently appear in English-language literary works, particularly in those characterized by informal language. Translating idioms requires careful attention

to both linguistic and cultural nuances (Sari et al., 2022), underscoring the need for translators proficient in both the source (SL) and target languages (TL). Translators must also understand the cultural and contextual aspects of the original text to render idiomatic expressions effectively. Additionally, selecting appropriate translation strategies significantly impacts the accuracy and quality of idiomatic translations.

The challenge of translating idioms is exemplified in the subtitles of audiovisual works available on international streaming platforms like Netflix. One such work is the Wednesday series, a popular production that won the Best New Drama award at the NTA Awards in 2023. This series has garnered significant attention, including from Indonesian audiences, who access its Indonesian subtitles. The main character, Wednesday Addams, frequently uses idiomatic expressions to articulate her thoughts, making this series an ideal corpus for studying idiom translation.

The advancement of technology, particularly in the translation of fictional works, has become increasingly dynamic due to the influence of globalization. The film industry's rising sophistication is closely tied to this progress, driven by ongoing technological developments. This evolution is intrinsically linked to audiovisual translation (AVT), which encompasses the translation of multimedia products, integrating linguistic and non-linguistic content (Gusti Agung et al., 2024). According to Diaz Cintas (2006), AVT involves translating media that combines various elements beyond language. The importance of AVT in intercultural exchange stems from Hollywood's global dominance and English's role as a lingua franca, giving Western films a significant impact on other languages and cultures (Albarakati, 2023). Recent research on AVT has emphasized subtitling and dubbing, highlighting cultural considerations in these processes (Wedhowerti et al., 2020).

The translation of video content through dubbing has garnered considerable attention in both academic literature and industry practices (Brannon et al., 2023). In Indonesia, where interest in English-language entertainment is growing, dubbing is particularly popular among children with limited reading ability, allowing them to engage with content without the need for subtitles. This preference enables viewers to focus more on the film's narrative and visual elements, leading television stations and streaming platforms to provide dubbing

services. However, dubbing comes with challenges, such as inaccuracies arising from the need to synchronize translations with speaker durations. To address this, standard dubbing must consider criteria like synchronization, natural dialogue, speech pace, and voice quality (Spiteri Miggiani, 2021). Subtitles are among the most widely used tools in AVT, appearing as on-screen text in films, shows, and other media to aid understanding for viewers unfamiliar with the spoken language or for those who are hearing impaired. Baker (1998) defines subtitling as the superimposition of textual content onto a screen, often featuring 30 to 40-character lines at the bottom in the target language. Unlike dubbing, subtitling is less demanding in terms of synchronization, focusing instead on textual accuracy and readability. Diaz Cintas (2010) describes subtitles as written translations of dialogue, offering viewers insight into spoken content while maintaining the visual experience. Effective subtitling requires linguistic precision, cultural awareness, and attention to timing constraints to ensure seamless comprehension and engagement.

Idioms is defined as a phrase that commonly used in daily conversations, often possessing meanings distinct from their individual words (Sutrisno et al., 2023). According to Lyons (1997), idiomatic expressions are recognized as figures of language that convey the speaker's emotions about an event or situation. Native speakers frequently use idiomatic terms spontaneously, without considering their literal meanings. This characteristic makes idioms integral to understanding a language's nuances.

Characteristically Idioms have distinctive traits that help identify whether a phrase or expression is idiomatic. Nunberg et al. (1994) categorize idioms into six main characteristics: Conventionality, where idioms carry established meanings not deducible from their components (e.g., 'cat and dog' meaning heavy rain); Inflexibility, indicating that idioms are often fixed in form, such as 'kick the bucket' meaning 'die'; Figuration, employing figurative language like 'lend a hand' for 'help'; Proverbiality, reflecting common societal experiences, such as 'the early bird catches the worm'; and Informality, as idioms are more frequently used in casual, everyday conversations.

Idioms encompass various types with unique characteristics. Boatner and Gates (1975) in A Dictionary of American Idioms classify idioms into lexemic, phraseological,

frozen idioms, and proverbs. Lexemic idioms relate to specific parts of speech and can be further divided into verbal, nominal, adjectival, and adverbial forms. For example, verbal idioms like 'run out of milk' are expressed in Indonesian as '*kehabisan* susu,' maintaining their verb-centric nature. Similarly, nominal idioms like 'skeleton in her closet' translate as '*rahasia di masa lalunya*,' preserving the noun's centrality.

Phraseological idioms comprise structured expressions conveying specific meanings through word combinations, often adaptable within the same language. For instance, 'bite the bullet' translates to '*menghadapi ketakutannya dengan tegas*,' capturing the essence of facing challenges. In contrast, frozen idioms have rigid forms that cannot be altered without losing their meaning, such as 'a piece of cake,' which translates as *'sangat mudah*,' denoting simplicity. These idioms emphasize fixed structures and universal comprehension.

Proverbs are succinct expressions conveying wisdom or moral lessons, such as 'Actions speak louder than words,' translated as '*perbuatannya lebih bermakna dari pada kata-katanya*.' Fernando (1996) introduces pure idioms, where meanings are entirely figurative, like 'kick the bucket,' rendered in

Indonesian as *'dia sudah mati*,' reflecting cultural and linguistic interpretations. These types highlight the symbolic depth of idioms in communication.

Semi idioms combine literal and metaphorical meanings, requiring contextual understanding. For example, 'child-one' translates to '*anak buah*,' signifying a team or unit. Meanwhile, literal idioms retain direct meanings, such as 'walk arm in arm,' expressed as 'berjalan berangkulan,' illustrating straightforward interpretations while preserving idiomatic charm.

Makkai (1994) further categorizes idioms into types like phrasal verb idioms, such as 'break up,' translated as 'putus,' and tournure idioms, exemplified by 'by and large,' rendered as 'secara umum.' Other classifications include irreversible binomials, like 'odds and ends,' translated as '*barang-barang kecil yang tidak beraturan*,' and phrasal compound idioms, which combine multiple words to create metaphorical meanings. These classifications enrich the understanding of idiomatic expressions and their applications across languages and contexts.

Literal idioms retain their direct meanings while being recognized as idiomatic. For example, 'walk arm in arm'

translates as '*berjalan berangkulan*,' maintaining a straightforward interpretation. While not as complex as pure or semi-idioms, literal idioms enrich communication by blending clear meanings with idiomatic charm, making them accessible for language learners.

In advanced Idiomatic Classifications Makkai (1994) provides a detailed classification of idioms, including Phrasal Verb Idioms like 'break up,' meaning 'putus,' and Tournure Idioms such as 'by and large,' translated as '*secara umum*.' Additional types include Irreversible Binomials like 'odds and ends,' meaning '*barang-barang kecil yang tidak beraturan*,' and Phrasal Compound Idioms, combining multiple words to create metaphorical meanings. These classifications showcase the diversity of idioms and their adaptability in various linguistic and cultural contexts.

So, this research builds on previous work, particularly Nurul Aulia's (2023) study, which analyzed idiom translation strategies in the Indonesian subtitles of Wednesday using Mona Baker's theory. Unlike Aulia's study, this research employs Peter Newmark's translation methods, Jan Pedersen's strategies, and Nababan's accuracy framework to provide a more comprehensive analysis. By contextualizing idiomatic expressions within the plot and other narrative elements of Wednesday, this study aims to evaluate the effectiveness of translation strategies and assess the accuracy of idiomatic translations, contributing valuable insights to the field of audiovisual translation.

## Method

This research employs a qualitative methodology to interpret the intended meaning and effect of idiomatic expressions in the *Wednesday* series, focusing on their Indonesian subtitles. Using documentation techniques, selected episodes rich in idiomatic expressions were transcribed and analyzed. The analysis integrates Peter Newmark's translation methods, Jan Pedersen's strategies, and Nababan's accuracy framework to evaluate the translation method, strategy, and accuracy of each idiom while considering contextual elements like plot and cultural references. Ethical considerations include adherence to copyright laws and proper citation of sources, ensuring publicly available content was analyzed without infringing on viewer privacy. The study acknowledges the subjective nature of qualitative analysis and

its limited scope to the selected episodes, suggesting future studies could expand the dataset or use mixed methods. The researcher, as the primary instrument, leveraged linguistic and cultural expertise in both English and Indonesian to ensure a thorough analysis of the data.

**Result and Discussion**

The analysis identified a total of five categories of idioms, classified using Fernando's theory and one additional category from Makkai's framework. These categories include pure idioms, semi-idioms, literal idioms, phrasal verb idioms, and another idiom type defined by Makkai. This categorization underscores the diversity of idiomatic expressions present in the dataset, enhancing the understanding of their linguistic and functional value in the subtitles. By systematically classifying the idiomatic expressions, the study demonstrates how different idiom types contribute to the narrative and cultural context of the *Wednesday* series. Furthermore, this classification not only aids in understanding the subtleties of idiomatic usage but also provides a structured approach for analysing translation strategies and their effectiveness in maintaining meaning and coherence in the target language.

From the tabulated data in the table 1, the researcher tries to analyze the translation method, translation strategy and examine the accuracy of the selected data by using related theories, i.e. Peter Newmark's theory, Jan Pedersen's theory and Nababan's theory. The researcher found that the most method used by translators is communicative. The data can be analyzed as follows:

**Datum 1**

SL: Pull yourself together.

TL: Tenanglah.

Context: the scene was taken in Nancy Reagan High School at noon. Wednesday walk toward students' lockers. She saw her younger brother's locker covered in graffiti from bullies. As she opened the locker, her brother, Pugsley fell onto the floor. Pugsley's was trembling, his body was tied with rope and his mouth was gagged with apple. She tries to calm him down, by saying 'Pull yourself together.' then ask him who did it to him. Wednesday was furious and about to give some lesson to the bully.

The idiomatic expression in this subtitle is classified as pure idiom. According to Fernando (1996) pure idiom is a metaphorical statement that cannot be understood by translating lireally or word-for-word. In literal the idiom 'Pull yourself

together' means 'Tarik dirimu bersama.' However, in the subtitle its translate into 'Tenanglah.' This indicates that this phrase is ambiguous and cannot be translated literally.

The idiom 'Pull yourself together' in English is translated as 'Tenanglah' in the target language (TL). This translation uses the communicative method because it focuses on conveying the intended meaning of the idiom rather than translating the words literally. By using the communicative method, the translator ensures that the translation is meaningful and culturally appropriate for the target readers, even if it means changing the original expression to fit the language and cultural norms of the target language. This approach allows the idiom to maintain its intended effect on the reader, making the translation effective and relatable.

According to Merriam-Webster's dictionary, the idiom 'pull oneself together' defined as 'to regain one's composure' or 'untuk mendapatkan kembali ketenangan seseorang.' While in subtitle, it translates as 'tenanglah.' From the subtitle translation above, the researcher assumes that the translator's used generalization strategy, because this translation does not retain all the specific elements of the English idiom, but it succeeds in conveying the main

message of the expression. By using more general terms, this translation ensures that the message remains well understood by Indonesian audiences without the confusion that the original idiom might cause.

As for the accuracy, this translation could be considering as accurate translation. because it succeeds in conveying the meaning and function of original expressions in a way that is easy to understand and relevant in the cultural context of the Indonesian language.

**Datum 2**

SL: I assumed I get my red thumb from her

TL: Mungkin keahliannya turun ke saya.

Context: This scene was captured in Wednesday's room at library. Wednesday is looking for a book with the Nightshade symbol to solve the mystery of Rowan's death. Miss Thornhill came and asked what she was looking for. Then they talked about several things. Miss Thornhill said, she was very impressed with Wednesday's answer in the class she taught, because she knew a lot about types of plants. Wednesday said that she got her abilities from his mother, who was an expert on carnivorous plants.

The idiomatic expression in this subtitle is classified as pure idiom. According

to Fernando (1996) pure idiom is a metaphorical statement that cannot be understood by translating literally or word-for-word. According to Merriam-Webster's dictionary, the word 'red' could be defined as 'a color' or 'merah' in indoensia. While in literal 'thumb' means 'the short thick digit of the human hand that is analogous in position to the big toe and differs from the other fingers in having only two phalanges, allowing greater freedom of movement, and being opposable to each of them' or in Indonesia means 'ibu jari.' This explanation shows that term 'red thumb' creates new meaning that didn't relate to the actual meaning of each word.

In the source language, 'I assumed I get my red thumb from her' likely carries an idiomatic meaning, possibly implying that the speaker has inherited a particular skill or trait from someone. However, translating this phrase word-for-word into the target language could result in confusion, as the expression 'red thumb' may not hold any cultural or contextual significance for the target audience.

To address this, the translator opted for a more culturally appropriate and understandable translation: 'Mungkin keahliannya turun ke saya,' which roughly translates to 'Perhaps her skill was passed down to me.' This version preserves the intended meaning, suggesting an inherited ability, while ensuring that the target audience can easily grasp the message. By focusing on conveying the contextual meaning rather than the literal words, the translator adheres to the communicative translation method, which prioritizes the reader's comprehension and cultural context.

The subtitle here is adjusted to the context that Wednesday talk about his ability that she got from her mother. From the subtitle translation above, the researcher assumes that the translator's used generalization strategy, because it changes specific idiomatic expressions into more general and easier to understand statements. This translation simplifies the original message and makes it more relevant and understandable in the context of the target culture and language.

As for the accuracy, this translation could be considering as accurate translation. because it succeeds in conveying the meaning, function and effect of the original expression in a natural and relevant way in the Indonesian context.

**Datum 3**

SL: Nobody's ever stood up for me before.

TL: Belum pernah ada yang membelaku.

Context: This scene was captured in Pilgrim World. it is one of the famous tourist attractions in the city of Jericho. That day Nevermore sent its students to do community service in the city of Jericho. several are stationed at Pilgrims World to guide tourists there, including Wednesday and Eugene. The students who were there helped distribute chocolate to visitors. Eugene ate a lot of chocolate until he vomited. A group of men who called themselves 'The Pilgrims' approached Eugene and bullied him. Wednesday who saw that was mad, he fought the three men and beat them. Eugene was touched by her action and courage. He thanked Wednesday.

The idiomatic expression in this subtitle is classified as phrasal verb idiom. According to Makkai (1994) phrasal verb idioms is a combination of verb and particle like prepositions or adverb which together form a new meaning that cannot be immediately guessed from the meaning of each word. Based on the definition in Merriam-Webster's dictionary, the word 'stood' is a verb two from 'stand', and it means 'to support oneself on the feet in an erect position' or in indonesia it means 'berdiri' and 'up' is an adverb means 'in or into a higher position or level' or 'naik' in Indonesia.

While 'for' is a preposition means 'untuk.' However, in the subtitle its translate into 'membela.' This indicates that this phrase is ambiguous and cannot be translated literally.

The translation of 'Nobody's ever stood up for me before' to 'Belum pernah ada yang membelaku' exemplifies the communicative translation method. The original phrase uses the idiomatic expression 'stood up for me,' which conveys a sense of vulnerability and the idea of being defended or supported. The translator adapts this to 'Belum pernah ada yang membelaku,' which directly means 'No one has ever defended me.' By focusing on the emotional essence and ensuring that the translation feels natural and relatable to the target audience, the translator effectively communicates the original message without relying on a literal translation.

Based on the definition in Merriam-Webster's dictionary, the idiom 'stood up for' means 'to defend against attack or criticism.' Considering the context, the translator uses the generalization strategy, because it changes the sentence structure, but it conveyed the meaning very well g between the source sentence and the target sentence. There are no changes in meaning, additions, or deletions of information.

**Datum 4**

SL: Miss Addams, you're already on thin ice.

TL: Nona Addams, kau sudah di ujung tanduk.

Context: this scene was taken in principal Weems office. The principal sends Wednesday as one of the members of the Nevermore marching band to perform in front of the mayor, but Wednesday ruins the performance by burning the statue of the hero Jericho in the center of town. This made the principal angry.

The idiomatic expression in this subtitle is classified as pure idiom. According to Fernando (1996) pure idiom is a metaphorical statement that cannot be understood by translating literally or word-for-word. In literal the idiom 'on thin ice' means 'di es yang tipis.' However, in the subtitle its translate into 'di ujung tanduk.' This indicates that this phrase is ambiguous and cannot be translated literally.

The translation of 'Miss Addams, you're already on thin ice' to 'Nona Addams, kau sudah di ujung tanduk' uses the idiomatic method, which is a specific application of the communicative method. This approach is chosen because it finds an equivalent idiom in the target language (TL) that conveys the same meaning as the original phrase in the source language (SL). The English idiom 'you're already on thin ice' suggests that someone is in a precarious situation, where further mistakes could lead to serious consequences. Translating this phrase literally might not capture the same sense of danger in the TL. Instead, 'di ujung tanduk' is an idiom in the TL that similarly expresses being in a critical or risky position. By using the idiomatic method, the translator preserves the figurative meaning and emotional impact of the original expression, ensuring that the translation resonates with the target audience just as the original does with its readers. According to that context, the translator uses the substitution strategy, because it replaces a specific idiom from the source language with a different idiom that has a similar meaning in the target language. This allows the message to remain effective and relevant in the cultural context of the target language, while maintaining the essence and nuance of the source sentence.

Based on Nababan's theory, this translation was accurate. Because it effectively communicates the original meaning in the target language. This translation maintains the main points and communication function of the original statement, making it relevant and understandable to the Indonesian audience.

From that subtitle, the researcher does not have any suggestions, because the translation in the subtitle easy to understand. Even though the idiom replaces with another idiom in Indonesia, it still conveyed the meaning very well.

**Datum 5**

SL: I will literally scratch my own eyes out!

TL: Aku akan mencakar mataku sendiri!

Context: this scene takes place in the backyard of Nevermore. Enid and her friends are getting their boat ready for the Poe Cup competition. Enid feels excited and determined to beat Bianca Barclay, a siren who always wins the Poe Cup with her cheating ways. She tells Yoko, a vampire friend who is painting their boat, that she will win this competition, no matter what.

The idiomatic expression in this subtitle is classified as literal idiom. According to Fernando's theory of idioms, a translation is considered a literal idiom if it preserves the exact words and structure of the original expression from the source language (SL) to the target language (TL) without modification or adaptation. In the example, 'I will literally scratch my own eyes out!' is translated as 'Aku akan mencakar mataku sendiri!' This translation fits Fernando's

concept of a literal idiom because it directly translates each component of the phrase, maintaining the original wording and sentence structure. The words 'scratch,' 'eyes,' and 'out' are translated into their Indonesian equivalents 'mencakar,' 'mataku,' and 'sendiri,' respectively. Additionally, the translation does not adjust the idiomatic expression to fit cultural or idiomatic norms of Indonesian; it keeps the dramatic and literal interpretation of the original. Therefore, this translation is considered literal as it retains the form and phrasing of the source idiom, reflecting Fernando's idea of a literal idiom that preserves the original text's form and meaning.

The sentence 'I will literally scratch my own eyes out!' is translated as 'Aku akan mencakar mataku sendiri!' in the target language (TL). This translation exemplifies the literal method because it adheres closely to the original structure and wording of the source text. Here, the phrase 'I will literally scratch my own eyes out' is used to express a high level of frustration or irritation in an exaggerated manner. The translation retains the same vivid imagery and phrasing, conveying the literal meaning of the English sentence without adapting it to the cultural or idiomatic conventions of the target language.

**Table 1. Data Description**.

| No | Translation Method | Type of Idiom | Idiomatic Expression in Source Language | Idiomatic Expression in Target Language |
|---|---|---|---|---|
| 1 | Communicative | Pure Idiom | **Pull yourself together** | **Tenanglah** |
| 2 | Communicative | Pure Idiom | I assumed I get my **red thumb** from her | Mungkin **keahliannya** turun ke saya. |
| 3 | Communicative | Phrasal verb idiom | Nobody's ever **stood up for** me before. | Belum pernah ada yang **membelaku**. |
| 4 | Idiomatic | Pure Idiom | Miss Addams, you're already **on thin ice.** | Nona Addams, kau sudah **di ujung tanduk**. |
| 5 | Literal | Literal Idiom | I will **scratch my own eyes out!** | Aku akan **mencakar mataku sendiri!** |

According to Peter Newmark's theory, using the literal method means the translator keeps the original expression's intensity and dramatic effect intact. This method is chosen when preserving the exact wording and emphasis of the source text is important, even if the translation may come across as less natural or idiomatic in the target language.

From the subtitle translation above, the researcher assumes that the translator's used generalization strategy, because it changes specific idiomatic expressions into more general and easier to understand statements. This translation simplifies the original message and makes it more relevant and understandable in the context of the target culture and language.

As for the accuracy, this translation could be considering as accurate translation. because it succeeds in conveying the meaning, function and effect of the original expression in a natural and relevant way in the Indonesian context. This translation maintains the core warning message to be careful of possible dangers or threats, making it a precise and effective translation.

**Conclusion**

Based on the research findings, several conclusions can be drawn. First, following Fernando's theory and one type from Makkai's framework, the researcher identified four types of idiomatic expressions in the subtitles of the Wednesday series: pure idioms (25), semi-idioms (13), literal idioms (9), and phrasal verb idioms (17) out of a total of 64 analysed idioms. Second, using Peter Newmark's translation methods, four approaches were identified: communicative (53), faithful (2), literal (7), and idiomatic (3). Third, based on Jan Pedersen's translation strategies, the translators employed five out of seven strategies: generalization (53),

direct translation (5), omission (3), specification (1), and substitution (2). Generalization was the most frequently used strategy, suggesting an effort to simplify idiomatic expressions for broader audience comprehension. Fourth, the translation quality of the subtitles was assessed using Nababan's accuracy framework, with 45 idioms rated as accurate, 13 as almost accurate, and 6 as not accurate, indicating a generally high level of accuracy in the translations.

While the findings highlight the translators' strategies and their effectiveness in conveying idiomatic expressions, they also reveal areas for improvement, particularly in preserving idiomatic nuance. The study contributes to understanding the challenges of translating idiomatic expressions in audiovisual materials and offers insights into the translators' decision-making processes. However, the research is limited by its focus on a single series and a specific dataset. Future research could explore idiomatic translation across different genres, platforms, or languages, and investigate the reception of these translations among diverse audience groups. By addressing these aspects, further studies could enhance the field of audiovisual translation and its impact on global communication.

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