

EXPLORING IDIOMATIC EXPRESSIONS IN *BOHEMIAN RHAPSODY* MOVIE

I Komang Sulatra¹⁾, Desak Putu Eka Pratiwi²⁾, Yohanes Edison Ino Mite³⁾

^{1,2,3}Faculty of Foreign Languages,
Universitas Mahasaraswati Denpasar
^{1,2,3}Denpasar, Indonesia

Email address: komang_sulatra@unmas.ac.id¹, desakekapratiwi@umas.ac.id²,
inomite344@gmail.com³

Abstract

This research aims to conduct a thorough examination of idiomatic expressions found in the film "Bohemian Rhapsody." The primary objectives of this study involve categorizing these idiomatic expressions systematically and exploring their meanings as depicted in the movie. To achieve these goals, the study integrates two key theoretical frameworks. First, it adopts Odell & McCarthy's (2010) categorization theory of idiomatic expressions. Second, it incorporates Leech's (1981) theory on semantics, which focuses on delving into the meaning of idiomatic expressions, enabling a profound interpretation of the idiomatic expressions woven into the narrative of "Bohemian Rhapsody." The research employs an observation method as its primary approach for data collection, involving various stages such as script analysis, documentation, and classification of idiomatic phrases and sentences from the film. The data analysis follows a descriptive qualitative method. The findings of this analysis reveal a diverse range of idiomatic expressions in "Bohemian Rhapsody," including similes, binomials, proverbs, euphemisms, clichés, and fixed statements, each offering rich and multifaceted meanings. This in-depth exploration significantly enhances our comprehension of the utilization of idiomatic expressions in cinematic discourse.

Keywords - *Bohemian Rhapsody, idiomatic expressions, movie, meaning*

Introduction

Language is a dynamic tool for communication that extends beyond its literal meaning. It encompasses idiomatic expressions, which are groups of words with meanings that cannot be inferred from the individual words themselves. Idiomatic expressions often rely on cultural and contextual factors, making them particularly fascinating aspects of language. These expressions are pervasive in everyday discourse, and their effective use can enrich communication by adding nuances, humor, and cultural references. Beyond everyday communication, idiomatic expressions hold a pivotal role in literature, film, and other forms of creative expression. They offer layers of meaning and contribute to the depth and authenticity of dialogue, ultimately shaping the narrative and characters.

In the realm of cinema, idiomatic expressions become indispensable tools for screenwriters and filmmakers. The medium of film is unique in its ability to blend visual and verbal storytelling elements to create captivating narratives. Consequently, idiomatic expressions in movies can offer not only linguistic insights but also contribute to the richness and authenticity of the cinematic experience. One such cinematic masterpiece where idiomatic expressions take center stage is "Bohemian Rhapsody".

"Bohemian Rhapsody," a biographical film depicting the life of Freddie Mercury and the legendary rock band Queen, is not only a visual and auditory delight but also a treasure trove of idiomatic expressions. The film's script brims with phrases, sayings, and figurative language that not only serve as a linguistic backdrop but also help shape the characters and the storyline. These idiomatic expressions range from similes and binomials to proverbs, euphemisms, clichés, and fixed statements. Each of these idiomatic elements carries a unique and multifaceted meaning that adds depth and color to the narrative.

Understanding the use of idiomatic expressions within cinematic discourse is not only intriguing but also significant for various reasons. First and foremost, it allows for a more profound interpretation of the film's dialogue, shedding light on the characters' personalities, their relationships, and the subtleties of the plot. Furthermore, it offers a cultural lens through which we can analyze the movie's context and the era it portrays. Additionally, an in-depth analysis of idiomatic expressions in "Bohemian Rhapsody" can provide valuable insights into the creative process of screenwriting and filmmaking, showcasing the deliberate choices made to enhance the cinematic experience.

This study aims to explore the idiomatic expressions in "Bohemian Rhapsody" by systematically categorizing and interpreting them. To achieve this, the research employs two essential theoretical frameworks, categorization theory and semantics, which provide the necessary tools for the analysis. Through script analysis and systematic classification, this research intends to uncover the diverse range of idiomatic expressions within the film and elucidate their meanings. Ultimately, this study contributes significantly to our understanding of the use of idiomatic expressions within cinematic discourse and provides a richer perspective on the movie "Bohemian Rhapsody."

Methods

The research method involves the systematic analysis of idiomatic expressions in the film "Bohemian Rhapsody." Data collection is primarily conducted through an observational method, which includes comprehensive script analysis and recording of idiomatic phrases and sentences from the movie. The analysis follows a descriptive qualitative approach, examining each identified idiomatic expression within the film, considering its contextual usage and semantic nuances. This method aims to categorize and interpret a diverse range of idiomatic expressions, including similes, binomials, proverbs, euphemisms, clichés, and fixed statements, shedding light on their multifaceted meanings and their role in shaping the cinematic discourse of "Bohemian Rhapsody." The data were analyzed using two main theories. First, it adopts Odell & McCarthy's (2010) categorization theory of idiomatic expressions. Second, it incorporates Leech's (1981) theory on semantics, which focuses on delving into the meaning of idiomatic expressions.

Finding and Discussion

Table 1 presents the frequency and distribution of idiomatic expressions within the Bohemian Rhapsody movie. The study identified a total of 25 occurrences of idiomatic expressions. The analysis revealed six distinct types of idioms, including 4 similes (16%), 2

binomials (8%), 5 proverbs (20%), 3 euphemisms (12%), 6 cliches (48%), and 5 fixed statements (20%). The predominant type of idiom used in the movie is "cliche," constituting the highest percentage among the identified idiomatic expressions.

Tabel 1. Types of Idiomatic Expression

No	Types of Idiom	Occurrence	Percentage
1	Simile	4	16%
2	Binomials	2	8%
3	Proverbs	5	20%
4	Euphemism	3	12%
5	Cliche	6	48%
6	Fixed statements	5	20%
Total		25	100%

In the Discussion section, the focus will be on the analysis of one specific example for each type of idiomatic expression that was examined in the study. This includes the analysis of a single example for simile, binomial, proverb, euphemism, cliche, and fixed statements. Each example will be thoroughly examined and discussed to highlight its significance, usage, and contextual relevance within the broader framework of the research. This approach allows for a more in-depth and focused analysis of each type of idiomatic expression, providing a clear understanding of their roles and functions in language and communication. The discussion can be seen as follows.

Simile

A simile is a linguistic device that draws a comparison between two elements using the words "like" or "as" to describe the resemblance. Unlike a metaphor, which implies a comparison, a simile explicitly states the comparison by employing these terms. The idiomatic expressions presented in the following list, extracted from the movie "Bohemian Rhapsody," fall under the category of similes.

Data 1

Brian : Wow! Wanker. I didn't know it was fancy dress, Fred.

Freddie : I've gotta make an impression, darling.

*Brian : **You look like an angry lizard.***

(01:19:59 - 01:20:0)

In this conversation between Brian and Freddie, Brian humorously comments on Freddie's appearance. He says, "You look like an angry lizard." This statement is a simile because it directly compares Freddie's appearance to that of an "angry lizard" using the word "like." The simile adds a touch of humor to the conversation by creating a vivid mental image of Freddie's appearance, emphasizing its distinct and perhaps unconventional nature. The comparison serves to highlight the uniqueness of Freddie's outfit, contributing to the humor and playful tone of the conversation.

The connotative meaning of the phrase "You look like an angry lizard" in this context is one of humor and affectionate teasing. It conveys a playful and lighthearted tone rather than a serious or critical one. The word "angry" in the comparison is used to exaggerate and

emphasize the uniqueness and striking nature of Freddie's appearance, rather than to convey genuine anger or displeasure. It suggests that Freddie's outfit is attention-grabbing and memorable, aligning with his desire to make a strong impression at the fancy dress event. The connotation here is one of camaraderie and banter between friends, as Brian's comment is not meant to be hurtful but rather to share a humorous moment and engage in playful teasing. It reflects the kind of good-natured ribbing that friends often engage in when they're comfortable with each other.

Binomials

Binomials are a category of idiomatic expressions characterized by the combination of two words linked by a conjunction, typically "and." The sequence of these two words remains consistent. For instance, the phrase "black and white" is an example of a binomial. Moreover, binomials encompass various types, including synonyms, opposites, repetition of the same word, alliterative pairings, and the use of conjunctions other than "and," such as "to," "by," or "or," to create these linguistic constructs, as explained by O'Dell and McCarthy (2010).

Data 2:

Ray Foster : *It's Opera*

Jhon & Paul : *Opera...Opera...*

Jhon : *There seems to be an echo in here.*

Brian : *See, we don't want to repeat ourselves. The same formula **over and over**.*

Freddie : *Formulas are a complete and utter waste of time.*

(00:29:52-00:30:46)

This conversation happened when Freddie and the rest of the band presented their upcoming album to Ray Foster, an executive at EMI Records. Ray wanted Queen to make a more phenomenal song like Queen's previous song "Killer Queen", but the band members refused because they wanted to make something new, namely opera music with a rock and roll nuance.

In this sentence, Brian is expressing the band's desire to avoid repeating their previous musical formula, which has led to songs like "Killer Queen." The binomial "over and over" emphasizes the repetition that they want to avoid. It implies that they don't want to create songs of the same type repeatedly. The use of "over and over" as a binomial highlights their commitment to innovation and a desire to explore new musical directions. By repeating the word "over," the binomial underscores the idea of continuous repetition and reinforces the band's dedication to breaking away from their previous formulas and creating something fresh and original.

Proverbs

Proverbs are concise expressions that provide advice or warnings and are based on common human experiences. Like idioms, they have a fixed structure, and their meanings may not be readily deduced from the words themselves.

Data 3

Mary : *I just haven't heard from you in so long, and I phoned and phoned, and then, last night I just had this terrible dream that something bad had happened.*

Freddie: *No, no. I've been working, that's all.*

Mary : *Freddie, you're **burning the candle at both ends**.*

Freddie: *Yes, but the glow is so divine.*

(01:28:20 - 01:28:33)

In this conversation, Mary employs the proverb "you're burning the candle at both ends" to express her concern for Freddie. The proverb means that someone is working excessively or pushing themselves too hard, often at the expense of their well-being. Mary is essentially telling Freddie that he's working too much or too intensely, and she's worried about the toll it might take on him. Freddie's response, "Yes, but the glow is so divine," humorously acknowledges that he is indeed working extensively but finds the results or the experience of his work to be fulfilling and satisfying.

The usage of this proverb adds depth to the conversation, emphasizing Mary's concern for Freddie's well-being and Freddie's willingness to work hard despite the potential drawbacks. It's a figurative way of expressing the idea that Freddie is putting a lot of effort into his work.

Euphemisms

Euphemisms, as described by O'Dell and McCarthy (2010), are a category of idiomatic expressions employed to replace words that could be offensive or unpleasant. Idioms, including euphemisms, enhance the richness and effectiveness of language in various ways, particularly in facilitating polite or sensitive communication.

Data 4

Brian : *You're starting to look like each other.*

Freddie: *What's wrong with that, Brian?*

Brian : *You're supposed to be in a rock band, Freddie. Not the **Village People**.*

(01:00:23 - 01:00:29)

In this conversation, Brian is using the euphemism "Village People" to indirectly refer to a specific stereotype or image, without explicitly stating it. The reference here is to the musical group "Village People" known for their disco music and flamboyant costumes, and their association with the gay community.

The euphemism adds humor to the conversation while allowing Brian to express his point indirectly, without directly criticizing Freddie's appearance and behavior. It serves to make the statement less offensive or confrontational, and it's a way to discuss the topic without being overly explicit. By using this euphemism, Brian indirectly implies that Freddie should not adopt an image or behavior that aligns with this stereotype, as it might be at odds with the traditional rock star persona.

In this usage, the euphemism serves to convey a somewhat critical or disapproving message without explicitly mentioning sexual orientation or making direct judgments about Freddie's choices. It allows Brian to express his viewpoint in a way that may be perceived as less confrontational or offensive. The euphemism implies a certain degree of discomfort or disagreement with Freddie's appearance or behavior, suggesting that he should conform to a more conventional rock star image.

Cliches

A cliché is a phrase commonly employed in typical, everyday circumstances. It's a well-worn expression that lacks originality and is widely recognized by people. Cliches find frequent use in everyday conversations and are also frequently manipulated in advertising slogans and newspaper headlines.

Data 5

*Roger : I think he's right. That show was **a load of bollocks**.*

Brian : Well, there was room for improvement, yeah.

Roger : I've got better things to do with my Saturday nights. I could give you their names.

(00:06:33 - 00:06:43)

In the provided conversation, the cliché used is "a load of bollocks." This cliché is employed by Roger to express his strong disapproval and criticism of the show they watched. He is essentially saying that he found the show to be nonsense, poorly done, or of low quality. It conveys a sense of disappointment and a negative evaluation of the show's quality.

Brian's response, "Well, there was room for improvement, yeah," suggests a more moderate or diplomatic perspective, acknowledging that the show had flaws but not expressing the same level of disapproval as Roger. Roger's subsequent statement, "I've got better things to do with my Saturday nights. I could give you their names," further emphasizes his dissatisfaction with the show and implies that he has more valuable or enjoyable ways to spend his time.

In summary, the cliché "a load of bollocks" serves as a direct and informal way to express strong disapproval and convey that the show was of very poor quality or not worth watching. It contributes to the conversation's overall tone of criticism and disappointment.

Fixed statements

Fixed statements are expressions that are commonly used and familiar in everyday conversations. These are phrases or sentences that have become standard or established, and people tend to use them routinely. They are well-recognized and have specific meanings or purposes in different contexts, making them a common part of everyday language.

Data 6

Freddie : I'm tired of the bloody anthems. I want the energy in the clubs.

The bodies, I want to make people move.

Brian : You mean disco?

Paul : Why not?

Brian : Do you mind *pissing off*? This is a band discussion.

(01:15:00 - 01:15:12)

In the provided conversation, the fixed statement is "pissing off." Brian uses the phrase "pissing off" in an impolite and informal manner to tell Paul to leave or go away because he considers their discussion to be exclusive to the band members. This fixed statement is used to express irritation and annoyance with Paul's interruption, and it serves as a direct and somewhat confrontational way of asking him to leave the conversation.

Paul's use of the word "disco" in response to Freddie's desire for a change in musical direction leads to Brian's annoyed reaction, indicating his preference for a band discussion without outside input. In summary, "pissing off" is a fixed statement used in this conversation to express irritation and request that someone leave or stop interfering with an ongoing discussion. It contributes to the informal and somewhat confrontational tone of the conversation.

Conclusion

Based on the analysis above there are some conclusions that can be formulated as follows. Similes, which compare one element to another using "like" or "as," were found to contribute to vivid and imaginative descriptions. Binomials, involving fixed word pairings, added a sense of familiarity and tradition to the dialogue. Proverbs, offering wisdom and advice, enriched the characters' conversations with cultural depth. Euphemisms, used to soften or avoid unpleasant words, played a role in maintaining a polite and sensitive tone. Cliches, the most dominant type of idiom, were a prevalent presence in the film, emphasizing their role in conveying familiar and overused expressions. Fixed statements, though less frequent, showcased the use of established phrases in specific contexts.

These findings underscore the richness of idiomatic expressions in cinematic language, enhancing character development, dialogue dynamics, and audience engagement. The study also highlights the importance of idiomatic competence for language learners and the need for effective language teaching methods that encompass these linguistic nuances. Ultimately, this analysis contributes to a deeper understanding of idiomatic expressions in film and their impact on language and communication. It opens avenues for further research into the interplay of language and culture in cinematic discourse, offering valuable insights for both academic and practical purposes.

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