

## An Analysis of Idiomatic Expressions Found in “A Real Pain” Movie

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### ABSTRACT

Penelitian ini menganalisis ungkapan idiomatik yang ditemukan dalam Film “A Real Pain” (2024) yang disutradarai oleh Jesse Eisenberg. Penelitian ini bertujuan untuk mengidentifikasi, mengklasifikasikan, dan mendeskripsikan jenis-jenis ungkapan idiomatik yang dominan digunakan dalam Film tersebut. Metode deskriptif kualitatif digunakan, dengan fokus pada transkripsi dialog sebagai sumber data utama. Analisis ini menerapkan kerangka kerja McCarthy dan O’Dell (2002), yang mengkategorikan idiom menjadi delapan jenis: idiom kata kerja frasa, peribahasa atau pernyataan tetap, ungkapan binomial, simile, eufemisme, ungkapan trinomial, klise, dan idiom bahasa lainnya. Temuan ini mengungkapkan total 45 ungkapan idiomatik yang didistribusikan di seluruh kategori ini. Di antara mereka, idiom kata kerja frasa adalah yang paling sering digunakan, mewakili 35,6% dari total data. Idiom-idom ini sering berfungsi untuk menyampaikan emosi, menekankan sifat karakter, dan meningkatkan aliran percakapan yang alami. Studi ini juga menemukan bahwa ungkapan idiomatik dalam “A Real Pain” tidak hanya berfungsi sebagai hiasan linguistik, tetapi juga sebagai alat pragmatik untuk mengekspresikan identitas budaya, nuansa emosional, dan hubungan interpersonal dalam narasi. Kesimpulannya, ungkapan idiomatik memainkan peran penting dalam memperkaya dialog film dan menunjukkan penggunaan Bahasa Inggris Amerika kontemporer yang autentik.

*This research analysis idiomatic expressions found in the Movie “A Real Pain” (2024) directed by Jesse Eisenberg. The study aims to identify, classify, and describe the dominant types of idiomatic expressions used in the Movie. A qualitative descriptive method was employed, focusing on the transcription of dialogues as the main data source. The analysis applied McCarthy and O’Dell’s (2002) framework, which categorizes idioms into eight types: phrasal verb idioms, proverbs or fixed statements, binomial expressions, similes, euphemisms, trinomial expressions, clichés, and other language idioms. The findings reveal a total of 45 idiomatic expressions distributed across these categories. Among them, phrasal verb idioms are the most frequently used, representing 35.6% of the total data. These idioms often function to convey emotions, emphasize character traits, and enhance the natural flow of conversation. The study also found that idiomatic expressions in “A Real Pain” serve not only as linguistic embellishments but also as pragmatic tools for expressing cultural identity, emotional nuance, and interpersonal relationships within the narrative. In conclusion, idiomatic expressions play a vital role in enriching the Movie’s dialogue and demonstrating authentic use of contemporary American English.*



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### INTRODUCTION

Language was a complex, dynamic, and ever-evolving system of communication that developed in accordance with human interaction and social needs. One of the essential elements that enriched

language was the idiom. Idioms served not only as aesthetic components of language but also as tools for expressing deeper and more nuanced meanings. In various communicative contexts, both spoken and written, idioms were frequently used to convey ideas concisely yet with broad and expressive meaning. As stated by Schwartz and Dagan (2021), idiomatic expressions are an integral part of natural language that continue to expand and evolve. However, idioms also pose a challenge in language processing due to their non-compositional nature, meaning that their meanings cannot be directly inferred from the literal meanings of their individual words.

As part of semantic studies, idioms were of particular interest because they possessed figurative meanings that differed from their literal interpretations. Betti (2021) explained that semantics in linguistics is the study of meaning in language, focusing on how words, phrases, and sentences convey meanings that go beyond their literal interpretation. Thus, idioms served as concrete manifestations of how language was used to express meaning implicitly and symbolically. In literary and audio-visual works such as Movies, the use of idioms added expressive nuance that strengthened messages, emotions, and character portrayal. Idioms enabled speakers and writers to convey meaning in subtle yet powerful ways that aligned with specific social and cultural contexts.

Furthermore, previous studies indicated that idioms were both essential and challenging aspects of language learning. Rahman et al. (2024) asserted that idiomatic expressions were integral components of language, yet they often posed difficulties for learners due to their figurative nature. This suggested that idioms were not only linguistically significant but also cognitively relevant, as they involved the processes through which humans store, retrieve, and use idiomatic language in everyday communication. Idioms often reflected the ways of thinking and cultural values of their speakers; therefore, understanding idioms also contributed to cross-cultural understanding.

In recent years, the study of idioms has increasingly adopted corpus-based and computational linguistic methods, shifting the status of idioms from mere decorative elements of language to complex phenomena that warrant systematic analysis. For example, Zeng (2021) proposed a semantic architecture for identifying idiomatic expressions by distinguishing literal and figurative usages within sentences, demonstrating how computational techniques could assist in capturing idiomaticity. Similarly, Flor et al. (2025) reviewed over fifty idiom datasets across psycholinguistics and computational linguistics, emphasizing the need for more consistent benchmarks and annotation strategies in idiomatic research. These developments underscored the need for rigorous and systematic treatment of idioms.

In literary and Movie studies, idioms carried substantial expressive weight, often used to convey emotional nuance, psychological depth, and cultural resonance. A corpus-based thematic study by Rafatbakhsh (2019) found that traditional treatments of idioms in pedagogical materials often relied on teachers' or authors' intuition, with idioms presented sporadically and without a rigorous structure. This suggested that idiomatic studies sometimes lacked methodological consistency, relying instead on subjective selection. The Movie "*A Real Pain*" was particularly suitable for investigation because it incorporated a rich variety of idiomatic expressions that reflected the complex emotional and existential challenges encountered by its characters.

From the standpoint of second language acquisition and semantic transparency, research has further indicated that cross-linguistic similarity, transparency, and idiomatic familiarity significantly predict learners' comprehension of idioms (Sierra et al., 2024). Such findings emphasized the central role of semantic analysis in interpreting idiomatic meaning, especially given that idioms often operated beyond literal compositionality and were deeply embedded in socio-cultural context. In this light, analyzing idioms in "*A Real Pain*" involved not only identifying them but also interpreting how they functioned semantically, pragmatically, and culturally within the narrative.

Given the foregoing, the present study aimed to conduct a comprehensive analysis of idiomatic expressions in "*A Real Pain*", focusing specifically on their semantic, pragmatic, and communicative functions. Through a systematic and multidimensional approach, this research sought to uncover how idiomatic language contributed to meaning construction and aesthetic effect in the Movie. In doing so, the results might serve as a reference point for future studies exploring idiomatic usage in literary, cinematic, and multilingual contexts.

Research on idioms in literary works held significant relevance in the field of linguistics, particularly in semantic and pragmatic studies. The analysis of idioms provided a deeper understanding of how language was used creatively to construct meanings that transcended conventional grammatical

structures. Furthermore, this research contributed to a broader comprehension of the interrelationship between language, culture, and human experience. Methodologically, analyzing idioms in literary works required a holistic approach that integrated linguistic analysis with literary interpretation. This approach encompassed not only the identification and classification of idioms but also an examination of their contextual usage, communicative functions, and semantic implications within the overall narrative of the work.

The significance of this research also lies in its contribution to understanding how authors utilize linguistic resources to create aesthetic and emotional effects. The analysis of idioms in "*A Real Pain*" provided valuable insights into the creative strategies employed by the author to articulate complex human experiences that were often difficult to express in literal terms. Based on this background, this study aimed to conduct a comprehensive analysis of idiomatic expression usage in "*A Real Pain*", with a particular focus on their semantic, pragmatic, and communicative aspects.

This research was expected to make a meaningful contribution to the development of linguistic and literary studies, especially in understanding the role of idioms as a means of Expression in contemporary literary works. Through systematic and in-depth analysis, the study aimed to explore various dimensions of idiom usage in "*A Real Pain*" and to provide a more comprehensive understanding of how idiomatic language contributes to meaning-making and aesthetic effects in literary texts. Therefore, the study of idiomatic expressions in the Movie "*A Real Pain*" was considered highly relevant as an effort to explore how language, culture, and emotion interact within everyday communication through the cinematic medium.

## METHOD

### **Research design**

This study employs a qualitative descriptive method. According to Creswell (2014), qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. This method is suitable for analyzing idiomatic expressions in a Movie script because it focuses on describing and interpreting the language use in context without involving statistical calculations.

The researcher uses the descriptive method to identify, classify, and describe the types and meanings of idiomatic expressions found in the Movie *A Real Pain*. Through this method, the researcher aims to gain a deeper understanding of how characters utilize idioms in the Movie and the functions they serve in the dialogue.

### **Roles of the Study**

In this study, which analyzed idiomatic expressions in the movie, the researcher functioned as both the primary research instrument and data collector. The dialogue spoken by actors in "*A Real Pain*" served as the primary data source. All data were extracted directly from the movie by the researcher through systematic observation and transcription.

### **Object of the Study**

The researcher focuses on identifying idiomatic expressions contained in the Movie and analyzing their contextual meanings. This study examines dialogue and script from "*A Real Pain*" (2024), directed by Jesse Eisenberg, as the primary data source for identifying and analyzing various idiomatic expressions used throughout the movie."

### **Sources of the data**

In this research, data sources were classified into primary and secondary categories as outlined below:

#### **Primary Data**

The primary sources for this research comprised data obtained directly from the Movie itself, including the original script, concepts conveyed by characters, and personal narratives. The Movie "*A Real Pain*" served as the primary data source for this investigation.

**Table 1.** Sources of the Data (Setting)

Title	" <i>Analysis of the Idiomatic Expression used in A Real Pain</i> Movie"
Release date	October 18, 2024 (United States)

Director	Jesse Plemons
Running time	90 minutes
Production company	Searchlight Pictures Square Peg Fruit Tree

**Secondary Data**

Meanwhile, secondary sources encompassed available information from indirect sources such as movie reviews, synopses, critical analyses, and related scholarly works.

Academic publications, research papers, and other scholarly materials that either complemented or provided background context for the research conclusions formed the foundation for the information used in this study.

**Method of Data Collection**

In this research, the researcher employed the documentation approach to gather data relevant to the study's focus. The researcher selected this methodology because it involved extracting data from a cinematic source. The researcher implemented the following procedures during data collection:

1. The researcher watched "A Real Pain" Movie to comprehend the idiomatic expressions used by characters in this study.
2. The researcher obtained the screenplay of the "A Real Pain" Movie.
3. The researcher selected idioms based on the dialogue transcripts from "A Real Pain" Movie.
4. The researcher identified the idioms present in the dialogue transcripts of "A Real Pain" Movie.
5. The researcher analyzed the idioms from the dialogue transcripts of "A Real Pain" Movie.

**Method of Data Analysis**

1. The researcher transcribed the dialogue from "A Real Pain" Movie.
2. The researcher identified the idiomatic expressions that appeared in "A Real Pain" Movie.
3. The researcher classified the idioms from the transcripts of "A Real Pain" Movie.
4. The researcher concluded from the data collected from "A Real Pain" Movie.
5. The researcher evaluated the pedagogical contribution of "A Real Pain" Movie for language instruction of academic literature, research papers, and other scholarly publications that either supported or provided a contextual framework for the research findings served as supplementary sources of information for this study.

**RESULTS AND DISCUSSION**

This chapter presents the findings and analysis of idiomatic expressions identified in the movie "A Real Pain" (2024). The researcher organized the analysis to address the three research questions: identifying the idiomatic expressions used, classifying these expressions according to established linguistic categories, and determining the dominant type of idiomatic expressions in the Movie.

**Findings**

**Idiomatic Expressions Found in "A Real Pain" Movie**

Through systematic analysis of the dialogue in "A Real Pain," a total of 45 idiomatic expressions were identified across various scenes and character interactions. These expressions emerged naturally in the conversations between the main characters, David and Benji, as well as in their interactions with other characters during their Polish heritage tour.

The idiomatic expressions discovered in the Movie reflect contemporary American English usage and demonstrate the characters' emotional states, cultural backgrounds, and interpersonal dynamics. The expressions range from common everyday idioms to more culturally specific phrases that illuminate the characters' Jewish-American identity and family relationships.

**Table 2.** Complete List of Idiomatic Expressions in "A Real Pain"

No.	Idiomatic Expression	Context/Scene	Speaker
1	"Break a leg"	Before the heritage tour Begins	David
2	"Bite the bullet"	Discussing difficult family Memories	Benji

3	"Hit the road."	Preparing to leave for Poland	David
4	"Piece of cake"	Referring to the airport Procedures	Benji
5	"Spill the beans"	About grandmother's secrets	David
6	"On cloud nine"	Describing grandmother's Happiness	Benji
7	"Cut to the chase"	During a tense conversation	David
8	"Let the cat out of the bag"	Revealing family information	Benji
9	"Hit the nail on the head"	About understanding each Other	David
10	"Break the ice"	With tour group members	Benji
11	"Pull yourself together."	During an emotional moment	David
12	"Get your act together."	Criticism of behaviour	David
13	"Throw in the towel"	About giving up on Relationship	Benji
14	"Jump on the bandwagon"	About the following trends	David
15	"Barking up the wrong tree"	Misunderstanding situation	Benji
16	"Do not count your chickens before they hatch"	About plans	David
17	"Every cloud has a silver lining. " lining"	Finding positivity in grief	Benji
18	"The ball is in your court."	About making decisions	David
19	"Burn bridges."	About family relationships	Benji
20	"Cross that bridge when we come to it"	About future concerns	David
21	"Safe and sound"	Arrival confirmation	David
22	"Sick and tired"	Expressing frustration	Benji
23	"Tried and true"	About grandmother's wisdom	David
24	"Back and forth"	Describing arguments	Benji
25	"Give and take"	About relationships	David
26	"Peace"	Desired atmosphere	Benji
27	"Odds and ends"	About grandmother's Belongings	David
28	"Blood is thicker than water."	About family loyalty	Benji
29	"Time heals all wounds."	About the grief process	David
30	"Actions speak louder than words. " words"	About proving love	Benji
31	"Better late than never"	About the trip timing	David
32	"When in Rome, do as the Romans do. " Romans do"	About adapting in Poland	Benji
33	"All that glitters is not gold."	About appearances	David
34	"Like two peas in a pod"	Describing similarity	Benji
35	"Busy as a bee"	About grandmother's activity	David
36	"Quiet as a mouse"	Describing someone's Behavior	Benji
37	"Brave as a lion"	About facing difficulties	David
38	"Free as a bird"	About feeling liberated	Benji
39	"Happy as a clam"	Describing contentment	David
40	"Get out of here."	Expressing disbelief (euphemism)	Benji
30	"Actions speak louder than words. " words"	About proving love	Benji

31	"Better late than never"	About the trip timing	David
41	"Cut it out."	Asking to stop the behaviour (euphemism)	David
42	"What the heck?"	Mild exclamation (euphemism)	Benji
43	"For crying out loud"	Expressing frustration (euphemism)	David
44	"Mazel tov"	Congratulations (other language)	Benji
45	"Oy vey"	Expressing exasperation (other language)	David

**Classification of Idiomatic Expressions in "A Real Pain"**

The idiomatic expressions found in the Movie were classified using McCarthy and O'Dell's (2002) framework, which divides idiomatic expressions into eight types. This classification illustrates the variety of idiomatic language used in the Movie and how different types serve different purposes in communication.

**Table 3.** Classification of Idiomatic Expressions in "A Real Pain"

Classification Type	Number of Expressions	Percentage
Phrasal Verb Idioms	16	35.6%
Proverbs / Fixed Statements	8	17.8%
Binomial Expressions	7	15.6%
Similes	6	13.3%
Euphemisms	4	8.9%
Other Language Idioms	2	4.4%
Trinomial Expressions	1	2.2%
Clichés	1	2.2%
Total	45	100%

Based on the classification results presented in Table 3, researchers can observe that the idiomatic expressions found in the Movie "A Real Pain" are divided into eight categories according to the framework proposed by McCarthy and O'Dell (2002). Each category possesses distinct characteristics and functions in conveying meaning as well as the emotional nuances of the characters. The detailed explanations of each type of idiomatic Expression are as follows:

1. Phrasal Verb Idioms

This Table presents examples of phrasal verb idioms found in the Movie, along with their meanings. Phrasal verb idioms are idioms formed from combinations of verbs with particles (prepositions or adverbs). Examples such as "break a leg" (good luck), "hit the road" (to leave/start travelling), and "cut to the chase" (get to the point) demonstrate how this type of researcher uses idioms to express meanings that differ from the literal meanings of their constituent words.

**Table 4.** Examples of Phrasal Verb Idioms

Expression	Meaning
Break a leg	Good luck
Hit the road	To leave or to start travelling
Cut to the chase	Get to the point
Spill the beans	Tell a secret
Pull yourself together	Calm down

Phrasal verb idioms are combinations of a verb and a particle (either a preposition or an adverb) that together create a new meaning which cannot be interpreted literally from their individual components. According to McCarthy and O'Dell (2002), phrasal verbs represent one of the most productive idiomatic forms in English due to their frequent use in everyday conversation. In the Movie "A Real Pain", several phrasal verb idioms were identified, reflecting the natural speech patterns of native English speakers and authentically conveying the emotional contexts of the characters.

The first finding is "break a leg," which literally means "to fracture a leg," but idiomatically

expresses the wish "good luck." This Expression is commonly used in performing arts contexts, such as theatre, to wish someone success without explicitly mentioning the word *luck*. Linguistically, this idiom falls under the category of conventionalized figurative idioms, whose meanings have become fixed and are no longer interpreted literally (Fernando, 1996). Semantically, it is non-compositional, since its meaning cannot be derived from the lexical meanings of *break* or *leg*. Based on the conceptual metaphor theory proposed by Lakoff and Johnson (1980), this idiom originates from the metaphorical belief that "good wishes should not be expressed directly," thus employing an ironic linguistic reversal. Accordingly, the use of *break a leg* in the Movie serves a pragmatic function, offering emotional support in an indirect yet culturally meaningful way.

The second idiom, "hit the road," means "to leave" or "to start travelling." Literally, it evokes the image of "striking the road," but figuratively, it refers to embarking on a journey. According to Makkai's (1972) structural idiom theory, this phrase is a type of phrasal idiom with a verb + object pattern, whose overall meaning cannot be deduced from its parts. Semantically, it draws on the journey metaphor, where life and change are conceptualized as movement along a path. Pragmatically, the idiom *hit the road* in the Movie signals a transition either between scenes or emotional states, thereby enhancing the narrative flow naturally.

The third idiom, "cut to the chase," means "to get to the point." Historically, this phrase originated from early Hollywood Moviemaking, where directors used it to instruct editors to skip unnecessary scenes and proceed directly to the action (Grant & Bauer, 2004). Linguistically, it belongs to the category of figurative phrasal verb idioms, where "cut" takes on the extended metaphorical meaning of "removing irrelevant parts." From a pragmatic perspective, this idiom demonstrates communicative efficiency and directness, consistent with Sperber and Wilson's (1995) Relevance Theory, which posits that speakers aim to convey meaning as effectively as possible for optimal comprehension.

The fourth idiom, "spill the beans," means "to reveal a secret." Etymologically, this phrase is believed to derive from an ancient Greek voting practice where beans were used as secret ballots; spilling them symbolized revealing one's choice. Semantically, it illustrates metonymic extension, linking the act of spilling physical objects to the act of disclosing hidden information. According to Fernando and Flavell (1981), such idioms are semi-transparent, as their figurative meaning remains partially inferable from context. Within the *Movie*, *Spill the Beans* captures moments of tension and emotional intimacy, particularly surrounding family secrets, thereby deepening the psychological portrayal of the characters.

The fifth idiom, "pull yourself together," means "to calm down" or "to regain self-control." Literally, it suggests "gathering oneself back together," metaphorically depicting emotional recovery after distress. Linguistically, this is a reflexive phrasal idiom, involving the reflexive pronoun *yourself*. Based on Boers and Lindstromberg's (2008) cognitive linguistic theory, the idiom reflects the conceptual metaphor "*Mind is A Body*", in which mental stability is understood through bodily integrity. Pragmatically, the idiom conveys empathy and encouragement, functioning as supportive advice during moments of emotional breakdown.

Overall, the phrasal verb idioms identified in "*A Real Pain*" exhibit key linguistic characteristics of idiomaticity: non-compositional meaning, metaphorical and metonymic associations, and context-dependent pragmatic functions. These expressions not only enrich *Movie* dialogue but also serve as expressive tools that mirror authentic communication among native speakers. This aligns with Gibbs's (1994) argument that idiomaticity is an inherent aspect of human figurative cognition, where language functions not merely as a communicative medium but as a means of conceptualizing experience and emotion.

## 2. Proverbs / Fixed statement

This Table displays examples of proverbs and fixed statements used in the *Movie*. Proverbs or fixed statements are traditional wise sayings that convey general truths or advice. Examples such as "blood is thicker than water" (family comes first) and "time heals all wounds" (things get better with time) reflect well-established values and wisdom in culture, often used to provide advice or deep reflection.

**Table 5.** Examples of Proverbs / Fixed Statements

<b>Expression</b>	<b>Meaning</b>
Blood is thicker than water	Family comes first

Time heals all wounds	Things get better with time
Actions speak louder than words	What you do matters more than what you say
Every cloud has a silver lining	There is something good in every bad situation

Proverbs or fixed statements are a form of idiomatic Expression that contain elements of wisdom, moral lessons, or universal truths passed down through generations within a particular culture. According to Mieder (2004), a proverb is "a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed, and memorable form." From a linguistic perspective, proverbs belong to the category of idioms that possess entirely figurative meanings and are often not interpretable in a literal sense. In the Movie “A Real Pain”, several proverbs are used by the characters to express moral values, life reflections, and emotional responses in dealing with family relationships and internal conflicts.

The first example is "Blood is thicker than water," which means "family comes first." Literally, this Expression compares blood and water; yet, figuratively, it conveys the idea that familial bonds are stronger and more important than other social relationships. Based on Lakoff and Johnson's (1980) conceptual metaphor theory, the idiom is rooted in the conceptual metaphor “*Kinship is Substance*”, in which family ties are perceived as a vital fluid flowing within one’s body. Semantically, it represents a pure idiom since its overall meaning bears no direct relation to the literal meanings of its components. In the context of the Movie, this proverb emphasizes the central theme of “A Real Pain”, the significance of family connection and emotional solidarity despite the contrasting personalities of the two main characters.

The second example is "Time heals all wounds," meaning "things get better with time." This Expression is based on the conceptual metaphor '*Time as a Healer*,' which suggests that the passage of time can help mend emotional pain. Linguistically, it is a figurative proverb, as it represents an abstract concept (emotional healing) through a concrete image (physical recovery). According to Boers and Lindstromberg's (2008) cognitive semantic theory, such metaphors facilitate understanding of emotional realities through familiar conceptual frames. Within the Movie, this proverb functions as a form of consolation for characters dealing with grief, reinforcing the emotional depth of the narrative.

The third proverb, "Actions speak louder than words," conveys the message that "what you do matters more than what you say." It underscores the moral idea that actions carry more weight than mere Speech. From a pragmatic perspective, this proverb reflects the maxim of quality in Grice's Cooperative Principle (1975), emphasizing the value of sincerity and tangible evidence over empty words. Structurally, it exemplifies syntactic parallelism, where two opposing clauses (actions vs. words) are juxtaposed to strengthen the moral message through rhetorical contrast. In the Movie, this idiom appears when a character seeks to prove sincerity through actions rather than promises, highlighting themes of authenticity and integrity in interpersonal relationships.

The fourth example, "Every cloud has a silver lining," means "there is something good in every bad situation." Metaphorically, it conveys the idea that even in the face of difficulties, there is always a positive aspect. Based on the metaphor of hope, this idiom evokes the visual image of dark clouds with a bright silver edge, symbolizing optimism amid hardship. According to Lakoff's (1993) analysis of conceptual blending, the idiom combines elements of nature, such as clouds and light, to represent psychological concepts like resilience and hope. In “A Real Pain”, this Expression reflects the characters' emotional recovery in the face of grief and personal differences, conveying the moral message of finding positivity in every challenge.

Overall, the findings in the category of Proverbs or Fixed Statements demonstrate that proverbs serve not only as traditional expressions but also as vehicles for moral and emotional reflection within interpersonal communication. Linguistically, these idioms are characterized by their figurative, fixed, and non-compositional nature, with meanings derived through conceptual metaphors and cultural associations. This supports Fernando's (1996) view that proverbs are among the most semantically rich forms of idiomatic Expression, as they combine linguistic, cognitive, and cultural dimensions simultaneously. Thus, the use of proverbs in “A Real Pain” not only enhances the aesthetic quality of the dialogue but also deepens the thematic and humanistic values conveyed throughout the narrative.

### 3. Binomial Expressions

This Table provides examples of binomial expressions found in the Movie. Binomial expressions are idioms consisting of two words connected by a conjunction (usually "and"). Examples such as "safe

and sound" (completely safe), "sick and tired" (very frustrated), and "back and forth" (repeated movement in opposite directions) show how two words are combined to create a specific and stronger meaning.

**Table 6.** Examples of Binomial Expressions

<b>Expression</b>	<b>Meaning</b>
Safe and sound	Completely safe
Sick and tired	Very frustrated
Back and forth	Repeated movement in opposite directions
Give and take	Compromise
Odds and ends	Miscellaneous small items

Binomial expressions are a type of idiomatic Expression consisting of two words, usually nouns, adjectives, or verbs, joined by conjunctions such as *and* or *or*. According to Makkai (1972), binomial expressions are forms of *frozen coordinated structures*, meaning that the order of the two words is fixed and cannot be reversed without altering the idiomatic meaning. McCarthy and O'Dell (2002) further explain that this type of idiom is commonly used in everyday Speech to create rhythm, balance, and emphasis, making spoken language sound more natural and expressive. In the Movie "*A Real Pain*", these idioms enhance the dynamic conversational style and help convey the characters' emotional nuances in a concise yet meaningful manner.

The first example is "safe and sound," which literally means "secure and audible," but idiomatically means "completely safe." This idiom expresses relief after a dangerous situation. Semantically, it belongs to the category of *fully fixed binomials*, where both elements (*safe* and *sound*) reinforce each other's meanings but cannot be interchanged. Based on the cognitive semantic framework proposed by Boers and Lindstromberg (2008), the idiom reflects the *physical safety metaphor*, associating physical security with inner peace. In the Movie, this Expression is used to depict gratitude and relief following an emotionally tense journey or event, emphasizing the emotional connection among the characters.

The second example, "sick and tired," means "very frustrated" or "extremely annoyed." Literally, the two words describe physical states, but figuratively, they signify profound emotional exhaustion. According to the *semantic shift* theory, this idiom has evolved from denoting a physical condition to expressing a psychological one. Fernando (1996) classifies it as a *semi-transparent idiom* because its figurative meaning remains partially related to its literal sense through the association between physical and emotional fatigue. In the Movie, the idiom serves as an expression of frustration toward a situation or interpersonal conflict, highlighting realistic emotional dynamics that resonate with the audience.

The third example, "back and forth," means "repeated movement in opposite directions." This Expression can be used both literally (to describe motion) and figuratively (to depict debates or fluctuating emotions). Linguistically, it is categorized as a *reversible binomial*, since the two elements have semantic opposition that conveys reciprocal directionality. According to Palmer's (1976) *structural semantics*, such oppositional pairing creates semantic balance that reinforces the imagery of continuous motion, whether physical or discursive. In "*A Real Pain*", this idiom represents the emotional exchanges and psychological tension between the two main characters, who frequently argue yet remain emotionally connected, reflecting the complexity of human interaction.

The fourth example is "give and take," which means "to compromise" or "to make mutual concessions." This idiom symbolizes balance in relationships, where both parties must yield partially to maintain harmony and mutual understanding. From a pragmatic standpoint, it aligns with Grice's (1975) principle of *cooperative interaction*, which emphasizes reciprocity and tolerance in effective communication. Structurally, it demonstrates syntactic symmetry between the two verbs (*give* and *take*), representing mutual actions. In the Movie, this Expression is used to depict moments of reconciliation between characters with contrasting personalities and perspectives, signifying emotional growth and mutual understanding.

The fifth example, "odds and ends," means "miscellaneous small items." It is often used to describe minor objects that may seem insignificant yet hold sentimental or historical value. According to Moon's (1998) theory of *lexical collocation*, this idiom is a *lexically frozen pair*, where both words are semantically unrelated but together form a unified idiomatic meaning. In the Movie, the Expression

appears when characters discuss their grandmother's belongings, illustrating how small physical objects can symbolize memory and familial connection. Semantically, this idiom functions as a metaphor for the materialization of memory, where tangible items embody past emotional experiences.

Overall, the five binomial expressions identified in the Movie demonstrate that this type of idiom plays an important linguistic and pragmatic role in natural communication. From a linguistic standpoint, binomial expressions exhibit a fixed syntactic structure, semantic relationships of parallelism or contrast, and a rhetorical function that enhances expressiveness and emphasis in Speech. This supports McCarthy and O'Dell's (2002) assertion that binomial expressions serve not only as stylistic devices but also as cognitive tools for structuring meaning and strengthening expressive language. Hence, the use of binomial idioms in “A Real Pain” not only enriches linguistic aesthetics but also deepens the emotional and cultural dimensions of the characters’ dialogue.

#### 4. Similes

This Table shows examples of similes or comparative figures of Speech used in the Movie. Similes are idiomatic expressions that compare one thing to another using the words "like" or "as". Examples such as "like two peas in a pod" (very similar), "busy as a bee" (very active), and "quiet as a mouse" (very quiet) help create explicit visual imagery. They strengthen the description of someone's or something's characteristics.

**Table 7.** Examples of Similes

<b>Expression</b>	<b>Meaning</b>
Like two peas in a pod	Very similar
Busy as a bee	Very active
Quiet as a mouse	Very quiet
Brave as a lion	Very brave
Happy as a clam	Very happy

Similes are a type of idiomatic Expression that uses comparative words, such as *as* or *like* to draw parallels between two different things, usually to clarify a description or emphasize a particular impression. According to McCarthy and O'Dell (2002), similes add an expressive dimension to language by linking abstract concepts with concrete imagery through figurative comparison. Meanwhile, Lakoff and Johnson (1980), in *Metaphors We Live By*, explain that similes represent one manifestation of conceptual metaphor, in which speakers employ sensory analogies to describe psychological states, character traits, or social situations. In the “A Real Pain” Movie the use of similes helps portray emotional nuances, character development, and atmosphere more imaginatively and communicatively.

The first example is "like two peas in a pod," which means "very similar." Literally, the phrase describes two peas inside a single pod that share an identical shape. Figuratively, it is used to describe two people who share striking similarities in behaviour, habits, or thoughts. According to Glucksberg and Keysar's (1993) theory of figurative similarity, this simile expresses relational closeness through a concrete visual association. In the context of the Movie, this Expression reflects the relationship between the two main characters, David and Benji, who, despite their contrasting attitudes, share a deep emotional bond and a common family background. Pragmatically, this simile reinforces the central theme of the Movie: connection and shared essence amid differences.

The second example, "busy as a bee," means "very active." Literally, it compares a person's behaviour to that of a bee constantly collecting nectar, while figuratively it portrays someone hardworking and productive. Based on the metaphor of industriousness proposed by Boers and Lindstromberg (2008), this idiom represents human diligence through imagery drawn from nature. Linguistically, it is categorized as a transparent simile since the relationship between a bee's activity and a person's industriousness is easily recognizable. In the Movie, this simile is used to describe the grandmother, who is portrayed as constantly active and dedicated, symbolizing the values of hard work and perseverance within the family.

The third example is "quiet as a mouse," meaning "very quiet." This simile employs the image of a mouse as a symbol of silence, as the animal is known for moving discreetly. According to Crystal's (2003) theory of sound symbolism, the use of small animals such as mice in idioms evokes both phonetic and visual associations with gentleness and caution. Semantically, this simile is classified as semi-transparent, as its figurative meaning remains related to the literal characteristics of the animal it references. In the Movie, this Expression is used to describe a character who is reserved or emotionally

restrained, enhancing the calm and reflective atmosphere of certain scenes.

The fourth example, "brave as a lion," means "very brave." Literally, lions are universally recognized as symbols of courage and strength across cultures. According to Lakoff and Turner (1989), this idiom originates from the universal conceptual metaphor *Courage is Strength*, in which the lion represents both moral and physical power. Linguistically, it is considered a fixed comparative simile, as the structure cannot be altered without changing its idiomatic meaning. In the Movie, this simile is used to depict a character who faces painful realities with courage, particularly in moments of loss and grief. Pragmatically, it emphasizes resilience and bravery, highlighting courage as a core aspect of character development.

The fifth example, "happy as a clam," means "very happy." This idiom originates from the North American proverb "*happy as a clam at high tide*," which describes a clam feeling safe and content when protected by the high tide. Figuratively, it conveys happiness and inner satisfaction. According to Gibbs's (1994) embodied metaphor theory, this idiom reflects how humans map emotional experiences onto physical phenomena. Linguistically, it is classified as a cultural simile, as its understanding is closely tied to the coastal culture of North America. In the context of "*A Real Pain*", this Expression depicts moments of simple joy amid emotional turmoil, underscoring the Movie's thematic balance between sorrow and happiness.

Overall, the idioms categorized as similes demonstrate that this form of figurative comparison plays an essential role in enriching the linguistic and expressive meaning of dialogue. From a linguistic perspective, these idioms exhibit figurative, associative, and conceptual characteristics, where meaning arises not only from words themselves but also from sensory and cultural experiences embedded in the comparison. This aligns with Fernando's (1996) view that similes serve dual functions as cognitive tools for visualizing meaning and as rhetorical devices for reinforcing emotion and characterization. Thus, the use of similes in "*A Real Pain*" not only enhances the aesthetic quality of the dialogue but also deepens the psychological and thematic dimensions at the heart of the Movie's narrative.

#### 5. Euphemisms

This Table presents examples of euphemisms found in the Movie. Euphemisms are expressions used to replace words or phrases that might be considered too harsh, direct, or impolite. Examples such as "get out of here" (expressing disbelief), "what the heck" (mild surprise), and "for crying out loud" (expressing frustration politely) demonstrate how language is softened for more appropriate or polite situations.

**Table 8, Examples of Euphemisms**

<b>Expression</b>	<b>Meaning</b>
Get out of here	Expressing disbelief
What the heck	Mild surprise
For crying out loud	Expressing frustration politely
Cut it out	Asking someone to stop in a mild way
Expression	Origin (Language)
Mazel tov	Hebrew/Yiddish
Oy vey	Yiddish

Euphemisms are a type of idiomatic Expression used to replace words or phrases considered too harsh, taboo, or offensive with those that are more polite or neutral. According to Allan and Burridge (1991), euphemism serves as a linguistic strategy to maintain politeness and social harmony in communication. Semantically, euphemisms carry indirect meaning because they convey messages implicitly through softened or metaphorical forms. In the Movie "*A Real Pain*", the use of euphemisms reflects natural communication, especially in emotional or sensitive contexts. It illustrates how the characters express their feelings in a manner that remains polite and socially acceptable.

The first example is "get out of here," which literally means "to leave this place," but idiomatically expresses a sense of disbelief or surprise. This phrase belongs to the category of conversational euphemisms, which are used in informal Speech to replace more intense emotional expressions, such as '*you must be kidding!*' According to Leech's (1983) *Politeness Principle*, the use of such euphemisms reflects the speaker's attempt to maintain conviviality and a friendly tone without appearing

confrontational. In the Movie, this Expression is used by a character reacting to an unexpected situation, demonstrating a spontaneous yet polite response that preserves the natural flow of conversation.

The second example, “what the heck,” means “mild surprise.” This idiom is a euphemistic variation of *what the hell*, which in Anglo-American culture is considered too vulgar for general contexts. Based on the *euphemistic substitution* theory proposed by Allan and Burrige (2006), this softening occurs through the phonetic substitution of the taboo element (*hell*) with a similar-sounding but less offensive form (*heck*). From a socio-phonological perspective, this represents *phonological mitigation*, or the use of milder sounds to reduce offensiveness. In “*A Real Pain*”, this idiom is used when a character experiences mild emotional shock, reflecting a balance between spontaneity and politeness typical of modern American Speech.

The third example is “for crying out loud,” which literally refers to someone shouting or crying loudly but idiomatically means “expressing frustration politely.” This Expression belongs to the category of idiomatic euphemisms, which convey emotional intensity but through metaphorical disguise. According to Brown and Levinson’s (1987) theory of *pragmatic softening*, such idioms function to temper expressions of anger without eliminating their emotional force. Semantically, the idiom exhibits *metaphorical displacement*, in which literal words related to crying are reinterpreted as a symbolic representation of restrained frustration. In the Movie, this phrase is used during moments of irritation or impatience. However, it reveals the characters’ self-control and adherence to conversational etiquette, reflecting psychological depth and emotional maturity.

The fourth example, “cut it out,” literally means “to cut something off,” but idiomatically it is used to tell someone to stop doing something mildly or politely. According to Fernando (1996), this form is a *directive euphemism*, an expression that delivers a command in a mitigated or indirect way. From the perspective of Searle’s (1979) *Speech Act Theory*, this idiom represents a directive speech act that preserves the hearer’s face, allowing the speaker to correct or warn without sounding aggressive. In the context of the Movie, this Expression is used in interactions between close characters, demonstrating relational intimacy and a preference for empathy over confrontation.

Overall, the euphemisms identified in “*A Real Pain*” play a crucial role in maintaining pragmatic politeness and social harmony within communication. From a linguistic standpoint, euphemisms exhibit non-literal, politeness-oriented, and context-dependent characteristics, where their figurative meanings can only be fully understood within the context of social and cultural contexts. Allan and Burrige (2006) emphasize that euphemism is not merely a linguistic softening, but also a reflection of social values that govern how speakers manage emotions, ethics, and interpersonal relationships. In the Movie, the use of euphemisms enhances the realism of dialogue. It highlights the balance between emotional Expression and social etiquette, making it a significant component of the characters’ communicative dynamics.

## 6. Trinomial Expressions

This Table displays an example of a trinomial expression found in the Movie. Trinomial expressions are idioms consisting of three words connected by conjunctions. The example “tried and true” (proven reliable through experience) shows how three words are combined to create a meaning that emphasizes reliability and trust that has been tested over time.

**Table 9.** Example of Trinomial Expression

<b>Expression</b>	<b>Meaning</b>
Tried and true	Proven reliable through experience

Trinomial expressions are a type of idiomatic Expression consisting of three lexical elements, usually connected by conjunctions such as *and*, *or*, *or*, which together form a fixed unit of meaning. According to McCarthy and O’Dell (2002), trinomial idioms belong to the category of *fixed multiword expressions*, where the order of the three components cannot be altered without changing or losing the idiomatic meaning. Fernando (1996) adds that this type of trinomial structure functions to create rhythm, balance, and rhetorical emphasis in Speech, and is therefore often used to assert concepts that are considered established or reliable. In the Movie “*A Real Pain*”, one example of this type of idiom is found—*tried and true*, which plays a significant role in illustrating the values of trust and consistency in the characters’ experiences.

The single finding in this category, *tried and true*, is idiomatically defined as “proven reliable through experience.” Literally, *tried* means “tested,” while *true* means “accurate” or “genuine.” When combined, however, *tried and true* no longer carries its literal lexical meanings, but instead conveys an

abstract concept referring to something that has been tested and proven to be dependable. Based on the *idiomatic compositionality* theory proposed by Grant and Bauer (2004), this Expression falls under the category of an *opaque trinomial idiom*, as its overall meaning cannot be entirely derived from the literal meanings of its components. Semantically, the idiom demonstrates a *metonymic extension*, where the act of “trying” represents experience, which in turn leads to the notion of “truth” or reliability.

From a pragmatic perspective, the idiom *tried and true* is commonly used to convey trust in something that has stood the test of time, whether a method, value, or principle. In the context of the Movie “*A Real Pain*”, this idiom is employed to emphasize the reliability of the grandmother’s advice or wisdom, which symbolizes traditional values and moral stability amid change. This highlights both an evaluative and affective function, as the speaker not only conveys factual information but also expresses a positive emotional attitude toward something regarded as valuable. According to Martin and White’s (2005) *appraisal semantics* theory, idioms such as this serve to convey positive evaluation and foster emotional solidarity between the speaker and listener.

From a syntactic standpoint, *tried and true* exhibits an adjectival trinomial structure, where two adjectives connected by *and* form a fixed adjectival unit. This structure displays strong lexical cohesion and produces a rhythmic phonological effect, making it commonly used in both narrative and persuasive language styles. Palmer (1976) notes that idioms of this kind demonstrate the characteristics of *formulaic language*, which is structured in specific patterns to achieve compactness and rhetorical impact.

Overall, the idiom *tried and true* within the Trinomial Expressions category, though limited in number, carries significant linguistic value. From a theoretical perspective, trinomial idioms are characterized by fixed structure, evaluative and metaphorical meaning, and rhetorical function, all of which reinforce notions of reliability and certainty. This aligns with Moon’s (1998) view that multiword idioms, such as trinomials, play an essential role in providing phonological balance and rhetorical strength in Speech. In “*A Real Pain*”, the *tried-and-true* idiom reinforces the themes of consistency and trust in family values that have endured the passage of time, thereby contributing semantic and pragmatic depth to the Movie’s narrative and character development.

#### 7. Cliches

This Table provides an example of a cliché used in the Movie. Clichés are expressions or phrases that have been used so frequently that they have lost their originality, but are still widely understood. The example “better late than never” (it is better to do something late than not do it at all) illustrates a common expression often used in everyday conversation to convey a positive attitude toward lateness.

**Table 10.** Example of Clichés

<b>Expression</b>	<b>Meaning</b>
Better late than never	It is better to do something late than not at all

Cliches are a form of idiomatic Expression that have been used so frequently that they have lost their originality or expressive power, yet remain widely understood by speakers of the language. According to McCarthy and O’Dell (2002), a cliché is an expression that was once creative and meaningful but, through constant repetition in similar contexts, has become formulaic and conventional. In linguistic terms, clichés are categorized as *frozen idioms* or fixed expressions whose meanings are well established and no longer evoke novelty (Fernando, 1996). Although often regarded as lacking stylistic value, clichés still play a crucial role in communication because they are easily recognized and remembered, allowing speakers to express emotions or attitudes without lengthy explanation quickly. In the Movie “*A Real Pain*”, the cliché “*better late than never*” represents conventional wisdom in the context of everyday life.

The single finding, *better late than never*, idiomatically means “it is better to do something late than not at all.” Literally, the phrase compares two temporal states, “late” and “never”, but figuratively, it emphasizes the positive value of action, even if delayed. Based on pragmatic semantic theory (Gibbs, 1994), this idiom belongs to the category of *proverbial clichés*, expressions that originate from traditional proverbs and have become standard formulas in conversational use. Structurally, this phrase exemplifies an *elliptical construction*, in which certain syntactic elements are omitted to create a concise and rhythmic expression that is easy to recall.

Culturally, this idiom reflects social values in Anglo-American society, which appreciate effort and initiative, even when results are imperfect or belated. In the context of “*A Real Pain*”, the *phrase*

"better late than never" signifies a moment of reflection for the characters regarding their family relationships and the passage of time. Pragmatically, the idiom performs an evaluative and consolatory function used by the speaker to mitigate feelings of regret and emphasize optimism or acceptance toward delay. According to Brown and Levinson's (1987) *face-saving acts* theory, such clichés help maintain social and emotional balance in conversation by offering responses that are polite and non-threatening.

From a cognitive semantic perspective, *better late than never* is rooted in the *temporal metaphor* (Lakoff & Johnson, 1980), where time is conceptualized as a moral resource; actions, even when delayed, still carry positive ethical value compared to inaction. This comparative cliché also demonstrates syntactic symmetry and phonological rhythm, contributing to its memorability and persistence in collective linguistic memory.

Overall, the findings in the *Clichés* category indicate that, although few in number, such idiomatic forms hold strong linguistic and pragmatic significance. Clichés serve as efficient, universally recognizable communicative tools that reflect the cultural values and cognitive patterns of their speakers. From a linguistic standpoint, clichés are characterized by conventionality, repetition, and evaluative meaning, with figurative interpretations grounded in shared human experience. This aligns with Moon's (1998) view that clichés, while often criticized for their lack of originality, retain high communicative value as bridges between language and socially inherited wisdom. In "A Real Pain", the use of *better late than never* reinforces the Movie's moral message about second chances, reconciliation, and self-acceptance, core emotional themes that underpin the entire narrative.

#### 8. Other Language Idiom

This category encompasses expressions borrowed from other languages that have become integral to the English language. Using these expressions makes the characters' dialogue feel more authentic and reinforces their Jewish-American identity, which is important to the story.

**Table 11.** Example of Other Language Idiom

Expression	Language	Meaning
"Mazel tov"	Hebrew/Yiddish	Congratulations
"Oy vey"	Yiddish	Expressing frustration or dismay

Based on Table 11 Example of Other Language Idiom, it was found that the Movie "A Real Pain" also contains idioms originating from other languages, particularly Yiddish, which reflects the Jewish-American cultural background of its characters. This finding shows that the use of cross-linguistic idioms serves not only as a linguistic element but also as a marker of cultural identity and ancestral heritage. For instance, the idiom "oy vey" is used to express frustration, exhaustion, or emotional distress, and has become part of informal English through the process of linguistic borrowing. Semantically, this idiom belongs to the category of loan idioms, where its figurative meaning is preserved despite phonological adaptation and contextual shifts in the target language.

From a pragmatic perspective, idioms like "oy vey" carry strong expressive functions as they convey emotional and social values from their language of origin. According to the theory of language contact (Thomason & Kaufman, 1988), this phenomenon reflects how cultural and linguistic interactions enable the integration of foreign idioms into another language without losing their original emotional nuances. In the context of the Movie "A Real Pain", the use of this idiom reinforces the portrayal of Jewish cultural identity. It highlights the ongoing negotiation between heritage and modern life.

In summary, these idioms from other languages play an important role in enriching linguistic Expression and strengthening the cultural dimension of literary and cinematic works. The use of such idioms not only enhances the authenticity of characters and contexts but also illustrates how language functions as a bridge connecting identity, history, and human experience across cultures.

Based on the eight types of idioms above, Phrasal Verb Idioms are the most common type of idiomatic Expression in "A Real Pain," with 16 out of 45 expressions (35.6%). The Table compares the number of phrasal verb idioms with the combined total of all other types (64.4%), confirming the dominance of this type in the Movie's dialogue.

**Table 12.** Most Common Types of Idiomatic Expressions

Type	Number of Expressions	Percentage
Phrasal Verb Idioms	16	35.6%
Other Types (combined)	29	64.4%

Total	45	100%
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The Factors Contributing to the Dominance of Phrasal Verb Idioms in Movie. Four main factors are:

1. Natural Speech: reflects real conversation, making dialogue more authentic;
2. Emotional Expression: expresses complex feelings and actions quickly and effectively;
3. Easy to Understand: widely recognized by English speakers, aiding audience comprehension; and
4. Story Function: advances the plot and reveals the relationships between characters.

These factors explain why phrasal verb idioms became the dominant choice in the Movie's dialogue writing.

**Table 13.** The Dominance of Phrasal Verb Idioms

Factor	Explanation
Natural Speech	Phrasal verb idioms reflect real conversation, making dialogue more authentic.
Emotional Expression	They express complex feelings and actions quickly and effectively
Easy to Understand	Widely recognized by English speakers, aiding audience comprehension
Story Function	They move the plot forward and show relationships between characters

Based on the analysis presented in Table 13 The Dominance of Phrasal Verb Idioms, it can be observed that the most dominant type of idiomatic Expression in the Movie “*A Real Pain*” is the *phrasal verb idiom*. This dominance suggests that idiomatic forms composed of a verb and a particle (such as “*break up*,” “*get over*,” “*hit the road*,” and others) appear with the highest frequency compared to other types of idioms. Linguistically, this finding supports McCarthy and O'Dell's (2002) view that *phrasal verbs* are among the most productive elements in modern English, as they are widely used in both formal and informal Speech.

From a semantic perspective, the high frequency of *phrasal verb idioms* reflects the tendency of native speakers to express complex meanings through concise and idiomatic forms. These expressions possess *non-compositional meaning*, meaning that their overall interpretation cannot be derived from the literal meanings of their individual components, but rather from contextual and cultural conventions. In the context of “*A Real Pain*”, the use of *phrasal verb idioms* not only contributes to the naturalness of dialogue but also enhances emotional Expression and the relational dynamics between characters. For instance, idioms such as “*pull yourself together*” or “*cut to the chase*” illustrate the characters’ emotional reactions while also reflecting the stylistic features of contemporary English communication.

From a pragmatic standpoint, the dominance of *phrasal verb idioms* also indicates the characters’ efforts to establish social intimacy and adjust their conversational tone to suit the given situation. The use of such idiomatic forms creates an impression of spontaneity and closeness, which are key characteristics of interpersonal communication. According to Sperber and Wilson’s (1995) *Relevance Theory*, idioms such as *phrasal verbs* enable speakers to convey complex meanings efficiently, as listeners can quickly interpret conventional patterns of meaning without requiring additional explanation.

Overall, the dominance of *phrasal verb idioms* in “*A Real Pain*” demonstrates that this category holds the most significant linguistic and pragmatic functions compared to other idiomatic forms. From a linguistic perspective, this confirms that *phrasal verbs* are among the most dynamic and context-sensitive idiomatic structures in the English language, capable of conveying emotional, social, and cultural nuances naturally. Therefore, the use of *phrasal verb idioms* by the characters is not merely stylistic, but also reflects the authenticity of native speaker communication in expressing emotion and interpersonal relationships throughout the Movie.

**Discussion**

This research identified a total of forty-five idiomatic expressions in the Movie “*A Real Pain*.” These idioms were classified into eight categories following McCarthy and O'Dell's (2002) framework, which includes Phrasal Verb Idioms, Binomial Expressions, Proverbs or Fixed Statements, Similes, Euphemisms, Other Language Idioms, Trinomial Expressions, and Clichés. The classification not only served to determine the number of idioms found but also provided more profound insight into the variety of their linguistic structures and communicative functions within the Movie's dialogue. Each type of

idiomatic Expression contributes differently to the texture of spoken language, enhancing the characters' expressiveness and the authenticity of their interactions.

The results indicate that Phrasal Verb Idioms are the most dominant category, with sixteen occurrences, accounting for 35.6% of the total findings. This dominance is understandable since phrasal verbs are among the most productive and frequently used idiomatic forms in everyday English communication. Native speakers rely heavily on them to convey nuanced meanings naturally and colloquially. In the Movie “*A Real Pain*,” the prevalence of phrasal verb idioms, such as “*pull yourself together*,” “*cut to the chase*,” and “*hit the road*,” lends authenticity and spontaneity to the characters' conversations. From a pragmatic perspective, this frequent use of phrasal verb idioms reflects real-life communication patterns in which speakers aim to sound relatable, informal, and emotionally expressive. The dominance of this idiom type also illustrates how language functions as a reflection of cultural and interpersonal dynamics—particularly in emotionally driven narratives where characters navigate conflict, loss, and reconciliation.

The second most common category is Proverbs or Fixed Statements, with eight occurrences (17.8%), followed by Binomial Expressions with seven occurrences (15.6%). The use of Proverbs or Fixed Statements in the dialogue demonstrates how characters often draw upon familiar moral lessons or shared cultural wisdom to make a point, offer advice, or express their reflections. For example, sayings such as “*Blood is thicker than water*” or “*Time heals all wounds*” highlight the Movie's exploration of family bonds, emotional healing, and intergenerational understanding. Binomial Expressions, on the other hand, serve both rhythmic and semantic purposes, adding fluency and emphasis to Speech. Expressions such as “*back and forth*” or “*give and take*” illustrate balance and reciprocity in relationships, contributing to the natural rhythm and coherence of conversation. Linguistically, these forms align with McCarthy and O'Dell's observation that binomials enhance the aesthetic and prosodic qualities of spoken English, making the dialogue sound more engaging and cohesive.

Similes and Euphemisms also appear with notable frequency, comprising 13.3% and 8.9% of the total findings, respectively. Similes enrich the narrative's descriptive power by drawing imaginative comparisons that make emotions and situations more vivid, such as “*brave as a lion*” or “*like two peas in a pod*.” These idioms reveal how the characters' emotional states are expressed through figurative and sensory imagery. Euphemisms, meanwhile, demonstrate the Movie's nuanced approach to politeness and emotional restraint. Idioms like “*get out of here*” or “*what the heck*” exemplify how speakers soften expressions of surprise, frustration, or disbelief to maintain conversational harmony. This reflects the linguistic strategy described by Allan and Burridge (1991), who view euphemisms as tools for preserving social tact and mitigating emotional tension in communication.

In contrast, Other Language Idioms, Trinomial Expressions, and Clichés appear less frequently, each accounting for less than 5% of the total idioms identified. Despite their rarity, these idiomatic forms contribute meaningfully to the cultural and linguistic diversity of the Movie. The presence of Yiddish expressions, in particular, adds authenticity to the portrayal of Jewish-American identity, grounding the story in its cultural and historical context. Trinomial and Cliché expressions, such as “*tried and true*” and “*better late than never*,” provide moral reflection and traditional wisdom, reinforcing the Movie's thematic focus on time, experience, and personal growth.

Overall, the dominance of Phrasal Verb Idioms and the varied distribution of other idiomatic forms suggest that idiomatic language plays a central role in shaping the linguistic realism of “*A Real Pain*.” These idioms do not merely serve decorative or stylistic functions but act as integral components of communication, character development, and emotional Expression. From a linguistic perspective, this reflects the natural integration of idiomatic usage in authentic Speech. At the same time, from a narrative standpoint, it underscores how language embodies cultural identity and shared human experience. Thus, the idiomatic richness of the Movie highlights the deep connection between language, culture, and emotion, reinforcing the authenticity and relatability of its characters and dialogues.

## CONCLUSION

Based on the findings and discussion presented in the previous chapter, several conclusions can be drawn from this study. The research analyzed the idiomatic expressions found in the Movie “*A Real Pain*” by Jesse Eisenberg.

1. The researcher found a total of 45 idiomatic expressions in the Movie. These idioms were classified into eight types according to McCarthy and O'Dell's framework: Phrasal Verb Idioms, Binomials, Proverbs, Similes, Euphemisms, Other Language Idioms, Trinomials, and Clichés.
2. The distribution shows that the dominant type of idiomatic expressions in the Movie is Phrasal Verb Idioms, with 16 data points (35.6%). This suggests that the characters frequently employ phrasal verbs to make their dialogue sound more natural and conversational.
3. Other types, such as Proverbs/Fixed Statements (17.8%), Binomials (15.6%), Similes (13.3%), and Euphemisms (8.9%), also appear significantly, showing the diversity of idiomatic usage. Meanwhile, Other Language Idioms (4.4%), Trinomials (2.2%), and Clichés (2.2%) occur less frequently.
4. Compared to previous studies, the results of this research show a different pattern. While *American Factory* used more fixed statements, "*A Real Pain*" relies more on phrasal verbs. This difference proves that the context, theme, and cultural background of the story strongly influence the use of idiomatic expressions in a Movie.

From these conclusions, the idiomatic expressions in "*A Real Pain*" not only serve as linguistic ornaments but also play a crucial role in conveying characters' emotions, attitudes, and cultural identity in authentic and natural ways.

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