

**ERRORS IN TRANSLATION FROM ENGLISH INTO
INDONESIAN SUBTITLES IN “*WICKED*”
MOVIE ON HBO MAX**

THESIS

**This thesis is submitted to fulfill the requirement
for “Sarjana” degree in English Tadris Study Program**



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Assalamualaikum Warohmatullahi Wabarokatuh

Semoga bapak selalu dalam kesehatan dan lindungan dari Allah SWT. dalam setiap urusannya.

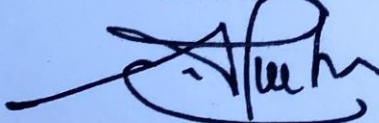
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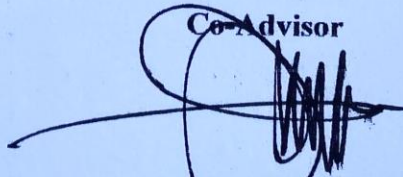
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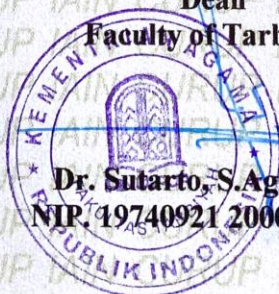
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PREFACE

Bismillahirrahmanirrahim

Assalamu'alaikum Warahmatullahi Wabarakatuh

All praise and gratitude belong to Allah SWT, who has blessed the author with strength and guidance throughout the completion of this thesis. Shalawat and salam are conveyed to Prophet Muhammad SAW, who has guided humanity from darkness to enlightenment.

This thesis, entitled **“Errors in Translation From English into Indonesian Subtitles in “Wicked” Movie on Hbo Max”** is submitted as a partial fulfillment of the requirements for obtaining a **Sarjana** degree in the English Tadris Study Program at IAIN Curup.

The author sincerely hopes that the findings and discussions presented in this thesis may provide valuable insights for students, educators, and researchers, particularly those interested in the fields of translation and discourse analysis. Realizing that this thesis is still far from perfect, the author humbly welcomes any constructive suggestions and feedback for its improvement.

Wassalamu'alaikum Warahmatullahi Wabarakatuh.

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MOTTO AND DEDICATION

MOTTO

“So verily, with every difficulty, there is relief; verily, with every difficulty, there is relief.”

(Qur'an, Surah Al-Inshirah [94]: 5-6)

"Struggle knows no fatigue, failure is the teacher, strength comes from the heart, and consistency is the key to success."

(Salsabila)

DEDICATION

I proudly dedicate this thesis to myself, my beloved parents, my advisor and co-advisor, the English Tadris Study Program, and all my dear friends. Thank you for all the unwavering support and prayers that have helped and encouraged me to complete this journey.

ACKNOWLEDGMENT

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This thesis, entitled **“Errors in Translation From English into Indonesian Subtitles in “Wicked” Movie on Hbo Max”**, is submitted as one of the requirements for obtaining the "Sarjana" degree in the English Tadris Study Program at IAIN Curup. In the process of completing this research, the researcher received tremendous support, guidance, motivation, and assistance from many parties. Therefore, with heartfelt gratitude, the researcher would like to express sincere appreciation to:

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8. **To myself**, the person I love the most, the one whose wishes, hopes, and dreams I have fought for so hard. Thank you for holding on this far. Thank you for always being brave enough to face every obstacle, for staying strong in dealing with the world, and for daring to keep moving forward even though you knew how great the risks would be. Maybe this was not your initial dream, you began with a heavy heart, but you have proven that you could catch up despite being more than a semester behind. To this strong soul and body, you have faced failure after failure, and although at first it was very hard to accept them, now you are able to rise again to pursue your dream, and you have learned to let go of the things from the past that once made you feel as if the world had completely stopped. Let us now fight again for what we couldn't reach yesterday. Thank you for choosing to keep going, for staying consistent, and for being strong enough to try again, even when you saw many others

give up after being knocked down. Now that this journey has come to an end, may you grow stronger to continue fighting for the dream that has been delayed. The years 2021 to 2023 have broken and even shattered you, but may 2026 become the year in which you shine brightly, finally achieving the dream you have always prayed for, worked for, and dreamed of every single moment. Come on, you are getting closer with every step.

9. **To my parents,** my world, my everything. Thank you for always supporting me, even when you said that I was an independent child who always fought for herself. But I know that your prayers truly reached the heavens. Not once have you ever complained about me, and I am deeply grateful for that. Thank you for always pushing me to keep pursuing my dream, even when that dream originally came from you, your hope to see me wearing a police uniform. I am sorry for the failures in the past that have made you sad. Please believe that your daughter is strong and will never give up. I will fight for it once again. for both of you. May you both always stay healthy, so one day you can see me wear that brown uniform you always dreamed of. I will make it happen. I love you both, always.

10. **To my brother and sister,** thank you for always supporting me. You are the ones who have always stood by my side while I was fighting. Thank you also for always doing your best for me and for never doubting my ability to reach my dreams. Wait for me, I will become a successful person like both of you. Let's make our parents proud together.

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12. **To my dream**, the one I love the most, the one I strive for, fight for, pray for, and hold dear every single moment. We have met three times, but we always failed together when we were already face to face. I was completely broken when I failed to reach you. I went through a whole year with such heaviness; tears never stopped falling. But that failure never once shook me. The day after I failed, I immediately looked for another way to reach you again, and I am truly grateful for the fact that I still have a chance to pursue you. I've made this university journey a bridge to finally reach you waiting on the other side. I pray that my soul and body will remain strong and healthy, so I can keep fighting for you. Thank you for being the greatest motivation that helped me complete this degree. Without this degree, maybe we really would never be together. May God make the way easier, always bless this path, and grant me the health and strength I need, because I know fighting for you is not easy. We are getting closer. I hope that when we finally meet again, I will truly be able to reach you.

Finally, may Allah SWT reward all the kindness given with something far more beautiful than ever imagined. Ameen.

Wassalamu 'alaikum warahmatullahi wabarakatuh.

ABSTRACT

Salsabila : Errors in Translation From English into Indonesian
Subtitles in “Wicked” Movie on Hbo Max
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Translation plays a vital role in bridging cross-cultural communication, especially through subtitles in audiovisual media. This study aims to identify and classify translation errors and assess the quality of Indonesian subtitles in the film *Wicked* on HBO MAX. The research is guided by two main frameworks: the Dynamic Quality Framework (DQF) for analyzing types of errors, and Nababan’s model (2012) for evaluating translation quality in terms of accuracy, acceptability, and readability. Using a descriptive qualitative method, the researcher conducted document analysis on selected subtitle segments. The findings reveal that accuracy errors are the most frequently occurring, followed by linguistic, terminology, style, and layout errors. No country standards errors were found. These errors include mistranslations, unnatural sentence constructions, and lost stylistic elements, which significantly impact the clarity and emotional tone of the film. The quality evaluation showed that most subtitles fall into the medium to low category, particularly in terms of accuracy. However, readability tended to receive higher scores. These results align with previous studies and highlight the importance of semantic precision, natural language use, and proper timing in subtitle translation. This research contributes to the field of translation studies by offering practical insights for translators, educators, and students, especially in the context of audiovisual translation.

Keywords: translation error, subtitle quality, DQF, Nababan, *Wicked*

LIST OF CONTENTS

TITLE OF PAGE	ii
SUPERVISOR APPROVAL	ii
STATEMENT OF OWNERSHIP	iii
PREFACE.....	iv
MOTTO AND DEDICATION	vi
ACKNOWLEDGMENT	vii
ABSTRACT.....	xi
LIST OF CONTENTS.....	xii
LIST OF TABLES	xiv
LIST OF APPENDICES	xv
LIST OF ABBREVIATIONS.....	xvi
CHAPTER I INTRODUCTION.....	1
A. Research Background	1
B. Research Question	9
C. Objective of The Research	9
D. Delimitation of The Research	9
E. Significance of The Research.....	10
F. Definitions of Key Term.....	11
CHAPTER II LITERATURE REVIEW	13
A. Review of Related Theory	13
1. Translation	13
2. Translation Error.....	14
3. Translation Quality	19
4. Subtitle	25
5. Wicked	28
B. Review of Related Finding.....	31

CHAPTER III	RESEARCH METHODOLOGY	34
A.	Research Design.....	34
B.	Object of The Research	35
C.	Technique of Data Collecting	37
1.	Document Analysis	37
D.	Instrument of The Research	38
1.	Document Checklist	39
E.	Techniques of Data Analysis.....	44
CHAPTER IV	FINDINGS AND DISCUSSION	46
A.	Research Findings	46
1.	Types of Subtitle Translation Errors Found in the Film <i>Wicked</i>	46
2.	The Translation Quality of Subtitles in the Film <i>Wicked</i>	54
B.	Discussion.....	56
1.	Types of Subtitle Translation Errors Found in the Film <i>Wicked</i>	57
2.	The Translation Quality of Subtitles in the Film <i>Wicked</i>	60
CHAPTER V	CONCLUSION AND SUGGESTION	65
A.	Conclusion.....	65
B.	Suggestion	67

REFERENCES

APPENDICES

AUTOBIOGRAPHY

LIST OF TABLES

Table 3.1	Types of Errors Based on DQF's theory	39
Table 3.2	Checklist for Types of Errors Based on DQF's theory	40
Table 3.3	Translation Quality Of The Subtitles According To Nababan's Theories	41
Table 3.4	Checklist for Translation Quality Of The Subtitles	42
Table 4. 1	Types of Subtitle Translation Errors Found in the Film Wicked	47
Table 4. 2	Overall Quality Score Calculation of Subtitle Translation in the Film Wicked	55
Table 4. 3	Overall Quality Score Calculation of Subtitle Translation in the Film Wicked	55

LIST OF APPENDICES

Appendix 1	Validation Data from Rater	72
Appendix 2	Documentation Of Screenshots From HBO GO	99

LIST OF ABBREVIATIONS

Abbreviations	Definition
SL	Source Language
TL	Target Language
DQF	Dynamic Quality Framework
AC	Accuracy
LI	Linguistic
TE	Terminology
ST	Style
CS	Country Standards
LA	Layout
EFL	English as a Foreign Language
AVT	Audiovisual Translation

CHAPTER I

INTRODUCTION

A. Research Background

Translation is a crucial process in bridging communication across languages and cultures. According to Peter Newmark, translation is the process of transferring meaning from one language (the source language) into another (the target language) while preserving the intended message.¹ Newmark distinguishes between two main approaches in translation: communicative translation and semantic translation, the former emphasizing clarity and comprehensibility for the target readers, while the latter prioritizes the original structure and meaning of the source text.² Meanwhile, J.C. Catford defines translation as the replacement of textual material in one language by equivalent textual material in another language, based on linguistic equivalence.³

In practice, however, translation does not always proceed flawlessly. Translation errors or mistranslations often occur and can lead to shifts in meaning, ambiguity, or even misunderstandings. Hansen categorizes translation errors into several types, including pragmatic errors, semantic errors, text-linguistic errors, idiomatic errors, stylistic errors, morphological

¹ Peter Newmark, *A Textbook of Translation* (London: Prentice Hall, 1988), page 5.

² Ibid., page 45-47.

³ J.C. Catford, *A Linguistic Theory of Translation* (London: Oxford University Press, 1965), page 20.

errors, and syntactical errors.⁴ Similarly, Nida and Taber define translation errors as inconsistencies between the original writer's intended meaning and the meaning received by the target reader, often caused by poor word choice or structural failure.⁵

Studying translation errors is important because such errors can disrupt intercultural communication. In educational contexts, analyzing translation errors can help students and future translators develop a deeper understanding of the translation process and improve their ability to produce translations that are accurate, acceptable, and readable. Additionally, identifying common translation errors can support the development of more effective translation training materials in English education or translation studies programs.

Translation errors may occur due to various factors. According to Newmark, one major cause is the translator's lack of understanding of the source text's context or culture.⁶ Other contributing factors include limited vocabulary, structural differences between the source and target languages, and external pressures such as time constraints or commercial demands.⁷ It is also important to note that translation errors do not only occur in written texts like books or articles, but also in spoken and audiovisual communication. One clear example is found in film subtitles. Subtitles play a vital role in helping

⁴ Gyde Hansen, "The Speck in Your Brother's Eye: Research on Translation Errors," in *Doubts and Directions in Translation Studies*, ed. Yves Gambier, Miriam Shlesinger, and Radegundis Stolze (Amsterdam: John Benjamins, 2007), page 255-269.

⁵ Eugene A. Nida and Charles R. Taber, *The Theory and Practice of Translation* (Leiden: E.J. Brill, 1974), page 106.

⁶ Peter Newmark, *Approaches to Translation* (Oxford: Pergamon Press, 1981), page 87.

⁷ Mona Baker, *In Other Words: A Coursebook on Translation* (London: Routledge, 1992), page 234.

audiences understand dialogue in foreign languages, and any errors in subtitle translation can result in misinterpretation of the plot, characters, or the cultural values conveyed in the film. In today's globalized world, film serves as one of the primary media for the cross-cultural dissemination of ideas and information. Inaccurate subtitles can distort the viewing experience and deliver incorrect messages to the audience. Therefore, it is essential to study translation errors in film subtitles.

In research on translation errors, subtitles are considered the primary indicators used to analyze and evaluate translation quality. Subtitles are text at the bottom of the screen during a movie, translating dialogue. Indonesian subtitles are in Indonesian, while English ones are in English, either translations or the original text. They help viewers understand, especially if the movie is in a different language, and assist those with hearing impairments. Subtitles also aid language learning by showing translations while hearing the original speech. Studying subtitles ensures everyone can follow the story, regardless of language.

Movie is an art form that emerges from a creative process, integrating various artistic elements such as music, visual arts, sound, theater, and technology into a unified whole.⁸ With genres like drama, comedy, horror, and science fiction, films are created through scriptwriting, filming, editing, and distribution. Films benefit education by being an effective teaching tool,

⁸ Teguh Imanto. *Film sebagai Karya Seni*. *Jurnal Komunikasi*, Universitas Esa Unggul, p. 2.

making information and concepts engaging and easy to understand. Documentaries, for example, teach history, science, and culture while improving students' critical thinking and moral values.

One of the platforms often used for watching movies is HBO MAX. HBO MAX, a streaming service by HBO, is a popular platform for watching movies. It offers a wide range of films and TV shows, attracting movie enthusiasts. One key feature that enhances the viewing experience is subtitles. Subtitles not only translate content for global audiences but also assist viewers who are deaf or hard of hearing, ensuring inclusivity. Moreover, subtitles help viewers understand dialogues in movies with challenging accents or technical terms. With diverse subtitle options, HBO MAX ensures that its films are accessible to all, overcoming language and auditory barriers.

Peter Newmark, a translation theorist, outlined types of errors that can occur during translation, including subtitle translation.⁹ While Newmark didn't specifically target subtitles, his ideas on translation errors remain relevant. Some of these error types, adapted from Newmark's theory, are still applicable to subtitles: communicative translation and semantic translation. Translation errors in subtitles impact communication significantly. Subtitles help viewers understand dialogue and narration in a different language, but mistakes can mess things up. It's important to keep the original meaning intact, but errors like wrong translations or missing words can change everything.

⁹ Peter Newmark, *A Textbook of Translation* (London: Prentice Hall, 1988), p. 40.

Moreover, there is a famous American musical fantasy film released in 2024, titled *Wicked*, which has received critical acclaim and several awards, including Best Film and Best Director at the 2024 National Board of Review Awards and Best Costume Design at the 97th Academy Awards in 2025.¹⁰ However, despite its success, translation errors have been identified in the film's Indonesian subtitles. One such example is the subtitle "There's one way we'll know if it's true," which was translated as "Ada satu cara untuk membuktikannya." This translation misrepresents the source line. The phrase "we'll know if it's true" indicates a passive process of verification or realization, whereas "membuktikannya" implies an active effort to prove something. This discrepancy demonstrates an accuracy error, where the intended nuance of the original text is lost in translation. The line occurs during a pivotal moment in the film, where Glinda and Elphaba are attempting to uncover the truth about the Wizard. Such semantic inaccuracies can significantly affect the viewer's understanding of the plot and character motivations.

Based on the preliminary study conducted by the researcher, several translation errors were identified in the Indonesian subtitles of the film *Wicked* on HBO MAX. As illustrated in the initial analysis, one notable example occurs at timeframe 02:46, where the English subtitle "Come out! Come out! She's gone!" was translated into Indonesian as "Kosong" (Empty).

This represents a significant translation error, specifically a deletion error,

¹⁰ "Wicked Wins Big at 2024 National Board of Review Awards," *Variety*, December 15, 2024; "97th Academy Awards Winners and Nominees," Academy of Motion Picture Arts and Sciences, March 2025.

where the subtitle fails to convey the complete information intended for the audience to understand the scene context.

The preliminary findings show that the Ozians are calling others to join a celebration, but the Indonesian subtitle "Kosong" completely omits this crucial contextual information. This type of error demonstrates a clear lack of accuracy in the translation process, as the target language version fails to preserve the communicative intent of the source text. Such translation inadequacies not only affect the accuracy of the message transfer but also potentially impact the acceptability and readability of the subtitles for Indonesian viewers.

From this preliminary study, the researcher became increasingly interested in conducting a comprehensive analysis of translation errors found in the Indonesian subtitles of *Wicked*. Furthermore, beyond identifying and categorizing these errors, the researcher aims to evaluate the overall quality of the film's subtitles by examining how these errors affect three fundamental aspects of translation quality: accuracy (the precision of meaning transfer), acceptability (the naturalness and appropriateness in the target language), and readability (the ease of comprehension for the target audience).

In addition to the preliminary findings, this study also focuses on the film *Wicked* because, despite its international success and availability on the HBO MAX streaming platform, the Indonesian subtitles do not include any information about the translator responsible for the work. The absence of translator attribution raises questions about the professionalism and reliability

of the translation process, making it important to analyze the subtitles more critically. Therefore, this research seeks to investigate the types of errors found in the subtitles and evaluate their impact on overall translation quality, providing insights into whether the lack of professional acknowledgment correlates with the presence of translation inaccuracies.

This comprehensive evaluation will help determine whether the translation errors primarily impact one specific quality dimension or affect all three aspects simultaneously. Understanding the relationship between translation errors and subtitle quality will provide valuable insights for improving audiovisual translation practices and contribute to the development of more effective quality assessment frameworks for subtitle translation.

These types of errors demonstrate that meaning accuracy in subtitle translation can be compromised, particularly when nuanced expressions in the source language are translated into overly simplified or inappropriate equivalents in the target language. Such inaccuracies may lead to shifts in meaning that affect the audience's understanding of the message conveyed in the film. *Wicked* is a film rich in cultural content, emotional depth, and complex dialogue and narrative structure, which makes the preservation of meaning in its translation especially important.

The analysis of translation errors in subtitle translation is particularly crucial given the constraints and challenges inherent in audiovisual translation. Unlike traditional written translation, subtitles must adhere to spatial and temporal limitations while maintaining linguistic accuracy and cultural

appropriateness. The preliminary study findings reinforce the need for systematic investigation into how these errors manifest and their subsequent impact on translation quality dimensions.

In light of this, the present study is focused on identifying various forms of translation errors found in the Indonesian subtitles of the film *Wicked*, and examining how these errors may influence the transfer of meaning from the source language to the target language. Therefore, this study will not only identify and classify translation errors found in the Indonesian subtitles of *Wicked* but will also assess whether these errors compromise the accuracy, acceptability, readability, or a combination of these quality aspects. This multifaceted approach will provide a more comprehensive understanding of subtitle translation quality and its effectiveness in cross-cultural communication through audiovisual media.

In addition to contributing to the improvement of translation quality, this study also impacts the development of students' skills in the field of translation in the English Tadris Study Program. By analyzing errors in the film's subtitles, students will be better trained in understanding linguistic contexts, thinking critically, and solving translation problems. They will also gain a deeper understanding of how cultural elements in a film influence word choices in translation. Thus, this study not only helps enhance the quality of film subtitles but also equips students with essential skills for careers in the translation industry.

Studying translation errors in film subtitles helps teachers understand mistakes and how they affect teaching. By using real examples in lessons, teachers can make classes more interesting. Understanding these errors also helps teachers develop better teaching strategies. It promotes cultural sensitivity and prepares students for translation jobs. This research gives teachers the knowledge to improve teaching and help students learn better.

As mentioned above, the researcher is interested in conducting a study on translation errors in movie subtitles. Therefore, the researcher conducted a study titled "Errors in Translation from English to Indonesian Subtitles into 'Wicked' Movie on HBO MAX."

B. Research Question

Based on background of study, the research questions are formulated as follow:

1. What subtitles errors are found in *Wicked* movie?
2. How is the translation quality of the subtitles in *Wicked* movie?

C. Objective of The Research

1. To identify and classify the subtitle errors found in the movie *Wicked*.
2. To assess the translation quality of the subtitles in the movie *Wicked* in terms of accuracy, acceptability, and readability.

D. Delimitation of The Research

This research focus on the quality and types of translation errors found in the subtitles of the film *Wicked*. It employ the Dynamic Quality Framework

(DQF), as outlined in the book *Translation Quality Assessment: From Principles to Practice* by Moorkens et al., which classifies six types of translation errors. Additionally, it use Nababan's theory to classify the identified errors based on the categories of translation quality. By examining these theories, the study aims to identify and analyze the specific translation errors present in the subtitles of the mentioned movie, thereby contributing to a deeper understanding of subtitle translation quality and its associated challenges.

E. Significance of The Research

1. For Lecturers

This research is crucial for lecturers as it provides valuable insights into subtitle translation complexities. Understanding these challenges enables lecturers to improve their teaching methods effectively. By integrating real-life examples of translation errors into teaching materials, they can create more engaging lessons, enhancing student learning experiences.

2. For Students

For students, this research offers a chance to develop critical thinking skills and cultural awareness essential for future translation careers. Analyzing translation errors in film subtitles helps students understand language nuances and prepares them for professional practice. This research ensures students are better equipped to navigate the translation industry's demands and opportunities.

F. Definitions of Key Term

This part involves the definition of key terms. They are Translation, Error, Translation Error, Subtitle, Movie, and HBO MAX.

1. Translation

Translation is an essential process of transferring meaning from one language to another. Peter Newmark states that translation is the process of conveying meaning from the source language to the target language while preserving the original message intended by the author.¹¹

2. Error

An error, in the context of language, is defined by S.P. Corder as a systematic deviation from the rules of the target language, indicating a lack of mastery of the language system by the speaker or translator.¹²

3. Translation Error

A translation error is generally defined as a deviation that results in the failure to accurately convey the meaning, style, or intention of the source text in the target language. According to Hansen, translation error is defined as a discrepancy or deviation that occurs during the process of transferring and transforming content from the source language (SL) to the target language (TL).¹³

¹¹ Peter Newmark, *A Textbook of Translation* (New York: Prentice-Hall, 1988), 45.

¹² S.P. Corder, "The Significance of Learner's Errors," *International Review of Applied Linguistics*, Vol. 5, No. 4 (1967): 161–170.

¹³ Haque, A. Rini, H.C. (2023) Translation Errors in Subtitle of the Movie Joker 2019 on Netflix. *Journal of Language and Literature*. Universitas Gadjah Mada. In Hansen, G. (2010). *Translation errors: in handbook of translation studies*(Y. G. and L. van Doorslaer (Ed.)). John Benjamins, p. 423.

4. Subtitle

Subtitle is the text placed at the bottom of the screen in audiovisual productions, such as films or television programs, which serves to translate dialogue, provide additional information, or convey specific messages to the audience.¹⁴

5. Movie

A movie, also known as a film, is a form of visual storytelling created through the recording and projection of moving images accompanied by sound. Typically, movies are produced for entertainment purposes and are shown in theaters, on television, or through digital platforms. They can encompass a wide range of genres, including drama, comedy, action, horror, and documentary, and may feature professional actors, intricate sets, and special effects to bring stories to life.

6. HBO MAX

HBO MAX is a streaming service offered by HBO, a premium cable and satellite television network. It allows subscribers to stream a wide range of HBO programming, including movies, TV shows, documentaries, and specials, on-demand via the internet. HBO MAX offers a vast library of content, including original HBO series, blockbuster films, and exclusive specials, accessible on various devices such as smartphones, tablets, computers, and smart TVs.

¹⁴ Pedersen, J. (2005). *The Subtitling Handbook*. Trafford Publishing, p. 15.

CHAPTER II

LITERATURE REVIEW

A. Review of Related Theory

1. Translation

Translation is understood as a strategy of transferring thoughts from one language into another language, either written or orally, with the aim of changing one language to another, keeping the meaning of the source text in the target text, and looking for the closest equivalencies in the target language.¹⁵

Translation is an incredibly broad concept that can be understood in various ways. For instance, translation can be viewed as both a process and a product. It encompasses different sub-types such as literary translation, technical translation, subtitling, and machine translation.¹⁶ Additionally, translation involves understanding cultural nuances and context, ensuring that the translated text is not only accurate but also appropriately adapted for the target audience. It requires a deep knowledge of both languages and the ability to convey meaning effectively across linguistic and cultural boundaries.

Typically, translation refers to the transfer of written texts, but the term can also include interpreting. Translators must navigate the intricacies of language and culture to ensure effective communication

¹⁵ Basic theory translation book.pdf, page 35.

¹⁶ Shuttleworth, M., & Cowie, M. (1997). *Dictionary of Translation Studies*. In L. Sumarni, *Translation from Theory to Practice* (2016), p. 3.

across linguistic boundaries. Essentially, translation emphasizes the importance of achieving meaningful and faithful communication, bridging the gap between different languages and cultures.¹⁷ It requires skillful adaptation to ensure that the translation resonates with the target audience while preserving the essence of the original message.

2. Translation Error

In English dictionaries, "error" and "mistake" are often considered synonyms and used interchangeably. According to the Oxford Advanced Learner's Dictionary, an error is essentially a mistake. Errors typically arise from a lack of knowledge about the target language or from incorrect assumptions about it. They are usually noticeable and cannot be self-corrected. However, in some dictionaries, "error" and "mistake" may be defined differently and distinguished from one another.

The terms "error" and "mistake" can be used differently. A mistake is something that can be avoided if the learner is more careful and attentive, often resulting from carelessness. On the other hand, an error stems from a lack of understanding of the language system, reflecting a gap in the learner's competence. Essentially, an error reveals a part of the learner's overall competence in the target language.¹⁸

During translation, both novice and experienced translators can make errors due to insufficient knowledge or carelessness. From a

¹⁷ Nida, Eugene A., and Charles R. Taber. *The Theory and Practice of Translation*. Leiden: Brill, 1969. p 12-14.

¹⁸ Stephen Pit Corder, *The Significance of Learners' Errors*, *International Review of Applied Linguistics in Language Teaching*, Vol. 5, No. 4 (1967): 161-170.

functional perspective, translation errors are described as "failures to correctly follow the guidelines in the translation brief or to provide reasonable solutions to translation issues."¹⁹ Additionally, Koller defines a translation error as a lack of equivalence between the source language (SL) and the target language (TL) or inadequacy in the target language.²⁰ Overall, translation errors can occur due to not following guidelines or a lack of equivalence between the source and target languages. Addressing these issues is crucial for improving translation quality and ensuring effective communication.

However, in the practice of translation, translation errors often occur which can affect the quality and clarity of the message conveyed. Translation errors can include differences in grammatical structure between the source and target languages, misinterpretation of cultural contexts, or ideas that cannot be accurately transferred into another language. Therefore, a deep understanding of these types of errors is crucial to ensuring the accuracy and effectiveness of cross-language communication.

Hansen identifies seven types of translation errors. Pragmatic errors involve misunderstandings of the translation brief or context, such as missing key information or ignoring genre norms. Text-linguistic errors affect coherence and structure, including issues with connectors, vague

¹⁹ Arina Haque and Happy Cruzia Rini, *Translation Errors in Subtitle of the Movie Joker 2019 on Netflix*, Journal of Language and Literature, Vol. 9, No. 2 (2023): 423, citing Nord (2001).

²⁰ Werner Koller, *Einführung in die Übersetzungswissenschaft* (Wiebelsheim: Quelle & Meyer, 2011), p. 218.

references, or poor word order. Semantic errors arise from incorrect word or phrase choices, while idiomatic errors occur when phrases are correct but not suitable for the target language context. Stylistic errors involve mistakes in stylistic elements or levels, impacting tone and style. Morphological errors relate to problems with word structure, number, gender, or case. Lastly, syntactical errors involve incorrect sentence structure.²¹

Arina Haque and Happy Cruzia Rini explain that Pym classifies translation errors into binary and non-binary categories. Binary errors have an obvious correct or incorrect solution and are usually resolved quickly, whereas non-binary errors require assessing the selected translation against alternative options, typically involving at least two correct and two incorrect choices, and take more time to address. They also highlight that while every translation error falls under the non-binary type, not every non-binary error is necessarily related to translation.²² Therefore, translation errors can involve misunderstandings, coherence issues, incorrect word choices, and style or grammar mistakes. Some errors have clear answers and can be fixed quickly, while others are more complex and take longer to correct. Identifying and addressing these errors is crucial for improving translation quality.

²¹ Hansen, G. (2010). Translation errors. In Y. Gambier & L. van Doorslaer (Eds.), *Handbook of Translation Studies* (Vol. 1, pp. 385–388). John Benjamins.

²² Arina Haque and Happy Cruzia Rini, *Translation Errors in Subtitle of the Movie Joker 2019 on Netflix*, *Journal of Language and Literature*, Vol. 9, No. 2 (2023): 423, citing Pym (1992).

Hence, this study seeks to identify and analyze the various types of translation errors and determine which errors occur most frequently in the English-Indonesian subtitles for the film *Wicked* on HBO MAX. The study categorize these errors according to DQF's theory.

The researcher chose **Dynamic Quality Framework (DQF)**, as explained in the book *Translation Quality Assessment: From Principles to Practice* by Moorkens et al., to classify translation errors in this study. DQF helps assess translation quality, especially in localization, by identifying six different categories of errors.

The DQF theory divides translation errors into six categories: accuracy, linguistics, terminology, style, country standards, and layout. This approach is useful for analyzing errors in translation, particularly in the context of localization and technology. In this study, the DQF theory is used to identify translation errors in the subtitles of the film *Wicked*.²³

a. Accuracy

Accuracy errors involve the failure to transfer the exact meaning from the source language to the target language. This may happen if the translation is misleading, omits important information, or adds unnecessary details not found in the original text. The key goal is to maintain the integrity of the message.

²³ Moorkens, J., O'Brien, S., & Way, A. (2018). *Translation Quality Assessment: From Principles to Practice*. Springer.

b. Linguistic

Linguistic errors are related to issues in the language of the target text, such as grammar mistakes, improper sentence structure, or spelling and punctuation errors. While these errors don't alter the meaning, they can disrupt the clarity and fluency of the translation.

c. Terminology

Terminology errors occur when the translated text uses incorrect or inconsistent terms, especially in technical or specialized fields. Using the wrong vocabulary can lead to misunderstandings and may reduce the effectiveness of the translation, particularly in professional or industry-specific contexts.

d. Style

Style errors refer to inconsistencies in tone or writing style that do not match the expectations of the intended audience or the established guidelines of a company or brand. These errors affect how the translation sounds, whether it's too formal, informal, or inconsistent with the source text's style.

e. Country Standards

Country standards errors involve not adhering to the local formatting conventions of a specific country, such as the format for dates, numbers, addresses, or currency. These errors can confuse the target audience and affect the usability of the translation in different locales.

f. Layout

Layout errors are related to non-textual elements in the translation, such as incorrect formatting, text truncation, or broken links. These issues typically arise in contexts like website translations or software localization, where visual presentation and user experience are just as important as textual content.

3. Translation Quality

Translation quality assessment has been a central concern in translation studies, with various scholars proposing different frameworks to evaluate the effectiveness of translated texts. The concept of translation quality is multidimensional and encompasses several interconnected aspects that determine the success of a translation in fulfilling its communicative purpose.

a. Dimensions of Translation Quality

According to Nababan, Nuraeni, and Sumardiono, translation quality can be assessed through three primary dimensions: accuracy, acceptability, and readability.²⁴ These three dimensions provide a comprehensive framework for evaluating how well a translation performs in transferring meaning, adhering to target language norms, and ensuring comprehensibility for the intended audience.

²⁴ Mangatur Nababan, Ardiana Nuraeni, and Sumardiono, "Pengembangan Model Penilaian Kualitas Terjemahan," *Kajian Linguistik dan Sastra* 24, no. 1 (2012): 39-57.

Accuracy refers to the degree to which the source text message is accurately transferred to the target text without distortion, addition, or reduction of meaning.²⁵ This dimension focuses on the semantic equivalence between the source and target texts, ensuring that the translator's interpretation aligns with the original author's intended message. Accuracy is particularly crucial in specialized texts where precision is paramount, but it remains fundamental in all types of translation, including audiovisual translation.

Acceptability concerns the extent to which the target text conforms to the norms, rules, and culture of the target language and adheres to the conventions of the target language community.²⁶ This dimension evaluates whether the translation reads naturally in the target language and follows appropriate linguistic and cultural conventions. A translation may be accurate in terms of meaning transfer but still be unacceptable if it violates target language norms or cultural expectations.

Readability refers to the ease with which the target text can be understood by the target audience.²⁷ This dimension considers factors such as clarity, coherence, and the cognitive effort required to process the translated text. Readability is particularly important in contexts where quick comprehension is essential, such as in subtitle translation

²⁵ Ibid., 44.

²⁶ Ibid., 45.

²⁷ Ibid., 46.

where viewers must rapidly process textual information while simultaneously engaging with visual and auditory elements.

b. Translation Quality Assessment in Audiovisual Translation

The assessment of translation quality in audiovisual contexts, particularly in subtitling, presents unique challenges due to the specific constraints and requirements of this medium. Díaz Cintas and Remael emphasize that subtitle quality must be evaluated within the context of spatial and temporal limitations that do not apply to traditional written translation.²⁸ These constraints include character limits per line, reading speed considerations, and synchronization with audiovisual elements.

Pedersen argues that subtitle quality assessment requires adaptation of traditional quality frameworks to account for the specific nature of audiovisual translation.²⁹ The multimodal nature of film, where meaning is conveyed through dialogue, visual imagery, sound effects, and music, means that subtitle quality cannot be assessed solely based on linguistic accuracy but must consider how the translated text interacts with other semiotic channels.

²⁸ Jorge Díaz Cintas and Aline Remael, *Audiovisual Translation: Subtitling* (Manchester: St. Jerome Publishing, 2007), 145-160.

²⁹ Jan Pedersen, "Quality in Subtitling: An Operational Definition," in *Quality in Translation*, ed. Kristiina Abdallah and Kaisa Koskinen (Tampere: Tampere University Press, 2007), 210-227.

c. Error-Based Quality Assessment: Theoretical Justification

The relationship between translation errors and overall translation quality has been extensively studied in translation studies. House's quality assessment model emphasizes that translation errors serve as indicators of quality deficiencies, with different types of errors affecting different aspects of translation quality.³⁰ This error-based approach to quality assessment is theoretically grounded in the premise that errors represent deviations from optimal translation performance and, therefore, provide measurable indicators of quality dimensions.

The rationale for focusing on errors rather than overall subtitle quality assessment is supported by several theoretical considerations:³¹

1) Error Diagnosis as Quality Indicator

Pym's error analysis framework suggests that systematic examination of translation errors provides more precise diagnostic information about quality deficiencies than holistic quality assessments. By identifying specific error types and their frequency, researchers can pinpoint which quality dimensions are most affected and understand the underlying causes of quality problems. This diagnostic approach is particularly valuable for developing targeted improvement strategies.

³⁰ Juliane House, *Translation Quality Assessment: A Model Revisited* (Tübingen: Gunter Narr Verlag, 1997), 103-125.

³¹ Anthony Pym, "Translation Error Analysis and the Interface with Language Teaching," in *Teaching Translation and Interpreting*, ed. Cay Dollerup and Anne Loddegaard (Amsterdam: John Benjamins, 1992), 279-288.

2) Measurability and Objectivity

Error-based assessment offers greater measurability and objectivity compared to overall quality evaluation. While overall quality assessment often relies on subjective judgments, error identification and categorization can follow systematic criteria that enhance reliability and validity.³² Koby and Baer argue that error-based metrics provide more consistent and reproducible results across different evaluators and contexts.³³

3) Practical Implications for Training and Improvement

Focusing on errors rather than overall quality provides more actionable insights for translation training and quality improvement. Williams' pedagogical approach to error analysis demonstrates that understanding specific error patterns enables targeted intervention strategies that address particular quality deficiencies.³⁴ This approach is particularly relevant for subtitle translation training, where students need to understand how specific errors impact different quality dimensions.

4) Resource Efficiency in Quality Assessment

Comprehensive quality assessment of entire subtitle texts would require extensive evaluation of all translated segments,

³² Geoffrey Koby and Brenda F. Baer, "From Professional Certification to the Translator Education Curriculum: Adapting the ATA Error Marking Scale," *Translation and Interpreting Studies* 8, no. 1 (2013): 113-134.

³³ *Ibid.*, 120.

³⁴ Malcolm Williams, "The Assessment of Professional Translation Quality: Creating Credibility out of Chaos," *TTR: Traduction, Terminologie, Rédaction* 14, no. 2 (2001): 13-33.

which is resource-intensive and may not be practically feasible for large corpora. Error-focused analysis allows researchers to identify quality issues more efficiently by concentrating on problematic instances rather than evaluating every subtitle segment.³⁵ This approach is methodologically sound when the goal is to understand quality patterns and develop improvement strategies.

d. Quality Assessment in the Context of Wicked Subtitles

The application of error-based quality assessment to the Indonesian subtitles of *Wicked* is theoretically justified by the specific characteristics of this audiovisual text. As a musical fantasy film with complex dialogue, cultural references, and emotional depth, *Wicked* presents particular translation challenges that are best understood through systematic error analysis.

Zabalbeascoa's model of audiovisual translation priorities suggests that different types of content require different quality assessment approaches.³⁶ For culturally rich content like *Wicked*, understanding how errors affect accuracy, acceptability, and readability provides crucial insights into the effectiveness of the translation strategy employed.

³⁵ Laura Incalcaterra McLoughlin, Marie Biscio, and Máire Áine Ní Mhainnín, eds., *Audiovisual Translation: Subtitles and Subtitling* (Oxford: Peter Lang, 2011), 89-105.

³⁶ Patrick Zabalbeascoa, "The Nature of the Audiovisual Text and its Parameters," in *The Didactics of Audiovisual Translation*, ed. Jorge Díaz Cintas (Amsterdam: John Benjamins, 2008), 21-37.

Furthermore, the preliminary study findings indicating significant errors in the Wicked subtitles support the theoretical justification for error-focused quality assessment. When errors are present and potentially systematic, analyzing these errors provides more valuable insights than attempting to assess overall quality, which might obscure the specific nature and impact of translation problems.

e. Limitations and Considerations

While error-based quality assessment provides valuable insights, it is important to acknowledge its limitations. Angelelli emphasizes that focusing exclusively on errors may not capture positive aspects of translation quality or instances where translators successfully navigate complex translation challenges.³⁷ However, for the purposes of this study, the error-focused approach is appropriate given the research objectives of understanding how specific translation problems affect quality dimensions and developing recommendations for improvement.

The choice to focus on errors rather than comprehensive quality assessment is thus theoretically grounded, methodologically sound, and practically justified by the research objectives and preliminary findings of significant errors in the target corpus.

4. Subtitle

³⁷ Claudia V. Angelelli, "The Role of Reading in Sight Translation: Implications for Teaching," *Translation and Interpreting Studies* 4, no. 1 (2009): 17-30.

In 1927, a new era of filmmaking began, despite the rise of silent movies in 1930. Audiences watched actors communicate verbally on screen, even though it couldn't be heard. To help explain the dialogue and plot, subtitles were introduced, marking the beginning of subtitling.

Subtitling refers to one of the two main methods of language transfer used in translating various forms of mass audio-visual media, including film and television (the other being dubbing). First introduced in 1929, subtitles are synchronized captions that display dialogue on screen, and more recently, in live opera performances. Subtitle can be defined as the process of providing this synchronized text to accompany spoken content.³⁸ Karamitraoglou explains subtitling as translating the spoken or written source text of an audiovisual product into written target text that appears at the bottom of the screen.³⁹ Subtitling has become more important on digital platforms, making content accessible to non-native speakers and people with hearing impairments. Placing the text at the bottom of the screen allows viewers to follow along without distracting from the visuals.

According to Sumarni, subtitling comes in two types: interlingual, which translates dialogue between languages, and intralingual, which provides text in the same language as the speech. Both types help make

³⁸ Mark Shuttleworth and Moira Cowie, *Dictionary of Translation Studies* (Manchester: St. Jerome Publishing, 1997), 161.

³⁹ F. Karamitraoglou, "Towards the Methodology for the Investigation of Norms in Audiovisual Translation," quoted in Rr. Gustin Zora Aveline, "Subtitling Strategies and Translation Readability of the Indonesian Subtitle of *Maleficent* Movie" (2015), p24.

audiovisual content more accessible and understandable.⁴⁰ Gottlieb explains that intralingual subtitling involves producing subtitles in the same language as the original dialogue. This method is used to assist the deaf or hard of hearing and language learners. He refers to it as "vertical" because it involves converting spoken words into written text while keeping the language unchanged.⁴¹ Intralingual subtitling enhances accessibility and comprehension by providing same-language subtitles for those with hearing impairments and language learners. It maintains the original language, making media more inclusive and educational.

Interlingual subtitles involve translating verbal elements from one language to another, simultaneously displaying both the translated and original content on the screen. These subtitles transform spoken language into written text, typically appearing as one or more lines on the screen in sync with the original dialogue. This type of subtitle is used in film media to convey verbal messages in a different language while maintaining synchronization with the original spoken content.⁴²

From the author's viewpoint, intralingual subtitling provides written subtitles in the same language as the original, helping the deaf, hard of hearing, and language learners by making spoken content accessible. In contrast, interlingual subtitling translates spoken language into another

⁴⁰ Sumarni, L. (2020). Subtitling: Types and Techniques. In *Translation from Theory to Practice* (pp. 35-36).

⁴¹ H. Gottlieb, *Titles on Subtitling 1929–1999: An International Annotated Bibliography—International Subtitling for Cinema, TV, Video and DVD* (2002), quoted in Rr.

⁴² Gustin Zora Aveline, "Subtitling Strategies and Translation Readability of the Indonesian Subtitle of Maleficent Movie" (2015), page25.

language, showing both the original and translated text on screen. This approach allows non-native speakers to engage with the media while keeping the connection to the original dialogue. Together, these subtitling types enhance media accessibility for a wider audience. Although subtitling offers significant benefits in terms of accessibility, the emergence of automatic subtitles such as the Closed Caption (CC) feature on digital platforms has also raised new issues regarding accuracy and cultural appropriateness. Anshori et al. state that automatic subtitles from YouTube's Closed Caption (CC) feature often follow the system without considering the culture of the target audience. This can result in literal translations that ignore social and cultural values, leading to misunderstandings. So, subtitle translation needs cultural awareness and the right techniques to make the message clear, accurate, and appropriate.⁴³

5. Wicked

The film *Wicked* (2024) narrates the life of Elphaba Thropp, a green-skinned girl who has faced rejection since birth and endured a challenging childhood. Upon entering Shiz University, Elphaba meets Galinda Upland, who initially becomes both her rival and friend. Elphaba demonstrates extraordinary magical abilities and hopes to meet the Wizard of Oz in order to change the color of her skin.

⁴³ Anshori, S., Nababan, M. R., Djatmika, & Wiratno, T. (2021). The Translation of Dysphemism on YouTube. *Proceedings of the Eighth International Conference on English Language and Teaching (ICOELT-8 2020)*, 300–305. Atlantis Press.



However, over time, Elphaba realizes that the Wizard of Oz and Madame Morrible are involved in a conspiracy that oppresses the talking creatures of Oz, including her own teacher, Dr. Dillamond, who is forced to resign due to discrimination. Upon learning this truth, Elphaba decides to oppose the injustices, despite the fact that it leads to her separation from Galinda.

During her escape, Elphaba uses her magic to flee from the pursuit of the Wizard and his guards. News of Elphaba as the "wicked witch" spreads widely, causing fear among the citizens of Oz. This narrative explores themes of the struggle between good and evil, as well as Elphaba's quest for identity and justice amidst complex social and political pressures.

Wicked is a film adaptation of the Broadway musical that has received numerous international awards. The film won Best Film and Best Director at the 2024 National Board of Review Awards and was recognized by the American Film Institute (AFI) as one of the top ten films of the year. At the 82nd Golden Globe Awards, *Wicked* received the Cinematic and Box Office Achievement award and was nominated in the categories of Best Motion Picture – Musical or Comedy, Best Actress, and Best Supporting Actress.⁴⁴

Furthermore, *Wicked* won three awards at the 30th Critics' Choice Awards, including Best Director, Best Production Design, and Best Costume Design, out of a total of eleven nominations. At the 97th Academy Awards (Oscar 2025), the film garnered ten nominations, including Best Picture, and won Best Costume Design as well as Best Production Design. Commercially, *Wicked* grossed over 634 million US dollars worldwide, making it one of the highest-grossing musical films of all time.⁴⁵

The significant success of *Wicked* demonstrates that the film holds substantial artistic and commercial importance. Given that the film is viewed by a diverse international audience with the aid of subtitles, the quality of subtitle translation becomes a critical area of study. Accurate and effective subtitles help ensure that the story and emotions conveyed in the film are clearly understood by viewers who speak different languages.

⁴⁴ Wikipedia contributors, "Wicked (2024 film)," *Wikipedia, The Free Encyclopedia*, [https://en.wikipedia.org/wiki/Wicked_\(2024_film\)](https://en.wikipedia.org/wiki/Wicked_(2024_film)).

⁴⁵ Ibid

This research is expected to contribute to the improvement of subtitle translation quality, thereby enhancing the viewing experience for international audiences.

B. Review of Related Finding

Referring to previous research and studies, the author cites several prior articles, the first of which is titled "An Error Analysis on English-Indonesian Subtitle Translation in *Romeo and Juliet* Film."⁴⁶ The aim of Yuli Wahyuni's research is to analyze common errors made by translators when translating subtitles from English to Indonesian in the film "*Romeo and Juliet*," focusing on identifying the types of errors that frequently occur and explaining their underlying causes. The second article is titled "Translation Analysis of Subtitle from English into Indonesian in *Maleficent* Movie."⁴⁷ Yuli Kuswardani's research on the film "*Maleficent*" evaluates the quality of subtitles from English to Indonesian based on clarity, accuracy, and naturalness.

Overall, the subtitles are clear, accurate, and sound natural, although there are some areas that need improvement. The last research article is titled "An Error Analysis of English-Indonesian Subtitle Translation in *Avengers*:

⁴⁶ Yuli Wahyuni, *An Error Analysis on English-Indonesian Subtitle Translation in Romeo and Juliet Film* (Thesis, Adab and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta, 2011).

⁴⁷ Yuli Kuswardani and Erike Septiani, "Translation Analysis of Subtitle from English into Indonesian in *Maleficent* Movie," *English Teaching Journal: A Journal of English Literature, Linguistics, and Education* 8, no. 1 (June 2020): 36–41.

Endgame" by Camelia & Wahyuningsih.⁴⁸ This study aims to identify errors found in the subtitle translation from English to Indonesian in the film "Avengers: Endgame." The main goal of this research is to analyze the errors made by non-professional translators compared to professional translators.

All three studies focus on analyzing errors in subtitle translation from English to Indonesian, but with different approaches. Yuli Wahyuni's research identifies common error types in the subtitle translation of *Romeo and Juliet* and explains their causes. In contrast, Yuli Kuswardani evaluates the quality of the subtitles in *Maleficent* based on clarity, accuracy, and coherence, assessing how well the translation sounds in Indonesian. Meanwhile, the study on *Avengers: Endgame* aims to identify errors in the subtitles and compare the mistakes made by non-professional translators with those of professional translators. The main difference among these studies lies in their focus: the first emphasizes error types, the second focuses on translation quality, and the third compares the expertise levels of translators.

A review of previous studies reveals several gaps that remain unaddressed in subtitle translation research. Yuli Wahyuni's study on *Romeo and Juliet* only emphasized the identification of common error types, while Yuli Kuswardani's research on *Maleficent* focused more on subtitle quality in terms of clarity, accuracy, and naturalness. Meanwhile, Camelia and Wahyuningsih's study on *Avengers: Endgame* concentrated on comparing the errors made by professional and non-professional translators. Although these

⁴⁸ Camelia and Neneng Sri Wahyuningsih, "An Error Analysis on English-Indonesian Subtitle Translation in *Avengers: Endgame*," *Jurnal Bahasa Asing*.

studies provide valuable insights, none of them directly link the analysis of translation errors with a comprehensive assessment of subtitle quality, particularly in terms of accuracy, acceptability, and readability.

This thesis seeks to fill that gap by analyzing the Indonesian subtitles of the musical fantasy film *Wicked*, which presents unique linguistic challenges such as idiomatic expressions, poetic lyrics, and culturally rich dialogue. Unlike previous research, this study applies a combination of the Dynamic Quality Framework (DQF) to systematically classify translation errors and Nababan's model, to evaluate translation quality. By integrating these two approaches, the research not only identifies the types of translation errors but also examines their direct impact on subtitle quality. Moreover, since *Wicked* has not previously been the subject of subtitle translation studies, this research provides new and timely contributions to audiovisual translationscholarship.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This study employs a qualitative research method, which is appropriate for exploring phenomena in depth and understanding the meanings that participants assign to their experiences. Qualitative methods are characterized by the use of non-numerical data and flexible procedures such as interviews, observations, and document analysis. This approach is suitable for studies that aim to explore processes, perceptions, and social contexts rather than to test hypotheses or measure variables.

In line with the chosen method, this study uses a descriptive qualitative research design. According to Creswell, research design is a structured plan that connects the research questions with the procedures for collecting and analyzing data.⁴⁹ This type of design enables the researcher to provide a clear and detailed description of a phenomenon in its natural context. It also ensures that each stage of the research process, including data selection and analysis, remains consistent with the goals of the study.

In this study, the researcher employs a descriptive qualitative approach because the focus of the research is to identify types of translation errors found in the subtitles of the movie *Wicked* and to assess their translation quality, which cannot be measured through numerical or statistical data. This

⁴⁹ Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 4th ed. (Thousand Oaks: Sage Publications, 2014), 3-6.

approach is chosen as it enables a deep exploration of linguistic elements and contextual meanings within the subtitles, requiring a comprehensive understanding of both the source and target languages.

According to Stake, descriptive qualitative research is particularly useful for exploring and interpreting the meanings behind social or human-related issues, including those related to translation.⁵⁰ To achieve the research objectives, the researcher collects data through subtitle documentation, which is then analyzed using translation error theories and translation quality parameters such as accuracy, acceptability, and readability. In this way, the descriptive qualitative approach provides flexibility and depth in thoroughly analyzing the phenomenon of translation within its original context.

B. Object of The Research

In qualitative research, the object of study refers to specific phenomena, events, or individuals being examined. According to Creswell, selecting the object of study does not follow rigid procedures like sampling in quantitative research.⁵¹ Instead, qualitative researchers choose objects that provide an in-depth understanding of the phenomenon under study, focusing on exploring meaning and experiences within their natural context.

⁵⁰ ⁵⁰ Stake, R. E. (1995). *The Art of Case Study Research*. Thousand Oaks, CA: Sage Publications, p. 35.

⁵¹ Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Thousand Oaks, CA: Sage Publications, p. 15.



This study uses textual analysis to examine the English and Indonesian subtitles of the film *Wicked* (2024), focusing on translation errors and their effects on translation quality. The film was chosen for several reasons. First, as a fantasy musical full of poetic lyrics, idioms, and Western cultural references, it presents complex challenges that require accurate and stylistically appropriate translations. Second, because the film combines visuals, music, and dialogue, subtitle timing and layout must be carefully managed to ensure viewers can follow along easily. Third, the use of formal and sometimes old-fashioned language adds difficulty in making the subtitles culturally suitable and easy to read for Indonesian audiences. Fourth, *Wicked*'s recent release and availability on platforms like HBO MAX make this research timely and relevant for current subtitle localization.

Finally, *Wicked* is culturally significant, with rich literary and musical content that attracts a wide audience and offers a valuable case for studying

subtitle quality. This study applies the Dynamic Quality Framework (DQF) and Nababan's translation quality theory to identify different types of translation errors in the English-Indonesian subtitles and analyze how these errors affect accuracy, acceptability, and readability.

C. Technique of Data Collecting

In this study, the researcher uses document analysis for data collection techniques. Document analysis is conducted to examine relevant documents, while the checklist is used to ensure that all essential elements in the analysis are systematically identified. These two techniques are applied to analyze the subtitles of the film *Wicked* in both English and Indonesian, with the aim of identifying translation errors and evaluating the quality of the translation based on DQF's and Nababan's theories.

1. Document Analysis

Document analysis is a data collection technique that involves a thorough examination of relevant documents or written data. According to Bowen, document analysis is a systematic process of reviewing, evaluating, and interpreting documents related to the research.⁵² This technique helps researchers extract important information from documents by identifying patterns and themes relevant to the phenomenon under study.

⁵² Bowen, G. A. (2009). *Document analysis as a qualitative research method*. Qualitative Research Journal, 9(2), 27-40.

In this research, document analysis is used to analyze conversation transcripts and video recordings of the film *Wicked* in both English and Indonesian. This document analysis is employed to answer two research questions: first, to identify and document the types of errors occurring in film subtitle translations, including linguistic and cultural perspectives; and second, to classify the identified types of errors based on categories of translation quality. The steps in this document analysis include:

- a. Watching the film recordings multiple times to fully understand the conversations.
- b. Downloading or copying the available conversation transcripts from the videos.
- c. Checking the accuracy of the transcripts by comparing them with the video recordings.
- d. Carefully reading the obtained conversation transcripts.
- e. Creating a checklist to identify translation errors in the subtitles.
- f. Analyzing translation errors based on relevant types and categories and translation quality using DQF's and Nababan's theories.

D. Instrument of The Research

Research instruments are tools used to collect data in a study. Based on the explanation above, it can be concluded that the researcher not only collects and analyzes the data but also needs a checklist as an additional tool to ensure the data collected is comprehensive.

1. Document Checklist

A document checklist is a research tool designed to facilitate the identification, classification, and analysis of collected document data. According to Lune and Berg in *Qualitative Research Methods for the Social Sciences*, a checklist ensures consistency and organization in research procedures. Additionally, it serves as a structured guide for recording and verifying essential elements that should be present in the collected data, thereby enhancing the reliability of the analysis.

In this study, the researcher employs a document checklist to systematically identify and analyze translation errors in the subtitles. The checklist comprises indicators and sub-indicators related to various types of translation errors and their impact on translation quality. This structured method ensures a comprehensive and rigorous analysis. Furthermore, the checklist is utilized to address two research questions, the first being to identify and document the types of errors occurring in film subtitle translations including linguistic and cultural perspectives, and the second being to classify the identified errors according to categories of translation quality.

Steps for Using the Document Checklist:

- a. Create a table of translation error types: This table categorize various translation errors, such as accuracy, linguistic, and other relevant errors.

- b. Classify errors based on translation quality categories: Once identified, errors classified according to translation quality aspects based on Nababan's theory accuracy, acceptability, and readability.
- c. Analyze sentences or utterances in the subtitles: Each sentence or utterance in the subtitles examined and matched with the predefined error categories in the checklist to ensure accurate identification and classification.

Table 3.1
Types of Errors Based on DQF's model⁵³

Error Type	Indicators	Sub-Indicators	Explanation based on DQF' Theory
Accuracy	Errors in meaning transfer	<ul style="list-style-type: none"> - Inaccurate meaning - Loss of important meaning 	Errors that occur when the meaning conveyed in the source language is not preserved or is lost in the translation. An incorrect transfer of meaning reduces the accuracy of the translation.
Linguistic	Errors in language structure	<ul style="list-style-type: none"> - Grammatical errors - Incorrect word usage 	Errors related to the use of grammar or sentence structure that does not align with the target language. This may involve issues with sentence structure or incorrect word usage.
Terminology	Incorrect use of terminology	<ul style="list-style-type: none"> - Incorrect technical terms - General terms that do not fit the context 	Errors in using vocabulary that does not align with the recognized terms in a specific domain or organization. This can affect the audience's understanding of the context in the film or text.

⁵³ Moorkens, J., O'Brien, S., & Way, A. (2018). *Translation Quality Assessment: From Principles to Practice*. Springer.

Styles	Inconsistent language style	<ul style="list-style-type: none"> - Tone differences (formal/informal) - Incorrect style shifts 	The language style used in translation must be consistent with the character of the film or the context. A mismatch in style may distort the intended message or atmosphere in the film.
Country Standards	Errors in local formatting	<ul style="list-style-type: none"> - Incorrect date, number, or address formatting 	Errors related to specific regional formatting issues, such as the use of date, number, or address formats that do not comply with the standards of the target country.
Layout	Errors in subtitle text formatting	<ul style="list-style-type: none"> - Subtitle truncation - Incorrect subtitle display time 	Errors concerning the layout of the subtitles, such as truncated text or incorrect subtitle duration. This also includes issues with formatting and text truncation.

Table 3.2
Checklist for Types of Errors Based on DQF's model.

No	Timeframe	SL	TL	Context	Types of Errors						Description of Error
					AC	LI	TE	ST	CS	LA	

Notes :

SL : Source Language

TL : Target Language

AC : Accuracy

LI : Linguistic

TE : Terminology

ST : Style

CS : Country Standards

LA : Layout

Table 3.3
Translation Quality Of The Subtitles According To Nababan's Theory⁵⁴

Aspect	Category	Score	Qualitative Parameters
Accuracy	Accurate	3	The meaning of words, technical terms, phrases, clauses, sentences, or the source text is accurately transferred into the target language; no distortion of meaning occurs.
	Less Accurate	2	Most of the meanings have been accurately transferred into the target language. However, there are distortions, ambiguous meanings, or omissions that affect the overall message.
	Inaccurate	1	The meaning is inaccurately transferred or omitted (deleted) in the target language.
Acceptability	Acceptable	3	The translation sounds natural; technical terms used are commonly accepted and familiar to the readers; phrases, clauses, and sentences follow Indonesian grammatical norms.
	Less	2	Generally sounds natural, but

⁵⁴ Mangatur Nababan, Ardiana Nuraeni, and Sumardiono, "Pengembangan Model Penilaian Kualitas Terjemahan," *Kajian Linguistik dan Sastra* 24, no. 1 (2012): 39-57.

	Acceptable		there are minor issues with the use of technical terms or slight grammatical errors.
	Unacceptable	1	The translation sounds unnatural or like a translation; technical terms used are uncommon and unfamiliar to readers; sentence structures do not conform to Indonesian norms.
Readability	High Readability	3	Words, technical terms, phrases, clauses, sentences, or the translated text are easily understood by readers.
	Moderate Readability	2	Generally understandable, but some parts need to be read more than once to be fully comprehended.
	Low Readability	1	The translation is difficult for readers to understand.

Table 3.4
Checklist for Translation Quality Of The Subtitles

No.	SL	TL	Notes	Translation Quality (Score)			Total score	Quality Category
				Accuracy	Acceptability	Readability		
1.								
2.								
3.								
4.								
5.								
Etc.								

E. Techniques of Data Analysis

The data analysis in this study follows the latest model by Miles, Huberman, which consists of four main stages: Data Collection, Data Condensation, Data Display, and Conclusion Drawing/Verification.⁵⁵

1. Data Collection

In the Data Collection stage, data is gathered from the English and Indonesian subtitles of *Wicked*. The researcher carefully watches the film on the HBO MAX platform while noting timestamps for each subtitle error. Conversations containing subtitle errors are transcribed along with their complete context to ensure accurate analysis. The collected data is then categorized based on DQF's and Nababan's theories, which classify types of translation errors and assess translation quality in terms of accuracy, acceptability, and readability.

2. Data Condensation

In the Data Condensation stage, the collected data is refined by selecting, simplifying, and focusing on relevant information to facilitate analysis. Each translation error is coded according to its type, such as Accuracy (AC), Linguistic (LI), Terminology (TE), Style (ST), Country Standards (CS), dan Layout (LA). The errors are then classified based on translation quality categories, namely accuracy, acceptability, and readability. Any irrelevant data that does not contribute to the research objectives is removed to ensure a more focused and efficient analysis.

⁵⁵ Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook*. SAGE

3. Data Display

In the Data Display stage, the condensed data is organized into formats that facilitate interpretation and further analysis. This study presents the data using frequency distribution tables to show the number of occurrences for each type of error found in the subtitles. Additionally, graphs and charts are used to illustrate error patterns and their impact on translation quality. Representative transcripts containing conversation contexts, timestamps, and assigned codes for error types and translation quality assessments are also included to provide a clearer understanding of the findings.

4. Conclusion Drawing/Verification

In the Conclusion Drawing/Verification stage, the researcher interprets the findings by identifying dominant subtitle error patterns and analyzing their effects on translation quality in different contexts. The findings are then linked to translation quality theories to determine whether the errors stem primarily from linguistic limitations or cultural differences. To ensure validity, conclusions are verified through cross-checking with the original film recordings and re-evaluating the data using the applied theoretical frameworks. This iterative process ensures a thorough and reliable analysis of subtitle errors in *Wicked*.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the results and discussion of the study on subtitle translation errors in the film *Wicked*. The errors are classified using the Dynamic Quality Framework (DQF), while translation quality is evaluated through Nababan's model focusing on accuracy, acceptability, and readability. It also examines the frequency and context of each error type, followed by a discussion that connects the findings with relevant theories and past studies.

A. Research Findings

This section presents the data collected and analyzed in this study, which focuses on two main points. First, it discusses the types of translation errors found in the Indonesian subtitles of the film *Wicked*, based on the Dynamic Quality Framework (DQF), including accuracy, linguistic, terminology, style, country standards, and layout errors. Second, it shows the results of the translation quality assessment using Nababan's model, which evaluates each subtitle by accuracy, acceptability, and readability. All data were gathered through document analysis of subtitle transcripts and assessed with a structured checklist to provide a clear understanding of the translation errors and their effect on the overall subtitle quality.

1. Types of Subtitle Translation Errors Found in the Film *Wicked*

The types of subtitle translation errors found in the film *Wicked* are presented in Table 4.1 below. This table provides a clearer overview of the

most common types of errors occurring in subtitle translations, thereby revealing the extent to which translation accuracy affects the delivery of the original meaning in the film.

Table 4.1
Types of Subtitle Translation Errors Found in the Film *Wicked*

No.	Types of Errors
1.	Accuracy
2.	Linguistic
3.	Terminology
4.	Style
5.	Layout

Table 4.1 presents the classification of subtitle translation errors identified throughout the film *Wicked*. Based on the analysis, six major types of errors were identified: accuracy (AC), linguistic (LI), terminology (TE), style (ST), country standards (CS), and layout (LA). These categories reflect the various challenges faced by translators in conveying meaning accurately, preserving linguistic and stylistic integrity, and adapting content appropriately to the target audience's norms and expectations. This classification serves as a foundational framework for analyzing how translation discrepancies impact the transfer of meaning in audiovisual media. A more detailed examination of the errors and the corrections of the target language for each error type is discussed in the subsequent sections.

a. Accuracy and Layout Errors

Timeframe	SL	TL	Correct TL
02:46	Come out! Come out! She's gone!	(<i>Kosong</i>)	Keluarlah! Dia sudah pergi!

02:47	Munchkins, she's dead!	(<i>Kosong</i>)	Munchkin, dia sudah meninggal!
20.35	But the highest hopes	(<i>Kosong</i>)	Namun dengan harapan besar.

b. Accuracy Errors

Timeframe	SL	TL	Correct TL
07.28	And one thing led to another, as it so often does.	Lalu hal yang tidak baik terjadi, seperti biasanya.	Lalu satu hal pun berlanjut ke hal lain, seperti biasanya.
16.48	I could care less what others think.	Aku peduli pendapat orang.	Aku sama sekali tidak peduli dengan pendapat orang lain.
17.04	As you can see, she's a perfectly acceptable color.	Seperti bisa kau lihat, warnanya bisa diterima.	Seperti yang kau lihat, warna kulitnya sangat bisa diterima.
27.05	This weird quirk I've tried to suppress or hide	Sisi misteri yang kucoba untuk kupendam dan sembunyikan	Keanehan ini telah kucoba untuk kupendam atau kusembunyikan.
35.39	<i>Every little trait, however small</i> Makes my very flesh begin to crawl	<i>Setiap hal kecil, betapa pun kecilnya</i> Membuatku muak	Setiap sifat kecil, sekecil apa pun, “membuat bulu kudukku merinding.” <i>(lebih tepat menggambarkan idiom “flesh crawl” = rasa jijik mendalam)</i>
39.53	Or an antelope explicating a sonnet.	Atau antelop menjelaskan sonata.	Atau seekor antelop menjelaskan sebuah soneta. <i>(bukan “sonata” karena SL = sonnet, yaitu puisi, bukan musik)</i>
47.27	You'll find if you make it	Kau akan mendapati	Kau akan mendapati jika

	discouraging enough	bahwa dengan cukup intimidasi	kau membuatnya cukup “melemahkan semangat.”
54.41	And learn to live... The unexamined life	Dan belajarl menikmati hidup Kehidupan yang bebas	Dan belajarl menjalani... “kehidupan yang tak pernah direnungkan.” (mengacu pada kutipan filsafat Socrates, bukan sekadar “bebas”)
01:45:43	Presenting the absolute factual story of our Wizard	Mempersembah kan kisah nyata ahli sihir Oz kita...	Mempersembahk an kisah faktual sepenuhnya tentang penyihir kita.
01:45:14	So I'll be back for good someday	Kelak aku akan tinggal di sini	Jadi suatu hari aku akan kembali untuk selamanya.
01:45:32	One short day and we're warning the city	Satu hari yang singkat kami mengingatkan kota ini	Satu hari singkat dan kami memperingatkan kota ini.
02:01:20	You're right. That's a very harsh word.	Kau benar. Itu kata yang kasar.	Kau benar. Itu kata yang sangat keras. (“harsh” lebih dekat ke “keras/terlalu tajam” daripada sekadar “kasar”)
02:08:59	Guards. Guards.	Penjaga.	Penjaga! Penjaga! (pengulangan dipertahankan untuk efek dramatis)

c. Linguistic Errors

Timeframe	SL	TL	Correct TL
03:12	<i>The enemy of all of us here in Oz is dead</i>	<i>Musuh seluruh Oz Sudah mati</i>	Musuh kita semua di Oz sudah mati.

28.27	No father is not proud of you	Tidak ada ayah yang tidak bangga kepadamu	Setiap ayah pasti bangga padamu. (<i>Perbaikan: kalimat double negative di SL harus dirender positif dalam TL agar natural dan sesuai kaidah bahasa Indonesia.</i>)
38.47	Maybe the pronouncification of your precious name	Mungkin cara pengucapan namamu yang berharga	Mungkin cara pelafalan namamu yang mulia.
1.01.13	She always makes me the most hideoteous hats.	Dia selalu membuatku topi terjelek.	Dia selalu membuatku topi yang paling jelek.

d. Terminology Errors

Timeframe	SL	TL	Correct TL
14.03	I love you. Just remember, it's not goodbye, it's farewell.	Aku sayang kalian. Ingat perpisahan ini sementara.	Aku mencintaimu. Ingatlah, ini bukan selamat tinggal, ini hanya perpisahan sementara.
20.44	I am Ms. Coddle, Head Shizstress.	Aku Nona Coddle, Rektor Shiz.	Aku Nona Coddle, Kepala Shizstress. (<i>istilah "Head Shizstress" harus dipertahankan sebagai gelar fiksi, bukan digeneralisasi jadi "Rektor."</i>)
25.23	I'm humbled by your munificent offer	Aku tersanjung oleh tawaranmu yang baik	Aku merasa rendah hati oleh tawaranmu yang begitu murah hati. (<i>"Munificent" = kemurahan hati</i>)

			<i>luar biasa, bukan sekedar “baik.”)</i>
29.12	Would it be all right by you If I de-greenify you?	Apa kau keberatan? Jika kubuat kau tidak hijau lagi?	Apa kau keberatan jika kuhilangkan warna hijaumu? <i>(Lebih natural, tetap mempertahankan unsur kreatif “de-greenify.”)</i>
34.37	<i>For you see, my roommate is</i> Unusually and exceedingly peculiar	<i>Karena teman sekamarku</i> Tidak biasa dan sangat aneh	Karena teman sekamarku luar biasa aneh dan amat sangat ganjil. <i>(“Exceedingly peculiar” harus dipertahankan dengan intensitas lebih kuat.)</i>
36.40	<i>Poor Galinda, forced to reside</i> With someone so disgustified	<i>Kasihannya Galinda, terpaksa sekamar</i> dengan orang yang menjijikkan	Kasihannya Galinda, harus sekamar dengan seseorang yang begitu menjijikkan sekali.
38.59	Well, it seems the artichoke is steamed.	Tampaknya ada articok panas.	Yah, sepertinya artichoke-nya sudah matang. <i>(Ungkapan idiomatik; “steamed” lebih ke ‘matang’ daripada sekedar ‘panas.’)</i>
50.05	<i>that Prince Fiyero Tigelaar of Winkie Country</i> will be filling out our student body	Pangeran Fiyero Tigelaar dari Winkie Country akan bergabung	Pangeran Fiyero Tigelaar dari Negeri Winkie akan meramaikan barisan mahasiswa kita. <i>(“Filling out our student body” bernuansa humor,</i>

			<i>bukan sekadar “bergabung.”)</i>
57.08	Dancing through life Down at the Ozdust	Menari setiap saat Di Ozdust	Menari sepanjang hidup di Ozdust
1.00.43	Am I not the most scandalocious little fish in the sea?	Bukankah aku ikan kecil paling memikat di laut?	Bukankah aku ikan kecil paling sensasional di lautan?
1.08.46	Her hat is disgusting.	Topinya jelek sekali.	Topinya benar-benar menjijikkan.
01:41:25	She's so good. -She so is. Such braverism.	-Dia baik sekali. -Benar. Sungguh pemberani.	- Dia baik sekali. – Memang benar. Sungguh keberanian luar biasa.
02:20:29	I hope it brings you bliss	Kuharap akan membuatmu bahagia	Kuharap itu membawa kebahagiaan sejati bagimu.

e. Style Errors

Timeframe	SL	TL	Correct TL
23.55	- Did you visually see that? - Yes.	- Kau melihatnya? - Ya.	– Apa kau benar-benar melihatnya dengan mata kepalamu sendiri? – Ya. <i>(Pleonasme/hiperbola dipertahankan agar efek dramatis tidak hilang.)</i>
32.15	Oh, well, could you not? I'm sorry. I just... I so enjoy air. You know what I mean?	Bisa biarkan saja?Maaf. aku menikmati udaranya. Ini bagus. Paham maksudku?	Oh, bisakah kau tidak begitu? Maaf ya. Aku cuma... aku suka sekali menghirup udara. Kau ngerti maksudku, kan? <i>(Bahasa dibuat</i>

			<i>lebih santai dan informal, sesuai nuansa percakapan.)</i>
45.37	A dear friend of mine... – A deer?	Temanku... – Rusa?	Seorang sahabatku yang sangat “dear”... – Apa? “Deer”? Rusa? <i>(Permainan kata “dear” vs “deer” dipertahankan dengan penjelasan fonetik supaya humor tidak hilang.)</i>
55.03	Life's more painless For the brainless	Hidup akan lebih ringan Bagi yang bodoh	Hidup lebih tanpa beban bagi mereka yang tak perlu banyak mikir. <i>(Lebih ringan dan komedik; menghindari diksi kasar “bodoh.”)</i>
1.02.22	You know, black is this year's pink	Hitam sedang trend tahun ini	Tahukah kau, hitam adalah warna pink tahun ini. <i>(Gaya idiomatik & komedik dipertahankan, bukan disederhanakan jadi “sedang tren.”)</i>
01:45:32	One short day and we're warning the city	Satu hari yang singkat kami mengingatkan kota ini	Dalam satu hari singkat, kami sudah membuat seluruh kota gempar. <i>(Lebih dramatis, sesuai gaya musikal.)</i>
01:48:19	Who's the mage, whose	Siapa penyihir yang	Siapa penyihir, yang tujuan

	major itinerary is making Oz merrier?	perjalanannya membuat Oz lebih meriah?	utamanya adalah membuat Oz lebih meriah? (<i>Rima & gaya liris dipertahankan.</i>)
01:52:58	Well, it's just so... It's so great to meet you.	Aku senang... Aku senang bertemu denganmu...	Sungguh... sungguh suatu kehormatan bisa bertemu dengan Anda. (<i>Nada kagum & formal dipertahankan, sesuai konteks sosial.</i>)

2. The Translation Quality of Subtitles in the Film *Wicked*

Based on the analysis of subtitle translation quality in the film *Wicked* using Nababan's assessment model, this study examined three main aspects: accuracy, acceptability, and readability. Through document analysis of selected subtitle segments, the following translation quality patterns were identified.

The translation quality assessment was conducted by evaluating 45 subtitle segments across three dimensions. Accuracy refers to how precisely the meaning from the source language is transferred to the target language without distortion or loss of information. Acceptability measures the extent to which the translation conforms to Indonesian linguistic norms and sounds natural to native speakers. Readability assesses how easily Indonesian audiences can understand the translated text within the time constraints of audiovisual media. Each subtitle was scored on a scale of 1-

3 for each aspect, where 3 indicates high quality, 2 indicates medium quality, and 1 indicates low quality.

Table 4.2
Classification of Subtitle Translation Quality in the Film *Wicked*

Quality Aspect	Total Score	Number of Subtitles	Average Score	Category
Accuracy	86	45	1.91	Less Accurate
Acceptability	123	45	2.73	Acceptable
Readability	124	45	2.76	High Readability

Table 4.3
Overall Quality Score Calculation of Subtitle Translation in the Film *Wicked*

Accuracy	Acceptability	Readability	Total	Average
$1,91 \times 3 = 5,73$	$2,73 \times 2 = 5,46$	$2,76 \times 1 = 2,76$	13,95	$13,95 \div 3 = 4,65$

Overall Quality Category: Tidak Terlalu Baik (Not Very Good)

Based on the quality scale where 1-1.9 indicates "Low Quality", 2-2.5 indicates "Medium Quality", and 2.6-3 indicates "High Quality", the overall average score of 2.33 places the subtitle translation quality in the "Medium Quality" category.

The findings reveal that accuracy presents the most significant challenge in the subtitle translation, with most segments showing difficulties in preserving the original meaning. Several subtitles demonstrated meaning distortions, complete omissions, or incorrect interpretations of the source text. For instance, the line "*Come out! Come out! She's gone!*" was entirely omitted, resulting in complete information loss. Another example, "*I could care less what others think*" was translated

as "*Aku peduli pendapat orang*," which conveys the opposite meaning of the original sarcastic expression.

In terms of acceptability, the translations generally follow Indonesian grammatical norms and sound relatively natural to native speakers, though some instances display overly literal translation patterns. The translation "*Musuh seluruh Oz sudah mati*" exemplifies this issue, where a more natural rendering would be "*Musuh kita semua di Oz telah mati.*"

Readability demonstrates the strongest performance among all three aspects, with most subtitles using clear, straightforward language that Indonesian audiences can easily process. Even when accuracy or acceptability issues are present, most subtitles remain comprehensible to viewers within the time constraints of audiovisual media.

The comprehensive evaluation indicates that while the subtitle translation of *Wicked* serves its basic communicative function and allows Indonesian audiences to follow the film's narrative, significant improvements are needed, particularly in maintaining semantic accuracy and preserving the original meaning and tone of the dialogue.

B. Discussion

This section provides an in-depth analysis and interpretation of the research findings presented earlier. The discussion examines the two main research questions regarding the types of subtitle translation errors found in the film *Wicked* and the overall translation quality of these subtitles,

connecting the findings to existing theoretical frameworks and previous research.

1. Types of Subtitle Translation Errors Found in the Film *Wicked*

The analysis of subtitle translation errors in *Wicked* using the Dynamic Quality Framework (DQF) revealed the presence of all six error categories, with accuracy errors emerging as the most significant challenge. These accuracy errors fundamentally compromise the transfer of meaning from the source to the target language, which aligns with Hansen's assertion that semantic precision is crucial in translation quality.⁵⁶ The severity of accuracy errors is particularly concerning because they directly affect viewers' understanding of the narrative, character development, and emotional content of the film. Complete omissions of subtitles, such as "Come out! Come out! She's gone!" represent the most severe form of accuracy error, creating gaps in narrative continuity that can confuse viewers and diminish their engagement with the story.

More subtle accuracy errors, such as the mistranslation of "I could care less what others think" as "Aku peduli pendapat orang," demonstrate how misunderstanding idiomatic expressions can completely reverse intended meaning. This particular example illustrates the challenge of translating sarcastic or ironic expressions, where literal translation approaches fail to capture the speaker's actual intent. Such errors are

⁵⁶ Gyde Hansen, "Translation Errors," in *Handbook of Translation Studies*, ed. Yves Gambier & Luc van Doorslaer, vol. 1 (Amsterdam: John Benjamins, 2010), 385-389.

particularly problematic in character-driven narratives like *Wicked*, where understanding character attitudes and motivations is essential for plot comprehension. This finding supports Nida and Taber's observation that translation errors often stem from inadequate attention to the source text's communicative function.⁵⁷

Linguistic errors, while less frequent than accuracy errors, reveal important insights about the challenges of adapting English sentence structures to natural Indonesian expression. The example "Musuh seluruh Oz sudah mati" demonstrates how direct structural transfer can result in awkward phrasing that, while technically comprehensible, sounds unnatural to Indonesian speakers. These findings reflect the fundamental differences between English and Indonesian syntactic structures, where Indonesian requires different approaches to emphasis and information flow compared to English.⁵⁸ The presence of linguistic errors can negatively impact the viewing experience by drawing attention to the translation itself rather than the content, supporting Baker's emphasis on the importance of natural expression in effective translation.⁵⁹

Terminology errors in *Wicked* primarily involve the translation of culture-specific or fictional terms that require creative adaptation rather than direct translation. The translation of "Head Shizstress" as "Rektor Shiz" exemplifies this challenge, where the generic academic term fails to

⁵⁷ Eugene A. Nida and Charles R. Taber, *The Theory and Practice of Translation* (Leiden: E. J. Brill, 1982), 12.

⁵⁸ Mona Baker, *In Other Words: A Coursebook on Translation*, 3rd ed. (London: Routledge, 2018), 89-92.

⁵⁹ *Ibid.*, 156-160.

capture the whimsical, fantasy-world character of the original. This finding highlights a crucial aspect of audiovisual translation: the need to maintain the fictional world's internal consistency while making content accessible to target audiences. The tendency toward generic solutions suggests a conservative approach that prioritizes comprehensibility over cultural adaptation, aligning with Gottlieb's observation that subtitle translation involves constant negotiation between source and target cultural contexts.⁶⁰

Style errors represent a subtler but significant category of problems in the *Wicked* subtitles, typically involving the flattening of dramatic or humorous effects. The translation of "Did you visually see that?" as simply "Kau melihatnya?" loses the source text's deliberate pleonasm, which was used for emphasis or comic effect. The prevalence of style errors suggests that translators prioritized literal accuracy over stylistic preservation, failing to maintain the emotional and dramatic qualities essential to musical theater adaptation. This approach, while ensuring basic comprehensibility, represents what Newmark describes as a predominantly semantic translation approach that preserves content while sacrificing communicative effect.⁶¹

Layout errors, though less frequent, represent a critical technical aspect of subtitle quality. The complete absence of subtitles during important dialogue sequences constitutes both accuracy and layout errors,

⁶⁰ Henrik Gottlieb, *Titles on Subtitling 1929-1999: An International Annotated Bibliography* (Copenhagen: Center for Translation Studies, 2002), 25.

⁶¹ Peter Newmark, *A Textbook of Translation* (New York: Prentice Hall, 1988), 45-47.

demonstrating how technical issues can compound content problems. These errors emphasize the importance of technical precision in audiovisual translation, where subtitles must be perfectly synchronized with audio and visual elements to maintain narrative flow.⁶² The absence of country standards errors suggests that localization for Indonesian audiences was generally successful in terms of cultural formatting conventions, indicating that translators adhered to Indonesian standards for culturally specific formatting requirements.

2. The Translation Quality of Subtitles in the Film *Wicked*

The translation quality assessment using Nababan's model reveals a complex picture of subtitle performance across the three evaluated dimensions, with an overall fair quality rating that masks significant variations in performance. The accuracy score of 1.91 (Less Accurate category) represents the most concerning finding, directly correlating with the high frequency of accuracy errors identified in the error analysis. This poor accuracy performance compromises viewers' ability to follow the narrative accurately and undermines the emotional connection between viewers and characters, as inaccurate translations can distort the intended emotional tone of dialogue. According to Nababan, Nuraeni, and Sumardiono, accuracy is the most fundamental aspect of translation

⁶² Jan Pedersen, *The Subtitling Handbook* (Trafford Publishing, 2005), 15-18.

quality as it determines whether the source message is properly conveyed to the target audience.⁶³

The accuracy challenges observed in this study stem from several factors. Time constraints in commercial subtitle production often limit translators' ability to research cultural contexts and verify meaning accuracy, particularly in the musical theater genre that presents unique challenges with wordplay and cultural references. The complete omission of subtitles, such as "Come out! Come out! She's gone!" represents the most severe form of accuracy error, creating gaps in narrative continuity that can confuse viewers and diminish their engagement with the story. More subtle accuracy errors, such as the mistranslation of "I could care less what others think" as "Aku peduli pendapat orang," demonstrate how misunderstanding idiomatic expressions can completely reverse intended meaning.

The acceptability score of 2.73 (Acceptable category) represents a relatively strong performance among the three quality dimensions, indicating that most subtitles conform to Indonesian linguistic norms and sound relatively natural to native speakers. This finding suggests that translators possessed adequate knowledge of Indonesian grammar and style conventions. Baker emphasizes that acceptability in translation involves more than grammatical correctness; it requires understanding of

⁶³ Mangatur Nababan, Ardiana Nuraeni, and Sumardiono, *Pengembangan Model Penilaian Kualitas Terjemahan* (Yogyakarta: Litera, 2012), 44-45.

cultural and linguistic appropriateness in the target language context.⁶⁴ The relatively strong acceptability performance may reflect structural similarities between certain aspects of English and Indonesian syntax, particularly in simple sentence constructions, and Indonesian speakers' familiarity with English loanwords and concepts. However, issues such as the translation "Musuh seluruh Oz sudah mati" demonstrate how direct structural transfer can result in awkward phrasing that, while technically comprehensible, sounds unnatural to Indonesian speakers.

The readability score of 2.76 (High Readability category) represents the most successful aspect of the subtitle translation quality, indicating that Indonesian viewers can generally process and understand the translated text within the time constraints of audiovisual media. This strong performance suggests that translators prioritized clarity and comprehensibility, using vocabulary and sentence structures that Indonesian audiences can quickly process. As Nababan et al. note, readability in audiovisual translation is particularly crucial because viewers have limited time to process the text while simultaneously watching the visual elements.⁶⁵ However, high readability does not compensate for accuracy problems, creating a situation where the translation appears successful on the surface but fails to fulfill its primary communicative function.

⁶⁴ Mona Baker, *In Other Words: A Coursebook on Translation*, 3rd ed. (London: Routledge, 2018), 156-160.

⁶⁵ Nababan, Nuraeni, and Sumardiono, *Pengembangan Model Penilaian Kualitas Terjemahan*, 50-52.

The overall fair quality rating (2.33) provides a nuanced picture of subtitle performance that requires careful interpretation. While this rating suggests functional communication that allows viewers to follow the basic narrative, it masks critical weaknesses that significantly impact the viewing experience. The weighted scoring system used in this study appropriately emphasizes accuracy as the most important factor, reflecting its fundamental role in translation success. As Nababan argues, poor accuracy performance has a disproportionate impact on overall quality because it directly affects message comprehension.⁶⁶

The quality assessment results demonstrate the inadequacy of evaluating subtitle quality based solely on readability or acceptability measures. The disconnect between high readability and poor accuracy emphasizes the need for comprehensive quality assessment approaches that address all dimensions of translation quality. These findings support Moorkens et al.'s argument that translation quality assessment must consider multiple parameters simultaneously to provide a complete picture of translation performance.⁶⁷ The results suggest that current subtitle translation practices may prioritize surface-level comprehensibility over semantic accuracy, potentially compromising the educational and cultural value of audiovisual media.

Furthermore, the findings highlight the need for specialized training in audiovisual translation that addresses the unique challenges of

⁶⁶ Ibid., 44-47.

⁶⁷ Joss Moorkens et al., eds., *Translation Quality Assessment: From Principles to Practice* (Cham: Springer, 2018), 15-20.

subtitle production. Traditional translation training focusing on written text may be insufficient for handling the temporal, cultural, and technical constraints of subtitle work. As Gottlieb emphasizes, subtitle translation requires specific skills in condensation, timing, and cultural adaptation that differ significantly from other forms of translation.⁶⁸

The findings of this study align with previous research on subtitle quality in similar contexts. Wahyuni's study on *Romeo and Juliet* film subtitles found similar patterns of accuracy problems in English-Indonesian translations, particularly in handling idiomatic expressions and cultural references.⁶⁹ Similarly, Kuswardani and Septiani's research on *Maleficent* movie subtitles identified accuracy as the primary challenge, with translators struggling to maintain semantic precision while adhering to subtitle constraints.⁷⁰ The persistence of this issue across different films and translators, as demonstrated in this study and previous research, suggests systemic challenges in the subtitle translation industry rather than isolated problems. This consistency highlights the need for systematic improvements in subtitle translation practices and provides valuable insights for translation educators and practitioners seeking to improve subtitle quality in the Indonesian context.

⁶⁸ Henrik Gottlieb, *Titles on Subtitling 1929-1999: An International Annotated Bibliography* (Copenhagen: Center for Translation Studies, 2002), 25-28.

⁶⁹ Yuli Wahyuni, *An Error Analysis on English-Indonesian Subtitle Translation in Romeo and Juliet Film* (Thesis, Adab and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta, 2011), 67-69.

⁷⁰ Yuli Kuswardani and Erike Septiani, "Translation Analysis of Subtitle from English into Indonesian in *Maleficent* Movie," *English Teaching Journal: A Journal of English Literature, Linguistics, and Education* 8, no. 1 (June 2020): 39-40.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter serves as the final part of the study and consists of two main sections: conclusion and suggestion. The conclusion is drawn from the data analysis and findings discussed in the previous chapters, aiming to provide a comprehensive summary of the research results regarding subtitle translation errors and their overall quality in the film *Wicked*. The suggestion section offers the researcher's reflections and recommendations for future research and practical application. It is intended to support the development of further studies in audiovisual translation and provide insights for translators, educators, and students in the field of translation and language learning.

A. Conclusion

Based on the comprehensive analysis of subtitle translation errors and quality assessment in the film *Wicked* using the Dynamic Quality Framework (DQF) and Nababan's evaluation model, this study has successfully addressed both research questions and achieved its stated objectives.

Regarding the first research question about the types of subtitle translation errors found in *Wicked*, the analysis revealed the presence of all six error categories identified by the Dynamic Quality Framework. Accuracy errors emerged as the most prevalent and problematic type, characterized by complete omissions of crucial dialogue, meaning distortions, and misinterpretations of idiomatic expressions. These accuracy errors

fundamentally compromise the transfer of meaning from the source to the target language, significantly affecting viewers' understanding of the narrative and character development. Linguistic errors were identified in cases where direct structural transfer resulted in unnatural Indonesian phrasing, while terminology errors occurred primarily in the translation of culture-specific or fictional terms unique to the Oz universe. Style errors manifested in the flattening of dramatic or humorous effects, where deliberate linguistic devices in the source text were rendered literally, losing their intended communicative impact. Layout errors, though less frequent, represented critical technical failures where subtitles were completely absent during important dialogue sequences. Notably, no country standards errors were identified, suggesting successful localization in terms of cultural formatting conventions for Indonesian audiences.

Concerning the second research question about translation quality, the assessment using Nababan's model revealed significant disparities across the three evaluation dimensions. The overall quality rating of 2.33 places the subtitle translation in the "Fair" category, indicating functional but problematic communication. Accuracy scored lowest at 1.91 (Less Accurate), directly correlating with the high frequency of accuracy errors and representing the most significant challenge in the translation process. Acceptability achieved a score of 2.73 (Acceptable), indicating that most subtitles conform to Indonesian linguistic norms and sound relatively natural to native speakers, though improvements are needed for completely natural

expression. Readability scored highest at 2.76 (High Readability), demonstrating that Indonesian audiences can generally process and understand the translated text within audiovisual constraints, despite underlying accuracy problems.

The study reveals that while the subtitle translation of *Wicked* serves its basic communicative function and allows Indonesian audiences to follow the film's narrative structure, significant improvements are required, particularly in maintaining semantic accuracy and preserving the original meaning and tone of the dialogue. The disconnect between high readability and poor accuracy creates a problematic situation where the translation appears successful superficially but fails to fulfill its primary communicative function of accurate meaning transfer.

These findings contribute to the broader understanding of subtitle translation challenges in the Indonesian context and highlight the need for comprehensive quality assessment approaches that address all dimensions of translation quality. The research demonstrates that current subtitle translation practices may prioritize surface-level comprehensibility over semantic accuracy, potentially compromising the educational and cultural value of audiovisual media for Indonesian audiences.

B. Suggestion

1. For Further Researchers

Future researchers are encouraged to explore subtitle translation errors and quality in other genres such as documentaries, political

speeches, or children's animation, which may present different translation challenges. Comparative studies between machine-generated and human-translated subtitles could offer insights into technological accuracy. In addition, investigating the audience's reception through surveys or focus groups could enrich our understanding of how subtitle quality affects comprehension and emotional engagement.

2. For Translators and Practitioners

Professional subtitle translators should not only prioritize linguistic accuracy but also ensure stylistic consistency and cultural appropriateness. Special attention should be paid to preserving idiomatic expressions, humor, and tone, which are critical to character portrayal and narrative effect. Technical elements such as subtitle timing and display format should also be carefully managed to support readability.

3. For Educators and Students

Translation and English language instructors should incorporate real subtitle analysis into classroom activities to train students in contextual and pragmatic thinking. Through exercises that involve identifying and correcting errors in subtitles, students can sharpen their understanding of translation principles and develop skills applicable to the growing demand for audiovisual translation in the digital era.

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A P P E N D I C E S

APPENDIX 1
VALIDATION DATA FROM RATER

APPENDIX 1

**DOCUMENT CHECKLIST OF SUBTITLE TRANSLATION ERRORS IN
THE FILM WICKED BASED ON THE DYNAMIC QUALITY
FRAMEWORK**

(VALIDATED)

No	Time frame	SL	TL	Context	Types of Errors						Description of Error	Validasi
					A C	LI	T E	ST	CS	LA		
1.	02:46	Come out! Come out! She's gone!	(Kosong)	Ozians calling others to join celebration	✓					✓	Subtitle tidak ditampilkan dalam TL, padahal mengandung informasi ajakan untuk merayakan.	Tidak diterjemahkan sama sekali (deletion). Hilangnya a terjemahan ini membuat pesan penting tidak tersampaikan.
2.	02:47	Munchkins, she's dead!	(Kosong)	Ozians announcing to Munchkins specifically	✓					✓	Subtitle penting hilang; menyampaikan kematian tokoh utama. Mengganggu kesinambungan narasi.	Tidak diterjemahkan sama sekali (deletion). Hilangnya a terjemahan ini membuat pesan penting tidak tersampaikan.

												ikan.
3.	03:12	<i>The enemy of all of us here in Oz is dead</i>	<i>Musuh seluruh Oz Sudah mati</i>	Ozians continuing celebratory chorus		✓						Struktur kalimat tidak alamiah
4.	07:28	And one thing led to another, as it so often does.	Lalu hal yang tidak baik terjadi, seperti biasanya.	Glinda narrating affair consequences	✓						TL menambahkan “hal yang tidak baik” padahal SL bersifat netral dan idiomatis. Distorsi makna.	OKE
5.	14:03	I love you. Just remember, it’s not goodbye, it’s farewell.	Aku sayang kalian. Ingat perpisahan ini sementara.	Galinda saying goodbye to parents			✓				“Farewell” tidak sepadan diterjemahkan sebagai “sementara.” Seharusnya: “ini bukan selamat tinggal, hanya perpisahan sementara.”	OKE
6.	16:48	I could care less what others think.	Aku peduli pendapat orang.	Elphaba claiming independence from	✓						Terjemahan tidak sesuai makna asli. SL	OKE

				others' opinions							adalah ungkapan sarkastik; yang benar: "Aku tidak peduli..."	
7.	17.04	As you can see, she's a perfectly acceptable color.	Seperti bisa kau lihat, warnanya bisa diterima.	Elphaba being defensive about their differences	✓						Gaya SL sindiran halus, tapi TL terdengar datar dan literal. Nuansa ironi tidak tersampaikan.	Penurunan tingkat graduasi; Perfect - > bisa
8.	20.35	But the highest hopes	(Kosong)	Madame Morrible continuing statement	✓					✓	Subtitle hilang, padahal melanjutkan harapan besar dari dekan. Mengganggu kesinambungan.	OKE
9.	20.44	I am Ms. Coddle, Head Shizstress.	Aku Nona Coddle, Rektor Shiz.	Ms. Coddle introducing herself			✓				"Head Shizstress" adalah istilah khas dunia fiksi Oz. Terjemahan "Rektor" bersifat umum dan kurang	OKE

											kreatif.	
10.	23.55	- Did you visually see that? - Yes.	- Kau melihatnya? - Ya.	Students confirming they saw magic				✓			SL bersifat hiperbolik (pleonasm). TL terlalu sederhana dan kehilangan efek dramatis yang disengaja.	OKE
11.	25.23	I'm humbled by your munificent offer	Aku tersanjung oleh tawarannya yang baik	Elphaba responding to teaching offer				✓			"Munificent" artinya sangat dermawan/mulia, bukan sekadar "baik." TL kurang menggambarkan kedalaman makna.	OKE
12.	27.05	This weird quirk I've tried to suppress or hide	Sisi misteri yang kucoba untuk kupendam dan sembunyikan	Elphaba singing about hiding powers	✓						"Weird quirk" diterjemahkan sebagai "sisi misteri" yang terlalu positif; harusnya: "keanehan" atau "kecacatan."	OKE

13.	28.27	No father is not proud of you	Tidak ada ayah yang tidak bangga kepadamu	Elphaba imagining father's pride		✓					Terjemahan literal terasa kaku. Kalimat bisa lebih natural: "Setiap ayah pasti bangga padamu."	OKE
14.	29.12	Would it be all right by you If I de-greenify you?	Apa kau keberatan? Jika kubuat kau tidak hijau lagi?	Elphaba imagining color change offer			✓				"De-greenify" adalah istilah fiksi/kreatif. TL terlalu literal. Seharusnya: "Jika kuhilangkan warna hijaumu?"	OKE
15.	32.15	Oh, well, could you not? I'm sorry. I just... I so enjoy air. You know what I mean?	Bisa biarkan saja?Maaf. aku menikmatinya. Ini bagus. Paham maksud ku?	Elphaba seeking understanding				✓			Terjemahan terlalu langsung. SL bersifat informal dan bisa diadaptasi lebih alami seperti: "Kau ngerti maksudku, kan?"	OKE
16.	34.37	<i>For you see, my roommate is</i> Unusual	<i>Karena teman sekamarku</i> Tidak	Galinda describing Elphaba tactfully			✓				"Exceedingly peculiar" lebih kuat dari	OKE

		ly and exceeding peculiar	biasa dan sangat aneh								“sangat aneh”. Diksi TL melemahkan intensitas makna SL.	
17.	35.39	<i>Every little trait, however small</i> Makes my very flesh begin to crawl	<i>Setiap hal kecil, betapa pun kecilnya</i> Membuatku muak	Galinda describing physical revulsion	✓						Idiom “flesh crawl” menunjukkan rasa jijik mendalam, bukan hanya “muak”. TL kurang menggambarkan efek emosional ekstrem.	OKE
18.	36.40	<i>Poor Galinda, forced to reside</i> With someone so disgusted	<i>Kasih Galinda, terpaksa sekamar</i> dengan orang yang menjijikkan	Students using Galinda’s invented word			✓				“Disgustified” adalah neologisme lucu; TL menggunakan kata netral “menjijikkan”, kehilangan efek humor/kreatif.	OKE
19.	38.47	Maybe the pronunciation of your precious	Mungkin cara pengucapan namamu yang	Elphaba defending Dr. Dillamond		✓					Kata “pronunciation” adalah bentuk plesetan.	OKE

		name	berharga								TL tidak menangk ap permaina n kata yang disengaja .	
20.	38.59	Well, it seems the artichoke is steamed.	Tampak nya ada articok panas.	Student making pun about heated situation			✓				Idiom “the artichoke is steamed” adalah permainan kata (pun), bukan arti literal. TL terasa janggal dan membingungkan.	OKE
21.	39.53	Or an antelope explicating a sonnet.	Atau antelop menjelaskan sonata.	Dr. Dillamond continuing examples	✓						“Sonnet” adalah puisi 14 baris, bukan “sonata” (karya musik). TL salah arti.	Maknanya beda
22.	45.37	A dear friend of mine... – A deer?	Temank u... – Rusa?	Dr. Dillamond and Elphaba with wordplay				✓			SL menggunakan permainan kata (“dear” vs “deer”), tapi TL kehilangan	OKE

											permainan fonetik tersebut.	
23.	47.27	You'll find if you make it discouraging enough	Kau akan mendapati bahwa dengan cukup intimidasi	Dr. Dillamond explaining oppression tactics	✓						"Discouraging" = membuat patah semangat, bukan intimidasi langsung. Terjemahan TL kurang akurat dan terlalu ekstrem.	OKE
24.	50.05	<i>that Prince Fiyero Tigelaar of Winkie Country will be filling out our student body</i>	Pangeran Fiyero Tigelaar dari Winkie Country akan bergabung	Announcement continuing			✓				Terjemahan "akan bergabung" terlalu umum. "Filling out our student body" memiliki nuansa humor yang hilang.	OKE
25.	53.02	I mean, isn't that place somewhere at illegal? And scandalous?	Bukankah tempat itu ilegal? Dan memikait?	Elphaba using Galinda's invented word			✓				"Scandalous" adalah neologisme (scandal + delicious). Terjemahan "memikait" terlalu umum,	OKE

										kehilangan nuansa sarkasme dan keseksian dari SL.	
26.	54.41	And learn to live... The unexamined life	Dan belajarl h menikma ti hidup Kehidupan yang bebas	Fihero's philosophy about living without deep reflection	✓					Frasa terkenal dari filsafat ("The unexamined life is not worth living") diterjemahkan secara bebas. "Tidak diperiksa" bukan berarti "bebas."	OKE
27.	55.03	Life's more painless For the brainless	Hidup akan lebih ringan Bagi yang bodoh	Fihero's ironic comment about ignorance being bliss				✓		"Brainless" dalam SL bernuansa ringan/ko medik. TL terdengar kasar dan tidak puitis, tidak sesuai dengan nuansa musikal.	OKE
28.	57.08	Dancing through life Down at the	Menari setiap saat Di Ozdust	Specific reference to their destination			✓			Frasa ini menunjuk pada lokasi "Ozdust"	OKE

		Ozdust									Ballroom”. Terjemahan hanya “di Ozdust” terlalu ringkas dan membingungkan bagi penonton baru.	
29.	1.00.43	Am I not the most scandalous little fish in the sea?	Bukankah aku ikan kecil paling memikat di laut?	Galinda fishing for compliments about her appeal			✓				“Scandalous” adalah plesetan (scandal + delicious). “Memikat” tidak menangkap nuansa sensasional.	OKE
30.	1.01.13	She always makes me the most hideoteous hats.	Dia selalu membuatku topi terjelek.	Galinda complaining about grandmother’s hat gifts			✓				“Hideoteous” adalah bentuk campuran dari “hideous” dan “odious”. TL terlalu literal, kehilangan permainan kata.	OKE
31.	1.02.22	You know,	Hitam sedang	Galinda claiming				✓			SL bersifat	OKE

		black is this year's pink	trend tahun ini	black is fashionab le							sarkastik/ komikal (parodi tren fashion). TL terdengar terlalu serius dan datar.	
32.	1.08.46	Her hat is disgustif ying.	Topinya jelek sekali.	Students criticizin g Elphaba's hat			✓				“Disgusti fying” adalah gabungan “disgusti ng” dan “terrifyin g”. TL melemah kan kekuatan ekspresif SL.	OKE
33.	01:41:25	She's so good. -She so is. Such braveris m.	-Dia baik sekali. -Benar. Sunggu h pember ani.	Crowd member comment ing on Glinda's courage			✓				“Braveris m” adalah kata buatan yang tidak ada dalam bahasa Inggris standar. TL menghila ngkan nuansa parodi atau humor dari SL.	OKE
34.	01:45:32	One short day and we're	Satu hari yang singkat kami	Both singing together				✓			Terjemah an terlalu harfiah. “Warning	Terjema han terlalu harfiah

		warning the city	mengingat kota ini							the city” bisa bermakna konotatif/aksi, bukan literal “mengingat kota.”	
35.	01:45:43	Presenting the absolute factual story of our Wizard	Mempersembahkan kisah nyata ahli sihir Oz kita...	Theater presenter announcing the show	✓					SL menggunakan frase dramatis dan formal. TL kurang menangkap kesan teatrikal presentasi panggung.	Kata “absolute” tidak diterjemahkan
36.	01:48:19	Who’s the mage, whose major itinerary is making Oz merrier?	Siapa penyihir yang perjalanannya membuat Oz lebih meriah?	Theater performers singing about the Wizard				✓		SL menggunakan gaya nyanyian berima (mage–major–merrier). TL kehilangan rima dan kejenakaan.	OKE
37.	01:52:58	Well, it’s just so... It’s so great to meet you.	Aku senang... Aku senang bertemu dengan	The Wizard continuing to express joy				✓		TL menghilangkan intonasi kagum dan nada	OKE

			mu...								formal dari SL. Lebih baik: “Sungguh suatu kehormatan bertemu Anda.”	
38.	01:45:14	So I'll be back for good someday	Kelak aku akan tinggal di sini	Glinda singing about her future plans	✓						“Back for good” berarti kembali untuk selamanya. TL hanya menyatakan niat tinggal, bukan “kembali.”	OKE
39.	01:45:32	One short day and we're warning the city	Satu hari yang singkat kami mengingatkan kota ini	Both singing together	✓						“Warning the city” berarti memperingatkan dengan urgensi, bukan hanya “mengingat”.	OKE
40.	02:01:20	You're right. That's a very harsh word.	Kau benar. Itu kata yang kasar.	The Wizard acknowledging	✓						TL terlalu datar. SL menyiratkan ironi atau sindiran halus. TL bisa lebih halus, seperti:	Intensifikasi “very” dihilangkan

											“Kau benar, kata itu terdengar kejam.”	
41.	02:08:59	Guards. Guards.	Penjaga.	Someone calling for the palace guards	✓						SL diulang untuk penekanan dan efek dramatis, tetapi TL menghilangkan pengulangan. Sebaiknya: “Penjaga! Penjaga!”	Unsur penekanan dihilangkan
42.	02:20:29	I hope it brings you bliss	Kuharap akan membuatmu bahagia	Glinda’s sincere wish for Elphaba			✓				“Bliss” mengandung makna “kebahagiaan yang mendalam.” TL cukup tepat namun bisa diperhalus: “Semoga kau benar-benar bahagia.”	OKE

**DOCUMENT CHECKLIST OF SUBTITLE TRANSLATION QUALITY IN
THE FILM WICKED BASED ON NABABAN'S ASSESSMENT MODEL**

(VALIDATED)

No.	SL	TL	Notes	Translation Quality (Score)			Total score	Quality Category
				Accuracy	Acceptability	Readability		
1.	Come out! Come out! She's gone!	(Empty)	Subtitle missing; command omitted	1	1	1	3	Low
2.	Munchkins, she's dead!	(Empty)	Subtitle omitted; crucial plot point lost	1	1	1	3	Low
3.	<i>The enemy of all of us here in Oz is dead</i>	<i>Musuh seluruh Oz Sudah mati</i>	Repetition; lacks dramatic effect	2	2	2	6	Medium
4.	And one thing led to another, as it so often does.	Lalu hal yang tidak baik terjadi, seperti biasanya.	Negative tone added; original is neutral	2	3	3	2,5	Medium
5.	- The baby is unnaturally... - Green.	- Bayi ini secara tidak alami... - Hijau.	Literal, awkward structure	2	2	2	2	Medium
6.	One many people	Banyak orang yang	(Same as No. 5) Creative	2	3	3	2,5	Medium

	find confusifying.	bingun g tentang ini.	tone lost					
7.	And one thing led to another, as it so often does.	Lalu hal yang tidak baik terjadi, seperti biasanya.	(Same as No. 6) Meaning distorted	2	3	3	2,5	Medium
8.	I love you. Just remember, it's not goodbye, it's farewell.	Aku sayang kalian. Ingat perpisahan ini sangat sakit.	"Farewell" misinterpreted	2	3	3	2,5	Medium
9.	I could care less what others think.	Aku peduli pendapat orang.	Opposite meaning; sarcasm missed	1	1	2	1,1 7	Low
10.	As you can see, she's a perfectly acceptable color.	Warnanya bisa diterima.	Flat tone; irony lost	2	3	3	2,5	Medium
11.	But the highest hopes	(Empty)	Subtitle missing; disrupts continuity	1	1	1	1	Low
12.	I am Ms. Coddle, Head Shizstress.	Aku Nona Coddle, Rektor Shiz.	"Head Shizstress" is a fictional/ creative title in Oz universe. TL	2	3	3	2,5	Medium

			simplifies to “Rektor” which is too generic and loses fantasy nuance.					
13.	- Did you visually see that? - Yes.	- Kau melihatnya? - Ya.	SL uses deliberate pleonasm (“visually see”) for emphasis/humor. TL omits this and becomes flat, losing stylistic effect.	2	3	3	2,5	Medium
14.	I’m humbled by your munificent offer	Aku tersanjung oleh tawaranmu yang baik	“Munificent” is stronger than “baik”; depth of meaning not captured	2	3	3	2,5	Medium
15.	This weird quirk I’ve tried to suppress or hide	Sisi misteri yang kucoba untuk kupendam dan sembunyikan	“Weird quirk” rendered too positively; original connotation softened	2	3	3	2,5	Medium
16.	No father	Tidak	Literal	2	2	2	2	Medium

	is not proud of you	ada ayah yang tidak bangga kepada mu	translation sounds stiff and awkward					
17.	Would it be all right by you If I de-greenify you?	Apa kau keberatan? Jika kubuat kau tidak hijau lagi?	Fictional word translated literally; creative nuance lost	2	3	3	2,5	Medium
18.	Oh, well, could you not? I'm sorry. I just... I so enjoy air. You know what I mean?	Bisa biarkan saja?Maaf. aku menikmatinya. Ini bagus. Paham maksudku?	TL is accurate but slightly stiff; informal tone can be improved	2	3	3	2,5	Medium
19.	<i>For you see, my roommate is</i> Unusually and exceedingly peculiar	<i>Karena teman sekamarku</i> Tidak biasa dan sangat aneh	“Exceedingly” not fully rendered; intensity is weakened	2	3	3	2,5	Medium
20.	<i>Every little trait, however small</i> Makes my very flesh	<i>Setiap hal kecil, betapa pun kecilnya</i> Memb	“Muak” is too mild for the idiom; TL under-translates	2	3	3	2,5	Medium

	begin to crawl	uatku muak	emotional force					
21.	<i>Poor Galinda, forced to reside</i> With someone so disgusted	<i>Kasiha n Galinda, terpaksa a sekamar dengan orang yang menjijikkan</i>	Creative neologism is flattened; humor is lost	2	3	3	2,5	Medium
22.	Maybe the pronunciation of your precious name	Mungkin cara pengucapan namamu yang berharga	Pun (“pronunciation”) not conveyed; TL too standard	2	3	3	2,5	Medium
23.	Well, it seems the artichoke is steamed.	Tampaknya ada articok panas.	Idiom/pun not adapted; literal TL is confusing	2	3	3	2,5	Medium
24.	Or an antelope explicating a sonnet.	Atau antelop menjelaskan sonata.	Wrong meaning; “sonnet” ≠ “sonata”	2	3	3	2,5	Medium
25.	A dear friend of mine... – A deer?	Teman ku... – Rusa?	Wordplay (“dear” vs “deer”) lost; phonetic pun not preserved	2	2	2	2	Medium
26.	You’ll find if	Kau akan	“Discouraging” ≠	2	3	3	2,5	Medium

	you make it discouraging enough	mendapati bahwa dengan cukup intimidasi	“intimidasi”; tone and meaning shifted					
27.	<i>that Prince Fiyero Tigelaar of Winkie Country will be filling out our student body</i>	Pangeran Fiyero Tigelaar dari Winkie Country akan bergabung	Generic; misses original tone and potential pun	2	3	3	2,5	Medium
28.	I mean, isn't that place somewhat illegal? And scandalous?	Bukankah tempat itu ilegal? Dan memikat?	Invented word (“scandal + delicious”) not reflected in TL	2	3	3	2,5	Medium
29.	And learn to live... The unexamined life	Dan belajarl ah menikmati hidup Kehidupan yang bebas	Philosophical meaning altered significantly	2	3	3	2,5	Medium
30.	Life's more painless For the brainless	Hidup akan lebih ringan Bagi yang bodoh	Tone becomes too harsh; original is light/sarcastic	2	3	3	2,5	Medium
31.	Dancing through	Menari setiap	Context of	2	3	3	2,5	Medium

	life Down at the Ozdust	saat Di Ozdust	“Ballroom” not included; possibly confusing					
32.	Am I not the most scandalous little fish in the sea?	Bukankah aku ikan kecil paling memikait di laut?	“Scandalous” again translated too plainly; playful tone lost	2	3	3	2,5	Medium
33.	She always makes me the most hideoteous hats.	Dia selalu membuatku topi terjelek.	“Hideoteous” is a blend (hideous + odious); TL too literal	2	3	3	2,5	Medium
34.	You know, black is this year’s pink	Hitam sedang trend tahun ini	TL too serious; SL is sarcastic, referencing fashion clichés	2	3	3	2,5	Medium
35.	Her hat is disgustifying.	Topinya jelek sekali.	“Disgustifying” (disgust + horrifyin g) is lost; TL is flat	2	3	3	2,5	Medium
36.	She’s so good. -She so is. Such braverism.	-Dia baik sekali. -Benar. Sungguh pembe rani.	“Braverism” is a playful neologism; TL flattens meaning	2	3	3	2,5	Medium
37.	One	Satu	“Warnin	2	3	3	2,5	Medium

	short day and we're warning the city	hari yang singkat kami mengin gatkan kota ini	g" ≠ "mengin gatkan"; misses urgency					
38.	Presentin g the absolute factual story of our Wizard	Mempe rsemba hkan kisah nyata ahli sihir Oz kita...	Tone/for mality of theatrical language not fully conveye d	2	3	3	2,5	Medium
39.	Who's the mage, whose major itinerary is making Oz merrier?	Siapa penyihi r yang perjalan annya membu at Oz lebih meriah?	SL uses wordplay & rhyme; TL loses poetic style	2	3	3	2,5	Medium
40.	Well, it's just so... It's so great to meet you.	Aku senang. .. Aku senang bertem u dengan mu...	TL too casual; SL is formal and grand	2	3	3	2,5	Medium
41.	So I'll be back for good someday	Kelak aku akan tinggal di sini	"Back for good" ≠ just tinggal; misses permane nce	2	3	3	2,5	Medium
42.	One short day and we're	Satu hari yang singkat	Repetitio n of No. 70; same issues	2	3	3	2,5	Medium

	warning the city	kami mengingatkan kota ini	apply					
43.	You're right. That's a very harsh word.	Kau benar. Itu kata yang kasar.	Slightly flat TL; "harsh" can be adapted more naturally	2	3	3	2,5	Medium
44.	Guards. Guards.	Penjaga .	Repetition missing in TL; loses dramatic emphasis	2	3	3	2,5	Medium
45.	I hope it brings you bliss	Kuhara p itu membe rimu kebaha gian	TL sounds natural and accurate	2	3	3	2,5	Medium
Total				86	123	124		
Average Score				1,91	2,73	2,76		

Average Score				
Accuracy	Acceptability	Readability	Total	Average
$1,91 \times 3 = 5,73$	$2,73 \times 2 = 5,46$	$2,76 \times 1 = 2,76$	13,95	$13,95 : 3 = 4,65$

Correction Feedback from Raters:

The validation process conducted by the raters on both RQ1 and RQ2 datasets provided significant insights to ensure the consistency and accuracy of the data analysis. For RQ1, the raters reviewed the classification of subtitle translation errors using the Dynamic Quality Framework (DQF). Corrections were made primarily to improve the precision in categorizing errors, ensuring that each entry corresponded with the correct error type. Several adjustments involved clarifying whether the issues pertained to accuracy, linguistic structure, style, or layout. In some instances, the raters marked data that did not qualify as errors or advised omitting those entries from analysis to maintain the reliability of the dataset.

Although the RQ2 dataset was not displayed, the raters still validated it by aligning its content and structure with RQ1. Their feedback indicated that some subtitle segments did not require quality assessment, as they were either repetitions, not translated at all (thus already counted as deletion errors), or lacked substantive content to be evaluated. Consequently, unnecessary entries were excluded, resulting in a more focused and relevant dataset for translation quality analysis. Furthermore, the raters confirmed that the remaining data in RQ2 was consistent with the evaluation aspects of Nababan's model there is accuracy, acceptability, and readability, and required no additional revisions.

In summary, the feedback from both raters helped ensure the validity, clarity, and coherence of the datasets used in this study. Their input strengthened the reliability of the findings by refining the error categorization in RQ1 and affirming the quality analysis scope in RQ2. This collaborative correction process reflects the importance of peer validation in translation research to enhance analytical rigor and academic integrity.

Suggestion Based on Raters' Corrections:

Based on the raters' feedback, future researchers are advised to ensure that each data entry, especially in error classification (RQ1), is clearly supported by theory. Data that is unclear or does not match the framework should be reviewed or removed to keep the analysis accurate. In evaluating translation quality (RQ2), researchers should also make sure that only relevant subtitle segments are assessed. Repeated lines, untranslated text, or content without meaning should be excluded.

It is also recommended to involve multiple raters early in the research to improve consistency and reliability. Using clear categories and validation sheets can help keep the process organized. Lastly, documenting the validation steps carefully will help other researchers follow or build on the study in the future.

The raw data has been reviewed and validated by one rater to ensure the accuracy and consistency of the classification. The feedback provided confirms that the error classifications in RQ1 were generally appropriate, with several

adjustments made to improve alignment with the Dynamic Quality Framework. The rater also marked certain data entries that did not qualify as errors or were not relevant for analysis, ensuring that only valid cases were included. Although the RQ2 data was not displayed during the validation process, the rater cross-checked it based on the structure of RQ1 and confirmed that the quality assessment data was already appropriate and did not require further revision. Overall, the data has been refined according to the rater's suggestions, enhancing the clarity and relevance of the analysis while maintaining consistency with the research framework.

Rater

A handwritten signature in black ink, appearing to be 'Abd. Rahman Zain', with a long horizontal stroke extending to the right.

Abd. Rahman Zain, M. Li.

VALIDATION RATER

After verifying the documents' analysis that will be used in the research entitled **“Errors in Translation From English to Indonesian Subtitles in *Wicked* Movie on HBO MAX”**, arranged by :

Name : Salsabila

NIM : 21551036

Study Program : English Study Program (TBI)

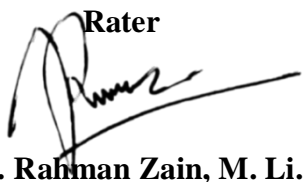
Faculty : Tarbiyah

With my undersigned :

Name : Abd. Rahman Zain, M. Li.

Position : Researcher in Linguistics and Translation

The confirmed analysis framework was correctly applied to examine subtitle translation errors and translation quality in the film *Wicked* and its Indonesian subtitles. The error classification based on the Dynamic Quality Framework (DQF) and the quality assessment using Nababan's model were considered valid and reliable in addressing the research objectives.


Rater
Abd. Rahman Zain, M. Li.

BIODATA RATER


1. Informasi Pribadi

Nama Lengkap : Abd. Rahman Zain
Tempat, Tanggal Lahir : Situbondo, 18 September 1992
Jenis Kelamin : Laki-Laki
Alamat : Situbondo, Jawa Timur
Email : zainarablack@gmail.com

2. Daftar Riwayat Pendidikan

Pendidikan : Magister
Universitas : Universitas Sebelas Maret Surakarta
Tahun Lulus : 2021
Jurusan : Ilmu Linguistik dan Penerjemahan

Validator



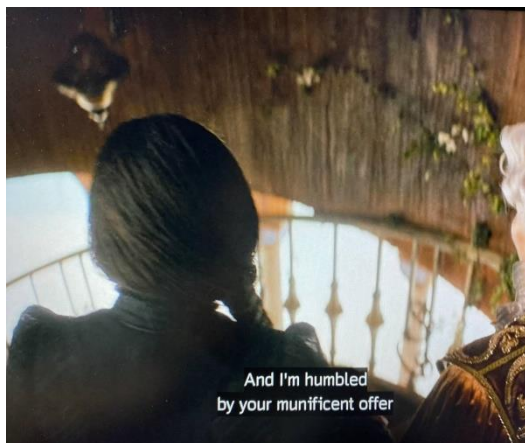
Abd. Rahman Zain, M. Li.

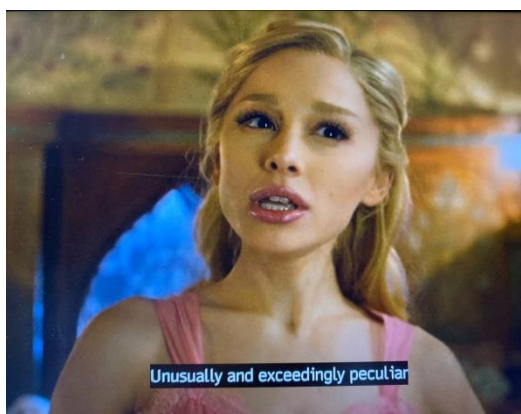
APPENDIX 2
DOCUMENTATION OF SCREENSHOTS FROM HBO GO

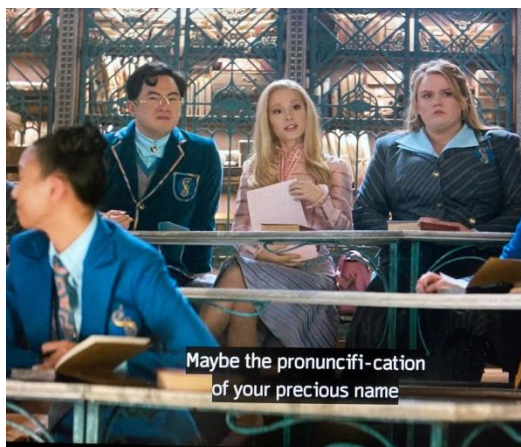
APPENDIX 2

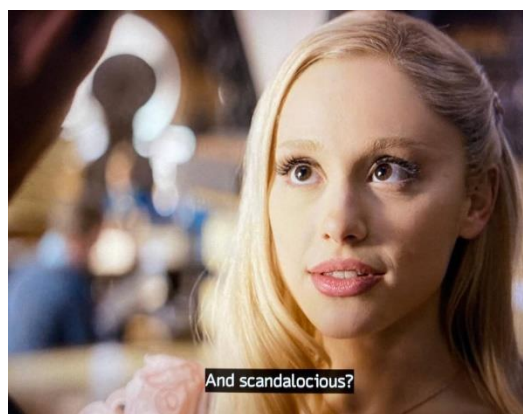
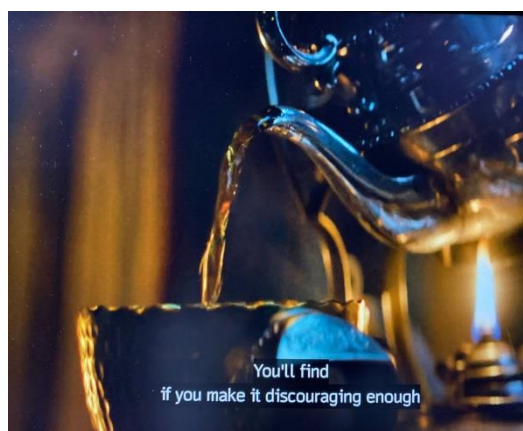
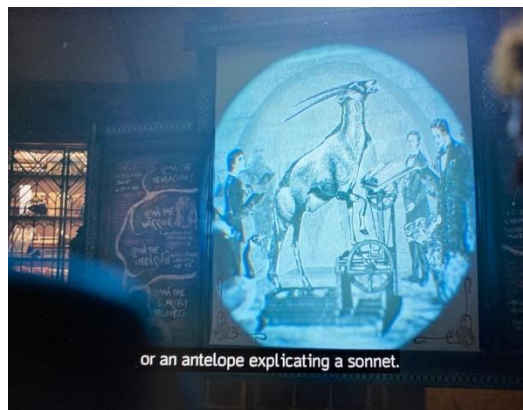
Dialogue From The Movie Wicked







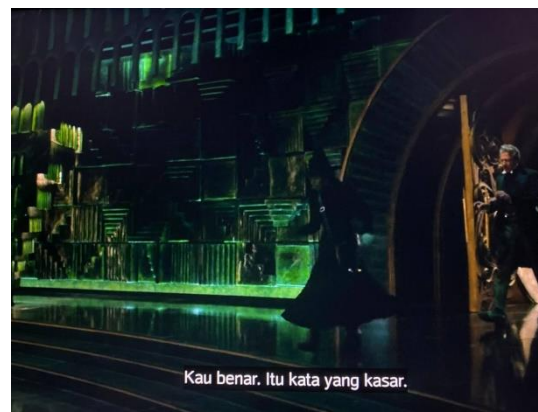
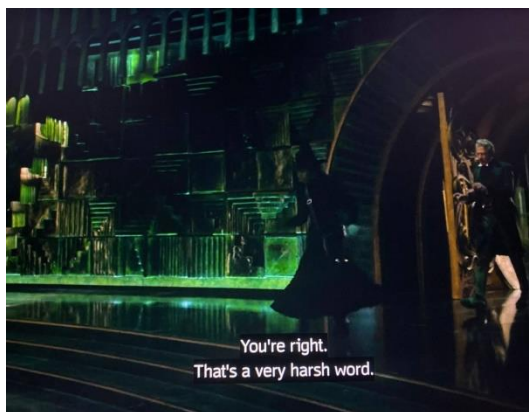


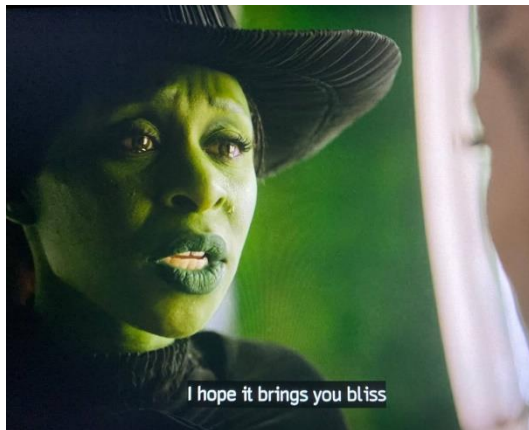












AUTOBIOGRAPHY



Salsabila was born in 2003 and is the daughter of Buyung Hamzah and Cik Ipah. She was raised in a humble yet loving family environment that upheld strong values of discipline. Since childhood, Salsabila has been known as a determined, independent, and highly motivated individual with a deep passion for learning. She began her primary education at SDN

08 Curup Tengah, where she first showed interest in academics and social activities. She then continued her education at SMPN 1 Rejang Lebong (2015–2018), and later completed her senior high school at SMAN 4 Rejang Lebong in 2021. During her school years, she not only focused on academic excellence but was also actively involved in various extracurricular and social activities that shaped her leadership character.

After graduating from high school, Salsabila pursued higher education by enrolling in the English Education (Tadris Bahasa Inggris) program at the State Islamic Institute (IAIN) of Curup. On campus, she was known as an active, dedicated, and responsible student. Her involvement extended beyond academics, as she also actively participated in external organizations and social activities. One of her most memorable experiences was serving as a volunteer in several social expeditions, including Mudo Sosial Ekspedisi, a community she continues

to be part of with full dedication. Through these activities, she contributed to empowering underdeveloped rural communities, especially by supporting educational initiatives and promoting sustainable living.

In addition to her academic and social engagements, Salsabila has a strong passion for sports. For her, sports are a way of life that cultivates discipline, mental resilience, and physical well-being. She believes that maintaining a healthy and strong body is an essential effort in the journey toward achieving her dreams. This spirit also helped her overcome various challenges during her studies.

Armed with perseverance, unwavering spirit, and strong encouragement from her parents and community, she successfully completed her thesis entitled *"Errors in Translation from English into Indonesian Subtitles in 'Wicked' Movie on HBO Max"* and proudly earned her Bachelor of Education (S.Pd) degree.

Looking to the future, Salsabila harbors a great ambition to join the Indonesian National Police, a dream she has held since childhood and continues to pursue wholeheartedly. She believes that becoming a police officer is not merely about the uniform or rank, but about serving the community, upholding justice, and becoming a role model in integrity and public service.

With unwavering spirit, continuous prayer, and tireless effort, Salsabila continues to move forward. She firmly believes that no dream is impossible as long as one has strong determination, sincere intentions, consistency, and faith that every good step will yield a beautiful result in its own time.