

**THE ANALYSIS OF POLITENESS STRATEGIES  
AND TRANSLATION TECHNIQUES IN THE DIALOGUES  
OF *WICKED* (2024) MOVIE**

**THESIS**



**IBTISAM FAIRUSY ALSENDIA**

**NPM: 2188203003**

**ENGLISH LANGUAGE EDUCATION PROGRAM  
FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITY OF WIDYA GAMA MAHAKAM SAMARINDA**

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*Submitted in fulfilment of requirements for the Bachelor degree of  
English Language Education Department  
Faculty of Teacher Training and Education  
University of Widya Gama Mahakam Samarinda*



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**2025**

**PAGE OF APPROVAL**

**THESIS**

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TECHNIQUES IN THE DIALOGUES OF *WICKED* (2024) MOVIE**

**Written and Submitted by**

**IBTISAM FAIRUSY ALSENDIA**

**Has been defended on thesis examination  
on April 14<sup>th</sup>, 2025**

**And has fulfilled the requirements for Bachelor Degree of English Language  
Education Department**

**Examination Committee:**


Chairman : Dr. Drs. Abdul Rohman, M.Pd

Member : 1. Dr. Arbain, M.Pd

2. Widi Syahtia Pane, M.Pd



**Approved by**



Teacher Training and Education Faculty  
Dean  
**Dr. Nur Agus Salim, S.Pd., M.Pd**  
NIK. 2022.084.293

English Language Education Department  
Head,  
**Widi Syahtia Pane, M.Pd**  
NIK. 2019.092.264

## CURRICULUM VITAE



The researcher, Ibtisam Fairusy Alsendia, was born in Nganjuk on June 1, 2003. She is the first child of Mr. Ahwan and Mrs. Endah and has two younger siblings. She resides at Jl. Wahid Hasyim 2, Gg. Wahyu Dalam, Samarinda. She can be contacted via phone at 081649373397 or email at mellaalsendia@gmail.com.

The researcher began her formal education at SD Negeri 041 Samarinda and graduated in 2015. She continued her studies at SMP Negeri 5 Samarinda and graduated in 2018. Subsequently, she pursued vocational education at SMK Negeri 17 Samarinda and completed it in 2021. Since the same year, she has been enrolled in the English Education Study Program, Faculty of Teacher Training and Education, Widya Gama Mahakam University Samarinda, and is expected to graduate in 2025.

During her academic journey, the researcher has been actively involved in various organizational activities, including serving as the Vice Treasurer of the English Student Committee (ESC) in 2024. She has also gained practical experience through community service (KKN) in Sempaja Selatan, a teaching practicum (PLP) at SMK Negeri 5 Samarinda, and as an English tutor for beginner and intermediate levels at Pare ILC Samarinda.

## **DECLARATION OF AUTHORSHIP**

Here with the writer of this thesis:

Name : Ibtisam Fairusy Alsendia  
NPM : 2188203003  
Major : English Language Education Department  
Address : Jl.Wahid Hasyim 2, Gg. Wahyu Dalam

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Samarinda, April 14, 2025

Ibtisam Fairusy Alsendia

NPM. 2188203003

## ABSTRACT

**Alsendia, Ibtisam Fairusy, 2025.** The Analysis of Politeness Strategies and Translation Technique in the Dialogues of *Wicked* (2024) Movie. Bachelor Thesis of Department of English Education, Faculty of Education, Widya Gama Mahakam University. This research was guided by Dr. Arbain, M.Pd., as the first supervisor and Widi Syahtia Pane, M.Pd., as the second supervisor.

This study investigates the types of politeness strategies and translation techniques found in the dialogues of *Wicked* (2024) movie and its Indonesian subtitles. Employing a qualitative descriptive method with content analysis, the research is based on Brown and Levinson's (1987) theory of politeness strategies and Molina and Albir's (2002) classification of translation techniques. The data were collected from selected scenes in the film containing politeness markers, both in the original English dialogues and their translated Indonesian subtitles. The findings reveal that various politeness strategies such as bald on record, positive politeness, negative politeness, and off record are used by the characters to reflect social roles and relationships. The translation of these strategies employs techniques like literal translation, reduction, modulation, and adaptation. However, some politeness nuances are reduced or altered due to time, space, and cultural constraints in subtitling. This study emphasizes the importance of pragmatic awareness in audiovisual translation and highlights how subtitling choices influence cross-cultural communication.

***Keywords: Politeness Strategy, Translation Technique, Wicked 2024, Subtitle, Pragmatics.***

## ACKNOWLEDGEMENT

I would like to express my deepest gratitude to God Almighty AllaH SWT, whose grace and mercy have enabled me to complete this thesis proposal titled "The Analysis of Politeness Strategies and Translation Techniques in The Dialogues of *Wicked* (2024)". This proposal is a key requirement for completing my undergraduate studies at the Faculty of Teacher Training and Education, English Language Education Study Program at Widya Gama Mahakam Samarinda University.

I am sincerely grateful to those who have supported and motivated me throughout this journey. Therefore, I would like to extend my heartfelt thanks to:

1. Prof. Dr. Husaini Usman, M.Pd., M.T., Rector of Widya Gama Mahakam Samarinda University, for his leadership and support.
2. Dr. Nur Agus Salim, M.Pd., Dean of the Faculty of Teacher Training and Education, for his guidance and encouragement.
3. Dr. Arbain, M.Pd., my first supervisor, for his invaluable time, guidance, corrections, and suggestions throughout the development of this proposal.
4. Widi Syahtia Pane, M.Pd., my second supervisor, for her dedicated time, guidance, corrections, and insightful suggestions.
5. Drs. Dr. Abdul Rohman, M.Pd., my examiner, for his critical evaluation and valuable feedback.
6. All the lecturers and staff of the English Education Department at Widya Gama Mahakam Samarinda University, for their support and assistance.

7. My beloved parents, Mr. Ahwan and Mrs. Kristiana Endah Cahyani. This proposal is dedicated to them for their unwavering support, moral guidance, and prayers, which have been my strength.

8. My dear siblings, Meldayuwan Kurota A'yun and Maher Evan Putrawansyah for their constant encouragement and support.

9. My best friends Rizky Fitriarny, Anisa Nur Aini, whose unwavering support has been invaluable, even though I cannot mention each one by name.

10. My beloved fictional lovers, to Rey and Sylus, thank you for being my sweetest escape during the hardest days of thesis writing also Love And Deepspace Love Interest, Rafayel, Xavier, Zayne and Caleb.

11. A special thanks to myself for persevering and believing that good things await at the end of this journey.

12. Lastly, to everyone who believes in me and those who have supported me in various ways throughout this process. Your support has been crucial.

I am aware that this thesis is still far from perfect, and I welcome any constructive suggestions and criticisms for its improvement. I hope this work will be beneficial for further studies.

Samarinda, April 14, 2025

The writer

Ibtisam Fairusy Alsendia

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## CHAPTER I

### INTRODUCTION

#### A. Background of Study

Language is the foundation of human communication, enabling individuals to express their thoughts and emotions while maintaining social relationships. Pragmatics, a branch of linguistics, examines language use in context, particularly how speakers generate and interpret meaning beyond literal expressions (Yule, 1996). Politeness, as a crucial aspect of pragmatics, facilitates effective communication, minimizes conflict, and promotes social harmony. Brown and Levinson's (1987) politeness theory introduces the concept of face, or an individual's public self-image, which is inherently sensitive during interactions. To navigate face concerns, speakers employ various politeness strategies: positive politeness (which fosters intimacy and solidarity), negative politeness (which respects autonomy and mitigates imposition), bald on record (direct and unambiguous speech), and off-record (indirect expressions that allow for inference). These strategies are shaped by factors such as social hierarchy, power relations, and conversational goals, making politeness a dynamic and context-dependent phenomenon.

In cross-cultural communication, translation studies play a crucial role in adapting language to different linguistic and cultural frameworks. Molina and Albir (2002) define translation techniques as systematic methods used to transfer meaning from a source language (SL) to a target language (TL). These techniques significantly influence how politeness strategies are conveyed in translation, as

different languages and cultures exhibit unique norms for expressing politeness. Honorifics, indirectness, and pragmatic markers may be omitted, modified, or substituted, resulting in shifts in meaning that impact audience perception of character interactions. In the field of audiovisual translation (AVT), particularly subtitling, these challenges become more pronounced due to time constraints, limited textual space, and the necessity for synchronization with on-screen visuals. These constraints may affect the way politeness strategies are retained, altered, or lost in translation (Díaz Cintas & Remael, 2021).

Several studies have examined politeness strategies and translation techniques separately. Research on politeness strategies in films has been conducted in various contexts, including animated films (Fitri, 2022), live-action films (Hasmi, 2013), and dramas (Anggita, 2023). These studies typically analyze how characters use politeness strategies in their interactions based on Brown & Levinson's (1987) framework. However, most of these studies focus solely on politeness strategies in the original language without considering how they are transferred through translation. On the other hand, translation studies have investigated techniques applied in subtitling to adapt linguistic and cultural expressions in audiovisual content (Wafa & Amalia, 2022; Meylisa, 2018; Maha, 2019). These studies reveal that subtitling often involves literal translation, modulation, reduction, and adaptation to maintain coherence and readability within subtitle constraints. However, limited research explores the intersection of these two aspects how politeness strategies in a film are influenced by translation techniques in subtitles.

As a recent cinematic adaptation of the acclaimed Broadway musical, *Wicked* (2024) presents an intriguing case study for analyzing politeness strategies and their translation in AVT. The film explores the complex relationship between Elphaba (the future Wicked Witch of the West) and Glinda, highlighting their contrasting personalities, social struggles, and evolving dynamics. Their speech patterns reflect distinct social identities: Glinda frequently employs positive politeness, using compliments, humor, and inclusive language, whereas Elphaba prefers negative politeness and bald on record speech, which align with her straightforward, assertive, and often defiant nature. The film's musical components further complicate the translation process, requiring linguistic adjustments that preserve meaning, tone, and cultural nuance while maintaining politeness strategies in Indonesian subtitles.

Given the gaps in previous research, this study aims to examine the types of politeness strategies used in the original English dialogues of *Wicked* (2024) and the types of translation techniques applied in the Indonesian subtitles. By integrating insights from pragmatics and translation studies, this research contributes to a deeper understanding of linguistic adaptation in subtitled films. The findings may offer practical implications for language learning, subtitling techniques, and cross-cultural communication, particularly in audiovisual media.

## **B. Problem Identification**

Politeness strategies play a crucial role in interpersonal communication, allowing speakers to maintain social harmony, minimize face-threatening acts (FTAs), and adapt language according to social context. However, differences in

politeness norms across languages and cultures present challenges in translation, particularly in audiovisual media such as subtitling. Several issues arise when politeness strategies in English dialogues are transferred into Indonesian subtitles, raising concerns about how these strategies are preserved, altered, or lost in translation.

In the context of *Wicked* (2024), characters employ various politeness strategies influenced by their personalities, social status, and relationships. While Glinda often uses positive politeness, incorporating humor, compliments, and inclusive speech, Elphaba frequently relies on negative politeness or bald on record strategies, reflecting her straightforward and independent nature. The translation of these strategies into Indonesian may encounter linguistic and cultural constraints, leading to shifts in meaning or pragmatic effect.

Moreover, subtitling as a translation mode has inherent limitations such as space constraints, synchronization with visuals, and readability, which may force translators to modify or omit politeness markers. This raises the question of how translation techniques affect the transfer of politeness strategies in subtitled films. Research on politeness in film dialogues (Fitri, 2022; Hasmi, 2013; Anggita, 2023) and translation techniques in subtitling (Wafa & Amalia, 2022; Meylisa, 2018; Maha, 2019) has been conducted separately, but few studies explore how politeness strategies are translated in Indonesian subtitles and the techniques used in the process.

Based on these gaps, the following issues are identified:

1. What types of politeness strategies are used in the original English script of *Wicked* (2024)?
2. What types of translation techniques are applied in the Indonesian subtitles, and how do they affect the rendering of politeness strategies?

These issues highlight the complexity of translating politeness in audiovisual media and emphasize the need for further research in pragmatics and translation studies to understand how language and cultural nuances interact in subtitled films.

### **C. Scope and Limitation of Study**

With an emphasis on how politeness strategies are used in the original English script and how they are portrayed in the Indonesian subtitles, this study investigates the translation strategies and politeness strategies employed in the dialogues of *Wicked* (2024). The study uses the politeness theory of Brown & Levinson (1987) to categorize and identify the politeness techniques used in the language of the movie. Furthermore, it analyzes the strategies utilized in translating these exchanges into Indonesian using the framework of translation techniques developed by Molina & Albir (2002). Instead of offering a subjective assessment of the quality of the subtitle, the study seeks to offer a thorough linguistic and translation examination.

Selected dialogues from *Wicked* (2024) that use politeness techniques, along with the Indonesian subtitle translations for each, serve as the study's data source. Content analysis is the main technique used to investigate the linguistic and

translational components of politeness techniques in a descriptive qualitative approach. The unit of analysis focuses on certain movie utterances that apply politeness techniques and the Indonesian subtitle translations that go with them.

Despite providing a targeted examination, this study has a number of limitations that should be noted. First, the study just looks at politeness techniques; it doesn't look at other pragmatic components like speech acts, implicatures, or presuppositions. Second, the study does not examine dubbing; instead, it just looks at the movie with subtitles. The examination of dubbing is outside the purview of this study because it entails many language limitations and procedures. Third, this study just looks at *Wicked* (2024) and doesn't compare its dialogue to the Broadway original or any other adaptations of the plot. Finally, this study does not evaluate the overall accuracy, fluency, or efficacy of the translations from a professional subtitling position, even though it identifies and classifies the translation methodologies utilized in the subtitles.

This study guarantees an organized and methodical examination of the politeness strategies and translation methods used in the movie by precisely identifying these factors. It is anticipated that the results will advance pragmatics, translation studies, and audiovisual translation study, especially by shedding light on the ways in which politeness techniques are preserved in movie speech and translated into subtitles. The study also hopes to be a useful resource for linguists, translators, and scholars who are interested in subtitling techniques and cross-cultural pragmatics.

#### **D. Research Questions**

Based on the problem identification and scope outlined above, this study aims to answer the following research questions:

1. What types of politeness strategies are employed in the original English dialogues of *Wicked* (2024) based on Brown & Levinson (1987) theory?

2. What translation techniques are applied in the Indonesian subtitles of *Wicked* (2024) according to Molina & Albir (2002) framework?

#### **E. Research Objectives**

In line with the research questions, this study aims to achieve the following objectives:

1. To find the types of politeness strategies employed in the original English dialogues of *Wicked* (2024) based on Brown & Levinson (1987) theory.

2. To find the translation techniques applied in the Indonesian subtitles of *Wicked* (2024) according to Molina & Albir (2002) framework.

#### **F. Significance of Study**

This study holds significant theoretical and practical implications across various fields, including pragmatics, translation studies, audiovisual discourse analysis, and English language education. By examining politeness strategies in the dialogues of *Wicked* (2024) and their translation into Indonesian subtitles, this research bridges linguistic theory with real-world applications, providing valuable insights for both academic and professional communities.

Theoretically, this study contributes to the understanding of politeness strategies as proposed by Brown & Levinson (1987), particularly in the context of

fictional dialogues. It explores how politeness strategies are shaped by factors such as social hierarchy, interpersonal relationships, and communicative intent, offering a deeper insight into their role in constructing character interactions and narrative engagement. Furthermore, this research extends the discussion in translation studies by analyzing how politeness strategies are adapted into Indonesian subtitles using Molina & Albir's (2002) framework. By examining the techniques used to preserve pragmatic intent across languages, this study enriches the discourse on audiovisual translation and cross-cultural pragmatics.

Practically, this research provides valuable implications for educators, students, and translators. For educators and students in English language education, it offers a resource for integrating audiovisual materials into language learning. By analyzing film dialogues and their subtitles, students can observe authentic examples of politeness strategies and translation techniques, enhancing their pragmatic awareness and cross-cultural communication skills.

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## **G. Definition of Key Terms**

To ensure consistency, clarity, and a shared understanding, the following key concepts are defined and elaborated.

### **1. Analysis of Pragmatics and Translation**

This study focuses on two primary areas of analysis: pragmatics and translation. Using Brown & Levinson (1987) approach, pragmatic analysis entails recognizing and categorizing politeness strategies in *Wicked* (2024)'s original English screenplay. On the other hand, translation analysis looks at the methods of translation employed in the Indonesian subtitles, classifying them according to Molina & Albir (2002) classification. The goal of the study is to methodically investigate how politeness strategies are used in the source text and how translation approaches translate them into the destination text.

### **2. Pragmatics**

The study of pragmatics examines how social norms, speaker purpose, and context are taken into account when constructing and interpreting meaning in communication. Pragmatics examines how meaning is constructed and interpreted in communication by considering social norms, speaker intention, and context. Unlike semantics, which focuses on literal meaning, pragmatics explores implied meanings and the interactive aspects of language use. With an emphasis on how characters utilize language to regulate social relationships prior to their conversations being translated into Indonesian, this study uses pragmatics to identify and categorize politeness methods in the original English screenplay of *Wicked* (2024).

### **3. Politeness Strategies**

In order to reduce face-threatening acts (FTAs) and preserve social harmony in communication, politeness strategies are linguistic techniques (Brown & Levinson, 1987). These strategies help speakers navigate interactions effectively, demonstrate respect, and maintain social relationships. Using Brown and Levinson's framework, this study classifies politeness strategies in *Wicked* (2024) in order to comprehend their role in the original English dialogues prior to their translation into Indonesian subtitles.

### **4. Translation Techniques**

Translation techniques refer to specific methods used at the micro-linguistic level to transfer meaning from the source language (SL) to the target language (TL). Using Molina & Albir (2002) classification, this study examines the translation strategies used in the Indonesian subtitles of *Wicked* (2024). The emphasis is on the many methods used to translate politeness strategies while modifying them to conform to linguistic and cultural standards in Indonesia.

### **5. Subtitling**

A type of audiovisual translation called subtitles transforms spoken dialogue into text that is shown on screen. Condensation is usually necessary because of temporal and geographical limitations. Subtitling preserves the source language while offering viewers a translation, in contrast to dubbing, which substitutes the original audio. This study looks at how different translation techniques are used to translate politeness practices from the English script of *Wicked* (2024) into Indonesian subtitles.

## **6. *Wicked* (2024) Movie**

*Wicked* (2024) is a film adaptation of the Broadway musical *Wicked*, which itself is based on Gregory Maguire's novel *Wicked: The Life and Times of the Wicked Witch of the West*. The movie tracks Glinda and Elphaba, the future Wicked Witch of the West, as they deal with issues of friendship, identity, and power. The original English speech from the movie serves as the main source of data for this study's analysis of politeness strategies, while the Indonesian subtitles are used to examine translation methods. Rich linguistic data for analyzing how politeness is expressed and translated across languages is provided by the characters' varied speech patterns.

## CHAPTER II

### LITERATURE REVIEW

#### A. Pragmatics

Language is a crucial tool for human connection, allowing people to send messages, express emotions, and form social relationships. However, communication goes beyond the literal meaning of words; it also includes interpreting meaning in various settings. This feature of language use is fundamental to pragmatics, a discipline of linguistics that studies how meaning is generated, understood, and modified by social and contextual circumstances (Yule, 1996). Unlike semantics, which studies the fundamental meaning of words and sentences, pragmatics investigates how situational dynamics, speaker intents, shared knowledge, and cultural norms influence meaning. Points out, pragmatics emphasizes "*meaning in interaction*," which means that understanding comes from the interplay of language, environment, and participants rather than just verbal statements themselves.

One of pragmatics' primary concerns is controlling social interactions through civility, which ensures that communication remains socially suitable and harmonious. Politeness is more than a linguistic decision; it is a social strategy for decreasing friction and maintaining relationships (Leech, 2014). Brown & Levinson (1987) landmark politeness theory includes the concept of face an individual's public self-image, which they strive to maintain throughout encounters. Face is made up of two faces: positive (the desire to be liked and accepted) and negative (the yearning for autonomy and freedom from imposition).

Brown & Levinson divide politeness methods into four categories: positive politeness (creating solidarity), negative politeness (minimizing imposition), bald on-record strategies (direct speech without moderation), and off-record strategies (indirect or ambiguous speech based on implicature). These methods are used based on power dynamics, social distance, and communicative aims, all of which influence how politeness is manifested in conversation.

In audiovisual media, pragmatics is important for defining character interactions and affecting viewer perception. Films frequently depict complicated social relationships, and dialogues must convey not only semantic meaning but also pragmatic intent. For example, politeness methods in cinema speech are carefully planned to represent connections, establish hierarchy, and shape character personalities. However, when dialogues are translated into another language using subtitling, difficulties arise. Subtitles must reduce spoken language into written text while maintaining meaning and pragmatic intent within spatial and temporal limits. According to Guillot (2020), subtitling is more than just linguistic transfer; it is a sort of cultural mediation in which translators must overcome disparities in politeness norms between languages. This problem is most evident in films like *Wicked* (2024), in which individuals have various speaking styles that represent their socioeconomic origins, power relationships, and personalities.

Existing research emphasizes the role of pragmatics in audiovisual translation. Emphasizes how subtitles frequently omit or modify politeness cues to fit space constraints emphasizes how subtitles frequently omit or modify

politeness cues to fit space constraints. Highlights that pragmatic competency is critical for preventing misinterpretation in cross-cultural settings. Meanwhile, Pavesi & Formentelli (2019) investigate how subtitling negotiates politeness in multilingual films, demonstrating that some politeness methods are commonly modified or eliminated due to linguistic limitations. However, few studies focus on the junction of politeness methods and translation procedures within the same research paradigm.

This study looks at the usage of politeness methods in *Wicked's* (2024) dialogues and how they are translated into Indonesian subtitles. Using Brown & Levinson (1987) politeness theory and Molina & Albir (2002) translation methodologies, this study tries to evaluate whether politeness strategies are kept, altered, or adapted during the translation process. Because subtitling necessitates simplification, the study will investigate how various translation procedures affect the transfer of politeness across languages. Understanding how civility is managed in subtitled films helps to further cross-cultural communication research and raises awareness of pragmatic competence in audiovisual translation. As Guillot & Pavesi (2019) points out, audiovisual translation is a sort of international mediation that shapes audience perceptions by crossing linguistic and cultural differences. This approach provides important insights into pragmatic methods in cinema dialogue and their implications for translation studies.

## **B. Politeness**

### **1. Definition of Politeness**

Politeness is an essential component of human communication that promotes smooth social interactions and helps to preserve interpersonal connections. It goes beyond traditional courtesies and includes a variety of verbal and pragmatic methods that speakers use to reduce conflict, acknowledge social norms, and navigate power dynamics. According to Brown & Levinson (1987), politeness is a global linguistic phenomena that helps to reduce face-threatening acts (FTAs) and maintain social cohesion. While politeness occurs in all languages and cultures, its expression differs depending on societal expectations, hierarchical relationships, and contextual circumstances.

Politeness serves largely to maintain social harmony by meeting the emotional and social requirements of interlocutors (Wang, 2019). In situations where power inequalities occur, such as teacher-student exchanges, employer-employee connections, or hierarchical authority systems, speakers frequently use politeness methods to show deference or convey unity. These strategies may include oblique language, hedging, or the use of honorifics to avoid imposing on the listener.

In audiovisual media, politeness is vital for character development, narrative production, and viewer involvement. Characters' speech patterns reflect their personalities, connections, and social status in the plot. For example, in *Wicked* (2024), different characters use different politeness techniques based on their social status, motives, and interpersonal dynamics. Glinda's speech may

commonly include positive politeness measures to promote her charm and friendliness, but Elphaba's more direct and assertive style of speaking may match with negative politeness or bald on-record tactics. Through these linguistic choices, politeness in cinema dialogues acts as an important tool for audience interpretation and emotional participation.

## **2. Brown & Levinson's Theory of Politeness**

One of the most widely accepted models of politeness was developed by Brown & Levinson (1987). Their approach is based on Goffman & Newill (1967) idea of face, which refers to a person's public self-image that they try to preserve in social interactions. This model employs politeness techniques in reaction to face-threatening acts (FTAs), which are statements or behaviors that may undermine the hearer's self-image.

These politeness techniques are especially valuable for evaluating cinema dialogues because they indicate how characters negotiate power dynamics, form connections, and regulate social interactions. Glinda's speech in *Wicked* (2024) is likely to include comedy, flattery, and in-group markers that are associated with positive politeness methods, but Elphaba's speech, given her rebellious and independent attitude, may suggest a greater use of negative politeness or bald on-record strategies.

### **a. Face**

The idea of face is important to Brown & Levinson's politeness theory. The face, based on Goffman & Newill (1967) sociological theory, symbolizes an individual's social identity and public self-image in interpersonal interactions.

Maintaining face is an important part of communication, as speakers intentionally change their words to protect their own face while also protecting the faces of others.

Face includes two key dimensions:

1) Positive Face: Desire to be liked, acknowledged, and included in social situations. Individuals maintain a cheerful demeanor by engaging in polite conversations, expressing agreement, and seeking social acceptance.

2) Negative Face: Represents the yearning for independence and freedom from external restraints. Individuals maintain a negative face by avoiding imposition, utilizing indirect language, and demonstrating deference in hierarchical situations.

In cross-cultural communication, disparities in face concerns frequently result in variances in politeness methods. Some cultures, for example, prioritize maintaining a positive face through group harmony and indirect speaking, whilst others emphasize negative face by valuing autonomy and directness. These discrepancies are especially important in audiovisual translation, as politeness markers may not have direct equivalents in the target language.

In *Wicked* (2024), the conflict between Glinda and Elphaba is portrayed in their opposing methods to face management. Glinda usually uses face-enhancing activities such as comedy, flattery, and subtle demands to maintain her social image, but Elphaba, motivated by her strong will, frequently challenges authority figures through direct speech that may pose a face threat. These many strategies

help to build the characters and shape the audience's impression of their evolving relationship.

### **b. Face-Threatening Acts (FTAs)**

A face-threatening act (FTA) occurs when an utterance risks damaging the social image (face) of either the speaker or the hearer (Brown & Levinson, 1987). FTAs can disrupt interpersonal relationships, challenge social expectations, or create potential conflict.

Common FTAs include:

- 1) Requests: Imposing on the hearer's autonomy (negative face threat).
- 2) Criticism: Undermining the hearer's positive face.
- 3) Commands: Asserting control over the hearer, limiting their freedom.
- 4) Disagreements: Challenging the hearer's beliefs, potentially causing discomfort.
- 5) Apologies: Acknowledging personal fault, which can threaten the speaker's own face.

To lessen the impact of FTAs, speakers use politeness methods according to the context and relationship between interlocutors. FTAs are frequently used in film speech to enhance character relationships and create tension. The way FTAs are handled in different languages poses particular issues in subtitle translation, as pragmatic nuances may be altered or lost due to space and temporal constraints.

In *Wicked* (2024), Glinda and Elphaba commonly use FTAs in their speeches, especially when they disagree, persuade, or battle for power. For example:

1) Glinda may soften FTAs with comedy or oblique communication in order to maintain her polished and charismatic image.

2) Elphaba, on the other hand, may use direct speaking to intensify FTAs, especially when confronted with authoritative officials.

The disparities in FTA mitigation and civility methods are important components of the film's character development and thematic investigation. Furthermore, the study investigates how FTAs are retained, modified, or adapted in Indonesian subtitles, assessing whether translation procedures preserve or change the politeness dynamics of the original English dialogues.

### **c. Brown and Levinson's Politeness Strategies**

Defined by Brown & Levinson (1987) politeness strategies as linguistic mechanisms that speakers use to reduce face-threatening acts (FTAs) and sustain harmonious social interactions. These methods are governed by elements such as power dynamics, social distance, and the level of imposition in communication. Brown & Levinson divide politeness methods into four categories: bald on record, positive politeness, negative politeness, and off-record politeness, each of which serves a specific purpose in controlling face concerns and facilitating socially appropriate speech.

### 1) Bald on Record Politeness

Bald on record Politeness refers to straightforward and explicit verbal activities that stress clarity and efficiency over addressing facial concerns. The technique is frequently used when urgency, authority, or contextual norms require direct communication (Brown & Levinson, 1987). It is frequently observed in settings with power asymmetry, where social conventions allow for directness, or where immediate action is necessary.

In *Wicked* (2024), bald on record politeness is likely to be seen in high-stakes situations where clarity is critical. Characters may give direct imperatives, such as "*Run!*", "*Stop that!*", or "*Leave now!*", especially in times of urgency or conflict. Furthermore, authority characters like Madame Morrible or the Wizard may employ commanding speech to address subordinates, reinforcing hierarchical hierarchies through direct communication.

From a translation perspective, bald on record strategies are often preserved in subtitles due to their brevity and clarity. However, cultural differences in directness norms need modifications in specific situations. While English allows for more directness, Indonesian conversation frequently uses politeness indicators like *tolong* (please) to soften the directive tone (Molina & Albir, 2002). For example, an English command like "Open the door!" might be translated into Indonesian as "*Tolong buka pintunya!*" to comply with Indonesian courtesy traditions.

This method can be implemented using five sub-strategies. They express disagreement, offer counsel, request, warn, threaten, and use imperative form.

Table 1 Bald on Record Sub Strategies.

No.	Sub Strategies	Example
1.	Showing Disagreement (Criticism)	<i>"I don't quite agree with your opinion on that. I think there are other factors to consider."</i>
2.	Giving Suggestion/Advice	<i>"Maybe you could try a different approach. You never know, it might work better."</i>
3.	Requesting	<i>"Could you help me with this task?"</i>
4.	Warning/Threatening	<i>"If you don't finish this work on time, you will be sanctioned."</i>
5.	Using imperative form	<i>"Do this task right now!"</i>

## 2) Positive Politeness

Positive politeness is a strategy used to strengthen social bonds by appealing to the hearer's desire for approval, appreciation, and social acceptance. This method is frequently expressed through compliments, humor, inclusive pronouns, shared experiences, and gestures of solidarity (Brown & Levinson, 1987). It is

primarily used by friends, family members, or anyone who wants to build rapport and maintain a friendly conversational atmosphere.

In *Wicked* (2024), Glinda frequently employs positive politeness strategies to highlight her charming and sociable personality. She may use hyperbolic praise, such as "*Oh, Elphie, you're simply wonderful!*", or in-group indicators, such as affectionate nicknames like "*sweetie*" or "*darling*", to improve interpersonal bonds. These linguistic characteristics boost her pleasant demeanor while encouraging inclusivity in social interactions.

Positive politeness strategies must be carefully adapted in Indonesian subtitles to align with cultural discourse norms. English uses compliments and humor to convey friendliness, whereas Indonesian politeness frequently include emotive particles like *kok*, *ya*, and *dong* to maintain conversational warmth. For example, Glinda's remark "*You're amazing!*" could be translated as "*Kamu luar biasa, loh!*" to maintain the exuberant tone while preserving cultural appropriateness.

According to Brown & Levinson in Bousfield (2008), positive politeness consists of three strategies: establishing common ground, demonstrating cooperation, and fulfilling the hearer's specific needs.

Table 2 Positive Politeness Sub-Strategies.

No.	Sub Strategies	Example
1.	Claiming Common Ground	
	a) Noticing, attending to H (his interests, wants, needs, goods)	<i>"That's a beautiful car, I know you've been wanting one like that for ages!"</i>
	b) Exaggerating (interest, approval, sympathy with H)	<i>"That's absolutely the most amazing presentation I've ever seen!"</i>
	c) Intensifying interest to H	<i>"You know what? That reminds me of this incredible story that happened to me..."</i>
	d) Using in-group identity markers	(To a colleague) <i>"Let's crush this deadline, team!"</i>
	e) Seeking agreement (safe topics, repetition)	<i>"So, you're saying that the key is...?"</i> (Repetition)
	f) Avoiding disagreement (token agreement, pseudo-agreement)	<i>"That's an interesting point. I see what you're saying..."</i>
	g) Presupposing common ground (gossip, small talk)	<i>"Nice weather we're having, eh?"</i>
	h) Joking	(After a mistake) <i>"Well, that's just another example of my</i>

		<i>genius!"</i>
2.	Conveying that S and H are Cooperators	
	a) Asserting concern for H's wants	<i>"I was thinking about what you said, and I wanted to see if I could help."</i>
	b) Offering, promising	<i>"Let me help you with that."</i>
	c) Being optimistic	<i>"I'm sure you'll do great on your presentation!"</i>
	d) Including both S and H in the activity	<i>"Let's figure this out together."</i>
	e) Giving (or asking for) reasons	<i>"I'm asking because I want to understand your perspective better." (Asking for reasons)</i>
	f) Assuming reciprocity	<i>"I'll help you with this now, and you can help me with that later."</i>
3.	Fulfilling H's Want for Some X	
	Giving gifts to H (goods, sympathy, understanding, cooperation)	(Bringing someone a gift) <i>"I saw this and thought of you!"</i>

### 3) Negative Politeness

Negative politeness is a technique that recognizes and respects the hearer's negative side their need for autonomy and freedom from intrusion. This strategy is distinguished by indirect discourse, hedging, apologizing, formality, and emphasis on the listener's agency (Brown & Levinson, 1987). Negative politeness is commonly utilized in hierarchical or formal settings where speakers want to avoid intrusion and maintain social distance.

Elphaba, a reticent and independent character in *Wicked* (2024), frequently employs negative politeness methods, notably in discussions with authoritative figures such as the Wizard or Madame Morrible. For example:

a) She might make indirect requests: "*I was wondering if I could ask you something...*".

b) She may begin conflicts with an apology: "*I'm sorry, but I don't think that's fair.*"

These linguistic choices allow Elphaba to express herself while reducing the possibility of social conflict.

Negative politeness in subtitling poses translational issues due to spatial limits. Hedging devices (*maybe, I wonder if, would you mind*) are widely used in English and may not have direct equivalents in Indonesia. Translators must strike a balance between accuracy and brevity, preserving courtesy while avoiding unnecessary verbosity. For example:

The phrase "Could you possibly help me with this?" can be translated as "*Boleh saya minta bantuan?*", which retains politeness while removing unnecessary hedging for conciseness.

According to Brown & Levinson in Bousfield (2008), negative politeness sub-strategies include being indirect, avoiding presumption and coercion, articulating S's wishes, and addressing H's needs.

Table 3 Negative Politeness Sub-Strategies.

No.	Sub-strategies	Example
1.	Being indirect	
	a) Being conventionally indirect	<i>"It's getting a little cold in here."</i> (Instead of " <i>Close the window.</i> ") This relies on H understanding the indirect request.
2.	Not presuming/assuming	
	a) Questioning, using hedge: hedge on illocutionary force, prosodic/kinesic hedges	<i>"I was just wondering if you happened to know where the meeting is?"</i> (Hedge on illocutionary force softening the request for information)
3.	Not coercing H	
	a) Being pessimistic	<i>"I don't suppose you could lend me five dollars, could</i>

		<i>you?"</i>
	b) Minimizing the imposition	<i>"I won't take up much of your time..."</i>
	c) Giving deference	<i>"I know you're very busy, but I was hoping to get your opinion on..."</i>
4.	Communicating S's want to not impinge on H	
	a) Apologizing: admitting the impingement, indicating reluctance, giving overwhelming reasons, begging forgiveness	<i>"I'm so sorry to bother you, but..."</i> (Admitting the impingement)
	b) Impersonalizing S and H: using performatives, imperatives, impersonal verbs, passive and circumstantial voices, replacing the pronouns 'I' and 'you' by indefinites, pluralizing the 'I' and 'you' pronouns, using point-of-view distancing	<i>"It is requested that all cell phones be turned off during the meeting."</i> (Using passive voice and an impersonal verb instead of "You must turn off your phone.")
	c) Stating the FTA as a general rule	<i>"It's standard procedure to ask for identification."</i> (Instead of directly demanding someone's ID)

	d) Nominalising	<i>"Your cooperation would be appreciated."</i> (Instead of <i>"Please cooperate."</i> )
5.	Redressing other wants of H's	
	a) Going on record as incurring a debt, or not indebting H	<i>"I'm happy to help. Think of it as paying it forward."</i> (Reframing the act as part of a larger cycle of reciprocity, not a specific debt)

#### 4) Off Record Politeness

Off-record politeness is characterised by indirect or ambiguous speech acts in which the speaker implies meaning without explicitly stating it. This strategy allows the speaker to avoid direct responsibility for an FTA while leaving interpretation open to the hearer (Brown & Levinson, 1987). Off-record politeness frequently employs hints, metaphors, understatements, sarcasm, irony, or rhetorical questions.

In *Wicked* (2024), indirect politeness can be conveyed through sarcastic comments or playful ambiguity. For example:

a) If Elphaba feels uneasy, she might remark sarcastically: *"Well, this is going splendidly..."*, subtly hinting at her discontent.

b) Glinda could imply a critique of someone's actions by stating: "*That was... quite a show.*", leaving it open to interpretation instead of making a direct accusation.

Translating indirect politeness poses particular challenges due to cultural differences in levels of indirectness. Indonesian subtitling may necessitate extra contextual hints to clarify implied meanings (Nida & Taber, 1982). For instance:

The sarcastic expression "*Oh, fantastic...*" may be translated as "*Wah, luar biasa... (sarkasme)*," ensuring that the ironic intent is clearly communicated to the Indonesian audience.

Table 4 Off Record Sub Strategies.

No.	Sub Strategies	Example
1.	Inviting Conversational Implicatures	
	a) Giving hints	<i>"I could really use a coffee right now..."</i> (Implicature: <i>Would you get me a coffee?</i> ).
	b) Giving association clues	<i>"My garden is looking a little dry..."</i> (Context: You know I love when you water my plants).
	c) Presupposing	<i>"When will you stop lying?"</i> (Presupposes that the hearer is lying).
	d) Understating	<i>"I'm a little tired."</i> (When

		you're completely exhausted).
	e) Overstating	<b>"I've told you a million times!"</b> (When you've only told them a few times).
	f) Using tautologies	<b>"Business is business."</b> (Implicature: <i>You shouldn't take things personally</i> ).
	g) Using contradictions	<b>"I hate working, i could do this forever."</b>
	h) Being ironic	<b>"Oh, great! Now it's raining."</b> (Said when you're already having a bad day).
	i) Using metaphors	<b>"He's a real tiger."</b> (Meaning he's aggressive or energetic).
	j) Using rhetorical questions	<b>"Who knew life could be so hard?"</b> (Implicature: <i>Life is hard</i> ).
2.	Being Vague or Ambiguous	
	a) Being ambiguous	<b>"I'll meet you there later."</b> (Doesn't specify the location or time).
	b) Being vague	<b>"It's somewhere around here."</b> (Doesn't specify the

		location).
	c) Over-generalizing	<i>"Politicians are all corrupt."</i>
	d) Displacing H	<i>"Someone really needs to clean up this mess."</i> (Instead of <i>"You need to clean up this mess."</i> ).
	e) Being incomplete, using ellipsis	<i>"I went to the store, and..."</i> (Leaving out what you bought).

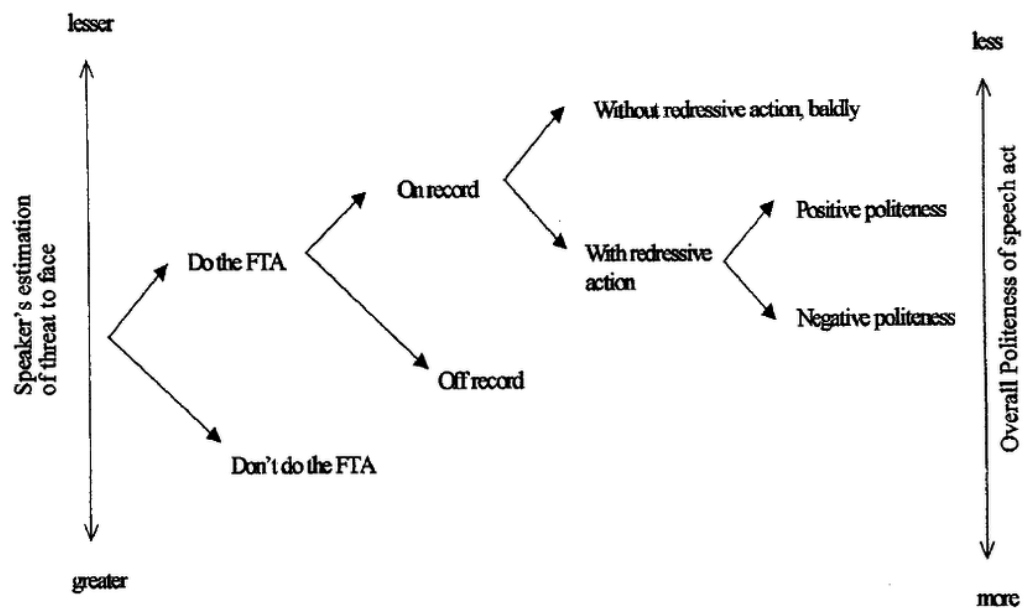
### 5) No FTA

No FTA occurs when a speaker intentionally refrains from engaging in a face-threatening act altogether. Rather than employing direct or indirect strategies to soften face threats, the speaker opts for silence, shifts the topic, or withdraws from the conversation to avert potential conflict or discomfort. This method is commonly utilized in sensitive or hierarchical situations where prioritizing harmony outweighs the need to directly address an issue.

In *Wicked* (2024), No FTA may manifest in various forms. For example, Elphaba might decide not to reply when faced with criticism from Madame Morrible, thereby preventing a conflict from escalating. Likewise, Glinda might redirect the conversation when faced with a challenging subject, ensuring the conversation continues without putting others' faces at risk.

In subtitling, the absence of an FTA presents distinct challenges. When a character is silent in the English dialogue, subtitlers must choose whether to

preserve the silence or incorporate a subtle linguistic marker in the Indonesian subtitle to ensure clarity for viewers. For example, silence in English might be translated as a brief phrase like "*Yah, aku tidak yakin...*" in Indonesian to convey hesitation without interrupting the flow of the subtitles.



Picture 1 Possible strategies for doing FTA or not.

## C. Translation

### 1. Definition of Translation

Translation is a complex and evolving process that entails conveying meaning from a source language (SL) to a target language (TL) while maintaining the original intent, tone, and cultural subtleties. It goes beyond simple linguistic replacement; it is a form of cross-cultural communication that promotes understanding between speakers of diverse languages (Newmark, 1988). Hatim & Mason (2005) characterize translation as "*an act of communication*

*which attempts to relay, across cultural and linguistic boundaries, another act of communication.*" This viewpoint highlights the significance of translation in overcoming linguistic and cultural barriers, an aspect that is especially vital in audiovisual media.

Translation has been categorized into three distinct types: intralingual translation (*rephrasing within a single language*), interlingual translation (*translation across different languages*), and intersemiotic translation (*the transformation from verbal to non-verbal signs, such as imagery or gestures*). This research emphasizes interlingual translation, particularly within the scope of audiovisual translation (AVT), where spoken language is rendered into written text through the process of subtitling.

In the realm of audiovisual translation, subtitling poses distinct challenges attributed to spatial and temporal limitations (Cintas & Remael, 2020). Subtitles are required to be succinct while effectively conveying the complete meaning of spoken dialogue, which encompasses pragmatic components such as politeness strategies. Within film dialogue, politeness is frequently expressed through intonation, pauses, and body language, aspects that do not lend themselves easily to written subtitles. Consequently, the adaptation of politeness strategies becomes particularly intricate, necessitating that translators make deliberate choices to maintain social dynamics within the confines of subtitling.

According to Newmark (1988), translation is "*rendering the meaning of a text into another language in the way that the author intended.*" However, while subtitling, translators must consider not only the intended message but also how

politeness methods are communicated across cultures. English people utilize hedging statements ("*Would you mind if...*", "*I was wondering if...*") to indicate indirect politeness, while Indonesian speakers use politeness particles like "*tolong*" (*please*) or "*silakan*" (*kindly*) to soften requests (Molina & Albir, 2002).

## **2. Translation in Audiovisual Media**

Audiovisual translation (AVT) is the process of translating spoken or written material from one language to another in multimedia content such as films, television shows, and digital media (Cintas & Remael, 2014). Unlike standard text-based translation, AVT is bound by specific limitations such as synchronization, timing, and visual aspects that determine how linguistic meaning is delivered. AVT is divided into two main modes: subtitling and dubbing, each with its own set of characteristics, obstacles, and implications for meaning transfer.

In *Wicked* (2024), where politeness techniques are central to character interactions and narrative development, AVT is critical in assessing whether these linguistic components are kept or altered for Indonesian audiences. Subtitling condenses spoken speech into written text while keeping semantic correctness and pragmatic intent, thus translators use a variety of strategies Molina & Albir (2002) to efficiently handle linguistic and cultural variations.

### **a. Subtitling vs. Dubbing in Audiovisual Translation**

Subtitling and dubbing are the two most popular AVT procedures. Both approaches seek to make audiovisual content more accessible to target audiences, but they differ greatly in execution and influence on meaning transfer.

1) Subtitling entails displaying translated text at the bottom of the screen while keeping the original spoken conversation. It is extensively used because of its low cost and ability to keep the actors' original voices and performances. However, subtitling is limited by spatial (limited characters per line) and temporal (short display time) constraints, forcing translators to condense content while keeping coherence and politeness cues.

For example, a polite English inquiry like "*Would you mind helping me with this?*" may need to be condensed to "*Bisa bantu saya?*" in Indonesian subtitles while still showing politeness.

2) Dubbing, on the other hand, replaces the original spoken speech with a translation performed by voice actors. This strategy allows for more linguistic flexibility because translators can change sentence patterns without regard for space limits. However, dubbing necessitates lip-sync, which can occasionally jeopardize the accuracy of politeness methods or speech patterns.

For example, a formal statement may need to be changed to fit lip motions, which may reduce its politeness.

*Wicked* (2024) focuses mostly on subtitling, which is the traditional AVT approach for English-language films distributed in Indonesia. Translators must carefully modify politeness strategies such as indirectness or formality to create brief subtitles that adhere to Indonesian cultural norms while adhering to space and time limits.

## **b. Challenges in Film Translation**

The translation of film dialogues provides unique issues that affect how pragmatic components, notably politeness methods, are portrayed in subtitles. According to Gottlieb (1994) and Cintas & Remael (2020), audiovisual translation (AVT) faces unique limits compared to traditional text translation. These restrictions include linguistic compression, cultural adaptation, synchronization, and character identity preservation. Each of these elements has a direct impact on how politeness methods are kept or changed in *Wicked's* Indonesian subtitles (2024).

### 1) Linguistic Constraints

Subtitles must condense spoken dialogue into a limited number of characters per line (typically around 37 characters) while maintaining coherence and clarity. English and Indonesian have structural differences that necessitate adjustments in syntax, formality, and politeness markers. Example:

English politeness strategies often use hedging devices or modal verbs ("*Could you please...?*"), which might need to be rephrased in Indonesian due to space limitations.

Politeness markers such as honorifics (*Bapak/Ibu*) or indirect expressions may be omitted if they exceed subtitle constraints.

### 2) Cultural Adaptation

Politeness norms vary across cultures, influencing how characters express deference, indirectness, or camaraderie (Hatim & Mason, 2005). English speakers often use modal verbs, indirect speech, or hedging ("*Would you mind...?*") to

soften requests, whereas Indonesian speakers tend to use politeness particles (*tolong, silakan*) or explicit honorifics (*Pak, Bu*). Example:

In *Wicked* (2024), Glinda frequently uses positive politeness strategies, such as exaggerated compliments ("*You are amazing!*"). In Indonesian, this might be localized as "*Kamu luar biasa sekali!*" to align with cultural norms of politeness.

### 3) Synchronization and Readability

Subtitles must be displayed on-screen for a limited time, requiring viewers to process them quickly. This constraint limits sentence length and complexity, which can affect how much politeness is retained in translation (Cintas & Remael, 2014). Example:

Original: "*I'm really sorry for what happened earlier.*"

Possible subtitle: "*Maaf atas kejadian tadi.*"

While this simplification preserves the core meaning and politeness marker (*maaf*), it may omit emotional emphasis or formality.

### 4) Translating Musical Dialogue in *Wicked* (2024)

One of the biggest challenges in *Wicked* (2024) is translating song lyrics. Songs are not just aesthetic elements but also function as narrative tools that convey character emotions and plot development. Therefore, translators must adapt lyrics while maintaining rhythm, rhyme, and meaning. Example:

Original: "*Could you find it in your heart to forgive me?*"

Possible subtitle: "*Bisakah kamu memaafkanku?*" (simplified while maintaining politeness and rhythm).

Because of subtitle constraints, translators often must choose between preserving meaning or adjusting rhythm to match the music, both of which can affect how politeness strategies are conveyed.

#### 5) Maintaining Character Identity Through Speech Style

Each character in *Wicked* (2024) has a distinct linguistic style that reflects their personality, social background, and relationships. Preserving these differences in subtitles is essential for maintaining narrative coherence and audience engagement.

##### a) Glinda's Speech Style:

Friendly and sociable, often using positive politeness strategies (humor, praise, inclusivity). Example:

Original: "*Oh Elphie! You're amazing!*"

Possible subtitle: "*Oh Elphie! Kamu luar biasa banget!*" (adjusted to match Indonesian conversational norms).

##### b) Elphaba's Speech Style:

More formal and assertive, often using negative politeness or bald on record speech. Example:

Original: "*I was wondering if I could ask you something...*"

Possible subtitle: "*Saya ingin bertanya sesuatu, bolehkah?*" (Maintains politeness while keeping the original meaning).

Translators must ensure that changes in sentence structure do not alter character identity in the film.

### **3. Translation Techniques According to Molina and Albir (2002)**

According to Molina & Albir (2002), translation strategies are particular methods used to convey meaning at the microlinguistic level from a source language (SL) to a target language (TL). Translation strategies concentrate on smaller linguistic units words, phrases, or sentences in order to attain semantic and pragmatic equivalency while accommodating structural, cultural, and contextual variations, in contrast to more general translation approaches that deal with the text as a whole. According to Molina & Albir (2002), translation is not only a process of linguistic replacement but an act of cross-cultural communication, requiring deliberate strategic choices to maintain both linguistic and pragmatic accuracy.

When it comes to audiovisual translation (AVT), especially subtitling, translation techniques are essential for accurately translating spoken dialogue into written text while taking into account temporal and spatial constraints (Cintas & Remael, 2020). Because spoken discourse, particularly in films, frequently involves culturally embedded politeness strategies, the choice of translation techniques has a significant impact on how politeness is conveyed across languages. Translators must choose whether to maintain, adapt, or omit politeness markers in order to conform to the cultural norms of the target language while remaining readable and in sync with the dialogue on-screen.

This study adopts Molina & Albir (2002) approach to thoroughly investigate how politeness methods in *Wicked* (2024) are transmitted into Indonesian subtitles. This study intends to ascertain how linguistic and cultural variations

affect the maintenance of politeness methods in audiovisual translation by identifying the most often used translation procedures.

According to Molina & Albir (2002), there are eighteen different categories of translation procedures, each of which has a special purpose in maintaining communicative intent, style, and meaning between languages. Each technique is thoroughly explained in the section that follows, along with its definition and use.

#### **a. Adaptation**

Adaptation is utilized when a cultural reference in the SL does not have a direct equivalent in the TL, requiring substitution with a culturally recognizable phrase (Vinay & Darbelnet, 1958). When a translated term carries the same connotative meaning despite lexical variations, it is referred to as culturally equivalent.

Adaptation is frequently required in subtitling in order to preserve cultural significance without detracting from the viewing experience. To ensure familiarity for Indonesian audiences, a mention to baseball, a major sport in the US, in English dialogue might be changed to *sepak bola*, or football, which is more popular in Indonesia. Example in AVT:

SL: "*He is a big fan of baseball.*"

TL: "*Dia adalah penggemar berat sepak bola.*" (Adaptation)

#### **b. Amplifications**

To improve understanding in the target language (TL), amplification entails providing information or clarifications that are not mentioned clearly in the source language (SL). This method is particularly helpful in subtitling, where the

absence of visual signals may need clarifying cultural background or implicit meanings.

Certain dialogues in *Wicked* (2024) may need more explanation to make sure the audience understands the intended meaning, especially when translating allusions to historical events or cultural idioms. Example in AVT:

SL: "*Ramadan is an important month.*"

TL: "*Ramadan, bulan puasa bagi umat Muslim, adalah bulan yang penting.*"

(Amplification)

### **c. Borrowing**

According to Vinay and Darbelnet (1958), borrowing is the direct use of an SL term in the target language (TL), frequently for proper nouns, technical phrases, or culturally distinctive words without equivalents. This method can be either naturalized (*adapted to TL phonetics and spelling*) or pure (*unchanged terms*).

Character names, places, and pop culture allusions are frequently borrowed in AVT, particularly when the phrase is already widely recognized in the target language. Example in AVT:

SL: "*The internet is a great source of information.*"

TL: "*Internet adalah sumber informasi yang sangat baik.*" (Pure Borrowing)

SL: "*She is an artistic person.*"

TL: "*Dia adalah orang yang artistik.*" (Naturalized Borrowing)

#### **d. Calque**

Calque is a type of borrowing in which a sentence is literally translated from SL to TL while keeping its original structure (Vinay & Darbelnet, 1958:32). This method is widely used in idiomatic idioms and compound words, particularly in subtitles that must keep semantic correctness while remaining short. Example in AVT:

SL: "*Skyscraper*"

TL: "*Pencakar langit*" (Calque)

SL: "*Blue blood*"

TL: "*Darah biru*" (Calque)

#### **e. Compensation**

Compensation is employed when a certain effect or meaning from SL cannot be properly translated into TL and must be expressed elsewhere in the text. This is especially important for subtitling, as limited screen area and reading speed may necessitate presenting information differently (Cintas & Remael, 2020).

For example, comedy, sarcasm, or wordplay may be dropped in one sentence but returned elsewhere to retain the overall tone. Example in AVT:

SL: "*She made a pun on his name.*"

TL: "*Dia menggunakan permainan kata dengan namanya di bagian lain kalimat.*" (Compensation)

### **f. Description**

To guarantee understanding, description entails substituting a thorough explanation in TL for a phrase in SL. This method is described by Newmark (1988) as "*providing additional information when a direct equivalent does not exist in TL.*"

Description is frequently employed in AVT, especially in subtitling, because TL audiences may not be familiar with a cultural or technical term in SL. This guarantees that the listener comprehends the idea completely without interfering with the conversation. Example in AVT:

SL: "*Paella*"

TL: "*A traditional Spanish rice dish with seafood and saffron.*"

SL: "*Kimono*"

TL: "*A traditional Japanese garment worn for ceremonies.*"

### **g. Discursive Creation**

Discursive creation refers to employing an altogether new expression in TL to elicit the same meaning or impact as in SL. This technique is widely utilized in translating movie titles, slogans, and artistic statements, where a literal translation might not adequately capture the intended idea.

Discursive invention is very helpful in subtitling when working with idioms, puns, or culturally specific terminology that call for imaginative adaptation.

Example in AVT:

SL: The Hangover

TL: *Pesta Mabuk*

SL: Lost in Translation

TL: *Cinta Tak Terjangkau*

#### **h. Established equivalence**

Involves using an expression in TL that is already commonly accepted as the standard translation of the SL term. This technique is particularly useful in translating idioms, proverbs, and fixed expressions, ensuring natural and culturally appropriate language.

In audiovisual translation, established equivalence is crucial in maintaining fluency and relatability in dialogue, particularly when translating idiomatic expressions in *Wicked* (2024). Example in AVT:

SL: "*Take it or leave it!*"

TL: "*Terserah!*"

SL: "*Better late than never.*"

TL: "*Lebih baik terlambat daripada tidak sama sekali.*"

#### **i. Generalization**

When a particular phrase in SL is substituted with a more expansive or generic term in TL, frequently due to TL's lack of a perfect counterpart, this is known as generalization.

When dealing with extremely detailed cultural allusions or technical words that TL viewers might not be familiar with, generalization is helpful in subtitling.

Example in AVT:

SL: "*Penthouse*"

TL: "*Apartemen mewah*"

SL: "*Guava*"

TL: "*Buah-buahan*"

#### **j. Linguistic Amplification**

In order to improve clarity or offer cultural explanations, linguistic amplification is the process of including linguistic components in target language (TL) that are not expressly present in source language (SL) (Molina & Albir, 2002).

This method is frequently employed in subtitling to preserve a scene's emotional tone or to broaden meaning for cultural adaptability. Example in AVT:

SL: "*I'm sorry.*"

TL: "*Maaf ya, saya sungguh menyesal.*"

SL: "*See you later!*"

TL: "*Sampai jumpa nanti, jaga diri baik-baik!*"

SL: "*Ramadan Mubarak!*"

TL: "*Selamat menjalankan ibadah puasa di bulan Ramadan!*"

#### **k. Linguistic Compression**

Linguistic compression is the reduction of linguistic features in the TL while maintaining the core meaning of the SL. This technique is especially beneficial for subtitling, dubbing, and simultaneous interpretation, where time and space limits need succinct phrases.

Linguistic compression is the reduction of linguistic features in the TL while maintaining the core meaning of the SL. This technique is especially beneficial

for subtitling, dubbing, and simultaneous interpretation, where time and space limits need succinct phrases. Example in AVT:

SL: "*Would you like to have a cup of coffee?*"

TL: "*Mau kopi?*"

SL: "*I don't know what to say, I just feel so surprised!*"

TL: "*Aku bingung!*"

In *Wicked* (2024), linguistic compression may be applied when translating Glinda's elaborate speech patterns, ensuring that her positive politeness remains intact while adapting to the character limitations in subtitles.

### **I. Literal Translation**

As long as the outcome is grammatically and semantically acceptable, literal translation is a technique in which the structure and meaning of the source language are immediately transferred into the target language (TL) without significant alterations.

This method ensures accuracy and little modification of the original discourse and works well when the syntactic structures and cultural expressions of the two languages are similar. Strict adherence to the literal translation in subtitling, however, can occasionally lead to awkward wording or a lack of pragmatic adaptability. Example in AVT:

SL says, "*She is a doctor.*"

Translation: "*Dia adalah seorang dokter.*"

SL says "*The sun rises in the east.*"

Translation: "*Matahari terbit di timur.*"

While neutral remarks or factual information in *Wicked* (2024) may translate well with a literal translation, politeness strategies frequently call for more adaptable methods to preserve naturalness in Indonesian.

### **m. Modulation**

To improve readability and naturalness, modulation entails changing the SL and TL's perspective, structure, or conceptualization.

This method, which frequently involves active-passive shifts, negative-positive reformulations, and figurative language adaption, is employed when a direct translation might sound awkward or fall short of the intended meaning. Example in AVT:

SL: "*It's not difficult.*"

TL: "*Mudah kok.*" (Negative to Positive Shift)

SL: "*You are going to have a child!*"

TL: "*Kamu akan menjadi seorang ayah!*" (Perspective Shift)

SL: "*I cut my finger.*"

TL: "*Jari saya terluka.*" (Structural Shift)

In *Wicked* (2024), modulation may be necessary when adapting Elphaba's formal or negative politeness strategies, ensuring that the translated speech maintains both politeness and cultural appropriateness.

#### **n. Particularization**

Particularization is the process of replacing a general SL term with a more specific or culturally appropriate TL term (Munday, 2016).

This technique is particularly useful when the TL audience requires more precision or when cultural adaptation demands a shift from general to specific references. Example in VTA:

SL: "*She bought a fruit.*"

TL: "*Dia membeli apel.*" (General to Specific Shift)

SL: "*I saw a bird flying.*"

TL: "*Aku melihat seekor elang terbang.*"

SL: "*He gave me a drink.*"

TL: "*Dia memberiku secangkir teh.*"

#### **o. Reduction**

Reduction is a strategy for improving readability and conciseness in the target language by removing unneeded features from the source language (SL). This strategy is beneficial in audiovisual translation (AVT), notably for subtitling, where space and timing constraints demand translators to condense speech while keeping key meaning (Cintas & Remael, 2020).

According to Vinay and Darbelnet (1958), reduction is the inverse of amplification, in which more details are introduced. This strategy is frequently used when a sentence has redundant information that can be derived from context. Example in AVT:

SL: "*He passed away last night.*"

TL: "*Dia meninggal.*" (Reduction: Omission of redundant time expression)

SL: "*She was born on the 25th of December in a small town in Italy.*"

TL: "*Dia lahir di Italia.*" (Reduction: Elimination of unnecessary details)

SL: "*I have a little bit of a headache.*"

TL: "*Kepalaku sakit.*" (Reduction: Removal of unnecessary modifiers)

#### **p. Substitution**

Substitution is the process of replacing one linguistic element in the SL with another but functionally equivalent element in the TL (Newmark, 1988). This strategy is frequently utilized when a direct translation would result in cultural or contextual misunderstandings.

Substitution is especially beneficial in dialogue-heavy translations, such as subtitles, where cultural gestures or idiomatic expressions may not have direct equivalents in the target language (Munday, 2016). Example in AVT:

SL: "*He nodded in agreement.*"

TL: "*Dia berkata 'ya'.*" (Substitution: Gesture replaced with verbal confirmation)

SL: "*Keep your fingers crossed!*"

TL: "*Semoga beruntung!*" (Substitution: Cultural adaptation of an idiomatic expression)

SL: "*The chef kissed his fingers to express how delicious the dish was.*"

TL: "*Sang koki mengangkat jempol sebagai tanda bahwa masakannya lezat.*"  
(Substitution: Gesture adapted to Indonesian cultural norms)

#### **q. Transposition**

Transposition involves a grammatical shift between the SL and TL without altering the original meaning (Vinay & Darbelnet, 1958). This technique is commonly used in AVT, where sentence structure needs to be adjusted for fluency in subtitles while maintaining character constraints (Gottlieb, 1994).

States by Newmark (1988) that transposition can involve shifts in word classes, active-passive voice changes, or modifications in sentence order to fit TL norms.

Example in AVT:

SL: "*He is a fast runner.*"

TL: "*Dia berlari cepat.*" (Transposition: Noun to Verb shift)

SL: "*This project is of great importance.*"

TL: "*Proyek ini sangat penting.*" (Transposition: Noun Phrase to Adjective)

SL: "*After finishing his work, he went home.*"

TL: "*Setelah menyelesaikan pekerjaannya, ia pulang.*" (Transposition:

Change in sentence structure)

#### **r. Variation**

Variation is the adaptation of linguistic elements to match the stylistic, cultural, or social expectations of the TL audience (Molina & Albir, 2002). This technique is widely used in subtitling and dubbing, where formality, tone, and dialect must be adjusted to suit the intended audience (Cintas & Remael, 2020).

Variation is particularly important in film translation, where characters may shift between formal and informal registers, use regional dialects, or employ stylistic elements such as sarcasm or humor. Example in AVT:

Formality Change:

SL: "*Would you mind opening the door, sir?*"

TL: "*Bisa tolong bukakan pintunya?*" (Variation: Formal to Informal)

Dialect Adjustment:

SL: "*Hey, mate! How are you doing?*" (British English)

TL: "*Bro, gimana kabarnya?*" (Variation: Adjusting to Indonesian informal speech)

Stylistic Modification:

SL: "*I shall return,*" he whispered softly.

TL: "*Aku pasti kembali,*" bisiknya pelan. (Variation: Adjusting to TL's natural dialogue style)

#### **D. Previous Studies**

Linguistic and translation studies have extensively explored politeness strategies and translation techniques, particularly in audiovisual media. However, most studies have addressed these as separate domains, examining politeness strategies in film dialogue or the application of translation techniques in subtitling independently. There remains a gap in understanding how politeness strategies are actually transferred across languages through translation and what specific techniques are used to maintain the intended pragmatic effects. This study aims to bridge this gap by analyzing politeness strategies and translation techniques in *Wicked* (2024), using the original English script and its official Indonesian subtitles as primary data sources.

To provide context, several previous studies have addressed aspects of politeness or translation individually. Hasmi (2013) investigated politeness strategies in the film *Nanny McPhee*, focusing on family interactions. Using Brown & Levinson's (1987) politeness theory within a qualitative descriptive framework, Hasmi identified 104 instances of politeness strategy use. Positive politeness emerged as the dominant strategy (46 cases), followed by bald on-record (31 cases), negative politeness (15 cases), and off-record (12 cases). The study concluded that the high frequency of positive politeness was due to the close family relationships depicted in the film, with humor, in-group markers, and expressions of solidarity commonly found.

While Hasmi's research provided insights into politeness strategies in a family-centered cinematic environment, it did not examine how these strategies are translated into other languages or cultures. This highlights a gap in understanding cross-linguistic pragmatics, particularly in the context of translation. The present study aims to address this gap by analyzing how politeness strategies in *Wicked* (2024) and its Indonesian subtitles also identifying the translation techniques used to maintain the intended pragmatic effects.

Debora (2023) analyzed the politeness strategies used by the main character, Will, in the film *Five Feet Apart*. The study identified bald on-record, positive politeness, and negative politeness as the main strategies, with bald on-record being the most frequently encountered. Will's speech was characterized by directness, warnings, and blunt expressions reflecting his personality and urgent

medical situation. Positive politeness was evident through compliments, humor, and solidarity, while negative politeness appeared in the form of indirect requests and hedging. Although Debora's analysis provided valuable insights into how politeness shapes character dynamics, it did not address how these nuances are maintained or altered in the subtitling process. This raises questions about the extent to which pragmatic intent is preserved in translated media.

In examining cultural dimensions, Fitri (2022) studied politeness strategies in *Mulan*, focusing on interactions between Mulan and her family members. Using Brown & Levinson's framework, the research found that positive politeness was the most dominant strategy, followed by bald on record, negative politeness, off-record, and don't do FTA strategies. The findings highlighted the role of cultural norms in shaping politeness strategies, with Mulan's interactions reflecting Confucian values related to hierarchy and respect. While this research contributed to understanding politeness in film from a cultural perspective, it did not explore how translation mediates these politeness strategies. This leaves a gap regarding the impact of cross-linguistic differences on pragmatic expression.

In contrast to research focusing on politeness strategies, other studies have emphasized translation techniques in subtitling, often highlighting linguistic adjustments rather than their pragmatic consequences. Wafa and Amalia (2019) examined translation techniques in the subtitles of *The King's Speech* using Molina & Albir's (2002) framework. From an analysis of 481 instances of translation techniques, literal translation was found to be the most commonly used approach (70.4%), followed by borrowing (11.15%). Other identified

techniques included calque, adaptation, amplification, modulation, reduction, established equivalent, compensation, and transposition. While this research elucidated common translation strategies used in subtitling historical drama, it did not evaluate whether these techniques influenced or impacted the pragmatic realization of politeness strategies, thus highlighting a key gap in translation pragmatics research.

Similarly, Meylisa (2019) conducted a qualitative study on translation techniques in English to Indonesian subtitles for the film *IT* (2017). The research identified ten different techniques, with reduction, adaptation, and modulation being the most frequently applied. Reduction was used to simplify complex dialogue, adaptation helped make cultural references more accessible, and modulation enhanced comprehension by adjusting meaning. While this research provided valuable insights into how translation techniques enhance readability and cultural appropriateness, it did not explore how politeness strategies are handled, modified, or potentially lost in the translation process. This indicates room for further research in subtitling studies from a pragmatic perspective.

Lubis (2023) investigated the translation techniques used in audio-visual translation, specifically subtitling and dubbing in the original soundtrack of *Frozen 2: Into the Unknown*. The study aimed to identify the types and most dominant translation techniques used to translate the source language into the target language. Using a qualitative research design, data was derived from the lyrics of Disney's "*Into the Unknown*" song. The subtitling version was taken from the *Frozen 2* movie, while the dubbing version came from an Indonesian

television network, GTV. The results showed that ten translation techniques by Molina and Albir (2002) were found in the subtitling version, including Adaptation, Amplification/Addition, Calque, Compensation, Established Equivalent, Linguistic Amplification, Literal Translation, Modulation, Reduction, and Transposition. The reduction technique was the most dominant translation technique in the subtitling version. In the dubbing version, similar techniques were found, with reduction also being the most dominant technique.

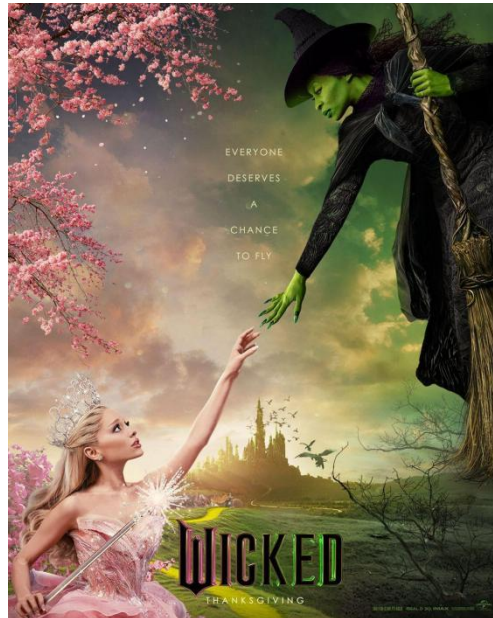
In conclusion, while previous research has provided significant insights into politeness strategies in cinematic discourse and the technical aspects of subtitling, a critical gap remains: the intersection between these two fields. Existing studies tend to analyze how politeness operates in a single language or the translation techniques used in subtitling, but rarely consider their combined effect. To date, no research has specifically examined politeness strategies in a film script while simultaneously analyzing the translation techniques used in its official Indonesian subtitles. This study aims to directly address this gap.

Unlike previous research that focused solely on either politeness strategies or translation techniques, this study adopts a dual approach. By analyzing the original English script and official Indonesian subtitles of *Wicked* (2024) as two separate but interconnected data sources, this research presents a structured investigation of politeness strategies in the source dialogue alongside an identification of the translation techniques used to convey these strategies in the subtitles. This integrative methodology combining pragmatic analysis with

audiovisual translation studies offers a more comprehensive perspective and contributes to both fields of study.

Moreover, *Wicked* (2024) presents unique linguistic and cultural complexities as a musical film, where both spoken dialogue and song lyrics require nuanced translation. The presence of songs adds a new dimension to the expression of politeness, thus creating an intriguing case study for analyzing how politeness strategies are constructed in scripted dialogue and how these elements are managed in the subtitling process. By employing Brown & Levinson's (1987) politeness theory and Molina & Albir's (2002) framework of translation techniques, this study aims to uncover new insights into how these two linguistic aspects interact in the context of audiovisual translation.

## E. Synopsis of *Wicked* Movie



Picture 2 *Wicked* (2024) Official Movie Poster

*Wicked* (2024), which was directed by Jon M. Chu, is a visually spectacular and emotionally stirring rendition of the well-known Broadway musical that presents a new and complex view of the Wizard of Oz universe. The movie explores the little-known tale of Elphaba and Glinda, two witches whose entwined paths influence the circumstances surrounding Dorothy's arrival in Oz. Ariana Grande adds charm and nuance to Glinda, a seemingly shallow socialite whose ambition frequently distorts her moral compass, while Cynthia Erivo captivates audiences as Elphaba, a fiercely bright and caring young lady shunned for her green complexion. The story's emotional center is their dynamic connection, which explores themes of friendship, treachery, and the fuzziness of good and evil. Jeff Goldblum plays the Wizard, a crafty manipulator whose

government is based on oppression and deceit, while Jonathan Bailey plays Fiyero, a carefree prince who experiences a significant metamorphosis

At Shiz University, where the story starts, Elphaba is trying to figure out how to fit in with a society that criticizes her beauty. She first encounters Glinda here, whose conceit and haughtiness make her seem unbearable at first but eventually conceal a weaker side. Despite their extreme differences, the two develop an improbable friendship that is put to the test as ambition and power pull them in different directions. Eventually, Elphaba's remarkable magical powers bring her to the Emerald City, where she seeks the Wizard's help in establishing a more equitable society. But she quickly discovers the sinister reality of his reign: he is a phony who denies the talking Animals of Oz their rights and voices. Elphaba is labeled the "*Wicked Witch*" and sent into exile for defying his orders. Glinda, meanwhile, decides to support the Wizard's government, putting her social standing ahead of their friendship. Audiences are left wondering if Glinda is merely naïve or purposefully blind to the consequences of her acts as a result of this moral difference between the two women, which poses powerful themes about culpability and atonement.

The story has further emotional depth via Jonathan Bailey's portrayal of Fiyero. Fiyero, who is initially presented as a careless nobleman who is unconcerned with social injustices, experiences substantial development as he grows more and more enamored with Elphaba's bravery and principles. His changing relationship with her gives the story a moving love element while also challenging his views. Jeff Goldblum's portrayal of the Wizard is equally

intriguing; his charm belies his evil nature, giving him an enemy who is both interesting and unnerving. The lavish magnificence of Emerald City and the dismal, lonely settings where Elphaba seeks safety after being exiled are expertly contrasted in the film's cinematography. This visual contrast draws viewers into the vividly imagined world of Oz while highlighting the main themes of marginalization and power.

Wicked expands its potential for cinematic impact while maintaining its Broadway musical roots. Classic songs by Stephen Schwartz, such as "*Defying Gravity*" and "*For Good*," are reworked with sumptuous orchestrations that enhance their emotional impact. These musical sequences serve as potent representations of character growth and internal strife in addition to advancing the plot. One of the film's greatest accomplishments is its ability to strike a balance between these personal character moments and expansive spectacle.

*Wicked*, which was released on November 22, 2024, was widely praised by critics for its outstanding performances, deep character development, and creative yet true rendition of the original work. Jonathan Bailey's nuanced depiction of Fiyero offered unexpected nuances to his character evolution, while Cynthia Erivo and Ariana Grande received special recognition for their chemistry and emotional depth. Despite some critics' criticism that the film's ambitious runtime made several sequences seem too long, its emotional impact was nonetheless indisputable. In addition to being nominated for several Academy Awards, including Best Picture, *Wicked* became the first fantasy movie to win Best Film from the National Board of Review.

Fundamentally, *Wicked* is not merely a Wizard of Oz retelling. It is a profoundly provocative examination of how the powerful influence history and how perception can skew reality. In a society that is out to destroy her, Elphaba's path changes from one of seeking acceptance to one of taking back her own story. With its stunning images, memorable performances, and ageless themes of morality and identity, *Wicked* (2024) is both a remarkable work of cinema and a moving reminder that even people who are considered "*wicked*" have truths worth sharing.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Research Design**

This study employs a descriptive qualitative research design, utilizing a content analysis approach to examine politeness strategies and translation techniques in the film *Wicked* (2024). Qualitative research focuses on interpreting meaning within natural contexts, making it particularly suitable for analyzing linguistic features in film dialogues and their corresponding translations (Creswell & Creswell, 2018). The descriptive nature of this study enables an in-depth exploration of how politeness strategies are employed in the original English script and how translation techniques are applied in the Indonesian subtitles.

Because it enables the methodical identification, classification, and interpretation of textual material, content analysis is selected as the main approach. In linguistic and translation studies, this method is frequently applied, especially when examining spoken conversation and audiovisual translation. By offering a systematic and reproducible analytical framework, it makes it easier to identify linguistic patterns, pragmatic characteristics, and translation techniques.

In order to accomplish its objectives, this study uses a data-driven methodology, examining real dialogue from the movie instead of depending on survey- or experiment-based techniques. Finding the politeness strategies used in *Wicked* (2024) is theoretically supported by Brown & Levinson (1987) politeness theory. Additionally, the translation technique employed in the Indonesian

subtitles are examined using the translation framework developed by Molina & Albir (2002). A systematic and theoretically based analysis is guaranteed by this dual-framework technique.

The purpose of this study is to identify the translation approaches used and investigate how they align with the original politeness strategies, rather than to assess the translation's quality. By using this method, the study advances pragmatics and translation studies by shedding light on the ways in which language politeness is preserved, modified, or altered in audiovisual translation.

## **B. Data and Source of Data**

This study examines two primary data sources: the original English script and the Indonesian subtitles of *Wicked* (2024). These data sources are essential for analyzing both the politeness strategies used in the original dialogues and the translation techniques applied in the Indonesian subtitles.

Based on Brown & Levinson (1987) framework, the data in this study are a selection of utterances from *Wicked* (2024) that clearly demonstrate politeness strategies. These utterances are taken from the film script, which is available at Universal Pictures Awards the link is <https://universalpicturesawards.com/wicked/screenplay/Wicked.pdf> to determine how characters use politeness strategies in various contexts, taking into account factors like power relations, social distance, and degree of imposition. The second set of data is the Indonesian subtitles, which are taken from the translator movies named Murphy'S.

and allow for an analysis of how politeness strategies are translated between languages using Molina & Albir (2002) translation techniques.

The primary source of data in this study is the film script, which provides the authentic textual representation of character dialogues. The script is essential for ensuring accuracy in identifying politeness strategies without interference from audiovisual elements such as intonation or gestures. Meanwhile, the Indonesian subtitles provide the translated version of these dialogues, making it possible to examine the translation techniques used and how they affect the realization of politeness strategies in the target language.

The study chooses conversations that specifically use politeness techniques, like requests, commands, expressions of thanks, apologies, and mitigated speech, in order to guarantee the credibility of the results. To ensure that the study stays focused on its research goals, only utterances with recognizable politeness cues are included in the analysis.

This method makes it possible to compare the Indonesian subtitles and the original English script in an organized manner, which advances our knowledge of how linguistic politeness is modified in audiovisual translation.

### **C. Research Instrument**

In qualitative research, the researcher serves as the primary instrument, responsible for collecting, analyzing, and interpreting the data (Creswell & Creswell, 2018). This study investigates politeness strategies in the original English script of *Wicked* (2024) and translation techniques in its Indonesian subtitles. To ensure systematic and structured data analysis, two secondary

instruments were used: a data sheet for politeness strategies and a checklist table for translation techniques. These instruments help maintain consistency, accuracy, and clarity throughout the research process.

The data sheet for politeness strategies was employed to document and categorize utterances from the English script that contain politeness elements. It includes key details such as character name, scene context, and exact dialogue. Each utterance was classified using Brown & Levinson (1987) politeness strategies framework: bald on record, positive politeness, negative politeness, and off-record strategies. To ensure accurate categorization, a justification column was added, considering factors such as speaker intention, linguistic features (e.g., hedging, indirectness), and contextual cues. Additional notes were included to clarify how the identified strategy functions pragmatically for instance, whether it mitigates face-threatening acts (FTAs) or strengthens interpersonal relationships.

The format of the data sheet is shown in Table 5

Table 5 Data sheet of Politeness Strategies in *Wicked* Movie (2024).

Code	Data	Politeness Strategies														Context
		BR					PP			NP				OR		
		a	b	c	d	e	f	g	h	i	j	k	l	m	n	
<b>PART I. LOCATION</b>																
<b>GL/P.I/ 01</b>																
<b>EL/P.I/ 02</b>																

**Notes : XX/P.I/01**

**XX** : Name of the character

**P.I** : Part of the movie

**01** : Number of the data

**PS** : Politeness Strategies

**h** : Fulfilling H's want for someX

**BR**: bald on-record

**i** : Being indirect

**PP** : Positive Politeness

**j** : Not presuming/assuming

**NP** : Negative Politeness

**k** : Not coercing H

**OR**: Off-record

**l** : Communicating S's want to

**a** : Showing disagreement

impinge on H

<b>b</b> : Giving suggestion/advice	<b>m</b> : Redressing other wants H's
<b>c</b> : Requesting	needs:
<b>d</b> : Warning; threatening	Inviting conversational
<b>e</b> : Using imperative form	implicature
<b>f</b> : Claiming common ground	<b>o</b> : Being vague/ambiguous
<b>g</b> : Conveying that S & H are	<b>GL</b> : Glinda/Galinda
Cooperators	<b>EL</b> : Elphaba

For the analysis of translation techniques, a checklist table was used to compare English utterances with their Indonesian subtitle counterparts. Each subtitle segment was analyzed using Molina & Albir (2002) translation techniques framework, which includes strategies such as literal translation, adaptation, modulation, transposition, amplification, and reduction. The checklist format allowed for multiple translation techniques to be marked, as a single subtitle might employ more than one strategy. Justifications were provided to explain how the applied techniques impacted meaning transfer, politeness preservation, or shifts in cultural adaptation.

The format of the data sheet is shown in Table 6

Table 6 The explanation of Translation Techniques indicators.

No	Translation Techniques	Indicators
1.	Adaptation (A)	➤ Translating with considering cultural aspect
2.	Amplification (Am)	➤ There is addition information in the target language Adding for purpose to emphasize
3.	Borrowing (B)	<ul style="list-style-type: none"> <li>➤ For pure borrowing it translate as same as the SL ☐</li> <li>➤ For naturalize borrowing it need to change based on TL pronunciation</li> </ul>
4.	Calque (C)	➤ Usually translating in phrase level ☐ Translate lexically word per word
5.	Compensation (Cp)	➤ Translating with considering stylistic effect
6.	Description (D)	<ul style="list-style-type: none"> <li>➤ Describing more detail about the information from SL to TL ☐</li> <li>➤ Describing more function of the term from SL to TL</li> </ul>
7.	Discursive Creation (DC)	<ul style="list-style-type: none"> <li>➤ Often used in the translation of the title of film/movie/book ☐</li> <li>➤ It can only be valid in a certain context</li> </ul>
8.	Establish Equivalent (EE)	<ul style="list-style-type: none"> <li>➤ Translating as same as SL ☐</li> <li>➤ Or the other equivalent but it has been captured in dictionary</li> </ul>

9.	Generalization (G)	➤ Translating with using general term
10.	Literal Translation (LT)	➤ Translating SL into TL by wordper word
11.	Modulation (M)	➤ Translating with changed the point of view without changed the meaning of the information
12.	Reduction ( R )	➤ Translating with suppress item inTL
13.	Transposition (T)	➤ Translating with changed the grammatical category without changed the meaning of the message
14.	Particularization (P)	➤ Translating with specific term
15.	Linguistic Amplification (LA)	➤ Translating with add linguistic elements
16.	Linguistic Compression (LC)	<ul style="list-style-type: none"> <li>➤ Synthesize linguistic elements inthe TL □</li> <li>➤ Often used in simultaneous interpreting and in sub-titling</li> </ul>
17.	Substitution (S)	➤ Change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa
18.	Variation (V)	➤ Change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation

Checklist could be seen on the table 7

Table 7 Checklist for Translation Techniques in *Wicked* (2024) Movie.

NO	SL	TL	Translation Techniques																	Analysis		
			A	A m	B	C	C p	D	D C	E	E	G	L T	M	R	T	P	L A	L C		S	V

#### D. Data Collection

To collect the necessary data for this study, the researcher followed a systematic process to identify and analyze both politeness strategies and translation techniques in *Wicked* (2024). The data were gathered through document analysis, ensuring accuracy and consistency.

For politeness strategies, the following steps were taken:

1. The English script of *Wicked* (2024) was carefully reviewed to identify dialogues containing politeness strategies.
2. Each identified utterance was examined using Brown & Levinson (1987) politeness framework to determine its classification.

3. The selected utterances were documented in a data sheet, including relevant details such as the character's name, scene context, and the politeness strategy used.

4. The classifications were reviewed multiple times to ensure accuracy and consistency.

For translation techniques, the data collection followed these steps:

1. The Indonesian subtitles of *Wicked* (2024) were examined, focusing specifically on instances of politeness strategies found in the dialogue.

2. Each subtitle segment was examined using Molina & Albir (2002) framework to determine the translation techniques applied.

3. A checklist table was used to systematically record the translation techniques identified for each subtitle.

4. The data were reviewed to ensure consistency in classification and to verify that all translation techniques were accurately identified.

By following these steps, the researcher ensured a structured approach to data collection, allowing for a thorough analysis of politeness strategies in the original dialogues and their adaptation in the Indonesian subtitles.

## **E. Data Analysis**

After collecting and organizing the data, the next step is systematic analysis following the qualitative approach. According to Miles and Huberman (1994), qualitative data analysis consists of three interrelated stages: data reduction, data display, and conclusion drawing/verification. These stages help structure the data, identify patterns, and derive meaningful insights. Defines data analysis as the

process of organizing and classifying data into patterns and categories to draw conclusions based on the collected information.

This study employs a qualitative descriptive approach using a referential method, with data analyzed based on Brown & Levinson's (1987) politeness strategy framework and Molina & Albir's (2002) translation technique framework. The analysis process consists of three stages as follows:

### **1. Data Reduction**

In this stage, the researcher selects and categorizes the relevant data from the film *Wicked* (2024). For politeness strategies, dialogues that contain politeness elements such as requests, commands, apologies, and expressions of gratitude are identified and classified based on Brown & Levinson's (1987) framework, which includes bald on record, positive politeness, negative politeness, and off-record strategies.

For translation techniques, the Indonesian subtitles are examined to determine the techniques used in translating the selected dialogues. This classification follows Molina & Albir's (2002) framework, which includes techniques such as literal translation, adaptation, modulation, transposition, amplification, and reduction. Each identified technique is recorded systematically to ensure consistency.

### **2. Data Display**

After reduction, the categorized data are organized to facilitate analysis. The identified politeness strategies are compiled into a data sheet, which presents the utterances along with their corresponding classifications. This structured format

allows for better visualization and examination of the distribution of politeness strategies in the dialogues.

Similarly, the identified translation techniques are documented in a checklist table, ensuring that each technique is clearly recorded and categorized. This stage helps illustrate how different techniques are applied in the translation of politeness strategies.

### **3. Conclusion Drawing and Verification**

In the final stage, the researcher analyzes patterns and trends in the data. For politeness strategies, the researcher examines how these strategies function in the dialogues of *Wicked* (2024), considering the context and relationships between characters. This step ensures that the classification aligns with the theoretical framework and maintains analytical accuracy.

For translation techniques, the researcher identifies the most frequently used techniques in the Indonesian subtitles, focusing on their distribution rather than their effect on politeness strategies. The classification of translation techniques is verified for accuracy, ensuring that the findings are reliable and aligned with the research objectives.

By systematically following these stages, this study ensures a structured and reliable analysis of both politeness strategies and translation techniques, contributing to a deeper understanding of audiovisual translation in a pragmatic context.

## **F. Trustworthiness**

Trustworthiness in qualitative research is crucial for ensuring the validity and reliability of findings. (Moleong, 2001: 173) Propose four key criteria to establish trustworthiness: credibility, transferability, dependability, and confirmability. These criteria enhance the rigor of qualitative research by ensuring the accuracy and meaningfulness of data and interpretations. However, in this study, credibility was the primary focus to ensure that the findings accurately represent the data collected.

To achieve credibility, triangulation was employed as a verification strategy. Explains that triangulation involves cross-checking data from multiple sources or perspectives to enhance the accuracy and robustness of findings. Specifically, this research implemented two types of triangulation: theoretical triangulation and peer review/expert validation (Creswell & Creswell, 2018).

### **1. Theoretical Triangulation**

The data analysis in this study was conducted using two well established theoretical frameworks: politeness theory and Molina & Albir (2002) classification of translation techniques. By employing multiple theoretical perspectives, the study ensured that politeness strategies and translation techniques identified in *Wicked* (2024) were classified appropriately and consistently. Creswell & Miller (2000) state that theoretical triangulation helps mitigate potential bias and strengthens the validity of research interpretations by analyzing data from different theoretical lenses.

## **2. Peer Review and Expert Validation**

To further enhance the credibility of the findings, the researcher engaged in peer review and expert validation. This aligns with Guba & Lincoln (1994), who emphasize that engaging external reviewers helps ensure research objectivity. Peer reviewers, consisting of fellow researchers with expertise in linguistics, provided critical feedback that refined the analysis and addressed potential biases. Furthermore, the research was reviewed by academic advisors, ensuring the accuracy of categorization, methodological rigor, and adherence to established academic standards (Creswell & Creswell, 2018).

By rigorously implementing these triangulation techniques, this research ensures that the findings are credible, methodologically sound, and verifiable. This approach enhances the trustworthiness of the study, reinforcing its contribution to pragmatics and audiovisual translation research.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter presents the findings of the research based on the analysis of the dialogues in *Wicked* (2024) movie and their Indonesian subtitle translations. The analysis focuses on identifying the types of politeness strategies used in the original English dialogues, as well as the translation techniques applied in the Indonesian subtitles. Each finding is categorized and discussed based on the frameworks of Brown & Levinson's (1987) politeness strategies and Molina & Albir's (2002) translation techniques. The results are presented in two main sections: Findings and Discussion, in order to provide a clear and structured explanation of how politeness and translation interact in the audiovisual context.

#### **A. Findings**

This section presents the research findings derived from the analysis of the *Wicked* (2024) movie dialogues and their Indonesian subtitle translations. As a reminder, politeness strategies refer to linguistic choices used by speakers to maintain social harmony and minimize face-threatening acts (FTAs), as proposed by Brown and Levinson (1987). These strategies include bald on record, positive politeness, negative politeness, and off-record, each reflecting the speaker's awareness of social distance, power dynamics, and interpersonal goals. Meanwhile, translation techniques, based on Molina and Albir (2002), are micro-level methods used by translators to transfer meaning from the source language (SL) to the target language (TL), especially when adapting cultural and linguistic nuances in audiovisual contexts like subtitling.

As a qualitative study, the primary instrument in this research is the researcher herself. My role as the researcher involves interpreting contextual meaning, categorizing data manually, and identifying patterns through close reading and deep linguistic reflection. This human centered approach allows for nuanced analysis of how politeness is expressed and translated across languages. The findings are divided into two main parts: the first focuses on identifying politeness strategies in the original English dialogues, and the second analyzes the translation techniques applied in the Indonesian subtitles. Each part is presented through a classification table followed by descriptive explanations and selected data samples to illustrate the results.

### **1. Findings on Politeness Strategies**

This sub section presents the findings related to politeness strategies employed in the original English dialogues of *Wicked* (2024). The analysis was conducted using Brown and Levinson's (1987) politeness theory, which classifies politeness strategies into five main categories: bald on record, positive politeness, negative politeness, off-record, and no face-threatening act (no FTA). Each utterance was examined based on its context, speaker intention, and linguistic features. As the main research instrument, I carefully identified and interpreted these strategies by analyzing the speakers' choices in addressing social dynamics, power relations, and interpersonal goals throughout the film.

The results of this analysis are organized into a table that categorizes each identified utterance according to the type and sub-type of politeness strategy. This categorization highlights the diversity of speech styles used by different

characters, particularly Glinda and Elphaba, and reflects their unique personalities and roles in the narrative. The data also reveal patterns in the characters' communicative behavior, which serve to construct social relationships, express emotional states, and negotiate meaning within the dialogue.

Table 8 Types of Politeness Strategies Identified in the English Dialogues of *Wicked* (2024) Movie.

No.	Politeness Strategies	Sub Strategies	Frequency
1.	<b>Bald On-Records</b>	a. Showing Disagreement	<b>16</b>
		b. Giving Suggestion/ Advice	<b>6</b>
		c. Requesting	<b>3</b>
		d. Warning/ Threatening	<b>8</b>
		e. Using Imperative Form	<b>35</b>
	<b>Sub Total</b>		
2.	<b>Positive Politeness</b>	a. Claiming Common Ground	<b>156</b>
		b. Conveying that S and H are Cooperators	<b>90</b>
		c. Fulfilling H's Want for Some X	<b>21</b>
	<b>Sub Total</b>		
3.	<b>Negative Politeness</b>	a. Being indirect	<b>36</b>
		b. Not presuming/assuming	<b>26</b>
		c. Not coercing H	<b>24</b>
		d. Communicating S's want to not impinge on H	<b>7</b>

		e. Redressing other wants of H's	<b>1</b>
	<b>Sub Total</b>		<b>94</b>
<b>4.</b>	<b>Off Record</b>	a. Inviting Conversational Implicatures	<b>63</b>
		b. Being Vague or Ambiguous	<b>27</b>
	<b>Sub Total</b>		<b>90</b>
<b>Total</b>			<b>519</b>

The table above presents the classification and frequency of politeness strategies employed in the original English dialogues of *Wicked* (2024), analyzed through the lens of Brown & Levinson's (1987) framework. From a total of 519 utterances, the data were categorized into four primary types: bald on record, positive politeness, negative politeness, and off record strategies

Among these, positive politeness emerges as the most prevalent, with 267 instances identified. This suggests that many characters most notably Glinda frequently adopt language that fosters a sense of camaraderie, solidarity, and emotional warmth. Sub-strategies such as claiming common ground (156 instances) and conveying cooperation (90 instances) are often employed to build mutual understanding and closeness between speakers.

Negative politeness, found in 94 instances, reflects a more reserved and deferential mode of communication. This strategy is typically associated with characters like Elphaba, especially during interactions with authority figures or in delicate situations. The frequent use of indirectness (36 occurrences) and

avoiding presumptions (26 occurrences) indicates an intentional effort to remain respectful, formal, and non-intrusive.

Off record strategies appear 90 times, marking a substantial use of indirect expressions, suggestive hints, and ambiguous phrasing. These instances often align with emotionally charged or morally complex moments in the narrative, where characters choose subtlety over direct confrontation.

In contrast, bald on record strategies were identified in 68 cases, predominantly occurring in scenes marked by urgency, conflict, or heightened emotion. The frequent use of imperatives accounting for 35 of those instances points to moments where characters issue commands or express strong intentions without softening their tone.

Overall, the findings suggest that politeness strategies in *Wicked* (2024) serve purposes beyond mere social decorum. They function as tools to express character identity, navigate power dynamics, and reflect the emotional stakes within various scenes. Each strategy contributes to the narrative's depth, offering insight into interpersonal relationships and character motivations throughout the film.

## **2. Findings on Translation Technique**

This sub section outlines the findings regarding the translation techniques employed in the Indonesian subtitles of *Wicked* (2024). The analysis draws upon the framework proposed by Molina & Albir (2002), which identifies various micro-level strategies that translators use to convey meaning from the source language (SL) into the target language (TL). In the context of audiovisual

translation, particularly subtitling, these techniques are essential for navigating the dual challenge of linguistic fidelity and practical limitations namely, the constraints of screen time and limited character space. As such, the selection of appropriate techniques becomes a balancing act between semantic accuracy, cultural adaptation, and viewer readability.

Acting as the primary instrument in this qualitative study, I conducted a close, systematic comparison between the English dialogues and their corresponding Indonesian subtitles. Each subtitle segment was analyzed to determine the specific translation technique applied, evaluate its relation to the underlying politeness strategy in the original, and assess its impact on the pragmatic meaning conveyed. This approach not only allowed for the identification of translation patterns but also highlighted shifts in tone, formality, and interpersonal nuance across languages.

The process also involved examining how certain techniques either retained or modified the politeness strategies employed by the characters choices that ultimately affect the audience's perception of character relationships, emotional tone, and narrative coherence. Some translations preserved the original strategy with minimal shifts, while others opted for different approaches due to cultural or linguistic demands.

The results of this analysis are presented in the table below, which summarizes the classification and frequency of the translation techniques used throughout the film. This data serves as the foundation for the subsequent discussion, where selected examples are examined in detail to illustrate how each

technique functions within the broader context of politeness and pragmatic translation.

Table 9 Types of Translation Techniques Identified in the English Dialogues of *Wicked* (2024) Movie.

<b>No.</b>	<b>Translation Techniques</b>	<b>Frequency</b>
1.	<b>Adaptation (A)</b>	<b>29</b>
2.	<b>Amplification (Am)</b>	<b>40</b>
3.	<b>Borrowing (B)</b>	<b>4</b>
4.	<b>Calque (C)</b>	<b>2</b>
5.	<b>Compensation (Cp)</b>	<b>2</b>
6.	<b>Description (D)</b>	<b>3</b>
7.	<b>Discursive Creation (DC)</b>	<b>6</b>
8.	<b>Establish Equivalent (EE)</b>	<b>50</b>
9.	<b>Generalization (G)</b>	<b>6</b>
10.	<b>Literal Translation (LT)</b>	<b>200</b>
11.	<b>Modulation (M)</b>	<b>163</b>
12.	<b>Reduction (R)</b>	<b>66</b>
13.	<b>Transposition (T)</b>	<b>49</b>
14.	<b>Particularization (P)</b>	<b>4</b>
15.	<b>Linguistic Amplification (LA)</b>	<b>4</b>
16.	<b>Linguistic Compression (LC)</b>	<b>9</b>
17.	<b>Substitution (S)</b>	<b>-</b>

<b>18.</b>	<b>Variation (V)</b>	<b>2</b>
<b>Total</b>		<b>639</b>

The table above illustrates the classification and frequency of translation techniques employed in the Indonesian subtitles of *Wicked* (2024), following the taxonomy introduced by Molina & Albir (2002). From a total of 639 translation units identified throughout the film, seventeen distinct techniques were observed and categorized. Among these, literal translation stands out as the most frequently applied technique, occurring in 200 instances. This high usage suggests a strong tendency to retain the original sentence structure and lexical choices of the English source text, likely influenced by the constraints of audiovisual translation particularly the need to maintain brevity, synchronization with visuals, and timing compatibility.

Ranking second in frequency is modulation, which appears in 163 cases. This technique reflects a more dynamic approach to translation, where changes in perspective, lexical shifts, or structural rewording are employed to convey the intended meaning in a way that feels more natural and contextually appropriate in the target language. The significant use of modulation points to the translator's sensitivity to the differences in linguistic norms and sociocultural expectations between English and Indonesian.

Reduction was also notable, occurring in 66 instances. It is commonly used to condense content, especially in cases where preserving the core message takes precedence over rendering every detail, ensuring readability and fluidity within

limited subtitle space. Established equivalence (50 occurrences) and transposition (49 occurrences) were similarly prominent, demonstrating a consistent effort to produce subtitles that are both grammatically accurate and idiomatically appropriate in the target language.

While less frequent, techniques such as amplification, adaptation, and linguistic compression still played meaningful roles, especially in preserving culturally embedded meanings and pragmatic functions like politeness, humor, or emotional subtleties. Interestingly, substitution was not found in the data, which may imply a deliberate avoidance of techniques that could significantly alter the original message or tone.

Taken together, the variety of techniques observed reflects the translator's multifaceted decision-making process in balancing accuracy, naturalness, and cultural appropriateness. However, this balance is not without challenges. While literal translation dominates in terms of quantity, its rigid structure often struggles to preserve the nuances of politeness strategies, particularly when cultural expectations diverge. In many instances, literal renderings may sound overly blunt, formal, or emotionally flat in Indonesian, thereby undermining the interpersonal subtleties embedded in the original dialogue.

In contrast, modulation, though less frequent, proves to be more effective in maintaining the interpersonal tone and pragmatic functions of the original, especially in expressing deference, solidarity, or indirectness key aspects of politeness. By rephrasing or restructuring content, modulation allows the

translator to convey intent more appropriately for Indonesian viewers, aligning with local norms of politeness and conversational style.

Ultimately, the findings highlight that while literal translation provides a quick and space-efficient solution, it is modulation and other flexible strategies that often ensure the preservation of deeper pragmatic meaning. This underscores the importance of not only linguistic transfer but also cultural and interpersonal sensitivity in the practice of audiovisual translation.

## **B. Discussions**

This section discusses the interpretation of the research findings in relation to the theoretical frameworks used in this study. The aim is to explore how the identified politeness strategies and translation techniques interact and what implications they hold for audiovisual translation, particularly in subtitling. By referring to Brown & Levinson's (1987) politeness theory and Molina & Albir's (2002) model of translation techniques, this discussion highlights the relationship between pragmatic meaning and translation choices in the context of the *Wicked* (2024) movie. The analysis not only considers the frequency of each strategy and technique but also examines how effectively the politeness strategies in the original dialogues are maintained or altered in the Indonesian subtitles. Furthermore, the researcher reflects on the role of the translator in navigating linguistic and cultural nuances, especially when dealing with expressions that carry subtle interpersonal meanings.

## **1. Discussions on Politeness Strategies**

### **a. Bald On Records**

Bald on Record is a politeness strategy used when a speaker conveys their intention in a direct, unambiguous manner, without attempting to soften the potential threat to the hearer's face. This approach is typically employed in situations that demand clarity, urgency, or where social relationships permit straightforward communication such as between a parent and child. One of the sub-strategies of Bald on Record is showing disagreement, characterized by openly expressing criticism or disapproval.

#### **Extract 1**

GOVERNOR THROPP (O.S.)

**“What have you done this time?!”**

Elphaba turns to see her father rush over with Dulcibear.

**“Now you've made your sister cry!”**

**(GT/P.XVII/13)**

In the scene involving Governor Thropp and Elphaba, this strategy is evident when he exclaims, “*Now you've made your sister cry!*” without giving Elphaba any chance to explain herself. His statement directly conveys disapproval and anger toward Elphaba's actions. Rather than mitigating the accusation with softening language or diplomatic framing, he bluntly places the blame on her. The utterance functions as an unfiltered reproach, positioning Elphaba as the cause of the problem and denying her any voice in the matter.

Combined with his angry tone and physical act of taking Nessa away, Governor Thropp asserts his authority and expresses disagreement in an overt and confrontational manner. This encapsulates the essence of the Bald on Record strategy specifically the showing disagreement sub type where the speaker prioritizes clarity and dominance over politeness or face-saving.

### **b. Positive Politeness**

Claiming Common Ground is a sub-strategy of positive politeness aimed at fostering closeness between speaker and hearer by emphasizing shared values, goals, or social identity. One way to realize this strategy is through the use of in-group identity markers, such as affectionate nicknames or terms of address that signal emotional intimacy.

#### **Extract 2**

GOVERNOR THROPP, a somber looking man in a suit, calls out--

“I’m off to the Assembly, **dear!**”

(GT/P.XI/07)

In the line “*I’m off to the Assembly, dear!*” spoken by Governor Thropp, the word “*dear*” serves as a subtle yet meaningful indicator of emotional closeness within a family context. Although the statement itself is a neutral piece of information, the use of “*dear*” transforms it into a warm, affectionate exchange. This term of address reflects the speaker’s intent to affirm a close relationship with the listener and to maintain harmony in the interaction by acknowledging their emotional bond.

Through this choice of language, Governor Thropp subtly reinforces familial ties and positions the interaction within a framework of shared affection and understanding. In this way, the Claiming Common Ground strategy is employed not overtly, but gently, as a means to strengthen social bonds within the dynamics of family communication.

### **c. Negative Politeness**

Negative politeness is a strategy employed by speakers to minimize imposition and show deference to the hearer's negative face the desire to act freely and without interference. As outlined by Brown & Levinson (1987), one key sub-strategy within this framework is being indirect, in which speakers phrase their requests or statements in a tentative, softened manner. This approach allows the hearer to maintain agency and reduces the pressure to comply.

#### **Extract 3**

GALINDA

“Oh, **do you mind** leaving it open? **I so enjoy... air!**”

(GL/P.XXIV/39)

A clear example of this sub-strategy appears in Galinda's line: “*Oh, do you mind leaving it open? I so enjoy... air!*” Here, Galinda makes a request presumably to keep a door or window open but rather than issuing a direct command like “*Leave it open,*” she frames it as a polite inquiry. The phrase “*Do you mind...?*” functions as a mitigated request, offering the hearer the illusion of choice and thereby minimizing the force of the imposition.

Furthermore, her justification “*I so enjoy... air!*” serves to personalize and soften the request. By providing a casual reason, she shifts the tone from authoritative to conversational, reinforcing the indirectness and making the interaction feel less transactional. This addition not only functions as a rationale but also subtly appeals to shared comfort, fostering a more cooperative atmosphere.

Through this indirect and deferential phrasing, Galinda demonstrates sensitivity to the hearer’s autonomy and upholds the social norms of politeness. The line exemplifies how being indirect under the umbrella of negative politeness can effectively balance the speaker’s needs with the hearer’s face wants, ensuring the request is both respectful and socially harmonious.

#### **d. Off Record**

Off record is one of the primary politeness strategies identified by Brown & Levinson (1987), characterized by the use of indirect language that relies on the hearer’s ability to infer meaning through implication rather than direct articulation. A key sub-strategy within this framework is inviting conversational implicatures, where the speaker deliberately leaves their statement vague, encouraging the hearer to “*read between the lines.*” This technique allows the speaker to distance themselves from the full weight of their message, avoiding overt confrontation or accountability.

#### Extract 4

GOVERNOR THROPP/WOLF DOCTOR

**“LIKE A FROGGY, FERNY CABBAGE THE BABY IS  
UNNATURALLY...”**

Governor Thropp looks from the baby to his wife, hurt and betrayed.

GOVERNOR THROPP (a hushed accusation)

**”GREEN.”**

**(GT & WD /P.XV/09)**

The phrase “*like a froggy, ferny cabbage*” exemplifies the off record politeness strategy, particularly the sub strategy of employing metaphor to convey a potentially face-threatening message in a softened and socially palatable manner. As outlined by Brown and Levinson (1987), figurative language, especially metaphors, enables speakers to obscure direct intent, placing the burden of interpretation on the hearer. This technique serves to mitigate interpersonal tension by allowing sensitive remarks to be delivered with plausible deniability.

In this instance, the metaphor is used to describe the physical appearance of a newborn in an indirect, whimsical way. Rather than stating overtly that the child appears abnormal or unpleasant, the speaker couches the assessment in a fantastical comparison likening the baby to a frog like, leafy vegetable. The imagery of “*froggy*” and “*ferny cabbage*” conjures a visual of something unusual or peculiar, yet its poetic quality mutes the harshness of the implied judgment. The effect is a subtle critique masked in humor or eccentricity.

This indirectness is crucial: it allows the speaker to maintain social decorum and avoid explicit confrontation while still expressing discomfort or disapproval. Because the metaphor is open to multiple interpretations, it shields the speaker from immediate backlash and reduces the threat to the hearer's face. The hearer, in turn, is given space to respond without being cornered by a blunt remark.

Ultimately, this metaphor functions as a strategic off-record move inviting interpretation rather than delivering accusation. It highlights how figurative language can be used not only for stylistic flourish but also as a powerful tool in managing interpersonal dynamics and navigating delicate communicative territory.

## **2. Discussions on Translation Techniques**

### **a. Literal Translation**

Literal translation is among the most frequently employed techniques in translation, especially in audiovisual contexts where clarity and fidelity are often prioritized. According to Molina & Albir (2002), this technique involves rendering text from the source language (SL) into the target language (TL) by closely mirroring its grammatical structure and lexical choices, without significant modification to accommodate cultural or idiomatic differences. The primary aim is to preserve the original sentence's form and explicit meaning as directly as possible. While this approach may occasionally result in less natural phrasing in the TL, it is particularly effective when the syntactic and semantic systems of both languages are sufficiently aligned.

### Extract 5

SL: “THE WICKEDEST WITCH THERE EVER WAS” ,”THE ENEMY OF ALL OF US HERE IN OZ”

TL: “Penyihir paling jahat yang pernah ada”, “Musuh kita semua di sini di Oz”

(TT/2)

Two examples from *Wicked* (2024) illustrate this technique clearly: “*The wickedest witch there ever was*” becomes “*Penyihir paling jahat yang pernah ada*”, and “*The enemy of all of us here in Oz*” is rendered as “*Musuh kita semua di sini di Oz.*” In both cases, the translation remains highly faithful to the original in terms of both structure and content.

In the first sentence, “the wickedest witch” is directly translated to “*penyihir paling jahat,*” maintaining the superlative construction (“*wickedest*” “*paling jahat*”) and the noun phrase’s order. Similarly, “*there ever was*” becomes “*yang pernah ada,*” an Indonesian equivalent that accurately conveys the same temporal emphasis. The second sentence follows the same pattern: “*The enemy*” becomes “*musuh,*” “*of all of us*” is translated to “*kita semua,*” and “*here in Oz*” is preserved almost verbatim. The translation demonstrates a one-to-one correspondence between the SL and TL, showcasing the technique’s commitment to structural and semantic fidelity.

This approach ensures that the core message and tone especially the dramatic weight of the original remain intact for the Indonesian audience. Although a more idiomatic rendering could potentially improve fluency or cultural resonance, the

literal translation succeeds in preserving the original's meaning and rhetorical impact, making it a fitting choice in this context.

### **b. Modulation**

Modulation is a translation technique that involves shifting the point of view, focus, or cognitive category in the message between the source language (SL) and the target language (TL). Rather than translating a sentence word-for-word, modulation allows the translator to reframe the expression in a way that feels more natural and culturally appropriate in the TL, while still preserving the original intent. This technique is particularly valuable when a literal translation would sound awkward, unclear, or culturally dissonant. As noted by Molina & Albir (2002), modulation introduces stylistic variation by altering the form of expression without changing the core meaning, making the translation more idiomatic and accessible to the target audience.

#### **Extract 5**

SL: "It's good to see me, isn't it?"

TL: "Senang melihatku, kan?"

(TT/4)

A clear example of modulation can be found in the line "It's good to see me." Translated literally, this phrase might become "*Menyenangkan melihatku*" or "*Ini baik melihatku*" constructions that sound unnatural in Indonesian. To convey the same sentiment more fluently, the translator opts for "*Senang melihatku*," a more straightforward and contextually appropriate phrasing in Indonesian. Though the grammatical structure shifts from an impersonal construction in English to a more

subjective form in Indonesian the communicative intent remains intact: the speaker confidently suggests that their presence is appreciated or even celebrated.

This change in perspective from a passive, impersonal tone to a direct and personal one exemplifies the essence of modulation. The translation preserves the speaker's self-assured tone and playful egocentrism while making the expression smoother and more relatable for the target audience. By adapting the form of the message, modulation ensures both clarity and stylistic consistency, maintaining the character's voice while respecting the linguistic norms of the TL.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the findings and discussion, several key conclusions can be drawn from this study. First, the English dialogues in *Wicked* (2024) show a wide range of politeness strategies, with positive politeness appearing most frequently. This reflects the characters' tendency to use language that fosters connection, expresses friendliness, and reduces social distance in their interactions.

Second, the Indonesian subtitles apply a diverse set of translation techniques, with literal translation and modulation being the most frequently used. Other techniques such as reduction, established equivalence, and transposition also appear throughout the subtitles. This suggests an effort to maintain meaning while adjusting expressions to suit the target audience and the constraints of audiovisual media.

Third, the analysis shows a clear connection between translation techniques and the preservation of politeness strategies. While literal translation appears often, it does not always succeed in conveying the same level of politeness as the original. On the other hand, techniques like modulation are more effective in maintaining the intended tone and interpersonal meaning.

Overall, this study emphasizes the need for careful attention to pragmatic meaning when translating film subtitles. Subtitlers are not only transferring words but also recreating the subtle relationships and emotions present in the original

dialogue. By recognizing the impact of translation choices on politeness, translators can produce subtitles that are both accurate and culturally appropriate.

## **B. Suggestions**

Based on the findings and conclusions of this study, several suggestions can be made for future researchers, translators, and educators.

First, future researchers are encouraged to explore similar topics using different data sources, such as series, documentaries, or films from various cultural backgrounds. Expanding the object of research may offer richer insights into how politeness is expressed and interpreted in diverse contexts. Moreover, incorporating additional theories or analytical approaches such as relevance theory, cultural translation perspectives, or discourse analysis may provide a more comprehensive understanding of pragmatic features in translation.

Second, it is highly recommended that translators and subtitle practitioners pay closer attention to the pragmatic aspects of dialogue, particularly in terms of politeness strategies. While semantic accuracy is important, preserving the interpersonal and cultural nuances of the original dialogue is equally essential to ensure naturalness, emotional resonance, and character integrity in the target language. By choosing translation techniques that align with both the linguistic and sociocultural context of the target audience, translators can improve the overall quality and communicative effectiveness of audiovisual content.

Lastly, educators and linguists may consider integrating pragmatic based translation analysis into teaching materials for translation and linguistics courses. This will help students become more critically aware of how language functions

not only as a means of conveying information, but also as a tool for building relationships, expressing identity, and navigating social interactions. Encouraging this perspective can foster more thoughtful and culturally sensitive translators in the future.

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Appendix 1

**Politeness Strategies in *Wicked* (2024) Movie**

**Notes : XX/P.II/01**

**XX:** Name of the character

**P.I:** Part of the movie

**01:** Number of the data

**PS :** Politeness Strategies

**BR:** bald on-record

**PP :** Positive Politeness

**NP :** Negative Politeness

**OR:** Off-record

**a :** Showing disagreement

**b :** Giving suggestion/advice

**c :** Requesting

**d :** Warning; threatening

**e :** Using imperative form

**f :** Claiming common ground

**g :** Conveying that S & H are cooperators

**h :** Fulfilling H's want for some X

**i :** Being indirect

**j :** Not presuming/assuming

**k :** Not coercing H

**l :** Communicating S's want

not impinge on H

**m :** Redressing other wants H's

**n:** Inviting conversational

implicature

**o :** Being vague/ambiguous

**GL :** Galinda/Glinda

**EL :** Elphaba

Code	Data	Politeness Strategies														Analysis	
		BR					PP			NP					OR		
		a	b	c	d	e	f	g	h	i	j	k	l	m	n		o
<b>PART IV. MUNCHKINLAND - TOWN CENTER - MORNING</b>																	
<b>OZ/P.II/01</b>	All around, MORE OZIANs emerge from their homes-- they hug, CLANG POTS AND PANS, SPREAD THE <b>“GOOD NEWS: SHE’S DEAD”</b> <b>“THE WITCH OF THE WEST IS DEAD!”</b>					√	√										bald on-Record (BR) - e (Using imperative form) since it is a direct and unmitigated statement that explicitly conveys a fact. Positive Politeness (PP) - f (Using in-group identity markers) if spoken in a communal atmosphere to reinforce group identity while celebrating the wicked witch’s death.
<b>OZ/P.II/02</b>	PEOPLE pour out into the streets, emotional; exultant-- <b>“THE WICKEDEST WITCH THERE EVER WAS “;”THE ENEMY OF ALL OF US HERE IN OZ”</b>						√										The phrase "of all of us here in Oz" establishes common ground by uniting the audience as a group. Meanwhile, "THE WICKEDEST WITCH" primarily serves as a description but can also act as an in-group identity marker if used to reinforce a common enemy.

<b>OZ/P.II/03</b>	GLINDA, the good witch, the best witch of all, floating high above the crowd, in her very own flying Bubble-- <b>It's her!/It's Glinda!/The Witch of the North!/It's Glinda the Good!</b>					√	√										The phrases "It's her!" and "It's Glinda!" establish Presupposing Common Ground by assuming the audience recognizes the character. Meanwhile, "It's Glinda the Good!" reflects Using In-Group Identity Markers, reinforcing group identity and solidarity.
<b>GL/P.II/04</b>	The crowd CHEERS! As Glinda steps forward, radiating goodness, she smiles her irresistible smile-- GLINDA <b>'It's good to see me, isn't it?'</b>						√										The tag question "isn't it?" and the statement "It's good to see me" establish Presupposing Common Ground by assuming audience agreement. Meanwhile, Joking lightens the tone, fosters camaraderie, and reinforces the speaker's confidence.
<b>GL/P.II/05</b>	No need to respond-- that was rhetorical. Fellow Ozians... (singing) <b>"LET US BE GLAD LET US BE GRATEFUL"</b>					√	√										The phrase "LET US BE GLAD / LET US BE GRATEFUL" employs Inclusive Imperative, inviting collective action, and Presupposing Common Ground, assuming shared agreement on the value of joy



	BEAUTY,... HAVE ANOTHER LITTLE SWALLOW, <b>LITTLE LADY,</b> AND FOLLOW ME DOWN..."																Common Ground, by expressing familiarity and appreciation, assuming shared understanding between speaker and listener.
<b>PART XV. GOVERNOR'S MANSION - BEDROOM - DAY [9 MONTHS LATER]</b>																	
GT & WD /P.XV/09	"LIKE A FROGGY, FERNY CABBAGE THE BABY IS UNNATURALLY :".. "GREEN."															√	This sentence exemplifies Off-Record Metaphors, using "like a froggy, ferny cabbage" to convey criticism indirectly. This softens the message, reducing face threat for the listener.
GTP.XV/10	Governor Thropp stares at the green baby, clearly the source of this perversion of physics. "Take it away--!"					√											The phrase "Take it away--!" exemplifies bald on-Record, specifically Using Imperative Form, as it delivers a direct command without mitigation. It is effective in urgent situations requiring a quick and firm response.

PART XVII. GOVERNOR'S MANSION - FRONT LAWN - DAY [FLASHBACK]															
EL/P.XVII/11	<p><b>“Now. You want to see something wonderful...?”</b>            (opening her pop-up book)  <b>“This is all about the Wizard. Do you know how he got here?”</b></p>						√								<p>The phrase "Now. You want to see something wonderful...?" exemplifies Positive Politeness, specifically Intensifying Interest to H, by sparking the listener's curiosity and increasing their engagement in the conversation.</p>
EL/P.XVII/12	<p><b>“Nessa, if you get to meet him?”</b>            (whispers)  <b>He grants your heart's desire!”</b></p>						√								<p>The phrase "He grants your heart's desire!" exemplifies Positive Politeness, specifically Offering Promising, by assuring the listener that their wishes will be fulfilled, evoking hope and enthusiasm.</p>
GT/P.XVII/13	<p>GOVERNOR THROPP (O.S.)  <b>“What have you done this time?!”</b></p> <p>Elphaba turns to see her father rush over with Dulcibear.  <b>“Now you've made your sister cry!”</b></p>	√													<p>These lines exemplify bald on-Record, as they are delivered directly without mitigation. Governor Thropp explicitly expresses disapproval and criticism of Elphaba's actions.</p>

PART XVIII. MUNCHKINLAND - TOWN CENTER - MORNING																
GL/P.XVIII/1 4	“That is, our paths did cross. At school... <b>But you must understand, it was... a long time ago...</b> ”				√											The phrase "But you must understand, it was... a long time ago..." exemplifies bald on-Record Requesting, as it directly instructs the listener to accept the explanation without mitigation.
PART XIX. SHIZ UNIVERSITY - ENTRANCE COURTYARD - DAY																
GL/P.XIX/15	GALINDA “You know what I believe, Bick?” BOQ “Boq. I mean-- what.” GALINDA “ <b>That strangers... are just people I’ve never met.</b> ”					√										The phrase "That strangers... are just people I’ve never met." exemplifies Positive Politeness, specifically Claiming Common Ground, by emphasizing shared similarities, fostering solidarity, and reducing social distance.
EL/P.XIX/16	GALINDA But... you’re... green. ELPHABA “ <b>I am?</b> ” Elphaba looks around, as if to confirm this.					√										The phrase "I am?" exemplifies Positive Politeness, specifically Seeking Agreement, as Elphaba seeks confirmation from Galinda. This fosters mutual understanding and strengthens interpersonal connections.

GL/P.XIX/17	<p>GALINDA  “Well, I for one am so sorry that you’re forced to live with-- (gestures) This--”</p> <p>ELPHABA  “Is that so?”</p> <p>GALINDA  “<b>Yes, and it’s my intention to major in sorcery, so-- if at some future time you wanted to-- address the problem? Perhaps I could-- help.</b>”</p>					√											Galinda employs Positive Politeness through Claiming Common Ground (showing empathy for Elphaba’s situation), Inviting Conversational (opening dialogue with an indirect offer), and Fulfilling H’s Want (offering help without pressure). While self-image may be a factor, her approach remains polite.
EL/P.XIX/18	<p>ELPHABA  “<b>Oh, and this is my younger sister, Nessarose-- as you can see, she’s a perfectly acceptable color--</b>”</p>			√	√							√				Elphaba employs Positive Politeness through Claiming Common Ground (affirming Nessarose’s socially acceptable appearance) and Redressing H’s Wants (protecting her from embarrassment). In contrast, Governor Thropp uses bald	

	<p>As Nessa, embarrassed, tries to disappear, Thropp yanks Elphaba aside, hisses in her ear--</p> <p>GOVERNOR THROPP (O.S.)  <b>“Stop making a spectacle of yourself!”</b></p>															on-record, directly criticizing Elphaba without mitigation, posing a face-threatening act.
GT/P.XIX/19	<p>GOVERNOR THROPP (CONT'D)  <b>“My precious little girl--</b> a parting gift.”</p> <p>NESSA          Father--!</p> <p>With a self-conscious glance at Elphaba, Nessa opens the gift, revealing...          NESSA (CONT'D)          Jeweled shoes?</p>					√										<p>Governor Thropp applies Positive Politeness through Claiming Common Ground (expressing affection and familiarity by calling Nessa "My precious little girl") and Redressing H's Wants (praising her beauty to boost her confidence). This serves to maintain Nessa's face by affirming her value and significance.</p>

	<p>GOVERNOR THROPP          “So they’ll all see how beautiful you are-- right down to your toes.”</p>																
EL/P.XIX/20	<p>Elphaba comes close, as Nessa takes her old shoes off and puts the jeweled ones on, Elphaba whispers to her, contrite.</p> <p>ELPHABA          “I shouldn’t have sprouted off like that.”</p> <p>NESSA          (a gentle reproof)          No, you shouldn’t have. Today is--          (she breaks off)</p>										√						<p>Elphaba employs Negative Politeness by acknowledging that her actions might have disturbed others. Through expressing regret, she applies Communicating S’s Want to Not Impinge on H, which serves to minimize face threat to the hearer by indirectly admitting fault.</p>

Appendix 2

**Translation Techniques in *Wicked* (2024) Movie**

**Notes :**

**NO:** Number of the data

**SL:** Source Language

**TL:** Target Language

**A** : Adaptation

**Am** : Amplification

**B** : Borrowing

**C** : Calque

**Cp** : Off-record

**D** : Description

**DC** : Discursive Creation

**EE** : Establish Equivalent

**G** : Generalization

**LT** : Literal Translation

**M** : Modulation

**R** : Reduction

**T** : Transposition

**P** : Particularization

**LA** : Linguistic Amplification

**LC** : Linguistic Compression

**S:** Substitution

**V** : Variation









