

TRANSLATION ASSESSMENT IN TRANSLATING IDIOM IN THE FILM WEDNESDAY (2022)

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ABSTRACT

Translation assessment is the process of determining how successful a translation from one language to another language. This study aims to assess the quality of idiom translation in Indonesian subtitles using the FAR (Functional Equivalence, Acceptability, Readability) model by Jan Pedersen (2017). This study employed a qualitative descriptive design using the documentation method. The data were obtained from the English dialogues and Indonesian subtitles of the Wednesday (2022) series. A data sheet was used to record and classify idiomatic expressions, while an assessment sheet based on Pedersen's (2017) FAR Model, comprising Functional Equivalence, Acceptability, and Readability, was used to evaluate translation quality. The data were analyzed by identifying idioms, comparing their translations, and assessing the accuracy, naturalness, and readability of each subtitle according to Pedersen's error classification scale. A total of 40 idiomatic expressions were identified and analyzed. The results show that in terms of Functional Equivalence, all the idioms were translated accurately. In terms of Acceptability, the translation is generally acceptable, but some still feel stiff due to a tendency towards literalness. In terms of Readability, the subtitles are generally easy to understand, although some parts pose readability challenges. Overall, the translation of idioms in this film's subtitles is quite good because it is able to convey the meaning, cultural nuances, and humor of the source text while maintaining acceptability and readability.

Keywords: *Translation Assessment, Idioms, Subtitles, Wednesday (2022), FAR Model*

Introduction

Translation is a crucial aspect of cross-cultural communication because it allows information, ideas, and expressions to be understood by audiences that speak other languages. In practice, this process goes far beyond mere word-for-word conversion. In the context of applied linguistics, translation is defined as the process of transferring meaning from a source language (SL) to a target language (TL) while maintaining its message and communicative style Munday (2022). Translation is more than merely substituting words; it also involves analyzing the structure, socio-cultural context, and functional purpose of the conveyed message.

Translation assessment is the process of determining how successfully a translation from one language to another has been completed. The primary objective is to guarantee that the message remains consistent and can be easily comprehended by readers from many cultures. This assessment considers not only if the words are proper, but also whether the style is suitable, the context is correct, and the meaning has not been altered. This process also analyzes if the

The reader can understand the meaning without uncertainty or misunderstanding. As a result, language specialists or target readers can analyze translations. In addition to guaranteeing a high-quality translation, this evaluation is critical for eliminating errors that might lead to cultural misunderstandings.

The Wednesday (2022) series features characters with sharp and sarcastic personalities, who enrich the script with various idioms and idiomatic expressions typical of Western culture. These emotions not only provide depth to the characterization, but they also contribute to the series' dark, funny ambiance. Thus, idioms in Wednesday serve not only as language ornaments but also as vital means of transmitting emotional and cultural meanings. Suriadi et al. (2024) even analyzed the translation technique for idioms and discovered that faults in handling idioms might result in meaning distortion in subtitles. Using a linguistic analytic technique, the researchers found that knowing idioms is critical in media studies. As a result, Wednesday's idioms serve as a link between audiovisual story and cross-cultural reception, making them worth studying in terms of

pragmatics and translation.

Translating idioms is difficult since not all idioms have exact counterparts in the target language. According to Sopanpanichkul (2025), idioms pose unique challenges in translation because they rarely have direct equivalents and must often be adapted to the target culture. In practice, one of the biggest challenges in translation is idioms. Idioms are permanent phrases whose meaning cannot be determined only from the words that make them up. Idioms are difficult to translate because they are deeply embedded in the culture of the source language and frequently lack a direct counterpart in the destination language. Furthermore, cultural and linguistic differences can add to the complexity of the communication process, especially in multicultural environments (Pasaribu et al., 2025). Therefore, if not handled properly, translating idioms can potentially lead to misinterpretations that can damage the meaning and overall atmosphere of the source material.

Assessing idioms that are context-dependent and culturally loaded presents a significant challenge in subtitle translation. Many idioms in *Wednesday* (2022) involve wordplay, sarcasm, or cultural references that are difficult to reproduce in Indonesian without losing their pragmatic meaning or humorous effect. Moreover, subtitling constraints such as space, time, and readability further complicate the process of conveying idiomatic meaning naturally. Consequently, some translations tend to be overly literal or fail to reflect the stylistic tone of the source language, which affects both the acceptability and readability of the subtitles. To address these challenges, this study applies Pedersen's (2017) FAR Model covering Functional Equivalence, Acceptability, and Readability as a comprehensive framework for assessing the quality of idiom translation in the *Wednesday* (2022) series.

Most previous studies have focused solely on idiom types and translation strategies, without systematically assessing the quality of the translation. Such as those by I Kadek Arditya Kurniawan et al. (2024) and Rizka Nuraini & Dr. Frans Sayogie, M.Pd (2024). The researchers focused on analyzing the types, strategies, and general quality of idiom translation in film subtitles. However, studies such as by Fadwati & Mujiyanto (2021), assessed the quality of idiomatic expression in film subtitles, but their study did not apply a systematic translation assessment model such as Pedersen's FAR (Functional Equivalence, Acceptability, Readability). Furthermore, none of the previous

studies specifically assessed idiom translation quality in *Wednesday* (2022) which is a supernatural mystery series and has a particular gothic cultural tone and linguistic style. Therefore, this study aims to fill this gap by comprehensively assessing the translation quality of idioms in the *Wednesday* series using the FAR model.

Method

The data were collected using the documentation method. The researcher watched the series *Wednesday* (2022) several times to identify idiomatic expressions appearing in the English dialogues along with their Indonesian subtitle equivalents. Each idiom was recorded in a data sheet, which included the English idiom, its Indonesian translation, and the episode/time code where it appeared. After that, all idioms were classified based on their forms and meanings. An assessment sheet based on Pedersen's (2017) FAR Model was then prepared to evaluate each idiom's translation quality.

The data analysis was carried out by identifying idiomatic expressions in the English dialogues and matching them with their corresponding Indonesian subtitles to ensure contextual accuracy. The identified idioms were then classified based on their types and translation equivalents to facilitate systematic analysis. Each idiom translation was evaluated using Pedersen's (2017) FAR Model, which examines translation quality across three dimensions: Functional Equivalence, Acceptability, and Readability. The analysis also involved assigning scores to each idiom according to Pedersen's error scale, which categorizes translation accuracy into four levels: no error, minor, standard, or serious.

The subject of this research consists of the main characters featured in the film *Wednesday* (2022), whose dialogues contain idiomatic expressions that are critical for narrative tone, character development, and cultural context. The characters frequently engage in conversations that reflect sarcasm, metaphor, and figurative language, making their idiomatic usage particularly relevant for subtitling analysis. The characters are based on the frequency and stylistic complexity of idioms in their speech, which represent a diverse range of linguistic challenges for translators. By examining how their idioms are rendered in the Indonesian subtitles, the study aims to understand how meaning and character identity are maintained or altered through translation. The object of this research is an assessment of the quality of the translation of idioms from English to Indonesian subtitles in the film *Wednesday* (2022).

A total of 40 idiomatic expressions were

identified and analyzed from the English dialogues of Wednesday (2022) and their Indonesian subtitle translations. The FAR Model developed by Pedersen (2017) was applied to evaluate the quality of idiom translation in the subtitles through three main dimensions: Functional Equivalence (F), Acceptability (A), and Readability (R). Functional Equivalence examines how accurately the meaning and communicative intent of the source idiom are conveyed in the target text, Acceptability evaluates the grammaticality, naturalness, and cultural suitability of the translation, and Readability assesses how easily the subtitle can be read and understood by viewers within time and space constraints. Each idiom was scored using Pedersen's error severity scale, ranging from 0 (no error) to 2 (serious error) for semantic and ranging from 0 (no error) to 1 (serious error) for stylistic, acceptability, and readability.

Findings and Discussion

Research data shows that the translation of idioms in the subtitles of the film Wednesday (2022) has good overall quality in Functional Equivalence, Acceptability, and Readability. The translation of idioms successfully maintains the original meaning accurately and is conveyed naturally to the audience, so that the message of the source text is conveyed clearly and consistently. This indicates that the translation is able to convey meaning that is in accordance with the source text while remaining easily understood by the audience. This good translation quality also reflects the suitability between the source language and the target language, so that the audience can follow the storyline smoothly.

The sample of data analysis of this study can be seen in the following.

ST : Pull yourself together

TT : Tenanglah

The idiom *Pull yourself together* in the source dialogue functions as an expression instructing someone to calm down or regain emotional control, and its translation into Indonesian as *Tenanglah* successfully preserves this idiomatic meaning without altering the communicative intent. Although the literal meaning *tarik dirimu menjadi satu* is not transferred, the translated form conveys the intended message accurately, reflected in a semantic error score of 0 and a stylistic error score of 0, placing it in Pedersen's (2017) No Error category for functional equivalence. From the acceptability perspective, *Tenanglah* adheres to Indonesian grammatical norms, contains no spelling errors, and sounds natural and idiomatic in a conversational context, resulting in grammar, spelling, and idiomaticity

error scores of 0. The translation, therefore, meets acceptable linguistic and cultural standards in the target language. Readability is also achieved effectively, as the subtitle appears with appropriate timing, uses proper punctuation, and maintains an ideal reading speed of approximately 10 characters per second, supported by a concise one-line format; thus, segmentation, spotting, punctuation, and line-length assessments also yield a perfect score of 0. Overall, the translation of *Pull yourself together* demonstrates excellent quality across all three aspects of the FAR model: functional equivalence, acceptability, and readability, indicating that it accurately conveys the original meaning, sounds natural to Indonesian audiences, and is visually easy to process during viewing.

The idiom *Keep my eye on you* in the source dialogue conveys the meaning of monitoring or supervising someone, and its Indonesian translation *kamu saya awasi*

ST: Keep my eyes on you

TT: kamu saya awasi

successfully preserves this idiomatic intention. Although the literal expression *menjaga mataku tetap mengawasi kamu* is not maintained, the translated form accurately reflects the intended meaning, which is confirmed by a semantic error score of 0. The subtitle also aligns stylistically with the speaker's persona and the situational context, resulting in a stylistic error score of 0, thus, the translation falls into Pedersen's (2017) No Error category for functional equivalence. From the acceptability perspective, the translation remains understandable and natural in conveying the monitoring action, although its structure feels slightly rigid, as indicated by a grammar error score of 0.25. A more grammatically smooth alternative would be *saya akan mengawasimu*. Nevertheless, the translation contains no spelling issues and accurately conveys the intended idiomatic meaning, reflected in spelling and idiomaticity error scores of 0, placing it within the Minor Error category for acceptability. Readability-wise, *kamu saya awasi* appears with precise timing, clear punctuation, and clean graphical presentation, each receiving a score of 0. However, the reading speed of approximately 15 characters per second makes it slightly fast for some viewers, resulting in a reading speed and line length score of 0.25. Overall, the total readability score of 0.25 categorizes the subtitle as a minor error case, meaning it is still easy to process but requires a bit more attention from viewers. Taken together, the translation maintains accurate meaning and contextual consistency, remains largely acceptable linguistically, and is readable with only minor technical limitations.

The idiom *I go for quality over quantity* expresses a principle of prioritizing quality rather than the number of items,

ST : *I go for quality over quantity*

TT : *kualitas lebih penting dari kuantitas*

Indonesian subtitle *kualitas lebih penting dari kuantitas* successfully conveys this idiomatic meaning without any shift or distortion. Although the literal structure *pilih kualitas daripada kuantitas* is not used, the intended message remains fully preserved, earning a semantic error score of 0. The translation also uses a natural and contextually appropriate style consistent with the conversational tone of the scene, resulting in a stylistic error score of 0, therefore, it falls under Pedersen's (2017) No Error category for Functional Equivalence. From the Acceptability perspective, the subtitle adheres to Indonesian grammatical norms, with a clear sentence structure involving the implicit subject *kualitas*, the predicate *lebih penting*, and the object *kuantitas*, all arranged logically and naturally. The absence of grammatical, spelling, or idiomatic errors each scoring 0 indicates that the subtitle is accurate, idiomatic, and culturally appropriate for Indonesian viewers. In terms of readability, the segmentation and spotting are well-timed, and punctuation follows standard subtitle conventions, both receiving a score of 0. However, the reading speed and line length calculated for a long single-line subtitle score 0.5, placing it under the Standard Error category because its relatively fast pace may require additional cognitive effort from viewers during quick scenes. Despite this minor issue, the subtitle remains understandable within the display duration and does not significantly hinder visual focus. Overall, the translation of this idiom is accurate, acceptable, and readable, demonstrating strong quality across the FAR dimensions with only slight readability constraints due to line length.

The idiom *taking a catnap?* as stated in the following data,

ST: Taking a catnap?

TT : Lagi tidur siang?

expresses the idea of taking a brief or light nap, and the Indonesian subtitle *Lagi tidur siang?* successfully conveys this meaning within the context of the film. Although the literal expression *ambil tidur kucing* is not maintained, the intended idiomatic sense referring to a short rest is still preserved, earning a semantic error score of 0. The translation also adopts a natural conversational tone that fits the scene and aligns with the speaker's casual manner, resulting in a stylistic error score of 0, under Pedersen's (2017) criteria, the translation therefore falls into the No Error

category for Functional Equivalence. In terms of Acceptability, the subtitle fully complies with Indonesian grammar, with a simple and clear structure that avoids any syntactic ambiguity, and all words are spelled correctly, each of these components scoring 0. However, the idiomaticity score is 0.25 because *tidur siang* slightly shifts the nuance from *a brief nap* to *a daytime nap*, making the expression feel more general and less reflective of the short-duration meaning of the original idiom. This minor nuance difference places the translation in the Minor Error category for Acceptability, even though the subtitle remains natural, understandable, and contextually appropriate for viewers. Regarding Readability, the subtitle is short, appears in sync with the spoken dialogue, uses appropriate punctuation, and has an ideal reading speed, making it easy for viewers to grasp quickly even in fast-paced scenes; all readability indicators score 0, placing it in the No Error category. Taken together, the translation of *Taking a catnap?* is accurate, natural, and technically well-presented, with only a slight idiomatic nuance discrepancy that does not hinder comprehension or disrupt the viewing experience.

Five-finger discount refers to the act of shoplifting, the data can be seen in the following,

ST : *Five-finger discount*

TT : *mencuri ya, sudah kuduga*" The idiom , Indonesian subtitle *mencuri ya, sudah kuduga* effectively conveys this meaning in a direct and contextually appropriate manner. Although the literal expression *diskon lima jari* is not retained, the intended idiomatic meaning—stealing—is fully preserved, earning a semantic error score of 0. The subtitle also adopts a natural and conversational tone that fits the speaker's reaction in the scene, resulting in a stylistic error score of 0; under Pedersen's (2017) model, these scores place the translation in the No Error category for Functional Equivalence, demonstrating that the meaning and stylistic function of the idiom remain intact. From the Acceptability perspective, the translation adheres to Indonesian grammatical norms, with the word *mencuri* functioning clearly and appropriately within the sentence, and all spelling is accurate, earning grammar and spelling error scores of 0. The idiomaticity score is also 0 because the translation successfully conveys the culturally equivalent meaning of the idiom without distortion, making the subtitle natural, clear, and immediately understood by Indonesian viewers. In terms of Readability, the subtitle appears at the correct timing, uses punctuation consistently, and is short enough to be read effortlessly, resulting in scores of 0 for segmentation, punctuation, and reading speed. With a total readability score of 0,

the translation falls under Pedersen's No Error category, indicating that it is visually clear, quick to process, and does not interfere with the viewer's attention to the scene. Overall, the translation of *Five-finger discount* demonstrates excellent quality across all three FAR dimensions, accurately reflecting the idiomatic meaning, sounding natural in the target language, and achieving high readability during viewing.

Functional Equivalence analysis of 40 idioms in the film *Wednesday* (2022), the average score for Semantic Errors was 0 and for Stylistic Errors was 0. These scores were obtained through calculations using the average formula (mean), namely the sum of the scores divided by the number of data. In this case, the sum of the Semantic Error scores is 0, so the calculation becomes $0 \div 40 = 0$, and the sum of the Stylistic Error scores is also 0, so the calculation becomes $0 \div 40 = 0$. These results indicate that the translation of idioms in the subtitles does not contain any errors in meaning or style. Each idiom successfully maintains the integrity of its message without any omissions or additions that change the original meaning, and shows high translation consistency across all the idiom data analyzed.

Acceptability aspect analysis of 40 idioms in the film *Wednesday* (2022), the average score for grammatical errors was 0.09, for spelling errors 0.01, and for idiomatic errors 0.1. These scores were calculated using the mean formula, which is the sum of the scores divided by the number of data points. For grammar errors, the sum of the scores was 3.5 divided by 40, resulting in an average of 0.09. For spelling errors, the sum of the scores was 0.25 divided by 40, resulting in an average of 0.01. Meanwhile, for idiomatic errors, the sum of the scores was 4 divided by 40, resulting in an average of 0.1. These average scores indicate that most subtitles adhere to the grammatical rules of the target language well, as there are only a few minor errors that do not affect the overall meaning of the sentence and only make some sentence structures feel slightly awkward but are still easy to understand. Thus, the subtitles can be categorized as generally acceptable, easy to understand, and do not interfere with the audience's viewing experience.

The analysis of the Readability aspect of 40 idiom data in the film *Wednesday* (2022), the average score for the Segmentation & Spotting indicator was 0, Punctuation & Graphics was 0, and Reading Speed & Line Length was 0.4. These score were obtained using the average formula (mean), which is the sum of the scores divided by the number of data. For Segmentation & Spotting, the total score is 0 so the calculation is $0 \div 40 = 0$.

For Punctuation & Graphics, the total score is also 0 so $0 \div 40 = 0$. Meanwhile, for Reading Speed & Line Length, the total score is 16 so $16 \div 40 = 0.4$. These results indicate that the text segmentation in the subtitles is carried out well and professionally without any confusing sentence separation or inconsistencies between the text and audio or visuals. Subtitles appear and disappear in a timely manner, making it easy for viewers to follow the conversation without losing context.

Using the FAR (Functional Equivalence, Acceptability, Readability) model developed by Pedersen (2017), this study comprehensively assesses the quality of idiom translation across three main aspects: the extent to which the idiom maintains its communicative function, the appropriateness and naturalness of the language used in the subtitles, and the audience's reading comfort. The analysis shows that the majority of idioms are translated accurately, retaining their idiomatic meaning and communicative function. However, some errors, particularly those with cultural or contextual meanings, require attention.

In the Functional Equivalence analysis, of the 40 idioms analyzed, 40 idioms were categorized as No Error, indicating that most idioms successfully maintained their original meaning and communicative function. For example, the idiom *Pull yourself together* is translated as *tenanglah*, which conveys the message of calming oneself or controlling one's emotions with a concise, natural, and easily understood equivalent. No idioms were found to fall into the Minor Error or Standard Error categories, indicating no minor disruptions to naturalness or moderate deviations from meaning.

The Acceptability analysis found 22 idioms to fall into the No Error category, 12 idioms Minor error, 4 idioms Standard error, and 2 idioms serious error. No-Error idioms have been translated according to the target language's rules, grammar, and spelling, and sound natural and idiomatic. For example, the idiom *High time* is translated as *sudah saatnya*, which conveys the original meaning clearly and easily. Minor Errors tend to involve less idiomatic diction, such as *taking a catnap?* being translated as *lagi tidur siang?* which is still understandable but loses some idiomatic nuance. Standard Errors, such as *faced the music* being translated as *nerima konsekuensi*, are still understandable from the context, but the style becomes less idiomatic. Meanwhile, Serious Errors include the idioms *bucket list* and *shoe fits*, whose translations are too literal or change the meaning, potentially misleading the audience.

Readability analysis revealed variations in quality in terms of segmentation, punctuation,

graphics, reading speed, and line length of the 40 idioms, 15 were No Error, displaying accurate segmentation, consistent graphics, and comfortable reading speed and line length. For example, the idioms *pull yourself together* and *taking a catnap?* are easy to read and understand. Eight idioms fall into Minor Errors, where the viewer needs to focus slightly more because the reading speed or line length is slightly less than optimal, for example, *keep my eye on you* translates to *kamu saya awasi*. Meanwhile, six idioms fall into Standard Errors, where the reading speed and line length are more distracting, for example, *I go for quality over quantity*. Finally, 11 idioms fall into Serious Errors, such as *be well-rounded* and *went ballistic*, where the reading discomfort is quite significant, especially during fast-paced scenes or visuals that require high focus. Overall, while most idioms are comfortable to read, some still need improvement for an

optimal viewing experience.

Compared with Alaa & Al Sawi (2023), who also used the FAR Model to evaluate cultural references in film subtitles, the results of this study show a consistent pattern in which most subtitles achieve good quality across all FAR dimensions. However, this study contributes new insight by applying the FAR model specifically to idioms within a supernatural mystery series that has a distinctive gothic tone, something previous research has not explored. This genre-specific application reveals that idioms in a darker, stylistically marked narrative still maintain high functional equivalence and acceptability, but may face challenges in readability particularly in segments with rapid dialogue or intensive visual activity. This nuance had not been highlighted in earlier studies.

Table 1. FAR Model Evaluation

	Indicator	Average Score
Functional Equivalence	Semantic Error	0
	Stylistic Error	0
	Grammar Error	0.09
Acceptability	Spelling Error	0.01
	Idiomatycity Error	0.1
	Segmentation & Spotting	0
Readability	Punctuation & Graphics	0
	Reading Speed & Line Length	0.4

The results of this analysis answer the research problem. From a functional equivalence perspective, the majority of idioms were translated accurately and maintained their communicative function. In terms of acceptability, although the majority of idioms were translated according to the target language rules, several idioms still suffered from Minor, Standard, or Serious Errors, indicating areas that need improvement. Meanwhile, in terms of Readability, most idioms were comfortable to read, but some required adjustments in reading speed or line length for an optimal viewing experience. Thus, the FAR model indicates good translation quality for the idiom "Wednesday," but there is still room for improvement, particularly for idioms containing cultural or contextual meanings.

The new insight offered by this study is that idiom translation in audiovisual media requires a synthesis of semantic accuracy, stylistic appropriateness, and technical readability, and the applicability of Pedersen's FAR Model to idioms in a gothic supernatural series, demonstrating that the model effectively captures subtle variations in idiom translation quality even within heavily stylized narratives. Previous studies applied the FAR Model mainly to cultural references or

general film subtitles, but this study shows that the model is equally valuable for analyzing idioms that require cultural sensitivity, tonal precision, and contextual appropriateness.

Conclusion

The main result of this study shows that the translation of idioms in the Indonesian subtitles of Wednesday (2022) generally achieves good translation quality when evaluated using Pedersen's (2017) FAR Model. In the Functional Equivalence aspect, all 40 idioms received a score of 0, indicating no semantic or stylistic errors and showing that the idioms successfully retain their original meaning and communicative function. In the Acceptability aspect, the translations are mostly natural and grammatically correct, with only a small number of idioms categorized as Minor, Standard, or Serious Errors due to meaning shifts. Meanwhile, in the Readability aspect, most idioms are easy to read and technically well-presented, although several subtitles exhibit reading-speed and line-length issues, especially in fast-paced scenes. Overall, the findings demonstrate that the subtitle translator largely maintains accuracy, naturalness, and technical readability, resulting in effective idiom translation throughout the film.

This research makes a significant contribution to translation studies. It extends the application of Pedersen's FAR Model to the translation of idioms in a highly stylized and culturally rich series, demonstrating that the model effectively identifies subtle differences in semantic accuracy, naturalness, and readability. It also provides new insights that the quality of idiom translation is strongly influenced not only by linguistic equivalence but also by technical constraints such as reading speed and line length.

Several potential research directions can be explored in future research. Future research could include a comparative analysis of idiom translation across various film genres, such as comedy, thriller, anime, or historical drama, to examine whether genre-specific conventions influence subtitling strategies and translation quality. Future research could also apply multiple translation theories to evaluate idiom translation from a broader theoretical perspective, thus providing a more comprehensive understanding of subtitling quality. Cross-cultural analysis also presents a valuable opportunity by comparing Indonesian subtitles with subtitles in other languages to explore both universal and culture-specific subtitling strategies. Finally, future research could also focus on idioms in multilingual dialogues, which is increasingly common in modern films and series, to understand how translators navigate linguistic and cultural nuances in subtitling practices.

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