CHAPTER I
INTRODUCTION

1.1 Background of Study

Audiovisual Translation (AVT), also known as Multimedia Translation, is a branch of translation studies that focuses on how meaning is transferred between languages and cultures in audiovisual media. AVT is a process of translating components from one language to another that involves sound, images, or video, such as films, television series, shows, documentaries, and computer games (Cintas & Remael, 2021). The major objective of AVT is to expand the international audience and support viewers who speak different languages from the source content, through audio and text, by adapting the original content into a clear and comprehensible translated version for the target audience. AVT makes audiovisual media accessible to global audiences by bridging linguistic and cultural gaps. As multimedia platforms gain global prominence, AVT's role in facilitating cross-border content exchange has become increasingly vital, making it an essential tool for fostering global accessibility and cultural understanding.

The rapid expansion of video-oriented platforms like Netflix and Max has accelerated the globalization of multimedia content, significantly increasing the demand for localized translations. The commercialization and globalization of the media industry have promoted the distribution of audiovisual material through various channels, including films, television, and streaming services, and DVDs (Cintas & Remael, 2021). This global expansion highlights the growing demand for AVT to ensure content accessibility across diverse languages and formats,

including specialized features to reach broader and more varied audiences worldwide.

To meet these global accessibility needs, AVT incorporates specialized features like Subtitles for the Deaf and Hard-of-Hearing (SDH) and Audio Description (AD). SDH provides text-based detailed information, including sound effects, performers' actions, and similar elements, to assist deaf and hearing-impaired audiences. In contrast , AD narrates visual elements, such as describing the action, body language, facial expressions, scenery, and costumes of the performers (Benecke, 2007). The addition of such features demonstrates the need for audiovisual content to serve a wide range of audience needs, beyond simple language transfer. Incorporating both visual and audio elements into translation makes the task more complex and highlights the broader demands placed on AVT. This complexity presents unique challenges, as it requires synchrony between text, image, and sound. Translators must possess not only linguistic expertise but also a deep understanding of the sociocultural context of both the source and target audiences. These demands highlight AVT's evolving role in ensuring inclusive media accessibility worldwide.

AVT employs various methods to bridge linguistic and cultural gaps while preserving the clarity and impact of the original content. According to Pedersen (2011), three types of AVT are used to transfer a message from the source language to the target language: dubbing, voice-over, and subtitling. Each technique has a different method of application, tailored to specific audience preferences and content types, ensuring effective communication across diverse global markets.

One of the AVT methods is dubbing, which involves replacing the original audio with a new recording in the target language, synchronized with the actors' lip movements to create the illusion that characters are speaking the audience's language (Cintas & Orero, 2010). This technique creates an illusion that people on the screen are speaking the same language as the audience. In most countries, dubbing is mainly used for children's programs (Pedersen, 2011). The preference for dubbing in children's programs occurs because young audiences often lack reading ability, making dubbed content more suitable for them. By prioritizing accessibility and engagement, dubbing ensures that content resonates with viewers, particularly in markets where dubbed media is more preferred.

Another type of AVT is voice-over, a technique in which the spoken target language (TL) translation is layered over the source language (SL) audio (Cintas & Orero, 2010). Technically, this method involves reducing the volume of the original SL audio to allow it to remain faintly audible beneath the TL translation, which begins after a brief initial exposure to the SL. The TL narration typically concludes just before the SL audio finishes, at which point the original volume is restored. Voice-over is commonly used in non-fictional genres, including documentaries, corporate videos, interviews, news programs, current affairs shows, and bonus tracks on DVDs (Franco et al., 2010). The voice-over technique is suitable for these genres since it preserves the original audio, allowing the audience to hear the speakers' voices while still understanding the content through translation. As specified by Pedersen (2011), voice-over and dubbing are two distinct techniques. In voice-over, a single narrator delivers the translated dialogue, whereas dubbing involves replacing the original voice track with new

recordings from a cast of voice actors for each character. The choice of techniques depends on the genre and audience preferences.

According to Cintas and Remael (2021), subtitling involves translating and displaying a written text at the bottom of the screen, retelling the exact words of the original dialogue of the speakers as well as any elements that appear on the screen and information from the soundtrack. However, Pedersen (2011) states that, if there is a possibility that the subtitles will obscure something crucial in the image, subtitles do not have to be positioned at the bottom of the screen. Effective audiovisual content relies on the seamless integration of three components: dialogue, image, and subtitles. To ensure the viewers are able to read and understand the spoken word, the subtitles must appear on the screen simultaneously with the corresponding dialogue and visuals.

In the audiovisual industry, subtitling is applied across a wide range of genres, including dramas, comedies, documentaries, action films, even animated films. Each genre brings its own subtitling challenges, especially regarding timing, tone, and cultural relevance. Comedy, satire, or sarcasm, for instance, often rely on idioms, wordplay, or culture-specific references that may not translate directly into the target language. In such cases, subtitlers must employ appropriate strategies such as adaptation, or compensation to retain the humorous effect and original intent (Cintas & Remael, 2021). Certain strategies involve rephrasing or replacing culturally specific jokes and idioms with equivalent expressions that resonate with the target audience, ensuring that the humor remains understandable, even if the wording is changed.

In addition to cultural challenges, fast-paced dialogue in action films or situational comedy (sitcom) also presents constraints on subtitle length and reading speed, requiring careful synchronization to maintain comprehension (Perego, 2009). When characters talk too fast or overlap in conversation, subtitlers must condense dialogue without losing meaning, ensuring subtitles are readable within the brief time they appear on screen. The diversity of content underscores the need to tailor subtitling strategies to the specific demands of each genre, ensuring both accessibility and engagement for global audiences.

Beyond genre-specific challenges, subtitling also plays an essential role in making media content accessible to a broader audience. Neves (2018) explains that subtitles translate messages from various verbal and non-verbal audio codes into visual codes, enhancing accessibility for deaf and hard-of-hearing individuals. Thus, subtitles bridge language differences and provide vital support for those with hearing impairments. Additionally, subtitles allow foreign audiences to enjoy media, making the content more accessible and understandable globally. However, the process of subtitling is complex, as it requires balancing verbal and non-verbal elements to preserve the original meaning. For instance, translating humor, such as a culturally specific pun, is particularly challenging, as these elements often rely on context or wordplay that may not have direct equivalents in other languages (Pedersen, 2011). This difficulty arises because humor often depends on cultural and linguistic nuances that are difficult to translate directly, especially in the case of sarcasm.

Translating humor becomes even more intricate when it involves sarcasm, since it often depends on cultural references, tone, and social context. A key

difficulty lies in its frequent use of extralinguistic cultural references (ECRs). Pedersen (2011) explains that ECRs are cultural references that exist outside the language system and require encyclopedic knowledge for proper understanding. For example, understanding a cultural reference like "Big Ben" or "Thanksgiving" may need prior knowledge about British landmarks or American holidays. Consequently, without this cultural context, subtitles may fail to convey the intended humor, leading to misinterpretation or loss of meaning.

Building on the challenge of translating humor, sarcasm presents a particularly complex case due to its reliance on cultural and contextual nuances. According to Chen and Boves (2018), sarcasm refers to the process of saying the opposite of the literal meaning of words, as intended by the speaker, to mock or ridicule someone or something. Sarcasm serves as a form of indirect communication, conveying a critical or negative meaning implicitly without being directly stated. While often used to criticize or soften the impact of a negative statement, sarcasm can also enhance the effect of a compliment. The combination of cultural specificity and indirect expression makes sarcasm particularly difficult to translate across languages and cultures. Moreover, Camp (2011) categorizes sarcasm into four types, namely, propositional, lexical, 'Like'-prefixed, and illocutionary sarcasm, each presenting different translation difficulties.

Accurately translating sarcasm requires the application of appropriate strategies that maintain the intended meaning and clarity in the target language. Various experts have introduced methods to address this challenge, including the translation strategies proposed by Cintas and Remael (2021), which comprise loan, literal translation, calque, explicitation, substitution, transposition,

compensation, and omission. Cintas and Remael's framework systematically categorizes techniques aimed at handling cultural references, offering practical tools for translating humor and sarcasm in audiovisual content.

The writer has found several previous studies to support this research. The first study was written by Simarmata and Kusumoriny (2024) entitled *Translation of Sarcasm Found in TILIK Short Movie*. The objective of the study is to examine the translation techniques used to translate sarcastic utterances and to find the types of sarcasm in the *Tilik* short movie. The study used a descriptive qualitative approach, the source of data is the sarcastic utterances by characters in the movie, identified using the types of sarcasm classified by Camp (2011). The translation techniques were analyzed based on the theory proposed by Molina and Albir (2002). The analysis identified 27 instances of sarcasm, categorized as lexical (fourteen instances), propositional (six instances), like-prefixed (four instances), and illocutionary (three instances). The translation of these sarcastic utterances employed both single and combination techniques. Single techniques, applied in 21 instances, included compensation (ten instances), modulation (four instances), literal translation (three instances), transposition (two instances), established equivalent (one instance), and linguistic compression (one instance). Combination techniques, used in six instances, comprised combinations of linguistic compression and modulation (three instances), established equivalent and modulation (one instance), established equivalent and linguistic amplification (one instance), and variation and modulation (one instance).

The second study on sarcasm translation analysis was conducted by Dewantari (2024) and titled *Sarcastic Utterance Translation in Kesatria, Putri,*

Bintang Jatuh (Pragmatic Approach). The objective of the study is to identify the translation methods applied in rendering sarcasm utterances in a novel entitled *Supernova: Kesatria, Putri, dan Bintang Jatuh* by Dee Lestari, and to analyze the translation quality of the translation techniques' applications. The author applied Molina and Albir's theory of translation techniques (2002) and assessed the quality of the translation using Nababan et al. (2012) theory in terms of accuracy, acceptability, and readability. The study employed a pragmatic approach, utilizing qualitative methods, such as data collection, data reduction, data display, drawing conclusions, verification, and report writing, following Miles and Huberman's (1984) theory. The research data consisted of utterances or sentences from the novel *Supernova: Kesatria, Putri, dan Bintang Jatuh*, which involves two different languages, Indonesian as the SL and English as the TL. The results of the research showed translation strategies used in translating sarcastic utterances in the novel are: establish equivalent, the most dominant strategy applied with seven data, discursive creation with five data, particularization with four data, transposition with three data, and literal with two data. The least used strategies are amplification, description, generalization, and reduction with the same frequency, which were only employed in one data. Established equivalent was the most used strategy, with seven instances, and also had the highest translation quality, while literal translation was the lowest in terms of quality.

The third research, titled *The Impact of Translation Techniques towards the Accuracy of Sarcasm Expression in Television Series The Big Bang Theory*, was written by Anggraini, Nababan, and Santosa (2020). This study analyzes English-Indonesian subtitles of Seasons 1 and 2 with 204 total data. The objective

of the study is to identify the translation strategies used for translating sarcasm expressions, using Molina and Albir's (2002) framework, and to describe the impact of the translation quality, using Nababan et al. (2012) theory. The author used a descriptive qualitative approach. The data were collected through document analysis of subtitles from Netflix and focus group discussions with raters to evaluate the quality of translation, focusing on the accuracy. The result of the research showed that 15 translation techniques were used for translating sarcasm expressions, which are: established equivalent, variation, implicitation, pure borrowing, explicitation, paraphrase, modulation, transposition, reduction, literal translation, compensation, discursive creation, generalization, addition, and naturalized borrowing. The established equivalent strategy was the most frequently used and had high accuracy. Techniques such as reduction, literal translation, and discursive creation often resulted in less accurate or inaccurate translations due to misrepresentation of meaning.

The three previous studies share some things in common with this research, that is analyzing the translation techniques of sarcastic utterances. The first study aims to identify the translation method and types of sarcasm of sarcastic utterances in a short movie. The second study aims to identify the translation techniques used in translating sarcastic utterances and to find the quality of the translation techniques used in a novel. The third study aims to identify the translation strategies for translating sarcasm expressions and the impact of the translation quality in terms of accuracy in TV series.

The last two previous studies primarily focus on analyzing the quality of the translation, in contrast, the first previous study analyze the types of sarcasm in

Tilik short movie, the writer also analyzes the types of sarcasm found in the series *Friends*, focusing on Chandler Bing's sarcastic dialogue in Season 5, Episodes 1 through 12, utilizing Camp's (2011) framework regarding types of sarcasm. While the three previous studies employed the same translation strategies proposed by Molina and Albir (2002), whereas, this study used translation strategies proposed by Cintas and Remael (2021). This study employs Cintas and Remael's (2021) theory of translation strategies because the writer's research focuses on sarcasm translation, which often involves cultural references. Cintas and Remael's strategies align closely due to their emphasis on handling cultural references.

The researcher is interested in analyzing American television sitcom *Friends*, which was created by David Crane and Marta Kauffman. *Friends* aired on NBC from September 22, 1994, to May 6, 2004, spanning ten seasons with a total of 236 episodes. The series revolves around six friends living in Manhattan, New York City. The characters are Rachel Green, fashionable yet pampered, Monica Geller, a chef with an obsession for cleanliness, Phoebe Buffay the odd girl with a troubled childhood, Joey Tribbiani, a struggling actor and a womanizer, Ross Geller, a paleontologist with longstanding feelings for Rachel, and Chandler Bing famously known for his frequent use of sarcasm.

The researcher chose the series *Friends* because it contains sarcasm, with Chandler Bing being particularly known for his sarcastic expression. Chandler frequently uses sarcasm to convey humor, express feelings, and build relationships. His consistent use of sarcasm across a variety of social situations provides a rich source of data for examining how such expressions are interpreted and translated in subtitled audiovisual content, making Chandler an ideal subject

for analyzing both the types of sarcasm and the translation strategies used in his sarcastic utterances.

1.2 Statement of Problem

Based on the background of the study, the problems are stated below:

1. What are the types of sarcasm Chandler Bing used in *Friends*, Season 5, Episodes 1 through 12?

2. What are the translation strategies used in the English-Indonesian subtitles of sarcasm in *Friends*, Season 5, Episodes 1 through 12?

1.3 Research Objectives

This study aims to categorize the types of sarcasm uttered by Chandler Bing in *Friends* in Season 5, Episodes 1 through 12 and to analyze the translation strategies in English-Indonesian subtitles of sarcasm utterances spoken by Chandler Bing in Season 5, Episodes 1 through 12.

1.4 Research Methodology

This research employed a qualitative approach. Moleong (2018) defines qualitative research as a way to understand the experiences of research subjects. Based on these views, qualitative research involves observing, interpreting, and gaining a clear understanding of the subjects being studied. A qualitative approach was used because it focuses on exploring meaning, understanding behavior, and examining the depth of human experiences, rather than relying on numerical data.

Through detailed observation, qualitative research allows a deeper exploration of the subject matter.

The study utilized a case study design for an in-depth examination of the research questions. According to Yin (2018), case study is an empirical method that closely examines a current phenomenon in its real-world context, particularly when the distinctions between the phenomenon and its context are not clearly evident. His case study design is appropriate for addressing "how" and "why" questions regarding complex phenomena, aligning with Kyburz-Graber's (2004) design. Moreover, case study research seeks to answer the "what," "where," and "how" questions of a research problem, similar to the questions formulated in constructing an experiment (Kyburz-Graber, 2004). Case study design is useful when an in-depth understanding of an issue or phenomenon is required within its natural, real-life context, allowing for a comprehensive analysis of the case through multiple data sources (Yin, 2018).

The data for this study consists of sarcastic utterances spoken by Chandler Bing in certain episodes of Season 5 from the series *Friends*. Season 5 was chosen because it represents a key period in the series where Chandler's sarcastic remarks are more frequent, especially since Chandler is dealing with his secret relationship with Monica and the stress of keeping it from their friends. The data for this research were collected from the TV series *Friends* on Max streaming platform.

The data are collected by taking the following steps:

1. Watching the fifth season of *Friends* on Max with English subtitles.

2. Watching the fifth season of *Friends* on Max with Indonesian subtitles.

3. Taking notes of the sarcastic utterances spoken by Chandler Bing in episodes 1 through 12 of season 5.

The collected data were analyzed by conducting the following steps:

1. Identifying the types of sarcasm spoken by Chandler Bing in episodes 1 through 12 of season 5 using Camp's (2011) types of sarcasm.

2. Analyzing the sarcasm translation strategies in the English-Indonesian subtitles of *Friends* episodes 1 through 12 of season 5 using Cintas and Remael's (2021) translation strategies.

Content analysis employed as the analytical method for this research. According to Neuendorf (2017), content analysis is a systematic, objective, and quantitative method for examining the characteristics of communication messages. The process involves manual coding, where the examiner classifies content according to predefined categories. Stemler (2015) notes that content analysis is applicable to a diverse range of data sources, including textual data, visual, and audio materials. Content analysis method aligns with the current study's objective, which focuses on examining translation strategies in audiovisual content, specifically a television series.

1.5 Scope and Limitations

This study focuses on analyzing sarcasm utterances spoken by Chandler Bing in the TV series *Friends* Season 5, Episodes 1 through 12, focusing on

identifying the types of sarcasm that appear in the series and the translation strategies employed by the translator to transfer the meaning of the sarcasm into the target language, which is Indonesian. The data found in this study were evaluated using a theoretical framework, which is the type of sarcasm proposed by Camp (2011), and the writer used Cintas and Remael's (2021) translation strategies to identify the translator's methods for rendering the sarcastic utterances.

1.6 Organization of Writing

The research is divided into four chapters to maintain clarity and coherence:

Chapter One introduces the research by providing a comprehensive background on audiovisual translation (AVT), with a focus on its role in facilitating cross-cultural media accessibility. It explores the types of AVT, such as subtitling, dubbing, and voice-over, and discusses the challenges of translating cultural references and sarcasm. Additionally, this chapter reviews three previous studies on sarcasm translation, comparing them to the current research to highlight its unique contribution, which also defines the statement of the problem, research objectives, methodology, scope and limitations, and concludes with the organization of the thesis to guide the reader through the study's structure.

Chapter Two presents the theoretical framework, detailing the theories employed in the study. It elaborates on key concepts, including audiovisual translation and subtitling, drawing on established theories to contextualize the study. This chapter detailing sarcasm types classified by Camp (2011), such as propositional, lexical, 'like'-prefixed, and illocutionary, meanwhile the translation

strategies proposed by Cintas and Remael (2021) consist of loan, literal translation, calque, explicitation, substitution, transposition, compensation, and omission. These theories provide the foundation for analyzing the types of sarcasm and translation strategies used in *Friends* Season 5, Episodes 1-12.

Chapter Three presents the core analysis and discussion of the research. It examines sarcastic utterances by Chandler Bing in episodes 1-12 of *Friends* Season 5, identifying the types of sarcasm based on classification by Camp (2011). This chapter also analyzes the English-Indonesian subtitles, using translation strategies proposed by Cintas and Remael (2021). Data are presented in tables, followed by detailed explanations of the findings, highlighting how translation strategies preserve or adapt the sarcastic intent in the subtitles.

Chapter Four concludes the entire research by summarizing the key findings regarding the types of sarcasm and subtitling strategies identified in the study. It reflects on the implications of these findings for audiovisual translation and offers suggestions for future research, such as exploring the quality of sarcasm translation and audience perceptions of translated humor. This chapter ties together the research objectives and outcomes, providing a cohesive end to the study.