CHAPTER 1

INTRODUCTION

1.1 Background of Study

Audio Visual Translation (AVT) industry has become more trending. Escribano (2024) claimed that Video On Demand (VOD) services, including Amazon Prime, Disney+, HBO, and Netflix, among others, have had significant growth over the past decade and are anticipated to keep expanding. AVT was initially used to summarize a range of interpreting practices used in audiovisual media-cinema, television, and VOD in which there is a transfer from source to target language, involving some form of interaction with sound and images. There is also subtitling for the hearing and visually impaired in AVT. Dubbing, voice-over, and subtitling are constrained by the need to maintain synchrony between image and sound, as well as adhere to time constraints for delivering translated messages alongside original speech. Keep in mind that the subtitles should support the translation and should not distract too much from the images and sound.

According to Cintas and Remael (2021), there are three main types of AVT. The first one is dubbing which is a process of incorporating a new voice into a production in a different language. The next one is voice-over, which means combining the original voice and the translation together. The last one is subtitling where the target language is displayed in the lower part of the screen.

Chaume (2020) said that dubbing is the replacement of the voice of the actor's original language onto the film source language (or other audiovisual text)

for the purpose of translation into a foreign language. In order to give the audience a convincing viewing experience, this procedure entails not only translating the conversation but also making sure that it is in harmony with the original visual and auditory aspects. Dubbing is also closely related to voice-over and subtitling.

Cintas and Remael (2021 p.7) stated that "Voice over consists in orally presenting the translation of the ST speech over the still audible original voice." Meanwhile, Alburger (2023) defined voice-over as a recording or performance of one for more unseen voices intended to convey a message. The voice-over refers to the auditory component of an advertisement, program, or announcement, where the speaker is not visually present. Cintas and Remael also stated that (2021, p.4) "Subtitling, along with dubbing and voiceover, is a practice constrained by the need to reach synchrony between the linguistic target text (TT) and these additional translational parameters of images and sound as well as time". This means that the subtitles must align with the character's actions and dialogue on screen, and the timing of the translated message should correspond with the original speech delivery. Moreover, subtitles necessitate a transition from oral to written form and often include the reduction and deletion of lexical elements from the original text.

This study will only focus on the aspect of subtitling. Cintas and Remael (2021) argued that, Subtitling involves changing the mode from spoken to written and often requires the reduction and omission of lexical elements from the original text to maintain synchronization with the dialogue. In terms of space, the

screen dimensions are ultimately limited, and the target text must adapt to the screen width and agreed-upon safe area.

One significant challenge in subtitling is handling profanity words, which often carries cultural and emotional connotations that are difficult to translate effectively into another language. Translators must decide whether to retain the offensive impact, soften the expression, or remove it entirely, risking the loss of authenticity or emotional complexity in the film. In a research conducted by Abdelaal and Sarhani (2021) said that the main challenge in subtitling profanity words are cultural differences in the acceptance of profanity words.

According to research conducted by Abdelaal (2019), the use of culturally relevant words generally facilitates audience comprehension in the target language without losing the meaning, style, context, and original characteristics of the source text. In this context, subtitles are not merely linguistic transfers but cultural negotiations, where translators must carefully balance fidelity to the source text with accessibility for the target audience. If not translated correctly, characterization may change, as demonstrated in the study regarding profanity words.

In Young and Travis' words (2011), profanity refers to speech that is considered disrespectful, rude or vulgar. In a research conducted by Zakuan (2024), profanity is not only a means of expressing emotion but also of humour, social bonding, and nonconformity. Views on what is considered profanity may vary depending on culture and socio-economic factors. People often use profanity to attract attention, create a shock effect, or out of habit. The use of profanity carries social risks for the speaker. While profanity used to be more common in

urban environments, it is now more common and many people use it openly in conversation. Different cultural and linguistic contexts can make it difficult to subtitle profanity since the intended impact and reception of such language might be changed by varying societal standards and expectations.

Translators employ different strategies to secure the endorsement of their translations in profanity words. In Cintas and Remael's ideas (2021), there are nine strategies for analyzing and classifying the equivalence of subtitling.The subtitling strategies are loan, literal translation, calque, explicitation, substitution, transposition, lexical recreation, compensation, and omission.

There have been a number of previous studies related to profanity. In the first previous studies which was written by Cabrera (2020). The theory used here is by Hurtado Albir's (2011) techniques. The methods used in this study are quantitative data. The aim of this study is to observe the manner in which profane and blasphemous content is translated into Spanish for audiences in Spain. In this study, the researcher combined profanity and blasphemy into the two most difficult words to identify on the screen. The result of this study was that the use of profanity and blasphemy tends to be eliminated. This is done to avoid negative impacts on the target culture. The researcher argued that not including profanity and blasphemy is the most important thing. Overall, this study provides insight into how obscene and degrading content is translated into European Spanish, particularly in the context of religion and AVT.

Another study about profanity was conducted by Azura, Dewi, and Hidayat (2019). The researchers used the theory by Baker (2018) and Nida (2012). The method used in this study was qualitative-descriptive. The aim of this

study was to see the effects that certain translation strategies have on characterization, an important literary element. In this study, the researcher found that the Indonesian translator overwhelmingly used the strategies of softening and omission. This resulted in a significantly different characterization of the narrator, in which he becomes less irreverent and more conscious of social norms. The study concluded that the strategies the translator used in translating profanity were still heavily reliant on strategies of omission and softening. The researcher suggested further research conducted regarding translation strategies and their use in translating profane and vulgar language, especially in literary translation. Examinations of other literary works with significant vulgar language in them, how said language is translated, and the effects of the strategies employed in translating such a language will contribute greatly to the practical application of translating and by extension the quality of the translated versions.

The last previous studies were conducted by Hanan and Gunawan (2019). The researcher used the theory by Pinker's (2007) profanity classification according to its purpose, Molina and Albir's (2002) concept of translation, and Newmark's (1988) concept of transposition and translation acceptability. The method used in this study is qualitative data collection. The aim of this study was to find out the translation techniques used by the translator to do the act of censorship in translating. The researcher also analyzed the translation shift in the subtitle and the acceptability of the translation. The result of this study was the translation techniques mostly used by the translator were reduction, generalization, and adaptation. Besides the concept of translation techniques, the researcher also aimed to find out if the translation techniques shift the messages

from the source language (SL) to the target language (TL) or not using Newmark's (1988) transposition theory. The result was that the meaning of the translation is still understandable.

The similarity between previous studies and this study is about profanity. The first previous study about profanity and blasphemy in the subtitling of English into European Spanish four case studies was based on a selection of Tarantino films. The second previous study is about profanity and characterization, that is a study on translation strategies and their effects on *The Catcher in the Rye,* while this study is also a study about characterization. The last previous study about profanity in *Suicide Squad and Deadpool 2* focused on the study of translation techniques. The difference between the previous studies and this study, this study will find subtitling strategies of profanity in the series *The End of the F***ing World* on Netflix. The first study used the theory by Hurtado Albir (2011) technique. The second study used theory by Baker (2018) and Nida (2012). The last study used the theory by Pinker (2007), Molina and Albir (2002), and Newmark (1988; 1981), while this study uses the theory by Cintas and Remael (2021). In terms of characterization, this study uses Anthony Pym's (2023) strategy, while the second previous study uses Nida's (2012) strategy. By considering the gaps above, the research questions that arise will be on the subtitling strategies used in the translation of dialogs which contain profanity and whether or not the characterization between the English and Indonesian translation is the same as it is found in the series *The End of the F***ing World Season 1.*

1.2 Statement of Problems

The problems that are going to be discussed are:

1. What are the subtitling strategies used in the English-Indonesian translation of profanity in the series *The End of the F***ing World Season 1*?

2. Is the characterization in the target text (TT) the same or different between the characterization in the source text (ST)?

1.3 Research objectives

The objectives of this research are:

1. To analyze the subtitling strategies in English-Indonesian subtitles of profanity used in the series *The End of the F***ing World Season 1*.

2. To analyze whether or not the characterization of the main characters in the target text is similar to the source text.

1.4 Research Methodology

The research method is descriptive qualitative. Qualitative research generally relies on descriptive statements to explore answers to research questions (Kumar, 2019). In qualitative research, reflecting the 'exploratory' philosophical base of the approach, both the study population and the research problem should remain loose and flexible to ensure the freedom necessary to obtain varied and rich data if a situation emerges (Kumar, 2019). This study uses descriptive qualitative to find strategies for profanity and explain the data in detail.

In this study, the researcher will use content analysis. Stemler (2001) defines content analysis as "a methodical, repeatable process for condensing a large text's words into a smaller number of content categories using clear coding criteria". Stemler (2015) defines content analysis as a research methodology used to interpret the meaning of unstructured content such as texts, images, symbols, or audio data. It is related to this research because it takes the data from the Netflix series, which is audiovisual content.

The researcher takes the data from a series Netflix entitled *The End Of The F****** World* which is played by a famous actor named Alex Lawther as James and Jessica Barden as Alyssa. The reason why the researcher took data from this series is that the two main characters' utterances contain many profanity words. The high popularity of the series also ensures the relevance of the research to modern streaming media trends, making an actual academic contribution. The series was directed by Jonathan Entwistle. This series has two seasons, each season has 8 episodes. The first season was released on October 24, 2017, and the second season was released on November 4, 2019, both on Netflix and this study only uses the first season of the series. The story is about James 17 years old, self-claimed a psychopath, who is bored with killing animals, which makes him want to kill bigger than animals, which is Alyssa also 17 years old, a moody girl with a bad attitude, James was planning to kill Alyssa, but it turns out at the end he likes Alyssa. The reason why only season 1 is because of time limitation, therefore season 2 is not researched.

The data are collected by doing the following steps:

1. Watching all episodes of season 1 of the series *The End Of The F****** World* with Indonesian subtitles on Netflix.

2. Collecting full sentences containing profanity phrases or words spoken by James and Alyssa, the main characters.

Then, the data are analysed by conducting the following steps:

1. Analyzing the subtitling strategies applied in the subtitles by using Cintas and Remael's theory.

2. Analyzing the characterization of the main characters between the ST and the TT by using Anthony Pym theory.

Anthony Pym (2012) states that translating a story will result in changes, because new concepts and methods require the introduction of new terminology and expressions, which results in qualities that are not found in the original text. These changes introduce interpretations that are not found in the original text, reflecting the translator's subjective decisions and cultural background. As a result, the characterization of a character will change accordingly..

1.5 Scope and Limitation

This study focuses on analyzing the English-Indonesian subtitling strategies of profanity using Cintas and Remael (2021) translation strategies and characterization by Anthony Pym (2023). This study only uses the data from season 1 of *The End of The F****** World* . The data that will be taken is limited to the two main characters only, which are profanity phrases or words spoken by James and Alyssa.

1.6 Organization of Writing

The research will be divided into four chapters. The first chapter is about the background of the study. It consists of definitions of Audio Visual Translation (AVT), profanity, the subtitling strategies, characterization, previous studies, statement of the problem, research objective, research method, scope and limitation, and organization of writing. The second chapter discusses the theoretical framework. The third chapter is about the analysis and discussion of this research. The last chapter is the conclusion of this study.