

**ANALYSIS OF THE TRANSLATION OF SARCASM IN THE FILM THE
BOYS SEASON 4**

THESIS

This thesis is submitted to fulfill the requirement
For 'Sarjana' Degree in English Study Program



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ENGLISH TADRIS STUDY PROGRAM

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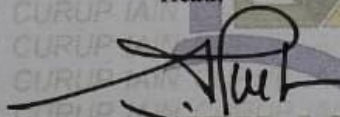
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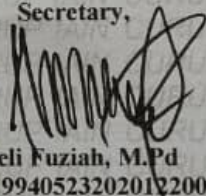
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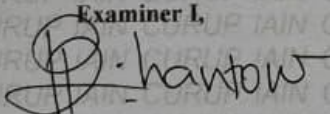
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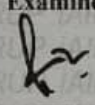

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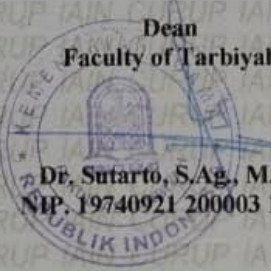
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Assalamualaikum Warohmatullahi Wabarokatuh

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

Setelah mengadakan pemeriksaan dan juga perbaikan yang penting, maka kami berpendapat bahwa skripsi atas nama **Adeka Fajar Ardiansyah (21551001)** sebagai mahasiswa dari program studi Tadris Bahasa Inggris, dengan judul "**ANALYSIS OF THE TRANSLATION OF SARCASM IN THE FILM THE BOYS SEASON 4**" sudah dapat diajukan dalam Sidang Munaqasah di InstitutA Islam Negeri (IAIN) Curup.

Demikian permohonan ini kami ajukan, besar harapan kami agar bapak dapat menyetujui hal ini. Terima kasih.

Wassalamualaikum Warohmatullahi Wabarokatuh

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PREFACE

Bismillahirrahmanirrahim

Assalamu'alaikum Warahmatullahi Wabarakatuh

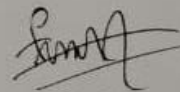
All praise and gratitude belong to Allah SWT, who has blessed the author with strength and guidance throughout the completion of this thesis. Shalawat and salam are conveyed to Prophet Muhammad SAW, who has guided humanity from darkness to enlightenment.

This thesis, entitled **“ANALYSIS OF THE TRANSLATION OF SARCASM IN THE FILM THE BOYS SEASON 4”** is submitted as a partial fulfillment of the requirements for obtaining a Sarjana degree in the English Tadris Study Program at IAIN Curup.

I hope that the findings presented in this thesis will be beneficial for students, educators, and researchers interested in language, pragmatic, and translation. I acknowledge that this work is far from perfect and welcome feedback for improvement.

Wassalamu'alaikum Warahmatullahi Wabarakatuh

Curup, Juli 2025
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MOTTO AND DEDICATION

MOTTO

When hardship overwhelms and the road feels endless,
Trust in the promise of your Lord.

“Indeed, with hardship comes ease.
Indeed, with hardship comes ease.”

(Q.S. Al-Insyirah: 5–6)

Every test bears a hidden wisdom,
And every struggle leads to a greater strength.

DEDICATION

I dedicate this thesis with heartfelt gratitude:
To myself, for not giving up even in the darkest hours. To my beloved family,
whose endless prayers and love have been my anchor. To my advisor and co-
advisor, for their unwavering guidance and patience. To the English Tadris Study
Program that nurtured my academic growth. And to all my dear friends who
walked beside me, encouraged me, and believed in me.

This achievement is not mine alone
It is a reflection of your love, support, and faith in me.

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Bismillahirrahmanirrahim

Assalamu'alaikum warahmatullahi wabarakatuh.

Alhamdulillahirabbil'alamin, all praise is only for Allah SWT, who has bestowed His mercy, guidance, and wisdom upon the researcher so that this thesis Could be completed. Shalawat and salam are always delivered to our beloved Prophet Muhammad SAW, who has guided us from the era of ignorance (Jahiliyyah) to the path of enlightenment we live in today.

This thesis, entitled “**ANALYSIS OF THE TRANSLATION OF SARCASM IN THE FILM THE BOYS SEASON 4**”, is submitted as one of the requirements for Obtaining the Sarjana degree in the English Tadris Study Program at IAIN Curup. In the process of completing this research, the researcher received tremendous Support, guidance, motivation, and assistance from many parties. Therefore, with Heartfelt gratitude, the researcher would like to express sincere appreciation to:

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11. **To myself**, thank you for surviving, for continuing despite doubt, for getting back up after every fall, and for finishing what you once thought was impossible. This thesis is not only a requirement, but a reminder of your own perseverance and personal victory.

May Allah SWT grant blessings to all those who supported and accompanied me through this process.

Wassalamu'alaikum warahmatullahi wabarakatuh.

ABSTRACT

Adeka Fajar Ardiansyah : ANALYSIS OF THE TRANSLATION OF
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This study analyzes the translation of sarcasm in the subtitles of the television series *The Boys Season 4*, focusing on the strategies employed to convey sarcastic meaning from English (source language) into Indonesian (target language). Sarcasm, as a form of verbal irony, carries pragmatic and cultural nuances that often pose challenges in translation, particularly in audiovisual contexts where space, timing, and cultural acceptability are crucial. Using a descriptive-comparative qualitative approach, this research examines 91 instances of sarcastic utterances identified through document analysis of official subtitles. The data are analyzed based on Molina and Albir's translation techniques classification and interpreted within the framework of pragmatic theories of sarcasm. Findings reveal that the most dominant translation technique is Established Equivalence (36 occurrences), followed by Modulation (16) and Reduction (10), indicating a preference for familiar, natural-sounding expressions in Indonesian. The study also identifies shifts in meaning, tone, and intensity, particularly when cultural or taboo elements are involved. Techniques such as adaptation, amplification, and paraphrase are used to preserve the sarcastic intent while aligning with target audience expectations. Data validity is ensured through triangulation involving source, method, researcher, and theory. This research contributes to the understanding of how sarcasm is linguistically and culturally negotiated in subtitling, highlighting the importance of pragmatic awareness in translation practice. The findings are beneficial for translators, educators, and researchers in the fields of pragmatics, audiovisual translation, and intercultural communication.

Keywords: Sarcasm, Translation Techniques, *The Boys* season 4

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CHAPTER I

INTRODUCTION

A. Background

Sarcasm is a form of indirect communication that is full of irony, sharp sarcasm, and hidden criticism. In pragmatic studies, sarcasm is seen as speech whose meaning is often in contrast to the literal meaning, so its understanding is highly dependent on the social, cultural, and relational contexts between speakers¹. The uniqueness of sarcasm lies in its ability to convey ambiguous messages, both verbally and nonverbally, thus requiring high sensitivity from the recipient of the message to capture the true intent.

The process of translating sarcasm into other languages, especially in audiovisual media such as films and series, presents a much more complex challenge than literal translation. Translators are not only required to transfer lexical meanings, but must also be able to maintain the pragmatic effect, emotional nuances, and cultural relevance contained in sarcastic speech². If the translation is done literally without paying attention to the context and communicative purpose, then the sarcastic message has the potential to lose its critical power, and may even cause misinterpretation among the audience.

One of the reasons the researcher is interested in studying sarcasm in films is that this phenomenon reflects the complexity of human communication, especially when mediated by different languages and cultures. Films often serve as a medium rich in sarcastic expressions, whether for the purpose of humor,

¹ Joan Cutting, *Pragmatics and Discourse: A Resource Book for Students*, 2002

² Eugene A. Nida & Charles R. Taber, *The Theory and Practice of Translation*, 1969.

social criticism, or character portrayal. However, when sarcasm is transferred into another language through subtitles, there is often a shift in meaning that prevents the original message from being fully conveyed. This raises the researcher's curiosity to examine how sarcasm is translated in the audiovisual context, since the success or failure of the translation can significantly affect how viewers perceive the critical messages, humor, and emotional nuances embedded in the film's dialogues.

In the context of audiovisual translation, the limitations of space and time in subtitles further complicate the process of transferring the meaning of sarcasm. Subtitles should be concise, easy to understand, and stay true to their original meaning and effect. This requires translators to use special technique, such as idiomatic equivalence, paraphrase, and omission, according to the situation and needs³. However, it is not uncommon for the chosen technique to sacrifice the rhetorical power and satirical value of the sarcasm itself.

The Boys Season 4 series is a very relevant object of study in the research of sarcasm translation. The series is known for its straightforward, cynical style of language, and full of social criticism of contemporary issues such as power, politics, media, and popular culture. The dialogues between the characters, especially Homelander and Billy Butcher, are often wrapped in sharp, multi-layered sarcasm. The success of translating sarcasm in this series greatly determines whether the satirical messages, social criticism, and dark humor carried can be conveyed in its entirety to Indonesian audiences.

³ Mona Baker, *In Other Words: A Coursebook on Translation*, 1992.

The results of initial observations of the official Indonesian subtitles in *The Boys Season 4* show that there are a number of cases where the nuances of sarcasm in English dialogue are not conveyed optimally. Some sarcastic remarks are translated literally or neutrally, thus losing their emotional effect, critical value, and even their original meaning. This phenomenon raises fundamental questions regarding the effectiveness of the translation technique used, as well as the extent to which translators are able to bridge cultural differences and social contexts between native speakers and Indonesian audiences.

Previous research on the translation of sarcasm in audiovisual media is still limited, both in terms of quantity and depth of analysis. Most studies have highlighted the translation of humor in general⁴, emphasizing the textual aspect without examining the pragmatic and contextual effects in depth⁵. In addition, research that specifically discusses the translation of sarcasm in Western culture-set series into Indonesian is still very rare. This gap is what this study aims to fill, focusing on the analysis of the forms of sarcasm in *The Boys Season 4* as well as the translation technique used in Indonesian subtitles.

Theoretically, this study adopts the theoretical framework of translation (Molina Albir), sarcasm translation techniques (Elizabeth Camp) and pragmatic and discourse approaches (Giora, Halliday & Hasan, Sperber & Wilson) to analyze how sarcasm is translated and translated. This research is expected to make a significant contribution, both in the development of pragmatic translation

⁴ Smith, J. & Tisdell, E., "Humor Translation Strategies in Audiovisual Media," *Journal of Pragmatics* 123 (2018): 45-58.

⁵ Wang, L. & Liu, Y., "Subtitling Sarcasm: A Case Study of Chinese Film Subtitles," *Journal of Pragmatics* 155 (2020): 210-229.

theory and in the practice of audiovisual translation, especially in works that are full of satirical content and social criticism such as *The Boys*.

Thus, this study not only seeks to identify and classify the forms of sarcasm in *The Boys* Season 4 series, but also critically analyze the translation technique used in Indonesian subtitles, as well as evaluate their impact on the understanding and acceptance of Indonesian audiences. The results of this study are expected to be an important reference for the development of translation studies, as well as provide practical guidance for professional translators in facing the challenges of translating sarcasm in audiovisual media.

B. Research Questions

Based on the problems underlying this study, the research formulated following the research Question.

1. What are the types of sarcasm that appear in *The Boys* Season 4?
2. How the types of sarcasm translated into Indonesian subtitle in the boys season 4 film series??

C. Research Objectives

Following the research questions, the objectives of this study are as follows:

1. To identify and classify the types of sarcasm contained in *The Boys* Season 4 series.
2. To analyze sarcasm translated into Indonesian subtitle in the boys season 4 film series??

D. Delimitation of the Research

This research is limited to the analysis of sarcastic utterances in *The Boys* Season 4, focusing only on the English dialogues and their Indonesian subtitle translations. The study applies Elizabeth Camp's classification of sarcasm and examines the translation technique used to transfer their pragmatic effect.

The scope is restricted to the official subtitles available on Amazon Prime Video, excluding fan-made or unofficial versions. Only verbal sarcasm is analyzed; non-verbal cues are considered only as contextual support.

This research is conducted using publicly accessible materials and intended solely for academic purposes, ensuring confidentiality and ethical standards are maintained

E. Research Benefits

a. Theoretical Benefits

This research is expected to contribute to the development of studies in the field of translation, especially in analyzing pragmatic elements such as sarcasm in audiovisual texts. By examining how sarcasm is transferred from the source language to the target language, this study enriches the discourse on translation that focuses not only on lexical and grammatical aspects, but also on contextual and cultural aspects.

b. Academic Benefits

Academically, this research can be a reference for students, lecturers, and researchers interested in the study of film translation, pragmatics, and subtitle analysis. This research also seeks to answer the gap in previous research that has

not discussed the translation of sarcasm specifically in audiovisual media, especially in contemporary satirical series such as *The Boys*.

c. Practical Benefits

Practically, this research can provide insight and guidance for professional translators, especially those in the subtitling industry. The results of this study are expected to help them understand the importance of context and tone in translating sarcasm, so that the original message of the film can still be accurately conveyed to cross-cultural audiences.

F. Definitions of Key Terms

This part involves the definition of key terms. They are Sarcasm, Subtitle, and Audiovisual Translation.

a. Sarcasm

According to Elizabeth Camp, sarcasm is a form of indirect speech in which the speaker communicates a meaning that is opposite or incongruous to the literal interpretation of the utterance, typically to criticize, mock, or convey contempt⁶. Camp emphasizes that sarcasm depends on context, tone of voice, and shared background knowledge between speaker and listener.

In this study, sarcasm refers to utterances in *The Boys* Season 4 that convey a meaning opposite to the literal expression, used to mock, criticize, or express irony, and identified based on contextual and pragmatic cues.

b. Subtitling

⁶ Camp, Elizabeth. "Sarcasm, Pretense, and The Semantics/Pragmatics Distinction." *Nous*, Vol. 46, No. 4, 2012, pp. 587–634.

According to Díaz-Cintas and Remael, subtitles are written texts displayed on screen, representing the spoken dialogue and other sound-related information in audiovisual media⁷. Subtitles help viewers understand foreign-language content while attempting to preserve the meaning, tone, and cultural references of the original.

In this research, subtitle refers to the Indonesian translation of the English dialogue in *The Boys Season 4*, presented in written form at the bottom of the screen.

c. Audiovisual Translation

Audiovisual translation (AVT) refers to the transfer of verbal content in audiovisual products such as films, series, or video games from one language into another⁸. It includes modes like subtitling, dubbing, and voice-over, with subtitling being the most common in Indonesia.

In this study, audiovisual translation refers specifically to the process of rendering English dialogues into Indonesian subtitles in the series *The Boys Season 4*, with a focus on how sarcastic expressions are translated.

⁷ Díaz-Cintas, Jorge & Remael, Aline. *Audiovisual Translation: Subtitling*. Manchester: St. Jerome Publishing, 2007, p. 8.

⁸ Gambier, Yves & Doorslaer, Luc van. *Handbook of Translation Studies, Volume 1*. Amsterdam: John Benjamins Publishing, 2010, p. 11.

CHAPTER II

LITERATURE REVIEW

A. Review Of Related Theories

In this section, the researcher lays out several theoretical concepts related to Sarcasm, Types of Sarcasm, Functions of Sarcasm, Translation Theory, Audiovisual Translation, Subtitling Technique, and The Boys Season 4 as the object of the study. The details of each of the previously mentioned concepts will be further explained below.

A. Sarcasm

Sarcasm is a form of indirect communication that contains the opposite meaning from its literal meaning, and is often used to convey criticism, ridicule, or disapproval in a veiled manner. According to Elizabeth Camp, sarcasm does not only involve the inversion of propositional meaning, but also implies a certain evaluative attitude of the speaker towards an event, idea, or individual. Therefore, sarcasm must be understood as a complex pragmatic phenomenon that relies heavily on social context, tone of voice, and shared knowledge between the speaker and the listener

a. Definition of sarcasm

Sarcasm is one of the most complex and nuanced forms of figurative language used in daily communication. It often relies not only on the literal meaning of words but also on context, tone, and shared cultural understanding between speaker and listener. Sarcasm, in a linguistic context, is not merely a statement that contains ridicule, but a communication technique that reflects a critical attitude towards a particular situation, individual, or social value.

According to Dynel, sarcasm can be defined as a form of irony that is sharp and sarcastic, with the aim of conveying the opposite meaning of the literal statement, usually with a critical or hurtful intention for the object of the criticism⁹.

In another view, Camp states that sarcasm is often used to convey displeasure, disappointment, or even anger, but in a veiled way. This makes sarcasm not only a form of verbal expression, but also a complex pragmatic phenomenon because its meaning is highly dependent on intonation, facial expressions, and the socio-cultural context in which the communication takes place¹⁰.

Sarcasm has a paradoxical double function: on the one hand, it is used to refine negative expressions to make them sound more subtle, but on the other hand it reinforces their negative meaning through irony. This makes sarcasm a very contextual form of speech, not easy to understand only through spoken words, but must be understood through the entire context. According to Clark and Gerrig, listeners who understand sarcasm must be able to grasp that the speaker's intent is the exact opposite of the literal meaning conveyed, and this requires high pragmatic competence on the part of the recipient of the message¹¹.

In popular culture, sarcasm is often used in film dialogue, comedy shows, or satirical plays as a tool to reinforce messages, build character, and convey

⁹ Marta Dynel. (2014). Isn't it ironic? Defining the scope of humorous irony. *Humor: International Journal of Humor Research*, 27(4), 619–639.

¹⁰ Elisabeth Camp. (2012). Sarcasm, pretense, and the semantics/pragmatics distinction. *Nous*, 46(4), 587–634.

¹¹ Herbert H. Clark & Richard J. Gerrig. (1984). On the Pretense Theory of Irony. *Journal of Experimental Psychology: General*, 113(1), 121–126.

social criticism. Series like *The Boys* use sarcasm to highlight the absurdity in the social and political system, which is often conveyed through characters who are 'two-faced' or act against heroic values. This makes sarcasm not only a tool of artistic expression, but also a veiled but powerful form of social protest.

b. Function of Sarcasm

Sarcasm has various functions that go beyond just humor or sarcasm. In pragmatic contexts, sarcasm is often used as a rhetorical technique to convey criticism indirectly, to provoke direct confrontation, or to strengthen group solidarity through a shared understanding of implicit meaning. According to Kreuz and Glucksberg, sarcasm allows the speaker to convey criticism or disapproval in a way that is more socially acceptable, because the message conveyed is wrapped in a form of humorous or intelligent irony¹².

Furthermore, Attardo explained that sarcasm can serve as a tool to strengthen social relationships. In interpersonal communication, the use of sarcasm that is agreed upon or understood together often strengthens the relationship because it shows emotional closeness and an understanding of the same social context. However, when the context is not understood or the tone of speech is misinterpreted, sarcasm can also lead to confusion, conflict, and even be considered a subtle form of verbal aggression¹³.

In the context of popular culture and mass media, the function of sarcasm is becoming increasingly complex. Series like *The Boys* use sarcasm as a tool

¹² Kreuz, R. J., & Glucksberg, S. (1989). How to be sarcastic: The echoic reminder theory of verbal irony. *Journal of Experimental Psychology: General*, 118(4), 374–386.

¹³ Attardo, S. (2000). Irony as relevant inappropriateness. *Journal of Pragmatics*, 32(6), 793–826.

to criticize the power structures, capitalism, and moral hypocrisy that are often hidden behind the mask of heroism. The author of this series consciously embeds sarcastic remarks as a form of resistance to dominant values in society, making sarcasm a form of communication that has an ideological content.

According to Wilson and Sperber, sarcasm is a form of communication that relies on echoic mention, which is when the speaker revoices an opinion or hope that he or she does not agree with. The goal is not only to satirize, but also to highlight the absurdity or incompatibility between expectations and reality¹⁴. This makes sarcasm very effective in conveying sharp criticism that is not frontal, but is stronger because of its sarcasm.

Thus, the function of sarcasm cannot be separated from the social and cultural context in which the speech appears. In the translation process, these functions must be identified and maintained as far as possible so that the same message remains acceptable to the target audience.

c. Types of Sarcasm

Sarcasm does not come in a single form. Some experts classify sarcasm into different types based on the intent, context, and response it evokes. There are four main types of sarcasm, which are differentiated based on their target inversion of meaning:

1. Propositional Sarcasm: This is the form of sarcasm that comes closest to the traditional model, where the speaker literally says the opposite of

¹⁴ Wilson, D., & Sperber, D. (2012). Explaining irony. *UCL Working Papers in Linguistics*, 24, 1–19.

what is actually meant. The target of the investment is a expressed proposition or statement.

Example: When someone says, "The weather is beautiful today!" during heavy rain and storms.

2. Lexical Sarcasm: This type of sarcasm involves the reversal of compositional values for a single expression or phrase. Often positive words are used to convey negative meanings.

Example: Saying "your best friend" in a sarcastic tone to someone who is actually very disliked or has done something bad.

3. Like-Prefixed Sarcasm: This sarcasm is characterized by the use of the word "like" at the beginning of a sentence to imply a strong rejection or distrust of the declarative content of the speech.

Example: "Like, does he really think it's a good idea?"

4. Illocutionary Sarcasm: In this type, sarcasm is not only seen as an element in speech, but as a whole whole, including other speech acts that accompany it. This sarcasm encompasses the whole of general implications, even in specific scopes such as speech expressing compassion, praise, or command, where the illocutionary intention is actually the opposite of what is literally said.

Example: Saying "Thank you for holding the door!" when the door is slammed right in your face, which is effectively a complaint or reproach.

Camp argues that to comprehensively understand sarcasm, we need a more inclusive model of meaning, one that is not only limited to propositional

content but also includes the illocutionary power and evaluative attitude of the speaker¹⁵.

d. Characteristics of Sarcasm

To recognize and translate sarcasm correctly, an understanding of its basic characteristics is essential. Sarcasm generally has the following characteristics:

1. there is a discrepancy between the literal meaning and the actual meaning,
2. the use of certain tones or intonations (in verbal communication),
3. the need for a pragmatic context to be understood, and a tendency to involve elements of irony, humor, or social satirism.

Giora stated that sarcasm has markedness, which is a linguistic characteristic that indicates that the message conveyed should not be interpreted literally. When literal utterance doesn't make sense in a particular context, audiences will tend to look for alternative meanings that are precisely the speaker's sarcastic intent¹⁶. In audiovisual texts such as subtitles, challenges arise because not all indicators of sarcasm such as facial expressions or intonation can be transferred into written form. Therefore, an understanding of these characteristics is important for translators to maintain the rhetorical function and implicit meaning contained in them.

¹⁵ Camp, E. (2012). Sarcasm, pretense, and the semantics/pragmatics distinction. *Nous*, 46(4), 587–634.

¹⁶ Giora, R. (1995). On irony and negation. *Discourse Processes*, 19(2), 239–264.

B. Translation

Translation is not just the process of changing words from one language to another, but an art of conveying the meaning, nuances, and communicative intent of the source text into the target text. In this context, translation requires a deep understanding not only of the structure of language, but also of the culture, social context, and implicit message that the original author wanted to convey. Eugene Nida and Charles Taber, in their work widely referenced by translation researchers, stated that "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style". In other words, translation does not stop at the lexical level, but also includes the transfer of meaning as a whole, including the intention and the accompanying emotional context.

b. Definition of Translation

Translation is not just the process of changing words from one language to another, but an art of conveying the meaning, nuances, and communicative intent of the source text into the target text. In this context, translation requires a deep understanding not only of the structure of language, but also of the culture, social context, and implicit message that the original author wanted to convey. Eugene Nida and Charles Taber, in their work that is widely referenced by translation researchers, state that "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of

style"¹⁷. In other words, translation does not stop at the lexical level, but also includes the transfer of meaning as a whole, including the intention and the accompanying emotional context.

As explained by Hatim and Munday, translation can be defined as "the process of transferring a written text from source language (SL) to target language (TL), conducted by a translator who interprets the meaning and style of the original and attempts to produce the same effect in the target audience"¹⁸. This definition places an important emphasis on the role of the translator as a mediator of meaning not as a mere tool. In the context of translating sarcasm, this kind of definition is becoming increasingly crucial, given that sarcasm is highly dependent on tone, connotation, and cultural context that are often not immediately apparent from the literal text.

Peter Newmark also provides relevant definitions in this context. According to him, translation is "rendering the meaning of a text into another language in the way that the author intended the text"¹⁹. This definition places the author's intention as the center of attention in the translation process. If the translator fails to capture or convey the original intention of the author, especially in the case of sarcasm that often contains irony or disguised criticism, then the message that reaches the target audience can be very different or even lose its meaning.

¹⁷ Nida, Eugene A., and Charles R. Taber. *The Theory and Practice of Translation*. Leiden: Brill, 1982, p. 12.

¹⁸ Hatim, Basil, and Jeremy Munday. *Translation: An Advanced Resource Book*. Routledge, 2004, p. 6.

¹⁹ Newmark, Peter. *A Textbook of Translation*. Prentice Hall International, 1988, p. 5.

In an audiovisual context such as film, the translation process is increasingly complex because the translator must consider the visual elements, the duration of the text (subtitles), and the verbal and non-verbal expressions of the characters. Therefore, understanding the definition of translation more deeply helps in understanding the challenges faced when translating sarcasm within subtitles, especially in series like *The Boys* which are known for their sharp, cynical, and meaning-playing dialogue.

b. Type of translation

In the field of translation, there are various types of translation that are categorized based on translation methods, approaches, and goals. Several experts such as Roman Jakobson have classified the types of translation based on their characteristics and functions²⁰. Here are some of the common types of translation that are discussed in translation studies:

1. Intralingual Translation

Intralingual translation is the process of translating a text in the same language but with a different form or style. An example is paraphrasing or simplifying complex texts to become easier to understand. Jakobson called this type of "rewording."

Example: Translation of legal texts into simpler languages.

Adaptation of ancient poetry into modern language.

²⁰ R. Jakobson, *On Linguistic Aspects of Translation*, in *Selected Writings* (Mouton, 1959), p. 233.

2. Intersemiotic Translation

Intersemiotic translation is a translation that involves switching from one sign system to another. A classic example given by Jakobson is the translation of poetry into the form of painting or music²¹.

Example: Adaptation of a novel into a movie.

Convert poetry into song or music.

3. Literal Translation

Literal translation is a method of word-for-word translation while maintaining the original syntactic structure. However, this method often results in stiff or unnatural translations in the target language.

References: Newmark distinguishes between "literal translation" and "word-for-word translation."

Example: Translation of legal or scientific documents.

Translation of business contracts.

4. Free Translation

Free translation focuses more on conveying the overall meaning than maintaining the structure of the original words. This method is often used in literary and idiom translations.

Example: A translation of the poem that still retains its aesthetic nuances.

Adaptation of humor in movies from one language to another.

²¹ Jakobson (1959) introduced the concept of interlingual, intralingual, and intersemiotic translation, highlighting different methods for conveying meaning across languages and media (p. 233)."

5. Communicative Translation

Newmark stated that communicative translation focuses on delivering messages that are in accordance with the cultural context and audience of the target language, so that it sounds natural²².

Example: Translation of advertising slogans to fit the target culture.

Adaptation of marketing materials from English to Chinese.

6. Dynamic and Formal Equivalence

This concept was introduced by Nida, where: Formal equivalence seeks to maintain its original structure and meaning. Dynamic equivalence emphasizes the same effect on the target language reader.

Example: A translation of scripture that maintains its original (formal) structure and Translation of dialogue in the film to make it more natural (dynamic).

C. Translation of Sarcasm

1. Sarcasm Theory and Its Translation Challenges

Sarcasm is a form of indirect communication that contains the opposite meaning from its literal meaning, and is often used to convey criticism, ridicule, or disapproval in a veiled manner. According to Elizabeth Camp, sarcasm does not only involve the inversion of propositional meaning, but also implies a certain evaluative attitude of the speaker towards an event, idea, or individual²³. Therefore, sarcasm must be understood as a complex

²² Newmark, P. A Textbook of Translation (Prentice Hall, 1988), p. 94.

²³ Elizabeth Camp, "Sarcasm, Pretense, and the Semantics/Pragmatics Distinction," *Nous* 46, no. 4 (2012): 587–634.

pragmatic phenomenon that relies heavily on social context, tone of voice, and shared knowledge between the speaker and the listener.

In the context of translation, sarcasm is a challenge because its implicit meaning and sarcastic tone are difficult to transfer directly into the target language. If translated literally, sarcastic speech risks losing its rhetorical power or even failing to be understood as satire by the target audience. This becomes more complex in audiovisual media, such as movies and series, where the text space on subtitles is very limited, and the audience does not always have access to pragmatic markers such as intonation or facial expressions.

According to Elizabeth Camp, sarcasm involves the inversion of meaning, which is when the speaker states something but actually intends to convey something that is contradictory evaluatively²⁴. In the translation process, this inversion must be maintained so that the rhetorical effect and attitude of the speaker are still conveyed to the audience in the target language. Otherwise, then the risk of loss of implicit meaning and communication failure will increase, especially in the context of subtitles that have limited space, time, and viewing duration.

2. Sarcasm Translation Techniques

In the translation process, techniques are used as an operational method to overcome various linguistic and pragmatic challenges in moving messages from the source language to the target language. In contrast to Techniques that

²⁴ Elizabeth, Sarcasm, Pretense, and The Semantics-Pragmatics Distinction," *Nous* Vol. 46, No. 4 (2012): 587.

are more general and goal-oriented, technique is a concrete approach that is applied directly in the process of translating certain sentences or expressions, such as sarcasm.

According to Molina and Albir, translation techniques are the specific ways that translators handle elements of the source language in order to be understood effectively in the target language, without losing the meaning, nuance, or rhetorical effect of the original speech²⁵. In the context of sarcasm, some of the most commonly used translation techniques include:

a. Literal Translation

This technique is done by translating word for word or phrase by phrase without changing the syntactic structure. This technique can be successful if the sarcasm does not rely on local culture or connotations, but it often fails to maintain the tone of the sarcasm if the context is not supportive.

b. Transposition (Structural Displacement)

This technique involves changing the grammatical structure without changing the meaning. For example, from active to passive form or vice versa. This technique helps maintain a sarcastic effect in the target language even though the original structure has been altered.

c. Modulation

Modulation is a translation technique that changes the point of view or way of delivering sarcastic speech to keep the same effect in the target

²⁵ Molina, L. & Albir, A. H. (2002). Translation Techniques Revisited: A Dynamic Model for an Operational Classification . *Meta: Translators' Journal*, 47(4), 498–512.

language. For example, from positive to negative form or vice versa, but still conveying the insinuation in question.

d. Equivalence

This technique aims to find equivalent equivalents in the target language, both semantically and stylistically. Idiomatic equivalence is especially important when sarcasm uses idiomatic expressions or cultural references that are not available in the target language

e. Adaptation

Cultural adaptations are used to replace cultural references in sarcasm with cultural elements that are more familiar to the target audience. This technique is often used in film subtitling to maintain the relevance and emotional impact of the satirism.

f. Omission/Reduction

This technique is used when sarcasm is difficult or impossible to translate without losing its meaning or effect. Although often avoided, omission can be an option when sarcasm is too reliant on a cultural context or language that has no equivalent in the target language.

The choice of translation technique is greatly influenced by the type of sarcasm faced. As Camp explains²⁶, there are four main types of sarcasm: propositional, lexical, like-prefixed, and illocutionary. Each of these types has different pragmatic characteristics, so the translation technique must also be adjusted. For example, propositional sarcasm is easier to recognize and

²⁶ "Elizabeth, Sarcasm, Pretense, and The Semantics-Pragmatics Distinction," *Nous* Vol. 46, No. 4 (2012): 587.

transfer idiomatically speaking, while illocutionary sarcasm often requires a reconstruction of meaning because it encompasses the speaker's overall attitude.

Sakut Anshori et al. (reveal that in translating dysphemistic expressions found in YouTube sex toy reviews, several translation techniques frequently appear, including literal translation, established equivalent, generalization, borrowing, and discursive creation. These findings closely align with the comprehensive classification of translation techniques proposed by Molina and Albir, highlighting especially that established equivalent and generalization tend to produce translations that are culturally acceptable and semantically appropriate for the target language. Conversely, techniques such as literal translation, borrowing, and discursive creation often result in translations that are either inaccurate or socially inappropriate within the cultural context. Therefore, this empirical evidence supports Molina and Albir's assertion that translators must ²⁷carefully select techniques that consider cultural norms and textual context to achieve effective and meaningful audiovisual translations.

3. Audiovisual Context and technique Relevance

In subtitle translation, translators face various technical obstacles such as display time limits, maximum number of characters, and synchronization with audio and visuals. Therefore, according to Díaz-Cintas and Remael,

²⁷ Sakut Anshori, M.R. Nababan, Djatmika, & Tri Wiratno, "The Translation of Dysphemism on YouTube," *Advances in Social Science, Education and Humanities Research*, vol. 579, *Proceedings of the Eighth International Conference on English Language and Teaching (ICOELT-8 2020)*, Atlantis Press SARL, 2021, hlm. 300–305.

subtitle translators must prioritize readability and communication effectiveness in a way that often requires a high adaptation to the context.²⁸

When sarcasm appears in the film's dialogue, facial expressions, tone of voice, and visual situations are often key in establishing implicit meaning. Therefore, technique such as paraphrasing, idiomatization, and cultural substitution are important to compensate for the loss of nonverbal information.

And in the context of *The Boys* Season 4 subtitles, where sarcasm is used intensively as a tool for social criticism and character building, mistranslations can lead to the loss of emotional nuances, irony, and even ideological messages contained in dialogue. Therefore, translators need to have high pragmatic competence and cross-lingual cultural sensitivity. As Hatim and Mason convey, audiovisual translators ideally function not only as language mediators, but also as "interpreters of intentions" who are able to convey the meaning of the scriptwriter to a cross-cultural audience²⁹

Thus, translating sarcasm in subtitles requires an integrative and flexible approach. The success of a translator is determined by his or her ability to grasp the implicit meaning, choose the right technique, and strike a balance between fidelity to the source text and acceptance in the target language. In the context of this study, these technique will be critically analyzed to assess the extent to which the Indonesian subtitles of *The Boys* Season 4 are able to

²⁸ Díaz-Cintas and Remael, *Audiovisual Translation*, 82.

²⁹ Hatim, Basil & Mason, Ian. *The Translator as Communicator*. London: Routledge, 1997, p. 68.

maintain the rhetorical power and communicative function of sarcastic speech delivered in English.

4. Relevance Approach in Translating Sarcasm

According to Sperber and Wilson's Relevance Theory, sarcasm is a form of echoic utterance, which is speech that re-voices an opinion indirectly and evaluatively.³⁰ The translator must be sensitive to these implications so as not to lose the sarcastic effect in the translation.

D. General information about film the boys season 4

The Boys is an American television series in the genre of action, satirism, and deconstructive superheroes that first aired on July 26, 2019 on the Amazon Prime Video platform. The series was developed by Eric Kripke, based on a comic book by Garth Ennis and Darick Robertson, which was first published in 2006. Different from conventional superhero narratives, this series features the "Supes" not as ideal heroes, but as corrupt figures who are used by a large corporation called Vought International for economic and political purposes.

The fourth season (Season 4), which was released on June 13, 2024, continues the conflict between The Boys led by Billy Butcher and The Seven, which is commanded by Homelander, the narcissistic and manipulative figure of "Superman". This season's conflict is increasingly complex because it involves contemporary issues such as political propaganda, public

³⁰ Dan Sperber and Deirdre Wilson, *Relevance: Communication and Cognition* (Cambridge, MA: Harvard University Press, 1986), 239.

polarization, and social media exploitation. The series also introduces new dynamics through the character of Victoria Neuman, an ambitious politician who secretly possesses deadly powers.

Some of the central characters in the series include:

- a. Billy Butcher (Karl Urban): The sarcastic and brutal leader of The Boys.
- b. Hughie Campbell (Jack Quaid): an idealistic representation of "ordinary people".
- c. Homelander (Antony Starr): the main antagonist, dangerous and cunning, yet often delivers threats with disguised sarcasm.
- d. Starlight (Erin Moriarty): a superhero who is highly moral and critical of the system.
- e. Frenchie, Kimiko, Mother's Milk : members of The Boys who play an important role in the strategy and execution of the resistance.

In addition, this series is also widely known due to several factors, namely:

- a. A strong satirical approach and social criticism
- b. Dialogue full of irony, dark humor, and multi-layered sarcasm
- c. Deconstruction of heroic values and moral hypocrisy

The fourth season conveys social messages through language that is sharp, contextual, and full of implicit meaning, making it an excellent object for the study of sarcasm translation. Many of the speeches in the series especially from characters like Homelander and Butcher contain propositional, lexical, and illocutionary sarcasm, as classified by Elizabeth

Camp. This is a big challenge in translating into Indonesian, especially in subtitle formats that are limited in space and time.

This research departs from the need to understand how these sarcastic remarks are translated without losing their pragmatic effect and emotional nuance. Therefore, *The Boys Season 4* is not only interesting in terms of story and production, but also makes a significant contribution as an analysis of the translation of sarcasm in audiovisual media.

B. Review of Related Findings

Some previous research has made important contributions to understanding the challenges of translating sarcasm in an audiovisual context. All three provide a relevant empirical foothold for this research, especially in terms of techniques, strategies, and the impact of translation on the meaning of sarcasm across languages and cultures.

Research by Kevin Hasudungan Sipahutar, Djauzi Ilmi, and Mislal Geubrina entitled "Translation Techniques in Subtitling Theme of Sarcasm in *The Big Bang Theory* Situational Comedy" analyzes the translation techniques used in transferring sarcasm from English to Indonesian. Using Molina & Albir's theory, this study identified five main techniques used: literal translation, adaptation, discursive creation, amplification, and reduction. Their findings showed that literal translation techniques were the most predominant (42 cases), followed by adaptation (27 cases), while amplification techniques were used the least (5 cases). This study highlights the importance of selection techniques that

not only retain linguistic meaning, but also the pragmatic effects of sarcasm in an audiovisual context³¹.

Meanwhile, Ghustiva Liani in her article "The Meaning of Sarcasm Humor in English Source Texts and Indonesian Target Texts in Borat Films" emphasizes the analysis on changes in meaning due to translation technique in subtitles. Based on Elizabeth Camp's theory and Tomaszekiewicz's subtitling technique, this study found that the meaning of humor of sarcasm is often neutralized or eliminated in the Indonesian version. Technique such as omission and literal translation used in the subtitles of Borat actually lead to the loss of comedic effect and implicit meaning, as the translation fails to represent the social context and tone of irony that characterizes sarcasm³²

Ambhita Dhyaningrum, M.R. Nababan, and Djatmika in their research "Analysis of Translation Techniques and the Quality of Translation of Sentences Containing Satire Expressions in the Novel The 100-Year-Old Man Who Climbed Out of the Window and Disappeared", discussed in depth the forms of satire, including sarcasm, as well as the translation techniques used. They identified techniques such as established equivalence, transposition, and linguistic compression as the most widely used and positively impacting translation quality. This study shows the importance of precision technique in transferring the expressive meanings and distinctive language styles of satire³³

³¹ Kevin Hasudungan Sipahutar, Djauzi Ilmi, and Mislal Geubrina, "Translation Techniques in Subtitling Theme of Sarcasm in The Big Bang Theory Situational Comedy," *Indonesian Journal of Translation Studies*, Vol. 18, No. 1, 2024, p. 52.

³² Ghustiva Liani, "The Meaning of Sarcasm Humor in English Source Texts and Indonesian Target Texts in Borat Films," *Journal of Cultural Sciences*, Vol. 11, No. 2, 2023, p. 113.

³³ Ambhita Dhyaningrum, M.R. Nababan, and Djatmika, "Analysis of Translation Techniques and Quality of Translation of Sentences Containing Satire Expressions in the Novel The 100-Year-Old Man Who Climbed Out of the Window and Disappeared," *Linguistic and Literary Studies*, Vol. 3, No. 2, 2021, p. 135.

Furthermore, Irene Dinari, M.R. Nababan, and Djatmika in their research entitled "Analysis of Translation Techniques of Majas Irony and Sarcasm in the Novel *The Return of Sherlock Holmes* and Its Impact on Translation Quality", emphasized the influence of translation technique on translation quality. They classified techniques such as modulation, adaptation, and transposition as the most effective in retaining nuances of irony and sarcasm, compared to literal translations that were judged to be likely to undermine pragmatic meaning. The results of this study also show that the quality of translation is strongly influenced by the suitability of the technique with the cultural and social context of the source and target languages³⁴.

Research by Sakut Anshori, Muhammad Taqiyuddin, Rizki Indra Guci, and Diana Hardiyanti entitled "Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Language" shows how translators use various techniques such as modulation and paraphrase to maintain clarity of the meaning of religious texts while adapting them to local culture. Factors such as readability and acceptability are the main considerations in assessing the quality of translations. This research is relevant because it shows that pragmatically complex text translation requires a holistic and context-sensitive approach, in line with the challenges in translating sarcasm in this study³⁵.

Overall, the above findings suggest that sarcasm translation demands high pragmatic competence from the translator. Not only an understanding of the

³⁴ Irene Dinari, M.R. Nababan, and Djatmika, "Analysis of Majas Translation Techniques of Irony and Sarcasm in the Novel *The Return of Sherlock Holmes* and Its Impact on Translation Quality," *Lingua Cultura*, Vol. 15, No. 1, 2021, p. 81.

³⁵ Sakut Anshori, Muhammad Taqiyuddin, Rizki Indra Guci, & Diana Hardiyanti, Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Language, *JL3T (Journal of Linguistics, Literature and Language Teaching)* Vol. XI No. 1 (2025).

source and target language, but also a sensitivity to irony, sarcasm, and the social context behind sarcastic speech. In an audiovisual context such as *The Boys* Season 4, where sarcasm is an integral part of character construction and social criticism, the selection of translation technique such as idiomatic translation, paraphrasing, and cultural adaptation needs to be applied carefully so that there is no reduction in meaning

CHAPTER III

RESEARCH METHODOLOGY

In this section, the researcher presents the methods used to analyze the types of sarcasm and their translations in *The Boys Season 4*. This chapter includes the research design, data sources, data collection techniques, instruments, and data analysis procedures relevant to the research focus.

This study applies a qualitative descriptive approach with a comparative focus, guided by Elizabeth Camp's theory of sarcasm, Molina and Albir's translation techniques, and Roman Jakobson's concept of interlingual translation.

A. Research Design

This research is designed with a descriptive qualitative approach that prioritizes an in-depth understanding of the phenomenon of sarcasm translation in the subtitle series *The Boys Season 4*. The qualitative approach was chosen because the main focus is not on the numerical measurement of variables, but on the elaboration of context, implicit meaning, and translation technique used by subtitlers to convey sarcasm to the target audience³⁶.

According to Sugiyono, the qualitative descriptive method aims to reveal the state of the research subject as it is, by emphasizing a detailed and natural setting³⁷. Researchers act as key instruments, conducting observation,

³⁶ Kim, H., Sefcik, J. S., & Bradway, C. (2017). Characteristics of qualitative descriptive studies: A systematic review. *Research in Nursing & Health*, 40(1), 23–42.

³⁷ Sugiyono. (2020). *Quantitative, Qualitative, and R&D Research Methods* (Cet. 28). Alfabeta.

documentation, and data analysis inductively, so that findings are generated from patterns that arise directly from the data³⁸.

In addition, this study uses a comparative approach to compare the meaning of sarcasm in the source text (English) with the meaning of translation in the target text (Indonesian). This comparative approach is relevant in translation studies because it allows researchers to identify similarities, differences, and changes in meaning that arise as a result of translation technique³⁹.

Specifically, the descriptive-comparative method in this study involves the following steps:

1. Qualitative Data Collection: Identification of sarcastic speech in English subtitles and their equivalents in Indonesian subtitles.
2. Description of the Phenomenon: Describe the linguistic and pragmatic characteristics of the sarcasm based on the context of the dialogue.
3. Meaning Comparison: Compare the denotative and connotative meanings between the source text and the translated text.
4. Interpretation: Interpret the implications of translation technique on the target audience's understanding of sarcasm.

Thus, this descriptive-comparative qualitative approach is expected to produce a comprehensive picture of how sarcasm is processed and reconstructed in subtitles, as well as understand the implications of changing meaning on the effectiveness of conveying irony in an audiovisual context.

³⁸ Denzin, N. K., & Lincoln, Y. S. (2018). *The SAGE Handbook of Qualitative Research* (5th ed.). SAGE Publications.

³⁹ Munday, J. (2016). *Introducing Translation Studies: Theories and Applications* (4th ed.). Routledge.

B. Subject of the Research

The Boys Season 4 English version (source text) and its equivalent in Indonesian subtitles (target text). Both data were taken directly from official broadcasts aired through the Amazon Prime Video platform⁴⁰. Dialogue categorized as sarcasm is identified based on the context of speech, intonation, and communicative situations in the scene.

What is meant by data in this study is a lingual unit in the form of speech or sentences that contain elements of sarcasm, both in verbal form (words, phrases, or sentences) and in a combination of verbal and visual (audiovisual context).⁴¹ This data is then analyzed to find out how the meaning of sarcasm is translated and whether there is a shift in meaning during the translation process.

Secondary data sources were obtained from various literature relevant to translation studies, particularly sarcasm translation theory, translation technique theory by Mona Baker, and pragmatic concepts in audiovisual contexts. The literature includes scientific journals, translation theory books, and the results of previous research that discuss the translation of film dialogues or subtitles.

The determination of data sources and data is carried out by the purposive sampling method, namely by deliberately selecting data that meets the criteria of sarcasm and is relevant to the focus of the study⁴². The selected data is then classified based on the type of sarcasm and translation technique used by the subtitle translator.

⁴⁰ Amazon Prime Video. The Boys Season 4. Accessed via <https://www.primevideo.com/>

⁴¹ Sudaryanto. (2015). *Methods and Various Techniques of Language Analysis*. Yogyakarta: Sanata Dharma University Press, pp. 32–33.

⁴² Sugiyono. (2020). *Quantitative, Qualitative, and R&D Research Methods* (28th Edition). Bandung: Alfabeta, pp. 122–123.

C. Data Collection Techniques

The technique of collecting data is a crucial component of any research, as it determines how information is gathered to address the research questions. In this study, data collection involves a systematic process designed to obtain relevant, accurate, and reliable information from various sources. The chosen technique ensures that the data collected aligns with the research objectives and provides a solid foundation for analysis. This section outlines the specific methods used for gathering data, highlighting the procedures, tools, and technique employed to ensure comprehensive and valid results.

a. Documents Analysis

The data collection technique in this study was carried out using the document analysis method, which is a systematic review of written documents that are relevant to the focus of the research. The document referred to in this context is the official English subtitle and the Indonesian translation of The Boys Season 4 series which airs on the Amazon Prime Video platform. These two documents were analyzed as the main data sources because they contained verbal speech from characters that contained potential sarcasm, both explicitly and implicitly.

First, the researcher downloaded The Boys Season 4 from an official source, namely Amazon Prime Video, to ensure the authenticity and completeness of the audiovisual material that would be the object of the study.

Second, the researcher downloaded the official Indonesian subtitles available on the same platform. The use of official subtitles was intended to maintain the validity of the translation data to be analyzed.

Third, the researcher obtained or copied the original English dialogue transcripts from the series, either by downloading them from the official source or copying them manually. These transcripts were used as a reference to compare the meaning, context, and form of sarcastic speech between the source language and the target language.

Fourth, the researcher matched the subtitles, dialogue transcripts, and audiovisual footage. Each dialogue was verified through the original footage to ensure the context of the utterance, character expressions, intonation, and accompanying communication situation. This step is important so that the identification of sarcasm is not only based on text, but also on nonverbal aspects and pragmatic context.

Fifth, the researcher identified every utterance suspected of containing sarcasm in the English dialogue, considering pragmatic aspects such as the discrepancy between the literal meaning and the speaker's intention, the use of sarcastic language, and the social context of the scene.

Sixth, each sarcastic utterance that has been identified is then classified based on Elizabeth Camp's theory, which divides sarcasm into four types: propositional, lexical, illocutionary, and like-prefixed sarcasm. Classification is carried out through an in-depth analysis of the form, function, and technique of sarcasm in the dialogue.

Seventh, all identified and classified data are systematically documented in tables or research worksheets, complete with codes, serial numbers, and context descriptions.

Eighth, to maintain data validity, the researcher conducted validation using the Cohen's kappa validation method, which involved seeking expert opinions on the accuracy of sarcasm identification and classification, as well as periodically rechecking the data.

Through these steps, the data collection process in this study was carried out in a structured and scientifically accountable manner, in accordance with the objectives and academic standards of research on the translation of sarcasm in audiovisual media.

The data that has been collected is then analyzed using two types of instrument tables. The first table is the classification table of types of sarcasm, which is used to record forms of sarcasm based on theoretical categories. The second table is the translation comparison table, which is used to assess the extent to which the translation in Indonesian subtitles is able to maintain the sarcasm effect contained in the original version. These two instruments are compiled as a tool in organizing data systematically and in-depth.

In addition, documentation techniques are also used to support the data collection process, namely by collecting various relevant theoretical references, such as translation books, indexed scientific journals, and previous research that discusses the translation of sarcasm and film subtitles. All of these supporting documents were analyzed as part of efforts to strengthen the theoretical and methodological foundations of the research.

This data collection technique is qualitative, where the researcher acts as the main instrument in the process of selection, classification, and interpretation of data. The main focus of this technique is to gain an in-depth understanding of

how the sarcastic meaning in the source text is transferred into the target text, as well as how the translation technique used impact the continuity of meaning, rhetorical effect, and audience acceptance in the audiovisual context.

D. Instruments

Research instruments are tools used to identify, classify, and analyze data in the research process. In this study, the instruments used were compiled based on Elizabeth Camp's theory of the classification of sarcasm and Molina And Albir theory of translation technique. This instrument is in the form of two main tables, namely:

a. Document Checklist

This checklist analysis document serves as a structured tool to systematically examine the sarcasm translation technique that appear in the Indonesian subtitles of The Boys Season 4 series. This checklist helps identify and analyze any form of change in the meaning, tone, and pragmatic effect of sarcastic speech when translated.

By focusing on shifting the structure and interpretation of meaning, this checklist allows researchers to explore the extent to which the translation process is able to maintain the effects of sarcasm, irony, or criticism contained in sarcastic speech. This method ensures a thorough and organized approach in answering research questions related to the translation of sarcasm in the series' subtitles.

1. Identification and Classification of Types of Sarcasm

This table is used to identify speech that contains sarcasm in the source text (English dialogue in The Boys Season 4 series) and classify them based on the four types of sarcasm according to Elizabeth Camp, namely:

Propositional Sarcasm

Lexical Sarcasm

Like-Prefixed Sarcasm

Illocutionary Sarcasm

This table also comes with a description column explaining the reasons for the classification based on the context and pragmatic elements that appear in the scene.

Any speech suspected of containing sarcasm is analyzed and put into a table based on the appropriate category. A brief explanation is included to reinforce the basis of its classification.

Table 3.1 Types Of Sarcasm In Film The Boys Season 4

No	Utterance	Types of sarcasm				context	Description
		Lexical	Preposition	Illocutionary	Like-Prefixed		
1							
2							
4							
5.							

Information:

No: The serial number of each sarcastic utterance analyzed.

Utterance: The original English pronunciation of the dialogue in The Boys Season 4.

Types of sarcasm: A classification of types of sarcasm based on Elizabeth Camp's theory, namely Propositional, Lexical, Like-Prefixed, or Illocutionary Sarcasm.

Context: To explain who the speaker and listener, and to explain how the speaker and listener express themselves

Description: A brief explanation based on the context of the scene that supports the reason for the classification of the type of sarcasm.

2. Sarcasm Translation Comparison Table

This table is used to analyze how sarcasm is translated from English into Indonesian subtitles. Each speech was compared to its translated version and analyzed based on:

1. The effectiveness of translation in maintaining the effect of sarcasm,
2. Potential for a shift in meaning or loss of pragmatic elements.

Table 3.2 Analysi Of How Sarcastic Utterence Are Translated Into Indonesian In The Boys Season 4

No.	Source laguage	Target language	Technique	Description
1.				
2.				
3.				
4.				
5.				

This instrument is designed to help the data analysis process systematically and objectively. The categories in the table are determined based on the

linguistic, contextual, and pragmatic indicators seen from the film scenes, as well as their relevance to the theories used in the research. Thus, the instrument allows researchers to:

- a. Recognizing the form of sarcasm
- b. Matching the type with the theoretical classification
- c. Analyze the translation technique

E. Data Analysis Techniques

The data analysis technique in this study uses a qualitative descriptive analysis method. Data in the form of sarcastic speech contained in *The Boys Season 4* series were analyzed by adjusting the context of speech and comparing between the source text (English) and the target text (Indonesian subtitles). The main focus of this analysis is to identify the type of sarcasm and translation technique used, as well as to assess whether the translation is able to maintain a pragmatic effect similar to the original version.

The first step in the analysis process is to classify the data based on the types of sarcasm as categorized by Camp, such as propositional sarcasm, embedded sarcasm, and lexical sarcasm⁴³. After grouping by type, the data were analyzed using the theory of translation technique by Molina And Albir, such as cultural substitution, paraphrasing, literal translation, and omission⁴⁴.

⁴³ Camp, Elizabeth. (2012). Sarcasm, Pretense, and The Semantics/Pragmatics Distinction. *Nous*, 46(4), 587–634.

⁴⁴Lucía Molina and Amparo Hurtado Albir, "Translation Techniques Revisited: A Dynamic and Functionalist Approach," *Meta: Translators' Journal* 47, no. 4 (2002): 498–512, <https://doi.org/10.7202/008033ar>.

Next, the researcher evaluated the success of sarcasm translation based on the principle of pragmatic equivalence effect, i.e. the extent to which sarcastic messages in the source language can be captured by the target language audience with equal understanding and impact. This analysis is carried out by paying attention to the visual context, the dialogue before and after, as well as the intonation and expression of the characters as implicit markers of sarcasm, as presented in the audiovisual translation approach by Díaz Cintas and Remael ⁴⁵.

Thus, the analysis is carried out inductively by tracing the patterns of translation as well as linguistic and cultural skills that arise in the process of sarcastic meaning transfer. The findings of this analysis will be used as a basis to conclude the tendency of the sarcasm translation technique in subtitles and the implications of the translation

F. Trustworthiness

The data analysis technique used in this study is qualitative descriptive analysis. The data consists of spoken language.

Data validity testing techniques were used in this study to ensure the validity of the data collected and analyzed by the researcher, so that it corresponds to the reality of audiovisual translation, specifically in *The Boys* Season 4. The data analyzed consisted of sarcastic utterances that appeared in the English dialogue and their translations in Indonesian subtitles.

⁴⁵ Díaz Cintas, Jorge & Remael, Aline. (2014). *Audiovisual Translation: Subtitling*. London: Routledge, pp. 54–58.

This study uses data validity checking techniques through triangulation, which is a method of testing data credibility by comparing or checking data against other relevant sources, methods, or theories. Triangulation is carried out so that the data and analysis results do not only depend on the researcher's point of view but can also be justified theoretically and academically.

Triangulation in this study refers to four types of triangulation according to Nugrahani, namely:

1. Source Triangulation

The researcher compares the official Indonesian subtitles with the original English script and unofficial alternative subtitles, and observes the visual scenes in the video to confirm the presence of sarcasm.

2. Method Triangulation

The use of more than one method of data collection, such as document analysis (of subtitle scripts and dialogue transcripts) and audiovisual cross-checking (by replaying relevant scenes), supports the credibility and accuracy of the collected data.

3. Researcher Triangulation

The researcher conducted discussions and confirmed the analysis results with the supervisor and experts in the field of translation and pragmatics to avoid subjective interpretation.

4. Theoretical Triangulation

This study also employs theoretical triangulation, which involves comparing findings and data interpretations with relevant theories. The primary theories used are Elizabeth Camp's theory of sarcasm, as well as translation

theories from Nida & Taber, Molina And Albir, and Díaz Cintas. This triangulation aims to strengthen the analysis results with scientific foundations from various theoretical perspectives.

By applying these four forms of triangulation, this study maintains the validity and credibility of the data and findings. Theory triangulation is specifically used to review sarcasm translation technique by comparing them to theories from experts such as Widiyasuti and Leech, who explain pragmatic approaches and communication effects in the context of translation.

Thus, this data validity technique ensures that the analysis results are not biased interpretations, but are truly based on valid data that can be scientifically accounted for.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This section provides a detailed examination of the data gathered through document analysis in response to the formulated research questions. The insights obtained from this analysis reinforce the study's findings, offering a thorough and well-supported interpretation of the results.

A. Findings

This chapter outlines the research findings derived from the analysis of sarcasm and its translation in the *The Boys Season 4* series. The data were obtained from the series' official English dialogue and its Indonesian subtitles on the Amazon Prime Video platform, which contain both verbal and non-verbal elements that illustrate instances of sarcasm. The series is known for its cynical language style, social criticism, and sharp, multi-layered sarcasm, making it a relevant object for this study.

The findings are presented using selected excerpts that have been categorized by the theoretical frameworks applied in this study. The analysis is structured based on Elizabeth Camp's theory of sarcasm types and Molina and Albir's translation techniques. This section will first focus on the classification of sarcasm types found in the series.

1. Types of Sarcasm in *The Boys Season 4*

In this section, the researcher uses Elizabeth Camp's theory, which divides sarcasm into four main categories: Propositional Sarcasm, Lexical Sarcasm, 'Like'-Prefixed Sarcasm, and Illocutionary Sarcasm. Based on the document

analysis of *The Boys Season 4*, the researcher identified **91 utterances** containing sarcasm across eight episodes. The data were gathered by watching the series and analyzing its official English dialogue and Indonesian subtitles.

The findings regarding the frequency of each sarcasm type are displayed in the table below:

Table 4.1: Frequency of Sarcasm Types in *The Boys Season 4*

No.	Types of Sarcasm	Frequency
1.	Propositional Sarcasm	38
2.	Illocutionary Sarcasm	27
3.	Lexical Sarcasm	26
4.	'Like'-Prefixed Sarcasm	0
	Total	91

Table above presents an overview of the frequency of each type of sarcasm identified in *The Boys Season 4* based on Elizabeth Camp's framework. Among the categories, **Propositional Sarcasm** emerged as the most frequently occurring form, with 38 instances. This is followed by Illocutionary Sarcasm with 27 instances and Lexical Sarcasm with 26 instances. This finding suggests that the series often conveys sarcastic ideas by stating the opposite of the intended meaning in a straightforward manner. Notably, 'Like'-Prefixed Sarcasm was not found in any of the dialogues analyzed.

A more detailed explanation of each type, along with examples from the series, will be provided in the following sections.

a. Propositional Sarcasm

The researcher found 38 instances of propositional sarcasm in *The Boys Season 4*. This is the most traditional form of sarcasm, where the speaker utters a proposition whose meaning is the opposite of what is actually intended. The target of the sarcasm is the truth value of the entire statement.

Example 1:

Homelander: *“What a great idea. Go for it, sport.”*

Context: *Homelander said to Ryan and Zoe in a joking but condescending tone, Ryan and Zoe were a little surprised*

This utterance is said by Homelander to a group of children after manipulatively telling them to leave. While the literal sentence expresses positive encouragement, the context and condescending tone indicate that he does not genuinely support the idea and is, in fact, dismissive. The entire proposition “it is a great idea” is inverted to mean “it is a terrible idea and I don’t care.”

Example 2:

Firecracker: *“Over the next two hours, I will prove that Starlighter works with Oprah and Tom Hanks to set up a Satanic home delivery service.”*

Context : *Firecracker speaks to the audience in a serious, confident tone, but his remarks are clearly exaggerated and ridiculous. Some of the audience laughs, others are affected.*

Delivered with full conviction during a conspiracy-laden broadcast, this statement is propositionally sarcastic because its content is deliberately absurd and hyperbolic. The utterance ironically mocks the very nature of the baseless

conspiracy theories that the character herself promotes, highlighting their ridiculousness to the show's audience.

Example 3:

Joe Kessler: *“What’s a little genocide between friends?”*

Context : *“Joe Kessler speaks in an optimistic tone. Butcher responds with a tense expression.”*

This rhetorical question is uttered when Butcher considers forming a violent alliance that could lead to mass destruction. The statement sarcastically downplays the severity of genocide, framing it as a minor inconvenience among “friends”. The proposition that genocide is a “little” matter is the complete opposite of the horrifying reality, making it a powerful example of propositional sarcasm.

Example 4:

Random people: *“The character speaks to the sister sage and her friend in a flat, ironic tone. The listener realizes it’s insincere and remains silent and astonished.”*

Context : *“The character speaks to the sister sage and her friend in a flat, ironic tone. The listener realizes it’s insincere and remains silent and astonished.”*

Random people says this in a moment of utter chaos and absurdity. The statement is a clear contradiction to the miserable and dangerous situation he is in. The sarcasm lies in the stark contrast between the positive declaration and the negative reality, used to highlight the wretchedness of the moment.

Example 5:

Frenchie: *“Okay, I’m only saying, the man has some serious Pete Davidson energy over there, no?”*

Context: *“Frenchie speaks to Mother Milk in a mocking tone towards Sister Sage while spying on her. Mother Milk looks annoyed and somewhat uncomfortable..”*

This sentence is used to satirize someone by saying that their attraction comes from obscure things like “Pete Davidson’s energy,” implying a cynical sense of wonder.

b. Lexical Sarcasm

The researcher found 26 instances of lexical sarcasm in the series. This type of sarcasm targets a specific word or phrase within an utterance, where a term with a positive or neutral connotation is used to convey a negative meaning.

Example 1:

Ashley: *“Amazing choice, sir.”*

Context : *“Ashley speaks to Homelander in a mocking tone, Homelander responds casually, while the atmosphere in the room becomes awkward..”*

This is said by Ashley during a meeting where a questionable candidate for The Seven is being discussed. The word “*Amazing*” is typically a strong positive adjective. However, her sarcastic tone indicates that she believes the choice is, in fact, terrible. The sarcasm is localized to the word “*Amazing*,” which is used to mean its opposite.

Example 2:

Sister Sage: *“Now, you’re the virgin at prom. Go get finger-popped.”*

Context : *“Sister Sage speaks to Victoria Neuman in a harsh tone while leaving, meant to humiliate her. Victoria is left speechless in disbelief..”*

Firecracker utters this phrase to mock an action she perceives as cowardly. The word *“brave,”* which denotes courage, is used here to mean the exact opposite, sarcastically highlighting the person’s lack of bravery. Vulgar sentences that aim to embarrass and degrade the political position of other characters. His hyperbole makes him aggressively sarcasm.

Example 3:

Tek Knight: *“You tap my undies, they’ll shatter like peanut brittle, man.”*

Context : *“Tek-Knight speaks in a hyperbolic tone to Hughie, who is in disguise. Hughie can only resign himself..”*

In this instance, Tek Knight uses a hyperbolic and absurd metaphor to describe his disgust after a sexual party. The key lexical sarcasm lies in the creative, almost comical phrase *“peanut brittle”* to describe something utterly repulsive, using a food item to amplify the sense of filth in a sarcastically expressive way.

Example 4:

Annie: *“not that Kirkland shit that’s in the fridge.”*

Context: *“Annie deliberately mocks a brand to Hughie in a belittling tone, hinting at its cheap quality. Hughie smiles in agreement.”*

By emphasizing *“shit”* to mention Kirkland’s champagne, the speaker uses a common noun in a derogatory manner. This phrase shames the product cynically.

Example 5:

Annie: *“Ooh, that is...ripe.”*

Context: *“Annie speaks in a seemingly neutral tone, but clearly mocking the strong smell. Hughie looks embarrassed..”*

Annie says this when commenting on a foul and disgusting smell. The word “ripe” (matang), which can have positive connotations (like ripe fruit), is used here to mean something rotten and foul-smelling. The positive lexical item is inverted to express extreme disgust.

c. Illocutionary Sarcasm

The researcher identified 27 instances of illocutionary sarcasm. In this type, the sarcasm is not just an inversion of meaning but applies to the entire speech act itself. The speaker performs a speech act, such as thanking or questioning, but their true intention is the opposite, like complaining or mocking.

Example 1:

Butcher: *“You wank to your own voice, don’t you?”*

Context: *“Butcher speaks to Homelander in a sarcastic and dismissive tone. Homelander remains silent for a moment, his face troubled.”*

This utterance takes the form of a question, but Butcher is not genuinely seeking information. The entire speech act of asking a question is a vehicle for a crude and direct insult. The illocutionary force is not to inquire but to mock the other character’s narcissism.

Example 2:

Hughie: *“Thanks, by the way, for being my muscle.”*

Context: *“Hughie speaks to Kimiko in a tone that seems sincere, as if thanking him, but in reality, he is condescending. Kimiko simply smiles, oblivious to Hughie’s taunts.”*

Hughie says this to a character who was completely useless in providing physical protection. The speech act is one of thanking. However, the real intention is to complain and sarcastically point out the character’s failure to act as *“muscle,”* thereby mocking their ineffectiveness.

Example 3:

Hughie: *“Wow, that was... that was great.”*

Context : *“Hughie speaks to Annie in a tone that seems like praise. Annie lowers her head, looking guilty, and gives no reply..”*

Hughie says this after an unsatisfying sexual experience. While the statement appears to be a positive evaluation, the speech act of praise is insincere. The pauses and flat tone indicate that the true purpose of the utterance is to express disappointment and subtly communicate how bad the experience was, making the entire act of complimenting sarcastic.

Example 4:

Homelander: *“Okay. Preach, sister.”*

Context : *“Homelander speaks to Sister Sage in a mocking, supportive tone. Sister Sage remains silent, unprovoked.”*

This is a sarcastic response to another character’s self-righteous or overly dramatic statement. The speech act appears to be one of agreement and encouragement (*“Preach”*), but the actual intent is to mock the speaker’s perceived pomposity and dismiss their statement as if it were a sermon.

Example 5:

The Deep: *“Let him suck on those titties?”*

Context : *“Sister Sage speaks to Ashley in a vulgar, mocking tone. Ashley remains silent, her face uncomfortably condescending, clearly feeling slighted.”*

Sister Sage pretends to tell her, even though she means to mock Ashley’s relationship with Homelander, as if the only way for him to survive is to humble himself.

d. 'Like'-Prefixed Sarcasm

Based on the data analyzed from *The Boys Season 4*, no examples of 'Like'-Prefixed Sarcasm were identified. This type of sarcasm is specifically characterized by the use of the word "like" at the beginning of a sentence to signal a rejection or disbelief of the proposition that follows. The dialogue in the series, while rich in other forms of sarcasm, did not employ this particular linguistic structure. Therefore, this indicator is not applicable in this study.

2. Translation Technique Used in Subtitling the Sarcasm

After identifying the types of sarcasm, the analysis turned to how the sarcastic speech was transferred from the source language (English) to the target language (Indonesian) through translated text. This section presents and systematically dissects the data to uncover the translation techniques applied, the frequency of their use, and the effectiveness of each technique in maintaining the sarcastic nuances of the original dialogue.

Table 4.2 Sarcasm Translation Data Presentation

No	Tecnique	Number
1.	Adaptation	2
2.	Amplification	3
3.	Explicitation	2
4.	Equivalence	4
5.	Generalization & Omission/Reduction	1
6.	Modulation	16
7.	Modulation & Transposition	1
8.	Established Equivalence	36
9.	Established Equivalence & Adaptation	1
10.	Established Equivalence & Omission/Reduction	1
11.	Established Equivalence & Transposition	2
12.	Paraphrase	5
13.	Paraphrase & Omission/Reduction	1
14.	Borrowing	2
15.	Borrowing & Modulation	1
16.	Literal translation	1
17.	Omission/Reduction	10
18.	Transposition	1
19.	Transposition & Established Equivalence	1
20.	Total	91

Dominant Translation Technique Patterns

Analysis of translation techniques shows a clear pattern. Established Equivalence became the most dominant technique, indicating a tendency to translate sarcastic speech with the most common and straightforward equivalents in the target language. This is followed by Modulation and Omission/Reduction, which shows pragmatic adjustment and message compaction.

This pattern indicates a translation approach that often prioritizes speed and semantic clarity over pragmatic nuances. Translators tend to rely on audiovisual context to convey irony, a risky approach because it places a greater burden of interpretation on the audience. Tendency to lose the effect of sarcasm

Although dominant, certain techniques show a tendency to weaken or even eliminate the effects of genuine sarcasm. The two techniques that most often contribute to this loss are Common Equivalence (which often serves as a literal translation) and Reduction.

Loss of Common Equivalent/Literal Translation: The use of this technique proves to be a double-edged sword. This technique is effective for propositional sarcasm whose contradictions are supported by strong visual context. However, for more subtle lexical sarcasm and relying on specific word choices, this technique often fails. For example, the translation of "Amazing choice" to "Good choice" removes the ironic intensity of the word "amazing", so that its sarcastic meaning becomes ambiguous and easily missed by the audience.

Loss: The omission/Reduction Technique is consistently used to filter out elements that are considered vulgar, overly crude, or culturally complex. The removal of swear words like "fucking" or sharp metaphors like "a bunch of clapping seals" directly reduces the "bites" and aggression that characterize sarcasm in *The Boys*. This practice resulted in a more 'polite' translation but significantly blunted the critical and subversive power of the original dialogue.

In general, this pattern suggests a compromise in the translation of subtitles, where literal clarity and politeness often take precedence over maintaining the pragmatic nuances and rhetorical power of sarcasm. As a result, viewers of the translated version often miss out on some of the verbal intelligence and sharp social criticism intended by the creators of the series.

These findings are further strengthened by clear patterns emerging from the data, which indicate the dominance of certain techniques and their

implications for the delivery of sarcastic meaning. Based on the data in Table 4.2 shows that Established Equivalence is the most dominant technique used by translators, which is 36 times out of a total of 91 data analyzed. This technique refers to the use of equivalents of words or expressions that are commonly known and used in the target language. The dominance of this technique indicates a tendency to maintain a form that is familiar and easy to understand by the audience, while considering the efficiency in the subtitling process which is limited by space and duration of the show.

In addition to the Common Equivalent, two other techniques that also stand out are Modulation (16 times) and Omission/Reduction (10 times). Modulation techniques show the translator's attempt to change the point of view or way of conveying meaning without omitting the main message, especially when the source text conveys sarcasm implicitly or uses a metaphorical structure. Meanwhile, omission/reduction techniques are often used to simplify or eliminate certain elements of information that are considered non-crucial or difficult to translate effectively into the target language, especially if they contain vulgar, complex, or potentially culturally irrelevant elements.

Interestingly, from the overall data, it was also found that not all sarcastic speech was translated with just one technique. Some examples apply two translation techniques at the same time, such as Common Equivalence & Adaptation, Common Equivalence & Omission/Reduction, Modulation & Transposition, and other combinations. The use of these two techniques shows that translators often make double adjustment both in terms of meaning and form

in order to maintain the pragmatic and rhetorical function of the sarcasm in the original dialogue.

This fact shows that the translation of sarcasm cannot always be handled with one technique alone. In many cases, one technique is not enough to represent the hidden effects of irony, criticism, or ridicule contained in sarcastic speech, let alone in complex audiovisual contexts. Therefore, translators need to have pragmatic flexibility and sensitivity in selecting and combining the available techniques, so that the message and evaluative attitude implied in sarcastic speech can still be appropriately accepted by the target language audience.

The presence of this combination of techniques also indicates that the translation process is not a mechanical process that is one-way, but is dynamic, contextual, and creative. The translation decision is highly dependent on the form of speech, the communicative intentions of the speaker, and the technical limitations of the subtitles, such as the duration and number of characters.

a. Identified Translation

To analyze the procedures applied by translators, this study adopts the translation techniques model proposed by Molina and Albir. Techniques are understood as concrete operational procedures visible in the translation results. Based on the data analysis, several key techniques and examples were consistently identified in the subtitles of *The Boys* Season 4:

And To analyze the procedures applied by translators, this study adopts the model of translation techniques proposed by Molina and Albir. A technique is understood as a concrete operational procedure that is visible in the translation

result. The following is a breakdown of each technique found, accompanied by concrete examples from the series *The Boys* Season 4.

1. Adaptation

Definition: Replacing cultural elements in the source language with elements that are more familiar to the target language audience to maintain relevance.

Example:

Source Language (SL): “Let him suck on those titties.” (Episode 2)

Target Language (TL): *Buat dirimu berguna untuknya.*

Analysis: In this example, a very vulgar and sexually explicit utterance is adapted into a more subtle and cynical piece of advice. The translator avoids a literal translation that could be considered too harsh for the Indonesian audience and replaces it with an expression that still conveys the sarcastic meaning of self-degradation for power, but in a manner more aligned with the target culture’s norms.

2. Amplification

Definition: Adding details or information that are not explicitly present in the source language to clarify meaning.

Example:

SL: “I’m getting blamed for the murder you did.” (Episode 5)

TL: *Entahlah, mungkin karena aku disalahkan atas pembunuhan yang kau lakukan.*

Analysis: The translator adds the phrase “Entahlah, mungkin karena” at the beginning of the sentence. This addition serves to build a sarcastic tone of

complaint and resignation, which is not explicit in the source text. This amplification successfully strengthens the speaker's emotions of annoyance and injustice.

3. Borrowing

Definition: Taking words or expressions directly from the source language, sometimes with a naturalized spelling adjustment or no adjustment at all (pure).

Example:

SL: “Yeah, I totally agree. He’s a mensch.” (Episode 1)

TL: *Ya, aku setuju. Dia mensch.*

Analysis: The Yiddish word “mensch” (meaning an honorable person) is borrowed directly. The lexical sarcasm here is highly dependent on the audience's cultural knowledge. By borrowing the word, the translator preserves the original reference, but at the risk that the sarcastic meaning might be lost if the audience is unfamiliar with the term.

4. Equivalence

Definition: Using a term or phrase that is already known and accepted as an equivalent in the target language, both according to the dictionary and in everyday use.

Example:

SL: “Yeah, crying shame, that.” (Episode 4)

TL: *Ya, itu disayangkan.*

Analysis: The idiomatic expression “crying shame” is not translated literally. Instead, the translator uses the functional equivalent “itu disayangkan,”

which in Indonesian can convey an ironic meaning in the right context. This technique successfully transfers the propositional sarcasm in an idiomatic and natural way.

5. Explicitation

Definition: Making information that is implicit in the source language explicit in the target language.

Example:

SL: “Maybe the problem is that Adam is looking down on the P.A.”(Episode 5)

TL: *Mungkin masalahnya Adam merendahkan asisten pribadi itu.*

Analysis: The abbreviation “P.A.” (Personal Assistant), which is common in English, is explicitly translated as “asisten pribadi”. This step ensures that the Indonesian audience, who may not be familiar with the abbreviation, can fully understand the sentence’s meaning without any hindrance.

6. Established Equivalence

Definition: Using a term or phrase that is already known and accepted as an equivalent in the target language, both according to the dictionary and in everyday use.

Example:

SL: “This is the best day of my life.” (Episode 1)

TL: *Ini hari terbaik dalam hidupku.*

Analysis: The sentence is translated using the most straightforward and common equivalent. The successful transfer of this propositional sarcasm relies entirely on the audience’s ability to grasp the sharp contradiction between the positive statement and the miserable, chaotic visual context.

7. Literal Translation

Definition: Translating a text word-for-word from the source language to the target language, often without considering the idiomatic or contextual meaning.

Example:

SL: “We were neck fold to neck fold with S*x and the City 2.” (Episode 2)

TL: *Lipatan leher mereka sama dengan S*x and the City 2.*

Analysis: This example shows the failure of literal translation. The idiom “neck and neck” (meaning competing closely) was misinterpreted as “neck fold” and translated literally. As a result, the intended sarcastic meaning is completely lost, and the translation becomes nonsensical.

8. Modulation

Definition: Changing the point of view, focus, or cognitive category in the target language to convey the same message in a more natural way, such as changing affirmative sentences to negatives.

Example:

SL: “Did I stutter?” (Episode 2)

TL: *Apa aku tak jelas?*

Analysis: The translator does not literally translate this to “Apakah aku gagap?”. Instead, modulation is applied by shifting the focus from a physical ability (stuttering) to the clarity of the message. As a result, the translation “Apa aku tak jelas?” effectively captures the same pragmatic function: an aggressive challenge.

9. Paraphrase

Definition: Re-expressing the meaning of the source language with a different sentence structure or word choice to achieve clarity or fairness in the target language.

Example:

SL: “You know, I would’ve thought the smartest woman on Earth would have a nicer place.” (Episode 1)

TL: *Kukira rumah wanita terpintar di dunia akan lebih bagus dari ini.*

Analysis: The structure “I would’ve thought...” is paraphrased as “Kukira...”. This change helps to capture the tone of feigned surprise and insinuation in the illocutionary sarcasm, in a way that better fits Indonesian sentence patterns.

10. Omission/Reduction

Definition: Compressing or removing elements of information from the source language in the translation. This is often done to summarize messages or eliminate elements that are considered unnecessary or taboo.

Example:

SL: “Some vaguely racist super suit in front of a bunch of clapping seals.” (Episode 1)

TL: *Karena aku tak mau pakai baju super rasialis.*

Analysis: A key part of the lexical sarcasm, the metaphor “a bunch of clapping seals” which mocks the public, is completely removed. This reduction makes the translation more concise but significantly diminishes the social critique and the ironic layer of the original line.

11. Transposition

Definition: Changing the grammatical category of an element without changing its meaning, for example, from a noun to a verb.

Example:

SL: “Traffic, am I right?” (Episode 2)

TL: *Jalanan macet, bukan?*

Analysis: A shift of unit occurs from a single noun (“Traffic”) to a noun phrase (“Jalanan macet”). This transposition makes the sarcastic expression more communicative and idiomatic in the context of an Indonesian conversation.

Although in theory a single translation technique may be sufficient to address a particular issue in the text, but in practice translators often encounter utterances that contain layered meanings, cultural references, or rhetorical devices that cannot be effectively captured using only one technique. To deal with such complexities, they frequently combine two or more translation techniques simultaneously. This strategic combination enables translators to preserve both the literal content and the pragmatic or stylistic nuances of the original utterance, resulting in a more accurate and contextually appropriate translation. The following are examples of combined techniques found in The Boys Season 4.

a. Established Equivalence + Adaptation

Definition: This combination applies a common equivalent for most of the sentence but specifically adapts a cultural element within it to be more relevant to the target audience.

Example:

SL: “What a great idea. Go for it, sport.”(Episode 1)

TL: *Itu ide bagus. Pergilah, Jagoan.*

Analysis: “What a great idea” is translated with the established equivalent “Itu ide bagus”. However, the address term “sport,” which is informal and condescending in this context, is adapted to “Jagoan,” a term more recognized in Indonesian culture to convey a similar nuance.

b. Established Equivalence + Omission/Reduction

Definition: Using a commonly accepted equivalent to translate the core message, while consciously omitting certain elements for the sake of efficiency or politeness.

Example:

SL: “What’s a little genocide between friends?” (Episode 8)

TL: *Apalah artinya genosida antara teman?*

Analysis: The translator uses an established equivalent for the rhetorical question structure but omits the word “little” (reduction). This omission slightly changes the nuance of the sarcasm, from downplaying the scale (“a little genocide”) to questioning the concept’s relevance among friends.

c. Established Equivalence + Transposition

Definition: Translating most of the sentence with a common equivalent, but performing a grammatical category shift on a specific element to make the sentence structure more natural.

Example:

SL: “A complexion like butter. He’s practically glowing.” (Episode 2)

TL: Kulit halus seperti mentega, bersinar.

Analysis: The first part is translated with an established equivalent. The second part, the clause “He’s practically glowing,” is transposed into a single adjective “bersinar”. This combination results in a more concise and poetic translation.

d. Generalization + Omission/Reduction

Definition: Using a more general term to replace a specific one (generalization), while simultaneously removing other elements from the sentence (reduction).

Example:

SL: “Ain’t enough Purell in the fucking world.” (Episode 6)

TL: *Seluruh pembersih di dunia tak cukup.*

Analysis: The specific brand “Purell” is generalized to “pembersih”. Additionally, the expletive “fucking,” which serves as an intensifier, is omitted (reduction). This combination makes the sentence more polite and general but reduces the intensity of disgust from the original utterance.

e. Modulation + Transposition

Definition: Combining a change in point of view (modulation) with a change in grammatical category (transposition) simultaneously to produce an idiomatic translation.

Example:

SL: “She’s not just eye candy. Victoria here she’s an integral part of the plan.”
(Episode 6)

TL: *Dia bukan hanya pemanis. Victoria bagian penting rencana ini.*

Analysis: The idiom “eye candy” is not only modulated in its meaning but also transposed from a noun phrase into a single noun “pemanis”. This combination is effective in translating the idiom in a concise and natural way

f. Paraphrase + Omission/Reduction

Definition: Re-expressing the meaning of a sentence with a completely different structure (paraphrase) while omitting some elements deemed non-crucial (reduction).

Example:

SL: “That was, like, 10% of hard.” (Episode 3)

TL: Hanya kuberi sepuluh persen.

Analysis: The sentence structure is completely changed (paraphrase) to convey the meaning differently, and the word “hard” is omitted (reduction). This combination simplifies a somewhat awkward sentence to be more easily understood in a subtitle.

g. Borrowing + Modulation

Definition: Borrowing a key term from the source language (usually a name or technical term), but applying a change in point of view (modulation) to another part of the sentence.

Example:

SL: “The Tek-Knight plumbs a whole new pit of darkness.” (Episode 5)

TL: *The Tek Knight sungguh menjajaki lubang gelap yang baru.*

Analysis: The name “The Tek-Knight” is borrowed directly. However, the verb “plumbs” (which literally means to dive into or measure depth) is modulated to “menjajaki” (to explore) to sound more poetic and fitting for the sentence’s context.

h. Transposition + Established Equivalence

Definition: Changing the grammatical category of one part and using a

Example:

SL: “Oi, knock it off, you two. This ain't Family Pies.”(episode 5)

TL: *Hentikan. Kalian. Ini bukan Family Pies.*

Analisis: The phrasal verb “knock it off” is transposed into the single command word “Hentikan” for efficiency and directness. The rest of the sentence is translated using an established equivalent.

B. Discussions

1. Types of Sarcasm in The Boys Season 4

This section will evaluate and interpret the research findings regarding the types of sarcasm in The Boys Season 4 by referencing the theory of Elizabeth Camp, and by comparing them with the results of previous research mentioned in Chapter II.

The focus of the first research question is to identify the types of sarcasm found in the English dialogue of the series The Boys Season 4. Based on Elizabeth Camp’s theoretical framework, which divides sarcasm into four types Propositional, Lexical, Like-Prefixed, and Illocutionary Sarcasm the analysis shows that the first three types were successfully identified in the

research data.⁴⁶ This finding aligns with the characteristics of *The Boys*, a series known for its direct, cynical, and satirical sarcasm targeting social and political issues. Propositional Sarcasm was dominant, where the proposition or literal statement contradicts the actual situation or the speaker's true intent. Lexical Sarcasm was also commonly found, where specific words or phrases are used with a connotative meaning that opposes the context to create a derisive or insulting effect. Illocutionary Sarcasm was found in sentences where the literal speech act disguises an actual insulting or mocking intent. The absence of 'Like'-Prefixed Sarcasm in the validated data suggests that this type of sarcasm, which is typically more ambiguous and requires a specific linguistic marker ("like"), is less suited to the direct and confrontational communication style characteristic of the series.

The research by Kevin Hasudungan Sipahutar, Djauzi Ilmi, and Misla Geubrina on *The Big Bang Theory* found a dominance of the literal translation technique in translating sarcasm. A significant difference from this study is the analytical approach. Kevin Hasudungan Sipahutar et al.⁴⁷. Focused on translation techniques using the theory of Molina & Albir, whereas this study uses a classification approach to sarcasm types based on Camp to understand the manifestation of sarcasm in the source text before analyzing its translation. Camp's approach provides a more detailed analysis of the types of sarcasm within a specific audiovisual text.

⁴⁶ Elizabeth Camp, "Sarcasm, Pretense, and The Semantics/Pragmatics Distinction," *Nous* 46, no. 4 (2012)

⁴⁷ Kevin Hasudungan Sipahutar, Djauzi Ilmi, and Misla Geubrina, "Translation Techniques in Subtitling Theme of Sarcasm in *The Big Bang Theory* Situational Comedy," *Indonesian Journal of Translation Studies*, Vol. 18, No. 1, 2024, p. 52.

Ghustiva Liani's research on the film *Borat* found that technique such as omission and literal translation led to the neutralization or elimination of the humorous meaning of sarcasm. This finding is consistent with the current study's observation that certain technique can lead to a loss of sarcastic effect. However, Liani used the theories of Camp and Tomaszewicz, while this study focuses more on the application of Camp's theory for classifying sarcasm types⁴⁸.

The research by Ambhita Dhyaningrum, M.R. Nababan, and Djatmika on the novel *The 100-Year-Old Man* aligns with this study in emphasizing the importance of techniques that consider the expressive aspects and distinctive stylistic features of satire. They identified techniques such as established equivalence, transposition, and linguistic compression as the most frequently used. This finding is consistent with the current research, which found the dominance of Established Equivalence as the most prevalent technique. However, there is a significant difference in the medium: Ambhita Dhyaningrum et al. Analyzed a novel (written text), whereas this study analyzes an audiovisual series where visual context plays a crucial role in preserving the sarcastic effect.

The research by Irene Dinari, M.R. Nababan, and Djatmika on the novel *The Return of Sherlock Holmes* is consistent in finding that certain technique are more effective in preserving the nuances of sarcasm. They classified techniques such as modulation, adaptation, and transposition as the most

⁴⁸ Ghustiva Liani, "The Meaning of Sarcasm Humor in English Source Texts and Indonesian Target Texts in *Borat* Films," *Journal of Cultural Sciences*, Vol. 11, No. 2, 2023, p. 113.

effective⁴⁹. This finding aligns with the current study, which found that technique like Modulation and Adaptation are important for maintaining the sarcastic effect.

The study by Sakut Anshori, Muhammad Taqiyuddin, Rizki Indra Guci, and Diana Hardiyanti on the translation of Surah Yasin into Rejang language highlights the importance of techniques like modulation and paraphrase to maintain meaning clarity while adapting to local cultural context. Factors such as readability and acceptability were primary considerations, similar to the challenges faced in translating sarcasm where the translator must ensure the target audience understands the intended ironic meaning within cultural and technical constraints (such as subtitle length). Their finding that translators used technique like reduction and transposition to simplify messages or adjust grammatical structures aligns with the use of Reduction and Transposition techniques observed in this study's analysis of subtitle translations.⁵⁰

Overall, the findings of this research reinforce and extend the application of Camp's theory within the context of modern pop culture media. The difference from previous studies that did not specifically categorize sarcasm types in detail indicates that Camp's classification approach provides a more systematic and informative analysis. The finding that 'Like'-Prefixed Sarcasm was not found also suggests that Camp's theory, although comprehensive, needs to be considered within the specific context of a particular genre and

⁴⁹ Irene Dinari, M.R. Nababan, and Djatmika, "Analysis of Majas Translation Techniques of Irony and Sarcasm in the Novel *The Return of Sherlock Holmes* and Its Impact on Translation Quality," *Lingua Cultura*, Vol. 15, No. 1, 2021, p. 81.

⁵⁰ Sakut Anshori, Muhammad Taqiyuddin, Rizki Indra Guci, & Diana Hardiyanti, *Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Language*, *JL3T (Journal of Linguistics, Literature and Language Teaching)* Vol. XI No. 1 (2025).

media communication style. This indicates that while Camp's theory is very useful as an analytical framework, its application in different contexts may require adjustments or observations regarding which types of sarcasm are truly dominant and functional in that context.

2. Translation Technique Used in Subtitling the Sarcasm

The discussion for the second research question focuses on how the types of sarcasm identified in the previous section are translated into the Indonesian subtitles for *The Boys Season 4*. This analysis uses Molina and Albir's theoretical framework on translation technique, to understand the techniques used and their effectiveness in preserving the sarcastic effect⁵¹.

Based on the data analysis, the most dominant translation technique is Established Equivalence, followed by Modulation. This indicates that subtitle translators tend to choose phrases or expressions that are already common in the Indonesian language. This choice is likely based on considerations of efficiency and the target audience's speed of comprehension within the spatial and temporal constraints of subtitles. Techniques like Established Equivalence are often successful in preserving the effect of propositional and illocutionary sarcasm because the audience can understand the true intent through the situational context and character expressions. However, the dominance of Established Equivalence also has its limitations. For lexical sarcasm, which relies heavily on the specific nuances or connotations of certain words/phrases, this technique can reduce or even eliminate the force of the sarcasm.

⁵¹ Molina, L. & Albir, A. H. (2002). Translation Techniques Revisited: A Dynamic Model for an Operational Classification. *Meta: Translators' Journal*, 47(4), 498–512.

The Modulation technique emerged as the second most important approach, especially when Established Equivalence was not effective enough or when the translator needed to adjust the perspective or message structure to maintain its effect. Modulation involves changing the grammatical category, point of view, or logical structure of the message from the source text to the target text. This technique also proved effective for complex illocutionary and lexical sarcasm. Additionally, technique such as Reduction, Generalization, and Paraphrase were also used significantly. However, these technique often led to a loss or reduction of the sarcastic effect. Reduction involves deleting words, especially vulgar words or phrases deemed inappropriate. Meanwhile, Generalization involves replacing specific terms with more general ones. Paraphrase involves rearranging the sentence structure with different words without changing the core meaning, but it often reduces the strength or sarcastic nuance of the original text.

A comparison with previous research reveals interesting patterns. The study by Kevin Hasudungan Sipahutar et al. on *The Big Bang Theory* found a dominance of literal translation⁵². This finding differs from the current study, where Established Equivalence was the most dominant. This difference is likely due to different cultural contexts and sarcasm characteristics. *The Big Bang Theory* is more situational and academic, whereas *The Boys* uses more vulgar, cynical, and satirical sarcasm targeting social and political issues. However, both studies are consistent in showing that translators face challenges

⁵² Kevin Hasudungan Sipahutar, Djauzi Ilmi, and Misla Geubrina, "Translation Techniques in Subtitling Theme of Sarcasm in *The Big Bang Theory* Situational Comedy," *Indonesian Journal of Translation Studies*, Vol. 18, No. 1, 2024, p. 52.

in maintaining the sarcastic effect and often use technique that prioritize communicative clarity.

Ghustiva Liani's research on the film *Borat* found that technique such as omission and literal translation led to the neutralization or elimination of the humorous meaning of sarcasm⁵³. This finding aligns with the current study, where certain technique (in this context, Reduction, Generalization) can cause a loss of sarcastic effect.

The research by Ambhita Dhyaningrum et al. On the novel *The 100-Year-Old Man Climbed Out of the Window and Disappeared*⁵⁴. is consistent with this study in emphasizing the importance of techniques that consider the expressive aspects and stylistic features of satire. They identified techniques such as established equivalence, transposition, and linguistic compression as the most frequently used and having a positive impact on translation quality. This finding aligns with the current study's discovery of the dominance of Established Equivalence. However, there is a significant difference in the medium: Dhyaningrum et al. Analyzed a novel (written text), while this study analyzes an audiovisual series where visual context plays a crucial role in preserving the sarcastic effect.

The research by Irene Dinari et al. On the novel *The Return of Sherlock Holmes*⁵⁵ is also consistent in finding that certain technique are more effective

⁵³ Ghustiva Liani, "The Meaning of Sarcasm Humor in English Source Texts and Indonesian Target Texts in *Borat* Films," *Journal of Cultural Sciences*, Vol. 11, No. 2, 2023, p. 113.

⁵⁴ Ambhita Dhyaningrum, M.R. Nababan, and Djatmika, "Analysis of Translation Techniques and Quality of Translation of Sentences Containing Satire Expressions in the Novel *The 100-Year-Old Man Who Climbed Out of the Window and Disappeared*," *Linguistic and Literary Studies*, Vol. 3, No. 2, 2021,

⁵⁵ Irene Dinari, M.R. Nababan, and Djatmika, "Analysis of Majas Translation Techniques of Irony and Sarcasm in the Novel *The Return of Sherlock Holmes* and Its Impact on Translation Quality," *Lingua Cultura*, Vol. 15, No. 1, 2021, p. 81.

at preserving sarcastic nuances. They classified techniques like modulation, adaptation, and transposition as more effective than literal translation, which tends to damage the pragmatic meaning. This finding aligns with the current study, which found that technique like Modulation are important for maintaining the sarcastic effect.

The study by Sakut Anshori, Muhammad Taqiyuddin, Rizki Indra Guci, and Diana Hardiyanti on the translation of Surah Yasin into Rejang language highlights the importance of techniques like modulation and paraphrase to maintain meaning clarity while adapting to local cultural context. Factors such as readability and acceptability were primary considerations, similar to the challenges faced in translating sarcasm where the translator must ensure the target audience understands the intended ironic meaning within cultural and technical constraints (such as subtitle length). Their finding that translators used technique like reduction and transposition to simplify messages or adjust grammatical structures aligns with the use of Reduction and Transposition techniques observed in this study's analysis of subtitle translations.

“Overall, the analysis shows that despite the challenges in transferring sarcastic nuances from English to Indonesian, the official subtitle translators for *The Boys Season 4* were generally able to preserve the meaning and sarcastic effect through appropriate technique selection and good contextual adjustments. The dominant use of Established Equivalence reflects the translators' effort to maintain the clarity and readability of the message for the target audience, but this sometimes had to be balanced with other technique like Modulation to ensure the sarcastic effect was still conveyed.

This research also demonstrates that the audience's understanding of sarcasm depends not only on the subtitle text but is also heavily influenced by the audiovisual context. This finding reinforces Baker's theory that translation is a complex process involving not just the transfer of words, but also consideration of pragmatic, cultural, and contextual aspects.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This study has successfully identified and analyzed the types of sarcasm present in the dialogues of *The Boys* Season 4 and how these instances are translated into Indonesian subtitles. Using Elizabeth Camp's framework, the analysis of 91 sarcastic utterances revealed that Propositional Sarcasm (38 instances) is the most prevalent, followed by Illocutionary Sarcasm (27 instances) and Lexical Sarcasm (26 instances). The dominance of Propositional Sarcasm, where statements directly contradict reality or speaker intent, aligns with the show's narrative style of delivering sharp satire and social criticism through overt, often brutal, irony, which is central to its character interactions and dark humor. Notably, no instances of 'Like'-Prefixed Sarcasm were found, suggesting this form is not favored in the show's direct and confrontational dialogue style.

Regarding translation techniques, findings indicate that translators predominantly employed Established Equivalence (36 instances), aligning with the need for clarity and efficiency within subtitling constraints. This strategy often proved effective for Propositional and Illocutionary sarcasm, especially when supported by visual and contextual cues. However, Established Equivalence sometimes weakened the impact of Lexical Sarcasm, particularly when the effect relied on specific source language connotations. Techniques like Modulation (16 instances) and Paraphrase were frequently successful in

adapting complex instances by altering perspective or structure. Conversely, excessive use of Reduction or overly literal approaches often diminished the sarcastic nuance, leading to a loss of humor or critical intent, particularly when vulgar terms or culturally specific references were generalized or omitted. The study underscores that translating sarcasm in audiovisual media is a complex interpretive task requiring more than simple lexical substitution; it demands a careful balance between linguistic accuracy, pragmatic intent, cultural relevance, and technical constraints. While significant challenges exist, skilled subtitling, supported by contextual cues, can largely preserve the core sarcastic effects and the critical, satirical tone central to *The Boys*, contributing valuable insights into the specific challenges and techniques involved in translating different types of sarcasm within complex narrative frameworks.

B. Suggestion

1. For Translators

Translators, particularly those working in the subtitling industry, are encouraged to deepen their understanding of pragmatic elements such as sarcasm, irony, and humor. These elements are highly context-dependent and often embedded in socio-cultural nuance, which cannot always be captured through literal translation. Familiarity with the different types of sarcasm especially Propositional, Lexical, and Illocutionary can enhance a translator's ability to identify the intended meaning and select the most suitable technique. Moreover, given the technical limitations in subtitling, translators should be trained to creatively balance brevity with communicative accuracy, ensuring that the essence of the sarcasm is preserved.

2. For Students and Researchers in Translation Studies

This study offers a valuable contribution to students and scholars interested in translation pragmatics and audiovisual translation. It demonstrates the importance of going beyond text-level analysis and considering how meaning is shaped by tone, context, and audience expectation. Further research could investigate the audience's reception of sarcasm in subtitled media, or compare professional and fan-made subtitle technique in handling sarcastic content. Such work would contribute to a deeper understanding of how translation choices shape cross-cultural communication and affect viewer interpretation.

3. For Future Research Development

It is recommended that future research explore sarcasm translation across different genres (e.g., comedy, political satire, or documentary) and platforms (e.g., streaming services vs. television). Experimental studies involving audience testing could help measure how effectively translated sarcasm is received and understood. Developing practical subtitling guidelines or models specifically for sarcasm and humor could also support more consistent and effective translation practices. This would not only enhance the quality of subtitle translation but also help bridge cultural and pragmatic gaps between source and target audiences in global media consumption.

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A P P E N D I C E S

APPENDIX 1
VALIDATION DATA FROM RATER

APPENDIX 1

DOCUMENT CHECKLIST OF SUBTITLE TRANSLATION TYPES OF SARCASM IN FILM THE BOYS SEASON 4

BASE ON ELIZABETH CAMP THEORY

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
01E1	"What a great idea. Go for it, sport."		✓			Homelander said to Ryan and Zoe in a joking but condescending tone, Ryan and Zoe were a little surprised	Said by Homelander to the children, after telling them to leave in a manipulative manner. This sentence seems like a positive endorsement, but with a condescending context and tone, it shows that he doesn't really care.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
02E1	"You wank to your own voice, don't you?"			✓		Butcher speaks to Homelander in a sarcastic and dismissive tone. Homelander remains silent for a moment, his face troubled.	Butcher satirizes the narcissistic attitude of another character. This is not just a literal statement, but a direct scorn, embarrassing the interlocutor with crude sarcasm.
03E1	"Amazing choice, sir."	✓				Ashley speaks to Homelander in a mocking tone, Homelander responds casually, while the	Said by Ashley in the selection meeting of The Seven members. The word "Amazing" is used with the opposite meaning; from sincere praise to ridicule for a choice that is considered bad.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						atmosphere in the room becomes awkward.	
04E1	"Yeah, I totally agree. He's a mensch."	✓				A character named The Deep speaks to everyone in the room in a condescending tone and agrees with Ashley's opinion. Homelander appears annoyed and irritated by the sarcasm.	The sarcasm is obvious because another character has previously called the candidate a "Texas nutjob." The word "mensch" is used to sarcasm (positive judgment for negative intent), not really praise.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
05E1	"You know, I would've thought the smartest woman on Earth would have a nicer place."			✓		The homelander spoke to Sister Sage in a tone that sounded like praise, but was full of mockery. Sister Sage responded calmly without any reaction.	The whole speech was sarcasm. The speaker pretends to give a compliment. However, the real goal is to mock Sage's status or lifestyle that is considered inappropriate for his title.
06E1	"Okay. Preach, sister."			✓		Homelander speaks to Sister Sage in a mocking, supportive tone. Sister Sage remains silent, unprovoked.	The sarcastic response to Sister Sage's statement that she is proud of not caring about the aesthetics of the house. This sentence is not an endorsement, but a subtle mockery.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
07E1	"Some vaguely racist super suit in front of a bunch of clapping seals."	✓				Spoken by the sister sage with a disgusted expression and rolled eyes, her tone of voice full of mockery. The homelander who heard her understood the sarcastic sentence but ignored it because he felt superior.	The word "clapping seals" is used metaphorically to mock the public. This is a satire on public culture that is easily fascinated.
08E1	"Okay, I'm only saying, the man has some serious Pete		✓			Frenchie speaks to Mother Milk in a mocking tone towards Sister Sage while	This sentence is used to satirize someone by saying that their attraction comes from obscure things like "Pete Davidson's

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
	Davidson energy over there, no?"					spying on her. Mother Milk looks annoyed and somewhat uncomfortable.	energy," implying a cynical sense of wonder.
09E1	"This is the best day of my life."		✓			The character speaks to the sister sage and her friend in a flat, ironic tone. The listener realizes it's insincere and remains silent and astonished.	Spoken in an absurd atmosphere, this sentence is a mockery of how sad the moment can be when considered the best.
10E2	"Let him suck on those titties."			✓		Sister Sage speaks to Ashley in a vulgar, mocking tone.	The whole data is sarcasm. The narrator pretends to tell him, even though he

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						Ashley remains silent, her face uncomfortably condescending, clearly feeling slighted.	means to mock Ashley's relationship with Homelander, as if the only way for him to survive is to humble himself.
11E2	"While PETA still has you on their bestiality watchlist?"		✓			Ashley speaks to The Deep in a sharp, condescending tone. The Deep pauses, seemingly offended, but doesn't respond.	Sharp insinuation to Deep for his past scandals. This sentence explicitly demeans his reputation by comparing his actions to animal abuse, packaged in the form of cruel sarcasm.
12E2	"Stupid people who think they're smart		✓			Ashley speaks to The Deep in a mocking tone, laughing	Extreme sarcasm from Sister Sage to Deep. The form is direct and hyperbolic,

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
	make me want to eat my own shit."					and full of contempt. The Deep is shocked and offended, unable to respond.	expressing contempt for characters who feel intelligent even though they are stupid.
13E2	"That kid's face is made for the big screen.""A complexion like butter. He's practically glowing."	✓				A random character speaks to a friend while watching Ryan, feigning admiration, while mocking the Seven, and the Homelander listening feels offended.	It is said that when the child is frightened in a dangerous situation. The first sentence is satirical with contrast. The second sentence is delivered in an exaggerated and unrealistic tone as a mockery.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
14E2	"We were neck fold to neck fold with Sex and the City 2."		✓			A character speaks to a coworker in a cocky tone, mocking the Seven. His coworker responds with an expression of agreement, and the Homelander overhearing tries to control his emotions.	This comparison is used to satirize the poor visual quality or production they are working on. It is ironically mentioned as if it is an achievement, even though it means condescending.
15E2	"Over the next two hours, I will prove that Starlighter		✓			Firecracker speaks to the audience in a serious, confident tone, but his	Delivered with full confidence in conspiracy broadcasts. This sentence exaggerates and ironically satirizes the

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
	works with Oprah and Tom Hanks to set up a Satanic home e delivery service."					remarks are clearly exaggerated and ridiculous. Some of the audience laughs, others are affected.	absurdity of the conspiracy theory that Firecracker is trying to go viral.
16E2	"Did I stutter?"			✓		Firecracker speaks to Sister Sage in a high, challenging, and demanding tone. Sister Sage remains silent and walks away, ignoring him.	It is said to emphasize and embarrass the interlocutor. This form of sarcasm reflects the dominance and roughness of communication, with a challenging function.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
17E2	"Traffic, am I right?"			✓		A Train speaks to Hughie and Starlight in a tense situation with a stiff, joking tone. The listener doesn't laugh, but instead becomes increasingly irritated.	Said in tense situations, this cliché sentence is used to convey the irony of a detrimental delay, implying that a light topic is not appropriate in that context.
18E2	"You better make some shelf space, De Niro."		✓			A random character speaks to a friend who thinks she's a good actor in a mocking tone. The listener is simply	This sentence satirizes a character who thinks he deserves an acting award. Calling Robert De Niro serves as a sarcastic contrast to the character's mediocre reality.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						embarrassed and tries to cover it up.	
19E2	"I'm the peak of human evolution."		✓			The Deep speaks to Ashley in a confident tone. Ashley responds with a confused and incredulous expression.	The words of this delusional character sound convincing literally, but they are delivered dramatically and excessively. In the context that he is being humiliated, this claim is clearly sarcastic.
20E2	"So you're fucking land mammals now?"			✓		Ashley speaks to The Deep in a disgusted and sarcastic tone. The Deep falls silent,	This sentence is spoken in a cynical tone to underestimate the other characters' interest in fellow sea creatures. Vulgar

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						his face filled with annoyance and anger.	diction adds to the crude and disgusting sarcastic effect.
21E3	"that cool Rain Man autism that makes you good at counting cards and shit."		✓			Firecracker addressed his supporters in a mocking and sarcastic tone. Some of the audience laughed, while others appeared uncomfortable with the cruel banter.	This speech harshly satirizes conspiratorial rhetoric about vaccines and autism. Sarcasm is used to mock misconceptions about autism with irrelevant movie references.
22E3	"That was, like, 10% of hard."			✓		Annie (Starlight) spoke to Hughie in a sarcastic, joking	Pronounced by Annie after hitting Hughie, this sentence was used to

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						tone after hitting him. Hughie looked embarrassed and disappointed that his efforts were being ignored.	minimize the embarrassment. The context is that Hughie's hard work was in vain.
23E3	"Sage? Elon Musk has more charm than she does, and he's half-android."		✓			Mother Milk spoke to Annie (Starlight) and Hughie in a disparaging tone, like the sister sage they saw on TV. The audience responded by nodding, seeming to agree,	Explicit sarcasm towards Sage. Compared to Elon Musk as a robot, this comment implies that Sage is not charismatic at all.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						but the sarcasm was clearly harsh.	
24E3	"Come on, you're a star. Nailed your lines and all."			✓		Billy Butcher spoke to Ryan in a tone that sounded like praise but was full of mockery. Ryan looked down, uncomfortable with the sarcasm.	This sarcasm mocks the image of a character who is revered as a hero, even though it causes damage and guilt. His praise was ironic.
25E3	"You know, when I said, 'Debate me,'		✓			Annie (Starlight) spoke to Firecracker in a tone mixed with disappointment and	This remark satirizes a situation that is far from the character's expectations. The literal sentence sounds reasonable, but the

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
	this wasn't what I had in mind."					sarcasm. The audience remained silent, realizing the sarcasm.	sarcasm conveys disappointment and negative surprise.
26E3	"An ass-fuck gangbang with the judges..."		✓			Firecracker addressed Annie in a bitter, traumatized tone. The audience fell silent, realizing the sting of the sarcasm.	This remark is full of wounds and insinuations against the discriminatory competition system. This sentence expresses feelings of humiliation and trauma in the form of a bitter sarcastic narrative.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
27E3	"I mean, you're 80% limbs. Use 'em."			✓		Annie spoke to Hughhie in a harsh, joking tone. The audience laughed dryly, despite the sarcasm.	This sarcasm satirizes the character's body in a humorous yet sharp way, showing frustration or subtle ridicule with dark humor.
28E3	"It makes me wonder, what the fuck is keeping A-Train up at night?"			✓		Mother's Milk spoke to A-Train in a sarcastic rhetorical tone. A-Train looked uneasy, falling silent, feeling offended.	It is used to convey deep criticism through sarcastic rhetorical questions, suggesting that the character has a heavy guilt load.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
29E3	"you got a second goddamn chance to actually give a shit."			✓		Mother's Milk spoke to A-Train in an angry, sarcastic tone. A-Train lowered his head, feeling that what Mother's Milk said was true.	This sentence was delivered by Mother Milk to A-Train who lives in hypocrisy. This sentence pressures the character to take advantage of the opportunity by alluding to the stupidity of the past.
30E4	"Yeah, crying shame, that."		✓			Butcher speaks to Firecracker in a mocking tone and laughs. Firecracker remains silent, cursing,	The literal sentence conveys sympathy, but the tone and context are sarcastic, suggesting that it is not a sad loss at all.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						aware that Butcher is insulting him.	
31E4	"Noshing on his holiest of holies."	✓				Butcher speaks to Firecracker in a vulgar, mocking tone. Firecreeker appears angered by the remark.	The usually sacred "Holiest of holies" is used in a lewd context, satirizing in a vulgar way.
32E4	"You can stash in your wank bank." "Your little Bieber edging..."	✓				Butcher speaks to Firecracker in a crude, joking tone, full of sexual insults. Firecracker remains	The first speech seems to give useful advice, when in fact it mocks someone's obscene habits. The term "little Bieber" in

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						silent, holding back his emotions, but doesn't respond.	the second speech is used to sarcasm, harass, and humiliate.
33E4	"I don't think they're gonna matter too much to your evangelical audience back there."		✓			Mother's milk speaks to Firecracker in a sarcastic tone. Firecracker appears irritated but unable to speak.	The tone and context imply that no matter how true, the audience will not accept the perpetrator.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
34E4	"We're all gonna laugh at you. Okay?"			✓		Homelander speaks to Marty in a firm, insulting tone. The other person remains silent, afraid, and embarrassed.	As if it was a light invitation, even though it was full of public humiliation.
35E4	"Marty, it looks like you're shucking a little mushroom."	✓				Homelander speaks to Marty in a vulgar, joking tone and laughs. Marty appears offended but restrains himself to avoid escalating the issue.	The explicit use of vulgar and degrading metaphors.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
36E4	"It happens to a lot of guys. Truly. Not me, of course."			✓		Homelander speaks to Marty jokingly, as if thanking him, but in reality, he is condescending. Hearing can only surrender, aware of the insult.	The speaker pretends to give sympathy and empathy at the beginning. However, the intention is to show arrogance towards the speech partner.
37E4	"Thanks, by the way, for being my muscle."			✓		Hughie speaks to Kimiko in a tone that seems sincere, as if thanking him, but in reality, he is condescending.	Sarcastic thanks to people who are physically useless.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						Kimiko simply smiles, oblivious to Hughie's taunts.	
38E4	"Is that all? For what?"			✓		A-train speaks to Hughie, who makes a request in a belittling tone. The other person appears disappointed that his request has been ignored.	The speaker pretends to ask for an explanation, but the goal is to downplay the request and show dissatisfaction.
39E5	"Are you absolutely sure I had a stroke?"		✓			Hughie's father speaks to Hughie in a tone of surprise mixed with joking. Hughie	It was said in a tone of disbelief and sarcasm, highlighting conditions that

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						just stares in confusion and replies “yes.”	seemed too good for the size of a person who had just had a stroke.
40E5	"It's a true blue miracle."		✓			Hughie’s father speaks to Hughie and his wife in a casual tone. His family responds with doubtful faces, not fully believing him.	Sarcasm states the miracle of actual healing caused by the use of Compound V.
41E5	"We could meet in your mom's pussy."	✓				Joe Kessler speaks to Billy Butcher in a relaxed tone but filled with vulgar insult.	Vulgar taunts use sexual metaphors, delivering aggressive insults sarcastically.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						Butcher glares cynically and chuckles slightly.	
42E5	"I'm getting blamed for the murder you did."		✓			Annie speaks to Butcher in an annoyed and blaming tone. Butcher stares coldly and throws back Annie's mockery.	Conveying complaints in a sarcastic blaming tone, highlighting the injustice of the situation.
43E5	"I'd call you a cunt, but you ain't got the depth or the warmth."	✓				Butcher insults Annie in a demeaning and mocking tone. Annie looks offended and remains silent.	Using creative insults to humiliate opponents with a combination of sexual and emotional insults.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
44E5	"Insanely desperate's where we are, don't you think?"			✓		Butcher speaks to Annie and Mother's Milk with a slightly emotional tone. Annie listens while holding back her emotions.	Saying sarcastically that their situation is indeed outrageous that all the crazy options make sense.
45E5	"Will you carry me, Jesus?"			✓		Firecracker prays in a fake, overdramatic tone in front of a statue of Jesus.	Firecracker's Prayer uses sarcastic rhetoric that shows a false religious dilemma about its mission.
46E5	"Cunt knows how to wear a whistle."	✓				Butcher speaks to Mother's Milk in a sarcastic tone as if complimenting. Mother's	Sarcasm with a coarse humor style praises minor competence in the context of general insults.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						Milk stays silent without responding.	
47E5	"Oi, knock it off, you two. This ain't Family Pies."	✓				Butcher scolds people who are about to fight with a harsh tone. They immediately stop and hold back their anger.	Butcher uses adult references as vulgar sarcasm to stop an argument.
48E5	"For the first time in Vought's history, we have two Black heroes in The Seven		✓			The Deep speaks to the audience in a proud yet mocking tone. A-Train, being Black, feels offended.	Satire satirizes Vought's efforts in diversity that feel false and tokenistic.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
	and one unspecified."						
49E5	"Custom digital product placement."		✓			The Deep speaks to the audience in an overly promotional tone. Cameron Coleman and A-Train only give faint smiles.	Satirizing absurd marketing strategies that manipulate impressions based on the audience's race.
50E5	"Cause we like money."		✓			A character answers Homelander and Ryan about the project in a casual yet	An honest yet sarcastic answer about the financial motivation behind the Super School project.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						cynical tone. Homelander and Ryan remain silent.	
51E5	"Who cares?"			✓		Homelander speaks to Adam in a dismissive tone. Adam shows an indifferent expression.	A sarcastic phrase that underestimates the high cost of production as insignificant compared to their greed.
52E5	"Oh yeah. I want everyone to know what a grubby little queef-sniffer you are."	✓				Ashley throws a vulgar insult at Cameron Coleman in an angry tone. Cameron Coleman looks offended.	Vulgar insults with sexual metaphors sarcastically degrade the self-esteem of the opponent.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
53E5	"Yeah, you really got your shit locked down."			✓		Victoria Neuman speaks to Annie in a mocking tone, as if complimenting her after being beaten up. Annie looks at Victoria Neuman with an annoyed expression.	Sarcasm mocks the opponent's self- control, even though he is in emotional turmoil.
54E5	"So I'd say we're due for a reboot."		✓			Tek-Knight speaks to the public in a sarcastic tone about the film industry. Some of the audience	Tek-Knight satirizes the film industry that is always looking for an opportunity to make money with cheap reboots.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						responds with small laughter.	
55E5	"I'm not joining the fucking Rebel Alliance."		✓			Ashley speaks to A-Train in a serious and mocking tone. A-Train sighs in frustration.	Fictional references are used to mock serious situations, as if they are unnecessarily dramatic.
56E5	"You've done a lot more than just take a shit, and we both know that."		✓			A character speaks to his opponent in a sarcastic blaming tone. The opponent avoids eye contact and stays silent.	Satirizing a minimalist confession that clearly masks the character's huge role in the problem.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
57E5	"The Tek-Knight plumbs a whole new pit of darkness."	✓				A host speaks to the public in a disparaging tone. The audience cheers, but A- Train immediately leaves and Ashley feels uncomfortable.	The use of hyperbolic phrases cynically to mock movies that pretend to be deep.
58E5	"Maybe the problem is that Adam is looking down on the P.A."		✓			Homelander speaks to Ryan in a pretentiously objective tone. Ryan understands and immediately orders Adam to kneel.	Satirizing the arrogance of the characters through false suggestions that seem objective.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
59E6	"Are Jewish space lasers brainwashing you into joining their shuls?"		✓			Firecracker speaks through a TV channel in a mocking tone. Mother's Milk glares coldly and immediately turns off the TV.	Firecracker satirizes Sister Sage with the absurdity of conspiracy theories. He doesn't actually ask, but mocks by juxtaposing Sage with an extreme narrative.
60E6	"Usually Beardy McBritish wants some dirt in exchange, but... I'm fresh out."			✓		Web Weaver speaks to Mother's Milk in a mocking tone about Butcher. Mother's Milk looks at him with disgust.	The sentence mocks Butcher with stereotypes and implies that he is known to be cunning in the exchange of information. This sentence indirectly refuses to give anything while satirizing Butcher's reputation.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
61E6	"Ain't enough Purell in the fucking world."	✓				Mother's Milk speaks with a disgusted expression after touching something dirty. Hughie just chuckles.	Mother Milk uses hyperbole to express disgust after touching Webweaver. This sentence is a form of expressive sarcasm that shows how disgusting the condition is.
62E6	"But we would've caught you."		✓			Tek-Knight speaks to A- Train in a joking tone that hints at racism, clearly insulting him. A-Train holds back his anger.	A sentence from Tek Knight that refers to the racial history of A-Train. It is delivered in the form of a joke, but is clearly sarcastic and offensive to his identity.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
63E6	"Ooh, that is... ripe."	✓				Annie speaks in a seemingly neutral tone, but clearly mocking the strong smell. Hughie looks embarrassed.	Annie commented on the pungent smell with a sentence that seemed neutral. The choice of words and tone shows a sharp insinuation of the discomfort he feels.
64E6	"Well, maybe I don't want to be at this CPAC nightmare any more than they want me here."		✓			Victoria Neuman speaks in a firm tone expressing her dislike. Sister Sage, with no guilt, mocks her back.	Victoria Neuman expressed her dislike for the conservative political environment. He equates his feelings with their hatred for him, forming criticism.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
65E6	"Now, you're the virgin at prom. Go get finger-popped."	✓				Sister Sage speaks to Victoria Neuman in a harsh tone while leaving, meant to humiliate her. Victoria is left speechless in disbelief.	Vulgar sentences that aim to embarrass and degrade the political position of other characters. His hyperbole makes him aggressively sarcasm.
66E6	"Well, he's nothing if not slippery."			✓		Victoria Neuman speaks in a light tone, but mocking her father as cunning. Homelander, who hears it, only smirks.	This seemingly neutral remark insinuated Stan Edgar as a cunning figure. This is implicit sarcasm through empty praise.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
67E6	"I can fly, did you know that?"			✓		Black Noir 2 speaks in a bitter tone, pointing out that his powers are often underestimated. The Deep doesn't take him seriously.	Black Noir 2 says this bitterly because it feels his powers are not appreciated and insinuates how he is underestimated by his surroundings.
68E6	"Some people laugh at me. It's crazy, right?"			✓		The Deep speaks in a light tone, but clearly mocking how others constantly belittle him. Black Noir 2 can only smile.	The Deep delivers this sentence in a tone that seems light, even though it contains a sarcasm about how he continues to be underestimated.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
69E6	"I mean, 'saving the world'? Really?"		✓			Becca Butcher speaks to Butcher in a cynical tone, doubting the sincerity of his heroic intentions. Butcher falls silent, feeling conflicted.	Becca Butcher mocked Butcher's heroic-sounding intentions. He questioned the sincerity of the motive cynically.
70E6	"I just had abortion mansplained to me by a guy who refuses to be alone with any woman		✓			Victoria Neuman speaks to Sister Sage in a mocking tone, harshly criticizing Senator Calhoun. Sister Sage stays silent.	Senator Calhoun made a mockery of the moral hypocrisy of conservative men who regulate women's bodies, but are themselves immoral.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
	who isn't his wife... or mistress."						
71E6	"Let me guess, that was Starlight, right?"			✓		Firecracker speaks in a dismissive, mocking tone, targeting Annie. Annie glares at her in annoyance.	Firecracker insinuated that Annie's apology was insincere and predictable. This sentence is used to cynically disparage Annie's good intentions.
72E6	"You tap my undies,✓ they'll shatter like peanut brittle, man."					Tek-Knight speaks in a hyperbolic tone to Hughie, who is in disguise. Hughie can only resign himself.	Sarcastic hyperbole to describe disgust after a sexual, used as a way of mocking the condition of the room.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
73E6	"She's not just eye candy. Victoria here she's an integral part of the plan."		✓			Homelander speaks in a condescending tone disguised as praise toward Victoria. Victoria only smiles.	Homelander says it in a condescending tone. This sentence contains irony because it introduces women as if highlighting intellectual qualities, while still positioning them sexistly.
74E6	"You support me, and that is what you'll fucking get."			✓		Victoria Neuman speaks in a threatening, emotional tone. Her contradictory words frighten the listeners.	Victoria Neuman threatened the masses with anger that was contrary to the meaning of support. Sarcasm arises from the mismatch between promise and violence.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
75E6	"100 million to Black Lives Matter."		✓			Annie speaks casually to Tek-Knight. Tek-Knight reacts angrily but is powerless.	It is said in the context of torturing racist billionaires. This sentence does not really voice support, but is used as a cynical symbolic revenge tool.
76E6	"He always admired David Carradine."		✓			Tek-Knight's assistant speaks in a sarcastic tone while strangling Tek-Knight. Tek-Knight can only stay silent and resigned.	This speech insinuates a death made as if it were an honorable accident. This sentence is used to cover up the murder with a thin innuendo.

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
77E6	"Ashley rubbed one out while she tickled my feet."	✓				Hughie speaks in an absurd humorous tone while crying, masking his trauma. Annie is shocked upon hearing it.	This sentence is used to disguise past trauma with absurd sexual comedy. A form of crude sarcasm to defuse a serious situation.
78E6	"This is beyond our wildest dreams."		✓			Joe Kessler speaks in an optimistic tone. Butcher responds with a tense expression.	This sentence was conveyed when finding biological weapons. The tone of optimism here insinuates that their success is precisely the potential for genocide.
79E6	"Every fucking last one of 'em."		✓			Hallucination of Joe Kessler speaks to Billy Butcher in a firm, loud tone. Butcher,	It is said to be with the intention of destroying all Supe. This remark is a sarcastic repetition of Butcher's words

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						hearing it, remains silent and conflicted.	which is now propaganda for extreme revenge.
80E6	"That you fucking want to do this."			✓		Hallucination of Joe Kessler speaks to Billy Butcher in a belittling tone. Butcher, hearing it, is left confused.	Kessler's hallucinations suggest that all violence stems from Butcher's own desires. This sentence is cynical and encourages personal destruction as a conscious choice.
81E7	"Christmas in the desert. Terrific."	✓				Donna speaks to her daughter Annie in a sarcastic tone. Annie	Said by Donna's daughter after being asked to move abruptly. The word "Terrific" is cynically pronounced to

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						remains silent without responding.	imply discomfort and a sense of compulsion.
82E7	"Oh, cool. Cool."			✓		Hughie speaks to Frenchie in a flat tone full of disappointment. Frenchie stays silent, not responding.	Hughie's words after realizing his emotional situation were ignored. The use of "cool" twice in a flat tone because he was disappointed in what Frenchie said due to his helplessness.
83E7	"Terrific. Love you. Great. Bye."			✓		Homelander speaks to Ryan emotionally, mixed with disappointment. Ryan looks	Homelander said in an emotional tone to Ryan. This sarcasm is an expression of affection wrapped in anger and inner

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						down, appearing confused and pressured.	wounds, showing the complexity of their father-son relationship.
84E8	"Wow, that was... that was great."			✓		Hughie speaks to Annie in a tone that seems like praise. Annie lowers her head, looking guilty, and gives no reply.	Pronounced by Hughie after an unsatisfying sexual experience. The expression "great" is pronounced with pauses and flat intonation, indicating that he means just the opposite.
85E8	"Oh, no, it's... it's fine. It's great."			✓		Hughie speaks again to Annie in a flat voice, masking his disappointment. Annie stays silent, holding	This remark came after Annie apologized for conducting unwanted sexual experiments. The phrase "It's great" is repeated to cover up the discomfort, but

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						back her guilt, without any objection.	the tone and context clearly show the opposite.
86E8	"not that Kirkland shit that's in the fridge."	✓				Annie deliberately mocks a brand to Hughie in a belittling tone, hinting at its cheap quality. Hughie smiles in agreement.	By emphasizing "shit" to mention Kirkland's champagne, the speaker uses a common noun in a derogatory manner. This phrase shames the product cynically.
87E8	"That's low."		✓			A doctor speaks to Butcher in a low tone. Butcher responds coldly, unable to do anything.	When declaring blood pressure 90/60, the character replies "That's low" in a sharp tone. Although literally true, the sarcasm

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
							is present in the way it is delivered which contains implicit condemnation.
88E8	"sodomize our democracy and our toddlers"			✓		Firecracker speaks to a TV audience in a sarcastic tone. Some listeners feel proud, while others smile, realizing she is exposing her own true nature.	This hyperbolic speech cannot be taken seriously. The sarcasm arises from the absurdity and the intention to satirize the accused with extreme language, implying how paranoid and fanatical Homelander and Firecracker are in their rhetoric.
89E8	"Great."	✓				Annie responds to Mother's Milk with a single word in a	Uttered in the context of mocking after a seemingly reckless spontaneous decision. The word "Great" is used to convey

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						flat tone. Mother's Milk replies to her statement.	hidden disapproval in the form of superficial, positive expressions.
90E8	"that shit was crazy."	✓				Mother's Milk speaks to Annie in a mocking tone. Annie stays silent and does not respond.	This phrase comments on the decision to trust A-Train. The use of "crazy" is not in the sense of awe, but as a insinuation that the decision is stupid or risky.
91E8	"What's a little genocide between friends?"		✓			Joe Kessler's hallucination mocks Billy Butcher in a joking yet biting tone. Butcher tenses up, wishing	This sentence satirizes Butcher's decision to stay in the alliance despite the violence and risk of destruction. This sarcasm mocks a compromising attitude toward

No	Types of sarcasm					Context	Description
	Utterance	Lexical	Propositional	Illocutionary	'like'- prefixed		
						the hallucination would vanish.	big crimes, wrapped in a seemingly lighthearted and ordinary tone.

DOCUMENT CHECKLIST OF SUBTITLE TRANSLATION TABLE

ANALYSI OF HOW SARCASTIC UTTERENCE ARE TRASNLATED

INTO INDONESIAN IN THE BOYS SEASON 4 BASED ON MOLINA AND

ALBIR THEORY

No.	Source Language	Target Language	Translation Techniques	Deskripsi
1	"What a great idea. Go for it, sport."	Itu ide bagus. Pergilah, Jagoan.	Established Equivalence & Adaptation	Using Established Equivalence for the first part and cultural adaptation for the greeting "sport" to "Jagoan".
2	"You wank to your own voice, don't you?"	Astaga. Kau masturbasi karena suaramu sendiri, ya?	Established Equivalence	The phrase is translated using a prevalent and recognized equivalent in the target language.
3	"Amazing choice, sir."	Pilihan bagus, Pak.	Established Equivalence	Expressions are translated using common equivalents in the target language.
4	"Yeah, I totally agree. He's a mensch."	Ya, aku setuju. Dia mensch.	Borrowing	The word "mensch" is borrowed directly from the source language.
5	"You know, I would've	Kukira rumah wanita terpintar di dunia	Paraphrase	The expression structure in the source language is

No.	Source Language	Target Language	Translation Techniques	Deskripsi
	thought the smartest woman on Earth would have a nicer place."	akan lebih bagus dari ini.		rearranged in the target language.
6	"Okay. Preach, sister."	Baik. Berkhotbahlah, Saudari.	Equivalence	The idiomatic expression "Preach" is translated with a functional equivalent that serves a similar purpose.
7	"Some vaguely racist super suit in front of a bunch of clapping seals."	Karena aku tak mau pakai baju super rasialis.	Reduction / Omission	Some of the information from the source text ("in front of a bunch of clapping seals") is summarized or omitted.
8	"Okay, I'm only saying, the man has some serious Pete Davidson energy over there, no?"	Baik, aku hanya bilang energinya seperti Pete Davidson, bukan?	Established Equivalence	Sentences are translated using Established Equivalence, assuming cultural references are understood.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
9	"This is the best day of my life."	Ini hari terbaik dalam hidupku.	Established Equivalence	Translated using common and accepted equivalents, where sarcasm depends on the context.
10	"Let him suck on those titties."	Buat dirimu berguna untuknya.	Adaptation	The phrase is changed to be more culturally acceptable in the target language.
11	"While PETA still has you on their bestiality watchlist?"	Sementara kau masih dalam pengawasan bestialitas PETA?	Paraphrase	Expressions or sentence structures are rearranged for a more natural flow.
12	"Stupid people who think they're smart make me want to eat my own shit."	Orang bodoh yang mengira dirinya pintar membuatku gemas!	Modulation	The point of view is changed from vulgar expressions to more subtle expressions.
13	"That kid's face is made for the big screen." "A	Wajah anak itu tepat untuk layar lebar.	Established Equivalence & Transposisi	Using Established Equivalence by transposition the clause

No.	Source Language	Target Language	Translation Techniques	Deskripsi
	complexion like butter. He's practically glowing."	Kulit halus seperti mentega, bersinar.		"He's practically glowing" which becomes the word "shine".
14	"We were neck fold to neck fold with Sex and the City 2."	Lipatan leher mereka sama dengan Sex and the City 2	Literal translation	The idiom "neck and neck" is misinterpreted and translated literally, resulting in a mistaken meaning.
15	"Over the next two hours, I will prove that Starlighter works with Oprah and Tom Hanks to set up a Satanic home e delivery service."	Dalam dua jam ke depan akan kubuktikan Starlight bekerja dengan Oprah dan Tom Hanks untuk membuat layanan antar rumah setan.	Established Equivalence	Translated using common and accepted equivalents.
16	"Did I stutter?"	Apa aku tak jelas?	Modulation	The rhetorical question is changed from its point of

No.	Source Language	Target Language	Translation Techniques	Deskripsi
				view to another question that is functionally equivalent.
17	"Traffic, am I right?"	Jalanan macet, bukan?	Transposisi	There is a shift in units from a single word ("Traffic") to a phrase ("Traffic jams").
18	"You better make some shelf space, De Niro."	Sebaiknya beri ruang di rak, De Niro.	Established Equivalence	Translated using a common equivalent, retaining the name of the self.
19	"I'm the peak of human evolution."	Aku adalah... puncak evolusi manusia	Established Equivalence	Translated using common and accepted equivalents.
20	"So you're fucking land mammals now?"	Jadi, kini kau meniduri mamalia darat?	Established Equivalence	Translated using common equivalents, maintaining a level of vulgarity.
21	"That cool Rain Man autism that makes you good"	Bukan autisme keren Rain Man, pintar menghitung kartu.	Reduction / Omission	The phrase "that makes you good" and the word

No.	Source Language	Target Language	Translation Techniques	Deskripsi
	at counting cards and shit."			"shit" were omitted, which reduced the sarcastic feel.
22	"That was, like, 10% of hard."	Hanya kuberi sepuluh persen.	Paraphrase & Reduction / Omission	The sentence structure is changed (Paraphrase) and the word "hard" is omitted (Reduction/Omission).
23	"Sage? Elon Musk has more charm than she does, and he's half-android."	Maksudku, Sage? Elon Musk lebih memesonanya daripada dia separuh android.	Established Equivalence	Translated using a common equivalent, retaining the name of the self.
24	"Come on, you're a star. Nailed your lines and all."	Ayolah, kau seorang bintang. Hafal semua naskahmu.	Modulation	The focus is shifted from the meaning of "mastering the dialogue" to "memorizing the script" without changing the core meaning.
25	"You know, when I said, 'Debate me,'	Saat kubilang, "debat aku," bukan ini yang kubayangkan.	Established Equivalence & Transposisi	Using Established Equivalence, while the clause "what I had in

No.	Source Language	Target Language	Translation Techniques	Deskripsi
	this wasn't what I had in mind."			mind" is transposed into the verb "I imagine".
26	"An ass-fuck gangbang with the judges..."	aku meniduri semua juri sekaligus.	Modulation	Vulgar expressions are changed from their point of view to reduce the level of vulgarity.
27	"I mean, you're 80% limbs. Use 'em."	Sebagian besar dirimu anggota badan	Modulation	The point of view is changed from quantitative ("80%") to qualitative ("Most").
28	"It makes me wonder, what the fuck is keeping A-Train up at night?"	Aku jadi ingin tahu, "Apa yang membuat A-Train tak bisa tidur?"	Reduction / Omission	The swear word "what the fuck" that serves as an affirmation is eliminated.
29	"You got a second goddamn chance to actually give a shit."	tetapi kau punya kesempatan kedua untuk sungguh peduli.	Reduction / Omission	The swear word "goddamn" was omitted for decency.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
30	"Yeah, crying shame, that."	Ya, itu disayangkan.	Equivalence	The idiomatic expression "crying shame" is translated with the functional equivalent "unfortunate".
31	"Noshing on his holiest of holies."	Tuhan, memakan yang suci dari yang suci.	Amplification	The addition of the word "God" at the beginning of the sentence to emphasize the tone.
32	"You can stash in your wank bank." "Your little Bieber edging..."	yang bisa kau simpan untuk masturbasi. Kau dan Bieber cilikkmu bermesraan	Paraphrase	Sentences are rearranged with different words without changing the core meaning.
33	"I don't think they're gonna matter too much to your evangelical audience back there."	tak akan berpengaruh kepada penonton evangelismu.	Established Equivalence	Translated using common and accepted equivalents.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
34	"We're all gonna laugh at you. Okay?"	Kami akan mentertawakanmu. Ya?	Established Equivalence	Translated using common and accepted equivalents.
35	"Marty, it looks like you're shucking a little mushroom."	Marty, kau seperti sedang membersihkan jamur kecil.	Modulation	The point of view is changed by changing the verb "shucking" to "clean" to fit the object.
36	"It happens to a lot of guys. Truly. Not me, of course."	Jujur, itu terjadi pada banyak pria. Sungguh. Bukan aku, tentu.	Established Equivalence	Translated using common and accepted equivalents.
37	"Thanks, by the way, for being my muscle."	Terima kasih kau datang melindungiku.	Modulation	The metaphorical phrase "my muscle" is modulated into a functional description of "come protect me".
38	"Is that all? For what?"	Hanya itu? Untuk apa	Established Equivalence	Translated using common and accepted equivalents.
39	"Are you absolutely sure I had a stroke?"	Kau yakin aku sungguh kena strok?	Modulation	There is a shift in perspective from the active

No.	Source Language	Target Language	Translation Techniques	Deskripsi
				form ("I had a stroke") to the passive form ("stroke").
40	"It's a true blue miracle."	Ini sungguh mukjizat.	Established Equivalence	Translated using common and accepted equivalents.
41	"We could meet in your mom's pussy."	Aku berpikir kita bisa bertemu di vagina ibumu	Modulation	There is a shift in perspective from an invitation ("We could meet") to a statement of mind ("I think we can meet").
42	"I'm getting blamed for the murder you did."	Entahlah, mungkin karena aku disalahkan atas pembunuhan yang kau	Amplification	The addition of the phrase "I don't know, maybe because" to give it a sense of sarcasm.
43	"I'd call you a cunt, but you ain't got the depth or the warmth."	Aku ingin memakimu, tetapi kau tak sepadan.	Modulation	Specific insults are changed to more general but still sharp insults.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
44	"Insanely desperate's where we are, don't you think?"	Ini gila dan putus asa. Bahkan untukmu. / Kita sudah putus asa, bukan?	Paraphrase	The sentence structure is rearranged to convey the meaning more clearly.
45	"Will you carry me, Jesus?"	Maukah Kau memanduku, Yesus?	Modulation	The literal meaning of "carry me" was changed from its point of view to the metaphorical meaning of "guiding me".
46	"Cunt knows how to wear a whistle."	Harus diakui... Dia cocok memakai setelan.	Reduction / Omission	The vulgar word "Cunt" is omitted in translation.
47	"Oi, knock it off, you two. This ain't Family Pies."	Hentikan. Kalian. Ini bukan Family Pies.	Transposisi & Established Equivalence	The phrase "knock it off" is transposed to "stop", and the rest use Established Equivalence.
48	"For the first time in Vought's history, we have two Black	Pertama kali di Vought, ada dua pahlawan Hitam di	Established Equivalence	Translated using common and accepted equivalents.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
	heroes in The Seven and one unspecified."	The Seven dan satu yang tak spesifik.		
49	"Custom digital product placement."	Penempatan produk digital khusus.	Established Equivalence	Translated using common and accepted equivalents.
50	"Cause we like money."	Karena kita suka uang?	Established Equivalence	Translated using common and accepted equivalents.
51	"Who cares?"	Siapa peduli?	Established Equivalence	Translated using common and accepted equivalents.
52	"Oh yeah. I want everyone to know what a grubby little queef-sniffer you are."	Ya. Aku mau semua orang tahu kau orang cabul pembohong.	Modulation	Very specific and vulgar insults are transformed into more common combinations of insults.
53	"Yeah, you really got your shit locked down."	Ya, kau sungguh bisa mengendalikan diri.	Equivalence	Idiomatic expressions are translated with ironic functional equivalents.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
54	"So I'd say we're due for a reboot."	jadi sudah saatnya dibuat ulang.	Established Equivalence	Translated using common and accepted equivalents.
55	"I'm not joining the fucking Rebel Alliance."	Aku tak ikut Aliansi Pemberontak.	Reduction / Omission	The swear word "fucking" is omitted.
56	"You've done a lot more than just take a shit, and we both know that."	lebih dari sekadar BAB, kita tahu itu.	Paraphrase	The sentence structure is rearranged without changing the meaning.
57	"The Tek-Knight plumbs a whole new pit of darkness."	The Tek Knight sungguh menjajaki lubang gelap yang baru.	Borrowing & Modulation	The name "Tek-Knight" is borrowed, and the verb "plumbs" is modulated to "explore".
58	"Maybe the problem is that Adam is looking down on the P.A."	Mungkin masalahnya Adam merendahkan asisten pribadi itu.	Explicitation	The abbreviation "P.A." is explicitly being "personal assistant" for clarity.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
59	"Are Jewish space lasers brainwashing you into joining their shuls?"	Apa laser antariksa Yahudi mencuci otak kalian agar bergabung dengan sinagoge?	Established Equivalence	Translated using common and accepted equivalents.
60	"Usually Beardy McBritish wants some dirt in exchange, but... I'm fresh out."	Biasanya, si orang Inggris itu akan menukarnya dengan informasi, tetapi sudah tak ada lagi.	Modulation	Informal nicknames are changed to more neutral descriptions.
61	"Ain't enough Purell in the fucking world."	Seluruh pembersih di dunia tak cukup	Generalization & Reduction / Omission	The "Purell" brand was generalized to "cleaner", and the word "fucking" was omitted.
62	"But we would've caught you."	Namun, kami akan menangkapmu.	Established Equivalence	Translated using common and accepted equivalents.
63	"Ooh, that is... ripe."	Baunya busuk sekali.	Modulation	The sarcastic phrase "ripe" is transformed into a crude

No.	Source Language	Target Language	Translation Techniques	Deskripsi
				verbal statement "It smells so bad".
64	"Well, maybe I don't want to be at this CPAC nightmare any more than they want me here."	Mungkin aku tak mau ikut konferensi ini dan mereka tak mau aku ikut.	Established Equivalence	Translated using common and accepted equivalents.
65	"Now, you're the virgin at prom. Go get finger-popped."	Bagus. Peranmu sebagai perawan di pesta dansa SMA. Hilangkan keperawanamu.	Modulation	The vulgar command "Go get finger-popped" was changed from a point of view to a more general command.
66	"Well, he's nothing if not slippery."	Dia sangat licik.	Equivalence	The idiomatic structure "nothing if not X" is translated with its functional equivalent "very X".
67	"I can fly, did you know that?"	Aku bisa terbang, kau tahu?	Established Equivalence	Translated using common and accepted equivalents.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
68	"Some people laugh at me. It's crazy, right?"	Aku tahu ini sulit dibayangkan, tetapi ada yang menertawaku.	Amplification	The addition of the phrase "I know this is hard to imagine" to build a sarcastic tone.
69	"I mean, 'saving the world'? Really?"	"Menyelamatkan dunia"? Sungguh?	Established Equivalence	Translated using common and accepted equivalents.
70	"I just had abortion mansplained to me by a guy who refuses to be alone with any woman who isn't his wife... or mistress."	Pelarangan aborsi di seluruh negara adalah kebijakan busuk.	Adaptation	Very complex and culturally bound innuendo is transformed into simpler general statements.
71	"Let me guess, that was Starlight, right?"	Biar kutebak, itu Starlight?	Established Equivalence	Translated using common and accepted equivalents.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
72	"You tap my undies, they'll shatter like peanut brittle, man."	Jika kau tepuk celana dalamku, pasti pecah seperti keripik kacang.	Modulation	Metaphors are maintained by adjusting sentence structure to make it more natural.
73	"She's not just eye candy. Victoria here she's an integral part of the plan."	Dia bukan hanya pemanis. Victoria bagian penting rencana ini.	Modulation & Transposisi	The idiom "eye candy" is modulated into "sweetener", which is also a transposition from phrase to word.
74	"You support me, and that is what you'll fucking get."	Jika dukung aku, itu yang akan kalian dapatkan.	Reduction / Omission	The swear word "fucking" is omitted.
75	"100 million to Black Lives Matter."	Seratus juta ke Black Lives Matter.	Borrowing	The name of the "Black Lives Matter" movement is borrowed directly.
76	"He always admired David Carradine."	Dia selalu mengagumi David Carradine.	Established Equivalence	Translated using a common equivalent, retaining the name of the self.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
77	"Ashley rubbed one out while she tickled my feet."	Ashley masturbasi selagi menggelitik kakiku	Explicitation	The slang phrase "rubbed one out" is explicitly translated into "masturbation".
78	"This is beyond our wildest dreams."	Ini melebihi mimpi tergil a kita!	Established Equivalence	Translated using common and accepted equivalents.
79	"Every fucking last one of 'em."	"Semuanya harus mati. Mereka semua"?	Reduction / Omission	The swear word "fucking" is omitted.
80	"That you fucking want to do this."	aku sungguh mengatakan bahwa kau mau melakukan ini.	Reduction / Omission	The swear word "fucking" is omitted.
81	"Christmas in the desert. Terrific."	Natal di gurun, bagus.	Established Equivalence	Translated using common and accepted equivalents.
82	"Oh, cool. Cool."	Bagus,	Established Equivalence	Translated using common and accepted equivalents.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
83	"Terrific. Love you. Great. Bye."	Bagus. Aku menyayangimu, dah.	Established Equivalence	Translated using common and accepted equivalents.
84	"Wow, that was... that was great."	Itu... Luar biasa.	Established Equivalence	Translated using common and accepted equivalents.
85	"Oh, no, it's... it's fine. It's great."	Tak apa-apa. Itu bagus.	Established Equivalence	Translated using common and accepted equivalents.
86	"not that Kirkland shit that's in the fridge."	tetapi bukan merek Kirkland yang tak enak di kulkas.	Established Equivalence	Translated using common and accepted equivalents.
87	"That's low."	Itu rendah.	Established Equivalence	Translated using common and accepted equivalents.
88	"sodomize our democracy and our toddlers"	yang mau mensodomi demokrasi dan para balita kita	Established Equivalence	Translated using common and accepted equivalents.
89	"Great."	Bagus	Established Equivalence	Translated using common and accepted equivalents.

No.	Source Language	Target Language	Translation Techniques	Deskripsi
90	"that shit was crazy."	Itu gila.	Reduction / Omission	The vulgar word "shit" is omitted.
91	"What's a little genocide between friends?"	Apalah artinya genosida antara teman?	Established Equivalence & Reduction / Omission	Translated using Established Equivalence, with the omission of the word "little".

VALIDATION RATER

After verifying the documents' analysis that will be used in the research entitled "ANALYSIS OF THE TRANSLATION OF SARCASM IN THE FILM THE BOYS SEASON 4", arranged by :

Name : Adeka Fajar Ardiansyah

NIM : 21551001

Study Program : English Study Program (TBI)

Faculty : Tarbiyah

With my undersigned :

Name : Abd. Rahman Zain, M. Li.

Position : Researcher in Linguistics and Translation

Confirm that the rubric was correctly applied to analyze the data regarding the forms and types of sarcastic utterances found in The Boys Season 4 and their translation techniques in Indonesian subtitles. The assessment results are considered valid and reliable.

Rater

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

Abd. Rahman Zain, M. Li.

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Jenis Kelamin : Laki-Laki
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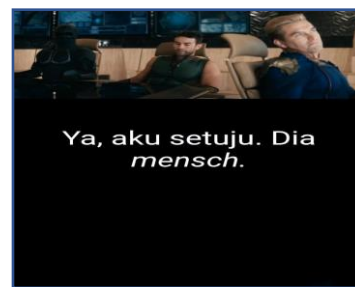
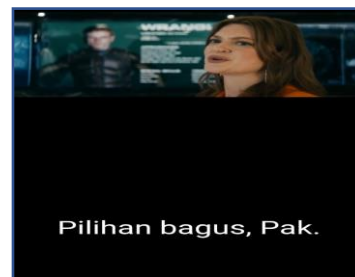
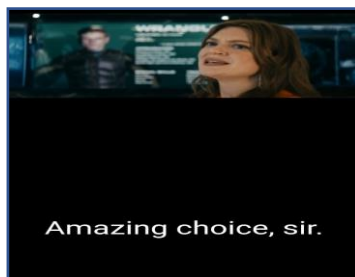
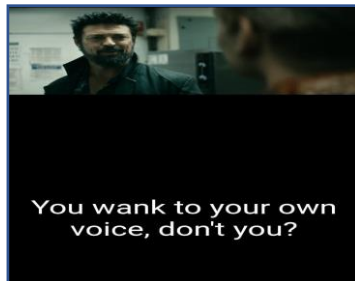
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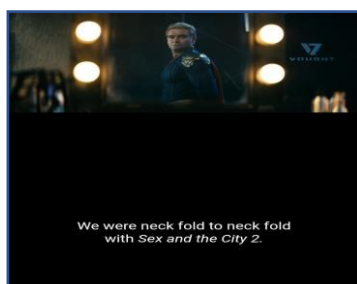
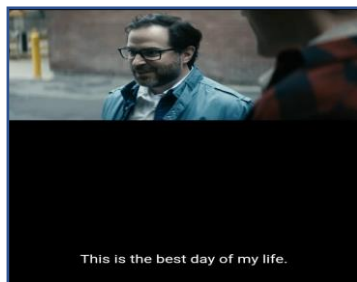
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Universitas : Universitas Sebelas Maret Surakarta
Tahun Lulus : 2021
Jurusan : Ilmu Linguistik dan Penerjemahan

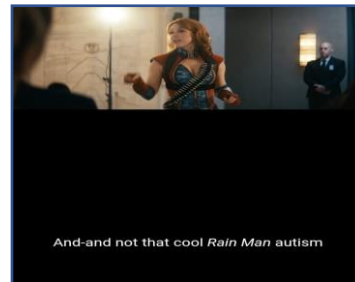
APPENDIX 2

DOCUMENTATION OF SCREENSHOTS FROM FILM THE BOYS

SEASON 4







APPENDIX 3

INFORMATION ABOUT FILM THE BOYS SEASON 4



The Boys is an American television series in the genre of action, satirism, and deconstructive superheroes that first aired on July 26, 2019 on the Amazon Prime Video platform. The series was developed by Eric Kripke, based on a comic book by Garth Ennis and Darick Robertson, which was first published in 2006. Different from conventional superhero narratives, this series features the "Supes" not as ideal heroes, but as corrupt figures who are used by a large corporation called Vought International for economic and political purposes.

The fourth season (Season 4), which was released on June 13, 2024, continues the conflict between The Boys led by Billy Butcher and The Seven, which is commanded by Homelander, the narcissistic and manipulative figure of "Superman". This season's conflict is increasingly complex because it involves contemporary issues such as political propaganda, public polarization, and social media exploitation. The series also introduces new dynamics through the character of Victoria Neuman, an ambitious politician who secretly possesses deadly powers.

Some of the central characters in the series include:

- a. Billy Butcher (Karl Urban): The sarcastic and brutal leader of The Boys.
- b. Hughie Campbell (Jack Quaid): an idealistic representation of "ordinary people".
- c. Homelander (Antony Starr): the main antagonist, dangerous and cunning, yet often delivers threats with disguised sarcasm.
- d. Starlight (Erin Moriarty): a superhero who is highly moral and critical of the system.
- e. Frenchie, Kimiko, Mother's Milk : members of The Boys who play an important role in the strategy and execution of the resistance.

In addition, this series is also widely known due to several factors, namely:

- a. A strong satirical approach and social criticism
- b. Dialogue full of irony, dark humor, and sarcasm
- c. Deconstruction of heroic values and moral hypocrisy



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JUDUL SKRIPSI	: Analysis of the translation of Sarcasm in the film the Boys Season 4
MULAI BIMBINGAN	:
AKHIR BIMBINGAN	:

NO	TANGGAL	MATERI BIMBINGAN	PARAF
			PEMBIMBING I
1.		Mengantikan topik penelitian	
2.		Menganti Judul Penelitian	
3.		Bimbingan bab satu pembahasan latar belakang	
4.		Bimbingan bab dua teori Penelitian	
5.		Bimbingan bab dua, teori dan Penelitian terdahulu	
6.		Bimbingan bab tiga menentukan metode dan instrumen	
7.		Bimbingan bab tiga metode dan instrumen	
8.		validasi dan rater data	
9.		Bimbingan bab 4 hasil dan pembahasan	
10.		revisi Structure dan Penulisan didalam Penelitian	
11.		Bimbingan bab empat dan lima	
12.		Revisi bab empat dan lima	

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- Lembar Belakang Kartu Bimbingan Pembimbing II
- Kartu ini harap dibawa pada setiap konsultasi dengan Pembimbing I dan Pembimbing II



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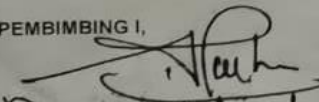
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MULAI BIMBINGAN	
AKHIR BIMBINGAN	

NO	TANGGAL	MATERI BIMBINGAN	PARAF
			PEMBIMBING II
1.		Mengganti topik penelitian	Meli
2.		Menentukan Judul penelitian	Meli
3.		Bimbingan bab satu	Meli
4.		Bimbingan bab dua teori penelitian	Meli
5.		Bimbingan bab dua teori dan penelitian terdahulu	Meli
6.		Revisi penulisan penelitian	Meli
7.		Bimbingan bab 3 menentukan metode dan instrumen	Meli
8.		validasi data dan rater	Meli
9.		Bimbingan bab empat hasil dan pembahasan	Meli
10.		Revisi bab empat	Meli
11.		Revisi bab empat serta penulisan dan structure	Meli
12.		Revisi bab empat dan lima	Meli

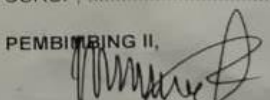
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Autobiography



The author, Adeka Fajar Ardiansyah, was born in Suro Ilir Village on May 21, 2002. He is the first child of two siblings, born to Mr. Tokaryo and Mrs. Putri Yanti. Since childhood, he has been raised in a simple family environment full of support and encouragement in pursuing education.

The author's educational journey began at Elementary School 09 Ujan Mas, which he completed in 2015. He then continued his studies at Junior High School SMPN 01 Ujan Mas, graduating in 2018, and later pursued his education at Senior High School, from which he graduated in 2021. In the same year, he was accepted at State Islamic Institute (IAIN) Curup, majoring in English Education under the Faculty of Tarbiyah.

During his years of study, the author gained valuable experiences both in academic and organizational fields, which broadened his knowledge and insights. With the completion of this thesis, he hopes that the knowledge he has acquired will serve as useful provisions for the future and bring benefits to society.