

**AN ANALYSIS OF TRANSLATION TECHNIQUES AND
EQUIVALENCE ON DARK HUMOR IN *THE SUICIDE SQUAD*
(2021) MOVIE**

SKRIPSI

Written By:

KRISTIANO YURO MAMUN ATULOLON

2221150010



**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LETTERS AND LANGUAGES
UNIVERSITAS KRISTEN INDONESIA
JAKARTA
2026**

**AN ANALYSIS OF TRANSLATION TECHNIQUES AND
EQUIVALENCE ON DARK HUMOR IN *THE SUICIDE SQUAD*
(2021) MOVIE**

SKRIPSI

Presented to Fakultas Sastra dan Bahasa Universitas Kristen Indonesia in partial fulfillment of the
requirements for the degree of Sarjana Sastra

Written By:

KRISTIANO YURO MAMUN ATULOLON

2221150010



**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LETTERS AND LANGUAGES
UNIVERSITAS KRISTEN INDONESIA
JAKARTA
2026**



UNIVERSITAS KRISTEN INDONESIA

FACULTY OF LETTERS AND LANGUAGES

STATEMENT OF *SKRIPSI* AUTHENTICITY

I, the undersigned:

Name : Kristiano Yuro Mamun Atulolon
Student Number : 2221150010
Study Program : English Literature
Faculty : Faculty of Letters and Languages

Hereby declare that the *Skripsi* entitled “An analysis of Translation Techniques and Equivalence on Dark Humor in *The Suicide Squad* (2021) Movie” is:

1. Created and completed by myself using the results of lectures, field reviews, books, and journal references listed in the *Skripsi*'s references;
2. Not a duplication of a paper that has been published or used to obtain a bachelor's degree at another university, except for the parts of the source of information listed in a proper reference manner;
3. Not a translation work from a collection of reference books or journals listed in the reference to the assignment.

If it is proven that I do not fulfill what is stated above, then this final project is considered null and void.

Jakarta, July 01 2026



(Kristiano Yuro Mamun Atulolon)



UNIVERSITAS KRISTEN INDONESIA

FACULTY OF LETTERS AND LANGUAGES

ADVISOR'S APPROVAL SHEET

AN ANALYSIS OF TRANSLATION TECHNIQUES AND EQUIVALENCE ON DARK
HUMOR IN *THE SUICIDE SQUAD* (2021) MOVIE

by:

Name : Kristiano Yuro Mamun Atulolon
Student Number : 2221150010
Study Program : English Literature
Concentration : Literature/Translation

has been examined and approved to be submitted and defended in the *Skripsi* Defense to
attain a Bachelor's Degree in English Literature Study Program, Faculty of Letters and
Languages, Universitas Kristen Indonesia.

Jakarta, July 01, 2026

Approved by:
Advisor,

Srisna J. Lahay, S.S., M.Hum.
0319107101

Head,

Mike Wijaya Saragih, S.S., M.Hum.
0330118802



Susanto A.H. Sitobing, S.S., M.A.
031127201



UNIVERSITAS KRISTEN INDONESIA

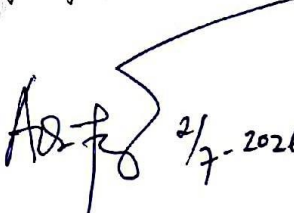
FACULTY OF LETTERS AND LANGUAGES

SKRIPSI DEFENSE APPROVAL SHEET

On June 24, 2026, a *Skripsi* Defense was held as partial fulfillment of the academic requirements to obtain a Bachelor's Degree in the English Literature Study Program, Faculty of Letters and Languages, Universitas Kristen Indonesia, on behalf of:

Name : Kristiano Yuro Mamun Atulolon
Student Number : 2221150010
Study Program : English Literature
Faculty : Faculty of Letters and Languages

The Skripsi is entitled "An analysis of Translation Techniques and Equivalence on Dark Humor in *The Suicide Squad* (2021) Movie" and has been approved by the Board of Examiners, consisting of:

Board of Examiners	Position	Signature
1. Jannes Freddy Pardede, S.S., M.Hum.	as Head	
2. Gunawan Tambunsaribu, S.S., M.Sas.	as Member	 2/7-2026
3. Srisna J. Lahay, S.S., M.Hum	as Member	

Jakarta, June 24, 2026



UNIVERSITAS KRISTEN INDONESIA

FACULTY OF LETTERS AND LANGUAGES

STATEMENT AND APPROVAL OF PUBLICATION

I, the undersigned:

Name : Kristiano Yuro Mamun Atulolon
Student Number : 2221150010
Study Program : English Literature
Faculty : Faculty of Letters and Languages
Type of Final Project : *Skripsi*
Title : An Analysis of Translation Techniques and
Equivalence on Dark Humor in *The Suicide Squad* (2021) Movie

Hereby state that:

1. This *skripsi* is truly my work with advice from the academic advisor and not a duplication of an existing published document or one that has been used to acquire academic title in any college;
2. This *skripsi* is not a plagiarism of writing of any other parties, and if I/we quote other writing then it will be included as a reference in accordance with the prevailing provision;
3. I transfer Non-exclusive Right without Royalty to Universitas Kristen Indonesia that has the right to store, transfer, make into media/format, organize in the database, keep and publish my *skripsi* provided that my name is included as the writer/author and owner of the copyright.

If the violation of copyright and intellectual property is found in the future of violation of Regulation of Constitution of the Republic of Indonesia and academic integrity in this *skripsi*. I will bear the responsibility for all kind of prevailing lawsuit.

Jakarta, July 01, 2026

Declared by,



Kristiano Yuro Mamun.Atulolon
2221150010

ACKNOWLEDGEMENT

First and foremost, I would like to express my sincere gratitude to God the Father and His Son, the Lord Jesus Christ, for His endless love, grace, and guidance throughout the entire process of completing this *skripsi*. Through His blessings, I have gained the strength, wisdom, and perseverance to overcome every challenge I have faced. I am convinced that this achievement would not have been possible without His faithfulness and mercy. Therefore, I dedicate the completion of this work as an expression of my gratitude for His goodness in my life. I would also like to express my sincere appreciation to all those who have supported, guided, encouraged, and prayed for me throughout this journey. Therefore, I would like to extend my gratitude to:

1. Ma'am Susanne A.H. Sitohang, S.S., M.A., Dean of the Faculty of Letters and Languages, Universitas Kristen Indonesia.
2. Ms. Mike Wijaya Saragih, S.S., M.Hum., Head of the English Literature Study Program, Universitas Kristen Indonesia.
3. Ma'am Srisna Lahay, S.S., M.Hum., as my advisor. I would like to express my sincere gratitude for the guidance, patience, support, and encouragement he has provided throughout this process. His advice and guidance have helped me overcome various challenges during this research. Without his guidance, I would not have been able to successfully complete this thesis.
4. My beloved family: My deepest gratitude goes to my beloved parents, Mr. Feri Leba Wayon and Mrs. Yulia Oy Lamarian for their endless love, prayers, sacrifices, encouragement, and unwavering support throughout my academic journey and the completion of this thesis. Their guidance and dedication have been a constant source of strength and motivation. I would also like to express my sincere appreciation to my beloved elder sister, Karolina Atulolon, and my beloved younger sister, Kalea Magdalena Atulolon, for their continuous support, care, and encouragement, which have greatly contributed to the successful completion of this *Skripsi*.
5. Myself. Thank you for staying strong and continuing to move forward despite facing challenges, doubts, and difficulties along the way. There were times when I felt tired

and overwhelmed, but I chose not to give up. I am grateful for the achievements I have made and proud to have completed the journey I began four years ago.

Jakarta, July 01, 2026



TABLE OF CONTENTS

STATEMENT OF <i>SKRIPSI</i> AUTHENTICITY	ii
ADVISOR'S APPROVAL SHEET	iii
<i>SKRIPSI</i> DEFENSE APPROVAL SHEET	iv
STATEMENT AND APPROVAL OF PUBLICATION	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS.....	viii
LIST OF TABLE	x
LIST OF APPENDICES	xi
ABSTRACT.....	xii
ABSTRAK	xiii
 CHAPTER I INTRODUCTION.....	 1
1.1 Background of the Study	1
1.2 Statement of the Problem	3
1.3 Purpose of the Study	4
1.4 Significance of the Study	5
1.5 Methodology of the Study.....	6
1.5.1 Source of Data and Data.....	6
1.5.2 Data Selection and Corpus Selection	7
1.6 Scope and Limitation of the Study	8
1.7 Status of the Study.....	8
1.8 Organization of the Study	11
 CHAPTER II REVIEW OF RELATED LITERATURE	 13
2.1 Translation.....	13
2.1.1 Nida's Three-Stage Model of Translation.....	14
2.2 Audiovisual Translation (AVT)	15
2.2.1 Multimodal Nature of AVT	16
2.3 Eugene Nida's Binary Model of Equivalence	17

2.4 Translation Techniques	18
2.4.1 Classification of Translation Techniques	19
2.4.2 Hartono's Multi Technique Combination Framework	23
2.5 Subtitling	24
2.5.1 Technical Constraints in Subtitling	25
2.6 Dark Humor.....	26
2.6.1 Alberto Godioli's Tripartite Functional Classification.....	26
CHAPTER III FINDINGS AND DISCUSSION.....	30
3.1 Findings	30
3.2 Discussion	37
3.2.1 Taboo Breaking Dark Humor	37
3.2.2 Sarcastic Dark Humor	61
3.2.3 Disparaging Dark Humor	78
CHAPTER IV CONCLUSIONS AND SUGGESTIONS	84
4.1 Conclusions	84
4.2 Suggestions.....	85
REFERENCES.....	88
APPENDICES	91

LIST OF TABLES

Table 3.1 Master Corpus of Spoken English Dark Humor Dialogues and Indonesian Subtitles	31
---	----



LIST OF APPENDICES

Appendix 2. Transcript of The Data	91
--	----



ABSTRACT

This study examines dark humor translation in the Indonesian subtitles of the action-comedy film *The Suicide Squad* (2021). Subtitling transgressive humor presents a complex pragmatic challenge, balancing technical constraints with cultural acceptability. The study identifies dark humor types using Alberto Godioli's (2024) classification, analyzes micro-translation techniques via Molina and Albir's (2002) taxonomy under Dr. Rudi Hartono's (2020) framework, and evaluates macro-level translation equivalence based on Eugene Nida's (1964) binary model. Adopting a qualitative descriptive design, this study evaluated a comprehensive corpus of 45 distinct spoken dialogue turns containing verbal dark humor from the MovieFandom transcript and their corresponding Indonesian subtitles from the public repository Mysubs.co, representing an amateur fan-produced subtitle (fansub). The findings show that Taboo-Breaking dark humor dominates the script at 55.56% (25 data points), followed by Sarcastic dark humor at 37.78% (17 data points), and Disparaging dark humor at 6.66% (3 data points). In terms of technique approaches, the hibrida Couplet Approach heavily dominates at 40.00% (18 data points), followed by the Single Technique Approach at 24.44% (11 data points), the Triplet Approach at 20.00% (9 data points), and the Quadruplet Approach at 15.56% (7 data points). At the macro-equivalence level, Formal Equivalence represents 62.22% (28 data points), while Dynamic Equivalence accounts for 33.33% (15 data points), and Mixed Equivalence appears in 4.45% (2 data points). The analysis reveals that over-reliance on literal translations under formal equivalence caused semantic distortions in exocentric idioms. Conversely, dynamic multi-technique combinations successfully navigated Indonesian cultural filters while preserving the characters' colloquial registers, uniquely achieving 100.00% dynamic adaptation for Disparaging dark humor. Ultimately, the study concludes that translating transgressive humor in fansubs requires a highly flexible approach, prioritizing dynamic multi-techniques for cognitively loaded expressions to maintain equivalent comedic timing.

Keywords: Dark Humor, Translation Techniques, Formal Equivalence, Dynamic Equivalence.

ABSTRAK

Penelitian ini mengkaji penerjemahan humor gelap dalam subtitle bahasa Indonesia pada film aksi-komedi *The Suicide Squad* (2021). Penerjemahan humor gelap dalam subtitle menyajikan tantangan pragmatis yang kompleks, yang menuntut keseimbangan antara batasan teknis dan keberterimaan budaya. Penelitian ini bertujuan mengidentifikasi jenis humor gelap menggunakan klasifikasi Alberto Godioli (2024), menganalisis teknik penerjemahan mikro menggunakan taksonomi Molina dan Albir (2002) di bawah kerangka Dr. Rudi Hartono (2020), serta mengevaluasi capaian padanan penerjemahan makro berdasarkan model biner Eugene Nida (1964). Dengan desain deskriptif kualitatif, penelitian ini menganalisis korpus komprehensif sebanyak 45 data dialog lisan dari transkrip platform MovieFandom dan subtitle bahasa Indonesia dari platform repositori My-sub.s.co, yang merepresentasikan subtitle amatir buatan komunitas (fansub). Hasil temuan menunjukkan bahwa humor gelap jenis Pelanggar Tabu (*Taboo-Breaking*) mendominasi naskah film sebesar 55,56% (25 data), diikuti oleh Sarkastik (*Sarcastic*) sebesar 37,78% (17 data), dan Merendahkan (*Disparaging*) sebesar 6,66% (3 data). Dalam aspek pendekatan teknik penerjemahan, pendekatan hibrida Couplet sangat mendominasi pilihan penerjemah sebesar 40,00% (18 data), diikuti oleh Single Technique sebesar 24,44% (11 data), Triplet sebesar 20,00% (9 data), dan Quadruplet sebesar 15,56% (7 data). Pada tingkat padanan makro, takarir film ini secara umum berorientasi pada Padanan Formal sebesar 62,22% (28 data), sedangkan Padanan Dinamis mencakup 33,33% (15 data), dan Padanan Campuran muncul sebesar 4,45% (2 data). Analisis membuktikan bahwa ketergantungan berlebih pada penerjemahan harfiah di bawah padanan formal memicu distorsi semantik pada idiom eksosentrik. Sebaliknya, kombinasi multi-teknik dinamis berhasil menavigasi filter budaya Indonesia tanpa mengebiri register bahasa gaul para karakter, terbukti dari capaian 100,00% adaptasi dinamis pada humor gelap jenis Merendahkan. Penelitian ini menyimpulkan bahwa penerjemahan humor transgresif dalam fansub membutuhkan pendekatan yang sangat fleksibel, dengan mengutamakan multi-teknik dinamis pada ekspresi yang sarat beban kognitif demi mempertahankan ketepatan waktu kelucuan (*comedic timing*).

Kata Kunci: Humor Gelap, Teknik Penerjemahan, Padanan Formal, Padanan Dinamis.