

## **CHAPTER 1**

### **INTRODUCTION**

In this chapter, The Researcher will explain the research context, research focus, research objective, research significance, definition of key terms, previous study, and review of related literature that contains a topic and summarizes which is taken by books, journals, documents, and websites to support and compare with the research in this chapter.

#### **A. Research Context**

Information can be disseminated globally through diverse mediums such as the internet, television, books, magazines, and newspapers. Numerous nations frequently showcase their cultural heritage through various channels. Regarding the field of translation, numerous methods can be observed, including the adaptation of novels, comics, films, and songs. However, there are individuals who face challenges in speaking English proficiently. It is imperative to acknowledge and address the needs of such individuals who may not possess a strong command or understanding of the language. In such cases, translation assumes a vital role, as it ensures inclusivity and allows for effective communication with individuals who are not fluent in or have limited comprehension of the English language<sup>1</sup>.

However, because each nation's language and culture differ, information can be received the perception and interpretation of information vary among individuals within a given nation. Consequently, the significance of translation has heightened as a means to effectively transmit information to a global audience. Various communication channels facilitate the exchange of information across cultural boundaries,

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<sup>1</sup> Saha, Ankita. "Importance of Translation and Translation as a Means of Language Development." *International Journal of English Learning and Teaching Skills*; Vol. 2, No. 3. P.5

and among these channels, movies serve as a prominent medium. They offer opportunities to explore and understand the language, customs, and cultural nuances of diverse nations. Consequently, translation assumes a crucial role in conveying information across different languages. It enhances comprehension for individuals watching foreign films, enabling them to grasp the content and message more easily. Moreover, translation serves as a bridge, fostering connections between cultures across the world. The research would explore the linguistic aspects of humor in translation and how they can pose challenges for English language learners in Indonesia. Additionally, the research could investigate how the use of humor in learning materials, such as subtitles in movies. Furthermore, the research may also examine the acceptability of humor especially in subtitle movie and what type of humor can appears in subtitle movie.

In this research, Students can increase their English vocabulary by studying the language of comedy employed in animated films. It can assist children in comprehending words and phrasing in more casual everyday communication circumstances. Students can learn how to understand and translate humor from English to Indonesian through this study. This can assist students gain a better understanding of English culture. Students can improve their English skills by listening and speaking more. and also, Students can benefit from this research by learning how to interpret and use humor in English, allowing them to improve their ability to talk and listen. Students may be inspired to learn English further as a result of this research, particularly in terms of the use of humor. This can improve their interest in learning English and help them build their English language abilities more successfully.

Considering the aforementioned explanation, the researcher aims to investigate the process of translating humour's acceptability from the source language to the target language. Hence, the researcher's interest lies in conducting a study entitled **“An Analysis of English-to-Indonesian Translation on Humor in Subtitles of the Animated Movie “The Boss Baby” ”**

## **B. Research Focus**

Research problems are a general educational issue, concerns, or controversy addressed in research that narrows the topic.<sup>2</sup> The following is the problem formulation in this study:

1. What type of humor appears in subtitles in the animated movie “The Boss Baby”?
2. How the acceptability of humor translated from English into Indonesian on Humor in Subtitles of the Animated Movie “The Boss Baby”

## **C. Research Objective**

The purposes of the study are:

1. To investigating the types of humor appear in subtitles in the animated movie “The Boss Baby”
2. To Finding out how the acceptability of humor translated from English into Indonesian on Humor in Subtitles of the Animated Movie “The Boss Baby”

## **D. Significance of the Study**

The significant of study presents the significance of research in scientific or even in social significant. Scientific significant on develop of

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<sup>2</sup> John W. Creswell, *Educational Research Planning, Conducting and Evaluating Quantitative and Qualitative Research*, Fourth Edition (Boston: Pearson, 2012), 60.

science while for social significant is used to improve the issue in the next period<sup>3</sup>.

### **1. Theoretical Significance**

The important thing in terms of theoretical significance is to invite the reader to understand the terms of humour that are used in movies based on the translation process, as well as to make collage students, particularly those from the English Department, understand the theory of the translation process thoroughly.

### **2. Practical Significance**

This research is expected to benefit the following elements:

#### **a. For Readers**

This research aims to assist readers in comprehending humorous texts, recognizing their different types, and effectively transferring them into the target language for use in translation tasks.

#### **b. For The State Islamic Institute of Madura**

This study will be contributing to the library of state Islamic Institute of Madura that can contribute to translation studies, particularly the study of humor translation, by serving as a resource for students who want to conduct similar research.

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<sup>3</sup>Tim penyusun, *Pedoman Karya Tulis Ilmiah (edisi revisi 2020)*, (Pamekasan: IAIN MADURA, 2020),31.

## E. Definition of Key Terms

In the definition of key terms explain the terms that are used in order to avoid the ambiguity. The term that related to the essential concept of this research.<sup>4</sup> " To avoid miscommunication and misunderstanding between the researcher and the reader. The definition of key terms is critical in this study to ensure clarity. As a result, the researcher should explain more about the terms used in this study. In this study, the definitions are as follows:

- a. Translation: Translation is the act of conveying thoughts or concepts from one language (source) to another language (target), whether through written or spoken means.
- b. Humor: Humor refers to the ability to provoke laughter or amusement through the use of wit, irony, satire, or other comedic techniques.
- c. Subtitle: Subtitles are written representations of the spoken dialogue in films and television programs, typically appearing at the lower portion of the screen.
- d. Movie: A movie is a visual storytelling medium that uses a sequence of moving images and sounds to tell a story or convey a message to an audience.
- e. Animated movie: An animated movie is a film that uses animation techniques to create a series of moving images that tell a story, using either hand-drawn or computer-generated characters and environments
- f. Acceptability: Refers to the degree of accuracy and appropriateness of the translated text in terms of linguistic, cultural, and functional aspects.

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<sup>4</sup> John W. Creswell, *Educational Research*. 199.

## F. The Previous of Study

The previous study, there are three researchers that have already researched about Translation especially in humour translation. The first previous study is conducted by Anindia Ayu Rahmawati, explored the topic of "Verbal Humor In The Rio Animated Film And Its Translation In The Indonesian Subtitling." The research employed a qualitative descriptive methodology, with data collection techniques primarily relying on documentation. The analysis of the data led to the identification of three distinct types of verbal humor observed in the Rio animated film, namely Wordplay, Allusion, and Verbal Irony.

In the second preceding study, authored by Dede Zahrotun Nufus, titled "The Acceptability of Humor Translation from English to Indonesian in the Movie 'Penguins of Madagascar: Discover Their Untold Story Thanksgiving,'" the results indicate that the overall acceptability of cultural humor translation is consistent. Three of the data are acceptable, three are less acceptable, and the last is unacceptable. Universal humour is the final type of humour. The researcher discovered five acceptable data points. As a result, the target language's humour translation is acceptable, particularly in universal humour translation.

And the last previous study is a journal with the title "*Humor Subtitling in Stand-Up Comedy Raditya Dika*" written by I Gusti Ayu Mahatma Agung also published in UNS Journal. There are three distinct types of humor were identified: cultural humor, universal humor, and linguistic humor. To convey the humorous elements into the target language (TL), various subtitling strategies were employed. These strategies included transfer, expansion, and paraphrase. The study's findings indicated that translating universal humor into other languages posed minimal challenges, as it did not rely on specific cultural references.

## **G. Review of Related Literature**

According to Creswell, a literature is a written summary of journal articles, books, and other documents that describe the past current state of information on the topic of your research study, a is also organizes the lurane into subtopics, and the documents the need for a purposed study.<sup>5</sup> The review of theories in this research consist of definition of translation, definition of humour, theory of humour, types of humour, subtitles, and humour in translation, and the last is movie.

### **1. Translation**

#### **a. Definition of Translation**

Translation is the process of transferring ideas from one language (source) to another language (target) in both written and oral form. Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign language of the deaf.<sup>6</sup>

From this definition it can be seen that Brislin places wide restrictions on the term translation. For him, translation is the transfer of thoughts or ideas from one language to another. These two languages can be combined, such as Sundanese and Javanese, from other languages, such as English and Indonesian, or even the same language but are spoken during different periods, such as the Majapahit-era Javanese and modern Javanese. Unfortunately in this definition there is no implied

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<sup>5</sup> Ibid, 8

<sup>6</sup> Richard W. Brislin, *Translation: Applications and Research*, p.1

translation process and good translation criteria. the central problem in translation practice is how to find TL translation equivalents. Meanwhile, the central task of translation theory is that the defining the nature and conditions of translation equivalents.<sup>7</sup>

Another translation expert has also asserted a similar explanation about what translation is a craft consisting in the attempt to replace a written message and or statement in one language by the same message and or statement in another language.<sup>8</sup> Translation fundamentally involves a transformation of form. When we discuss the form of language, we are referring to the tangible elements such as words, phrases, clauses, sentences, paragraphs, whether spoken or written. In the process of translation, the form of the source language is replicated in the form of the target language.

Translation is the process of interpreting the meaning of a text in one language, known as the source text, and producing an equivalent text in another language, referred to as the target text. Traditionally, translation has been a human endeavor, although efforts have been made to automate and computerize the translation process through machine translation, or to utilize computers as aids in translation, known as computer-assisted translation.

The objective of translation is to establish an equivalence between the source and target texts, ensuring that both texts effectively convey the same message. This objective must be achieved while considering various constraints, including the context, grammar rules of the source language, writing conventions, idiomatic expressions, and other linguistic factors.

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<sup>7</sup> J.C. Catford, *A Linguistic Theory of Translation* (London: Oxford University Press, 1965), p.21

<sup>8</sup> Peter Newmark, *A Text Book of Translation* (New York: Prentice Hall, 1988), p.7



## b. Translation Equivalence

Achieving equivalence stands as the paramount objective in the translation process. According to Catford (1965:50), establishing the conditions for translation equivalence involves a correlation between certain aspects of substance within both the source language (SL) and the target language (TL) text or item<sup>9</sup>. Nida (1964), in her publication "Towards a Science of Translating," delineates two distinct categories of equivalence: Formal Equivalence and Dynamic Equivalence. These categories encompass:

### 1) Formal Equivalence

According to Nida (1964:159), formal equivalence directs its focus towards the essence of the message itself, encompassing both its structure and substance. This type of translation prioritizes establishing correlations such as poetry to poetry, sentence to sentence, and concept to concept. Essentially source-oriented, formal equivalence aims to unveil as much of the original message's form (e.g., syntax and idiom) and content (e.g., themes and concepts) as feasible. In this pursuit, formal equivalence endeavors to replicate various structural elements, including grammatical units, consistent word usage, and meanings within the context of the source material.<sup>10</sup>

### 2) Dynamic Equivalence

Nida (1964:159) contended that dynamic equivalence, grounded in the principle of

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<sup>9</sup> Catford, J.C, *A Linguistics Theory of Translation* (London University Press Oxford, 1965), p. 50

<sup>10</sup> Eugene A. Nida, *Toward a Science of Translating* (BRILL, 2021), p. 159

equivalence effect, diverges in focus from the source message to the response it evokes in the receptor. In a dynamic equivalent translation, the emphasis is less on mirroring the source text and more on eliciting a response from the intended audience. Such a translation could be characterized as one that a bilingual and bicultural individual could legitimately remark upon, saying, "That is precisely how we would express it." Defining dynamic equivalence involves characterizing it as "the most akin natural representation of the source-language message." This definition encapsulates three fundamental components: (1) 'equivalent,' which pertains to the source-language message, (2) 'natural,' which aligns with the receptor language, and (3) 'closest,' which unifies both orientations by striving for the utmost approximation between the two<sup>11</sup>.

### **c. Translation Assessment**

The translation assessment has the main role to know the good or bad translation. The inexperienced translator is not allowed to do this assessment, because it is not easy to determine an assessment of translation result. Machali propose two reasons that the assessment is important to do that, (1) to create the dialectic relationship between theory and translation practice, (2) to know the criteria and standards in assessing the competence of translators especially, when we assess some target texts version of target language from the same text of source

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<sup>11</sup> Nida, p. 159

language<sup>12</sup> Machali adds the important thing to assess is the product or the translation result not the translation process<sup>13</sup>. We only focus on results instead of translations errors and how the product was produced.

Translation assessment holds significant value in the field of remedial pedagogy as it allows for the evaluation of both our own translations and those of others. Moreover, translation assessment provides valuable feedback to translators and contributes to the ongoing development of translation theory through a dialectical relationship between theory and practice.

Translation assessment is intrinsically tied to the evaluation of the quality of translation outcomes. When considering translation both as a product and an activity, ensuring the quality of translations has consistently been a paramount concern.<sup>14</sup> In actuality, all translators share a common objective, which is to produce high-quality translations that accurately reflect the target culture and yield a comprehensible target text.

The evaluation of translation quality involves the application of objective assessment criteria and fundamental theories to determine whether a translation is considered good or bad. These criteria are instrumental in gauging the quality of a translation. As House the significance of criteria in assessing translation quality lies in maintaining faithfulness to the original, preserving the specific meaning of the source language, and ensuring a smooth and natural flow in the translated text that pleases the reader.<sup>15</sup> These subjective judgments are

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<sup>12</sup> Rochayah Machali, *Pedoman Bagi Penerjemah*, (Bandung: KAIFA, 2010) 143

<sup>13</sup> *Ibid* p.144

<sup>14</sup> Christina Schäffner, *Translation and Quality Current Issues in Language and Society*, (Toronto Sydney: Multilingual Matters LTD, 1998), p. 1

<sup>15</sup> Juliane House, *A Model for Translation Quality Assessment*, (Tbingen: Verlag Narr, 1977), p.6

grounded in two distinct sets of criteria: the extent to which a translation effectively conveys the intended message of the original author from one side to another<sup>16</sup>. Divergent perspectives on translation can give rise to varying concepts of translation quality. As a result, the assessment of translation quality can be carried out through specific criteria that determine whether a translation is deemed good or bad.

Sadtono proposes an alternative approach to assessing translations, which involves comparing a well-executed translation with two poorly executed translations. This comparative analysis allows for a more comprehensive evaluation of translation quality<sup>10</sup>.

**a. Not good translation**

In the case of translation, it maintains the same form in terms of syntax and necessary vocabulary, although the intended meaning may be omitted or altered.

**b. Good translation**

On the other hand, translation adopts a dynamic approach by aiming to maintain a similar structure as the original, even if there are differences in syntax and lexicon, with the objective of conveying the same message.

**c. Not good translation**

in translation, the translators take liberty in creating their own rendition by adding supplementary

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<sup>16</sup> Juliane House, in H. G. Widdowson (ed.), *Translation*, (New York: Oxford University Press, 2009), p. 43

information, which may result in missing or erroneous details.

Newmark said in Schäffner the good translation is as accurate as possible<sup>17</sup>. The objective of achieving accurate translation pertains to effectively conveying the message from the source language to the target language. The source language serves as a criterion for evaluating the accuracy in constructing the message in the target language. In essence, the highest level of accuracy in transferring the message signifies a translation of good quality. Several experts in translation theory concur that a translation is considered good if it fulfills the following criteria:

1. The content of translation text is accurate (the message of target text must be equivalent)
2. The translation text expressed with the prevailing norms in target language and does not contradict with prevailing norms and culture of target language.
3. The translation text can be understood easily by the target reader<sup>18</sup>. Besides the accuracy, the acceptability also has the main role in translation assessment. Hönl distinguishes between a 'functioning' translation and a 'functional' translation. A functioning translation need not be a functional one. That is a translation can be accepted in specific circumstances although it is not absolutely

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<sup>17</sup> Schäffner, *loc. cit*

<sup>18</sup> Nababan, *op.cit.*, p. 41

acceptable for example, because it does not conform to the conventions and norms of the text type. Furthermore, acceptability becomes one of the criteria of determining the quality of translation that related to the linguistic correctness of the text<sup>19</sup>.

Translation assessment encompasses both accuracy and acceptability as crucial aspects. However, certain translation experts, including Machali, Nida, Brisling, and Reis, have not extensively discussed the holistic evaluation of translation quality, which encompasses accuracy, acceptability, and readability. Hence, the researcher draws upon the research findings of Nababan, Nuraeni, and Soemardiono, who have developed a theory on translation quality assessment. Their research titled "The Development of Translation Quality Assessment" serves as a supportive framework for the researcher, particularly in the aspect of acceptability.

According to Nababan, a good translation should encompass three aspects: accuracy, acceptability, and readability, which serve as parameters for assessing translation quality. However, the researcher in this case focuses solely on the aspect of acceptability.

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<sup>19</sup> Schäffner, *op. cit.*, p. 3

### a) **Acceptability**

There are numerous view points concerning acceptability, and its definition varies according to the perspectives of different experts in the field. As stated by Touri, translation can be described as a text that takes up a position or occupies a specific slot in the target culture while simultaneously serving as a representation of a pre-existing source language in the target language<sup>20</sup>. Touri further elucidates that there exist two constraints, known as initial norms, which bridge the gap between the source language and the target language. The translator often faces challenges in discerning the appropriate norms to apply when translating. It becomes imperative for the translator to consider both adequacy and acceptability in their translation process. In practice, this decision requires a form of compromise or negotiation to reconcile the disparities between the two languages. Acceptability in translation pertains to the level of quality determined by the adherence to the appropriate norms of the target language<sup>21</sup>. The practical application of acceptability demonstrates that the translator adheres to the norms of the target culture. Herman has referred to this concept as 'target-oriented' in his terms<sup>22</sup>. This notion can assist the translator in choosing specific translation procedures and strategies. Additionally, both the accuracy of message transfer and

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<sup>20</sup> Susanna Jaskanen, *On The Inside Track to Loserville, Usa: Strategies Used in Translating Humour in Two Finnish Versions of Reality Bites*, University of Helsinki p. 15

<sup>21</sup> Malcolm Williams, *Translation Translation Quality Assessment: An Argumentation centred Approach*, University of Ottawa Press, 2004, 159

<sup>22</sup> Idris Mansor, "Acceptability" in *the Translation into Malay of Rihlat Ibn Battutah*, no. 2, vol. 9, 2012, h. 2

acceptability serve as indicators to determine whether the translation meets the required standards or not<sup>23</sup>.

According to Puurtinen, translation is predominantly governed by the norms and conventions of the target language<sup>24</sup>. Toury also asserted that the concept of acceptability entails that the translation adheres to the norms of the target language and the literature in that target language<sup>25</sup>. Consequently, if the translator fails to comply with the relevant norms of the target language, the translation may become less acceptable.

When the translator utilizes language structures that are infrequently used or have a different purpose, they deviate from the norms of the target language. Consequently, the target reader may encounter challenges in comprehending the translation text. Grammatical and lexical errors may lead to an unreliable translation, causing the reader to doubt the accuracy of the conveyed message. To ensure the production of an acceptable translation, the translator must not underestimate the importance of adhering to the applicable norms of the target language.

Acceptability, in the context of translation, pertains to evaluating the naturalness of the translation outcome. The translator is expected to employ flexible grammar and vocabulary to achieve a translation that is deemed acceptable. Nababan

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<sup>23</sup> M. R. Nababan, *Kompetensi Penerjemahan dan Dampaknya pada Kualitas Terjemahan, Pidato Pengukuhan Guru Besar Penerjemahan pada Fakultas Sastra dan Seni Rupa (Surakarta: Universitas Sebelas Maret, 2008)*, 21

<sup>24</sup> Marianne Ranua, *Connotations in Kenneth Grahame's the Wind in the Willows and Its Finnish Translation*, University of Jyväskylä, 2009. 31

<sup>25</sup> *ibid*



described acceptability as a term that encompasses the application of appropriate structures, norms, and cultural elements in the translation, considering both macro and micro levels<sup>26</sup>.

Acceptability is one of the aspects used to measure the quality of translation. Translation has a high quality of sympathy if the translation feels natural, the language used is simple, the grammatical structure is easy to understand and the selection of dictionaries that are commonly heard and also adapted to the age of the reader.

Speaking about “natural”, A natural translation is a translation that really focuses only on the message. There should be no meaning distortions that cause the source language reader to be disturbed. The reader should feel that the translation he is reading is the result of writing in his own language, not impressed as a result of translation.<sup>27</sup>

The naturalness of translation as the goal of a translator is to produce idiomatic translation, which conveys the same message as the source language but is expressed naturally in the target language.

## **2. The Instrument of Acceptability Rates Assessment**

The translation level assessment instrument is a guideline for the evaluator in determining the level of translation satisfaction.

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<sup>26</sup> Nababan, et al., *op. cit.*, P. 5

<sup>27</sup> mashadi said. *Penerjemahan:Teori Praktik. Pustaka Mandiri.* p. 156

The scale ranges from 1 to 3. Each score given is a reflection of the level of compliance of the translation.<sup>28</sup>

**Table 1. Instruments for Assessing Translator Compliance Based on Mangatur Nababan et. al.**

<i>Translation Category</i>	<i>Score</i>	<i>Parameter Kualitatif</i>
Acceptable	3	The translation is natural; the technical terms used are commonly used and familiar to readers; and the phrases, clauses, and sentences are spoken in accordance with the Indonesian language.
Less Acceptable	2	Generally speaking, the translation feels natural, but there is a little trouble with it. Use of technical terms or minor grammatical errors
Not Acceptable	1	Translation is unnatural or feels like a translation work; Technical terms used are not commonly used and are not familiar to readers. Phrases, clauses, and

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<sup>28</sup> *Ibid.* 151

		sentences used do not conform to the rules of the Indonesian language.
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Based on Mangatur Nababan's instrument, The researcher chooses to utilize this instrument to evaluate the acceptability of humor in The Boss Baby movie. The acceptability instrument serves as a valuable tool for the assessor in gauging the level of acceptability in the translation. The degree of acceptability in translation can be discerned through various qualitative parameters<sup>29</sup>. The researcher employs a qualitative parameter from Nababan's instrument as a foundation for evaluating the acceptability of humor, rather than relying on a predefined scale offered by the theory.

In assessing the humor data found in the film, it is crucial to note that even if a translation scores high according to theoretical parameters, it might still fail to resonate with the audience. The humor might technically meet all the criteria set by Nababan's instrument, yet if the researcher, as a viewer, does not perceive the humor as funny or appropriately placed, it cannot be deemed acceptable. This discrepancy highlights the subjective nature of humor and the importance of audience reception in determining the true acceptability of a translated dialogue. Thus, a high theoretical score does not necessarily equate to actual acceptability if the humor does not translate effectively to the audience's experience.

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<sup>29</sup> Ibid

### 3. Subtitle

Subtitles refer to the written versions of the dialogues in films and television programs, typically presented at the bottom of the screen. They take two distinct forms: a) as written translations of dialogues in foreign languages, or b) as written representations of the dialogues in the same language to aid viewers with hearing impairments in following the conversations.<sup>30</sup> Subtitle is synonymous with Audio-Visual (AV) translation.

Based on Gottlieb's insights from Aisyah Chairina's thesis, subtitling is subject to two constraints. The first constraint is the textual constraint, which arises from the visual context of the film. The second constraint is the formal constraint, which primarily considers the space factor (allowing a maximum of two lines, with approximately 35 characters per line) and the time factor.<sup>31</sup> In this case it causes problems on the selection. The translator must be able to carefully The process involves analyzing the source text material to determine what should be conveyed in the target text and what can or must be omitted.

Gottlieb also suggests that subtitling involves certain unavoidable losses, which encompass quantitative changes and qualitative changes. Quantitative changes consist of simplifying vocabulary, simplifying syntax, merging short dialogues, and deletions. Qualitative changes encompass the inclination to transform marked speech into a more lucid and standard language, leading to an impact on the characterization.<sup>32</sup>

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<sup>30</sup> Katia Spanakaki, "Translating Humor for Subtitling", *Translation Journal* 11, no.2 (2007), <http://www.bokorlang.com/journal/40humor.htm> (accessed on November 18, 2022)

<sup>31</sup> Henrik Gottlieb, "Subtitling. A New University Discipline." In Dollerup & Loddegaard (eds.), *Teaching Translation and Interpreting: Training, Talent and Experience* (Copenhagen: John Benjamins Publishing Company, 1992), p. 164.

<sup>32</sup> *Ibid.* 163

In linguistic, there are two main types of subtitling can be distinguished<sup>33</sup>

- 1) Intralingual subtitling refers to translation within a single cultural language. la) It involves subtitling domestic programs to cater to the deaf and hard of hearing. In countries where interlingual subtitling is limited, this variant is commonly referred to as captioning and is the most well-known form of subtitling. 2b) Another form of intralingual subtitling is the subtitling of foreign-language programs for language learners.
- 2) Interlingual subtitling involves translation between two distinct cultural languages. This form of subtitling is prevalent in non-dubbing countries in Europe, and it is the primary focus of the following discussion. Apart from the aforementioned characteristics, it possesses a diagonal transmission quality. In interlingual subtitling, the subtitler transitions from interpreting the foreign language dialogue to presenting a written translation in the domestic language on the screen.

From a technical perspective, the key differentiation can be outlined as follows:

- 1) Open subtitles, which are included with the original film or television version, fall into two subcategories.
  - la) All film subtitling falls under this category. When a film is screened in cinemas, it is presented either with or without subtitles. Furthermore, such subtitles are an integral part of the film itself,

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<sup>33</sup> Henrik Gottlieb, "Subtitling. A New University Discipline." In Dollerup & Loddegaard (eds.), *Teaching Translation and Interpreting: Training, Talent and Experience* (Copenhagen: John Benjamins Publishing Company, 1992), 17.

and even today, electronic subtitling is confined to television and video formats.

lb) Normal modern (electronic) television subtitling also falls into the open subtitles group. Although the subtitles are stored on a floppy disk, they are broadcast as an inseparable component of the television signal.

2) Closed subtitles (added optionally to the original version) 2a)

Numerous domestic language television programs are broadcast with (intralingual) subtitles delivered via a distinct signal, which becomes visible only upon activation.<sup>34</sup>

Subtitling encounters four primary constraints, and each presents distinct challenges for translators:<sup>35</sup>

1. The shift in mode from spoken language to written language
2. The limitations posed by available space and the position of the soundtrack dialogue,
3. The necessity to condense the source text due to the aforementioned space constraints, and
4. The need to synchronize with the visual image.

#### **4. Humor**

In general, humour or joke refers to everything that can make a human being laugh. A more scientific definition of humor is stated by Robinson, which is "Any type or form of communication that one of the interacting parties considers funny and provokes laughter, a smile, or a feeling of entertained."<sup>36</sup> Oxford Advanced Learner's Dictionary defines humor as a quality in something that makes it funny or

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<sup>34</sup> *Ibid.*164

<sup>35</sup> Hatim, B. and Mason, I. 2000. *Politeness in Screen Translating*. in *The Translation Studies Reader*. London: Routledge. p.65

<sup>36</sup> V.M. Robinson, *Humor and The Health Professions* (Thorofare, New Jersey Charles B. Slack, 1977), P. 10.

amusing.<sup>37</sup> Humour brings people together under shared laughter. As has been explained by Ross, humour is “something that makes a person laugh or smile”<sup>38</sup> Martin also asserted that humour exists everywhere as a human activity in all types of social interaction.<sup>39</sup>

On the definition of humor, like any other definition, an exception can be found. It is possible to claim something as funny even if no one laughs at the moment - a joke is still considered a joke even if the audience does not laugh. It can also happen that among the recipients of laughter from funny things, there is someone who reveals that "it's not funny". Humor is not so easy to be expressed or appreciated because it requires highly sensitive competence in both linguistic and culture. To this, Ross added that “social context is important for the creation and reception of humour.”<sup>40</sup>

This statement describe that the same joke can be well presented in one context, but it can be cliché in another.

## 1) Theory of Humor

The theory of humour is very diverse as it is approached from some various fields of science such as linguistics, psychology, sociology, and others. Of the many definitions, there are three main theories, namely.

### a. Superiority

The superiority theory has been described as one of the classic, traditional theories of humor. Some have felt that this element is an ingredient in all humor.<sup>41</sup>

This theory of superiority has also been called the disparagement theory, the ability to laugh at ourselves, at our own inferiorities. Others have described this theory as being on

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<sup>37</sup> A S Hornby, *Oxford Advanced Learner's Dictionary of Current English 6th Edition* (Oxford: Oxford University Press, 2000), p.665.

<sup>38</sup> Allison Ross, *The Language of Humor* (London: Routledge, 1998), p.1.

<sup>39</sup> Rod A. Martin, *The Psychology of Humor: An Integrative Approach* (New York: Academic Press, 2007), p.XV

<sup>40</sup> Allison Ross, *Op.Cit.*, p.2.

<sup>41</sup> V.M. Robinson, *Humor and The Health Professions* (Thorofare, New Jersey Charles B. Slack, 1977), P. 19.

a continuum: from laughing at no one (nonsense, puns), to laughing at someone, specific people or groups, (moron jokes, Pollack jokes), to laughing with others in general at man's foibles, and to laughing at one's self.<sup>42</sup>

Vandaele also put forward similar thoughts in his work, As he mentioned in his article that humor in the theory of superiority "often mocking the victim or target – the so-called joke ass –and generates high self-esteem in those who value humor."<sup>43</sup> When someone feels superior they will laugh at someone who is in an unfortunate situation or makes a mistake. For example, people will laugh When they see someone slipping on the ice. The example for this context is :

*Woman: "Your skin is so beautiful, you know that? It's cold and white like marble, is strong like concrete, hard like granite!"*

*Man : "um, thank you?"*

*Woman : "I mean you like a bathroom floor"*

Although the focus of the theory is superior feeling to some certain people, Ross added that rather than simply an insult, the joke will also use some incongruity in it.<sup>44</sup>

## **b. Incongruity**

The incongruity theory has also been considered a classic, traditional theory. Surprise, ambivalence, conflict and incongruity have been words to describe this necessary element or component of the humorous experience. There must be a sudden "shock" or unexpectedness, a "surprise," an incongruity, ambivalence, or conflict of ideas or emotions which produces the absurdity resulting in a burst

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<sup>42</sup> Ibid.

<sup>43</sup> Jeroen Vandaele, "Humor in Translation," In Yves Gambier & Luc Van Doorslaer (ed.), *Handbook of Translation Studies 1*. (2010), p.148.

<sup>44</sup> Allison Ross, *Op.Cit.*, p.54.



of laughter.<sup>45</sup> A similar define also asserts by Vandaele that humor follows from something absurd and is affection arising from sudden transformation of a strained expectation into nothing.<sup>46</sup>

According to this notion, a surprise finish that contradicts the interpretation but is consistent with another reading of the setup can make anything amusing.

The most prevalent and important problems with incongruity theory are outlined in the following analysis from Schopenhauer:

The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and the laugh itself is just an expression of this incongruity.<sup>47</sup>

To communicate as clearly as possible is a key linguistic norm. However, humor in jokes in this way defies the rule. The example of jokes from incongruity theory is “Knock, knock!” jokes:

*A : knock knock..*

*B : who's there?*

*A: Atch*

*B: Atch who?*

*A : bless you*

The example above shows that the word "Atch" and "who" sounds like sneezing sound (Achoo) and they play the important role of the joke because "Atch" lead the reader to the common expectation as a universal word for any cuss word.

### **c. Relief**

The third theory of humour is the relief/release theory. According to this view, comedy can be utilized to reduce tensions or make people feel comfortable when discussing sensitive topic. As

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<sup>45</sup> V.M. Robinson, *Humor and The Health Professions* (Thorofare, New Jersey Charles B. Slack, 1977), P. 20.

<sup>46</sup> Jeroen Vandaele, “*Humour in Translation*”, Loc.Cit.

<sup>47</sup> Arthur Schopenhauer, *The World as Will and Idea Vol.1*, trans. R.B. Haidane & J. Kemp. (London: Routledge, 1883), p.76.

written by Carrell in her article, this theory perceives “humour and laughter as a release of the tensions and inhibitions generated by societal constrain.”<sup>48</sup> According to the relief theory, humour serves as a catalyst for the joke's burden-bearing ability.

This theory, according to Ross, expresses some sort of battle within ourselves instead of groups in society as proposed by superiority theory.<sup>49</sup> This theory of humour explains the cause of laughter by the feeling of release from a threat being overcome (such as reduction of fears about taboo context). Some taboo situations seem to be mentioned by Ross in her book like *sex, excreta, death, and religion*.<sup>50</sup> The most common ones that appear in jokes are sex and excreta. This theory confirms that joking helps to establish the boundaries of what is acceptable to think and say by breaking some rules while remaining within others.

However, because the reader/reaction listener's may differ, this type of humour can be considered offensive. Ross responds to this phenomenon by addressing possible characteristics that make this humor acceptable or offensive. They must use either explicit language or innuendo. Consider the following example: Marriage is like a bank account. You put it in, you take it out, you lose interest<sup>51</sup>

The context of the above humour is sex. It depicts the emotions of a couple making love on their first night together. The preceding example is an innuendo. Readers/listeners will not understand the joke's intention if they do not share the same awareness as the joke's teller.

The existence of humour as an entertainment is important, according to the theories explained above. Humour can help to clear one's mind. It can also add to one's knowledge in an entertaining way. Humour can be used to ease someone into giving a serious and formal idea by conveying satire or criticism in a smooth manner.

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<sup>48</sup> Amy Carrell, “Historical Views of Humor,” *The Primer of Humor Research*, (2008), p.8.

<sup>49</sup> Allison Ross, Op.Cit., p.61.

<sup>50</sup> *Ibid.* p.63-68.

<sup>51</sup> *Ibid.* pp. 61-62.

## 2) Types of Humor

Raphaelson-West had divided humor into three broad categories to make analyzing humor easier.

### a. Linguistic Humor

Linguistic humour are a language-based humor and they are the type that is the most difficult to be translate.<sup>52</sup> The majority of linguistic humour contains sentences with rhyme words. This is because linguistic humour is mostly related to word sounds and spellings.

It would be necessary to have an idiomatic expression about humor that contained a word that rhymed with a word that meant something about puns or language in order to translate this humor. Raphaelson-West classified linguistic humor into two categories: wordplay and pun. Wordplay is the umbrella term for the various textual phenomena in which structural features of the language are used to achieve a communicatively significant effect. Two or more linguistic structures with more or less similar forms and more or less different meanings collide. Depending on the type and severity of Similarity puns are further classified into the following group:

1. Homonymy (identical sounds and spelling)
2. Homophony (identical sounds but different spellings)
3. Homography (different sounds but identical spelling) and
4. Paronymy (there are slight differences in both spelling and sound).

For example, linguistic humour can be found in the movie *The Boss Baby*. There are a few instances of

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<sup>52</sup> Debra S. Raphaelson-West, "On the Feasibility and Strategies of Translating Humor, Meta: Translator's Journal 34, no.1 (1989), p.131.

homonymy humor found in the movie "The Boss Baby" 2017. For example, when the Boss Baby is trying to escape from Tim's parents, he says "I'm gonna crawl out of here like a ninja," and then proceeds to literally crawl like an infant. This is a play on the homophones "crawl" (to move on hands and knees) and "crawling" (as an early stage of development for infants).

#### **b. Cultural Humour**

While linguistic humour is language-based, cultural humour is unquestionably culture-based. The cultural value contained in the jokes is largely responsible for the humour in this type. It is also completely depends on the readers'"/listeners'" cultural knowledge to get the humorous effect. Cultural humor is also bound to cultural elements such as reference to people and some customs or the name of some special places, works application of proverbs, idioms or catchphrases.<sup>53</sup>

"I'm going to make him an offer he can't refuse."

This line is a reference to a famous quote from the classic American film "The Godfather," and is a cultural reference that many viewers may recognize and find humorous. The Boss Baby's use of this line is intended to be tongue-in-cheek, as he is using it in the context of a business deal with a rival company. By using this cultural reference, "The Boss Baby" is able to create a sense of familiarity and shared understanding with viewers who are familiar with "The Godfather" and its cultural significance. This is an example of how cultural humor can be used to create a sense of community and shared experience among viewers.

#### **c. Universal Humour**

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<sup>53</sup> Ali Akbar Jabbari, and Z. Nikkhah Ravizi, Dubbing Verbally Expressed Humor: An analysis of American Animations in Persian Context, *International Journal of Humanities and Social Science*2, no. 5, 2012. 265

“Universal joke is a bicultural joke.”<sup>54</sup> In this case I conclude that universal humor is the one that is considered as funny for most people in general. It just humorous by itself with no relation to the linguistic and/or cultural elements.<sup>55</sup>

A guy walks into work, and both of his ears are all bandaged up. The boss says, “What happened to your ears?” He says, “Yesterday I was ironing a shirt when the phone rang and shhh! I accidentally answered the iron.” The boss says, “Well, that explains one ear, but what happened to your other ear?” He says, “Well, jeez, I had to call the doctor!”

## **5. Humor In Translation**

There is a lot of cultural context in humor. When a joke fails to work, the first possibility is that it is not funny. It's possible that everyone's sense of humor is unique to them. The listener or reader of the humor may lack language fluency or cultural knowledge to understand it.

The translation of humour becomes an intercultural issue. In translating humorous text, not only different cultures but also different language structures must be considered. Vandaele suggested that “humor translation is qualitatively different from “other types” of translation and, consequently, one cannot write about humor translation in the same way one writes about other types of translation.”<sup>56</sup>

## **6. Movie**

Film, also known as motion picture or movie, is a series of still photographs on film that are projected in rapid succession onto a screen using light. This creates the illusion of actual, smooth, and continuous movement due to the optical phenomenon known as persistence of vision.

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<sup>54</sup> Peter Newmark, *Op.Cit.*, p.130.

<sup>55</sup> Ali Akbar Jabbari and Z. Nikkhah Ravizi, *Loc.Cit.*

<sup>56</sup> Jeroen Vandaele, “Humor in Translation”, *Loc.Cit.*

Movie is a remarkably effective medium in conveying drama and especially in the evocation of emotion. The art of motion pictures is exceedingly complex, requiring contributions from nearly all the other arts as well as countless technical skills (for example, in sound recording, photography, and optics). Emerging at the end of the 19th century, this new art form became one of the most popular and influential media of the 20th century and beyond<sup>57</sup>.

A movie is a relatively new field of study that cannot be compared to the evolution of existing technology. Exploitation of film studies in Europe and America during the 1960s and 1970s did not result in significant change. The desire to develop a holistic approach in multidisciplinary film studies appears to be a pipe dream. There is no exception when viewing film studies in the context of communication science. Film studies continue to receive insufficient attention from communication scientists. This is demonstrated by the scarcity of reference materials that specifically investigate film studies in depth, particularly those related to the context of communication science."<sup>58</sup>

Someone must have a reason to enjoy movies. One of them is to seek amusement. This was due to the fact that the film seemed to come to life and captivated the audience. It is a key goal for filmmaking to be able to create films that are packaged in compelling stories and incorporate values that can enrich the inner to be presented to society as a reflection on real-world events with new perspectives.

As a result, the film is regarded as a vehicle for expression. And a depiction of everyday life. When watching a film, the audience feels as if it can penetrate space and time, telling stories and even affecting them. Recently, there have been a variety of

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<sup>57</sup> Britannica, *Unlock the Historical Movie and TV Genre (Definition & Examples)* access from [Film | Definition, Characteristics, History, & Facts | Britannica](#) on 7 February 2023 at 10.29

<sup>58</sup> Rudi Irwanto, *Film, Ideologi dan Militer, Hegemoni Militer dalam Sinema Indonesia*, (Yogyakarta: Media Pressindo, 1999), p.5.

films, and while the approach varies, all of the films can be said to have one goal, which is to attract people to the content of the problem contained. Furthermore, films can be created to meet the needs of the community. There are numerous film genres, including action, adventure, animation, comedy, documentaries, horror, romantic, thriller, drama, and others."<sup>59</sup>

## 7. The Boss Baby Movie

"The Boss Baby" is an animated comedy film released on March 31, 2017. Directed by Tom McGrath and produced by Ramsey Ann Naito, the screenplay was written by Michael McCullers based on the picture book by Marla Frazee. DreamWorks Animation produced the film, with 20th Century Fox handling its distribution.

The film features voice performances from several well-known actors, with Alec Baldwin voicing the titular Boss Baby. Other voice actors include Miles Bakshi as Tim Templeton, Steve Buscemi as Francis E. Francis, Jimmy Kimmel as Ted Templeton (Dad), Lisa Kudrow as Janice Templeton (Mom), and Tobey Maguire as the narrator and adult Tim. The film's music was composed by the renowned Hans Zimmer and Steve Mazzaro, adding emotional depth and visual appeal to the film.

"The Boss Baby" tells the story of a seemingly ordinary baby who is actually a secret agent on an important mission from Baby Corp, a company that manages the birth of babies worldwide. The film is noted for its clever humor and appealing visuals, delivering a profound message about family and sibling bonds. Since its release, "The Boss Baby" has achieved significant box office success, grossing

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<sup>59</sup> Laili Mustaghfiro "Analisis Naratif Nilai Sosial Film *My Stupid Box*," (Universitas Islam Negeri Sunan Ampel Surabaya, 2018) p.52

over \$528 million worldwide against a production budget of around \$125 million. Despite receiving mixed reviews from critics, the film was nominated for several prestigious awards, including Best Animated Feature at the Academy Awards and the Golden Globe Awards.

The film's major success led to the production of a sequel, "The Boss Baby: Family Business," which was released in 2021. Additionally, DreamWorks Animation developed an animated television series titled "The Boss Baby: Back in Business," which premiered on Netflix in 2018. The series continues the adventures of the characters from the original film, adding depth to the story and expanding the world of Baby Corp. With its iconic character, The Boss Baby, known for his distinctive bossy demeanor and voice, the film has left a strong mark on popular culture and continues to entertain audiences of all ages<sup>60</sup>.

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<sup>60</sup> Movie biografi, access from [The Boss Baby 2017](#) on 29 april 2024 at 10.29