# Students' Translating Humor of Mind Your Language British Comedy in The Indonesian Subtitle

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## Abstract

*Subtitling becomes the most prominent growth in translation studies with its many advantages. It is cheaper than dubbing, take a short time, has the original soundtrack, better for hard-of-hearing and has a role in language learning. Subtitling can not be separated from the text. This text will be influenced by the context of a situation and also a context of culture. Having Cross Cultural Understanding better will show the ideology of the text. This study observes the translation technique of translating humor in Indonesian subtitle in the first episode of Mind Your Language British comedy series. This subtitle is done by the sixth-semester Indonesian students of English Education Program of Diamond Institute. This is a qualitative descriptive research presenting a translation unit tangible form in lingual (word, phrase, clause, and sentence) as the data. The object of the research is film dialogue in English and Indonesian subtitles also. The analysis of this study represents that there are 5 techniques in translating humor, namely Translating humor in wordplay with a literal translation, Translating humor in Source Text Pun with Target Text Pun, Translating humor in wordplay with wordplay, Translating humor in wordplay with zero wordplays (non-wordplay) and Translating humor with allusion. The use of literal translation technique is dominant while the ideal translation technique in translating humor is wordplay with wordplay.*

**Keywords:**     translation, humor, subtitling, wordplay, comedy

## Abstrak

*Subtitling mengalami pertumbuhan yang sangat pesat dalam studi penerjemahan dengan banyak kelebihannya. Subtitling lebih murah dari dubbing ditinjau dari segi biaya, proses pembuatannya tidak memerlukan waktu lama, mempunyai soundtract asli, dan lebih baik bagi para penderita tuna rungu dan sulit mendengar. Subtitling tidak bisa dipisahkan dari teks. Teks ini yang akan diperngaruhi oleh konteks situasi dan juga konteks budaya. Memiliki pandangan yang baik tentang Cross Cultural Understanding / perbedaan budaya akan bisa memahami ideologi teks tersebut. Penelitian ini mengkaji teknik penerjemahan humor dalam bahasa Indonesia dalam serial komedi Inggris yang berjudul " Mind Your Language" episode pertama. Subtitle film komedi ini dikerjakan oleh mahasiswa semester enam jurusan Pendidikan Bahasa Inggris. Penelitian ini adalah penelitian deskriptif kualitatif yang mengetengahkan unit penerjemahan bentuk lingual (kata, frasa, klausa, dan kalimat). Objek penelitian ini adalah dialog film dalam bahasa Inggris dan bahasa Indonesi. Analisis dalam penelitian ini menunjukkan bahawa ada 5 teknik dalam menerjemahkan humor, yaitu merjemahkan humor dalam wordplay dengan perjemahan literal, menerjemahkan humor dalam permainan kata kata (pun) bahasa sumber ke dalam pun bahasa sasaran, menerjemahkan wordplay dengan wordplay, menerjemahkan wordplay dengan cara tanpa menerjemahkannya (dibiarkan apa adanya) dan menerjemahkan humor dengan allusion (kiasan). Penggunaan teknik penerjemahan literal sangat dominan sedangkan teknik terjemahan yang ideal dalam menerjemahkan humor adalah wordplay dengan wordplay.*

**Kata kunci:**    penerjemahan, humor, subtitling, permainan kata, komedi

## Introduction

In this twenty-first century era, translation has been growing rapidly in the audiovisual realm. The demands of this audiovisual translation significantly emerge. As well as in America, Canada, Great Britain, or any other country, it also happens in Indonesia.

There are two main categories of audiovisual translation, i.e. dubbing and subtitling. Dubbing and subtitling have a long history in Indonesia. It began at the 1980s where many western movies get into Indonesia. There are professional, amateur and fansub dubber and subtitler (Ronk 2013).

Both dubbing and subtitling belongs to interlingual transfer translation (verbal message) and has significant differences. Dubbing is oral, while subtitling is text. Dubbing is included into isosemiotic translation -- has the same channel expression and translates speech as speech -- while subtitling belongs to diasemic translation (Gottlieb 2014). Moreover, Gottlieb points out that subtitling was diasemic translation getting across from speech to writing.

Subtitling becomes the most prominent growth in translation studies with its many advantages. Ekinci (2015:5) mentions some advantages of subtitling, i. e , "subtitling is not expensive, does not take a long time, has a role in language learning, has original soundtrack and better for hard-of-hearing and the deaf". According to Garbier, Subtitling is a movie dialog translation written at the bottom of the film. As well as dubbing, the goal of subtitling is to help the audience enjoying a movie, whether it is a documentary or narrative, drama, action, comedy, and others (1993).

Translation can not be separated from "text". The meaning of "text" will be influenced by the context of the situation, and this will be affected by the context of culture. Having Cross-Cultural Understanding better will show the ideology of the text. On the contrary, a text is full of field (content), mode/channel (spoken / written text), and also tenor/relation (relation between the speaker-listener/audience). In doing subtitling, the context of the situation and cross-cultural understanding are the most important factors that must be had by the translators so they capable of selecting either translation strategy or choice of words. Furthermore, in subtitling, translators dealing with unique phenomenon specifically Source Text (ST). The Source Text is a spoken text supported by place setting, music illustration, gesture, expression of the characters, etc and they must translate that spoken text into written text.

Sometimes, translators also face some difficulties in making subtitle especially in translating humor. These difficulties may be caused by untranslatable meaning, linguistics problems, stylistic problems or translator's lack of knowledge. In humor, there are so much culture-specific. Translators should not only mantain the meaning of humor but also arouse the same effect without compromising the text cohesion and coherence.

Example :

| No. | Source Text | Target Text |
|-----|-------------|-------------|
| 1 | It was really quite disgusting | Itu sangat menjijikkan |
| | Really? What did he do? | Benarkah? Apa yang telah dia lakukan? |
| | Climbed out of the classroom window and on the roof. Took all his clothes off and stood there start naked.. | Memanjat keluar dari jendela kelas menuju atap. Melepas semua pakaiannya dan berdiri disana dengan telanjang bulat.. |
| | Singing *"I've got a lovely bunch of coconuts"*. | Menyanyikan *"Saya menadapat seikat kacang yang bagus"*. |
| 2 | Your name ? | Nama Anda ? |
| | Giovanni Cupello ! Italian | Giovanni Cupello ! Orang Italia. |
| | What do you work ? | Apa pekerjaan Anda ? |
| | *I work in a Ristorante dei Populi* | *Saya bekerja ....(bahasa lain)* |
| | A waiter ? | Seorang pelayan ? |
| | No, not a waiter. *A cookada* | Bukan, bukan seorang pelayan. *..... (bahasa lain)* |
| | *A cookoda* ? | *......(bahasa lain)* |
| | *Yes, I cookada raviolo, dasphagetti, dalasagne. I cookada everything*. | *(bahasa lain)* |
| | A chef | Juru Masak/ koki. |
| | Okey | Ya |

At the first translation, the translator translates a title of the British song *I've got a lovely bunch of coconuts* with *Saya menadapat seikat kacang yang bagus*. At the second one, the translator translates a sentence *I work in a Ristorante dei Populi* with *Saya bekerja ....(bahasa lain)*, a sentence *No, not a waiter. A cookada* with *Bukan, tidak seorang pelayan. .....(bahasa lain)*, a word *A cookoda* with *(bahasa lain)* and two sentences *Yes, I cookada raviolo, dasphagetti, dalasagne. I cookada everything* with *(bahasa lain)*.

From this phenomenon, it can be seen that there are some different effect results between the Source Text (ST) and Target Text (TT). If the

audience read the subtitle above, they can not laugh because there are some different effect results – if laughter is the measuring instrument in a comedy or humor. To observe deeply about this translating humor in subtitling, the researcher selects first episode of a British comedy television series entitled *Mind Your Language*. This selected film is based on 3 reasons. First, *Mind Your Language* is very prominent film in British and all over the world. Though it is aired at 1977, this film is still very famous up to now. Second, there are many culture-bound of words, phrases, clauses or sentences represent humor. Third, this film has not been translated into Indonesian.

### *Research problems and aim*

This study tries to analyze how the sixth-semester Indonesian students of English Education Program from Diamond Institute translate humor in subtitling *Mind Your Language* comedy television series. The sixth-semester Indonesian students got subtitling course during six months. Besides that course, they also obtained some materials such as translation, semantics, introduction to linguistics, sociolinguistics, and cross-cultural understanding. Thus, all the students have all the materials needed by the translator (subtitler).

At this semester period, students produce two subtitling projects and one dubbing project. They do it in a group, each consisting of three or four students. This first episode subtitling of *Mind Your Language* series, specifically, is done by seven students. They did it in a month as a final project.

This study aims to explain how the sixth-semester Indonesian students of English Education Program translate humor in subtitling by analyzing some significant examples taken from popular British comedy television series, *Mind Your Language* episode 1, premiered in 1977. This subtitle was made by seven students from the sixth semester. The researcher will make translation analysis of both Source Text (spoken text) and Target Text (written text) in English and Indonesian.

Some characters from *Mind Your Language* the researcher wants to focus on are the teacher (Mr. Jeremy Brown), the headmistress (Miss Dolores

Courtney) and their 10 foreigner students (Giovanni Capello, Anna Schmitt, Juan Cervantes, Ranjeet Singh, Chung Su-Lee, Taro Nagazumi, Maximillian Andrea Archimedes Papandrious, Danille Favre, Ali Nadim, and Jameela Ranjhat).

*Research novelty*

This study tends to observe humor in Indonesian subtitling. There are many culture-bound portrayed in humor. Katan (in Armellino 2008: 1) says "The heart of the mediator's task is not to translate texts, but to translate cultures". From this statement, the word translate culture here fits the subtitles. Further, as Díaz Cintas and Remael (in Armellino 2008: 1) explore that the concept of "translation cultures" here refers to the culture-bound in audiovisual translation.

That unique phenomenon above does true dilemmas among the translators. Choice of words in the Source Text (ST) may be strongly rooted in the Source Culture (SC). It may be quite difficult to the audience to understand what it is addressed in the film. To the translator, s/he may not only deal with lexical expression but also with problems of dialects, syntactic order, non standard English etc.

**Review of related literature**

*Translation and the concept of culture in humor*

As mention before, subtitling is a part of translation (interlingual transfer translation). Translation of audiovisual or subtitling is still based on translation studies. Some of the translator's experts have their own definitions of translation. It reaches out from Catford (1965), Brislin (1976), McGuire (1991), Nida and Taber (1974), Bell (1991), Newmark (1981), Beckman & Callow (1974) until Baker (1992), Bassnett (2002), Katan (1999) and Trivedi (1993). Catford (1978:20) defines "translation is the replacement of textual material in SL by equivalent textual material in TL". Another expert, Brislin (1976:1) defines ..."the general term referring to the transfer of thoughts

and ideas from SL to TL, 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 are based on signs, as with sign languages of the deaf."

Talking about translation, it means talking about culture. As Newmark explains that culture is the way of life in a community, a manifestation that use a distinctive language to express it (1988). Every country – even area - has its own language and culture hence it can be underline that language is a part of the culture and cultural component also. Language has to mean only in its certain culture (country). Another scholars, Vlakhov, and florin point out about realia – cultural elements. The word realia itself now been used to referring object, habits, customs and other cultural and material aspects (Guerra : 2012).

Since there are many classification and taxonomies refers to cultural aspects. The most distinguished one is Newmark (95) with his five 'foreign' culture categories: ecology, material culture (artefacts), social culture – work and leisure, organisations, and Gestures and habits

Katan also explains a complete logical disclosure culture, that is Environment, Behaviour, Capabilities, Values of the society and its hierarchy, Beliefs, and Identity. Another experts such as Baker, Mayoral, Ku, Santoyo and Marco Borillo provide classification on culture, underlining mannerisms, environment, cultural heritage, social culture, linguistic culture, ethnographic and geographic terms and also local color (Guerra, 2012).

All of the examples above are culture-bound. Though it is impossible to translate a culturally bound text perfectly, it is still possible. Just like Haryanto said (in Guerra : 2012) that this possibility can be proven through so many literary works into other languages.

*Humor and sitcoms*

According to Vandaelen incongruity and superiority are as a source of a laugh in humor. Incongruity is a contradiction of cognitive schemes either in term of linguistic, pragmatic, social, natural or narrative. In brief, the funny

element in humor is what contradicts to our expectations. It can be expressed either in words or audio visual. Meanwhile, superiority is a concept relating to rejoicing our feeling when making fun of certain situations or individuals, understanding the incongruities of humor or recognizing something funny because it became institutionalized (in Chile 1999).

A sitcom or comedy of situation is an example of humor. It displays any different kinds of incongruities and superiority, as an outcome of linguistic elements and audio visual interconnected. Those superiority and incongruities associated with different individuals and cultures, that is the reason of why humor is so difficult to translate. The translator should translate the same effect between Sorce Text and Target Text so that the audience can have the same effect (perspective) and laugh at the same time.

*Tools for translating humor in subtitling*

According to Luyken (Sponholz, 2012: 9) "Dubbing is the replacement of a program's voice track by a version translated into another language which attempts to reproduce the timing, phrasing and lip movements of the original". Further, he says that the aim of dubbing is to allow the audience creating their illusion to experience the product of their own language without decreasing any of the original characters. Subtitling, on the contrary, "are condensed translations of the original dialogue, which appear as lines of text usually positioned towards the bottom of the screen." As mention before, there are some advantages of subtitling. A brief opinion conveys by Ivarsson and Carroll (in Sponholz: 10); that is in subtitling the audience can hear the original sound of the film with all the nuances intended by the director captured by the actors, reflected in the rhythm of the words including the pauses and intonation. Meanwhile, Diaz Cintas (2012: 21) points out "Interlingual subtitling is a type of language transfer in which the translation, that is the subtitles, do not replace the original Source Text (ST), but rather, both are present in synchrony in the subtitled version".

Another expert, Gottlieb, presents that subtitling is the rendering of the verbal message in media in a different language, has one or more written

text line with the original message presented on the screen (2004). Subtitling firstly has been used since 1929 in Europe (Baker,1998). Sponholz (2003) points out that subtitle thrived from written text to the screen by using devices to express the dialogue of the actors to the audience.

Ekinci (2015) explains that subtitling is divided into two parts. The first part is Intralingual Translation, the second one is an Interlingual translation. The previous part means translation still in the same language, while the second one means a translation from one language to another or from spoken language to written language. Based on Delabatista, there are two tools for translating humor in subtitling, that is wordplay and allusion.

*Wordplay*

According to Delabatista (in Spanakaki 2007) "Wordplay or pun is the general name for the various *textual* phenomena in which *structural features* of the language(s) are used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*". In other words, wordplay is one of writing technique where it becomes a subject in the work. This wordplay writing aims to entertain or to produce a specific effect. In wordplay, the shape and structure of the language are just as important as the idea being communicated. Wordplay can appear in several types, i. e. pun, spoonerism, and naming a character in a story.

Based on the types and degree of similarities, a pun can be divided by homonymy (the same sounds and spelling), homophony (the same sounds but different spellings), homography (different sounds but the same spelling) and paronymy (slight differences between sounds and spelling) (Delabatista in Vandaele 2012). Moreover, according to Spanakaki, there are some pun techniques. First, translating pun with a pun. Second, translating pun with non pun. Third, translating pun with another rhetorical device (repetition, alliteration, rhyme, referential, irony, paradox etc). Fourth, translating pun with zero (the pun is omitted). Fifth, translating ST pun as TT pun (without being translated). Sixth, translating no pun with a pun (a new pun

introduced). Seventh, translating zero with a pun (additional new pun). Eighth, editorial technique (add some footnotes or endnotes).

*Allusion*

Allusion, based on Cuddon (in Spanakaki 2007), is "an implicit reference, perhaps to another work of literature or art, to a person or an event." Meanwhile, Leppihalme states that allusion as elements involving "some modification of a frame". A frame here is "a combination of words that are accepted in the language community as an example of preformed linguistic material" (Leppihalme, 1997:41). Here are some frames: idioms, proverbs, catchphrases, and allusions to various sources (ibid).

Talking about the functions of allusions, Leppihalmae (1997: 37) states that there are 3 categories: 1). Creating humor 2). delineating characters, and 3). carrying themes. Moreover, Leppihalmae points out that allusion is culture-bound and intelligible across cultural and language barriers. These are sources of allusions, i. e. history, literature, cinema, and television, to name the most important one, are only relatively rarely familiar beyond their cultures of origin since popular culture seems to travel more widely than high culture (Spanakaki : 6).

**Methodology**

This is a qualitative descriptive research of translating humor in subtitling. The data is decomposed in the form of words or pictures, not in the form of numbers. The data in this research is a translation unit tangible forms in lingual (word, phrase and clause and sentence). The object of the research involves 24 minutes of film dialogue in English and 24 minutes of Indonesian subtitles translated by seven students from the sixth semester. The data corpus consist of the English audio script of first episodes *Minds Your Language* along with Indonesian translation in form of subtitles. The data are gathered by analyzing the Indonesian subtitles of the following British comedy television series. The first episode *Mind Your Language* entitled: The First Lesson.

To gain all the requisite information, the researcher follows these 3 steps: viewing the film, rendering the English utterance and Indonesian subtitles of the first episode, and, lastly, analyzing the translation made by the students based on Delabatista (in Spanakaki 2007) as the theoretical framework. This study only focuses on the data which has culture-bound lingual (in term of word, phrase, and clause) that arouse laughter.

**Results and Discussion**

The analysis of this study shows that there are 5 techniques in translating humor, namely Translating humor in wordplay with a literal translation, Translating humor in Source Text Pun with Target Text Pun, Translating humor in wordplay with wordplay, Translating humor in wordplay with zero wordplays (non-wordplay) and Translating humor with allusion.

*Translating humor in wordplay with literal translation*

The first technique used by translators is wordplay technique with literal translation. Translators render the linguistic unit based on literal meaning. Here are some examples of literal translation of pun: You're early, No, I am Ali, I am hopping to be unrolled, you're hoping to be enrolled, Like it says in your syllabus, and I've got a lovely bunch of coconuts.

| No. | Source Text | Target Text |
|-----|-------------|-------------|
| 1 | Enter | Silahkan masuk |
| | Excuse me please lady | Maafkan saya Nyonya |
| | Yes, what is it? | Ya, ada apa? |
| | I am coming to be learning the English | Saya datang untuk belajar Bahasa Inggris |
| | *You're early* | *Anda (datang) lebih awal* |
| | *No, I am Ali* | *Bukan, saya Ali* |

| No. | Source Text | Target Text |
|---|---|---|
| 2 | My name is Ali. Ali Nadim. | Nama saya Ali. Ali Nadim |
|  | I am coming to be learning the English. | Saya datang untuk belajar Bahasa Inggris. |
|  | Yes, yes! You wish to join our new class. English as a Foreign Language | Ya, ya! Anda bermaksud untuk mengikuti kelas baru kami. Bahasa Inggris sebagai bahasa asing |
|  | Yes please. And ***I am hopping to be unrolled*** | Iya. Dan ***saya meloncat untuk menjadi yang membuka gulungan***. |
|  | Hopping to be unrolled? | Meloncat untuk menjadi yang membuka gulungan? |
|  | ***Like it's said in your syllabus*** | ***Sebagaimana yang mengatakan dalam 'bus bodoh' anda*** |
|  | You mean ***you're hoping to be enrolled*** | Maksud anda, ***anda mengharapkan untuk mendaftarkan diri*** |
| 3 | It was really quite disgusting | Itu sangat menjijikkan |
|  | Really? What did he do? | Benarkah? Apa yang telah dia lakukan? |
|  | Climbed out of the classroom window and on the roof. Took all his clothes off and stood there start naked.. | Memanjat keluar dari jendela kelas menuju atap. Melepas semua pakaiannya dan berdiri disana dengan telanjang bulat.. |
|  | Singing ***"I've got a lovely bunch of coconuts"***. | Menyanyikan ***"Saya menadapat seikat kacang yang bagus"***. |

The data number 1, there is a pun, i. e. paronymy. The world ***early*** is slightly the same sound with ***Ali.*** In a British accent, the word *early* / ɜːˈli / sounds like the word *Ali* / ˈɑːliː /. The conversation takes place in a principal office between Ms. Courtney and Ali Nadim. The humor comes when there is a misunderstanding between both of them. ***You're early*** as said by Ms. Courtney means that Ali comes to the course early (in the morning), or in Indonesian ***Anda datang lebih awal***. Meanwhile, Ali's opinion of the sentence ***You're early*** means Your name is Ali or in Indonesian : Namamu Ali. That is why Ali spontaneously says ***No, I am Ali*** which is meant in Indonesia

**Bukan, saya Ali.**

Data no 2, The sentence *I am hopping to be unrolled* conveys paronymy wordplay with the sentence *you're hoping to be enrolled*. The word *hopping* / ˈhɒpɪŋ / versus *hoping* / hoʊpiŋ / and *unrolled* /ʌnroʊl/ versus *enrolled* /ɪnroʊl/ has slightly the same sound. Again, the conversation takes place between Ms. Courtney and Ali – who is immigrant and a new student in English for Foreign Language. As a new student, Ali tries to express and answer every question in English. He tries to answer *I am hoping to be enrolled*. Unfortunately, he misspells it as *I am hopping to be unrolled*. This misspelling delivers a humor to the audience. *I am hopping to be unrolled* has been translated by translator into *saya meloncat untuk menjadi yang membuka gulungan*. In the researcher's view, *saya meloncat untuk membuka gulungan* is better. At the same number, data 2, the sentence *Like it say in your sillybus* brings a humor also. The word *syllabus* has spelling /sɪləbəs/ that sounding just like *sillybus* /sɪlɪbəs/. Meanwhile, the translation *Sebagaimana yang mengatakan dalam 'bus bodoh' anda* is better tobe translated into *Sebagaimana yang anda katakan dalam 'bus bodoh' anda*.

Data no 3, the sentence *"I've got a lovely bunch of coconuts"* expresses a humor to the audience. *"I've got a lovely bunch of coconuts"* is a title of British song and a novelty song at that time. The song portrays a craziness at that era. The conversation takes place between Ms. Courtney – the headmistress – and Mr. Brown – the English teacher. Ms. Courtney tells to Mr. Brown that the previous teacher can not handle the class for it is very difficult teaching in the international students, English for Foreign Language. Expressing how difficulty teaching them, Ms. Courtney compares it to the song *"I've got a lovely bunch of coconuts"*. Translator translates this song as *"Saya menadapat seikat kacang yang bagus"*. In researcher's viewpoint, this translation is just a literal translation. It does not convey the meaning and effect expected by ST. The *"I've got a lovely bunch of coconuts"* is better to be translated into *"Jangan Ganggu Banci"* (a song by Project Pop).

In this study, translating humor with literal translation is the dominant technique. There are 42% (8 cases) humor uses wordplay with literal

translation in this comedy series

*Translating humor in source text pun with target text pun*

The second technique is being used is Source Text (ST) Pun with Target Text (TT) Pun. By using this technique, translators maintain the pun in the source text. Below are the examples of this technique: Brown and Maximillion Andrea Archimedes Papandrious.

| No. | Source Text | Target Text |
|-----|-------------|-------------|
| 1 | I'm pleased to meet you all | Saya senang bertemu kalian semua |
| | We are also pleasing to be meeting you | Kami juga senang bertemu dengan anda |
| | *I am Brown* | *Nama saya Brown* |
| | *Oh, no* | *Oh tidak* |
| | You are committing a mistake | Anda melakukan suatu kesalahan |
| | Mistake? | Kesalahan? |
| | Yes please | Iya tentu. |
| | *You are not brown. We are brown.* | *Anda tidak berkulit coklat. Kami berkulit coklat.* |
| | *You are white* | *Anda berkulit putih.* |
| 2 | Right!! I'll just go round the class and take your names. | Baiklah! saya akan memutari kelas dan menanyai nama Anda. |
| | Yes | Ya. |
| | What is your name ? | Siapa nama Anda ? |
| | *Maximillion Andrea Archimedes Papandrious.* | *Maximillion Andrea Archimedes Papandrious.* |
| | I'll just put you down as Max. | Saya hanya akan memanggil Anda Max. |

Data no 4 portraits Source Text (ST) culture knowledge. The word **Brown** over there brings a humor when it is being communicated to a foreigner (non-English speaking country). The conversation comes to pass between Mr. Brown and their students. He tries to introduce himself to their

students by saying **I am Brown**. Unluckily, Ali does not understand that **Brown** is a name of the person. He thinks that Brown is a color of skin; that is why further Ali complains that his teacher has a white skin and he – and his friends – has a brown one. Translators render the sentence **I am Brown** with **Nama saya Brown**, and **You are not brown. We are brown. You are white** with **Anda tidak berkulit coklat. Kami berkulit coklat. Anda berkulit putih**.

Meanwhile, data no 5 represents Source Text culture knowledge also. **Maximillion Andrea Archimedes Papandrious** sounds alliteration to the audience. **Maximillion Andrea Archimedes Papandrious** is a full name of Italian student, Max. The audience does not suppose that Max's full name will be that too long, just like alliteration. Max's answer of what is your name conveys a humor to the audience. Translators render the words **Maximillion Andrea Archimedes Papandrious** with **Maximillion Andrea Archimedes Papandrious**.

There are 11% (2 cases) translating humor by using this technique from all humor of Mind Your Language episode 1.

*Translating humor in wordplay with wordplay*

The third technique is translating humor in wordplay with wordplay. Translators render the wordplay with wordplay in order to maintain the wordplay in Source Text. Some examples of this technique are: sheeps, tonkers, I work in a Ristorante dei Populi, A cookada , I cookada raviolo, dasphagetti, dalasagne and I cookada everything.

| No. | Source Text | Target Text |
|---|---|---|
| 6 | And what is your job? | Dan apa pekerjaan Anda ? |
|  | I work with **sheeps.** | Saya bekerja dengan **domba.** |
|  | You work with *sheeps*? | Anda bekerja dengan *domba*? |
|  | A shepherd ! You work on a farm. | Seorang gembala! Anda bekerja di peternakan. |
|  | No,no, no ! Not farm. | Bukan, Bukan ! bukan di peternakan. |

| No. | Source Text | Target Text |
|---|---|---|
| | But you said you work with sheep | Tapi Anda mengatakan anda bekerja dengan domba. |
| | No, no, no Sheeps. | Bukan, bukan, bukan Domba. |
| | *Big sheeps* | *Domba besar.* |
| | Ah, Ship | Ah, Kapal. |
| | *Yes, Sheeps, Tonkers.* | *Ya ..(bahasa lain)* |
| 7 | Your name ? | Nama Anda ? |
| | Giovanni Cupello ! Italian | Giovanni Cupello ! Orang Italia. |
| | What do you work ? | Apa pekerjaan Anda ? |
| | *I work in a Ristorante dei Populi* | *Saya bekerja ….(bahasa lain)* |
| | A waiter ? | Seorang pelayan ? |
| | No, not a waiter. *A cookada* | Bukan, bukan seorang pelayan. *..... (bahasa lain)* |
| | *A cookoda ?* | *......(bahasa lain)* |
| | *Yes, I cookada raviolo, dasphagetti, dalasagne. I cookada everything.* | *(bahasa lain)* |
| | A chef | Juru Masak/ koki. |
| | Okey | Ok |
| 8 | And your name ? | Dan siapa nama Anda? |
| | I'm Ali Nadim! From Lahor. *I'm working at the moment not anywhere at all.* | Saya Ali Nadim, dari Lahor. *Saya bekerja sewaktu-waktu tidak menetap.* |
| | You are unemployed ? | Apakah Anda tuna karya / pengangguran ? |
| | Yes, Please | Ya, begitu. |

Take a look at data no 6, there are homophone wordplay. The word *sheep* / ʃiːp / and *tonkers* above have the same phone with *ship* / ʃɪp / and *tankers* / tæŋkəʳ /. The humor comes up when Max is asked by Mr. Brown what is his job. Trying to answer his teacher's question, Max shouts sheeps loudly. Max's opinion about *sheeps* /ʃiːps/ is *ship* (*kapal*), unfortunately, because of his misspelling, there is a misunderstanding. In Mr. Brown's

opinion, the word **ship** said by Max is **sheeps** (*domba*). The same case also happens in the word **tonker**. The word tonker in Italy has the same phone with tanker / tæŋkəʳ / in English. That makes a humor in that conversation. It will be better if the translators render **Yes, Sheeps, Tonkers** with **Ya, kapal, tanker** rather than **Ya...(bahasa lain).**

Data no 7 still represent homophone wordplay. ***I work in a Ristorante dei Populi*** has a homophone with **I work in a popular restaurant**. The word ***a cookada*** has the same sound with **a cook**, and a sentence ***I cookada raviolo, dasphagetti, dalasagne. I cookada everything*** has a similar sound with **I cook raviolo, spaghetti, lasagne. I cook everything**. Those conversations arouse humor to the audience for Max tries to speak English fluently by mixing Italian and English together. If the translators pay attention to detail, those sentences have the same English linguistic concept although it is said in the Italian style. Thus, the sentence ***I work in a Ristorante dei Populi*** is better to be translated into *Saya bekerja di sebuah restoran populer* rather than **Saya bekerja ....(bahasa lain)**. The word ***a cookoda*** is better to be translated into *seorang pemasak* rather than ***(bahasa lain)***. The last one, ***I cook raviolo, spaghetti, lasagne. I cook everything*** is best to be translated into *Saya memasak raviolo, spageti, lasagna. Saya memasak semuanya*.

Data no 8 ***I'm working at the moment not anywhere at all*** conveys a humor to the audience. In the western culture, there is a simple word to explain that someone does not have a job, that is unemployed or jobless. I'm working at the moment not anywhere at all means I'm jobless. The best translation for the data no 8 is *Saya bekerja saat ini tapi tidak dimanapun*.

Data analysis displays that there are 16% (3 cases) translating humor in wordplay with wordplay in this first episode.

Translating humor in wordplay with zero wordplays (non-wordplay)

Wordplay with zero (non) wordplay is used in this translation humor. Translators render a ST wordplay with non wordplay in TT. It is because there is no wordplay in TT. knock his bloody block off, who's bloody black is knocked off, sikh, and sick are the examples.

| No. | Source Text | Target Text |
|---|---|---|
| 9 | Where are you going? | mau kemana kalian? |
| | We go houtside to havada punch down | Kita akan keluar untuk menyelesaikan masalah. |
| | You mean a punch up? | Maksudnya kalian akan berkelahi ? |
| | I'm going to –how you say – *knock his bloody block off* | Aku akan pergi juga - bagaimana kamu bisa berkata – *tensi kamu sangat tinggi* |
| | We see *who's bloody black is knocked off* | Kami tahu kalo *tekanan darahnya sedang naik* |
| 10 | I cannot sit there! it is impossible | Saya tidak mau duduk di sana! Itu tidak mungkin |
| | Why is it impossible? | Mengapa tidak mungkin? |
| | I am *Sikh* | I am *...(bahasa lain)* |
| | Oh, Dear | Oh, sayang |
| | I hope it's not contagious! Perhaps you ought ot come back when you're better? | Saya harap itu tidak menular! Mungkin Anda harus kembali lagi ketika Anda membaik? |
| | I do not comprehend the gist of your conversation | Saya tidak mengerti inti dari pembicaraan Anda |
| | You said you were *sick* | Katanya anda *sakit* |

*Knock his bloody block off* and *who's bloody black is knocked off* from data no 9 above portrait humor in term of idiom and alliteration. Knock his bloody block off is an idiom and alliteration also. This conversation takes place between Max and Giovanni who fight to sit next to Danielle - the beautiful student in the class. Audience laughs loudly when both guys are asked by Mr. Brown where they are going. Spontaneously Giovanni says *Knock his bloody block off* (refer to Max), and than Max responds *who's bloody black is knocked off.* The previous word means idiom (*menghajar atau memukul habis habisan*), while the next one makes an alliteration (*siapa yang berdarah hitam akan dibunuh*). Thus, the best translation of *Knock his bloody block off*

is *menghajar atau memukul habis habisan* and **who's bloody black is knocked off** is *siapa yang berdarah hitam akan dibunuh*.

Data no 10, **Sikh** /siːk/ and **sick** /sɪk/ have a homophone wordplay. This conversation happens when Mr. Brown requests Ranjit to sit down beside Ali, a Moslem. Ranjit says that it is impossible to sit down beside Ali for He is a Sikh. Sikh is a religion that developed in the 15th century, based on belief in a single God and on the teachings of Guru Nanak (according to Cambridge dictionary). Sikh and Moslem are the examples of religion in India. Ranjit's answer that he is a Sikh arouse humor to the audience. Meanwhile, Mr. Brown never think that Sikh is a religion. He thinks that Ranjit is sick. Translators render **I am Sikh** into **I am …(bahasa lain)**. It is better to translate **I am Sikh** with *Saya seorang Sikh*

Just like the second technique, there are 11% (2 cases) translating humor by using this technique from all humor of Mind Your Language episode 1.

*Translating humor with allusion*

The fifth technique of translating humor is an allusion. Translators render the unit of linguistic with implicit reference. There is something hidden behind the words. Japan light wingo! China refto wingo, Are you light wingo or reft wingo? and You are stupid poof is the example of allusion.

| No. | Source Text | Target Text |
|-----|-------------|-------------|
| 11 | Taro! How are relations between Japan and China? | Taro! Apa hubungan antara jepang dengan china ? |
|  | Depends on political viewpoint! | itu termasuk dengan beberapa poin! |
|  | **Japan light wingo! China refto wingo** | **jepang light dungo! China reft wingo** |
|  | **I see! Are you light wingo or reft wingo?** Right or left | **aku tahu! Apa kamu di bagian light atau reft wingo?** Light or reft? |

| No. | Source Text | Target Text |
|-----|-------------|-------------|
| 12 | Repeat after me. – You are English | Ulangi setelah aku. – You are English |
| | No, im not! Im from Pakistan | Bukan, bukan! Aku dari Pakistan |
| | What am i? | Aku ini apa? |
| | You're confusing me | Kamu membingungkan aku |
| | *You are stupid poof* | *Kau bodoh poof* |
| | Don't you call me *poof* | Jangan panggil aku *poof* |
| | *Poof* | *Poof* |

Data no 11, *Japan light wingo! China refto wingo* is an allusion of humor. This conversation takes place between Mr. Brown and Taro - a student from Japan. Mr. Brown asks a question, i.e. How are relations between Japan and China. Taro answers that Japan is right wing (rightist / westernised) while China is left wing (leftist / communist). This allusion, than, is being asked to Su Lee – a China student by asking *Are you light wingo or reft wingo?*. The translation of *Japan light wingo! China refto wingo* is best to be translated as *Jepang beraliran kanan dan China beraliran kiri* and *Are you light wingo or reft wingo?* is translated as *Kamu beraliran kanan atau kiri ?*.

Similar to data no 11, data no 12 represents an allusion. *You are stupid poof* is screamed out by Ranjit to Ali who is difficult to understand Mr. Brown's question. The meaning of *Poof* / pʊf / is a gay man. Thus, when Ranjit says *You are stupid poof* to Ali, it describes an allusion. Ali is a Moslem and yelled at Ranjit as a stupid poof. *You are stupid poof* is better to be translated as *Kau gay bodoh*, and a word *poof* is best to be rendered as *gay*.

This allusion technique is applicated 20% (4 cases) in this first episode of British comedy series – Mind Your Language.

The results of the study show that translators use many techniques in translating humor. The use of wordplay with literal translation is more dominant. This technique is used in 42% of humor translation. On the contrary, the use of wordplay ST with wordplay TT and wordplay with zero puns are only used in 11%. Translating humor always accommodates two

elements, that is the literal meaning of translated words and its wordplay. Thus, the technique choice can convey a consequence. In literal translation, for instance, for some cases, there is no impact on the audience's perception. Nevertheless, the presence of wordplay often loses at that translation.

Literal technique at the translation *I am hopping to be unrolled* and *you're hoping to be enrolled* can be put as an example. The word hopping do has a meaning *meloncat*, hoping (*berharap*) and unrolled has a meaning *membuka gulungan*, enrolled (*mendaftarkan diri*). In a subtitle, the audience can comprehend the text and context easily. However, there is no wordplay aspect in those sentences. Paronymy wordplay is not covered in the translation. The sense of *hopping to be unrolled* and *hoping to be enrolled* can not be perceived in *meloncat untuk membuka gulungan* and *berharap mendaftarkan diri*. Thus, the results effect of literal translation can not explore the effect of wordplay. The literal translation in translating humor is the most dominant technique. Although it can not produce the same results effect, at least the meaning of the text can be delivered.

The most appropriate form of translating humor in wordplay is the ideal translation covering two elements in humor, that is meaning and wordplay. One of the possible technique is translating humor in wordplay with wordplay. Translating *I work in a Ristorante dei Populi* into *Saya bekerja di restoran populer* can be an example. This choice of word *restoran populer* rendering *Ristorante dei Populi* has a syntagmatis pun. By using this method, the translation enables to cover 2 elements, that is meaning and wordplay. Although translating humor in wordplay with wordplay technique is the ideal method, it is not easy to be done for every language in the world has a different system.

## Conclusion

Based on the analysis data in Translating humor in Indonesian subtitle of Mind Your Language British Comedy (Episode 1), it can be concluded that the literal translation is used dominantly. This dominance in order to make the audience comprehend both the meaning and context easily.

Based on the above conclusion, researcher conveys two suggestions. First, Translators are suggested to consider the precise translation technique so that both 2 elements i. e. meaning and wordplay can be delivered properly. Second, Translators should try to increase the capability either linguistic or cultural knowledge, hence they can render subtitle appropriately.

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