

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Theoretical Review

1. Translation

Translation has been accompanying people's live since a long time ago. It brings a lot of benefits for people especially to communicate across languages. Translation is more than just a linguistics activity. It can be said that translation is one of the main ways in which intercultural relationships are formed and transformed. However, translation has various definitions based on many perspectives of the scholars who master translation science.

a. Definitions of Translation

Translation is defined in a lot different ways by many concerned scholars. *Oxford Advanced Learner's Dictionary* defines translation as: (1) the process of changing something that is written or spoken into another language (2) a text of work that has been changed from one language into another.

According to Bell (1991:5), translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalence. He also states that translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Texts in different languages can be equivalent in different degrees (partly and fully equivalent), different levels of presentation (equivalent in terms of semantics, of grammar, of lexis, etc.), and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence).

According to Bassnett (2002:21), translation involves transferring ‘meaning’ contained in one set of language signs into another set of language signs through competent use of dictionary and grammar. Then, she adds that the process should involve a whole set of extra-linguistics criteria also. It can be seen that translators should have competent skills in using and understanding both SL and TL.

Moreover, Munday (2001:5) says that the term translation refers to the general subject field, the product and the process. Translation as a product is the text that has been translated. It centers on translation product produced by translator. Translation as a process focuses on the act of producing the translation. It focuses on the translator’s activity to translate rather than the real object. It deals with the role of translator in transferring meaning and message. Additionally, the process of translation between two different languages involves the activity of translator conveying message of source text in the source language into target text in different language or the target language.

From the definitions above, it can be concluded that they have similarity; all of them emphasize the definition on the equivalence between the SL and the TL. This means that in translating the text from SL translators should seek the equivalents in TL. The main problem of translation is achieving translation equivalence for a text in a given context. Target equivalents have to be sought not simply in terms of the “sameness of meaning”, but in terms of the greatest possible overlap of situational range (Machali, 1998:3). The translation equivalents must be expressed naturally in order that the reader can enjoy it.

b. Translation Process

Nida in Hatim and Munday (2004:5) says that translation process is divided into three phases. They are analyzing, transferring and the last is restructuring. It could be drawn as follows.

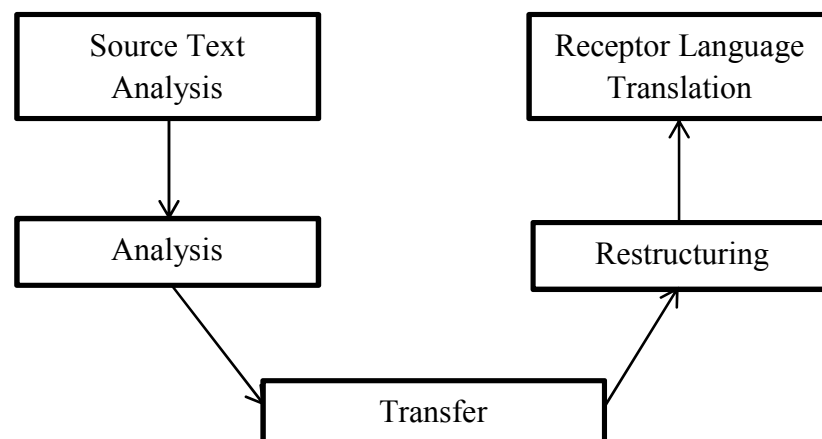


Figure 1. Process of Translation (Nida, 1975:80)

It can be explained that a translator at first needs to analyze the SL message. Afterward, s/he transfers a message. Finally, the message must be restructured in TL to the level which is most appropriate for the audience addressed.

c. Types of Translation

Roman Jakobson (in Munday, 2001:5) in his paper, “On Linguistic Aspects of Translation”, categorizes three types of translation.

1) Intralingual translation

Intralingual translation or “rewording” is an interpretation of verbal signs by means of other signs of the same language. The example of intralingual translation is synonyms in the same linguistic code or language, paraphrase or replacing an idiom such as *pass away* by *die*.

2) Interlingual translation

Interlingual Translation or “translation proper” is an interpretation of verbal signs by means of some other languages. What differentiate interlingual translation from intralingual translation is that it involves two or more languages. This type of translation can be seen in replacing certain code-units in the source language by equivalent code-units in the target language.

3) Intersemiotic translation

Intersemiotic translation or “transmutation” is an interpretation of verbal signs by means of signs of non-verbal signs system or vice versa. It refers to the use of signs or signals for the purpose of communication such as sign language and traffic signals.

Intralingual translation is an interpretation of verbal signs by means of other signs of the same language. It occurs when an expression or text are rephrased in the same language in order to explain or clarify something said or written. In addition, interlingual translation is an interpretation of verbal signs by means of some other languages, for example, English into *Bahasa Indonesia*. Lastly, intersemiotic translation is an interpretation of verbal signs by means of signs of non-verbal signs or vice versa. It occurs when written text was translated, for example, into music, movie, or painting.

Larson (1984:4) classifies translation into two main types.

1) Form-based translation

In this type of translation, the translators are attempting to follow the form of the language.

2) Meaning-based translation

In this type of translation, the translators express the meaning of source language in the natural form of target language.

Translation has become a more prominent study field since there are many researches conducted by scholars who study about translation. The growth of media, such as television and cinema, raises new theory, that is audiovisual translation which is a sub-field of translation studies (Baranauskienė and Blaževičienė, 2008:14). Since the audio-visual based media increase rapidly, the need to translate them into other language increase acutely as well. During the last 20 years later, the audio visual translation has grown at a remarkable rate and several researches has been conducted and adressed the various form of audio visual translation such as dubbing and subtitling.

2. Audiovisual Translation

Chiaro states that Audiovisual Translation (AVT) is a term used in the process of transferring verbal components contained in audiovisual works and products from one language to another. The example of audio visual products that require translation are movies, television programs, theatrical plays, musicals, opera, web pages, and video games. She also adds audiovisuals are made to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen. Audiovisual translation has two most widespread modalities adopted for translating products for the screen. They are dubbing and subtitling.

a. Dubbing

O'Connell defined dubbing or also known as revoicing (Kuhiwezak and Littau, 2007:123) specifically as the preparation and recording of the *target language* voice tract. The key of a dubbing process can be analyzed in the term 'voice tract'. The voice tract changes the original dialogues and attempts to follow as closely as possible the timing, phrasing and lip movements of the original dialogue (Chiaro, 2008:144). Dubbing aims at making the target dialogues sound as if they are being uttered by the original actors. With dubbing, audiences can actually watch the movie in its entirety as they are not distracted by also having to concentrate on reading the dialogues (Chiaro 2008:147).

Chiaro (2008:145) divides dubbing process into four basic steps involved in the process of movie dubbing from start to finish. First, the script is translated; second, it is adapted to sound both natural in the target language and to fit in with the lip movements of the actors on the screen; third, the new translated script is recorded by actors; and the last, it is mixed into the original recording.

Dubbing is a teamwork process that requires complex process involving a number of operators from the beginning to the end. The operators are dubbing director, translators, dubbing translators, actors, sound engineers, and so on. In this process the translator is fully involved in the whole process, not only to translate the text, but also to make synchronic dialogues between the translation of each utterance and the lips movement.

There are two advantages of dubbing according to Serban (2004:7). First, dubbing does not distract attention from the image. The viewers can focus their attention on the images and the words at the same time whereas in subtitled versions they constantly have to look up and down the screen to be able to follow the story. Besides, it is considered better for children who have not yet learn to read and for people with poor reading skills.

Synchronization is the major element that needs to be taken into account and it possess considerable problems as dubbing disadvantages. When dubbing, the writer is not free to modify the text as he wishes to make the speech in the target language more natural. On the contrary, he has to strictly follow what appears on the screen and the dubbed dialogue should fit the lip movements of the actors.

Dubbing is much more expensive than subtitling and it takes more time (Serban 2004:8). It can be up to 15 times more expensive than adding subtitles. Furthermore, It may involve loss of the original soundtrack. The voices of dubbing actors can be repetitive after sometime. Last, another disadvantage can be noticed when a dubbed movie contains some scenes in which the actors speak two languages, particularly, if one of these two languages is said to be the TL of the dubbed movie.

b. Subtitling

Language is often become the obstacle when people watching foreign movie. The inability of mastering second language that the movie use is not anymore a big problem since there is subtitling. Now, every time we watch

foreign movie we can see that there is a text in the bottom of the screen video. This text is subtitles, the translated text from the source text on the dialog to the target text. Subtitling can be defined as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in sync with the original written message” (Gottlieb, 2007: 87).

Subtitles usually consist of one or two lines of average maximum length of 40 characters including spaces. Chiaro (2008:148) stated that subtitling consists of incorporating on the screen a written text that is a condensed version in the target text of what can be heard on screen. The subtitle text has to be shorter than the audio so the viewers have enough time to read the subtitles while they enjoy the visual image at the same time.

Moreover, Hatim and Mason (2000: 430-1) mention four main constraints on subtitling, which create particular types of difficulties for the translator. They are the shift in style from speech to writing, the physical constraints of available space and the position of the sound-track dialogue, the reduction of the source text as a consequence of the second constraint above, and the requirement of matching the visual image.

Antonini (2005:213–15) states that subtitling process involves three basic steps: elimination, rendering, and condensation. Elimination consists in reducing elements that do not change the meaning of the source dialogue such as false starts, repetitions, and hesitations. Rendering refers to the elimination of taboo

items, slang, and dialect and condensation involves the simplification of original syntax in order to render the subs more easily readable.

Subtitling is considered the most neutral, minimally mediated method that involves the least interference with the original, Szarkowska (2005:10). It can be concluded that subtitling makes the viewers experience the taste of the foreign language as well as the sense of a different 'other' culture since the original soundtrack is preserved.

According to Szarkowska (2005:10) subtitling is much less expensive compared to dubbing. In other words, subtitling is cheaper to meet the needs of movie markets since it provides subtitles that are more economical and easier to produce.

Not only advantages that subtitling possess, it also has some disadvantages. Having an intrinsic nature, subtitling involves significant cuts in the length of the dialogue. It is easy for viewers who know both the original and subtitled versions to detect mistakes. There is greater loss of information because of compression. (Serban 2004:6)

When viewers watch a movie with subtitles on it, their attention are split between soundtrack, image and subtitles. They have to pay too much attention to the translated words at the expense of the other surrounding elements such as the sound, the movie set or the characters.

c. Types of Subtitling

According to Gottlieb (1952:163), linguistically subtitling can be distinguished into two types. They are intralingual subtitling and interlingual subtitling.

The first type is intralingual subtitling (in the original language). This includes subtitling of domestic programs for the Deaf and hard of hearing, and subtitling of foreign-language programs for language learners. He adds that intralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.

The second type is interlingual subtitling or translation between two cultural languages. This type of subtitling is diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

Additionally, Gottlieb also distinguishes subtitling on the basis of technical rather than linguistic processes of subtitling. The first type is open subtitling (received with the original movie or television version). This includes cinema subtitles, which are either a physical part of the movie (as in movies for public viewing) or transmitted separately and interlingual television subtitling transmitted terrestrially and broadcasted as part of the television picture.

The second type is closed subtitling (optionally added to the original version). This type includes television subtitling for the Deaf and hard of hearing, selected by the individual viewer on a remote-control unit and generated by a decoder in the television set, and interlingual television subtitling which

transmitted by satellite, allowing different speech communities to receive different versions of the same program simultaneously.

d. Subtitling Strategies

Henrik Gotlieb as a prominent scholar in translation field proposed some subtitle translation strategies. He divides ten types of subtitling strategies to deal with the problem of subtitling.

1) Expansion

Expansion is used when the original text requires an explanation because some cultural nuance are not retrievable in the target language.

SE:

Mavis: I just wanted to say hi. Please, I've never hurt anyone. **I'm homeschooled.** Is that garlic?

TE:

Mavis: Aku ingin bilang, Hai. Kumohon! Aku tak pernah menyakiti siapa pun! **Aku sekolah di rumah.** Apa itu bawang putih?

2) Paraphrase

This strategy is resorted to in cases where the phrase of the original text cannot be reconstructed in the same syntactic way in the target language. Translators usually apply this strategy when they considered the space is available and the translated subtitles short enough.

SE:

Groot: I am Groot.

Peter: **Well, that's just as fascinating as the first 89 times you told me that.** What is wrong with Giving Tree, here?

TE:

Groot: Aku Groot.

Peter: **Sudah 89 kali kau mengatakannya dan masih terdengar menarik.** Ada apa dengan Pohon Murah Hati ini.

3) Transfer

Transfer refers to the strategy of translating the same text completely and accurately. The following is an example of this strategy.

SE:

Rocket: ...Look at **Mr. Smiles** over here. Where's your wife, old man? What a class-A pervert. Right, Groot?...

TE:

Rocket: ...Lihat **Tuan Senyum** itu. Dimana istrimu, Pak tua? Dasar cabul. Benar, Groot?...

4) Imitation

Imitation maintains the same forms, typically with names of people and places.

SE:

Gamora: I'll tell the buyer we're on our way. And Quill, your ship is filthy. Peter: Oh, she had no idea if I had a black light, the place would look like a **Jackson Pollock** painting.

TE:

Gamora: Akan ku kabari pembelinya kita dalam perjalanan. Dan Quill, kapalmu kotor.

Peter: Belum tahu dia. Jika pakai lampu hitam kapal ini akan mirip lukisan **Jackson Pollock**.

5) Transcription

Transcription is used in those cases where the term is unusual even in the source text. For example, the use of third language or nonsense language.

SE:

Rocket: ...What is this thing? Look how it thinks it's so cool. It's not cool to get help! Walk by yourself, you little **gargoyle**...

TE:

Rocket: ...Mahluk apa itu? Dia pikir dirinya keren. Minta bantuan tidaklah keren! Jalanlah sendiri, **Monster** kecil. ...

6) Dislocation

This method is normally employed in a situation where the special effect of the text or subtitling needs to be maintained. For example, a silly song in a cartoon movie, the translation of the effect is more important than the content.

7) Condensation

Condensation usually applies by the translator when there is a long dialogue so those translators used necessarily reduction information and thus increases coherence for the viewers. It can be said condensation is the shortening of the text. The aim of this strategy is to reduce partially without deleting meaning.

SE:

Rocket: ...Look at Mr. Smiles over here. Where's your wife, old man?
What a **class-A pervert**. Right, Groot?...

TE:

Rocket: ...Lihat Tuan Senyum itu. Dimana istrimu, Pak tua? Dasar **cabul**.
Benar, Groot?..

8) Decimation

Decimation is an extreme form of condensation where perhaps for reason of discourse speed even partially important elements are entitled. The strategy is characterized by using shorter expressions and a reduction in content. This process may result the less of neither semantic nor stylistic content.

SE:

Peter: No one's blowing up moons.

Rocket: **You just wanna suck the joy out of everything.**

TE:

Peter: Tak ada yang meledakkan bulan.

Rocket: **Kau selalu merusak kesenangan.**

9) Deletion

Deletion refers to the total elimination of parts of a text. Moreover, deletion is mainly used to deal with non-verbal content. Repeated words and tag questions can be deleted without losing any information from the source text to the semantic or stylistic content.

SE:

Yondu: I slaved putting this deal together.

Peter: **Slaved? Making a few calls is a “slaved”?**

TE:

Yondu: Aku bekerja keras mengatur kesepakatan.

Peter: **Menelepon adalah “kerja keras?”**

10) Resignation

Resignation describes the strategy adopted when there is no translation solution can be found and meaning inevitably lost.

3. Verbal Humor

Humor is a universal phenomenon that all people in the world share. This term is referred to a kind of communication phenomenon in which a person is able to see a funny side that can make him or her laugh. It knows no boundaries like age, sex, culture, country and many other aspects. No matter how different people in the world they will laugh towards something that trigger them to laugh. Yet, even though humor is always present in peoples' daily life, there is no specific definition of this term. Many scholars and researchers have proposed some definitions of humor, but they still cannot give a satisfactory definition on it.

According to Spanakaki (2007:2), laughter is not necessarily a condition for humor. Humor is whatever is intended to be funny, even if it might not always be perceived or interpreted as humor. On the other side, Vandaele says that humor

is defined as a humorous effect. Vandaele (2002:147) defines that humor is what causes amusement, mirth, a spontaneous smile and laughter. In his article, Vandaele (2002:154) states:

When confronted with the question ‘What is humour?’ a layman may think of the actual moment of fun (something’s “quality of being funny”, in Collins) or “the situations, speech, or writings that are thought to be humorous”, also in Collins). Humour is used in everyday parlance to refer simultaneously to an effect and its (con)textual causes, an occurrence so normal(ized) that we don’t even notice it.

The humorous effect here refers to the fact that people will laugh and smile when they find something humorous. McGhee (1979:6) emphasizes that humor is not a characteristic of some events such as cartoons, jokes, and clowning behavior, nor it is a behavior such as laughing and smiling, he states that humor is something in our mind and not in the real world. According to Freud (1976: 299), psychologically, “humor is essentially a masked aggression, which gives one the gratification one desperately craves”. While Palmer (1994:3) thinks that “humor is everything that is actually or potentially funny and the processes by which this “funniness” occurs.”

Koestler (1993:684-85) divided humor into two general classification which are verbal humor and situational humor. Verbal humor is expressed through language and also created by language, while situational humor is not. Verbal humor usually conveys humor through rhetorical techniques such as sarcasm, ridicule, irony, bombast, pun, allusion and other rhetorical skills in certain context (Rong Na, 2010). It produces effect on sounds, words and ideas and refers to jokes, comic verse, anecdotes, satire, the bogus proverb and nonsense verse by

means of allegory. In contrast, situational humor is concerned with such comic designs as imitation, impersonation and disguise (Zou Haixia, 2012).

a. Types of Verbal Humor

Spanakaki (2007) divided verbal humor into three types. They are wordplay, allusion and verbal irony.

1) Wordplay

Wordplay can be said as humorous play on words. Some scholars have proposed more details definitions. Chiaro (1992:2) for example tells us that wordplay is “the use of language with intent to amuse”. In a similar tone Newmark (1988: 217) states that the purpose of wordplay is to arouse laughter or amusement.

According to Delabastita (1996:128), wordplay based on the types on degree of similarity can be further divided in the following categories.

a) Homonymy

Homonymy is a type of wordplay which has identical spelling and sounds but different meaning. For example, the word miss in English refers to fail to do or experience something or to a girl or young woman.

b) Homophony

Homophony is a type of wordplay which has identical sounds but different spelling and meaning. For instance, there are the words in English flower and flour.

c) Homograph

Homograph is a type of wordplay which has identical spelling but different sounds. For example, the word desert in English refers to an area that often covered with sand or rocks and the word **dessert** in English refers to sweet food eaten at the end of a meal.

d) Paronymy

Paronymy is a type of wordplay which there are slight differences in both spelling and sounds. For example, the word naughty with the word knotty in English.

e) Polysemy

Polysemy is a type of wordplay which there is one word with different meaning. It must be realized that the difference between polysemy and homonymy sometimes is subtle since both are words with the same spelling and pronunciation, but different meanings. The difference between polysemy and homonymy can be seen from their meaning. When the meaning is related it belongs to polysemy, while when the meaning is unrelated it is called homonymy. For instance, there is a word in English horse. It has different meanings that are a chess pawn, the gymnastic tool, and the actual animal.

2) Allusion

Ritva Leppihalme stated that allusion is categorized as one of type verbal humor. This form of verbal humor involves literary terms like proper names to refer something and to indicate implicit meaning. One way allusion is done by

reminding the viewers to certain popular terms such as name of popular figures, popular events, popular places, popular music, and so on, thus creating humor.

Defining of allusion in type of verbal humor is probably easier than translating it. It is started with looking at the definition of allusion based on *Cambridge Advanced Learner Dictionary 3rd Edition*. It defines allusion as something that is said or written which intended to make you think of particular thing or person. Meanwhile, Leppihalme defines the allusion related to the humor function. She refers to 'allusion' as the use of proper names or to particular, well known performed sentences in either their original or modified form in other texts to convey some implicit meaning or connotations (Spanakaki, 2007). From both definitions, it is clearly shown that allusion is mainly characterized by using literary term like proper names in text to refer to something and to indicate implicit meaning.

Moreover, allusion forms from applying slogans from movies, advertisement and political campaign, various catch phrases, clichés, proverbs, popular believe, assumptions and stories (Niknasab 2009:49). Spanakaki (2007) also adds that many allusions are adopted from history, literature, cinema, television, and music. For the purpose of humor, an allusion involves some modification of frames where a frame is defined as "a combination of words that is accepted in the language community as an example of preformed linguistic material". Such frames include idioms, proverbs, catchphrases, and allusion to various sources (Leppihalme, 1996: 200).

Leppihalme (1997: 10 in Hellgren 2007: 12) also divides allusion into two divisions. They are proper name allusion and key phrase allusion.

a) Proper Name allusion

The frame that carries the allusive meaning is a proper name. The corpus of this frame includes numerous examples, typically names people real-life and fictional, titles of fictional work, and names of organizations).

b) Key Phrase allusion

Key Phrase allusion can be defined as encompassing all other allusions, those which do not contain a proper name, for example as references to song lyrics and well-known literary works. In the case of translating allusive texts, it arises difficulty; Niknasab (2009: 52) says that allusions are culture-bound. Given that the sources of allusion, such as name the most important person, history, literature, are only relatively familiar in the source culture. Leppihalme (1994: 180 in Nieminen, 2007: 14) proposes because of the culture bound knowledge that the allusion require, they often lose their humorous effect in translation.

3) Verbal Irony

In expressing humor, words can be created ironically to evoke the laughter. It is called as verbal irony. Irony in verbal humor is using word to express something completely different from the literal meaning. Usually, the speaker says something opposite of what he/she means and the listener believes the opposite of what the speaker says.

Irony can be formed by some features (Marleau 1982, Hurt and Widler 1998, in Peyroux 2011: 24-25), as:

- a) interjections and formulae of greeting, politeness, affirmation, negation, amazement, exclamation, question tags,
- b) forms of address with a proper noun,
- c) forms of address with a common noun with a familiar sound,
- d) phatic dialogue, and
- e) repetitions that is clear from the context

Klreuz (1996: 32 in Salik 2010: 10) emphasizes the importance of the surrounding context. Knowing the overall context can indicate the ironic intent. Moreover, Pelsmaekers and Van Bensien (2002: 246 in Salik 2010: 9) explain that the verbal clues to irony may occur in spoken language or written texts. These include.

- a) Hyperbolic Expressions

Example: “After a million hours, she finally appeared”

- b) Tag Questions

Example: “That was easy, wasn’t it?” said after completing an extremely difficult task

- c) Hyperformality

Example: “I’m really sorry to bother you, young lady, but would you please be so type and clean your room?” (said a mother to her daughter who has repeatedly ignored her request to clean her room)

- d) Intensifiers

Example: “I really appreciate your input in class discussion”, said by a teacher to a student who is clearly not engaged in class activity

e) Interjections

Example: “Oh’ no, poor you!” said by someone who is not at all sorry for the person”

f) Ironic Repetition of Previous Talk

Irony can bring fun in the conversation and create pleasant situation. For instance, there is kind of situation; a friend falls in the puddle of mud by mistake, and you smile then help her and say, “Well now, you have the greatest luck today!” The comment will probably be funny and the two of you will be laugh because of that accident.

4. Acceptability

Humor translation is unique since it is related to person’s sensitivity when catching the humor. It needs an individual sense, since not everyone finds the same thing amusing. To know that humor can render well, the acceptability of the translated text should be understood. In other words, it would be useful to identify how acceptable the translated humor text in target language culture so that it will be known whether the translation is good or not.

Acceptability can be related to how natural or acceptable a target text for the target readers. It deals with the natural feeling of the text as an original of the target text. Simatupang (2000:131) states that the meaning that is transferred to the target text must be delivered as natural as of target language according to its norms. Hence, to produce an acceptable translation, a translator should make the translation sounds natural in the target language. In the case of humor translation, the translator should be able to produce the same effect of humor like in the

source language. The acceptability of the translation is measured based on the following parameter.

Table 1: The Acceptability Assessment Scale System (adapted from Nababan, Nuraeni and Sumardiono, 2012:51)

Scale	Description	Definition
3	Acceptable	The translation is accepted by the audience if the humorous aspect from source text is naturally rendered to target text and not like a translation. The phrase, clause or sentence used by the translator is in accordance with the rules of target language.
2	Less Acceptable	The translation is less acceptable by the audience with several adjustments that are suited with the nature of the target text. There are still uncommon sentences and grammatical mistakes.
1	Unacceptable	The translation is unacceptable if the target text is translated literally. The translation is unnatural and sounds like a translation and unacceptable as humor. There are some unfamiliar technical terms.

This research discusses the acceptability of the humorous English text translated into *Bahasa Indonesia*. In finding the acceptability of the translated text, questionnaires are used. Those questionnaires are spread out to three chosen Indonesian audiences who master passive and active English from English Language Department.

5. Previous Studies

Study about verbal humor is not something new in the field of translation studies. Some studies about this topic have been reviewed here. The first research was conducted by Sini Nieminen from University of Jyväskylä in 2007 entitled *Comparing and Contrasting the Translation of Verbal Humor in Screen Translation of 'Shrek'*. She analyzes the verbal humor and the translation of humor categories. Verbal humors found in her research are wordplay, allusion, sarcasm and irony. She concludes that verbal humor in a movie is always situational, context bound, and its translation depends on the translator's view on what is the core of the humor and its equivalence in target text, as well as on the viewers.

The second research which is an undergraduate thesis was done by Anindia Ayu Rahmawati entitled *Verbal Humor in the Rio Animated Movie and Its Translation in the Indonesian Subtitling*. In her research, she analyzes the various types of verbal humor and the subtitling strategies used by the translator in translating *Rio* animated movie. The result shows that wordplay, allusion and verbal irony are the verbal humor found in the subtitle. Allusion is the most frequently appeared verbal humor while wordplay and verbal irony are the second

most frequency appeared. Moreover, there are eight subtitling strategies the translator applied in translating the verbal humor dialogue. They are expansion, paraphrase, transfer, imitation, transcription, condensation, and decimation. Paraphrase becomes the most often subtitling strategy appeared in Indonesian subtitling of *Rio* animated movie.

6. *Guardian of the Galaxy*

Guardian of the Galaxy is an American superhero movie made by Disney movie studio based on Marvel Comics superhero team of the same name produced by Marvel Studios and premiered at Hollywood on July 2014. This movie is written by James Gunn and Nicole Perlman has gain a great amount of profit and is a huge success knowing that it grossing \$774,2 million worldwide and becoming the highest grossing superhero movie at 2014. Other than becoming the grossing movie of the year, *Guardian of the Galaxy* also became the third best-selling movie that Marvel ever worked after *The Avengers* and *Iron Man 3* in 2014. Although not many fans of Marvel comics know this superhero group, once the movie version of *Guardians of the Galaxy* launched in the cinema, the great enthusiasm spread everywhere. This movie is then considered as the best movies. It received a lot of good reviews and praises for the quality of the humor, the quality of the visual, soundtracks, visual effects, performance of the casts and the unique storyline that rarely found in action and science fiction movies.

Guardian of the Galaxy is about a man named Peter Quill (Chris Pratt) who dubs himself Star-Lord. 26 years ago he was abducted from Earth by a group of

space pirates named Ravagers and later he becomes a pillager in the galaxy for a price. When he obtains a mysterious orb for a client, he draws the attention of Ronan, a fanatical warlord who plan on using the orb to obliterate his enemies on the planet of Xandar. In order to stop Ronan, Gamora (Zoe Saldana), a lethal assassin, Drax (Dave Bautista), a vengeful muscle-bound fighter, Rocket (Bradley Cooper), a genetically engineered raccoon bounty hunter, and Groot (Vin Diesel), his mutant treelike bodyguard thrown together by chance to save the entire galaxy.

B. Conceptual Framework

This research aimed to analyze the strategies used by the translator in translating verbal humor in the English subtitle to its *Bahasa Indonesia* subtitle, to classify the types of verbal humor in audio visual translation, specifically in the form of audio channel which transferred into graphic channel, to describe the subtitling strategies applied in the *Bahasa Indonesia* subtitling and to assess the degree of acceptability of the translated text. The main point of this research is to analyze the degree of acceptability because it is used to see how natural or acceptable a target text for the target readers. *Guardian of the Galaxy* subtitle is the translation product this research concerns about.

The frameworks of this research include some theories proposed by scholars in the translation field related to the objectives of this research. Those theories help the research to analyze the data and can be used as a standard of judgment in analyzing the data. In addition, the main concern field of this research is mainly about audiovisual translation, especially subtitling.

There are three frameworks of theories in this research. The first framework discussed the classifications of verbal humor. The data in this research will be divided into three categories based on the types of verbal humor they contain. The theory applied to analyze the translation of verbal humor in this research is the one proposed by Spanakaki (2007). They are wordplay, allusion, and verbal irony.

The second framework discussed the classification of subtitling strategies. The researcher used theory proposed by Gotlieb (1992) which contains ten subtitle translation strategies to deal with the problem of subtitling. They are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation.

The third framework explains the degree of acceptability. To produce an acceptable translation, a translator should make the translation sounds natural in the target language. In the case of humor translation, the translator should be able to produce the same effect of humor like in the source language and that requires acceptability measurement to measure whether the translated texts are natural enough and acceptable enough in the target language audiences or not. Adapted from Nababan, Nuraeni and Sumardiono (2012), acceptability is divided into three. They are acceptable, less acceptable and unacceptable.

C. Analytical Construct

In reference to the conceptual framework above, the following diagram presents the outlines of the research.

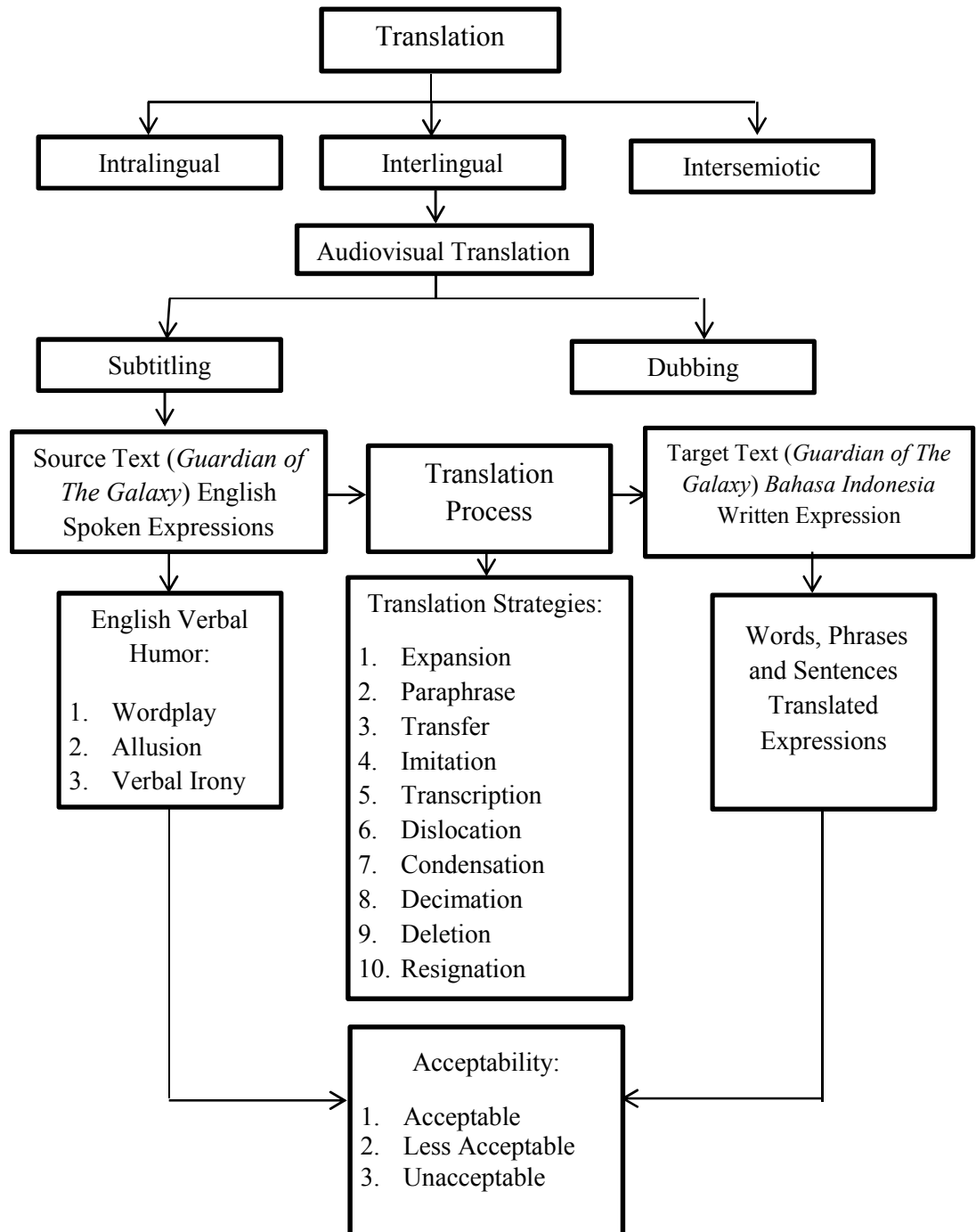


Figure 2: Analytical Construct