

# The Acceptability Humor Translation of English to Indonesian in The Movie *Penguins of Madagascar: Discover Their Untold Story Thanksgiving*

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## **Abstraks**

*Penelitian ini membahas tentang keberterimaan penerjemahan humor. Penelitian ini bertujuan untuk mengidentifikasi jenis penerjemahan humor dan keberterimaan bahasanya. Penelitian ini menggunakan metode deskriptif kualitatif untuk mendapatkan penelitian yang objektif. Adapun instrumen yang digunakan untuk memperoleh data adalah dengan menggunakan instrumen peneliti sendiri sebagai alat pengumpul datanya. Misalnya dengan menonton film yang memiliki subtitle bahasa Inggris dan film yang bersubtitle bahasa Indonesia. Kemudian mengklasifikasi jenis-jenis humor yang sudah ditandai. Selanjutnya peneliti menjelaskannya berdasarkan konsep keberterimaan yang diajukan oleh Nababan, parameter penilaian keberterimaan suatu terjemahan. Temuan dari penelitian ini menunjukkan bahwa ada tiga jenis humor, seperti humor budaya, humor universal, dan humor linguistik. Dari ketiga jenis humor tersebut, jenis humor budaya lebih sering ditemukan atau muncul dalam penerjemahan subtitle film tersebut.*

**Katakunci:** penerjemahan, film humor, keberterimaan, penilaian, linguistik.

## **Abstract**

*The research discusses about the acceptability of humor translation. The analysis is aimed to identify the types of humor translation and its acceptability in target language. The researcher uses qualitative descriptive method to get the objective of the research. In order to get the valid data the researcher employs herself to collect the data; by watching the movie both in English and Indonesian version, understanding and marking the humor that appear in the movie, classifying the types of humor and describing the acceptability of humor which is translated from source language into target language base on Nababan's parameter of acceptability rates assessment theory. Findings of the research show that: first, three types of humor are found in the movie *Penguins of Madagascar* linguistic humor, cultural humor, and universal humor; second, the most frequently types found is cultural humor; third, based on the result of translation version is acceptable.*

**Keywords:** Translation, film, humor, acceptability, assessment, linguistik

## A. Introduction

People can find so many kind of entertainment in their life such as performances of wayang, traditional dance, live music concert, and comedy film. Film is one of interesting entertainments demanded by some societies. They can watch the film either in television or in the cinema with varied genres like comedy, action, drama, horror etc. The cinema does not only present Indonesia's film but also some western's film. In this case, the translator has the main role to translate the discourse or subtitle in the film and transfer the message of the film to target audience. Translation is a process of replacement from one language to another language. The translator required to convey meaning or message of source language. In addition, the translator should solve the constraint related to the language and its culture. However, discussing about the language is always related to culture. Larson said that translation means learning: 1) lexicon, grammatical structure, communication, and cultural context of source text, 2) analysis source text to discover its meaning, 3) reconstructing the meaning by using the appropriate lexicon and grammatical structure in target language and its cultural context.<sup>1</sup>

Transferring message is not easy especially in humor case. Commonly the translator fails to transfer the effect of humor. Unlike translating other genres of text Vandaele states that humor translation is qualitative different

from other types of translation and consequently the translator cannot translate the humor in the same way like another type of translation.<sup>2</sup> Spanakaki also has the same view as Vandaele that the translator has to deal with the intended effect of humor and the possible unsuccessful reproduction when translating humor.<sup>3</sup> These statements mean that translator may fail to translate and create the same effect of amusement as source language. If the translator is failed to create the similar effect of humor as the original, so the result of its translation not acceptable. In this case, the humorous effect will be missing and the target reader cannot understand the intended effect of humor that is constructed by the author. Furthermore, as the translator should be careful to translate the humor in order to achieve the similar effect as the original text.

Humor is known as the challenge for translators and it is often seen as a paradigm case of untranslatability. The relative or absolute untranslatability is generally related to cultural and linguistic aspects. Humor becomes a constraint in translation due to the difficulty in finding the equivalent humor in target language, so the translator may not reach level of equivalence. Raphaelson-West said that humor translation will not always be as humorous as the

<sup>1</sup> Mildred Larson, *Meaning Based Translation: A Guide to Cross Language Equivalence*, (Lanham: University Press of America, 1998) p. 34.

<sup>2</sup> Rizki Lutvina and Arif Subiyanto, *The Failure in Translating Humor: A Case Study in the Indonesian Translation of Humor Graphic Novel The Diary of A Wimpy Kid*, State University of Malang

<sup>3</sup> *Ibid*

original.<sup>4</sup> In other words it is not easy to translate the humor because both source language and target language have the different culture. Before translating humor the translator should know the types of humor. Raphaelson-West divides humor into three broad categorization, linguistic humor, cultural humor, and universal humor. These types of humor may ease the translator to decide whether the humor is translated acceptable or less acceptable or not acceptable. For example humor found in movie entitled *The Diary of Wimpy Kid*.

**Source text:** “Rodrick’s in some hot water with Mom right now, too. Manny got a hold of one of Rodrick’s heavy metal magazine, and one of the pages had a picture of woman in a bikini lying across the hood of a car. And then many brought it into day care for show-and-tell

**Target text:** “Sekarang, Rodrick juga sedang direbus oleh Mom. Manny menemukan salah satu majalah heavy metal Rodrick. Dan pada salah satu halamannya terdapat foto wanita berbalut bikini yang sedang berbaring diatas kap mobil. Kemudian, Manny membawa majalah itu ke tempat penitipan anak untuk acara tunjukkan-dan-ceritakan”.

This is an example of cultural humor which contains the idiom. Based on this example the translator is success transferring the humor even though the idiom translated literally. The important point of transferring humorous effect the translator should chose the certain familiar phrase in target language. In other words, the target audience will achieve the humorous effect as natural as source language. The phrase “direbus” more bring up the humorous effect than the phrase “dimarahi habis-habisan”. Even though the idiom of source language translated literally but it humorous effect is still maintained.

From the example above the researcher concludes that the translation of humor is success and acceptable. In addition, the essence of translating humor is how the translator can bring the intended funny in target text.<sup>5</sup> In this case, the translator create the similar effect of target language humor as source language humor. The phrase “direbus” indicated that mom really angry to Rodrick because he did a big mistake. Another reason this humor is acceptable that the translator used common expression even inappropriate to the intended meaning of SL idiom. Therefore the researcher is interested to analyze the acceptability of humor translation. The research about humor translation is still rare. Vandaele states that the experts have not observed the relation between humor and translation.<sup>6</sup> However, it does not mean that there are no researches about humor

<sup>4</sup> Raphaelson West, On the Feasibility and Strategies of Translating Humor, Meta Translator Journal, vol. 34, 1989, p. 3

<sup>5</sup> Lutvina, op.cit., p. 2

<sup>6</sup> Patrick Zabalbeascoa, Humor and Translation an interdisciplinary, Universitat Pompeu Fabra, 2005, p. 186

translation. Beside the types of humor, the translator must know the characteristic of humor such as surprise, expectation, and embarrassments. All of these elements facilitate the translator to identify the humor in target text. So, the result of translation will be accurate and acceptable.

Acceptability is one of translation quality assessment. The researcher can know the successful of translator to produce the translation as natural as the original text from the level of acceptability. According to Nababan "The quality translation should have three aspects of translation quality assessment such as accuracy, acceptability, and readability".<sup>7</sup> Therefore, the translator requires conveying the message as close as the source text in order to get the similar response in target text. In addition, the translator should be careful to choose the diction because sometime, the word has the similar meaning but bring up the different response. As Newmark said acceptability related to the translator's preferences in diction, and the construction of sentence or paragraph.<sup>8</sup>

The researcher collects four previous researches relevant with herself research. The research is entitled "Humor translation in the Simpsons Movie from English to Indonesian"

written by Aisyah Chairina (2014). This research explains about the kind of humor and the successful of translating effect of humor in target text. In order to know how the humor effect of target language is success translated, Aisyah used the features theory of humor from Allison Ross. The focus both Aisyah and researcher are different whereas the research focus on acceptability of humor translation in target text then measured its acceptability by Mangatur Nababan's parameter theory meanwhile Aisyah focuses on the successful of humor translated and identifying it by features of humor from Allison Ross's theory. The researcher uses the similar theory of types of humor from Raphaelson-West as Aisyah Chairina's research.<sup>9</sup>

Another journal written by Debra S. Raphaelson-West (1989) is entitled "On the Feasibility and Strategies of Translating Humor". The focus of this research is the strategies of humor translation and types of humor while the researcher focus on the acceptability of humor translation. The theory of types of humor is relevant with the researcher's research.<sup>10</sup> Next research is written by Idris Mansor (2012) entitled "Acceptability in the Translation into Malay of Rihlat Ibn Battutah". This research is discussed about the concept acceptability in translating cultural

<sup>7</sup> Mangatur Nababan, et.al, Pengembangan Model Penilaian Kualitas Terjemahan, Artikel Publikasi Ilmiah Penelitian Hibah Kompetensi, Surakarta: Universitas Sebelas Maret, 2010, p. 4

<sup>8</sup> Peter Newmark, Approaches to translation, (Germany: Pergamon Press, 1981), p.191

<sup>9</sup> Aisyah Chairina, Humor Translation in the Simpsons Movie from English to Indonesian, Degree of Strata 1 State Islamic University Syarif Hidayatullah Jakarta, 2015

<sup>10</sup> Debra S. Raphaelson-West, "On the Feasibility and Strategies of Translating Humor, Meta: Translator's Journal 34, no. 1, 1989

word. The focus of both researches is similar that analyzed about the acceptability. Meanwhile, topic of the researches is different whereas Idris analyzes about the cultural word and the researcher analyzes the humor.<sup>11</sup>

Then, the journal written by Reda Baranauskienė, Laura Pociūtė entitled “Challenges of Humor Translation in Fiction”. The research is exposed about the complexity of phenomenon of humor, classification, and the peculiarities which exists in the humor translation. The focus of this research is the analysis of examples of different sorts of humor in J. K. Jerome’s Novel and compares the source text with target text whereas the researcher focuses on the acceptability aspect of the humor translation.<sup>12</sup>

## B. Discussion

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 proposes 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 language.<sup>13</sup> Machali adds the important thing to assess is the product or the translation result not the translation process.<sup>14</sup> We only focus on results instead of translations errors and how the product was produced. Generally, translation assessment is an importance of remedial-pedagogic in which we can assess the result of our own translation and others. Furthermore, in the translation assessment there is feedback for translator and translation theory itself which is called the dialectic relationship between theory and practice.

Translation assessment is always related to good or bad translation result. If we discuss about translation as products and translation as activity so the problem of the quality of translation has been one of top priority.<sup>15</sup> Actually all the translators have the same purposes that produce the good translation and a familiar target text translation that appropriate to target culture. There are some criteria to know the translation is good or bad. However, these criteria are determined by the objective assessment and the basic theory which are applied to assess the quality of translation. As House state the relative importance of criteria in translation quality is the faithfulness to the original, the retention of SL’s specific sense, the flow of natural translation that reader will be pleasure

<sup>11</sup> Idris Mansor, “Acceptability” in *The Translation into Malay of Rihlat Ibn Battutah*, no. 2, vol. 9, 2012

<sup>12</sup> Reda Baranauskienė, Laura Pociūtė, *Challenges of Humor Translation in Fiction*, *Humanitariniai Mokslai: Jaunujų Mokslininkų Darbai*, no. 3 (36). 2012

<sup>13</sup> Rochayah Machali, *Pedoman Bagi Penerjemah*, (Bandung: KAIFA, 2010), p. 143

<sup>14</sup> *Ibid* p.144

<sup>15</sup> Christina Schäffner, *Translation and Quality Current Issues in Language and Society*, (Toronto Sydney: Multilingual Matters LTD, 1998), p. 1

to read it.<sup>16</sup> These subjective judgments are based on two very different kinds of criteria: how far a translation may convey the message of original author intended from one side to another side.<sup>17</sup> The different views of translation may bring up the different concept quality of translation. Therefore we may assess the quality of translation by the certain criteria of good or bad translation.

There is another ways offered by Sadtono to assess the translation by comparing between one of good translation and two of not good translation.<sup>18</sup> Beside 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 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>

Both the accuracy and the acceptability become the aspects of translation assessment. But some experts of translation such as Machali,

Nida, Brisling and Reis were not discussed more about the translation quality assessment holistically which is included accuracy, acceptability and readability. Therefore the researcher uses the theory of research result from Nababan, Nuraeni, and Soemardiono. The title of their research is the development of translation quality assessment. This theory will support the researcher especially in acceptability case. According to Nababan the good translation should have three aspects such as accuracy, acceptability and readability. All of aspects are the parameter of translation quality assessment. Yet, in this case, the researcher only focuses to the acceptability aspects.

There is lots of opinion which is related to the acceptability. The experts define it based on their perception. According to Touri translation is a text that occupies a position or fills a slot in the target culture, as well as a target language representation of a pre-existing source language.<sup>20</sup> He adds there are two constraints between source language and target language which is called initial norm. Basically the translator confused to decide the proper norms between source language and target language. However the translator needs to determine whether adequacy and acceptability applied in his translation. Practically, his decision involves some sort of compromise or negotiation between their differences. Acceptability is the

<sup>16</sup> Juliane House, *A Model for Translation Quality Assessment*, (Tübingen: Verlag Narr, 1977), p.6

<sup>17</sup>Juliane House, in H. G. Widdowson (ed.), *Translation*, (New York: Oxford University Press, 2009), p. 43

<sup>18</sup> Sadtono, *Pedoman Penerjemahan*, ( Jakarta Timur: Pusat Pembinaan dan Pengembangan Bahasa , 1982), p. 151

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

<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

quality of translation which is related to the applicable norms of target language.<sup>21</sup> The implementation of acceptability shows that the translator follows the norms of target culture. Herman also called this concept in terms of 'target-oriented'.<sup>22</sup> This concept may help the translator in selecting particular translation procedures and strategies. Moreover, the accuracy of transferring message and acceptability are the indicators to determine whether the translation is qualified or not.<sup>23</sup> According to Puurtinen that translation is generally guided by the norms of the target language.<sup>24</sup> Toury also said that the concept of acceptability means that the translation follows the norms of target language and target language literature.<sup>25</sup> Therefore, if the translator does not follow the applicable norms of target language so the translation may be less acceptable.

Acceptability is used to see the translation result at the level of naturalness. The translator is required to use the flexible grammatical and diction to gain the acceptable translation.

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

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

<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), p. 21

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

<sup>25</sup> Ibid.

Nababan said the term of acceptability referred to whether the translation has applied the structure, norms and culture or not, both the macro and micro level.<sup>26</sup>

As human being, people often to feel stress and tired because of daily routine activities. It caused every people find a way to do something which make their stress disappear. One of the ways is humor. The term of humor is derived from Latin "umor" which means liquid and once used as medical term.<sup>27</sup> Nowadays, this term is still used but having different meaning and abstract. Chiaro states that at this moment, the term humor becomes a general category which included the concept of comedy, fun and ridiculous.<sup>28</sup>

According to online dictionary Meriam-Webster, humor defined as quality or element of something funny.<sup>29</sup> Humor itself is very dependent on culture background where people express themselves with different culture and language. Those factors will affect the understanding level of humor when it translated to another language. Every country has different humor level. Therefore, translating humor from one language to another is not easy because every language has their own culture and it caused many problems when translating. Problems in translating humor had been discussed by Chiaro, Bell and

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

<sup>27</sup> Reda Baranauskienė and Laura Pociūtė, *Challenges of Humor Translation in Fiction*, no. 3 (36), 2012, p. 48.

<sup>28</sup> Ibid

<sup>29</sup> <http://www.merriam-webster.com/thesaurus/humor> accessed on 25/02/2015

Lithuanian linguist Pažūsis. Due to humor translation, Chiaro compares humor translation and poetry and song translation based on difficulty level and as the result humor is on the top.<sup>30</sup>

Talking about the most difficult case in translation, linguists agreed to use untranslatability term. Chiaro acknowledges that humor can not be translated because of the difficulty to reach the equivalent meaning.<sup>31</sup> In some cases, it is clear that humor translation becomes a challenge for translator to make target text as similar as the original. It should be noted that the untranslatability level depends on grammatical structure of source text and target text and because of there are differences between both text social and culture. Then, it can be concluded that humor translation is always related to culture and social of the target language.

Humor translation is a challenge for a translator and also become a paradigm in untranslatability case. Generally, untranslatability is related to culture and linguistic aspect. Oftenly, it becomes an obstacle for a translator, as the result humor translation is occasionally fail to be translated into target language. The failure in translating humor is clearly visible when the audiences of target language do not laugh watching translation version. For example, a parody which can be translated only by a translator who is truly understand with the parody discourse. Humor itself depends on the implicit scheme of

culture which has uneven purpose and known as something funny. In addition, humor has its own regulation to determine a precise target to be laughed. Normally, people laugh at the others from their behavior and social where people with lower level is often to be used as humor target or victim. There are many problems which appears frequently when translating humor, one of them is linguistic aspect which based on denotation and connotation. It means source text and target text has a "lectal" such as dialect, idiolect, and sosiolect and metalinguistic or communication such as word play and different pun.<sup>32</sup>

A descriptive comparison between source text and target text is not considering humor as homogeneous category towards (something that caused laugh) but it will learnt specific cognitive, emotional, and interpersonal aspects.<sup>33</sup> When there is a few change in linguistic aspect, although it prevents the message, yet it changed the emotional aspect and humor interpersonal dynamics. Thus, a translator should act as a bridge between source text and target text to produce an equivalent reponse in humor translation.

Thomas Hobbes and Henry Bergson are philosopher which inspire the social theory of humor. There are two social theory of humor they are superiority and incongruity.<sup>34</sup>

Superiority is known as hostility, aggression, disparagement,

<sup>30</sup>RedaBaranauskienė and Laura Pociūtė, *Op.Cit.*, p. 49.

<sup>31</sup> Ibid

<sup>32</sup> 28JeroenVandaele, *Humor in Translation* in Yves Gambier & Luc Van Doorslaer (ed.), *Handbook of Translation Studies*, vol. 1, John Benjamins Publishing: 2010 p. 150.

<sup>33</sup> Ibid, p. 151.

<sup>34</sup> Ibid, p. 148.



derision and others. Vandaele mentions that superiority of humor is a humor which frequently deride to a victim and believe it as a joke in order to show that the victim has lower pride or stay in weak position (unfortunate spot). In social connection, humor superiority creates a gap between human being where there is a social stratification which differ human based on certain levels such as normal and abnormal category. Then, it is certain that the victim of superiority humor is the weak, do mistake or unfortunate people. For example we are laughing at a friend who comes late to the class and expelled by the lecture.

Incongruity theory tends to focus on cognitive feature and ignores the social aspect of humor. Yet, in general term, there also who argue that incongruity occurs when cognitive regulations are not obeyed. Incongruity also include a concept of "expectation": the humor of incongruity deride the settled expectation through cognitive regulation which have been established. Sometimes, in an expectation occurs something surprising beyond our expectation. According to Deacon who states that "surprise" is including into important component of humor.<sup>35</sup> Then, Ross adds that surprise element is focused in incongruity theory.<sup>36</sup>

Follow along the theory of congruity, a surprise delivered in a line named as punch line. Besides expectation and surprise, there also "solution" to overcome a situation and a

message that is difficult to understand. It means that incongruity can be understood by different method. For example the first sentence of Raymond Chandler in *Trouble is My Business*. "Anna Halsey was about two hundred and forty pounds of middle-aged putty-faced woman"

Cultural humor is also bound to cultural elements such as reference to some customs or the name of some special places, works or people and application of proverbs, idioms or catchphrases.<sup>37</sup> The example of cultural humor is below:

"The football unit is coming in the spring, and they split the teams up into shirt and skins. And I always get put on skins. I think they do that make all of the out-of-shape kids feel ashamed of themselves".

According to Raphaelson-West universal joke is a bicultural joke.<sup>38</sup> In other words that universal humor is the humor which is considered as funny for most people in general. Jabbari also adds that universal humor is not related to linguistic features or cultural elements, but it is humorous by itself.<sup>39</sup> Raphaelson states there is now way for him to know whether there are any situations of universal humor. However, there being semantic universal. He venture that there are a good number of cultures who would find the following situations funny:

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<sup>35</sup> Ibid

<sup>36</sup> Allison Ross, *The language of Humor*, London: Routledge, 1998 p. 54.

<sup>37</sup> Ali Akbar Jabbari, and Z. Nikkiah Ravizi, *Dubbing Verbally Expressed Humor: An analysis of American Animations in Persian Context*, *International Journal of Humanities and Social Science*2, no. 5, 2012, p. 265

<sup>38</sup> Raphaelson-West op.cit.,p., 130

<sup>39</sup> Jabbari and Ravizi, op. cit., p. 266

- a) a child making extremely mature, adult-like statements
- b) a victim getting harmless but embarrassing revenge on his offender c) the unexpected, unusual response.<sup>40</sup>
- “But the worst change is that Mrs. Norton actually wrote a song that us TREES have to sing. So, today we spend an hour learning the worst song that’s ever been written”.

From the collected data, the researcher will analyze them as explained before in the data description. In this subchapter, the researcher will analyze a total of 14 data that have been presented in the table above. They are 6 data of linguistic humor, 7 data of cultural humor, and 5 data of universal.

### Linguistic Humor

The data below are linguistic humor which is found in the movie.

*Akan kami rebut cairan hijau mematikanmu dan keluar begitu saja lewat pintu palkamu.*

Illustration: Skipper convinced to escape from Dave’s base camp by saying that quoted and move his body as if Salsa dance but he misspelled it with **Sashay**.

The discourse above considered as the humor, because it contained superiority that derision. Skipper derides Dave by his gesture (doing salsa dance). This sentence also contained wordplay while Skipper misspelled “salsa” with “sashay”. Wordplay is a humor that takes root in incongruity and superiority so we understand why wordplay is often

perceived to be humorous<sup>1</sup>. In other hands the humor of this sentence is linguistic humor because it contained wordplay. In the source text the word “sashay” is the humor of the sentence while in the target text the humor is omitted. The message of the sentence is conveyed. Yet, the humorous effect is unsuccessful. In order to get the success humorous effect, the word “sashay” should be maintained with using some phrases, for example “*bersalsa keluar*”. The gesture of Skipper (the leader of penguin members) show that the movement of his hand as if he was doing salsa dance. The translation version will be acceptable if it is translated into *Akan kami rebut cairan hijau mematikanmu dan bersalsa keluar lewat pintu palkamu*. The word “sashay” is not omitted and the humorous effect successfully transferred to target audience. To sum up, the translation version of humor above is not acceptable, because the humor is omitted.

*Operasi “cepat, kecipak dan hajar” dilaksanakan*

Illustration: in this scene Skipper and his friends trying to thwart Dave’s plan to kidnap all the penguins by his planning called “**Flash, Splash, and Crash**”

The sentence of this scene contained wordplay which is created by manipulating its last sound and spelling of the phrase “Flash, Splash, and Crash”. Based on Raphaelson-West that one of linguistic humor category is wordplay, then the humor of this sentence is linguistic humor. In the phrase “Flash, splash, and crash” is a homonymy because it has the same

<sup>40</sup> Raphaelson-West, op. cit., p. 131

sound in the last syllable. There is an identical sound and spelling of “ash” in the word flash (fla), splash (spla), and crash (kra). In the target language the wordplay missed so the translation is less acceptable. Thus, there is no alliteration of consonant and it will be more acceptable if translated to “Pancarkan, ceburkan, dan hancurkan”. There is the sameness of last syllable (r) in the phrase “Pancarkan, ceburkan dan hancurkan”. The audience will be more understood, because that phrase related to the action of penguins which are tried to terminate Dave’s plan. In addition, the humorous effect can still be maintained. From explanation we may conclude that the translation version is already natural but there is no alliteration of consonant in the wordplay of TL so the humor translation in this sentence is less acceptable.

*Kotor, menjijikan, buruk.*

Illustration: Skipper was angry to Classified and his friend while he knew that Classified have put a homing device on private and his friends. He barked The North Wind team (Classified and his friends) by these wordplay “Dirty, Mangy, Filthy”

The data above is linguistic humor, because its sentence contained wordplay on the phrase “Dirty (dæ:ti), Mangy (mem(d)ʒi), Filthy (filθi)”. In addition the data above contained superiority that hostility and disparagement. There is an alliteration of consonant *i*. In the target language the wordplay was omitted because there is no identical sounds in the phrase “Kotor, menjijikan, dan buruk”. The translation will be

more acceptable if use the phrase such as “*Kumal, Jembel, dan dekil*”. There is alliteration of consonant “*l*”, so the humorous effect successful carried out to audience of TL. Yet, in this sentence the translator also missed the wordplay. In addition the translation version is less acceptable, because there is trouble on translating wordplay that there is no alliteration in target language.

*Selamat datang Skipper, Kowalski dan Rico si rakus*

Illustration: Finally, Dave’s squeegees got on Skipper, Kowalski and Rico then brought them to Dave. Dave welcomes them and dubs Rico as “rootin’-tootin” to express his anger because Rico have eaten all Dave’s snow globe collection.

The sentence above contained disparagement that Dave humiliates Rico with “rootin-tootin”, because of his behavior. According to Oxford dictionary the word rootin’-tootin’ means brashly or boisterously enthusiastic.<sup>41</sup> In the translation version the message of its word is unsuccessful and has totally different meaning. Therefore, the humor effect is less acceptable even has the same structure (translating phrase to phrase) and it is aligned with the character of Rico. Thus, basically in translating a text the most prominent thing is transferring message to target audience. The word ‘rootin-tootin seems be more acceptable if it is translated to phrase ‘Si Songong’ it has closer meaning to the source text than ‘si

<sup>41</sup> Meri Giorgadze, Linguistic Features of Pun, its Typology and Classification, European Scientific Journal vol. 2, 2014, p. 272

Rakus' then it more raises the humor effect. In Indonesian language "Si" is a kind of epithet to address someone. "Si" is used before an adjective or noun. Based on the context the adjective of "rootin'-tootin'" describe the character rootin'-tootin' is brashly. Then, we may conclude that the translation version of humor is less acceptable because the translator used inappropriate term of humor that "Si Rakus".

*Kalian harus keluar dari sana! Minggirilah! Kalian punya keberanian besar. Moo"*

*Mengapa dia bilang "Moo"?*

Illustration: Skipper and his friends though Private has already died due to the injection of medusa serum. Then Dave gathered all of

the penguins in the room for injecting medusa serum. At that time, Private warn them to move from that room and shout at them by saying "Move!" but Skipper listened it as "Moo."

Discussion about wordplay and its categories in broad sense implies wordplay and its categories, such as pun, wellerism (tom swifty), spoonerism, onomatopoeia, etc.<sup>3</sup>. The type of humor of this data is linguistic humor because it contained pun and onomatopoeia. Pun is a form of wordplay which suggests two or more meanings by exploiting multiple meaning of words, or of similar-sounding words for an intended humorous or rhetorical effect.<sup>42</sup> One of classifications of pun is lexical semantic pun it may result from words spelt and pronounced in the same way,

but have different meanings. In the discourse above is contained pun they are "Move" and "Moo" which is arisen the lexical ambiguity. The word "Move" and "Moo" have the different meaning whereas "Move"/ müv means –to go from one place or position to another and "Moo"/ mü means to make the throat noise of a cow. In this case, the word "Move" and "Moo" have the similar sounds and the humorous effect is accepted by the audience while the word "Moo" translated as "Moo". The word "Moo" is onomatopoeia whereas in the source language and target language have the difference sounds. In another words the word "moo" is homography which has the identical spelling, but different sounds. Based on the characteristic of Nababan's parameter rates assessment of acceptability the translation of this humor is acceptable, because the translator use the familiar word in target language and the humorous effect successful transferred to target audience.

### **Cultural Humor**

The data below are cultural humor which is found in the movie.

*Dan selalu dikejar-kejar penegak hukum?*

Illustration: On Private's birthday Skipper and his friends have infiltrated into the most secure gold depository in North America. So, they will be a fugitive of Johnny Law

The data above contained slang word "Johnny Law" which means police officer<sup>5</sup>. Slang words commonly used in very informally speech by particular group or people and also

<sup>42</sup> Ibid

bound to certain cultures. In order to get the humorous effect should be noted to translate slang of source language into target language as well. Yet, it is difficult to find the equivalence of slang word in target language. The slang “Johnny Law” in target language translated literally as *penegak hukum*. Actually, the message of its word was successful conveyed but its humor is not acceptable. Thus, the word “penegak hukum” was not raised the humorous effect so the translator is failed to transfer the humorous effect as source language. Then, it may be concluded that the translation version of humor is not acceptable. Based on Nababan’s parameter of acceptability if the translation is not natural; the translator is using uncommon phrase or term in target language so the translation is not acceptable.

*Baiklah, nak. Ini seperti saat di Kuba.*

Illustration: Skipper and his friends escape from Dave’s station, and they saw the view of Venetia like Cuba. Both of these countries are quite different whereas Venice is the capital of Regione Veneto and Cuba is the largest island in Caribbean.

In this scene Skipper mentioned Cuba which is contrary to the reality. Actually, they were in Venice whereas has the similar view as Cuba. One of cultural humor is material culture including town, Cuba is country largely coextensive with island; a republic Havana area 42,804 square miles. It may conclude that Cuba is cultural humor. The humorous effect of this scene may not successful transferred into target language. The target audience seems not aware to this

humor which has the incongruity elements is the absurdity. Vandaele also asserts that humor follows from something absurd.<sup>43</sup> The absurdity of this scene happened when Skipper mentioned Venice as Cuba because of the similarity of view. In the target language the word Cuba is translated appropriately, but the humorous effect missed. In other hand, the translation of this cultural humor is less acceptable.

*Kalian para gurita ingin melakukan pengejaran Gondola? Mari berdansa*

Illustration: The Squeegees chased Skipper and his friends on Gondola. They were attacking each other while accompanied by music that played by the gondolier.

The data above contained cultural words that refer to the culture of source language. The word “Gondola” refers to the name of boat in Venice and “mambo” refers to the dance from Cuba. So we may infer that the type of this humor is cultural humor, because bound to certain culture. In this scene there is also incongruity that hostility and aggression between the penguins and squeegees. According to Merriam-Webster online dictionary the Gondola is a long narrow boat used on the canals of Venice while mambo is a lively dance originally from Cuba. The Gondola Mambo is a phrase uttered by Skipper when chasing by Squeegees. The phrase Gondola Mambo is combining from two cultural word of different country. This scene is still concerned with the preview scene

<sup>43</sup> Jeroen Vandaele, “Humor in Translation”, Loc.cit

whereas Skipper equalized Venice as Cuba. The humorous effect in the target language is not acceptable because the phrase translated imperfectly. In addition, the translator is still using the foreign word that may cause the failure of transferring humorous effect to the target audience. The Gondola Mambo translated as “Pengejaran Gondola”. Using this phrase is not appropriate because the mambo was omitted in translation version. Moreover the phrase Gondola Mambo derives from different culture and it should be translated as well. The translator also should consider the element of humor in this scene by avoiding using foreign word. In the other hand, the translator should replace the humor cultural word of source language into familiar word in target language. Thus, the target audience will understand the humor of this scene.

From the explanation it may be concluded that the humor translation in this scene is not acceptable. The translator was not using common and familiar phrase in the target language so the humorous effect is missed.

*Sudah seharusnya, baju ini terlalu ketat sampai membuat “bola-ku” sakit.*

Illustration: In this session the penguins trying to divert the Squeegees. They wore hosen and dancing so the Squeegees followed them. After that Classified came into base camp to catch Dave.

In this scene the phrase “my bundesliga” is the humor that culturally bound to German. Based on oxford dictionary in origin, Bundesliga is German from *Bund* ‘federation’ +

*Liga* ‘league’. Bundesliga means the top division of professional soccer in Germany, corresponding to the premier league in England<sup>11</sup>. In the target language the phrase “my bundesliga” translated to the phrase “bola-ku”. Actually, the phrase “my bundesliga” has the connotation meaning that refer to the Kowalski’s butt.

In this case, the translator is successful to bring the humorous effect to target language because he create the similar effect of humor as source language. Kowalski supposed his butt as if “bundesliga” because it has similar shape. The translator has chosen the right diction that “bola-ku” raised the humorous effect. Then, the target audience will achieve the humorous effect as natural as source language. One of characteristic of Nababan’s parameter rates assessment of acceptability whereas the translator use the natural phrase, so it may be conclude that the humor translation of this scene is acceptable.

*Inilah private yang kita kenal dan sayangi. **Tepuk satu!***

Illustration: Private was back to normal due to the medusa serum. Skipper, Kowalski and Rico was happy and expressed their joy by saying their usual catchphrase “High one”.

In the data above found catchphrase of penguins that high one, so it means the type of humor of this data is cultural humor. “High one” is a catchphrase of Penguins team (Skipper, Kowalski, Rico, and Private). Basically, it is similar to high five but they have not finger and only have the flippers so called it as “High one”. This phrase can

be considered as cultural humor due to refer to the habit or customs of human. The catchphrase “High one” it refers to the slang “High five” and this is categorized as a cultural humor expression. High five originally U.S basketball slang, 1980 as a noun, 1981 as a verb, though the greeting itself seems to be older. This phrase used as reference to the five fingers of the hand<sup>14</sup>. The word “five” replaced to “one” because the penguins only have flippers so the catchphrase is adapted. In the target language the phrase “High one” is translated into “Tepuksatu”. In Indonesian context high five is called “Tos”. Actually, the humorous effect of translation version is equivalence in which related to their flippers. Even though the translation is out of meaning but the humorous effect of this data was maintained. However, if it translated into “Tos” the humorous effect of this catchphrase did not appear. The word “One” in the catchphrase indicates the penguins only have flippers. Therefore, it should be maintained to gain the humorous effect. Based on the explanation may be inferred the translation version of this cultural humor is acceptable. The translator uses the common expression that related to the flippers in target language.

### **Universal Humor**

As explained before that universal humor is not related to linguistic features or cultural elements, but it is humorous by itself. Below are the data of universal humor found in the movie “Penguins of Madagascar”.

Classified: *Sulit bagiku mengatakan..*

Skipper: *Apakah “osteoporosis”? Kau harus belajar melafalkan vocal Os-tee-oh-..poro*

Classified: *Tidak! Tidak. Aku ingin mengatakan kalian berempat merupakan agen paling pemberani yang pernah ku temui*

Illustration: Actually Classified wants to admit Skipper’s team was the bravest team he ever met. Yet, Skipper assumed that Classified want to say “Osteoporosis” so he taught him to spelled it. The word “osteoporosis” which uttered by Skipper is a humor that contains wordplay and incongruity that surprise. The word “Osteoporosis” is the punch line of humor or joke, it happened surprisingly. The “Osteoporosis” is unexpected response of Classified utterance. The incongruity also appears in the discourse. This situation happened when Skipper expect that Classified having trouble to pronounce “Osteoporosis”, yet he only want to admit of their courage. Thus, it is appropriate to incongruity theory that the conflict presence between what to expect and what really happen in humor. In the target language the humor can be successful delivered to the target audience. Even though, the word “osteoporosis” translated directly to the word “Osteoporosis” the audience will know it. Moreover, “Osteoporosis” is also used as medical term in the target language. In this sentence the humor translation is acceptable, because of using the familiar terms of humor.

### **C. Conclusion**

The difference culture both of source language and target language may influence the acceptability of cultural humor translation. Based on the

research shows the average acceptability of cultural humor translation is equal. Three of the data are acceptable and three of them also less acceptable so the last is not acceptable. The last type of humor is universal humor. The researcher has found five data which are acceptable. As the result, the humor translation of target language is acceptable, especially in universal humor translation. Yet, even there is some omission in some linguistic humor, it caused of the diction and the rhyme of its word. Then, less information about source language culture also may cause absolute error in translating the cultural humor. However, translating humor is not only rendering the meaning, but also maintaining the humorous effect in target language.

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