CHAPTER I

INTRODUCTION

1.1. Background of the Study

Consuming everything the world offers, such as media, entertainment, and such things, requires us as consumers to comprehend language, which is a tool in communication. Language is the systematic use of phonetic symbols, signs, or texts in a group society to communicate and express oneself. Through language, people can communicate their ideas and notions that are able to influence other people who listen to the speaker. As recipients of utterances, whether in spoken or written form, audiences must possess the ability to decipher the intended message of the speaker or writer. This is particularly crucial in the realm of media and entertainment, where language serves as the key to unlocking the full range of experiences. Without a grasp of the language employed, these experiences become inaccessible, their nuances and subtleties lost in translation.

Grasping the intended message as a whole is challenging if the audience does not comprehend the language the writer or speaker uses to deliver their intended message. Therefore, to transfer the meaning from the source language, which is the language spoken by the utterer, to the target language, which is the language comprehended by a segment of the audience, is essential. Such a process is known as translating. Nida and Taber (1969) defined translation as reproducing, in the target language, the most natural equivalent of the message in the source language, both semantically and stylistically.

In translating, the translator is expected to have the proper knowledge of both languages, the source language and the target language. Further, in the translation process, challenges cannot be avoided, especially when it comes to a particular area of language use. Not only linguistic challenges but also cultural challenges are mainly encountered when translating discourses in which the audiences do not have the same or similar cultural background as the speaker or the writer. For this reason, it can be inferred that to be merely knowledgeable and understand the source language and the target language and to retransmit messages or information from the source language into the target language is insufficient. Translators are also expected to be able to bridge the cultural gap that results from the meeting of two different cultures so that audiences of the target language can correctly comprehend the context of the information conveyed by the speaker or writer of the source language. Although it comes in every kind of translating process, those challenges are significant in humour translation.

Translating humorous utterances is very frequently done in the entertainment industry. Therefore, for such industries, translation is considered as significant. For instance, comedy entertainments produced by English-speaking countries have to make a translated version of their products or put translated text in it so the movies can be consumed by non-English speaking countries. This occurs in entertainment that offers comedy or humour, such as comedy movies, comics, shows, and stand-up comedy.

In stand-up comedy, people's laughter becomes an integral part of the show. Usually, translated transcription is provided when the stand-up comedy shows in the source language are aired to the media and consumed by even more massive

audiences in the target language. Despite the cultural gap, like the objective of all kinds of comedy, the translation is supposed to deliver the humour of the comedy from the source language to the audience's laughter in the target language. Therefore, it becomes another challenge for the translator to deliver humorous utterances that are appropriately received by the audience.

The challenge faced by translators who translate humorous utterances is selecting the proper translation techniques to be applied. The more appropriate and correct the translation techniques, the more acceptable the translation for the audience to receive and process the humour. There are several matters to consider when translating, particularly when it comes to humorous translation. For instance, one of the essential considerations in selecting appropriate translation strategies is to consider the target audience. According to Hoed (2006), identifying the target readers and their needs through audience design and need analysis are crucial steps that must be completed prior to translating.

In the end, any translation result will be assessed for its quality. Translating and its product have always been significant over time, which is why scholars have formulated approaches to evaluate translated text. It is defined as the comprehensive and contemporary approach to assessing translated texts. It establishes a framework for determining the worth of a translated piece. Translation quality assessment is seen as essential; it helps evaluate whether a translation has succeeded in achieving its intended goal, supports translators in improving their skills and creating more effective techniques or strategies for translating texts, and advises other academics on how to acquire the analytical and critical thinking abilities required to produce translations of excellent quality.

A number of previous similar studies have conducted analyses of humour translation. A study that was conducted by Agung (2021) analysed the humour subtitling in Raditya Dika's stand-up comedy. In analysing the subtitle of the stand-up comedy videos of Raditya Dika in 2019, they applied the classification of humour category proposed by Raphaelson-West (1989), and then analysed the subtitling strategies using a framework Gottlieb (1992) proposed. Different from Agung (2021), Debbas and Haider (2020) analysed cultural constraints in subtitling the American animated sitcom Family Guy, which contains sensitive adult matters, into Arabic.

Another study, in which they analysed the translation techniques that affect the translation quality of argument utterances, was conducted by Sholihah (2022). The corpus they used was the Hotel Transylvania 4 movie. In classifying the utterances that are considered as arguments, they applied the theory of speech act by Searle (1979). The arguing speech acts are classified by using the classification of translation techniques by Molina and Albir (2002) and applying the framework of translation quality assessment by Nababan et al. (2012).

Alaa and Al Sawi (2023) conducted a study on how professional translators handle culturally specific references when translating the Egyptian Arabic film *Feathers* into English. Using Pedersen's (2011) typology of translation strategies, the study identified several target-text-oriented strategies, including substitution, generalisation, and omission. The quality of the subtitles was assessed using Pedersen's (2017) FAR model. With the same TQA model, Sanatifar and Ghamsarian (2023) conducted a study focusing on emotion words and expressions in Persian drama films. They evaluated the quality of English subtitles for five

selected films, using Johnson-Laird's (1989) list to identify emotion-related terms and Pedersen's (2017) FAR model to assess the accuracy of these translations.

Of the previous studies regarding humour translation, none of them analysed the quality of the translation of a stand-up comedy show. The study by Agung (2021) only identifies the types of humour and the translation strategies without assessing the translation quality, let alone relating the humour types and translation strategies to translation quality. Finding patterns between utterance types and translation strategies is discussed in a study by Debbas and Haider (2020), who explored the cultural constraints in Family Guy's subtitle. Whereas Sholihah's (2022) study uses a different corpus and a different translation quality assessment model that is often applied, and Alkhaldi (2023) uses a different corpus type and assesses without a framework. This study goes beyond merely identifying humour types and translation techniques. It seeks to establish a relationship between types of humour, translation techniques in the subtitle, and the overall translation quality. Therefore, examining types of humour and translating techniques in the Indonesian subtitle of the stand-up comedy shows of Christian Giacobbe in SUCI X, relating it to translation quality, and describing the effects of it is the niche of this study.

There are three frameworks applied in this study: the categorisation of humour types by Raphaelson-West (1989), the classification of translation technique by Molina and Albir (2002), and the FAR model of translation quality assessment by Pedersen (2017). The framework by Raphaelson-West (1989) is chosen because it is widely recognised which allows the writer to compare the findings with previous studies, such as those by Agung (2021) and Debbas & Haider (2020). The framework also provides clear definitions and examples for each humour type.

Moreover, the framework by Molina and Albir (2002) is employed as this framework considers many kinds of translation products such as literary works, direct interpretation, dubbing, and subtitle. Also, this framework has extensively revisited several previous existing frameworks, making it more sophisticated. Further, this study applies the FAR model by Pedersen since this translation quality assessment (TQA) model focuses on assessing subtitles and because it is considered a recent model which adds a novelty value to this study.

Christian Giacobbe's stand-up comedy performance is the first ever stand-up comedian who performed in SUCI in almost full English. After years of this show, KompasTV confirmed a debut for a foreign comedian who performed in English. His performances were aired on national TV, Kompas TV channel, which means can be watched by everyone from any layer of Indonesian people. The performances were provided with subtitles by the KompasTV. The first time the writer saw it on TV, it made her wonder about the translation quality of the subtitles as it can more or less measure the understandability of the TL readers. Therefore, the writer chose to analyse this interesting phenomenon in Indonesia's biggest stand-up comedy show and make the subtitles of the show as the data.

1.2. Research Questions

This study is conducted to answer and examine these questions as follows.

1. What are the types of humour uttered in the Indonesian subtitle of the stand-up comedy shows of Christian Giacobbe in SUCI X?

2. What translation techniques are applied in the Indonesian subtitle of the stand-up comedy shows of Christian Giacobbe in SUCI X?

3. How do the translation techniques affect the quality of humour translation in the Indonesian subtitles of the stand-up comedy shows of Christian Giacobbe in SUCI X?

1.3. Objectives of the Study

Based on the research questions, this study aims to:

1. Identify the types of humour uttered in the Indonesian subtitle of the stand-up comedy show videos of Christian Giacobbe in SUCI X.

2. Identify the translation techniques applied to the humorous utterances in the Indonesian subtitle of Christian Giacobbe's stand-up comedy show videos in SUCI X.

3. Examine the effect of translation techniques towards the quality of humour translation in the Indonesian subtitle of the stand-up comedy show videos of Christian Giacobbe in SUCI X.

1.4. Scope of the Study

This study focuses on examining the quality of humour translation in the Indonesian subtitle of the stand-up comedy show videos of Christian Giacobbe in SUCI X, which is the premiere show of a foreign comedian who uses full English. The stand-up comedy show videos to be examined are fourteen stand-up comedy show videos of Christian Giacobbe during his competition in SUCI X. The writer

will use the theory of humour category proposed by Raphaelson-West (1989) to indicate the category of humorous utterances. The humorous utterances taken as the data are only the utterances that are humorous based on the audience's laugh and purely by Christian Giacobbe's utterances without any visual or gestural property. Moreover, to classify the translation techniques of the Indonesian subtitles of the stand-up comedy show videos, the framework proposed by Molina and Albir (2002) will be applied. Further, the translation quality assessment framework used as the approach in this study is Pedersen's (2017) model of translation quality assessment with the writer herself as the interator.

1.5. Significance of the Study

Academically, the study aims to enrich the academic discourse of translation studies. It also aims to provide a reference for future studies in analysing the humour translation quality in subtitles by identifying humour types and their translation techniques. In terms of practical benefits, this study is expected to provide an analysis of humour translation quality in subtitles with the hope that humour translation quality will be enhanced in future translation works.