Humor Translation Accuracy in Indonesian Subtitle of Kung-Fu School Movie

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Abstrak. This study focused on investigating the accuracy of the translation of humour in Indonesian subtitle from Kung-Fu School movie. The aims of this research were: 1) to identify the types of humour in KungFu School movie, 2) to identify the strategy for translating humour into Indonesian movie subtitle, and 3) to analyse the accuracy of the humour translation in Indonesian subtitle of Kung-Fu School movie. The source of data was Kung Fu School movie downloaded from YouTube and the data were gathered from Indonesian subtitle as the target text. The analysis of data employed text-analysis using Spanakaki (2007) humour typology, Goettlieb (2001) translation strategy classification, and Nababan (2004) translation accuracy assessment rubric. The study indicates that fifty percent of humour types found in Kung-Fu School movie was Verbal Irony. In addition, the most strategy performed to translate humour into Indonesian subtitle were transfer with fifty two percent occurrences and then followed by other translation strategies such as Imitation, Condensation, and Paraphrasing that occurred in twelve percent in each. By contrast, Expansion and Dislocation were less applied or only eight percent and four percent compared to other translation strategies. At last, the results of study described only seventy percent of the humour translation found in Indonesian subtitle were accurate because of word-choices errors and grammatical mistakes.

Kata kunci: *humour, movie subtitle, translation accuracy*

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INTRODUCTION

Film subtitle translation plays an important role for film audiences. Moviegoers benefit greatly from film translations that are shown in the form of movie-subtitles. It is not surprising that most moviegoers, especially in Indonesia, are very dependent on film subtitles, because by reading the subtitles while watching, the storyline and scenes in the film become easy to understand.

Unfortunately, some film subtitles often fail to convey the message or intent of a dialogue or scene in the film. This shows that translation is not an easy thing to do. Because a good translation is a translation that can transfer the meaning and information contained in the Source Language (BS) to the Target Language (BT) with accurate, clear, and natural word choices. There are 3 principles that must be followed to get the best translation (Larson, 1984). First, by using the standard language form of BT. Second, communicate as much as possible with the user of the translation so that the meaning of the word can be understood by the user of the BT. Third, maintain the dynamics of the meaning of the BS. This means that the translation is displayed in such a way that the result resembles the view as in the BS.

Another thing that also affects the difficulty of translating film subtitles is the cultural difference between the source language and the target language. This difference results in translators needing to find the equivalent of the source language (SL) for the target language (TL). In this translation activity, many problems will occur in the translation work, for example an error in translating the intent or message or the meaning becomes ambiguous in the translation. As a result, the translation errors found in the film's subtitles can make the audience confused and ultimately the film becomes unattractive. Therefore, to eliminate the fundamental problem of translating films into the target language or target language, accuracy is required.

In the current situation, moviegoers, or viewers not only adults or teenagers but also children have become movie addicts. In your spare time, watching movies is a fun activity to do. As a result, films from the comedy genre to the horror genre always dominate television screens and cinema screens in Indonesia. Colossal epic films such as Kung Fu films have always been a favourite spectacle for people of all ages. Many Kung Fu films such as Shaolin Temple, Drunken Master, IP Man, have been successful in the Indonesian film industry, and one of them is the film Kung Fu School. Kung Fu School is a comedy film that is loved by both adults and children. This film contains a lot of funny scenes and

funny dialogues that are full of Buddhist teachings and historical events from mainland China, China. The film's subtitles have been translated into several languages, including Indonesian.

Because the audience's interest in this film is so high, the translation of this film into Indonesian must be seriously studied. This is because there are many translations of film subtitles into the target language that are inappropriate or less natural because of unofficial translations. In other words, the translation of the subtitles into the target language such as Indonesian is done by machine translation. Translators only download the translation results from machine translation without verifying the accuracy of the translation language. For this reason, this research needs to be carried out to analyse the results of the translation of the Kung Fu School film in the Indonesian version of the subtitle translation. It is hoped that the results of this study can make a positive contribution to references in the field of translation, especially the assessment of the quality of translation results in terms of accuracy.

Based on the background explanation above, this research focuses on four research problem formulations, namely:

1) What kind of humour is found in the film Kung Fu School?

2) What strategies are used to translate humour in Indonesian subtitles for Kungfu School films?

3) What is the percentage of accuracy in the translation of humour in the Indonesian subtitles for the film Kung Fu School?

Then, the benefits of this research are:

Become a reference in translation studies, especially in the translation of humor in comedy genre films.

Be a positive contribution in assessing the quality of the accuracy of the translation of film subtitles.

LITERATURE REVIEW

Hatim and Munday (2004) define that translation has two senses. The first is related to translation as a process, the second is to a product. The first sense focuses on the role of the translator in taking the original or the source text (ST) and turning it into a text in another language or the target text (TT). The second sense focuses on the concrete translation product produced by the translator.

Translation is not that simple because the important point is the final product of translation itself. However, today translation plays important role in global communication. It can be said that there is no global communication without translation. Translation makes information from different language easily understand.

According to Cintas and Anderman (2009) audio-visual translation as a discipline is now one of the most vibrant and vigorous field within Translation Studies in recent times since since the growth of the media, especially in television programs or cinemas and the need for audiovisual translation in most countries.

Audio-visual translation provides a study about the way of language transfer on screen. It covers the interlingual 11 transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through electronic device (Chiaro, 2006)

Meanwhile, Baker (1992) said that "Subtitles are placed at the bottom of the picture and are either centered or left-aligned". In other words, subtitle text has to be shorter than the audio so that the viewers have time to read the caption while at the same time they enjoy the visual image in the screen.

Spanakaki (2007)] categorized humors into 3 categories:

1. Wordplay can be defined as play on words, in which a word of multiple meaning or a word of similar sound but different meaning and it is used to create the joke.

2. Allusion is a form of verbal humor that involves literary terms like proper names to refer something and to indicate implicit meaning. One way allusion is done is by reminding the audiences to certain popular terms such as name of popular figures, popular events, popular places, popular music, and so on, thus creating humor.

3. Verbal Irony is using words 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 speaker says.

In addition, Goettlieb (1992) denoted several strategies can be used to translate humour in subtitles. Those strategies are:

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

2. Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language

3. Transfer refers to the strategy of translating the source text completely and correctly

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

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

6. Disclosion is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content.

7. Condensation would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible.

9. Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted

10. Deletion refers to the total elimination of parts of a text.

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

Nerudova (2012) states, "Evaluating the quality of translation presupposes a theory of translation". Thus, different views on translation lead to different concepts of translation quality, and therefore different ways of assessing it. Although there are many ways to assess quality, the Translation Quality Assessment only focuses on the relationship between the source text (ST) and the target text (TT) so that the assessment does not fall out of the two texts.

In relation to the translation assessment criteria, the translation assessment should: a. Using objective criteria that determine the type of error (scale), b. Determine the seriousness of the error based on functionalist criteria without assuming a fixed coefficient as an error, c. Also consider a good solution in translation, d. Adopts a flexible assessment view, allowing partial assessments to be carried out as necessary (Melis and Albir, 2001).

METHOD

This research is a qualitative descriptive type with the research location on Indonesian subtitles from the film Kung Fu School. In this study, researchers collected data from films/films and their transcripts into source language (English) and target language (Indonesian). In addition to the transcript data, the researchers also used Google Form as a

survey instrument to obtain the results of the assessment of the accuracy of the humour translation in the Indonesian subtitles of the Kung Fu School film.

The data is in the form of humorous expressions (words, phrases, sentences) which are listed in the subtitle of the Kung Fu School film. There are 213 data on the English subtitles of the Kung Fu School film containing humorous expressions which are studied as the data unit in this study. After the complete unit data has been collected, the data are categorized according to humour typology and humour translation strategies.

In the process of data categorization, this study uses Spanakaki's theory (2007) to dissect the types of humour in the Kung Fu School film and uses Goettlieb's (1992) theory to cluster the humor translation strategies in the Kung Fu School film subtitle.

Furthermore, the data were analysed according to the humour translation assessment criteria, namely the accuracy level of the humour translation results in the Kung Fu School film subtitle. The accuracy here is analysed through parameters related to the structure of English such as the use of appropriate structures, correct diction, word choice, articles, prepositions, gerunds, tenses, and the acceptability of the meaning of humour in the target language, namely Indonesian.

RESULT AND DISCUSSION
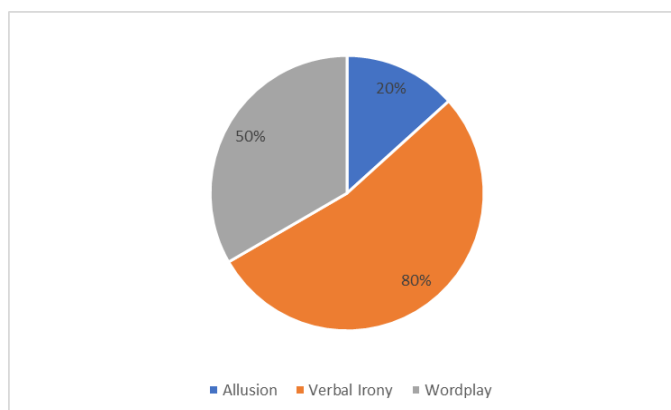
1. Typology of Humor

Figure 1. Humour Typology

From the data above, there are three types of humour found in the Indonesian subtitle of the film Kung Fu School such as: Verb Irony, Allusion, and Wordplay. Among the three types of humour, Verbal Irony is the most shown with a percentage of 80%. Then, another type of humour that is quite often found is Wordplay (word games) with a percentage of

50%. Meanwhile, Allusion was only found as much as 20% of the total humour data studied. For examples of the type of humour in this subtitle, see the following examples:

    a. Ironi Verbal

    (1) SL (English)

Young Monk 2: I'm no longer a three-year-old child. *I'm four years old and you can't trick us like this*.

    TL (Indonesian)

Biksu Cilik 2: Aku bukan lagi anak umur 3 tahun. *Umurku 4 tahun, kamu jangan menipu kami kayak gini*.

    (2) SL (English)

Aliang: Isn't Fat Master going down the mountain? *You will have meat to eat soon. Just eat, hurry!*

    TL (Indonesian)

Aliang: Bukankah yang turun gunung Guru Gendut? *Kalian sebentar lagi makan enak. Makan saja itu, cepat!*

From examples above, the verbal irony is in the form of a contradiction in the situation conveyed by the little monk to his interlocutor, namely the adult monk through the intensifiers used by *I'm no longer a three-year-old child. I'm four years old and you can't trick us like this!* which translates to *Aku bukan lagi anak umur 3 tahun. Umurku 4 tahun, kamu jangan menipu kami kayak gini!*

    b. Wordplay

    (3) SL: English

Ninja 1: *Ask him* to *wait for a while*.

Ninja 2: (*with stammering voice talk to the dog*) *Wait a minute*!

    TL: Indonesian

Ninja 1: *Suruh dia untuk menunggu sebentar.*

Ninja 2: (dengan suara terbata-bata berbicara kepada anjing itu) *Tunggu sebentar ya*?

In the example above, the type of humour is wordplay where the translation imitates the *wait for a while* expression into *wait a minute* expression which translates into *tunggu sebentar* in Indonesian. Although wordplay occurs in the source language, the translator is still able to create humour in the translation in Indonesian subtitles.

2. Strategy for Translating Indonesian Subtitles from the Kung Fu School Film
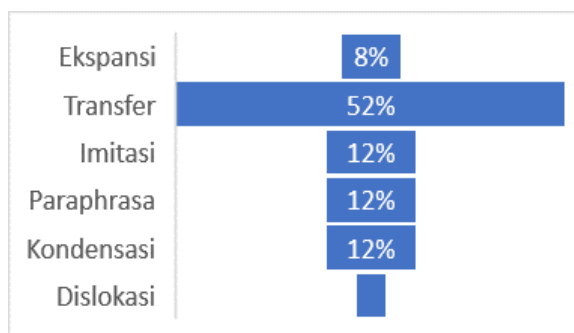

Figure 2. Translating Subtitle Strategies

Based on the findings related to the humour translation strategies used in the Indonesian subtitles for the film Kung Fu School, it was found that the researchers used six translation strategies, namely: expansion, transfer, imitation, paraphrase, condensation, and dislocation.

From the graph, most of the translation strategy used is transfer with 52%. Then followed by three other strategies such as: imitation, paraphrase, and transfer with the same weight of 12%. Meanwhile, only 8% (expansion) and 4% (MOOC) were used for expansion and dislocation. Some examples of the translation strategies used can be seen from the following examples:

a. Dislokasi

4) SL (English)

Ninja 2: *That way*! (pointing to the dog who's watching them).

TL (Indonesian)

Ninja 2: *Arah situ*! (menunjuk pada seekor anjing yang mengawasi mereka)

In the dislocation example, the effect of translation of humour in Indonesian subtitles needs to be moved to indicate the location in the dialogue. The translator translated "That Way!" which shortened to "Arah situ!" which contains panic over the arrival of a watchdog to a scene in the film.

b. Transfer

5) SL (English)

Young monk: Big brother, is this what you mean *by going out for a meal*?

TL (Indonesian)

Biksu Cilik: Kakak, apa ini yang kau maksud *makan di luar*?

In the example above, the translator uses a transfer strategy or technique where the SL can be translated completely and accurately in the TL. This strategy is used for dialogue with a slow tempo. In the sentence above, the phrasal verb *by going out for a meal* is fully and accurately translated into *makan di luar* in the target language, Indonesian.

c. Kondensasi

6) SL (English)

Aliang: Isn't Fat Master going down the mountain? *You will have meat to eat soon.* Just eat, hurry!

TL (Indonesian)

Aliang: Bukankah yang turun gunung Guru Gendut? *Kalian sebentar lagi makan enak.* Makan saja itu, cepat!

In the example above, the translator uses a strategy or condensation technique to improve the translation of the text by compressing the content or content. This strategy is usually used for dialogue at normal speed. From the example above, condensation occurs in the translation of the sentence *You will have meat to eat soon* become *Kalian sebentar lagi makan enak*, where information is condensed by using the noun pronoun for *meat* becomes *makan enak* in the target language or Indonesian.

3. Humor Translation Accuracy in Kung Fu School Indonesian Subtitles

After reading and analysing the English (SL) and Indonesian (TL) transcripts of the Kung Fu School film, the researchers found that there were 25 humorous expressions (words, phrases, and sentences of 213 words) in the dialogue containing humorous expressions in the Indonesian Kung Fu School subtitles. Thus, the percentages of the humour accuracy analysis can be described as follows:
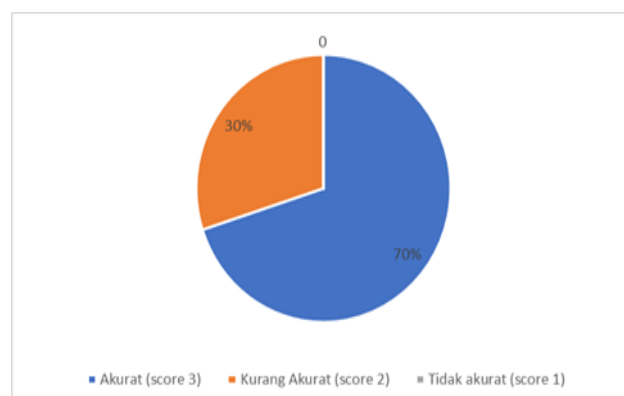

Figure 3. Accuracy of Indonesian Kung Fu School Subtitles

From the picture above, the humour translation in the Indonesian subtitle of the Kung Fu School film has a high percentage of accuracy, which is 70%, while the less accurate is only around 30% of the total translation data containing humorous diction and expressions. The high accuracy of the humor translation in the English subtitle of Kung Fu School shows that the humor content in the source language (English) is conveyed well in the target language (Indonesian). Sentences containing humorous diction can be understood well by viewers who are fluent in the target language or Indonesian. The meaning of a word, technical term, phrase, clause, sentence, or source language text change accurately to that of the target language. There is absolutely no distortion of meaning. The following are examples of an accurate translation:

7) SL (English)

Ninja 1: It's OK. *He's married to a Japanese woman.*

TL (Indonesian)

Ninja 1: Tak apa-apa. *Dia telah menikah dengan wanita Jepang*.

Based on the example above, the sentence *He's married to a Japanese woman* is translated into the target language (Indonesian) exactly similar both in word choice and grammatical structure become *Dia telah menikah dengan wanita Jepang*. Diction, structure, and meaning of the source language (English) are still maintained.

Meanwhile, the accuracy of the translation becomes less accurate due to an error in the choice of diction even though the structural form of the word or source language text is still maintained. In other words, there is a distortion of meaning due to the addition of meaning which slightly disturbs the totality of the actual meaning. Examples of less accurate translations:

8) SL (English)

Ninja 2: *Oh my God*. He's come back and with his companions (with terrifying

        face).

TL (Indonesian)

 Ninja 2: *Ya Tuhan, kita ketahuan lagi?* Bagaimana dia bisa balik lagi? Dan dia bersama teman-temannya. (dengan raut wajah ketakutan).

In the example above the grammatical form has followed the target language, but in meaning in some parts it has expanded meaning, such as from the expression *Oh my God* translated into *Ya Tuhan, kita ketahuan lagi?* Thus, the original meaning is no longer the same as meaning in source language or in English.

CONCLUSION AND SUGGESTION

Translation has an important role in conveying messages from one language to another, such as from English to Indonesian. Interlingual translation such as the translation of humor in film subtitles needs to pay attention to the equivalence and accuracy of the source language and target language so that it can be conveyed and accepted by readers and viewers. In addition, it is also very important for translators to know the type of humour, the right translation strategy or technique, and the accuracy of the translation so that the message is conveyed and avoid misunderstandings in the source language and target language.

ACKNOWLEDGMENTS

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