CHAPTER II

REVIEW OF LITERATURE

A. Previous of the Study

Maryam fathi and Dr. Reza Pasha Moghimizadeh with title "An Analysis of English Subtitling of Verbal Cultural signs in the separation Iranian film show" the findings indicated that half of the strategies proposed by Gottlieb were mainly used to Persian-English subtitling of verbal cultural signs of the film with some degree of variation in the distribution of strategies. The main part of analysis of the subtitles have used suggestions of Hatim and Mason for translation of the cultural signs. Hatim and Mason suggest four stages for translation of semiotic entity. The first is identification of source system semiotic entity. The second one is informational core. The stage three is related to explication in detail. And final stage is the transformation of data.[1]

The main reason of some problem in translation is differences of culture. Different norms and convention between two languages as well as insufficient knowledge from the real meaning of the cultural of the source. At the result, translator unable to convey the real meaning of source language.

Chong Han and Kenny Wang with their research entitle "Subtitling swearwords in reality TV series from English into Chinese: a corpus-based study of The family show up the analysis of translation is analogues". A four-stage procedure is conducted to analyze the Chinese rendition of the original

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[1] Maryam fathi and Reza Pasha Moghimizadeh, "*An analysis of subtitling of Verbal cultural signs in the "a separation" Iranian Film,*" Department of Foreign Languages Science and Research Branch of Sirjan Islamic Azad University, Iran, Volume:3, Issue:3, July 2014, p.154

English swearwords. First, the swearwords in the English transcript of the soundtracks are identified. In a second step, the corresponding swearwords in Chinese subtitles are determined. In third step, both the English and Chinese swearwords are classified and grouped in terms of their semantic categories and functions in the context. The fourth step is to identify the patterns of subtitling swearwords from English into Chinese.[2]

Sajjad Kianbakht in his research entitle "Humor translation revisited: the case of woody allen's Annie Hall", findings different subtitling strategies have been applied by the translators in rendering humorous elements; the identified strategies in the order from the most frequently used to the least frequently used ones are as follows: Transfer, dislocation, resignation, imitation, condensation, paraphrase, expansion, transcription, deletion and decimation. This means that the Iranian subtitlers tried their best to transfer the dialogues of the original film into Persian in the most comprehensible and natural way possible. In translating cultural humor category, the translator faces two sorts of challenges. The first one is related to rendering cultural notions and concepts and the second one is the linguistic devices used in the original. In this category of humorous discourses, in cases where the culture-bound elements are neutralized or generalized, cultural sense of the original is missed and the translation does not read as humorous as the original.[3]

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[2] Chong Han, Kenny Wang, *"Subtitling Swearwords in reality TV series from English into Chinese: A corpus-based study of the family,"* University of Western Sydney, Australia, Translation and Interpreting Volume 6 Number 2 2014, p.14

[3] Sajjad Kianbakht, *"Humor Translation Revisited: The Case of Woody Allen's' Annie Hall' Subtitled into Persian,* " Australian International Academic Centre, Australia, Volume 3 No 4: October 2015, p.30

On the other, Yovan Firdadi in research entitled "Strategies used in Translating Spongebob Squarepants into Indonesian by Stephen Hillenborg said", "translation by using an idiom of similar meaning and form is used when it is kind of matching idiom from the target language with idiom from the source language. Translation by using an idiom of similar meaning but dissimilar form is used when it is possible for the translator to find an idiom in the target language, which has a meaning that similar to the source idioms have same form and meaning. Translation by paraphrasing is used when it seems strange to use idiomatic language in the target language because of differences in style of the source and the target language, it is not necessary to translate an idiomatic expression in one language as an idiomatic expression in another"[4] Each of type of word which different expression have a different strategies to translate, so the reader can get the appropriate meaning.

Ali Akbar Jabbari and Z. Nikkhah Ravizi with the research entitled "Dubbing verbally Expressed Humor : An Analysis of American Animations in Persian Context", believed that humor suffers from some loses in the process of translation, the result of the study shows that the quantity of humorous expressions increase in dubbing of animation. In spite of the belief that since universal humor is not bound to specific features of a language or

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[4] Yovan Firdadi, "*Strategies used in Translating Spongebob Squarepants into Indonesian by Stephen Hillenborg* ," English Department, faculty of humanities, University of Semarang, 2013

culture, it is not greatly influenced in translation; the results indicate that it is numerically affected in the process of dubbing. [5]

In this study, the strategies that used to analyze the humor line have a different to each type of humor. There are three type of humor that appear, that is word play, illusions, and verbal irony. It caused regarding Raphaelson-West categorization of humor into three groups, including linguistic humor, cultural humor and universal humor along with three comparative theoretical models.[6]

B. Theories of Humour

The following four theories are among the most commonly discussed in the humour literature.

1. The Relief Theory

The relief theory has its origins in the ideas of Sigmund Freud who believed that the pleasure obtained from a humorous event or utterance originated in the unconscious realms of our mind. The process of humor is a defence mechanism on the part of the ego and the superego to circumvent reality and protect themselves from the emotional consequences of adverse real-life situations. Freud also believed that humor (primarily in the form of jokes) was a means by which people could release their suppressed aggressive and sexual instinctive urges in a socially acceptable manner.

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[5] Ali Akbar Jabbari and Z.Nikkhah Ravizi, *Dubbing verbally Expressed Humor : An Analysis of American Animations in Persian Context,* Islamic Azad University, Iran, Vol. 2 No. 5 ; march 2012, p. 269

[6] Ali Akbar Jabbari and Z.Nikkhah Ravizi, *Dubbing verbally Expressed Humor : An Analysis of American Animations in Persian Context,* p.265

2. The Superiority Theory

The superiority theory says that humor is a manifestation of a feeling of superiority over others or even over one's own former situation.[7] In other words, a humorous utterance can be a sign of the person "lording" it over another person whom he or she considers inferior (in the case of self-deprecating humor, it can be the case that the person is making the humorous comment to distract others' attention away from a gaffe that he or she has committed).

3. The Incongruity Theory

Incongruity theory is different from the previous two theories in that, while they try to explain how certain conditions motivate humor in people, it focuses on the object that is the source of the humor (joke, cartoon, etc.). More specifically, this theory posits that for an object to have a humorous effect, it has to harbour some kind of incongruity within itself. The incongruity can exist between what an individual expects and what actually occurs.

4. The Comprehension- Elaboration Theory

The comprehension-elaboration theory as a novel theory that tries to determine under what conditions individuals will find an event humorous. According to this theory, the degree to which someone will enjoy a humor attempt is determined by how difficult the humor is to understand and also by the amount of cognitive

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[7] Arthur Asa Berger, *An Anatomy of Humor*, New jersey: Transaction Publishers, 1987,p.60

analysis the humor recipient conducts after he or she has comprehended the humor attempt. The post-comprehension cognitive analysis includes such considerations as whether or not the humour is socially acceptable under the circumstances or if the humour is offensive to a particular person or group.[8]

C. Humor translation based on age of audience

1. Translating humor for children

Type of translation for children from one culture to another is not an easy task. Children's TV programs demonstrate a special use of language. Like those for other age groups in society, such as teenagers, adults, and elders, children programs are understood and produced in different ways from those produced for adults. For example, children's humor has to be easy, clear and mostly nonverbal for them to understand. On the other hand, adults' humor is more complex, hidden in the text and verbally expressed. Nonverbal humor is much more easily understood by children of younger ages. As they start to accumulate more cognitive competence, children gain a better understanding of verbal humor. James meant that children understand and appreciate humor only when they know the traditions of their society, what is acceptable and what is not, what is normal and what is not, which expressions and moves can be used and which ones cannot. If children have this basic and elementary knowledge of their society, they will easily be able to understand the incongruities

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[8] Anindya Sen, *Humour Analysis and Qualitative research,* Department of Sociology, University of Surrey, United Kingdom, 2012, p.1-2

that cause humor. Degabriele and Walsh define humor as "a universal phenomenon in human interaction which starts in very early ages in children."

a. Translating humor for children aged 2-7

At the ages between two and seven, children depend greatly on the visual or the nonverbal incongruous elements and situations of the TV shows to laugh as they do not yet understand the humorous effect of written texts as using jokes or irony. The nonverbal incongruity is defined as: things happen that are either physically impossible or socially forbidden in real life situations. The technique that is used to evoke laughter for children aged two to seven is the nonverbal incongruity, for example, situations that are physically impossible like a man who sits in the bath tub with his clothes on. According to the incongruity theory of humor, what is funny about the situation is that it is impossible to happen in real life.

b. Translating humor for children aged 7-11

Children start to understand the funniness of the spoken word when their cognitive abilities develop that is to say, when they gain more knowledge about life. Pexman et al. investigate the children's perception of verbal humor. Pexman et al. say that it "is not until eight or nine years of age that children begin to appreciate the humor function of verbal irony," which is one type

of the verbal humor that is represented in texts that are short and easy to comprehend. It is a little different from what McGhee argues when talking about the development stages in children's appreciation of humor. McGhee says that at the age of 3–7 children understand the conceptual incongruities while Pexman et al. argue that this does not happen until the age of eight or nine which is more logical.

c. Translating humor for children 11-15

At the age of 11 or 12, children become more and more able to use humor in their social interaction and communication. Klein and Kuiper indicated they acquire sufficient cognitive and social skills to analyze and elaborate verbal humor in the TV show. These cognitive abilities are obtained by children from their peers and teachers, from their parents, brothers, sisters, relatives, or other people in the society. This knowledge helps children to fully understand the humorous content of what they see or hear on TV. These verbal instances of humor are beyond the cognitive abilities of younger age groups of children who are unable to understand them well.[9]

2. Translating humor in family television shows

TVs became a popular means for getting information and it has its own influence on all family members. It is also one available source for

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[9] Edwar Zigler, Jacob Levine, and Laurene Gould, *"Cognitive Processes in the Development of Children's Appreciation of Humor,"* 3th edition, vol 37; Wiley, p.507-518

entertaining children, solving teenagers' problems, reducing adults' stress levels, and keeping the elders company. Family programs on TV are made to be seen by all members of the family, regardless of their age, education and level of cognition.[10]Therefore, they present different topics that are suitable for all. Some humorous TV shows are translated from other languages to be watched by audiences who are of different cultures, traditions, cognition, or even age. Adults' humor, for example, shows a special use of language. It is more complex than children's humor and is mostly expressed verbally. It is often hidden in the text because adults have greater cognitive abilities to understand humor, even when it is hidden in the text. In contrast, children's humor is expressed mostly through the nonverbal elements of the TV shows that include gestures, body movements, and facial expressions because their cognitive abilities are not developed enough. The mixture of these humorous elements is expected to be seen in the target humorous TV shows because these shows target all members of the family including adults, and children. They also have verbal humor that is presented in the form of irony and wordplay besides different comical life experiences that entertain the older people. Thawabteh argued Both the verbal and the nonverbal occurrences are equally important for the flow of communication.[11]

[10] Gene H. Brody, Zolinda Stoneman and Alice K. Sanders, *Effects of Television Viewing on Family Interactions : An Observational Study,* vol. 29, No.2, April 1980, p. 217

[11] Mohammad Ahmad Thawabteh, *Linguistic, Cultural and Technical Problems in English-Arabic Subtitling*, Al-Quds University, journal of International Translation, p.24

D. Humor Type and Translation Strategies

1. Word Play

a. Typology of wordplay

There are many ways to define the concept of wordplay, and therefore there are also numerous different typologies of wordplay. Researcher chose to operate with the typology of wordplay with a slight modification. In addition to the four types of wordplay - *homonymy, homophony, homography and paronymy*.

1) Homography

Homography describes the situation when two words are spelled identically but there is a difference in sound.

2) Homonymy

Homonymy refers to the situation where two words have the same sound and spelling but there is a difference in meaning. A note on the distinction between homonymy and polysemy: two words that have identical spelling and sound can be considered homonyms or polysemes. Homonyms are words which, despite their identical sound and spelling, are different in meaning. With polysemes, the distinction in meaning is more subtle: one and the same word has gained new meanings for example as a metaphor (like in *hands* (as in part of the body) and *hands of time* (metaphor)) or in the difference between concrete and abstract (like in the verbs *construct* (a

house) and *construct* (a meaning)). In this study, no distinction is made between homonyms and polysemes, but all instances of words with identical spelling and sound are considered to be homonyms.

3) Homophony

Homophony occurs when two words have identical sounds but are spelled in a different way.

4) Paronymy

In paronymy two words share close resemblance, but there are slight differences in both spelling and sound. In horizontal wordplay, repetition of the formally similar linguistic structure in a certain[12]

b. Translation strategies for wordplay

Delabastita's translation strategies include some relatively 'radical' translation methods like omitting the portion of the text containing the pun, or adding totally new textual material that compensates for the lost source-text puns somewhere else in the target text. In Delabastita's words, sometimes ”...the only way to be faithful to the original text (i.e. to its verbal playfulness) is paradoxically to be unfaithful to it (i.e. to its vocabulary and grammar)”.

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[12] Rizky Lutviana and Arif Subiyanto, *"The failure in translating Humor: A case Study in the Indonesian Translation of Humor Graphic Novel the Diary of a WimpyKid,"* University of Malang, p.2

Delabastita has presented the following translation methods for wordplay.

a. Pun -> Pun: the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or lexical function.

b. Pun -> Non-pun: the pun is rendered by a non-punning phrase which may salvage both senses of wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated 'beyond recognition'.

c. Pun -> Related rhetorical device: the pun is replaced by some word play related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which also aims to recapture the effect of the source-text pun.

d. Pun->Zero: the portion of text containing the pun is simply omitted.

e. Pun ST = Pun TT: the translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it.

f. Non-pun-> Pun: the translator introduces a pun in textual position where the original text has no wordplay, by way of

compensation to make up for source-text puns lost elsewhere, or for any other reason.

g. Zero->Pun: totally new textual material is added, which contain wordplay and which has no apparent precedent or justification in the source text except as a compensatory device.

h. Editorial techniques: explanatory footnotes or endnotes, comments provided in translator's forewords, the anthological presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth.

2. **Allusions**

a. **The salient characteristics of allusions and they are :**

1) Allusion is a reference conveying implicit meaning by means of activating its referent text or a part of it (a more specific referent or connotations).

2) Allusion may take an implicit or explicit form, but it must bear a sufficient resemblance to its referent so as to be recognizable.

3) The referent belongs to assumed shared knowledge, which is presumably familiar to the author and at least some of his/her readers."

b. **The Strategies for Translating PN Allusions**

1) Proper name allusion translation strategies:

a) Retention of name (either unchanged or in its conventional TL form,); with three subcategories:

    (1) Use the name as such;

    (2) Use the name, adding some guidance

    (3) Use the name, adding a detailed explanation, for example a footnote.

b) Replacement of name by another (beyond the changes required by convention); with two subcategories:

    (1) Replace the name by another SL name;

    (2) Replace the name by a TL name.

c) Omission of name; with two subcategories:

    (1) Omit the name but transfer the sense by other means, for example by a common noun;

    (2) Omit the name and the allusion altogether.

2) Key phrase translation strategies:

    a) Use of standard translation;

    b) Minimum change that is literal translation without regard to connotative or contextual meaning- there is thus no change that would aim specifically at the transfer of connotation;

    c) Extra-allusive guidance added in the text, where the translator follows his or her assessment of the needs of readers by adding information which the author with his

or her source language view point did not think necessary; including the use of typographical means to signal that the material is performed;

d) The use of footnotes, endnotes, translator's prefaces and other explicit explanation not slipped in the text but overtly given as additional information;

e) Simulated familiarity or internal making, that is, the additional of intra-allusive –signallin features (marked wording or syntax) the depart from the style of the context, thus signaling the presence of borrowed words;

f) Replacement by a performed TL item;

g) Reduction of allusion to sense by rephrasal in other words, making its meaning overt and dispending with the allusive key phrase itself;

h) Recreation, using a fusion of techniques: creative construction of passage which hints at the connotations of allusion or other special effects created by it;

i) Omission of the allusion.

3. Irony

Following Tanaka: "the main focus of irony is the relationship between the two interpretations intended, rather than the content itself"

Additionally, what distinguishes irony from sarcasm is the sense of some contradiction between the two stages of interpretation; the fact that

irony "mal-codes," that is, it misrepresents the real content of the message so that the contradiction must be assumed as normal, whereas a sarcastic statement is ostensibly sincere and provokes no feeling of contradiction at all.

Classification of irony types, proposed a list of possible strategies, Irony's strategies clearly present in below:

a. ST irony becomes TT irony with literal translation.

b. ST irony becomes TT irony with 'equivalent effect translation.

c. ST irony becomes TT irony by means of different effects from those used in ST (including the replacement of paralinguistic elements by other ironic cues).

d. ST irony is enhanced in TT with some word/expression.

e. ST ironic innuendo becomes more restricted and explicit in TT.

f. ST irony becomes TT sarcasm.

g. The hidden meaning of ST irony comes to the surface in TT (no irony in TT).

h. ST ironic ambiguity has only one of the two meanings translated in TT(there is no double-entendre or ambiguity in TT therefore).

i. ST irony is replaced by 'synonym' in TT with no two possible interpretations.

j. ST irony is explained in footnote in TT.

k. ST irony has literal translation with no irony in TT.

l. Ironic ST is completely deleted in TT.

m. No irony in ST becomes irony in TT[13]

E. Description of Running Man

1. Introduction of Running Man

Running Man was produced by Special Broadcasting Services (SBS). It first aired on July 11, 2010, and as of 2015, is currently the longest running program, at five years on *Good Sunday*. *Running Man* was originally classified as an "urban action variety", a genre of variety shows in an urban environment. The MCs and guests complete mission at a landmark to win the race. The show has since shifted to a more familiar reality-variety shows concept focused on game show games.

2. Running Man 129, 199, 200, and 213

In running man episode 129, theme is Olympic winter, where is actor and actress have a competition in winter. In first game, they play glide board with stick for helping them gliding and drive in ice. The second game, they played ice hockey with other stuff for their stick, such broom. And the final game they played elimination tag name, with a role two group will divide become hunter and hunted in a moment, and next take turns when a time to change turn.

In running man episode 199, actor and actress of this show have a game to prepare they're competition football in Indonesia. In first meeting with guest, they call senior of Korean football to be their coach. In this episode, if they can be the winner in the game, they will have advantage

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[13] Katia Spanakaki, *Translating Humor for Subtitling,* URL: http://translationjournal.net/journal/40humor.htm Volume 11, No 2 April 2007

for the final missions or game. First game, they must changes their clothes except guest. The member of Running Man will separated with each other while the guest receive their true mission. The second game, their mission is for a guest as a captain that make a goal through the car's window. The third game, they have a playing some game in a field of soccer. After that, they have an exercise with their coach. And the final game, it's the soccer big match together with the idols.

In running man episode 200, running man goes to Indonesia to the first time. It's an Asian Dream Cup in Jakarta. The members of running man and their guest, captain and their coach, will played the soccer with some soccer star in the world. Each member will have their mission while they played the soccer. If their missions unsuccessful they will receive a punishment. Second day in Indonesia, they all have receive their punishment in Indonesia zoo.

In running man 213, there are many actress of evil that come to play with the members. Theme in this episode is a heir. Where is all of member have to find who's the heir along them. They will find a clue who's the heir if they win each game. First game, they played in lake of mud, where is they are must climb to place in middle of lake. If they can be in that place, automatically they lose. Second game, they played in a field with sport car and car wash in the middle. In this game they must show up their acting skill to get extra time to do mission, mission is to cut some paper with manual paper cut machine. If they fail, they get a splash of water

from car wash. Final game is to decide who is the heir with some of clue they get. They must find the name tag of the heir they decide and stick on their self to can standing on top of place to the heir.