Verbal Humor in the English *Hotel Transylvania* Movie and Its Bahasa Indonesia Subtitling Text

By: Permadi Tenrisau. lawet10.ei@gmail.com

First supervisor   : Drs. Asruddin Barori Tou, M.A. Ph. D.
Second supervisor   : Andy Bayu Nugroho, S.S, M. Hum.

Yogyakarta State University

Abstract

The aims of this research are to classify the types of verbal humor in the English *Hotel Transylvania* and its Bahasa Indonesia subtitling text, to describe subtitling strategies employed in translating the verbal humor, and to describe the degree of meaning equivalence from the result of strategies employed. This research employs a qualitative method since it provides descriptions of translation phenomena in *Hotel Transylvania* movie. The data of this research were taken from words, phrases, and sentences, that containing verbal humor, which exist in the form of expressions or sentences. The data were categorized based on some theories. The first is verbal humor theory proposed by Spanakaki (2007) and the second is subtitling strategies theory proposed by Gottlieb (2001). To achieve data trustworthiness, the data sheets are repeatedly checked by the researcher and some peers and the results were discussed with the consultants and the respondents. They are collected manually from English text as the phonic channel and *Bahasa Indonesia* text as the graphic channel of the original DVD of *Hotel Transylvania* movie. The researcher as the main instrument in this research manually collected and analyzed the data from the movie. The results of this research show three important findings. First, the types of verbal humor found in the *Hotel Transylvania* movie text. Those are wordplay, allusion, and verbal irony. Verbal irony is the most frequent occurrence of verbal humor. It can be concluded that verbal irony is the most amusing verbal humor in *Hotel Transylvania* movie. Paronymy becomes the most frequent wordplay found in the data of this research because paronymy is the easiest verbal humor that can be understood by the viewers. One of the possible reasons why paronymy becomes the most frequent type of wordplay in *Hotel Transylvania* movie is that it plays with two or more words that are almost similar, but there are slight differences in both spelling and sound. Second, the translator applies seven subtitling strategies in translating the verbal humor in which transfer becomes the most frequently used strategy. It is because the translation of verbal humor in *Hotel Transylvania* movie still focuses with transfer of meaning of the humor, not on how to make the verbal humor in the target text. Third, from 67 data, 40 data of verbal humor in this research is considered as fully equivalent; 19 data are considered as partly equivalent; and there is no data considered as no meaning.

BACKGROUND

Translation spreads rapidly into many fields because people‟s need of information becomes higher every day. This situation gives translation an important role to fulfill the needs. The object of the research is interlingual translation which refers to a translation in which verbal texts are interpreted by means of other texts in different languages. Since it translates into different languages, there are many aspects to deal with in order to keep the message of the source language.

Translation can be applied into several works. One of them as a popular work is movie. There are many aspects that can be taken from movies. Movies provide enjoyment or pleasure, knowledge and experiences.

Most Indonesians tend to watch foreign movies rather than Indonesian movies. However, not everyone or Indonesian viewers have access to the language in which the movie is provided. Through translation, they are helped to get and understand the information that has been translated into Bahasa Indonesia. The translator should know not only both languages but also both cultures so that they can deliver the information to the target language correctly.

However, some expressions are difficult to be transferred into another language because they are peculiar to that language, such as humor. In this particular study however, the forms of the research is in the particular problems in translation commonly found in translating movies and the study choose *Hotel Transylvania* as the main movie. *Hotel Transylvania* animated movie is chosen by the researcher as the object of this research because animation movie is quite popular in Indonesia. It is targeted for a wide range of viewers from children to adults. Furthermore, it has a great deal of verbal and visual humor in it, which children may not understand, to create a humorous nuance.

Considering that there are several aspects that cause problems in *Hotel Transylvania* animated movie, this research focuses on three problems. They are types of verbal

humor found in English *Hotel Transylvania* animated movie text, the subtitling strategies employed by the translator in translating the verbal humor of the English verbal humor, and the degree of meaning of equivalence of verbal humor in the English *Hotel Transylvania* movie text and the Bahasa Indonesia subtitling text.

RESEARCH METHOD

This research is used descriptive qualitative research. It is a research which the researcher collects and analyzes the data to draw conclusions. Three main purposes of a descriptive qualitative research are to describe, to explain, and to validate findings.

The data in this research are all words, phrases and sentences containing verbal humor in the English *Hotel Transylvannia* movie text and their translations in the Bahasa Indonesia subtitling movie text. The researcher takes place as the main instrument in the research for his role as being the collector, describer and explainer of the data. The other instrument of the research

is the data sheets were employed to record and classify the data.

FINDINGS AND DISCUSSION

A. Findings

The findings of this research show that three types of verbal humor proposed by Spanakaki (2007) and seven subtitling strategies proposed by Gotlieb (2001) are all appeared and employed in the text. They are wordplay, allusion and verbal irony. Besides, there are sub-types of each type of the verbal humor.

Table 1. **Types Verbal Humor by the Characters in *Hotel Transylvania* Movie**

No.	Type of VH	Freq	%
1.	**Wordplay**	**24**	**35.82%**
	Homonymy	5	7.46%
	Paronymy	19	28.36%
2.	**Allusion**	**16**	**23.88%**
	Proper name	7	10.45%
	Key phrase	9	13.43%
3.	**Verbal Irony**	**27**	**40.30%**
	Hyperbolic	12	17.91%
	Hyperformality	3	4.48%
	Intensifier	1	1.49%
	Interjection	8	11.94%
	Ironic Repetition	3	4.48%
	TOTAL	**67**	**100%**

According to Table 1, verbal irony appears most in the frequent number as the type of verbal humor in 40.30% of the data. It is the followed by wordplay in the second rank with 35.82% of the data and allusion as the third rank with 23.88% of the data. There are two types of wordplay that appeared in *Hotel Transylvania* movie; homonymy and paronymy. Paronymy becomes the most frequent wordplay found in the data of this research because paronymy is the easiest verbal humor that can be understood by the viewers.

Table 3: **Subtitling Strategies of Translation Verbal Humor in *Hotel Transylvania* Movie**

Subt. Strategies	Freq	Percentage
Transfer	29	35.82%
Paraphrase	17	25.38%
Transcription	7	10.45%
Imitation	6	8.95%
Expansion	5	7.46%
Condensation	2	2.98%
Deletion	1	1.49%
TOTAL	**67**	**100%**

According to Table 2, the result of the analysis shows that transfer becomes the most frequent subtitling strategy used by the translator in translating the verbal humor dialogue. The second rank is paraphrase and the third rank is transcription.

Furthermore, the high percentage of transfer as a subtitling strategy indicates that the translator attempts to translate the humor with the same impression and understanding as appeared in the source text into the target text. The translator also tries to express the meaning of humor completely with the same meaning words without addition or deletion the information. Some humors can be maintained well in the target text but there are some translations that cannot catch the humor.

Table 4: **The Frequencies of the Degree of Meaning Equivalence of the Translation of Verbal Humor in *Hotel Transylvania* Movie**

Degree of Meaning Equivalence	Freq	Percentage
Fully	40	59.70%
Partly	19	28.36%
Different	8	11.94%
No Mean	0	0%
TOTAL	**67**	**100%**

From this finding table, there are 40 data or 59.70% in this research that belongs to fully equivalent. Moreover, 19 data are considered as partly equivalent or 28.36% and 8 data or 11.94% are considered as different meaning. There is no data considered as no meaning.

B. Discussion
1. Wordplay
a. Homonymy

SL:
DRACULA: You will say you are going in the pool and act excited. And then you will say you hurt **your back** and you have to leave.
JONATHAN: Here come good times! Whoo! Oh, dudes. **Oh**, **my back**.

MONSTER1: I'm **on your back**!
DRACULA: No, no. He said, "**Oh, my back**."
MONSTER2: (Talk to Mavis) Get **on my back**! MAVIS: Let's do it. JONATHAN: Aw, here we go. Chicken fight! Push them off!

TL:
DRACULA: Kau harus bilang ingin ke kolam dan bermain. Lalu kau bilang **punggungmu** sakit dan kau harus pergi.
JONATHAN: Saatnya bermain! Whoo! Oh, astaga. **Oh, punggungku**.
MONSTER1: Aku **di punggungmu**!
DRACULA: Tidak, dia bilang, "**Oh, punggungku**."

MONSTER2: Naiklah **ke punggungku**!
MAVIS: Ayo kita lakukan.
JONATHAN: Aw, ini dia. Permainan mendorong! Dorong dia!

(40/WP-Hm/Trf/Part)

The expression *oh*, *my back* that uttered by Jonathan to show his back is in pain. The funny moment raise up when Monster1 mistaken about Jonathan‟s expression as an order to climb on Jonathan‟s back and suddenly he moves up to the Jonathan‟s back and says *I'm on your back*. Monster1 thinks it is a sign to start a chicken fight.

In general, the homonymy data of this research are translated with transfer strategy. The rest of the data in this type of wordplay are translated with paraphrase strategy. Most of the results of the translation are fully equivalent.

b. Paronymy

SL:
DRACULA: Friends, please, stop.
MURRAY: It's too late, **rat-bat**!
DRACULA: Please, I'm begging you.

TL:
DRACULA: Teman-teman, kumohon, hentikan.

MURRAY: Terlambat, **Pengkhianat**.
DRACULA: Kumohon ke kalian.

(57/WP-Pr/Trf/Diff)

It is wordplay of the slang word *ratbag*. *Ratbag* is a slang word for troublemaker. Paraphrase, transfer and expansion are often applied in translating dialogues that belong to paronymy-wordplay. Even so, there are also transcription and imitation that have the same frequency with 3 data. The result of the degree of meaning equivalence shows that there are 10 out of 19 data considered as fully equivalent.

2. Allusion

a. Proper name allusion

SL:
JONATHAN: Can't believe I'm leaving, man. That could have been so great! .... I should have just said, "I'm staying, old man!". Give him **a Bruce Lee kick**. Boom! Right in the ....

TL:
JONATHAN: Aku tak percaya aku harus pergi. Disana menyenangkan. .... Seharusnya aku bilang "Aku tetap disini, Pak Tua!". Akan kuberikan **tendangan Bruce Lee.** Boom! Tepat di...

(42/Al-Pn/Trf/Full)

The phrase *a Bruce Lee kick* is a proper name Allusion. Bruce Lee is a great actor and a martial arts expert who is well known starring *Fists of Fury* and *Enter the Dragon* movies. Bruce Lee is also well known by his kicking technique, *Jeet Kune Do*.

Imitation is the most frequent strategy in translating proper name allusion. It is natural when considering proper name allusion deal with name of particular object. The degree of meaning equivalence shows that 3 data are considered as fully equivalent.

b. Key phrase allusion

SL:
DRACULA: Come on. No, no, don't do that. Don't give me **the pouty batface**.

TL:

DRACULA: Ayolah, jangan lakukan itu. Jangan beri aku **wajah merajuk**.

(016/Al-Kp/Trf/Part)

The phrase *the pouty batface* also includes key phrase allusion. It belongs to an allusion of a bat. The actual phrase is the pouty face that means to show displeasure or disappointment.

Transfer is often applied in translating key phrase allusion. Beside transfer, the translator applies the subtitling strategy transcription, expansion, paraphrase, and deletion to translate allusive part in the key phrase allusion. The degree of meaning equivalence shows that 7 out of 10 data key phrase allusion are considered as fully equivalent.

3. Verbal Irony
a. Hyperbolic expression

SL:
DRACULA: Only monsters can get in?
WORKERS: Oh, absolutely. It's hidden real nicely. You got 400 acres of haunted forest in front of you. You got the Land of the Undead on the perimeters. **Any humans daring to even look over there will run away real quick.**

TL:
DRACULA: Hanya Monster yang bisa masuk ?
PEKERJA: Oh, tentu saja. Tempatnya tersembunyi sangat bagus. Di depannya ada 400 hektar hutan berhantu. Ada tanah orang mati sebagai pertahanannya. **Setiap manusia yang mencoba datang akan segera kabur**.

(03/VI-Hy/Pp/Part)

The worker"s utterance *any humans daring to even look over there will run away real quick* considers as hyperbolic expression. Transfer and Paraphrase are often applied in translating dialogues belongs to hyperbolic expression. The degree of meaning equivalence shows that there are 7 out of 12 data hyperbolic expressions considered as fully equivalent.

b. Hyperformality

TL:
GRIFFIN: Oh, sorry. **I should really clear my throat before I speak**. Anyway, what brings you here?
JONATHAN: Oh. Uh. Party planner.

SL:
GRIFFIN: Maaf. **Seharusnya aku berdehem sebelum aku bicara**. Mengapa kau disini?
JONATHAN: Oh. Uh. Perencana pesta.

(37/VI-Hf/Trf/Full)

The hyperformality in this datum can be found in the word „should really". The actual phrase is clear the throat. Transfer and Paraphrase are the strategy that used in translating the data belong to hyperformality. The degree of meaning equivalence shows that there are fully and partly equivalent.

c. Intensifier

SL:
DRACULA: Oh! I can't breathe. It's killing me.
JONATHAN: Yeah, **definitely due for a fluff and fold**.

TL:
DRACULA: Aku tak bisa bernapas! Ini menyiksaku.
JONATHAN: Ya, **jelas sudah harus dicuci**.

(24/VI-In/Pp/Part)

Jonathan‟s utterance *Yeah, definitely due for a fluff and fold* considers as intensifier. This expression is pointed to his shirt. As Dracula cannot breathe because the smell comes from Jonathan‟s shirt, Jonathan makes irony about his shirt through this utterance.

d. Interjection

SL:
DRACULA: Yes, very amusing, Invisible Man. **Hello**. **Great to "see" you**.
GRIFFIN: **Never gets old**.

TL:
DRACULA: Ya, sungguh lucu, Manusia Tak Kasat Mata. **Halo, senang bertemu denganmu lagi**.
GRIFFIN: **Tak pernah menua**.

(10/VI-Ij/Trf/Diff)

Dracula uses word *Hello* to greet his friend Griffin, an Invisible Man. Dracula clearly stressing to the word *see* but the truth he cannot see Griffin except his glasses.

Transfer is the most frequent strategy that used by the translator in translating interjections. The result of degree of meaning equivalence shows that most of the data that belong to this type of irony is considered as fully equivalent.

e. Ironic repetition

SL:
DRACULA: .... Yowch! That stinks! Work your magic.
WAYNE: Wait, you want me to track the smell? No. My sniffing tracking days are way behind me. Do you know how many diapers I've changed? **How many number twos have destroyed this thing?**

TL:
DRACULA: .... Yowch! Bau sekali! Gunakan kekuatanmu.
WAYNE: Tunggu, kau ingin aku melacak baunya? Tidak, penciumanku sekarang sangat buruk. Kau tahu berapa banyak popok yang harus kuganti? **Bau popoknya menghancurkan hidungku.**

(59/VI-Ir/Pp/Full)

Wayne was asked to track the smell of Jonathan but he refuses it because he has not anymore power of

tracking. Wayne is a wolf that is well known with the ability of tracking. Wayne"s explanations amuse the viewers.

Paraphrase and transfer are the strategy that is used by the translator in translating the irony. The result of the degree of meaning equivalence shows there are two fully equivalent and one partly equivalent.

CONCLUSION

From the research finding, the source text contains 67 data of verbal humor with three types. They are wordplay, allusion, and verbal irony. Verbal irony is the most frequently appeared as the kind of verbal humor in *Hotel Transylvania* movie. Most of wordplay found in the data belong to paronymy category. Paronymy becomes the most frequent wordplay found in the data of this research because paronymy is the easiest verbal humor that can be understood by the viewers.

There are seven strategies found in the translation of the verbal humor in *Hotel Transylvania* animated movie. They are expansion, paraphrase, transfer, imitation, transcription, condensation, and resignation. Transfer (43.29%) becomes the most frequent occurrence in the Indonesian subtitling of *Hotel Transylvania* animated movie. Meanwhile, the second rank is paraphrase (25.38%) and the third rank is transcription (10.45%). Transfer becomes the most subtitling strategy used by the translator because the translator only focus on transfer meaning, not on how to make verbal humor in the target text.

The analysis shows that on the case of equivalence, it can be concluded that 59.70% (40 data) of the translation of verbal humor in *Hotel Transylvania* movies is considered as fully equivalent meaning. Only 28.36% (19 data) that is considered as partly equivalent meaning.

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