
Translation of verbal humor in *Charlie and the Chocolate Factory* movie**Ananda Felin Tri Mulyati, Andy Bayu Nugroho***

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ABSTRACT

The purpose of this study is to identify the different types of verbal humor in the movie *Charlie and the Chocolate Factory*, classify the translation techniques used to translate the verbal humor in the Indonesian subtitle, and assess the acceptability of the verbal humor translation. This study makes use of both qualitative and quantitative methods. The qualitative method was used to define, classify, and describe the verbal humor types and the translation techniques. Furthermore, the quantitative method was used to assess the translation's acceptability. The data were analyzed by comparing the dialogue transcript from *Charlie and the Chocolate Factory* with its Indonesian subtitle. The findings show that sarcasm is the most prevalent type of verbal humor. This is consistent with the main character, Willy Wonka, who is highly judgmental and arrogant. The most common translation technique discovered is transfer, which means that the subtitle delivers verbal humor word for word. The acceptability score of the verbal humor translation is 2.5, indicating that the audience must reread and rethink the humor to understand it. This is not satisfying because it takes the audience's attention away from the movie.

Keywords: verbal humor, translation technique, translation quality assessment, sarcasm, movie

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INTRODUCTION

Humor is subjective that allows the readers to perceive and accept it from various points of view. The perception of humor requires the presence of variables that lead to its perception: morality, normalcy, and simultaneity. Aside from being subjective, humor comes in a variety of forms. According to Chen et al. (2017), humor falls into two directions—nonverbal (e.g., visual gags) and verbal humor, according to the modality of the stimulus. They add that nonverbal humor (visual gags or sight gags) uses visual stimulation to convey humorous information, while verbal humor uses verbal stimulation to make people laugh (Chen et al., 2017).

Verbal humor is a type of humor developed by manipulating words to produce an amusing impact. According to Shade (1996), there are subtypes of verbal humor, they are pun, riddle, jokes, satire, limerick, parody, anecdote, farce, irony, sarcasm, tall tale, and wit. Verbal humor uses language to create laughs with puns, jokes, wordplay, sarcasm, irony, and satire, which helps with social tension, relationships, emotions, and authority. This linguistically bound humor is also used to criticize society and defy norms, shaping our perspectives. It can appear in various forms such as written texts, speeches, comedy, TV, and film.

Humor is also key for human communication and relationships. It can be seen from a very early age of human. In research involving children, Stenius et al.(2022) found that children use humor continuously. They examined those kids laughed, interacted and invited one another to bond in amusing situation. They used different types of humor, sometimes unobserved, such as verbal humor, non-verbal humor, action, and sounds. It can be concluded that humor revealed itself as a constant activity of children's lives.

Translating it can be tricky due to cultural differences and linguistic nuances. Research on this issue explores how humor is understood in different cultures. Some humor is universally understood, while others rely on cultural references and wordplay. As culture and language change, so does humor.

What was once humorous may not be anymore in different situations. Studying verbal humor translation can help understand its creation and appreciation. It reveals the relationship between language, culture, and humor, and how humor connects people and helps navigate the world.

Film is an example of audiovisual media that employs both verbal and nonverbal humors in which auditory (word puns, voice tone, onomatopoeia, etc.) and visual (movements, facial expressions, gestures, graphics, etc.) channels are used to produce humor. Translating an audiovisual product is challenging due to some peculiarities. Translation errors or humor loss are common in translating audiovisual products due to the challenge of translating humor. Yuliasri and Allen (2019) analyzed humor loss in the Indonesian subtitle of *Harry Potter and the Sorcerer's Stone* and revealed the complex problems of translating linguistic and culturally-specific humor in an audiovisual causing humor loss. This finding is in line with Novoselova's findings (2021) stating that culturally-bond rhetorical convention and linguistic dissimilarity become challenges in humor translation. Humor translation entails translating from the source language to the target language and adapting to the target language's humor for the humor translation to be accepted in the target culture.

Charlie and the Chocolate Factory movie portrays an adventurous story that contains humorous events. The humor in this movie is expressed verbally and non-verbally. The sarcastic character of Willy Wonka makes the film bring in numerous sarcastic verbal humors. Dahl's stories, especially *Charlie and the Chocolate Factory* novel – which has also been adapted into three versions of movies, have invited scholars' interest. To mention a few, the most recent researches were conducted by Loveday (2018), Rudd (2018), and Miller (2018) which all focused on the main character, Willy Wonka, as a unique but sarcastic person. Distinct from those previous researches, this study is more interested in its movie version and sees the verbal humor expressions in the context of product-oriented translation research.

As this movie is intended for children, humor becomes the essential content. The movie version was chosen because it is widely distributed and can be accessed by children all around the world. The subtitle of this film was provided for target audiences from different languages and cultures. Consequently, acceptability, especially of the verbal humor expressions, becomes important issue to discuss further in this research. It becomes challenging to translate such sarcastic humor, for example, to be children-friendly.

Subtitling the verbal humor in *Charlie and the Chocolate Factory* must be a complex task, but rewarding at once, due to the rich wordplay, irony, and satire. Challenges include translating puns while preserving humor and capturing subtle cues such as tone and sarcasm within limited space and time. *Charlie and the Chocolate Factory* has cultural references that require research for adequate translation. Translating "Oompa Loompa" lyrics, for example, requires conveying humor while matching rhythm. It requires adapting the verbal humor to the cultural context in the target audience and making changes for effectiveness and entertainment. Skill, creativity, and a deep understanding of the original text and audience are essential.

The amount of research being conducted on the translation of humor is increasing. Wananda et al. (2021), for example, analyzed the verbal humor found in the animated TV series *Gravity Falls* to find verbal humor types in its transcription. Novoselova (2021) conducted a similar analysis on *Howl's Moving Castle* to highlight the difficulties in translating humor. Yuliasri and Allen (2019) investigated the humor preservation in the Indonesian subtitles of *Harry Potter and the Sorcerer's Stone* and the readers' response in perceiving the humor. It means that the research on this topic is prominent to do.

Over the past 20 years, more and more research has been conducted in the field of audio-visual humor translation. One of the main ideas to be emphasized in relation to AVT in general, and audio-visual humor in particular, is that the verbal code is only one component of the four equivalence elements, and this balance must be achieved for proper translation (Ajtony, 2020). The four elements are the verbal, non-verbal, aural, and visual dimension of the text. Subtitling is sometimes considered disruptive in the area of AVT, however, evidence has advocated the point that its processing is semi-automatic and effective. The subtitling of a more complex film leads to more effortful processing and lower cognitive performance (Perego et al., 2018). Research on AVT in recent time focuses on mostly fictional products such as movies and television series, non-fictional genres such as documentaries, and, more broadly, on other products that are characterized by their multimodality such as video games and social media (Valdeón, 2022).

Despite the claims regarding the potential disruptiveness of subtitling for audiovisual processing, existing empirical evidence supports the idea that subtitle processing is semi-automatic and cognitively effective, and that, in moderately complex viewing scenarios, dubbing does not necessarily help viewers.

According to Munday(2016), the translation of humor sparks a conflict with two significant assumptions of translation theory: equivalence and translatability. Humor, by its definition, “tends to break the rules by deliberately exploiting areas of linguistic and semantic duplicity.” Humor translation becomes exceedingly challenging since the translator must be able to convey the humor into the target language without modifying or deleting the source text’s humorous effect. Low (2011) stated, “if a joke is not translated as a joke, the translation is bad.” Low also claimed that translation of a joke that cannot stimulate a smile is a betrayal, no matter how semantically accurate it may seem. Humor is difficult to translate because of various issues, including grammatical and cultural variances.

Tuzzikriah and Ardi (2020) also mention that translating humor is difficult and a distinctly problematic task (Camilli, 2019) because translators must have relevant cognitive experience and knowledge. This competence, together with the translator’s sense of humor, helps translator produces translation that convey the same impression of the source text humor. Relevant information and context make it possible for the translator to handle ambiguous expressions. As a result, translators need suitable techniques to translate humor without losing the source language’s humorous effects or as so called the comic equivalence by Camilli (2019).

The difficulty in translating verbal humor is confirmed by Hashemian and Farhang-Ju (2021), who found in their observation that verbal humor tend to be omitted in the humorous dialogues of three Iranian series (i.e., *Shamsolemareh*, *Chimney*, and *Medical Building*). They believed that this strategy indicates the translator’s incompetency in dealing with humor and rendering it into the target language. Another translator’s problem is firstly to recognize and perceive the humorous expressions present in the ST which lead to how they are manifested in the TT (Brune, 2017). In the context of English-Indonesian translation of verbal humor, Yuliasri and Allen (2019) confirm the common issue in translating humor, that is, the loss of its sense of humor. Even when the Indonesian translator of *Harry Potter and the Sorcerer’s Stone* adopted an interpretative-communicative method of translation, the simplification, reduction of complexity, and the absence of required compensation led to loss of humor.

The acceptability of humor subtitling in *Charlie and the Chocolate Factory* depends on factors such as translation quality, cultural sensitivity, and audience preference. Criteria for assessing its acceptability include its perception as humor by the audience and clarity of understanding the translation. Subtitle appropriateness is crucial, considering cultural norms, sensitivities, and age. Creativity is also key when dealing with wordplay and puns. Subtitling for verbal humor in *Charlie and the Chocolate Factory* depends on meeting these criteria and resonating with the audience. By being accurate, clear, appropriate, and creative, the subtitle can enhance viewer enjoyment of the movie’s humor.

In identifying and categorizing translation techniques in *Charlie and the Chocolate Factory* Indonesian subtitle, this paper applies the theory of translation techniques proposed by Gottlieb, which consists of ten methods: expansion, transfer, transcription, imitation, paraphrase, condensation, decimation, deletion, dislocation, resignation (Gottlieb, 1992). Choosing the proper technique will result in a high-quality translation that will delight the target audience. The audience’s response is a method that can be used to measure whether the verbal humor translation is successful. The audience’s response in this study is the application of reader-response theory which focuses on connoisseurs of literary works and their experiences while enjoying them. The audience’s response in this study was to find out whether the audience could capture the sense of humor in the verbal translation of humor from the subtitles of the film *Charlie and the Chocolate Factory*. Hence, this study aims to identify the types of verbal humor in *Charlie and the Chocolate Factory*, to describe the translation techniques of the verbal humor in *Charlie and the Chocolate Factory*’s Indonesian subtitle, and to measure the acceptability of the verbal humor translation in *Charlie and the Chocolate Factory*’s Indonesian subtitle.

METHOD

This study employs qualitative and quantitative methods since it elaborates the result in narrative form and presents the frequency, percentage, and assessment results. The qualitative method was applied in this research to describe the type of verbal humor and the translation technique in *Charlie and Chocolate Factory*. The quantitative method is used to examine the average score of the translation

quality assessment to reveal the acceptability of verbal humor in *Charlie and the Chocolate Factory* subtitle. This descriptive research explains the set of phenomena as it is present. This study demonstrates the comparison of the English verbal humor in *Charlie and the Chocolate Factory* movie text and its Indonesian subtitle. Moreover, this also analyzes and describes the translation techniques used in *Charlie and the Chocolate Factory Indonesian* subtitle.

The primary data sources are the *Charlie and the Chocolate Factory* 2005 movie text and its Indonesian subtitle. In addition, this research uses a questionnaire as the secondary data source. The questionnaire is used to acquire the score of the acceptability of the verbal humor subtitle. The questionnaire is used to collect the data from respondents. There are three types of question: multiple choice or closed questionnaire, open-ended questionnaire, and blended questionnaire. Multiple-choice requires the respondents to answer with limited possible answers. In contrast, the open-ended question allows the respondents to answer the question using their own words. The blended questionnaire combines close-question and open-end questions as a questionnaire. This type of questionnaire produces highly varied data that is quite complex to measure.

This research applied the multiple-choice or close-question questionnaire since it is more effective and efficient. It uses an online form facilitated by *Google*. The questionnaire consists of 35 close questions that portray the verbal humor in the source text and its Indonesian subtitle, and three parameters of the translation acceptability. The three parameters are as follows: Acceptable (3 points) – the translation is acceptable as humor; Less acceptable (2 points) – the translation is accepted as humor but requires re-reading or rethinking; Unacceptable (1 point) – the translation cannot be understood as humor at all.

To confirm the content of the data analysis, trustworthiness was applied in this research. This included credibility, transferability, dependability, and conformability. The credibility of the data was achieved through triangulation techniques, namely triangulation by source and triangulation by theorist. The primary sources were verbal humor expressions taken from *Charlie and the Chocolate Factory* movie, while the secondary sources include questionnaire which measured the quality of the subtitle. This study employed relevant theories, such as Shade's classification of verbal humor expressions, Gottlieb's translation techniques, and Nababan's translation quality assessment.

RESULTS AND DISCUSSION

Results

From the data, sarcasm is the most common type of verbal humor found in *Charlie and the Chocolate Factory*, with 20 data. It is followed by some minor types such as joke, found in 7 data; limerick, found in 4 data; irony found in 3 data, and pun found in 1 datum. Sarcasm becomes the most frequently found verbal humor following the portrayal of the main character of the movie Willy Wonka. He has a judgmental and arrogant personality.



Figure 1. Type of Verbal Humor

Translation techniques deal with how the translation represents the source text expressions. In analyzing the translation techniques this study follows the translation techniques theory proposed by

Gottlieb, consisting of ten categories: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

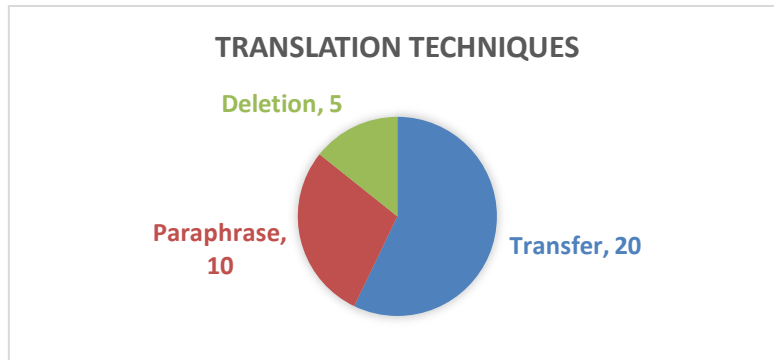


Figure 2. Translation Techniques

In analyzing the translation techniques, this research applies Gottlieb’s typology of subtitling which consist of ten techniques: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation (Gottlieb, 1992). This category is one of the most popular among research on subtitling since it provides translators with a comprehensive model that includes the available subtitling strategies in the process of translating (Tee et al., 2022).

Subtitles Figure 2 illustrates that the translation tends to apply transfer as the translation technique, in which 20 data are found. Transfer technique translates directly from SL to TL without considering the culture and norm. The second commonly used technique is a paraphrase applied in 10 of 35 data. This technique decreases misunderstanding in TL by giving extra explanations for phrases or clauses unfamiliar to the reader in TT. The third most frequently used technique is deletion which omits the unnecessary phrase or clause to deal with time synchronization. Deletion technique is applied in 5 out of 35 data. It can be concluded that the translation of *Charlie and the Chocolate Factory* delivers humor mostly word for word.

Concerning the translation quality, raters rated 20 out of 35 data as less acceptable and 15 of them as acceptable. The less acceptable translation is the translation that requires re-reading and rethinking to understand the humor. In contrast, the acceptable translation is the translation that delivers the humor using familiar diction and sentence structure so that the audience in TL can easily understand the verbal humor. By examining the average score of translation quality, the score of humor is 2.5. The verbal humor translation is regarded as less acceptable. In contrast, most verbal humor translation requires rethinking and re-reading to understand the humor.

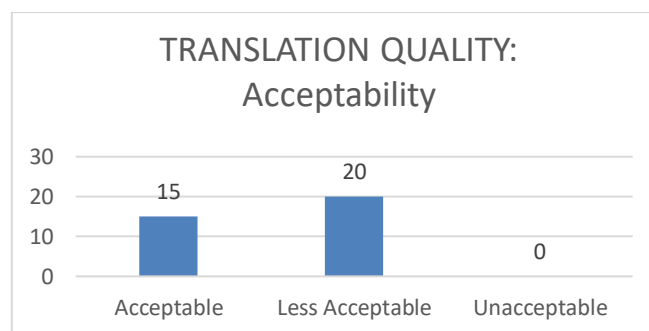


Figure 3. Acceptability

The translation tends to apply three major translation techniques: paraphrase, transfer, and deletion. By applying those three techniques, the subtitle produces 15 acceptable verbal humor translations and 20 less acceptable verbal humor translations. It can be concluded that those three techniques are less appropriate to translate the verbal humor in *Charlie and the Chocolate Factory* Indonesian subtitles. This means that the audience requires re-reading and re-thinking in understanding the humorous loads which disturb the enjoyment and sometimes leads to loss of the humorous senses

for certain level of audience. This loss of humorous loads, according to Xia et al., (2023), emerges as the result of linguistic and cultural barriers.

Discussion

As stated previously, verbal humor is an expression that is not always easy to understand as well as to translate because it is presented by using language or verbal sign which differs between languages. Attardo stated that “the language contains the phonological, syntactic, and lexical descriptions of the text” (2017). Verbal humor, which is presented through the media, also consists of the elements. It also provides information for the verbalization of a text. Language, as one of knowledge resources to convey verbal humor (Ruch et al., 1993), might change but other resources intact.

This study analyzes the tendency to apply the translation techniques to translate verbal humor in *Charlie and the Chocolate Factory*. In analyzing translator tendency, the frequency of verbal humor type and its translation technique applied are analyzed. Data on the translation tendency can be seen in Table 1 as follows.

Table 1. Translation Tendency in Translating Verbal Humor

Types of Verbal Humor		Sarcasm	Irony	Joke	Pun	Limerick
Translation Technique						
Transfer	Acceptable	6	1	2	0	1
	Less Acceptable	3	1	2	1	3
	Unacceptable	0	0	0	0	0
Paraphrase	Acceptable	5	0	0	0	0
	Less Acceptable	3	1	1	0	0
	Unacceptable	0	0	0	0	0
Deletion	Acceptable	0	0	0	0	0
	Less Acceptable	3	0	2	0	0
	Unacceptable	0	0	0	0	0
Total		20	3	7	1	4

From the data, the translation tends to translate sarcasm humor using paraphrase, transfer, and deletion. by applying the paraphrase translation technique, the translator produces five acceptable sarcasm translations and three less acceptable ones. The translation can make 6 acceptable sarcasm translations and 3 less acceptable ones by transfer technique. By deletion technique, the subtitle produces 3 less acceptable sarcasm translations.

In translating ironic humor, the subtitle applies paraphrase technique resulting in 1 less acceptable irony humor translation. By transfer technique, the translator produces one adequate irony translation and one less proper irony translation. In the case of translating a joke, the subtitle applies paraphrase, resulting in one less acceptable joke translation. The subtitle produces two acceptable and two less acceptable joke translations using transfer. By deletion techniques, the subtitle produces two less proper joke translations. In translating a pun, the translation applies a transfer technique resulting in one less acceptable pun translation. In solving limerick humor, the translation uses a transfer technique resulting in 1 acceptable limerick translation and three less acceptable limerick translations.

Table 2. Translation Techniques and Acceptability

Acceptability/ Translation Techniques	Acceptable	Less Acceptable	Unacceptable	Total
Transfer	10	10	0	20
Paraphrase	5	5	0	10
Deletion	0	5	0	5
Total	15	20	0	35

Generally, the subtitle tends to apply three primary translation techniques: paraphrasing, transfer, and deletion. Using those three techniques, the subtitle produces 15 acceptable verbal humor translations and 20 less acceptable verbal humor translations. By looking at the result, it can be concluded that those three techniques are less appropriate to translate verbal humor in *Charlie and the Chocolate Factory*

movie Indonesian subtitles. This finding is closely relevant to one previous research by Jankowska (2009) which shows that compared to dubbing, the subtitled versions maintain a smaller amount of the original humorous load and hold less humorous portions in overall findings. This flaw can be affected by cultural differences of both languages as proposed by Afsari et al. (2018). They examined the wordplay translation in Persian of the English *Friend* TV Series resulting in the fact that the translation does not contain the humorous sense of the original.

In evaluating the quality, this study applied acceptability which is closely related to audience responses to the translation. This response discovers the relationship between literary text (in this case is the film and its subtitle) and the reader (in this case is the audience). This theory is grounded upon the assumption that in a reading experience, readers act on a past as much as the text to interpret. In the reading process, the reader will be able to evoke a response to events and characters in literature texts involving their emotion and thought. Furthermore, the reader-response theory considers the readers as active agents who deal with creating meaning (Mart, 2021). In creating sense, Mart (2021) argued that the readers generate the response from the aesthetic value or efferent stance. In responding to aesthetic value, the reader can explore a range of possible meanings. While from a different stance, the readers must consider a clear answer about the context's meaning. In creating sense, the readers develop thinking skills, experience other cultures, interpretative skills, and creative writing.

Thelen (2008) states that not all individual translating products can be measured based on the same criteria. According to him, it is more effective to formulate a quality management and quality control system to monitor everything related to translation than a quality assessment for translation as a product. Subjectivity and relativity in translation quality assessment cannot be avoided but eliminated.

In dealing with this issue, TQA must have criteria that can eliminate these subjectivity and relativity. Nababan (2010) develops a translation quality assessment method by evaluating the three characteristics: accuracy, acceptability, and readability. The accuracy is assessed based on the linguistic system and whether the text is translated accurately to the TL. Acceptability deals with whether the translation is following the norm in TL. In comparison, readability deals with whether the readers can easily understand the translation in the TL. This method is widely used by other researchers in TQA analysis as well, such as Aveline (2015), Hidayati (2019), and Kumara (2019). In a recent study, McDonald (2020) states that a good translation must have those three characteristics. In addition, he implies that to eliminate subjectivity and relativity, the participation of competent raters in translation is required.

Below is the explanation of the findings based on the translation techniques and acceptability.

Transfer

Transfer as the most frequently applied translation technique does not work as it is expected, that is to produce acceptable translation. Half of them, in fact, are less acceptable. By using this technique, which is also called literal translation by Simanjuntak (2016) and Hidayati (2019), the subtitle tries to maintain the all the knowledge resources of verbal humor other than the Language (LA), they are Target (TA), Situation (SI), Script Opposition (SO), Logical Mechanism (LM), and Narrative Technique (NA) (Attardo & Raskin, 1991). However, not all cases are successful. Transfer is successful in transferring the meaning from the SL to the TL but not in other elements. For example, is in the following data.

- (1) ST: MIKE: What's the special prize, and who gets it?
WONKA: The best kind of prize is a sur-prize!
TT: MIKE: Apa hadiah spesialnya? Siapa yang akan mendapatkannya
WONKA: hadiah terbaiknya adalah kejutan
- (2) ST: VERUCA: I'm Veruca Salt.
WONKA: Funny. I always thought a verruca was a wart on the bottom of your foot. Haha...
TT: VERUCA: Aku Veruca Salt.
WONKA: Aku selalu mengira Verruca adalah sejenis kutil yang ada di bawah kakimu.
Hahaha.

In the data (1) above, the subtitle translates the humor literally and it fails in maintaining the humor. Most of the raters consider this as less acceptable and unacceptable translation, while one

respondent rated it acceptable. In this example, the word “prize” is used as the key to the pun which is related to the last line “sur-prize”, which is translated literally as “*kejutan*”. The humorous effect of pun in the ST cannot be delivered in the subtitle because the word “*hadiah*” (as the translation of “prize”) and “*kejutan*” (as the translation of “sur-prize”) do not contain pun or any other humorous effect.

The core of the second example is that Wonka pointed to the verruca as the scientific term for wart with the same spelling, “verruca”. Wart is a small bump on the skin caused by human papillomavirus. Wart can be translated literally as “*kutil*” in Indonesian which considered as a disgusting thing. The translator chose to use the deletion technique on the missing word “funny” in the TT. The omission of the word “funny” or *lucu* in TT does not eliminate the impression of humor contained in ST. It can be seen in the rating table that 90% of raters consider the translation as acceptable humor in the TT. Only 10% of the raters believe that the subtitle is not acceptable as humor in the TT.

Paraphrase

- (3) ST: MIKE: If you hate gum so much, why do you make it?
 WONKA: Once again, you shouldn't mumble 'cause it's kinda starting to bum me out.
 TT: MIKE: *Kalau kau benci permen karet, kenapa kau membuatnya?*
 WONKA: *Sekali lagi, jangan berkamat-kamat, itu mulai membuatku kesal.*
- (4) ST: MIKE: Who wants a beard?
 WONKA: Well, beatniks for one, folk singers and motorbike riders. Y'know. All those hip, jazzy, super cool, neat, keen, and groovy cats. It's in the fridge, daddy-o! Are you hip to the jive? Can you dig what I'm lying down? I knew that you could. Slide me some skin, soul brother!
 TT: MIKE: *Siapa yang menginginkan jenggot?*
 WONKA: *Misalnya generasi beat tahun 50an. Para penyanyi dan para pengendara motor. Kau tau penyanyi yang trendi super keren dan hebat itu. Ada di dalam kulkas. Kau mengikuti musik jazz? Apa kamu paham apa yang kukatakan. Ku tahu kau bisa. Tepuk tanganku dik.*

In the data above, the subtitle performs a paraphrase translation of the clause “you shouldn't mumble” into *jangan komat-kamat*. The word “mumble” in the ST is a sarcastic word for talkative. Then the word is translated into “*berkomat-kamat*”, a sarcastic expression describing people who talk a lot. In this case, the subtitle can maintain the sarcastic expression in the TT. Besides, the clause “cause it's kinda starting to bum me out” which is translated into “*itu mulai membuatku kesal*” starts to irritate the target, the subtitle translates “bum out”, which is slang in the ST that not everyone is familiar with, into the word “*kesal*” which is familiar to all audiences in the TT.

The subtitle uses another term for the word “beatniks” or the phrase “*generasi beat 50an*”. The word “beatniks” refers to young people and artists who participated in a social movement rejecting the mores of conventional society in the 1950s to early 1960s. With the paraphrase technique applied to the text above, the subtitle does not convey the meaning of “beatniks” in the TT. As a result, the assessment of the acceptability of the translation resulted in an assessment of 40% of raters assessing it as an acceptable translation in the TT, and 60% of raters requiring rethinking the text to understand the humor.

Deletion

- (5) ST: CHARLIE: A Wonka Whipple-scrumptious fudgemallow delight! I think I'd better wait until morning.
 GRANDPA GEORGE: Like hell.
 MR. BUCKET: Pop!
 GRANDPA JOE: If you add our ages, we're three hundred and eighty-one years old. We don't wait!
 TT: CHARLIE: *Wonka. Kenikmatan coklat lembut lezat. Mungkin aku harus tunggu sampai pagi.*
 GRANDPA GEORGE: *Persetan.*
 MR. BUCKET: *Yah.*
 GRANDPA JOE: *Jumlah umur kami sudah 381 tahun. Kami tidak ingin menunggu.*

In the data above, the deletion is applied where the translator omits the phrase 'if you add our ages together' in TT. The translator chooses the word *jumlah*, which means summation. Nevertheless, the omission of the term does not influence transferring meaning process to the TL.

Acceptability

The translation quality assessment in this study is intended to examine the verbal humor translation acceptability in *Charlie and the Chocolate Factory* movie. In this case, the study adopts Nababan’s theory of TQA. Nababan proposed three components in TQA: accuracy, acceptability, and readability. This study focuses on examining the translation acceptability. By adopting Nababan’s theory of TQA, the indicator used in this study is as follows.

Table 2. Adaptation of the Translation Quality Assessment

Degree of acceptability	The indicator according to Nababan	The indicator used in this study	Score
Acceptable	The translation is natural. The diction and sentence structures are familiar to the reader and follow TL's culture and norms.	The subtitle is acceptable as humor. The audience can relate to the humor.	3
Less acceptable	The translation is natural, but there are some grammatical or word choice errors.	The subtitle is acceptable as humor but require re-reading and rethinking.	2
Unacceptable	The translation is just literal; the meaning conveyed does not follow the culture and norms of TL. The words and sentence structures are unfamiliar to the reader.	The subtitle cannot be accepted as humor at all.	1

In assessing the translation, ten respondents are required to fulfill the questionnaire to assess the verbal humor translation. The respondents are students of English Literature study program in State University of Yogyakarta, Indonesia, who are majoring in translation study. They are needed to assess by giving the score for each data. The respondents assessed 35 data on the verbal humor and its Indonesian subtitle. To conclude the assessment, this study averaged all respondents’ answers. The results of the assessment are as follows.

Acceptable

The subtitle is assessed as acceptable when it delivers the humor sense to the TL using familiar diction and sentence structure for the audience in the TL so that the audience can understand and relate to the humor. Based on the analysis, 15 data were rated acceptable, with an average score of 2.6 to 3 points. The following is an example of acceptable verbal humor translation in *Charlie and the Chocolate Factory*.

- (7) ST: VERUCA: I’m Veruca Salt.
WONKA: Funny. I always thought a verruca was a type of wart that got on the bottom of your foot. Haha...
- TT: VERUCA: Aku Veruca Salt.
WONKA: Aku selalu mengira Verruca adalah sejenis kutil yang ada dibawah kakimu.
Hahaha

In the example above, 90% of respondents rated the subtitle acceptable as humor, while 10% rated it unacceptable. As much as 90% of the respondents said that this subtitle successfully transferred the sarcasm from the SL to the TL. According to them, acceptable translation is the translation that delivers the meaning carried in the text in the ST to the TL using familiar diction for the reader in TL.

Less Acceptable

The verbal humor subtitle is marked less acceptable when the audience requires re-reading and rethinking to understand the humor. The less acceptable subtitle is scored 2 points. In this study, 20 data were labeled less acceptable since the average score for each data ranged from 1.6 to 2.5 points.

- (8) ST: MIKE: Who wants a beard?
 WONKA: Well, beatniks for one, folk singers and motorbike riders. Y'know. All those hip, jazzy, super cool, neat, keen, and groovy cats. It's in the fridge, daddy-o! Are you hip to the jive? Can you dig what I'm laying' down? I knew that you could. Slide me some skin, soul brother!
- TT: MIKE: Siapa yang menginginkan jenggot?
 WONKA: Misalnya generasi beat tahun 50an. Para penyanyi dan para pengendara motor. Kau tau penyanyi yang trendi super keren dan hebat itu. Ada di dalam kulkas. Kau mengikuti musik jazz? Apa kamu paham apa yang kukatakan. Ku tahu kau bisa. Tepuk tanganku dik.

For the example above, 60% of respondents rated the translation less acceptable, and the rest 40% rated it acceptable. Since *Charlie and the Chocolate Factory* is a movie identically known by the strange character of Willy Wonka in this movie, we can find many odd words that nobody uses those words in daily conversation. In some scenes, he talks nonsense that may not have meaning. In the example above, the ST contains slang words such as “it's in the fridge, daddy-o”. The clause is the slang for “it's cool, buddy or dude”. Nowadays, nobody uses those words in daily conversation. The clause “are you hip to the jive” means “do you understand”. In the TT, the subtitle translates that slang literally, producing a strange translation in a whole text. As a result, the translation made nonsense in the TL.

CONCLUSIONS

The common types of verbal humor found in *Charlie and the Chocolate Factory* are sarcasm, jokes, limerick, irony, and puns. Sarcasm is the most frequently found verbal humor in *Charlie and the Chocolate Factory* due to its main character's portrayal, Willy Wonka, who has a judgmental and arrogant personality. The subtitle prefers transfer as the translation technique, which translates plainly from the SL to the TL without considering the culture and norm. It can be concluded that the translation delivers the humor word for word. Regarding translation quality, raters rated 20 out of 35 data as less acceptable and 15 out of 35 as acceptable. By examining the average score of translation quality, the score of humor translation in *Charlie and the Chocolate Factory* falls into 2.5 points which means that the verbal humor translation is considered less acceptable. Hence, most verbal humor translation requires re-thinking and re-reading to understand the humor. As the movie is targeted for children, translation of the verbal humor must be carefully done. Instead, it halts enjoyment. Enjoyment for the audience in this context is important because young audience in this phase are still exploring the boundaries of their individual language and that younger children often tend to produce, more or less purposely, their own words of, or to play with sonorities as they communicate (Zorgati, 2021). Considering the result, it can be concluded that the three translation techniques applied are less appropriate to translate verbal humor.

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