

TRANSLATION TECHNIQUES OF HUMOR PUNCHES IN “WEREWOLVES WITHIN” MOVIE

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Abstract

A punch line is an unexpected and humorous conclusion to any show, situation, or story. This is the most crucial thing in humor. It must be retained in the translation. Therefore, the choice of translation technique must be more careful. This research was aimed at analyzing the type of translation techniques on each punch line in the Werewolves Within movie. In this research, the researcher applied Molina & Albir's (2002) theory of translation techniques. This research was classified as descriptive qualitative research. The data collection technique is document analysis, namely by analyzing the movie subtitle entitled The Werewolves Within. The data analysis technique was ethnographic, namely by differentiating the data and non-data, taxonomizing them, analyzing their components, and analyzing their dominant findings. The results showed that ten out of twenty-four types of translation techniques were used in this research. The dominant type of translation technique was established equivalence, and the least one was addition, adaptation, implicitation, concision, particularization, modulation, and compensation. Each of them got one piece of data.

Keywords: Translation Technique, Punchline, Subtitle

1. INTRODUCTION

Translating is not merely about changing one language to another. It also requires the translator's knowledge of the target or receptor language's grammar and culture. Nida and Taber defined translation as reproducing the closest natural equivalent of the source language message into the receptor language in terms of meaning and style. An expert translator can translate in such a way that the result is an equivalent translation. An equivalent translation may not be produced by a bilingual person without having transfer knowledge. The knowledge about techniques of translation, later, can be seen in the product so that a translation can be assessed as equivalent or not.

A joke is a tool that can be used to improve informal communication and relationships between users. The main functions of humor in a conversation are the effects that the speaker can achieve directly by using humorous passages or texts in his discourse. Knowing how to understand stimulation and then be stimulated by it is called a sense of humor. The joke takes the form of a story, usually with dialogue, and ends with a punch line. It is in the punch line that the audience becomes aware that the story contains a second, conflicting meaning. "Punch line" can also refer to an unexpected and humorous conclusion to any show, situation, or story.

Concerning the research background above, the problem statements are proposed as follows: first, what punch lines are found in the movie, and second, what translation techniques are used in translating the punch line in the movie.

Derived from the problem statements above, the researcher conducts the following objectives: to analyze punch lines that are found in the movie, and to analyze translation techniques used in translating the punch lines in the movie.

2. RESEARCH METHOD

The researcher uses descriptive qualitative research in doing this research. According to Spradley (1997), ethnographic research offers an excellent strategy for finding theories from the ground-based on empirical data of cultural descriptions. Qualitative research shows the quality of the data by explaining the problem as the result of data analysis. The object of the research is English noun phrases found in the *Werewolves Within* movie and its translation.

The data collection technique was document analysis. Several steps were taken when collecting the data by analyzing the documents. First, the researcher watched "*Werewolves Within*" movie with English subtitles. After that, the researcher intensively read the Indonesian copy of the movie "*Werewolves Within*" and its English translation. Next, the researcher compared the English copy of the movie "*Werewolves Within*" with its Indonesian translation to analyze what type of techniques are used in translating the humor punches. The researcher was only analyzing the words, phrases, and clauses containing humor punches in the "*Werewolves Within*" movie. The data analysis technique was ethnographic, namely by differentiating the data and non-data, taxonomizing them, analyzing their components, and analyzing their dominant findings.

3. RESULT AND DISCUSSION

a. Punchlines in *Werewolves Within* Movie

01/ADD/3:09-3:15/

SL : "Now, if that's not the sound of being a man, **I'm deaf.**"

The punch line was the clause "**I'm deaf.**". This was because the situation occurred when the ranger was driving the car while listening to the radio about breathing exercises. But the ranger was doing it wrongly, instead of screaming like a man, he was using his high-pitched voice and he was screaming like a little girl. The voice on the radio was somehow perfectly in-sync with the ranger's high-pitched voice

05/EXP/10:58-11:01/

SL : "Welcome to Beaverfield. It's a **freak** show."

The punch line was the clause "**It's a freak show.**" It occurred when the Ranger and Mailman went around town and began to introduce the residents of Beaverfield where the ranger was shocked by their absurdity and that was when the word "It's a freak show" was said by the mailman to show how crazy the people in Beaverfield were.

04/PAR/10:36-10:38/

SL : "What time is it?"

"Sorry, babe, Huh?"

"Sorry huh' is not a time, Marcus!"

The punch line was the clause '**Sorry huh' is not a time, Marcus!**' It referred to the situation when Marcus was late to fix Gwen's car, who was his girlfriend. The last line was done by Gwen because Marcus couldn't hear the question and Gwen managed to answer it by imitating Marcus as if the word 'huh' was the answer to the question earlier.

02/EE/6:12-6:14/

SL : "Oh, what a **coinkydink.**"

The punch line was the word "coinkydink." The situation occurred when a ranger was looking for someone and he accidentally met in person. People sometimes used this word in a humorous and informal way of saying the word "coincidence" because the ranger wanted to lighten up the mood towards someone he just met.

16/MO/31:24-31:28/

SL : “You can’t go by yourself, man. That psycho, he’s nuts.”
“You could come with me.”
“No, I’m good.”

The punch line was the clause “**No, I’m good.**” It occurred when the Ranger wanted to visit one of the residents of Beaverfield named Flint who was suspected to be the killer. It was the spontaneous reaction from Marcus as a sign of disagreement for coming along with Ranger and going to Flint’s house.

07/CON/12:19-22/

SL : “Cool, never the left.”
“Never the left. My kind of guy.”
“It’s not what he meant.”

The punch line was the clause “**It’s not what he meant**” and it referred to a situation that occurred when the Ranger and Mailman met Trish's husband, Pete, who was a bit weird in person. Pete suddenly used the salute with his left hand and the ranger said "never the left" because the salute was always done with the right hand, but Pete didn't catch the ranger's words so the mailman said “**It’s not what he meant**” to Pete.

31/DEL/1:11:58-1:12:00/

SL : “What the hell is she? **Michael Myers or some shit?**”

The situation occurred when Mailman and Ranger tried to escape from Trish, who was chasing them and suddenly appeared at the back door to intercept them. It became a punch line because of Joaquim's spontaneously surprised reaction to Trish, who suddenly appeared like one of the evil characters in a horror film, Michael Myers, where he suddenly appeared without a trace of sound.

35/COM/1:25:00-02/

SL : “Well, I got to tell you, It’s **fucking okay to be nice.**”

It became a punch line because of Ranger's spontaneous expression of annoyance towards Mailman, the werewolf who had terrorized the residents of Beaverfield. The words that were said by the ranger were a reply to the mailman, who at the time said that he couldn't kill the ranger because of how nice he was.

36/ADA/1:25:05-09/

SL : “How’s that for..for, you know, **kumbaya bullshit?**”

It became a punch line because of the ranger's spontaneous reaction to the mailman regarding goodness. Then the meaning of the word "kumbaya" appeared with the meaning characterized by or exhibiting a belief in harmony between people and in their essential goodness, which he said when the mailman met and talked with him and the ranger knew that it was all just bullshit.

b. Translation Techniques in Werewolves Within Movie

1. Addition in Werewolves Within

01/ADD/3:09-3:15/

SL : “Now, if that’s not the sound of being a man, **I’m deaf.**”
TL : “Jika itu bukan suara seorang pria, **maka aku tuli.**”

Data 1 showed the use of a translation technique called addition. This was because of the addition of the word “maka” in the target language which was not stated in the source language. The translation was accurate meaning that there was no gain in meaning. The word 'maka' was added by the translator so that it was more understandable.

2. Explication in Werewolves Within

05/EXP/10:58-11:01/

SL : “Welcome to Beaverfield. It’s a **freak** show.”
TL : “Selamat datang di Beaverfield. **Penuh orang aneh.**”

Data 5 showed the use of a translation technique named explication. This was because the meaning “freak” which was translated into “orang aneh” showed that there were many people who showed strange traits, but the word ‘aneh’ was not explicitly stated.

3.Implication in Werewolves Within

40/IMP/10:58-11:01

SL : “Welcome to Beaverfield. It’s a freak **show.**”
TL : “Selamat datang di Beaverfield. **Penuh orang aneh.**”

Data 5 showed the use of the implicitation technique. It was because of the word "show" where there should be the word "pertunjukkan". Although it was not stated clearly, it belonged to the meaning of "penuh orang aneh".

4. Particularization in Werewolves Within

04/PAR/10:36-10:38/

SL : “What time is it?”
“Sorry, babe, Huh?”
“**‘Sorry huh’ is not a time, Marcus!**”
TL : “Jam berapa sekarang?”
“Maaf, sayang.”
“**‘Maaf’ itu bukan jam, Marcus.**”

Data 4 showed the use of the particularization technique. This was because the translation was the use of a more precise or concrete term. where the word ‘jam’ was more concrete when it was translated from the word ‘jam’ The translator decided to translate the phrase into this technique to make it more understandable to the audience.

5. Established Equivalence in Werewolves Within

02/EE/6:12-6:14/

SL : “Oh, what a **coinkydink.**”
TL : “Oh, **suatu kebetulan.**”

Data 2 showed the use of established equivalence techniques. This was because the phrase "what a coinkydink" translated into “suatu kebetulan” was commonly used in translating this phrase into TL. The translator decided to use the established equivalence technique so that the audience can understand it easily using the commonly used phrase or word in translating into the TL.

6. Modulation in Werewolves Within

16/MO/31:24-31:28/

SL : “You can’t go by yourself, man. That psycho, he’s nuts.”
“You could come with me.”
“**No, I’m good.**”

TL : “Kau tak bisa pergi sendirian. Ada psikopat gila.”
“Kau mau ikut denganku?”
“**Tidak, tidak mau.**”

Data 16 showed the use of the modulation technique. This was because the phrase "No, I'm good" was translated into "Tidak, tidak mau" using different phrases in the SL and TL languages. That applied focus in relation to the SL and changed the point of view. The phrases were structurally different, but their meaning was the same where the word indicated disapproval of the situation. The translator decided to use this technique to make it simpler and easier to understand by the audience.

7. Concision in Werewolves Within

02/EE/6:12-6:14/

SL : “Cool, never the left.”
“Never the left. My kind of guy.”
“**It’s not what he meant.**”

TL : “*Bagus, memberi hormat.*”
“*Selalu, aku seperti itu.*”
“**Bukan itu maksudnya.**”

Data 7 showed the use of the concision technique. It was because the phrase "It's not what he meant" was translated into "Bukan itu maksudnya" and it could be translated into "Bukan itu yang dia maksud" but the translator chose this technique to remove any words forming the original text which are considered redundant in the TL.

8. Deletion in Werewolves Within

31/DEL/1:11:58-1:12:00

SL : “What the hell is she? **Michael Myers or some shit?**”
TL : “Apa dia **Michael Myers?**”

Data 31 showed the use of the deletion technique. It was because of the phrase "Michael Myers or some shit?" that was translated into "Michael Myers?" where the rest of the words had been removed by the translator to make it easier for the audience to divide their attention between the image of the film and the meaning of the language.

9. Compensation in Werewolves Within

35/COM/1:25:00-1:25:02/

SL : “Well, I got to tell you, It’s **fucking okay to be nice.**”
TL : “Kuberitahu kau, **Tak masalah jadi baik, brengsek.**”

Data 35, "fucking okay to be nice." was translated into "Tak masalah jadi baik, brengsek." Using the compensation technique, because the element of information, or the word "fucking" that was translated into "brengek", could not be reflected in the same place as in the SL. and the word 'fucking' was placed at the end of the sentence, it became the word 'brengek'.

10. Adaptation in Werewolves Within

36/ADA/1:25:05-1:25:09/

SL : "How's that for..for, you know, kumbaya bullshit?"

TL : "Bagaimana itu untuk, omong kosong ini?"

Data 36 showed the use of the adaptation technique. It was because the phrase "kumbaya bullshit?" was translated into "omong kosong ini?" that showed that it replaced SL cultural elements with TL cultural elements that had the same condition and situation. The phrase in the SL that was translated into 'omong kosong' also culturally bonded with the TL. And the word 'kumbaya' was also culturally bonded with SL.

4. CONCLUSION

There are 39 types of punch lines that can be found in a form of words, phrases, and clauses in a movie entitled Werewolves Within.

The punch lines are translated with the translation techniques as follows. They are addition, explicitation, implicitation, establish equivalence, modulation, concision, deletion, particularization, compensation, and adaptation. Establish Equivalence becomes the most used technique to translate the punch lines found in Werewolves Within movie.

The dominant translation technique is Established Equivalence. This technique and others having target language orientation must bring a high level of acceptability. This has a slight difference from the previous research since the research reaches a medium level of acceptability (Bey, 2015). Established equivalence as the dominant is also different from Kumara's (2019) findings in which the most dominant is a paraphrase. These differences can be caused by the scope of the paraphrase that is widened

5. REFERENSI

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