

INTRODUCTION

Audiovisual translation has greatly contributed to the creation of new scenarios in which equivalence can acquire a new meaning: dynamic equivalence (Chaume. F, 2018). According to Cintas and Remael (2020), AVT is a technique employed to transmit information from the source language to the target language using audiovisual materials, which include visual and auditory components. This process may involve altering the method of language delivery, such as converting spoken words into written text. It is the transfer of spoken, written, and other auditory elements from one language to another while preserving the original context, style, and meaning. However audiovisual translation plays an important role in making audiovisual content accessible to audiences around the world across language and cultural barriers.

In the field of audiovisual translation, Cintas and Remael point out, that AVT (Audiovisual Translation) is a discipline concerned with the transfer of culture from source language (SL) to target language (TL) in the context of audiovisual productions. It encompasses different types of translation practices used in the process of transferring written or spoken texts, as well as other audiovisual elements, such as sound, images, and text, from one language to another in productions such as movies, TV shows, online videos, and other media productions. Each mode presents unique challenges and opportunities for translators who must manage linguistic constraints, cultural sensitivities, and time constraints while striving for accuracy, consistency, and audience engagement. As audiovisual media continues to play a central role in global entertainment and communication, the

study of audiovisual translation remains important in understanding how language, culture, and technology intersect in the digital age. Each is tailored to specific audiovisual formats and audience preferences. As technology advances and global media consumption increases, the demand for skilled audiovisual translators grows, making the field dynamic and essential in today's connected world.

In wide terms, Cintas and Remael (2020) categorize the sorts of audiovisual translation (AVT) into two fundamental categories: First, audio translation which involves the transfer of sound elements in audiovisual productions. Audio translation includes Dubbing, voiceover, Audio Description, and audio subtitling for the blind and hard of hearing. Second is text translation, this categories involve the transfer of the written text in audiovisual production such as subtitling. Surtitling, live subtitling and cyber subtitling. They note that AVT practices continue to evolve alongside technological advancements and changes in audience preferences, thus requiring a flexible and innovative approach to transferring audiovisual messages from one culture to another. Overall, audiovisual translation bridges languages and cultures, facilitating cross-cultural communication and understanding in the multimedia landscape.

According to Cintas and Remael (2020), Subtitling is a form of audiovisual translation that involves rendering the translation of the original dialogue and other verbal information into writing, usually at the bottom of the screen. It preserves the original text while adding an extra layer of information for viewers. They also said that subtitles are not only an unusual form of translation due to their synchronization with the original text but also stand out as a unique type of translation due to their asymmetrical effort to transform the source language into the target written text.

The development of subtitling as a form of audiovisual translation has evolved significantly over the years. According to them, subtitling emerged as a solution to bridge language barriers in audiovisual content. Initially, subtitles were primarily used for foreign language films to translate dialogue and convey essential information to viewers who could not understand the original language. However, with advancements in technology and changes in audience preferences, subtitling has become a widely accepted practice in various audiovisual media, including television series, documentaries, and online videos.

Translation audiovisual Cintas and Remael (2020) categorize into three dimensions first, the Spatial dimension refers to the visual placement and presentation of subtitles on the screen. This includes adhering to certain rules and guidelines that apply only to this type of translation, such as the maximum number of lines, subtitle position on the screen, font size, and color. The spatial dimension is very important for making subtitles easy to read and not distracting from the main audiovisual content. Second, the temporal dimension examines the time it takes for the translation to appear on the screen, this includes synchronizing the subtitles with the audio and video components to ensure that the translations are displayed accurately and in sync with the audio and video components. The temporal aspect is essential to ensure that the translation is linguistically correct and culturally and technically appropriate for the target group. The third formal and textual feature refers to the visual representation and linguistic characteristics of subtitles on the screen. This includes factors such as font and size, background contrast, punctuation use, syntactic complexity, and information density. The purpose of subtitles is to ensure their readability. Parameters such as rate of occurrence and semantic load

are taken into account, while orthographic and language-specific rules are respected. Despite differences in languages and subtitle providers, there are basic rules for subtitles to follow to maintain consistency and ease the reading experience for viewers. (Cintas & Remael, 2020)

One of the most difficult tasks in subtitling is related to humor in comedy series, Camili (2019) said the cause is the translator must have relevant cognitive experience and knowledge. This ability and the translator's sense of humor help the translator create translations that convey the same sense of humor as the original, relevant information and context help translators deal with ambiguity. In line with Cintas and Remael (2020) humor, the same as poetry sometimes deemed untranslatable but when poetry is read and comedies are watched with subtitles they transfer successfully.

Subtitles can play a vital role in ensuring that the viewers understand the content/plot and implicit humor of the movie. Humor is the catalyst for joy, amusement, and spontaneous laughter. This facet of human experience appears to be unique to humans, distinguishing us as beings capable of appreciating and generating humor (Vandaele, 2010). Cited by Stenius in Mulyati and Nugroho (2023) humor is also key for human communication and connections. It can be seen from an early age in humans. In addition, Cintas and Remael (2020) defined humor as neither purely linguistic nor purely cultural, illustrating the difficulty of categorizing exoticism. Some directors use language very creatively, inventing new phrases and combinations of phrases, some of which are not necessarily shared by their linguistic community. Cintas and Remael (2020) also explain that translating humor, however, poses specific challenges due to the nature of humor, which often

relies on linguistic and cultural nuances, wordplay, and timing. Humor in subtitles may not always translate effectively across languages, leading to a loss of comedic impact or misinterpretation by the audience. As confirmed by Alkhalidi (2023) it is difficult for translators to translate humorous languages because even if the intended meaning is translated, the effect of the humor may be lost due to the different translation strategies used when translating the text. Furthermore, the fast-paced dialogue and rapid delivery of jokes common in comedy series require precise timing and succinct translation to maintain comedic timing and rhythm. It is difficult for translators to translate humorous languages because even if the intended meaning is translated, the effect of the humor may be lost due to differences in the translation strategies used when translating the text.

According to Chen et al. (2017), the kind of humor expression is divided in two directions, there are nonverbal and verbal humor. According to Shade (1996), There are several types of verbal humor puns, riddles, jokes, satire, limericks, parodies, anecdotes, farces, irony, sarcasm, tall tales, and wit. In line with Cintas and Remael (2020) five categories of humor in translating humor, first, language-dependent humor refers to a joke, pun, or wordplay that relies on specific language elements or cultural references within a given language. Second, International bi-national, humor that is considered international or bi-national is designed to appeal to audiences in several countries. The jokes work by utilizing universally relatable themes and situations that are well-known outside national borders. These jokes frequently play on universally understood comedy, found in everyday human actions, straightforward language, or broadly shared situations. This humor uses globally recognized cultural allusions or stereotypes to ensure that people of many

backgrounds can enjoy the humor. This humor is enjoyed by a wide range of audiences, although language plays a significant part in their construction. They are frequently made to be language-independent or translated in a way that keeps the comedy throughout.

Third, jokes referring to national culture or institution is a type of humor that refers to a country's culture or institutions that have their roots in the unique institutional, historical, and cultural contexts of that country. To completely enjoy these jokes, one must know the culture, history, or institutions of the country. These jokes frequently contain humor that is based on customs, cultural norms, or peculiar social behaviors that exist in that nation. The humor may make references to historical occurrences, political personalities, or national events that are noteworthy in the context of that country. Furthermore, this humor is quite specific and could be harder for people outside of the national context to understand because they assume knowledge of national institutions like the government, courts, and educational systems.

Fourth, jokes reflecting culture or institution refers to humor reflecting a culture or institution, whereas not restricted to a single nation, is based on broader cultural or regulation themes that be recognized in different contexts. This humor reflects cultural practices, beliefs, or values that, although not generally understood, are still recognizable in diverse themes. This humor regularly includes parody or humor directed at institutions such as marriage, education, or religion, which can be recognized in various cultural contexts but may be translated unexpectedly depending on the audience's background. This humor is context-dependent, depending on a broader understanding that might include multiple nations or

cultural groups, making them more available than purely national jokes but less widespread than worldwide humor.

Last, audiovisual challenges convey visual humor through various techniques, including angles, editing, and the actors' gestures and facial expressions, translators must evaluate each case individually, as humor varies from culture to culture and may require adaptation. Audiovisual changes also detect aural humor, such as accent, intonation, sound effects, and music, which also play an important role in comedic scenes, which further complicates the task of creating subtitles. Humor can emerge from a combination of linguistic and cultural elements, both verbal and visual. When translating, maintaining humor often requires preserving cultural references and linguistic nuances while considering the impact of visual elements on comedic effect.

In order to translate humor Cintas and Remael proposed subtitling strategies which include: Loan, defined as borrowed translation, the term "borrowing" refers to the direct adoption of a word or phrase in the source language (SL) into the target language (TL) because both languages use the same word. This may be due to historical tradition or because the word is used in the TL. Literal translation or special type of loan. In the literal translation of subtitles, the expression is taken from the source language and translated directly into the structure of the target language, ensuring naturalness. Calque is a meaning form that is borrowed from the source language and transferred directly to the structure of the target language, this ensures a natural translation while preserving intertextual references and cultural nuances. Explicitation in subtitles involves adding information that is only hinted at in the SL to the TL to improve the viewer's understanding. This may include

specifying more specific terms, generalizing in broader terms, or adding additional context, especially in the case of cultural references. Substitution involves replacing cultural references in the source language with similar references or contextually appropriate expressions in the target language.

Transposition when implemented in translation, a cultural concept from one community is replaced by another cultural concept from another community. This comes when the target audience may not understand the original reference and there is no room for explanation to ensure clarity and relevance. Lexical Recreation involves inventing new words or using modernisms in the target language to convey generalization in the source language. This occurs when the speaker creates a new word within the source text, so the translator must come up with a suitable translation. Compensation in translation involves compensating for a loss in one aspect by adding creativity or additional elements elsewhere and is often used to maintain consistency. When subtitles are challenging due to space constraints, they can be effective in translating humor by adapting the language to the cultural context.

Omission is when the meaning is clear from the context. They may also be influenced by ideology and follow official rules from broadcasters or government agencies, especially when it comes to sensitive topics and when words or expressions are omitted due to limitations such as space limitation

Previous studies in the field of audiovisual translation have explored various aspects of humor translation and subtitling strategies. For instance, a study of *Humor in Translation From English Into Arabic: Subtitles of the Comedy Sitcom Friends* conducted by Alnusairat and Jaganathan (2022) analyzed the Translating

strategies of humor expressions from English to Arabic in the *Friends* Series. This research uses Cintas translating strategies 2009 version and categorizes the humor taxonomy cited by Debra and Raphaelson-West. Concluded from this research the findings revealed that universal jokes are easily transferred into different languages; however, linguistic and cultural jokes are difficult to translate due to language and cultural differences. Based on this study's findings, formal translation was found to be the most utilized strategy in subtitling from English into Arabic. This study also implies that to successfully translate cultural jokes, it is preferable to develop humor under the visual setting of the film and then domesticate the translation.

Another research on translating humor expressions is studied by Mulyati and Nugroho (2023) with the title of *Translation of Verbal humor in Charlie and the Chocolate Factory Movie*. This research is purposed to study the definition, classify, and describe the verbal humor types and the translation techniques. Gottlieb translation techniques are used in this research to vary the typology of humor using shade theory. Quantitative and qualitative methods are both used and this research results show that the most common technique is transferred and sarcasm is also the most prevalent type of humor.

Besides two studies entitled Humor Expressions mentioned above there is also a research by Luke (2022) under the title *Humor Translation Accuracy in Indonesian Subtitle of Kung-Fu School Movie* that aims to measure and analyze the accuracy of translation of humor in the Kung-Fu School movie. This research used the Gottlieb translation technique, Spanakaki humor typology, and Nababan translation accuracy assessment. This study reveals the accuracy of the translation is 70%, the typology of the humor is outplayed in Verbal irony and concludes

Interlingual translation such as the interpretation of humor in film subtitles must pay consideration to the proportionality and precision of the source language and target language so that it can be passed on and acknowledged by readers and watchers. In addition, a translator needs to know the type of humor to avoid misunderstanding in the source language.

Getting back to previous research such as Alnusairat and Jaganathan (2022), Mulyati and Nugroho (2023), and Luke (2022) deducing the challenge of subtitling the humor in movies and sitcoms and also using the subtitling strategies by Gottlieb (1997) and Cintas (2007). The objectives of this current research are to analyze subtitling strategies and types of humor by using Cintas and Remael (2020). The data source is *How I Met Your Father* Season 2 episode 1. The distinction between previous studies that focused on different theories, this research specifically examines the types of humor and subtitling strategies employed in the television series *How I Met Your Father* Season 2. By conducting a detailed analysis of humor translation in a specific context, this study aims to provide insights into the challenges and opportunities inherent in subtitling comedic content for diverse audiences.

Thus, this study aims to investigate the subtitling strategies employed in translating humor expressions in the comedy series *How I Met Your Father*, drawing by Cintas and Remael's subtitling strategies theory and theory of humor types. The research further seeks to classify the humor expressions in the series according to Cintas and Remael typology and analyze how these expressions are rendered in the translated subtitles. To determine whether a scene in a movie or television series is intended to be humorous, canned laughter is employed as a tool

to identify and signal the presence of humor within the scene. Examining the subtitling strategies for humor in *How I Met Your Father* holds considerable potential for advancing both the fields of translation studies and media analysis. By exploring the translation of humorous content and the challenges therein, this study can shed light on the cultural and linguistic hurdles faced by subtitlers when conveying comedic elements across languages. The findings may offer insights to subtitlers, academics, and viewers regarding the effective strategies utilized to translate humor across linguistic and cultural barriers, thereby facilitating a more accurate and culturally sensitive rendition of the original series. Additionally, the classification of humor expressions according to Cintas and Remael typology will provide a valuable framework for future analyses of subtitled works, deepening our understanding of language, humor, and cross-cultural communication in the context of audiovisual translation.

RESEARCH METHOD

The qualitative approach, also known as the interpretive naturalistic method, involves researchers seeking to understand and interpret phenomena in a natural context by analyzing the meanings conveyed in the data sources (Denzin and Lincoln, 1995). This study utilizes a descriptive qualitative method to analyze the strategies for translating humorous expressions in Indonesian subtitles of the *How I Met Your Father* series. According to Cresswell (2013), Qualitative research produces descriptive information, typically in the form of words or images, rather than numbers. This approach enables a more profound comprehension of the cultural and linguistic nuances in humor and subtitling strategies. Qualitative methods were chosen for their ability to understand the complex cultural, linguistic,