INTRODUCTION

Audiovisual translation (AVT) encompasses methods that cater to both auditory and visual aspects, involving either the replacement of the original dialogue soundtrack with a newly recorded or live soundtrack in the target language (TL), known as revoicing, or the conversion of dialogue into written textdisplayed on the screen, referred to as timed text. As outlined by Cintas and Remael (2021), there are two primary approaches when addressing linguistictransfer in AVT.

AVT is divided into six types namely voiceover, narration, dubbing, fandubbing, audio descriptions, and subtitles. Voiceover involves replacing the original voice with a translated one, with remnants of the original voice at the start and end of long sentences. Narration entirely replaces the original speech with a new voice. Dubbing alters the character's speech to match lip movements and duration. Fandubbing, typically of lower quality, is done unofficially by amateurs. Audio descriptions add sound to convey situations, like a door creaking to signify someone's arrival. Subtitles display written text on-screen for translation (Cintas and Remael, 2021).

According to Cintas and Remael (2021), subtitles serve as a method of translation by displaying text that translates conversations, discourses, foreign languages, and other audio messages on a portion of the screen. They are commonly utilized in movies and television shows to preserve cultural nuances present in the original content. When creating subtitles, it is crucial to ensure they align with on-screen dialogue and maintain synchronization with the original

speech. This process involves condensing and omitting lexical items from the original text to fit within the temporal constraints of the dialogue. Subtitling entails a transition from spoken to written language, emphasizing four spatial and temporal features to enhance audience enjoyment.

The optimal positioning of subtitles involves ensuring a maximum of two lines, horizontally aligned at the bottom of the screen. Font type, size, and color are carefully selected to minimize distractions, with Arial 30 in white and encased in black or gray deemed ideal. Additionally, the maximum number of characters per line should not exceed 37, including spaces, punctuation, and typographic signs. It's preferred to keep subtitles to one line, but if necessary, they can be split into two lines, with the top line shorter than the bottom one for improved readability (Cintas & Remael, 2021).

One of the problems in subtitling is humor. Humor, an age-old aspect of human experience, has been a source of joy and laughter throughout history, transcending cultures and civilizations. From ancient times, when Hippocrates recognized its healing effects on mood and emotions, to modern-day cinema and literature, humor has played a significant role in human interaction and expression (Kalachanis & Tsagkaris, 2020). Whether conveyed through written manuscripts or oral storytelling, humor has been a universal medium for bringing people together, providing entertainment, and imparting valuable life lessons. Over time, as societies have evolved, humor has adapted and diversified, reflecting the knowledge, experiences, and values of different communities. It serves as a social glue, fostering connections and friendships while offering a lighthearted perspective on life's challenges.

In contemporary times, humor continues to hold sway over human emotions and interactions, with its therapeutic benefits recognized by healthcare professionals and educators alike (Thipparthi, Savage, Lujan, & DiCarlo, 2017). Humor serves as a tool for building relationships, enhancing creativity, and facilitating learning experiences, particularly evident in educational settings where it promotes engagement and camaraderie among students. Moreover, within the realm of film, humor takes on various forms and genres, from slapstick comedy to satirical critiques of societal norms. The versatility of humor allows it to navigate complex emotional landscapes, providing relief from tension and offering poignant insights into human behavior and societal issues. Thus, whether in ancient manuscripts or modern-day cinema, humor remains a timeless and indispensable aspect of the human experience, enriching lives and connecting people across time and cultures.

Cintas & Remael (2021) distinguishes humor into four types:

1. Language-dependent humor, as described by Chiaro (2005), encompasses jokes that rely on the linguistic features of a particular language for their comedic effect. This category includes puns and wordplay, which exploit the structural aspects of language to create humorous comparisons between linguistic structures with similar forms but differing meanings, as noted by Zabalbeascoa (1996). These linguistic phenomena play a crucial role in generating humor in verbal communication, often relying on subtle nuances and double entendres for comedic effect. However, the translation of language-dependent humor poses significant challenges, as noted in the literature. The semantic and pragmatic effects of wordplay in the source

text are deeply rooted in specific structural characteristics of the source language. Translators often struggle to reproduce these effects accurately in the target language due to differences in linguistic structures, such as the presence of homophones, close homophones, polysemic clusters, idiomatic expressions, and grammatical rules. These differences can hinder the translator's ability to find equivalent expressions or render the humor effectively in the target language, leading to potential loss or distortion of comedic effect in the translated text. Thus, translating language-dependent humor requires a nuanced understanding of both the linguistic features of the source language and the cultural context in which the humor is situated, as well as creative strategies to convey the humor effectively in the target language.

2. International or bi-national jokes: are a form of humor that leverages universally recognized characters, theories, companies, or other entities to create comedic situations. By incorporating elements that have global recognition, such as superheroes, Hollywood actors or actresses, or prominent intellectual figures, these jokes aim to resonate with a broad audience, regardless of their cultural background. Utilizing widely familiar subjects simplifies the comprehension of the joke for both domestic and international audiences alike. These jokes capitalize on shared knowledge and cultural references that transcend national borders, facilitatinguniversal understanding and appreciation. In contrast, jokes that reference national culture or institutions are intricately tied to specific cultural

contexts. These jokes rely on cultural nuances and traditions unique to a particular country or community.

3. Jokes reflecting a culture or institution often stem from the specific traditions and idiosyncrasies of certain countries or nationalities. Within these communities, it's common for humor to be directed towards sub-communities or even other nationalities, reflecting a form of social commentary or playful rivalry. Understanding these jokes often requires insider knowledge of the cultural nuances and historical context underlying them. Such humor may incorporate religious themes or draw inspiration from significant historical events, but it frequently manifests through prejudices, and at times, even racism, targeting not only nationalities but also ethnic communities within a broader social framework. This type of humor is often referred to as "community-based" rather than strictly "national," as noted by Zabalbeascoa. It reflects the dynamics within and between different social groups, emphasizing shared cultural references and insider perspectives. While these jokes may foster asense of camaraderie among members of a particular community, they can also perpetuate stereotypes and reinforce social hierarchies. Thus, while humor serves as a form of social cohesion and expression, it also carries the potential to perpetuate harmful biases and divisions within society. Understanding and navigating these nuances is essential for interpreting and engaging with this type of humor responsibly.

4. Audiovisual challenges: Audiovisual productions often rely heavily on visual humor, which can be conveyed through various techniques such as

shot angles, editing, and suspenseful setups where viewers have more information than the characters. Additionally, gestures and facial expressions of actors play a significant role in conveying humor, even though they are supporting elements to verbal humor. While cultural differences exist, certain gestures and miming are universally understood, as evidenced by successful series like Mr. Bean, a character from the titular show portrayed by Rowan Atkinson. Furthermore, globalization and the popularity of certain film genres have contributed to the universality of some forms of visual communication. In visual humor, the focus is primarily on the image, allowing translators to prioritize accompanying dialogue if present.

Cintas & Remael (2021) proposed nine subtitle strategies:

1. Loan is known for borrowing, by directly incorporating the word from source language into the target language.

2. Literal translation, being a special type of loan, is a subtitle strategy that borrows the form of expression in the source language and renders each of the elements literally into the structure of the target language.

3. Calque is a literal translation that somehow sounds 'odd' and thus competes with a more fluent expression in the target language, while respecting the semantic structure of the source language.

4. Explicitation, the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation.

5. Substitution, a variant of explicitation, consists of replacing the cultural reference in source language with the similar expressions from the target language.

6. Transposition is a cultural concept from one community replaced by a cultural concept from another.

7. Lexical recreation may indeed be inevitable, when the source language speaker makes up new words.

8. Compensation is making up for the translational loss by adding something extra in another as an exchange, though it may not always be practicable in subtitling due to the oral-visual cohabitation of the source and target language.

9. Omission is a deletion of a word from the source language, that deems to be unnecessary in target language.

This research aims to analyze the types of humor and their translation strategies in the subtitles of the Stand Up Comedy, *Trevor Noah: I Wish You Would*, from English into Indonesian, using Cintas & Remael's theories (2021). The Stand up comedy is chosen as the data source due to its diverse humor elements, including situational comedy and wordplay, making it relevant for studying humor translation. Additionally, *Trevor Noah: I Wish You Would* likely appeals to both English-speaking and Indonesian-speaking audiences, highlightingthe importance of understanding how humor translates across languages. By examining the adaptation of humor in the Indonesian subtitles of this specific show, the research contributes to a deeper understanding of cross-cultural

communication through humor, offering insights into the complexities of translation in a globalized context.

The first research article, titled *Translation Strategies of Humor in Subtitling*, written by Ghassemiazghandi and Tengku-Sepora (2020). The research paper provides the significance of the audiovisual translations as the multimedia technology and globalization grows. However, the researcher also encounters the difficulty of translating Persian humors, since the Persian culture & language is very different from the English culture and language. As evident from most of the research articles into Persian languages, were in the form of short articles and case studies, and focused on dubbing the Persian media. The study was organized with Gottlieb's (1992) strategy of subtitling and the classification of humor by Schmitz (2002).

The second research article, titled *Humor Translation Accuracy in Indonesian Subtitle of Kung-Fu School Movie,* written by Joice Y. Luke (2022). The research focuses on investigating the accuracy of the translation of humor in *Kung-Fu School*. The research aims to identify the types of humor, translation strategy and the accuracy of the humor translation strategy of *Kung-Fu School* Movie. The research provides a problem about translation strategy in this film, in which some of the messages failed to be understood by the audience. The research used Spanakaki's theory (2007) to dissect types of humor and Goettlieb's (1992) translation strategy. The percentage of humor accuracy analysis described only 70% of the messages to be successfully transferred.

The last research article, titled *Verbal Humor in David Silverman's The Simpsons Movie and Its Bahasa Indonesia Subtitle*, written by Anisa Sekar A.

Wibawani (2017). According to Chiaro (2008), Audiovisual translation is transferring the verbal signs of one's language to another in audiovisual media such as movies, video games, and tv programs, by using two methods such as subtitling or voice dubbing. The researcher uses Gottlieb's (1992: 161) method of finding the different types of humors, and Spanakaki's (2007) three types of humors. While the levels of acceptable translation by Nababan (2012) were usedin the research to produce an acceptable translation, the researcher found some of the flaws within the data and method. In which, some of the data were included in the unacceptable translation, such as the unfamiliar terms from the source language.

These three previous research papers use the translation strategy of Gottlieb's while the research uses Cintas & Remael's (2021) strategy. The current research and the previous subtitles use movie subtitles as a data source. The aim of the three previous research papers is to try to make the transferable messages understood by the audience in the local language. This research aims to analyze the types of humor in the show, *Trevor Noah: I Wish You Would* and theirsubtitling strategies. The types of humor and the subtitling strategies are analyzed based on Cintas & Remael's theory.

RESEARCH METHOD

This study employs a qualitative approach, following Kumar's (2022) characterization of it as open, flexible, and unstructured, aimed at exploring diversity rather than quantifying phenomena. In qualitative research, emphasis is placed on describing feelings, perceptions, and experiences, with findings communicated descriptively and narratively, often with minimal emphasis on