



## ANALYZING HUMOR IN TRANSLATION STRATEGIES AND TECHNIQUES IN THE AMAZING WORLD OF GUMBALL: THE BOSS

### MENGANALISA HUMOR DALAM STRATEGI DAN TEKNIK TERJEMAHAN DI THE AMAZING WORLD OF GUMBALL: THE BOSS

Diaz Aninda Hajuningdyah  
Universitas Gunadarma

Jl. Margonda Raya 100, Depok, 16424, Jawa Barat, Indonesia

Email: diazaninda1234@gmail.com

#### Abstract

*This research examines the translation strategies, techniques, and types of humor used in the subtitles of the animated series 'The Amazing World of Gumball: The Boss', focusing on how these elements influence audience interpretation. The study addresses three main questions: the translation strategies and techniques employed, as well as the types of humor present. The data consists of English-to-Indonesian subtitles analyzed through a descriptive qualitative approach. The analysis is based on Gottlieb's (1998) ten subtitling strategies, Molina and Albir's (2002) eighteen translation techniques, and Raphaelson-West's (1989) categorization of humor into linguistic, cultural, and universal types. The findings indicate that all ten subtitling strategies were applied, with the transfer strategy being the most commonly used. Sixteen out of the eighteen translation techniques were employed, predominantly through literal translation. The study identified instances of linguistic, cultural, and universal humor; however, it could benefit from a deeper exploration of how these humor types affect audience interpretation, particularly across different cultures. While the findings contribute to a better understanding of translation practices, there is a need for a more critical evaluation of the translator's choices and potential biases. Future research should investigate the implications of these findings on cross-cultural humor comprehension and suggest directions for further studies to enhance the understanding of humor in translation.*

**Keywords:** *Animated, translation strategy and techniques, type of humor*

#### Abstrak

*Penelitian ini mengkaji strategi, teknik, dan jenis humor yang digunakan dalam subtitle serial animasi 'The Amazing World of Gumball: The Boss', dengan fokus pada bagaimana elemen-elemen ini mempengaruhi interpretasi penonton. Studi ini membahas tiga pertanyaan utama: strategi dan teknik terjemahan yang diterapkan, serta jenis humor yang ada. Data terdiri dari subtitle bahasa Inggris ke Bahasa Indonesia yang dianalisis melalui pendekatan kualitatif deskriptif. Analisis ini didasarkan pada sepuluh strategi subtitling Gottlieb (1998), delapan belas teknik terjemahan Molina dan Albir (2002), serta pengkategorian humor oleh Raphaelson-West (1989) menjadi jenis linguistik, budaya, dan universal. Temuan menunjukkan bahwa kesepuluh strategi subtitle diterapkan, dengan strategi transfer yang paling umum digunakan. Enam belas dari delapan belas teknik terjemahan diterapkan, terutama melalui terjemahan literal. Studi ini mengidentifikasi contoh humor linguistik, budaya, dan universal; namun, ini dapat memperoleh manfaat dari eksplorasi yang lebih mendalam tentang bagaimana jenis humor ini mempengaruhi*



*interpretasi penonton, terutama di berbagai budaya. Meskipun temuan ini berkontribusi pada pemahaman yang lebih baik tentang praktik terjemahan, ada kebutuhan untuk evaluasi yang lebih kritis terhadap pilihan penerjemah dan potensi bias. Penelitian di masa depan harus menyelidiki implikasi dari temuan ini terhadap pemahaman humor lintas budaya dan menyarankan arah untuk studi lebih lanjut guna meningkatkan pemahaman tentang humor dalam terjemahan.*

**Kata kunci:** Animasi, jenis humor, strategi dan teknik terjemahan

## Introduction

Animated films are a dynamic medium of graphic communication that captivates audiences of all ages. The term "anima," derived from Latin, signifies spirit, life, and soul, reflecting the essence of animation. This genre often showcased in cinemas and on television, particularly resonates with children, who find animated characters both humorous and engaging. The brain's ability to store and recall visual information enhances the impact of these animated narratives. Animation is essentially a 2D image that appears to move (Cinemags, 2004).

The proliferation of animated television series, especially from English-speaking countries, has created a significant demand for translations into other languages, including Indonesian. Translators play a vital role in this process, as they must go beyond mere word-for-word conversion to convey the essence of the story while ensuring cultural relevance. According to Vandaele (2002, pp. 149-172), translators of humor employ a different qualitative approach

compared to those translating other genres.

When conveying humorous texts, it is important not only to communicate the ideas but also to ensure that the target audience can appreciate the humor within them. Selecting the right translation strategies and techniques is crucial, as achieving a similar comedic effect can be more important than maintaining exact meaning.

This research analyses *The Amazing World of Gumball: The Boss* (2014) television series, Season 3, Episode 13, written and directed by Ben Bocquelet for Cartoon Network. The show, which has garnered over one billion views worldwide. The series premiered in the U.S. to 2.120 million viewers on May 3, 2011, and won the British Academy Children's Award for best animation that year. According to Netflix Indonesia, the Indonesian subtitles are officially translated to enhance the viewing experience. The show is currently available for streaming on platforms like HBO GO Indonesia.

This research employs Gottlieb's (1998) theory to examine the subtitling strategies,

which posits ten distinct strategies, namely: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Additionally, this research focuses on Molina's and Albir's (2002) theory of 18 translation techniques, which include adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. The analysis also encompasses the categorization of humor into three types: linguistic humor, cultural humor, and universal humor, as proposed by Raphaelson-West (1989).

Several studies have explored subtitle strategies, translation techniques, and types of humor. Korolinahizkia (2002) discussed the types of humor and their translation techniques in the subtitles of the movie *Finding Dory*. The study aimed to identify humor types in the *Finding Dory* (2016) subtitles and analyse the translation techniques used. It focused on two main questions: (1) the types of humor present and (2) the translation techniques applied in the Indonesian subtitles, based on Molina

and Albir's (2002) framework. Using a descriptive qualitative approach, the research analysed dialogues deemed humorous according to Raphaelson-West's (1989) theory. The findings revealed three humor types: universal humour (10 instances), cultural humour (7 instances), and linguistic humor (4 instances). Additionally, nine translation techniques were identified, with literal translation being the most frequently used technique. The primary objective of this research is to identify the translation strategies and techniques used in the subtitling of *The Amazing World of Gumball: The Boss*, with a particular focus on the humorous elements present in these translations. By grounding this investigation in established theoretical frameworks and addressing existing gaps in the literature, this study aspires to contribute valuable insights into the practices of audiovisual translation and subtitling in animated series.

The second study was conducted by Maharani (2019) his research discussed about *Humor Translation on Comedy Film Subtitles*. This qualitative research utilized the humor translation theory by Raphaelson-West (1989) and subtitle translation techniques by Gottlieb (1992). The study aimed to achieve two objectives: (1) analyze the types of

humor in the subtitles of the film *9JKL* and (2) identify the subtitle strategies used in its subtitles. The findings revealed two humor types: universal humor and culture-specific humor. Additionally, four translation techniques were identified: paraphrase, transfer, imitation, and transcription.

The third previous research was conducted by Abomoati (2018) his research's titled *Strategies for Translating Audiovisual Humor from English into Arabic*. The research aimed to explore effective translation methods for humor in an audiovisual context, specifically analyzing humorous scenes from the English-language movie *Fuller House* (2016) translated into Arabic. Using a descriptive qualitative approach, the study focused on two objectives: (1) identifying subtitle strategies used in the translation process and (2) analyzing the types of humor present in Fuller House. The analysis was guided by subtitle strategies from Gottlieb (1998) and humor classifications by Raphaelson-West (1989). Data were collected from both the original English version available on Netflix and the Arabic-dubbed version. The findings revealed various translation strategies employed to convey humor, including literal translation, paraphrasing, adaptation, substitution, and omission.

There are some similarities and differences between this research and the work of the three previous researchers. The similarities are as follows: (1) It focuses on analyzing the translation strategies using Gottlieb's (1998) theory. (2) It utilizes translation techniques based on Molina and Albir's (2002) theory. (3) It aims to analyze the types of humor used by the translator, drawing from Raphaelson-West's (1989) categorization of humor into three types: linguistic humor, cultural humor, and universal humor. (4) It employs a descriptive qualitative method. (5) The subtitles translated from English serve as the object of the research data. (6) The results of the research show that literal translation is the most frequently used translation technique. (7) It identifies all three types of humor based on Raphaelson-West's (1989) theory in the movie subtitles: linguistic, cultural, and universal humor.

The first previous researcher is Korolinahizkia (2002). There are some differences between Korolinahizkia's research and this researcher's work, namely: (1) Her research was conducted to describe the types of humor and their translation techniques in the subtitles of the movie *Finding Dory* (2016), while this research focuses on the translation techniques and types of humor in

The Amazing World of Gumball: The Boss (2014) television series. (2) Korolinahizkia's research identified nine out of eighteen translation techniques employed in the subtitle translation process, while this research identified sixteen out of the eighteen translation techniques proposed by Molina and Albir (2002) that were present in the subtitling.

The second previous research study is by Maharani (2019). There are some differences between the research and this research, namely: (1) The previous research aimed to describe the types of humor and translation strategies presented by Gottlieb (1992), as well as the types of humor based on Raphaelson-West's (1989) theory, in the subtitles of the movie *9JKL* (2017). In contrast, this research focuses more on translation techniques based on Molina and Albir's (2002) theory in *The Amazing World of Gumball: The Boss* (2014). (2) The findings of the previous research showed that only four out of the ten strategies proposed by the translator were applied in the subtitles of *9JKL*, while this research identified all ten strategies from Gottlieb's theory in *The Amazing World of Gumball: The Boss*. (3) The findings of the previous research revealed the presence of two types of humor: universal

humor and culture-specific humor. In contrast, this research identifies all three types of humor based on Raphaelson-West's (1989) theory in the subtitles: linguistic, cultural, and universal humor.

The third previous research study is by Abomoati (2019). There are some differences between that research and this research, namely: (1) The research focused on analyzing the subtitle strategies employed in translating humorous scenes from the English-language movie *Fuller House* (2016) into Arabic, while this research aims to analyze the types of humor used by the translator in *The Amazing World of Gumball: The Boss* (2014) from English into Indonesian. (2) The findings of the previous research showed that only five out of the ten strategies proposed by the translator were applied in the subtitles of the movie *Fuller House*, while this research identified all ten strategies from Gottlieb's (1998) theory in *The Amazing World of Gumball: The Boss*

## Method

This research employs a descriptive qualitative method to analyze the translation phenomenon in the television series *The Amazing World of Gumball: The Boss*, which contains a total of 261 subtitles. The

qualitative approach is chosen to assess data quality, aligning with the researcher's objectives. The study focuses on various theories, including Gottlieb's subtitle strategies (1998), Molina and Albir's translation techniques (2002), and Raphaelson-West's humor categorization (1989). According to Endraswara (2011), this method presents information verbally or visually rather than numerically, allowing for a comprehensive understanding of the subject matter.

The research data comes from the engaging scenes and dialogue in *The Amazing World of Gumball: The Boss*, specifically Season 3, Episode 13, which aired in 2014. The researcher includes both English and Indonesian subtitles from the entire episode for analysis, aligning with the relevant theories. This 15-minute episode, created by Ben Bocquelet for Cartoon Network, showcases the series' unique humor and creativity, appealing to both children and adults. *The Boss* exemplifies the charm of this beloved series, available with subtitles on popular streaming platforms like Netflix.

The researcher followed these steps to gather data: (1) The researcher watched *The Amazing World of Gumball: The Boss* multiple times in English to understand the storyline then viewed it again in Indonesian to

evaluate the translation's accuracy. (2) A copy of the script in both languages was obtained to align and comprehend the content. (3) Data units, including words, phrases, and sentences relevant to the research question, were organized. (4) The researcher analyzed the data using the ten subtitle strategies from Gottlieb's (1998) theory. (5) Eighteen translation techniques identified by Molina and Albir (2002) were also applied to the data. (6) The researcher positioned themselves as an audience member to analyze the translator's use of humor in subtitles, categorizing it as cultural, linguistic, or universal humor based on Raphaelson-West's (1989) framework.

The researcher used several methods to analyze the data: (1) A table was created with sentences in both English (SL) and Indonesian (TL). (2) Gottlieb (1998) identified ten subtitle strategies for classifying translations. (3) Molina and Albir (2002) provided eighteen translation techniques for categorization. (4) An extensive analysis of the translation techniques and strategies in the selected movie subtitles was conducted to capture the essence of humor. (5) The researcher examined the translator's use of humor from the audience's perspective, categorizing it into linguistic, cultural, and

universal humor based on Raphaelson-West's (1989) framework. (6) Insightful conclusions were drawn from this research.

## Result and Discussion

After analyzing the data, the researcher discovered that *The Amazing World of Gumball: The Boss* contains a total of 261 subtitles. Understanding audio-visual translation (AVT) and subtitling requires considering expert opinions. Gottlieb (1998) defines subtitling as a shortened written translation of film dialogue that is displayed simultaneously with the spoken words. The researcher identified all ten strategies from Gottlieb's theory and analyzed their application in conveying humor, categorizing the expressions into three types: linguistic, cultural, and universal humor, based on the framework provided by Raphaelson-West (1989). Further details on the frequency of each strategy and humor type can be found in the table 1.

According to the findings presented in Table 1, the subtitling of *The Amazing World of Gumball: The Boss* utilized ten strategies from Gottlieb: 6 expansions, 27 paraphrases, 108 transfers, 39 imitations, 5 transcriptions, 10 dislocations, 41 condensations, 13

decimations, 11 deletions, and 1 resignation, with the transfer strategy being the most frequent. The researcher identified three types of humor based on Raphaelson-West's (1989) theory: linguistic humor (16 instances), cultural humor (9 instances), and universal humor (17 instances). The transfer strategy was commonly used to convey humor in the subtitles.

According to the findings presented in Table 2, the researcher identified sixteen out of eighteen translation techniques from Molina and Albir (2002) in the subtitling of *The Amazing World of Gumball: The Boss*. The techniques include: 2 adaptations, 8 amplifications, 47 borrowings, 30 calques, 2 compensations, 1 description, 2 discursive creations, 4 established equivalents, 7 linguistic amplifications, 47 linguistic compressions, 65 literal translations (most frequent), 14 modulations, 12 reductions, 5 substitutions, 10 transpositions, 5 variations. Additionally, three types of humor were identified based on Raphaelson-West's theory: Linguistic humor (16 instances), Cultural humor (9 instances), and Universal humor (17 instances). The literal translation technique is commonly used to convey humor in the subtitles.

**Table 1. Data Finding: Frequency of Subtitle Strategies and Types of Humor**

No	Subtitle Strategies	Data	Types of Humor		
			Linguistic	Cultural	Universal
1	Expansion	6			
2	Paraphrase	27	1	1	1
3	Transfer	108	6	4	7
4	Imitation	39		3	2
5	Transcription	5	5		
6	Dislocation	10	2	1	1
7	Condensation	41			5
8	Decimation	13			1
9	Deletion	11	2		
10	Resignation	1			
Total		261	16	9	17

**Table 2. Data Findings: Frequency of Translation Techniques and Types of Humor**

No	Translation Techniques	Data	Types of Humor		
			Linguistic	Cultural	Universal
1	Adaptation	2	1		
2	Amplification	8		1	1
3	Borrowing	Pure		1	
		Natural	1	2	2
4	Calque	30		2	1
5	Compensation	2			
6	Description	1	6		
7	Discursive creation	2			
8	Established Equivalent	4			
9	Generalization	0			
10	Linguistic amplification	7			
11	Linguistic compression	47			5
12	Literal translation	65		1	6
13	Modulation	14	1	1	1
14	Particularization	0			
15	Reduction	12	2		
16	Substitution	5	1		
17	Transposition	10		1	1
18	Variation	5	4		
Total		261	16	9	17

## Subtitles Strategies

The researcher found that all ten translation strategies from Gottlieb's (1998) theory were effectively used by translators in the subtitles of *The Amazing World of Gumball: The Boss*. These strategies include expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Here are some data on subtitle strategies, along with detailed explanations for each:

### Expansion

Datum 99

SL: Nah, an office job is like a mullet.

TL: Tidak, kerja kantor itu seperti rambut mullet. (00:03:52 - 00:03:53)

The translation uses subtitle expansion by including the word *rambut*, suggesting that working in an office is akin to having mullet hair. This aligns with Gottlieb's theory, as the expansion strategy adds extra information in the target language to enhance understanding.

### Paraphrase

Datum 201

SL: One loud noise and we'll all end up.

TL: Satu suara keras, dan kita tertimbun (00:07:45 - 00:07:46)

The translator used a paraphrasing strategy to preserve the intended meaning by avoiding literal translation. According to Gottlieb's theory, this approach helps the translated text sound natural in the target language while maintaining its original meaning.

### Transfer

Datum 50

SL: He needs you

TL: Dia membutuhkanmu.

(00:02:33 - 00:02:34)

The subtitle strategy transfer approach is evident in the translation, where the translator faithfully converted the source language to the target language without altering the original utterance. According to Gottlieb's theory, this process involves a literal, word-for-word translation that maintains the sentence structure without additions or omissions.

### Imitation

Datum 33

SL: Don't worry, Mrs. Robinson.

TL: Jangan cemas, nyonya Robinson.

(00:01:48 - 00:01:49)

The translator used the imitation strategy to rephrase the name *Robinson* in

the target language. According to Gottlieb's theory, this strategy maintains the similarity of linguistic structures by simply rewriting proper names.

### **Transcription**

Datum 169

SL: He needs a stuffing transfusion, stat!

TL: Dia perlu transfusi isian, segera! (00:06:35 - 00:06:36)

The translator is using the subtitle transcription strategy, as noted in Gottlieb's theory. They recognized that the original speech was nonsensical and translated it into a non-literal language.

### **Dislocation**

Datum 12

SL: An egg black nose.

TL: Hidung terong (00:00:59 - 00:01:00)

According to Gottlieb's theory, the translator used the dislocation strategy to enhance the translation's impact, prioritizing its overall effect over the literal dialogue content.

### **Condensation**

Datum 53

SL: Has he ever actually said that to you?

TL: Apa dia pernah bilang begitu? (00:02:38 - 00:02:39)

This translation highlights the use of condensation, a subtitle strategy from Gottlieb's theory. Condensation keeps subtitles simple and straightforward while maintaining the original meaning and structure.

### **Decimation**

Datum 74

SL: They cut down the rainforests

TL: Penebangan liar  
(00:03:07 - 00:03:08)

The translation uses the decimation strategy, compressing five words from the original language into two in the target language, with some elements untranslated. According to Gottlieb's theory, this method involves a significant reduction in content due to the fast pace of delivery, which may omit crucial details.

### **Deletion**

Datum 45

SL: Oh Man...

TL: (None)  
(00:02:25 - 00:02:26)

The translator employs the deletion strategy, as described by Gottlieb's theory. This approach allows subtitle translators to selectively remove insignificant dialogue from

the original text, either fully or partially. Consequently, any content deemed unnecessary for the audience is intentionally omitted from the target subtitles.

### Resignation

Datum 30

SL: I want nothing from that loser.

TL: Aku, aku pen-jarak itu.

(00:01:42 - 00:01:43)

The translator uses the resignation strategy, which can introduce ambiguity and dilute the intended meaning. According to Gottlieb's theory, this strategy is applied when the translator cannot find an alternative solution, facing challenges in conveying the essence of the source language subtitles.

### Translation Techniques

After analyzing the data, the researcher discovered that 16 out of 18 translation techniques from Molina and Albir's (2002) theory were effectively used in the subtitles of *The Amazing World of Gumball: The Boss*. The researcher examined each category of translation techniques to understand their application, using samples for each type. Here are some data on

translation techniques, along with detailed explanations for each:

### Adaptation

Datum 133

SL: It says here that I'm signing away my hopes and dreams?

TL: Tertulis disini, aku meninggalkan harapan dan impianku? (00:05:03 - 00:05:04)

The phrase *signing away* is translated as *meninggalkan* showcasing the use of the adaptation technique by the translator. A literal translation would alter the meaning. According to Molina and Albir, adaptation involves reshaping content to maintain its essence while making it resonate naturally in the target language. This technique helps ensure that the cultural nuances of the source language are relatable and accessible to the target audience.

### Amplification

Datum 39

SL: Your dad is sick because we made him blow a fuse.

TL: Ayahmu sakit karena kami membuatnya marah (00:02:04 - 00:02:05)

The translator changed the phrase *blow the fuse* to *membuatnya marah* in the

target language. According to Molina and Albir's theory, this technique involves paraphrasing or providing more detailed information than the original. The additions made serve to enhance message delivery and improve the reader's comprehension.

### **Borrowing**

#### **Pure Borrowing**

Datum 1

SL: It's just a little mistake, Margaret.

TL: Itu hanya kesalahan kecil, Margaret.

(00:00:32 - 00:00:33)

The translator retained the name *Margaret* in the target language. According to Molina and Albir's theory, pure borrowing is used when certain terms or ideas in the source language lack a direct translation in the target language.

#### **Natural Borrowing**

Datum 43

SL: Ah Brownie! Sweet!

TL: Oh Brownies! Manis! (00:02:13 - 00:02:14)

The translator changed *Brownie* to *Brownies* in the target language. According to Molina and Albir's theory, natural borrowing occurs when a word from the source

language is integrated into the target language by applying spelling rules.

### **Calque**

Datum 37

SL: Oh, I know! With a song!

TL: Aku tahu! Dengan lagu!

(00:02:00 - 00:02:01)

A calque in translation occurs when a phrase is translated literally, maintaining the original structure and grammar without any alterations. According to Molina and Albir, this technique involves borrowing words or phrases from one language and translating them directly into another, akin to a *copy and paste* method.

### **Compensation**

Datum 212

SL: Oh, I'm afraid that's gonna have to wait until after lunch.

TL: Kurasa akan menunggu sampai setelah makan siang. (00:08:29 - 00:08:30)

In translation, compensation refers to the stylistic adjustments made in the target language that differ from the source language. According to Molina and Albir, this occurs because the target language does not hold the same position as the source language, necessitating different stylistic effects.

### Description

Datum 23

SL: It has caused him to lose a lot of stuffing.

TL: Itu menyebabkan dia kehilangan darah

(00:01:28 - 00:01:29)

In the source language, unclear pronunciations lead the translator to use descriptions in the target language. According to Molina and Albir, this technique substitutes specific terms with detailed explanations of their shape or purpose.

### Discursive Creation

Datum 72

SL: They're the worst corporation on Earth.

TL: Perusahaan terburuk di muka bumi!

(00:03:05 - 00:03:06)

The translator uses the strategy of creating equivalents that serve as both translations and suitable titles. Molina and Albir describe this as discursive creation, where temporary equivalents, often for titles, are generated unpredictably.

### Establish Equivalent

Datum 244

SL: Dear employees

TL: Karyawan yang terhormat (00:10:13 - 00:10:20)

The translator uses commonly used terms from dictionaries to establish equivalents. Molina and Albir state that translators rely on these familiar words found in both dictionaries and the target language.

### Linguistic Amplification

Datum 91

SL: In a sharp suit and tie.

TL: Dengan jas dan dasi bagus. (00:03:38 - 00:03:39)

The translator used longer sentences in dubbing to clearly convey the message about the suit and tie. According to Molina and Albir, linguistic amplification is a technique that adds extra words to lengthen sentences, commonly used in interpretation and dubbing.

### Linguistic Compression

Datum 110

SL: Go, make your dad proud!

TL: Banggakan ayahmu!

(00:04:15 - 00:04:16)

The translator simplifies sentences to improve clarity and understanding for the reader. According to Molina and Albir, linguistic compression is a technique that simplifies language elements while maintaining their comprehensibility.

### Literal translation

Datum 2

SL: Everyone makes mistakes.

TL: Setiap orang membuat kesalahan.

(00:00:34 - 00:00:35)

Literal translation involves directly translating the original text word for word, without any omissions or additions. According to Molina and Albir, this technique transfers expressions from the source text directly.

### Modulation

Datum 47

SL: Too much butter.

TL: Terlalu banyak kacang.

(00:02:29 - 00:02:30)

Modulation is a translation technique where the translator modifies the point of view, focus, or emphasis, as seen in the shift from *butter* to *nut*. According to Molina and Albir, this involves making structural or lexical changes.

### Reduction

Datum 90

SL: Now, we just need a photo of you.

TL: Kini fotomu

(00:03:36 - 00:03:37)

The translator condenses and eliminates information from the source language, reducing several words to just two words in the target language. According to Molina and Albir, this process does not change the intended meaning or context of the text.

### Substitution

Datum 226

SL: Kneel before your master!

TL: Berlutut di hadapan tuanmu!

(00:09:20 - 00:09:21)

The word *Kneel* can signify a gesture of greeting or respect. According to Molina and Albir, the substitution translation technique involves replacing linguistic elements with non-verbal components, such as gestures or intonation. This approach allows translators to convey meaning more effectively and culturally appropriately by using different forms of communication.

### Transposition

Datum 115

SL: I've got excellent communication skills!

TL: Keahlian komunikasi ku hebat!

(00:04:27 - 00:04:28)

Transposition is a translation technique where the translator modifies the grammatical

structure and word placement to align with the target language. According to Molina and Albir, this involves substituting grammatical categories from the source language with their corresponding categories in the target language, ensuring the translation flows naturally.

### Variation

Datum 169

SL: He needs a stuffing transfusion, stat!

TL: Dia perlu transfusi isian, segera!

(00:06:35 - 00:06:36)

Variation is a translation technique where the translator modifies linguistic elements, tone, and pronunciation to enhance accessibility and understanding in the target language. According to Molina and Albir, this technique involves adjusting language elements that influence the speech patterns of specific social groups, including tone, dialects, and writing styles.

### Humor in Translation

Translating humor is challenging for translators due to cultural and linguistic factors. Often, humor fails to resonate in the target language, evident when audiences don't laugh at translated versions. For

instance, parodies require a translator who understands their nuances to be effective.

### Types of Humor in Subtitle Strategies

The researcher positioned herself as the audience, analyzing and identifying subtitle strategies based on Gottlieb's (1998) theory for translating humor in *The Amazing World of Gumball: The Boss*. According to Raphaelson-West (1989), these strategies fall into three humor types: (1) Linguistic Humor: This category involves wordplay, puns, and jokes that are specific to a language, which often pose challenges when translating into other languages. (2) Cultural Humor: This form of humor is based on cultural references, idiomatic expressions, or societal practices that may need to be modified for the target audience to grasp. (3) Universal Humor: This type encompasses jokes or comedic elements that are easily recognized and appreciated across various cultures, facilitating smoother translation. Here are some data on types of humor in subtitle strategies, along with detailed explanations for each:

### Linguistic Humor in Paraphrase Strategy

Datum 136

SL: Just my stomach grumbling

TL: Hanya bunyi perutku

(00:05:18 - 00:05:19)

In the interview scene, his stomach rumbling created a humorous and awkward atmosphere. The word *grumbling* is paraphrased due to language differences, serving a double meaning: it represents both the sound and the feeling of hunger.

### Linguistic Humor in Transfer Strategy

Datum 2

SL: What's the best way to break bad news to someone?

TL: Apa cara terbaik memberi kabar buruk kepada orang?

(00:00:34 - 00:00:35)

Delivering good news is easy, but conveying bad news poses a challenge. The key is to communicate it sensitively. Using wordplay or linguistic humor can help lighten the mood. The translator aims to preserve the humor by accurately translating each sentence without alterations.

### Linguistic Humor in Transcription Strategy

Datum 171

SL: Your dad needs a statting stafusion trat!

TL: Ayahmu butuh transfusi!

(00:06:39 - 00:06:40)

When the source language includes nonsensical or unfamiliar terms, along with a third language, the translator uses a transcription strategy for clarity. This type of

humor focuses on funny sounds and spellings, making translation challenging due to its reliance on wordplay and linguistic nuances to retain humor.

### Linguistic Humor in Dislocation Strategy

Datum 205

SL: It's like it's just been xeroxed

TL: Seperti baru di fotokopi

(00:08:01 - 00:08:02)

Upon entering a room to escape, they walked through one filled with warm stacks of paper, as if freshly photocopied. In translation, the impact takes precedence over dialogue content, using a dislocation strategy. This wordplay creates linguistic humor, engaging the audience through interconnected words.

### Linguistic Humor in Deletion Strategy

Datum 8

SL: I'm not a bald purple thumb shaped

TL: Aku bukan si ungu berbentuk jempol

(00:00:54 - 00:00:55)

This angry scene is humorous, featuring wordplay and double meanings typical of linguistic humor. The translator used a deletion strategy by removing the phrase *a bald*, as its less significant to the audience due to other visual elements present.

### **Cultural Humor in Paraphrase Strategy**

Datum 39

SL: Your dad is sick because we made him  
blow a fuse

TL: Ayahmu sakit karena kami membuatnya  
marah (00:02:04 - 00:02:05)

In this scene, the son behaves well but inadvertently angers his father, emphasizing the universal importance of respecting parents across cultures. Though feeling sad, the son's friends attempt to cheer him up. The translator employs a paraphrase strategy to convey cultural humor effectively, making it more accessible for the target audience, particularly children, instead of translating literally.

### **Cultural Humor in Transfer Strategy**

Datum 97

SL: Dude, it's sprayed on to your birthday suit

TL: Bung, itu disemprotkan ke baju ulang  
tahunmu

(00:03:47 - 00:03:48)

In this scene, a person plans to spray perfume before an interview, but their friend advises them to use it only on their birthday clothes. This reflects cultural humor, as children in Western culture often wear fancy outfits like jackets and ties on their birthdays. The translator uses a transfer strategy, translating the dialogue literally to preserve

the humor without alterations.

### **Cultural Humor in Imitation Strategy**

Datum 59

SL: Dress like a Canadian

TL: Berpakaian seperti orang Kanada  
(00:02:47 - 00:02:48)

In this scene, cultural humor is depicted through Canadians wearing their national costumes, which some may find amusing. Research shows that Eastern cultures often view humor that mocks nationality less positively than Western cultures. To maintain the humor and structural similarities, particularly the country's name, the translator employs an imitation strategy, translating the dialogue literally without changes.

### **Cultural Humor in Dislocation Strategy**

Datum 24

SL: Why, you gosh-darned pair of little.

TL: Kalian kecil terkutuk.

(00:01:30 - 00:01:31)

In this scene, cultural humor emphasizes the differences in swearing between Western and Eastern cultures. The translator uses a dislocation strategy to choose relatable, child-friendly words, prioritizing the humor's essence while ensuring cultural sensitivity and appropriateness for all audiences.

### **Universal Humor in Paraphrase Strategy**

Datum 84

SL: Right. I'm gonna write that you're goal-oriented

TL: Baik. Aku tulis, orientasi mu pada tujuan  
(00:03:22 - 00:03:23)

In this humorous scene, a person submits a blank CV, omitting any job details. Surprisingly, during an orientation session, the interviewer starts reading the empty document aloud. To clarify the joke for readers, the translator paraphrases the situation, making the humor more accessible.

### **Universal Humor in Transfer Strategy**

Datum 131

SL: Young, fresh and gullible

TL: Muda, segar dan mudah tertipu.  
(00:05:00 - 00:05:01)

In this humorous scene, the protagonist is hired for their youth and naivety. The translator uses a transfer strategy, translating word-for-word to maintain the original comedic essence and keep the humor intact.

### **Universal Humor in Imitation Strategy**

Datum 75

SL: Their boss invented boy bands

TL: Bos mereka menemukan boy band  
(00:03:09 - 00:03:10)

This scene features universal humor

about a boss with flaws but a unique talent for creating a boy band. This relatable humor resonates across cultures and ages. Translators use an imitation strategy, mirroring the original language and structure to maintain elements like the band name's similarity.

### **Universal Humor in Condensation Strategy**

Datum 82

SL: I work really hard. To do as little as possible

TL: Aku bekerja keras. Melakukan sesedikit mungkin  
(00:03:19 - 00:03:21)

In this scene, hardworking individuals humorously seek to do the bare minimum despite high expectations. The translator captures this universal humor with concise subtitles, removing unnecessary details for clarity.

### **Universal Humor in Decimation Strategy**

Datum 86

SL: To be honest, I just lie down a lot.

TL: Sejujurnya, aku banyak berbaring  
(00:03:24 - 00:03:25)

This scene uses relatable humor about hardworking individuals who confess to lying down, eliciting laughter universally. The translator applies a decimation strategy,

compressing subtitles to fit the fast-paced dialogue.

bridging cultural gaps while preserving the joke's integrity.

### **Types of Humor in Translation Techniques**

The researcher positioned herself as the audience, analyzing and identifying several translation techniques based on Molina and Albir's (2002) theory that are used to translate and convey humor in the subtitles of the television series *The Amazing World of Gumball: The Boss*. According to Raphaelson-West's (1989) theory, these techniques can be categorized into three types of humor: linguistic humor, cultural humor, and universal humor.

### **Linguistic Humor in Adaptation Technique**

Datum 24

SL: It's like it's just been xeroxed

TL: *Seperti baru di fotokopi*

(00:01:30 - 00:01:31)

In this scene, linguistic humor shines through wordplay, particularly with the phrase *it has just been photocopied*, which suggests both something recently printed and a warm feeling. This clever double meaning is akin to solving a puzzle that retains its comedic essence across languages. The translator uses adaptation techniques to ensure the humor resonates with both Western and Eastern audiences, effectively

### **Linguistic Humor in Natural Borrowing Technique**

Datum 119

SL: Comunicazione skills!

TL: *Communicatio skill!*

(00:04:35 - 00:04:36)

This scene features linguistic humor, which plays with sounds, meanings, and wordplay. Some original phrases are tough to translate, so the translator aims to convey the main joke while keeping it funny. They use natural borrowing to preserve the joke's structure and naturalness, adhering to spelling rules in the target language.

### **Linguistic Humor in Literal Translation Technique**

Datum 88

SL: Ah, I can whistle with my butt

TL: *Aku bisa bersiul dengan bokongku*

(00:03:27 - 00:03:28)

This scene showcases linguistic humor, where a character humorously whistles the national anthem using their butt instead of their mouth. The translator uses literal translation to convey the humor by translating the words exactly without altering their meaning.

### Linguistic Humor in Modulation Technique

(00:05:18 - 00:05:19)

Datum 12

SL: An egg black nose

TL: *Hidung terong*

(00:00:59 - 00:01:00)

In datum 12, linguistic humor centers on sounds and wordplay, as a character humorously calls himself *egg black nose*, which translates to *eggplant nose*. This poses a challenge for translators due to the interconnectedness of the languages. To address this, the translator employs modulation techniques to adjust the structure, focus, and perspective of the joke.

In this interview scene, his stomach growls, adding a funny and embarrassing touch. The word *grumbling* cleverly conveys both stomach sounds and hunger. The translator uses substitution techniques to capture the humor, incorporating body movements and intonation to recreate the grumbling sound.

### Linguistic Humor in Reduction Technique

### Linguistic Humor in Variation Technique

Datum 121

SL: Misiveremuch!

TL: *Mercy very much*

(00:04:39 - 00:04:40)

Datum 24

SL: Your resume is three sentences long

TL: *Lamaranmu hanya tiga kalimat*

(00:01:30 - 00:01:31)

This scene is hilarious as he tries to write a three-sentence cover letter, highlighting linguistic humor through clever wordplay and double meanings. The translator uses reduction techniques, cutting unnecessary words to preserve the humor.

In this scene, the character humorously struggles to express gratitude, resulting in unclear language. The dialogue is translated into a mix of French and English, creating comedic linguistic humor through sounds, spelling, and wordplay. The translator uses variation techniques to capture this humor, altering the tone and style, significantly enhancing the comedic effect.

### Linguistic Humor in Substitution Technique

### Cultural Humor in Amplification Technique

Datum 39

SL: Your dad is sick because we made him  
blow a fuse

TL: *Ayahmu sakit karena kami membuatnya marah* (00:02:04 - 00:02:05)

Datum 136

SL: Just my stomach grumbling

TL: *Hanya bunyi perutku*

In this scene, sadness is mixed with cultural humor as the characters realize their excessive joking upsets their father, highlighting the contrasting norms between Western and Eastern cultures. Translators use amplification techniques to convey this humor, paraphrasing information for a deeper understanding, allowing the target audience to fully appreciate it.

#### **Cultural Humor in Natural Borrowing Technique**

Datum 67

SL: At least you get a brownie

TL: *Setidaknya kau dapat brownies.*  
(00:02:57 - 00:02:58)

This scene is humorous despite the company's bad reputation, as they offer free brownies. Cultural humor arises from the different cake names in various cultures. Translators use natural borrowing techniques to maintain structural similarities and ensure the cake names feel natural in the target language while following spelling rules.

#### **Cultural Humor in Calque Technique**

Datum 100

SL: Work at the front, party at the back

TL: *Pekerjaan di depan, pesta di belakang.*  
(00:03:54 - 00:03:55)

People from diverse cultural

backgrounds have unique perspectives on humor, especially regarding work. The phrase *work at the front, party at the back* reflects hard work followed by fun with colleagues. The translator uses the calque technique to transfer this phrase literally, both lexically and structurally.

#### **Cultural Humor in Literal Translation Technique**

Datum 96

SL: I'm so uncomfortable in this monkey suit.

TL: *Aku tidak nyaman dengan setelan monyet ini.* (00:03:45 - 00:03:46)

In this scene, a researcher examines cultural humor in Western and Eastern contexts. In Western culture, *monkey suit* refers to formal attire (jacket and tie), while in Indonesian culture, it denotes a costume worn by Hanoman in wayang (traditional Puppet Theater). The translator employs a literal translation technique to maintain the humor's essence, translating it word for word to preserve its original meaning.

#### **Cultural Humor in Modulation Technique**

Datum 20

SL: Why, you gosh-darned pair of little

TL: *Kalian kecil terkutuk* (00:01:17 - 00:01:19)

In this scene, cultural humor highlights the contrast between swear words in

Western and eastern cultures. The translator finds suitable alternatives for the target language that remain appropriate for all audiences, including children. They use modulation techniques to adapt the humor by adjusting the structure and vocabulary.

#### **Cultural Humor Transportation Technique**

Datum 97

SL: Dude, it's sprayed on to your birthday suit

TL: *Bung, itu disemprotkan ke baju ulang tahunmu* (00:03:47 - 00:03:48)

In this scene, a person plans to spray perfume on his clothes for an interview, but his friend humorously suggests applying it to his *birthday suit*. This reflects cultural humor, as in Western culture, children often dress up in fancy clothes for birthdays. The translator employs the transposition technique, replacing grammatical structures to convey the humor.

#### **Universal Humor in Amplification Technique**

Datum 84

SL: Right. I'm gonna write that you're goal-oriented

TL: *Baik. Aku tulis, orientasi mu pada tujuan* (00:03:22 - 00:03:23)

In this scene, a person submits a blank job CV, yet the interviewer surprisingly understands their objectives for the company. This scenario exemplifies universal

humor that transcends languages and cultures. The translator uses the amplification technique, adding paraphrased or detailed information to enhance the humor beyond the original text.

#### **Universal Humor in Calque Technique**

Datum 109

SL: Yeah man, the height makes you look powerful

TL: *Ya Bung, tingginya membuatmu tampak kuat* (00:04:13 - 00:04:14)

In this scene, a person checks his appearance before an interview and discovers he's wearing high heels secretly provided by his friends, who joke that they make him look tall and strong. This represents universal humor that appeals to diverse audiences. The translator employs the calque technique, translating the humor literally in vocabulary and structure.

#### **Universal Humor Natural in Borrowing Technique**

Datum 77

SL: They also invented cheese puffs

TL: *Mereka juga menemukan puff keju* (00:03:13 - 00:03:14)

In this scene, a person works for a company with a bad reputation but makes delicious cheese puffs. This exemplifies

universal humor that resonates with all audiences. The translator uses the natural borrowing technique, adapting words and spelling from the source language to the target language for better understanding.

### **Universal Humor in Linguistic Compression Technique**

Datum 113

SL: Every letter is in a different color

TL: *Setiap huruf berwarna berbeda*

(00:04:24 - 00:04:25)

In this scene, the interviewer reads a visually striking job application letter composed of three colorful sentences. This represents universal humor that connects people through laughter. The translator uses linguistic compression, simplifying familiar language to effectively convey the humor in an accessible way.

### **Universal Humor Literal in Translation Technique**

Datum 124

SL: Dude, The batteries are dead!

TL: *Bung, Baterainya mati!*

(00:04:45 - 00:04:46)

In a critical moment, a device suddenly stops working due to an empty battery, creating both anxiety and laughter. This illustrates universal humor that transcends

cultural differences. The translator employs literal translation, directly translating each word or phrase to convey the humor effectively.

### **Universal Humor in Modulation Technique**

Datum 25

SL: Does he have any direct family members we could ask?

TL: *Ada anggota keluarga yang bisa membantu?*

(00:01:31 - 00:01:32)

In this scene, the nurse's attempt to ask the family members a question is thwarted by their shared thick accent, resulting in humorous misunderstandings. This universally relatable humor appeals to everyone, as the translator cleverly shifts the focus by replacing *asking* with *helping*, enhancing the comedic effect.

### **Universal Humor in Transposition Technique**

Datum 17

SL: You got something in your teeth.

TL: *Ada sesuatu di gigimu*

(00:01:08 - 00:01:09)

In this cartoon scene, something humorous stuck in the characters' teeth creates a funny situation that brings laughter and joy to audiences from all backgrounds. This universal humor transcends cultural

boundaries. The translator employs transposition, altering grammatical structures to convey this humor effectively.

## Conclusion

The title of this research is *Analyzing Humor in Translation Strategies and Techniques in 'The Amazing World of Gumball: The Boss'*. This research employed descriptive qualitative research methods to analyze data consisting of words rather than numerical values. The study focuses on analyzing the translation strategies using Gottlieb's (1998) theory and translation techniques based on Molina and Albir's (2002) theory. It also aims to analyze the types of humor used by the translator, drawing from Raphaelson-West's (1989) categorization of humor into three types: linguistic humor, cultural humor, and universal humor. This analysis will be applied to the strategies and techniques employed for translating the subtitles of the television series *The Amazing World of Gumball: The Boss*.

The data evaluation process involves the following steps; first, the researcher watched the series multiple times in English (SL) to fully comprehend the storyline. Then, the researcher watched it in Indonesian to understand the context of each scene and

assess the accuracy of the translation (TL). Second, the researcher obtained the script in both the source and target languages to align and comprehend both versions. Third, data units, including words, phrases, or sentences related to the research questions, were organized by the researcher.

The researcher conducted an analysis of the television series *The Amazing World of Gumball: The Boss* and found that it contains a total of 261 subtitles. The researcher identified ten out of ten strategies from Gottlieb's (1998) theory in the subtitles. The analysis revealed the following details: 6 expansions, 27 paraphrases, 108 transfers, 39 imitations, 5 transcriptions, 10 dislocations, 41 condensations, 13 decimations, 11 deletions, and 1 resignation. The most frequently employed strategy was the transfer strategy.

The researcher positioned herself as the audience, analyzing and identifying three types of humor in subtitle strategies based on Raphaelson-West's (1989) theory: linguistic humor (16 instances), cultural humor (9 instances), and universal humor (17 instances). Among these types of humor, universal humor is the type that appears most frequently in the subtitles of the series *The Amazing World of Gumball: The Boss*.

Based on the researcher's findings, sixteen out of the eighteen translation techniques proposed by Molina and Albir (2002) were identified in the subtitling of the television series *The Amazing World of Gumball: The Boss*. These techniques include: 2 adaptations, 8 amplifications, 47 borrowings, 30 calques, 2 compensations, 1 description, 2 discursive creations, 4 established equivalents, 7 linguistic amplifications, 47 linguistic compressions, 65 literal translations, 14 modulations, 12 reductions, 5 substitutions, 10 transpositions, and 5 variations. Among these techniques, the most frequently used in the movie's subtitles was the literal translation.

The researcher identified three types of humor in translation techniques based on Raphaelson-West's (1989) theory: linguistic humor (16 instances), cultural humor (9 instances), and universal humor (17 instances). Among these types of humor, universal humor is the type that appears most frequently in the subtitles of the series *The Amazing World of Gumball: The Boss*.

The results of this study have important implications for future research in this field. They provide valuable insights into translation techniques, subtitle strategies, and the different types of humor utilized. This study also aims to inspire curiosity among

students, encouraging them to explore the subject matter further. Moreover, the outcomes of this research have the potential to deepen our understanding of humor, not only in movies but also in other forms of literature, thereby extending its practical relevance.

### Reference

- Abomoati, G. S. A. (2019). Strategies for Translating Audiovisual Humor from English into Arabic. *Critical Studies in Languages and Literature*, 1(1), 1-16. doi:10.5455/CSLL.295220/Translating.audiovisual.humo
- Diaz Cintas, J., & Anderman, G. (2009). *Audiovisual Translation: Language Transfer on Screen*. Hampshire: Palgrave MacMillan. <https://doi.org/10.1057/9780230234581>
- Baker, M. 2011. *In other words; A coursebook on translation*. Second edition. London/New York, NY: Routledge. <https://doi.org/10.4324/9780203832929>
- Cinemags. (2004). *The Making of Animation: Homeland*. Bandung: Megindo Tunggal Sejahtera.
- Ghaemi, F., & Benyamin, J. (2010). Strategies used in translation of interlingual



- subtitling. *Journal of English Studies*, 1(1), 39-49. DOI: <https://doi.org/10.52232/ijolida.v1i1.8>
- Gottlieb, H. (1998). *Subtitling*. Routledge Encyclopedia of Translation Studies. London and New York: Routledge.
- Hauglund, S. A. T. (2011). Achieving Equivalent Effect in Translation of African American Vernacular English: *Foreignization versus domestication*. Unpublished Master's Thesis, University of Oslo.
- Korolinhizkia. (2002). *Type of Humor and Its Translation Techniques in Finding Dory Movie Subtitles*. Skripsi. Universitas Gunadarma .
- Larson, Mildred. L. 1984. Meaning-based Translation: *A Guide to Cross-Language Equivalence*. New York: University Press of America.
- Maharani, S. A. I., & Ediwan, I.N.T. (2019). Humor Translation on Comedy Film Subtitles. *International Journal of Linguistics and Discourse Analytics*, 1(1), 48-54. DOI: <https://doi.org/10.52232/ijolida.v1i1.8>
- Molina, L., & Hurtado, A. (2002). *Translation Techniques revisited: A Dynamic and Functionalist Approach*. Barcelona: Meta: Journal des Traducteurs/Meta:Tranlators' Journal.
- Newmark, P. (1988). *A text book of translation*. Hempstead, Hertfordshire: Prentice Hall International UIO, Ltd.
- Nida, Eugene A. and C. Taber. (1969). *The Theory and Practice of Translation*. Leiden: Brill.
- Raphaelson-West, D. S. (1989). On the Feasibility and Strategies of Translating Humor. *Meta: Translator's Journal*, 34(1).
- Vandaele, J. (2002). Introduction : (re-)constructing humour : *Meanings and Means*. *Translator*, 8(2), 149-172. <https://doi.org/10.1080/13556509.2002.10799130>.