

An Analysis of Verbal Humor Translation Techniques in the Subtitles of Film *8 Rue de l'Humanité*

Raisya Tiara Nurradyarahma¹ Universitas Pendidikan Indonesia, Indonesia¹
raisyatiara.nurradya05@upi.edu¹

Iim Siti Karimah² Universitas Pendidikan Indonesia, Indonesia²
iimsitikarimah@upi.edu²

Farida Amalia³  Universitas Pendidikan Indonesia, Indonesia³
faridamalia@upi.edu³

 <https://doi.org/10.58194/eloquence.v5i2.3699>

Corresponding Author:  Farida Amalia

Article History	ABSTRACT
Received: 18-06-2026	Background: The growth of streaming platforms has advanced audiovisual translation; however, humor transfer in films remains challenging due to linguistic and cultural context. Purpose: This study examines the subtitling of verbal humor in the French comedy film <i>8 Rue de l'Humanité</i> (2021) into Indonesian to analyze how humor source characteristics influence translation technique selection. Method: A descriptive qualitative design using qualitative content analysis was employed, with the researcher serving as the primary instrument. The data consisted of the 125-minute French film <i>8 Rue de l'Humanité</i> (2021) and its Indonesian Netflix subtitles. All subtitle utterances were screened, and those identified as verbal humor based on Shade's classification were included in the analysis. Data were collected through document analysis using note-taking techniques and analyzed using the Miles and Huberman interactive model, integrating Shade's verbal humor classification, Molina and Albir's translation techniques, and Raphaelson-West's humor sources. Analytical credibility was ensured through supervisory review and theory-based data cards that served as an audit trail. Results and Discussion: The analysis identified 40 instances of verbal humor in <i>8 Rue de l'Humanité</i> (2021), dominated by irony, wit, and sarcasm, each occurring 10 times (25.0%). Six translation techniques were identified, with literal translation (42.5%) and modulation (27.5%) being the most frequent. The findings indicate that the selection of translation techniques is not determined by humor types but is instead influenced by the underlying characteristics of humor sources, whether universal, linguistic, or cultural. This study shows that humor source characteristics appear to influence translators' decisions to preserve or reconstruct humorous effects in the target language. Conclusions and Implications: The study concludes that verbal humor transfer in subtitling does not rely on fixed techniques based on humor types. Instead, technique selection is adapted to humor source characteristics and the medium's spatial and temporal constraints. Future research should expand the corpus and examine audience acceptability.
Accepted: 26-06-2026	
Published: 09-08-2026	
Keywords:	<i>Audiovisual Translation; Verbal Humor; Translation Techniques; Humor Sources.</i>
ABSTRAK	

Latar Belakang: Perkembangan platform streaming telah mendorong kemajuan penerjemahan audiovisual, namun, pengalihan humor verbal dalam film tetap menjadi tantangan karena dipengaruhi oleh konteks linguistik dan budaya.

Tujuan: Penelitian ini mengkaji penerjemahan takarir humor verbal dalam film komedi Prancis *8 Rue de l'Humanité* (2021) ke dalam bahasa Indonesia untuk menganalisis bagaimana karakteristik sumber humor memengaruhi pemilihan teknik penerjemahan.

Metode: Desain kualitatif deskriptif dengan pendekatan analisis isi kualitatif digunakan, dengan peneliti berperan sebagai instrumen utama. Data penelitian berupa film Prancis dari Netflix berjudul *8 Rue de l'Humanité* (2021) berdurasi 125 menit dan takarir bahasa Indonesiannya. Seluruh ujaran takarir disaring, ujaran yang teridentifikasi sebagai humor verbal dimasukkan ke dalam analisis. Data dikumpulkan melalui analisis dokumen dengan teknik pencatatan dan dianalisis menggunakan model interaktif Miles dan Huberman, dengan mengintegrasikan klasifikasi humor verbal Shade, teknik terjemahan Molina dan Albir, serta konsep sumber humor Raphaelson-West. Kredibilitas analisis dijaga melalui *supervisory review* serta kartu data berbasis teori sebagai *audit trail*.

Hasil dan Pembahasan: Analisis mengidentifikasi 40 data humor verbal dalam film *8 Rue de l'Humanité* (2021) yang didominasi oleh *irony*, *wit*, dan *sarcasm*, masing-masing 10 kemunculan (25.0%). Ditemukan enam teknik penerjemahan, dengan dominasi teknik literal (42.5%) dan modulasi (27.5%). Hasil analisis menunjukkan bahwa pemilihan teknik penerjemahan tidak ditentukan oleh jenis humor, melainkan dipengaruhi oleh karakteristik sumber humor yang mendasarinya, baik universal, linguistik, maupun budaya. Temuan juga mengindikasikan bahwa karakteristik internal sumber humor turut memengaruhi keputusan penerjemah dalam mempertahankan atau merekonstruksi efek humor dalam bahasa sasaran.

Kesimpulan dan Implikasi: Penelitian ini menyimpulkan bahwa pengalihan humor verbal dalam takarir tidak bergantung pada teknik yang tetap berdasarkan jenis humor, melainkan melalui penyesuaian terhadap karakteristik sumber humor serta keterbatasan ruang dan waktu media takarir. Penelitian selanjutnya disarankan untuk memperluas korpus dan menguji tingkat keberterimaan humor di kalangan penonton.

Kata Kunci

Penerjemahan Audiovisual; Humor Verbal; Teknik Penerjemahan; Sumber Humor



Copyright: © 2026 by the author(s).

This is open access article under the

[Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.](https://creativecommons.org/licenses/by-nc-sa/4.0/)

INTRODUCTION

Audiovisual media has become one of the primary means of promoting creative works across national borders. Streaming platforms such as Netflix have made it easier for Indonesian audiences to access various foreign films, including French-language productions. In today's digital era, public consumption of audiovisual content continues to grow, driving the development of audiovisual translation (AVT) services.[1] Interest in AVT research has grown significantly between 2002 and 2022 and is expected to keep expanding alongside technological advances.[2] However, despite easier access, viewers do not always fully understand the content and context presented in a film.

To bridge this gap, one of the most common AVT modalities is subtitling, which transfers spoken dialogue into written text on screen.[3] Subtitling requires considerable compression due to temporal and spatial constraints.[4] In practice, translators must select the most essential dialogue elements to preserve the message.[5] Inconsistent subtitling practices risk disadvantaging viewers who rely on subtitles for linguistic, sensory, or cultural reasons.[6] Furthermore, the coherence between subtitles and the film's visual narrative also affects viewer engagement.[7]

Challenges in AVT intensify when translators render humor. Humor is considered difficult to translate because it can be rooted in culture and linguistic structure.[8] This difficulty has grown as comedy films become more widespread, requiring translators to understand complex elements

of humor. Beyond entertainment, humor also plays a social role in communication, where context is essential for humorous messages to be understood in the target language.[9] Humor in film ranges from visual to linguistic forms. In translation, verbal humor receives particular attention because its dependence on language makes it vulnerable to loss of meaning in the transfer process.[10]

This study examines verbal humor in the Netflix film *8 Rue de l'Humanité* (2021), a situational comedy centered on character interactions. The humor in this film not only functions as entertainment but is also built upon the social context of the COVID-19 pandemic through contradiction, satire, and criticism. To address the spatial and temporal constraints of the medium, translators must make various adjustments to ensure that the essence of the humor is preserved.[11] Thus, translation techniques are crucial for overcoming meaning transfer barriers.[12] As a bridge carrying elements from the source language (SL) [13], the translator's decisions in applying these techniques will shape how humorous elements are transferred into the target language (TL).

Studies on verbal humor translation in French-language films have shown diverse and context-dependent outcomes. Previous research on the French-English language pair examining insult humor in *Qu'est-Ce Qu'on A Fait Au Bon Dieu?* [14] found that literal translation techniques can be used extensively without losing humor. The application of this technique is grounded in the cultural proximity and similarity in humor preferences between French and English societies regarding vulgar expressions. However, the situation shifts for culturally distant pairs like French-Indonesian. Research on verbal humor in *Intouchables* and *Amélie* [15] found the opposite: the inappropriate application of literal translation techniques often causes the loss of humorous context. For Indonesian audiences, adaptive techniques and perspective shifts, such as modulation, are considered more effective in preserving humorous elements in the TL.

Translation is widely recognized as a complex cognitive and creative process in which cultural differences play a major role, as each language encodes distinct conceptual systems.[16] Although these studies demonstrate that the same translation technique may produce different outcomes across language pairs, they primarily focus on identifying humor types, translation techniques, and translation quality, while providing limited explanation for the factors underlying translators' technique selection. One possible explanation lies in the characteristics of the humor source itself. Humor based on linguistic elements, cultural references, or universal experiences presents different translation challenges, which may influence translators' decisions when selecting translation techniques. Consequently, the relationship between humor source characteristics and translation technique selection remains underexplored in audiovisual translation research.

To address this gap, this study goes beyond previous French-film studies by examining how humor source characteristics influence translation technique selection. By integrating verbal humor classification [17], translation techniques [18], and the concept of humor sources [19] as an analytical framework, this study provides a more comprehensive explanation of why particular translation techniques are employed in audiovisual translation. In addition, although *8 Rue de l'Humanité* was released globally on Netflix in 2021, to the best of the researcher's knowledge, no published study has specifically examined the translation of verbal humor in this film. Theoretically, this study contributes to expanding AVT scholarship by explaining how humor source characteristics influence translators' decisions when applying translation techniques in subtitling. Practically, the findings of this study are expected to serve as an additional reference for students and instructors in translation studies, particularly regarding verbal humor transfer based on its source characteristics. Based on this gap, this study proposes three research questions: (1) What types of verbal humor appear in the subtitles of *8 Rue de l'Humanité* (2021)? (2) What

translation techniques are used in transferring these instances of verbal humor? (3) How do humor source characteristics influence translation technique selection?

LITERATURE REVIEW

Audiovisual Translation and Subtitling

Audiovisual translation (AVT) focuses on transferring meaning in films that combine language, image, and sound.[20] AVT involves technical characteristics such as duration, synchronization, and screen readability, distinguishing it from written translation.[21] In the 21st century, AVT research has been increasingly applied to fictional products, with films and television series as the primary objects of study.[22] Audiovisual texts are multimodal, as meaning is constructed through language, visuals, and audio.[23] Nevertheless, research can be conducted selectively according to each study's focus.

Subtitling is a common AVT modality that transfers spoken dialogue into written text synchronized with the original speech.[3] Eye-tracking studies show that subtitling is cognitively effective as viewers process visual and verbal information simultaneously.[24] Subtitling requires specific strategies to overcome spatial and temporal constraints.[20] Due to reading speed limitations, subtitles can only accommodate approximately 57% of spoken dialogue [25], requiring translators to make various considerations to fully convey meaning in the TL.[26]

Humor and Translation

Humor translation is often associated with the translatability of humor. Translators must understand a humorous message and convey it through equivalent words in the TL.[27] This requires deep understanding of the cultural, social, and cognitive contexts underlying humor.[9] In the 21st-century multimedia landscape, the transfer of these contextual dimensions is no longer viewed rigidly at the level of formal linguistics alone, but rather as an integrated system of humorous texts that is closely intertwined with its audiovisual medium.[28] In AVT, the meaning of humor can be analyzed integrally alongside the situational context within the film.

Humor translation has long been a major challenge in AVT. Humorous content loss is often unavoidable [10] and translators are forced to reduce or omit some humorous elements to fit the TL.[29] Difficulty levels are determined by humor's internal characteristics. Humor that refers to universal human experiences is easier to translate, while wordplay, ambiguity, and idioms present significant difficulties for translators.[19] In line with this, Raphaelson-West categorizes the sources of humor into three types based on their level of translatability: universal jokes (based on unpredictability that is understood across cultures), linguistic jokes (based on wordplay and attachment to language structure), and cultural jokes (based on stereotypes and cross-cultural relations). This classification of humor sources shows that universal humor is easier to translate than humor that depends on linguistic and cultural elements.[30]

Verbal Humor

Verbal humor relies on the phonological, morphological, or syntactic level, where the humorous effect depends on both meaning and language form.[31] Beyond entertainment, verbal humor also conveys social criticism.[9], [32] It receives particular attention because of its linguistic elements and contextual meanings often lack direct equivalents in the TL.[10] In pun-based humor, the translator's creativity matters more than linguistic proximity between the SL and TL.[33] Shade [17] classifies verbal humor into twelve types: sarcasm, satire, irony, wit, joke, pun, limerick, riddle, anecdote, tall tale, farce, and parody. Although introduced long ago, this classification remains widely used in recent studies.[34], [35], [36]

Translation Techniques

Translation techniques reflect translators' contextual and functional choices. Their use depends on specific situation and cannot be separated from the context in which they are applied.[18] Molina and Albir classify micro-linguistic translation techniques, including adaptation, amplification, borrowing, calque, compensation, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. In subtitling, spatial and temporal constraints influence techniques used, meaning not all of the techniques proposed by Molina and Albir are always found in every study.

METHOD

Research Design

Research design refers to the framework of methods and procedures selected by a researcher to logically integrate various research components in order to address the research problem effectively and efficiently.[37] In this regard, Nurhayati *et al.* describe descriptive qualitative research as an approach aimed at describing and understanding phenomena in depth by emphasizing the meaning, interpretation, and context of the data.[38] Descriptive qualitative research is flexible and not bound by rigid procedures, allowing researchers to explore data more comprehensively. This study employed a qualitative content analysis approach, which enables researchers to systematically identify, classify, and interpret meanings embedded in the data.[39] This approach was considered appropriate because the translation of verbal humor in films is highly dependent on linguistic, situational, and cultural contexts, thus requiring in-depth meaning analysis to produce accurate interpretations.

Data Collection and Analysis

Data collection techniques refer to the procedures or methods employed by researchers to obtain accurate and relevant data in accordance with the objectives of a study.[40] The primary instrument of this research was the researcher as a human instrument, who was directly involved in collecting, identifying, and analyzing the data with the aid of a theory-based data card. Data were collected through document analysis using observation and note-taking techniques. The data consisted of the 125-minute French film *8 Rue de l'Humanité* (2021) and its Indonesian Netflix subtitles. The film was selected because it contains numerous instances of verbal humor embedded in social interactions and pandemic-related situations, making it a suitable source for investigating humor translation in audiovisual media. The units of analysis consisted were instances of verbal humor and their corresponding subtitles identified throughout the film. The data collection process consisted of three stages: (1) repeatedly watching the film to gain a comprehensive understanding of the storyline and the situational context of the dialogues; (2) identifying dialogues containing verbal humor; (3) recording and transferring pairs of source-language (SL) and target-language (TL) subtitles into the data card for further analysis. To enhance analytical consistency, each identified humor instance was examined within its broader situational context rather than as an isolated utterance. This procedure helped ensure that humor classification and translation technique identification were based on the communicative function of the dialogue within the film narrative. To enhance analytical credibility, the coding process was reviewed by the research supervisors, and all analytical decisions were documented using theory-based data cards, which served as an audit trail.

The data were analyzed using the interactive model of Miles and Huberman, adapted from relevant methodological literature [41], which consists of data reduction, data display, and conclusion drawing and verification. During the data reduction stage, utterances containing verbal humor were identified and classified according to Shade's verbal humor taxonomy. In the data

display stage, the categorized data were systematically organized to facilitate analysis. Subsequently, the humorous core of each datum was examined to identify the translation techniques employed, based on Molina and Albir's classification. The findings were then interpreted through Raphaelson-West's concept of humor sources to explain the relationship between humor characteristics and the tendency to employ particular translation techniques. The final stage involved drawing and verifying conclusions to identify patterns in the translator's selection of translation techniques for verbal humor in the subtitles of *8 Rue de l'Humanité* (2021).

RESULT AND DISCUSSION

Result

This section presents the findings on verbal humor categories and translation techniques in the Indonesian subtitles of the French film *8 Rue de l'Humanité* (2021). Based on Shade's verbal humor classification and Molina and Albir's translation techniques, the analysis was further extended to identify patterns of translation decisions in relation to humor source characteristics. A total of 40 instances of verbal humor were identified. Since humorous effects often emerged through sequences of dialogue rather than single utterances, the identification of dominant translation techniques focused on the subtitle segment carrying the primary humorous effect, while secondary techniques were discussed qualitatively.

The findings show that verbal humor was concentrated in several categories. Irony, wit, and sarcasm each accounted for 10 instances (25.0%), followed by satire with 4 instances (10.0%), and joke and pun with 3 instances each (7.5%). The predominance of irony, wit, and sarcasm reflects the film's situational comedy genre, which centers on social interaction, contradiction, and social criticism during the COVID-19 lockdown. Consequently, humor is realized primarily through verbal exchanges and situational incongruity rather than conventional joke structures or extensive wordplay.

Six dominant translation techniques were identified. Literal translation was the most frequent technique with 17 occurrences (42.5%), followed by modulation with 11 (27.5%). Reduction appeared in 5 instances (12.5%), adaptation and discursive creation in 3 instances each (7.5%), and generalization in 1 instance (2.5%). The predominance of literal translation suggests that many humorous elements were sufficiently universal to remain accessible across cultures with minimal modification. Linguistic challenges were primarily addressed through modulation and discursive creation, whereas cultural references were accommodated through adaptation and generalization. Reduction was used to accommodate subtitle constraints without substantially affecting the humorous effect. Overall, the choice of translation technique is influenced more by the characteristics of the source humor than by the type of humor itself. The interaction between verbal humor categories and translation techniques is presented in Table 3, while detailed distributions are shown in Tables 1 and 2.

Table 1. Types of Verbal Humor Found in *8 Rue de l'Humanité* (2021)

Type of verbal humor (Shade, 1996)	Amount	Percentage
Irony	10	25.0%
Wit	10	25.0%
Sarcasm	10	25.0%
Satire	4	10.0%
Joke	3	7.5%
Pun	3	7.5%

Total	40	100%
--------------	-----------	-------------

Table 2. Translation Techniques Identified in the Transfer of Verbal Humor in *8 Rue de l'Humanité* (2021)

Translation Techniques (Molina & Albir, 2002)	Amount	Percentage
Literal Translation	17	42.5%
Modulation	11	27.5%
Reduction	5	12.5%
Adaptation	3	7.5%
Discursive Creation	3	7.5%
Generalization	1	2.5%
Total	40	100%

Table 3. Distribution of Translation Techniques Across Verbal Humor Types in *8 Rue de l'Humanité* (2021)

Types of Humor and Transla- tion Technique s	Literal	Modulation	Reduction	Adaptation	Discursive Creation	Generalization	Total
Irony	4	4	1	0	0	1	10
Sarcasm	5	3	2	0	0	0	10
Wit	6	2	0	1	1	0	10
Satire	0	2	2	0	0	0	4
Joke	1	0	0	2	0	0	3
Pun	1	0	0	0	2	0	3
Total	17	11	5	3	3	1	40

Discussion

1. Literal Translation

According to Molina and Albir [18], literal translation is a technique that transfers the source text into the target language word-for-word while maintaining both semantic equivalence and grammatical acceptability whenever possible. This technique is generally applied when the linguistic structure and intended meaning of the source text can be preserved without requiring

significant cultural or contextual adaptation. The following data illustrate how this technique functions in translating verbal humor.

Data 4

SL:

Claire: *Donc le chien peut plus sortir non plus?*

Martin: *C'est lui. Debors, il renifle partout.*

Claire: *Oui Un chien, quoi.*

TL:

Claire: Kini anjingnya juga di dalam?

Martin: Itu salahnya, dia mengendus apa saja

Claire: Ya, dia anjing.

This instance presents wit through a circular-logic retort. The humor lies in Claire's response to Martin's complaint about the dog's behavior: "*Ya, dia anjing*" (Yes, he's a dog), which simplifies the issue circularly. Modulation occurs in rendering as "*Donc le chien peut plus sortir non plus?*" "*Kini anjingnya juga di dalam?*" (So the dog is inside now?), while reduction appears in omitting the informal particle *quoi*. However, literal translation is the dominant technique applied to the punchline "*Oui. Un chien, quoi*" as "*Ya, dia anjing.*" This humor relies on universally comprehensible observation, not wordplay or cultural references. Thus, the translator made no significant meaning adjustments and preserved the humorous structure literally, allowing the effect to carry over into the TL.

Data 6

SL:

Martin: *Mais vous êtes asymptotique.*

Diego: *Non, je suis catholique. Mais la religion, ça fait pas tout.*

TL:

Martin: Kau ini asimtomatik.

Diego: Tidak, aku Katolik. Namun, agama bukan segalanya.

This pun plays on the phonetic similarity between *asymptotique* and *catholique*. The humor emerges from Diego pretending to mishear the medical term as a reference to his religion, then responding, "Tidak, aku Katolik. Namun, agama bukan segalanya" (No, I'm Catholic. But religion isn't everything). Borrowing appears in *asymptotique* as *asimtomatik*, and reduction in omitting *mais* (but). However, literal translation dominates the punchline "*Non, je suis catholique*" rendered as "*Tidak, aku Katolik.*" Although linguistically bound, this pun remains transferable because the phonetic similarity between "*asimtomatik*" and "*Katolik*" is preserved in Indonesian. This accidental equivalence allows literal translation to work without adaptive reconstruction.

Data 14

SL:

Gabriel : *Vous préférez votre femme ou le cochon d'Inde ?*

TL:

Gabriel: Kau lebih suka istrimu atau marmotnya?

This sarcasm arises from Gabriel's rhetorical comparison between Diego's wife and his guinea pig. The absurd equivalence ridicules Diego's reluctance to lend the animal. Literal translation applies to the entire utterance. No wordplay, idioms, or cultural references require adjustment. The humor relies on logical incongruity (wife vs. guinea pig), which is universally understandable. Hence, the translator preserved the form literally, allowing the sarcasm and humorous effect to carry over.

Data 35

SL:

Martin: *Merde. Je sens plus la poire. Merde. C'est le... C'est la Covid?*

Gabriel: *Non, c'est la pisse. Les urines de Louise.*

TL:

Martin: Sial, aku tak bisa cium aroma pir. Apa ini COVID?

Gabriel: Bukan, itu pipis. Urine Louise.

The contrast between Martin's panic over COVID symptoms and Gabriel's mundane explanation that the smell comes from Louise's urine creates an irony effect. Reduction occurs in omitting one "*Merde*" and the fragment "*C'est le...*", while amplification adds "aroma" to clarify what cannot be smelled. Yet literal translation dominates, especially on the punchline "*Non, c'est la pisse. Les urines de Louise*" as "*Bukan, itu pipis. Urine Louise.*" This humor relies on contrast logic, not linguistic or cultural specificity. Thus, literal translation preserves the humorous structure without significant meaning adjustment.

2. Modulation

In Molina and Albir's framework [18], modulation involves changing the point of view, focus, or cognitive category of the source text to produce a more natural expression in the target language while preserving the intended message. This technique is particularly useful when literal translation would sound unnatural or fail to convey the intended meaning.

Data 1

SL:

Basile: *Elle est fâchée avec mon père*

Elle dit qu'il sait toujours tout.

Mais je comprends pas, c'est génial de tout savoir!

TL:

Basile: Dia marah kepada ayahku karena menganggap Ayah sok tahu

Aku tak paham. Tahu semuanya hebat, bukan?

This irony stems from the contrast between Basile's positive view of "knowing everything" and his mother's annoyance at his father's know-it-all attitude. The humor lies in the punchline "*c'est génial de tout savoir!*" (it's great to know everything!). Reduction omits *mais* (but), while literal translation renders "*je comprends pas*" as "*aku tak paham*" (I don't understand). Modulation dominates the punchline, which is rendered as the rhetorical question "*Tahu semuanya hebat, bukan?*" (it's great to know everything, isn't it?). Unlike the SL affirmative statement, the TL reformulates the utterance as a rhetorical question, making the ironic contradiction more explicit and immediately accessible to viewers.

Data 13**SL:**

Diego: *Ils ont dit d'appeler si j'ai de la fièvre.*

Gabriel: *Non, c'est trop tard. Vous l'auriez déjà.*

TL:

Diego: Aku diminta telepon kalau demam

Gabriel: Sudah terlambat. Kau sudah kena.

This humor relies on contradiction between a definitive verdict and an inaccurate situational reality. The humor lies in Gabriel's response, "*Vous l'auriez déjà*" grammatically conditional (you might already have it), but delivered contextually as an absolute verdict. Reduction omits "*Non*" (no), while literal translation renders "*c'est trop tard*" as "*sudah terlambat*" (it's too late). Modulation dominates the punchline "*Vous l'auriez déjà*" rendered as "*Kau sudah kena*" (You already have it). The translator shifted perspective from possibility to certainty "*Kau sudah kena*" via modulation, making the contradiction between absolute verdict and situational inaccuracy explicit in the TL.

Data 31**SL:**

Gabriel: *Je vous ai enfoncé une petite puce miniature Windows.*

Gabriel: *Ça sert à ça, l'écouvillon.*

TL:

Gabriel: Aku menyisipkan cip miniatur windows.

Gabriel: Itu tujuannya usap hidung.

This instance presents satire targeting conspiracy theories that COVID tests are a cover for implanting tracking chips. The humor lies in the second line, where Gabriel connects inserting a Windows chip to the COVID testing procedure: "*Ça sert à ça, l'écouvillon*" (That's what the swab is for). Reduction omits *petite* (small), while literal translation applies to the first sentence. Modulation dominates the punchline "*Ça sert à ça, l'écouvillon*" as "*Itu tujuannya usap hidung*." This satire relies on shared knowledge of COVID testing procedures and related conspiracy theories. Rather than retaining the technical term *l'écouvillon* (swab), the translator shifts the reference to the more familiar action *usap hidung* (nasal swabbing) through modulation. This object-to-action shift helps Indonesian viewers immediately connect the satire to COVID testing procedures, preserving its humorous effect without additional explanation.

3. Reduction

Molina and Albir [18] define reduction as a translation technique that suppresses information from the source text without eliminating its essential meaning. This technique is commonly employed when certain elements can be omitted because they are redundant, inferable from the context, or constrained by the communicative requirements of the target text.

Data 5**SL:**

Martin: *Ça commence par un petit rhume, une grippette.*

Puis après descend sur les poumons, ça t'attrape, ça te serre et tu peux plus respirer

Et tu meurs étouffé.

TL:

Martin: Berawal dari flu, lalu ke paru-paru, dan tak bisa bernafas lagi.

Lalu mulai...

The humorous effect is created through satire that exposes public paranoia about COVID symptoms using hyperbolic language. The humor lies in Martin's excessively long, repetitive description of infection: from *un petit rhume* (a small cold) and *gripette* (a little flu) to lung infection, constriction, suffocation, and death. This exaggerated medical description is intentionally delivered to mock irrational fear of COVID. Due to subtitle space constraints, the translator applies reduction massively. The phrases "*un petit rhume*" and "*gripette*" are lexically compressed into a single word, "*flu*", as their meaning components are already covered in the TL. The clauses "*ça t'attrape, ça te serre*" and the fatal conclusion "*Et tu meurs étouffé*" are entirely omitted. The resulting subtitle reads "*Berawal dari flu, lalu ke paru-paru, dan tak bisa bernafas lagi. Lalu mulai...*" (it begins with the flu, then it spreads to the lungs, and you can't breathe anymore. Then it starts...) By removing wordy repetition, the subtitle becomes concise, allowing viewers to immediately grasp the social critique about COVID fear.

4. Adaptation

Adaptation, as proposed by Molina and Albir [18] is a translation technique that replaces a source-language cultural element with one that is more familiar or acceptable in the target culture. This technique is commonly employed when a literal rendering would sound unnatural, obscure, or culturally inappropriate for the target audience.

Data 2

SL:

Basile: *Mon père dit que le Covid lui donne des conilles en or*

J'aimerais trop pas avoir des conilles en or

Ça doit faire mal, et c'est trop lourd dans le calbut, non?

TL:

Basile: Kata Ayah, COVID membuat sakunya penuh emas

Untunglah aku tak begitu

Pasti berat bawa-bawa emas di saku, bukan?

The joke relies on vulgar slang wordplay "*conilles en or*" (golden testicles), a figurative expression for getting rich from a situation, and the slang "*le calbut*" (underwear). Adaptation dominates. The vulgar "*conilles en or*" becomes "*sakunya penuh emas*" (pockets full of gold), culturally acceptable while retaining the meaning of sudden wealth. "*Le calbut*" is adapted to "*di saku*" (in the pocket) for consistency. Literal translation would risk awkwardness or offense due to TL taboos. Reduction omits "*Ça doit faire mal*" (that must hurt), implied in "*Pasti berat*" (must be heavy). Modulation shifts "*J'aimerais trop pas avoir*" (I really wouldn't want to have) into relief: "*Untunglah aku tak begitu*" (luckily I'm not like that). These secondary techniques only align sentence structure; the core humor transfer is achieved through adaptation.

5. Discursive Creation

As explained by Molina and Albir [18], discursive creation is a technique that establishes a temporary and context-dependent equivalence that cannot be predicted from the source text. Rather than preserving the original linguistic form, the translator creates a new expression to

reproduce the intended communicative or humorous effect in the target language.

Data 19

SL:

Martin: *C'est pas contagieux comme le covid*

Gabriel: *On dit 'la' covid.*

Tonny: *C'est forcément féminin. Pour foutre un tel bordel.*

TL:

Martin: Minum, merokok tak menular seperti Rona.

Gabriel: Siapa rona?

Tonny: Ya, pengaruh wanita. Pantas menyebabkan kekacauan.

This pun relying on French grammatical gender *le/la Covid*, resolved by Tonny declaring it feminine because women cause massive chaos. Discursive creation dominates. Since Indonesian lacks grammatical gender, the translator creates the personified name “Rona” (from *korona*) to replace *Covid*. The gender debate becomes a question of personal identity: “*Siapa Rona?*” (Who is Rona?), prompting “*Ya, pengaruh wanita*” (Yes, a woman's influence). This shifts the humor basis from grammatical gender to name association, keeping the unexpected wordplay effect intact. Modulation on “*C'est forcément féminin*” as “*pengaruh wanita*” is secondary.

6. Generalization

Following Molina and Albir [18], generalization is a translation technique that replaces a specific or culturally bound expression with a broader or more neutral term in the target language. This technique is commonly used when the source-language concept has no direct equivalent or when a more general expression facilitates audience comprehension.

Data 8

SL:

Tonny: *La concierge vient plus. Je sais pas ce qu'elle fout, cette conne.*

Diego: *Euh... Je suis Diego, le mari de Paola, la concierge.*

TL:

Tonny: Pengurus tak ada. Entah apa yang dilakukan jalang itu!

Diego: Aku Diego, suami Paola. Pengurus rumah

This instance presents situational irony relying on contrast between Tonny's insult and Diego's identity as the concierge's husband. The humor lies in Diego revealing he is married to the very person Tonny is cursing. Generalization dominates on the word “*concierge*”, rendered as “*pengurus*” in the first line and “*pengurus rumah*” in the second. In French culture, a *concierge* is a specific profession (building caretaker living on-site), a social institution with no exact equivalent in Indonesia. Literal translation would confuse audiences, and the ironic reveal would not land. By generalizing to “*pengurus*” (caretaker), the translator abstracts the foreign profession into a familiar term. Discursive creation on the insult “*cette conne*” as “*jalang itu*” and literal translation on Diego's self-introduction are secondary, carrying no core humorous meaning.

The present findings both support and extend previous studies on verbal humor translation in French films. Consistent with Permadi [14], literal translation can effectively preserve humorous effects in certain contexts. However, unlike the findings of Pranata *et al.* [15], which

emphasized the limitations of literal translation in the French-Indonesian language pair, the present study found literal translation to be the most frequently employed technique without necessarily reducing humorous effects. This difference may be attributable to differences in humor source characteristics rather than the language pair alone. While culture-bound and linguistically constrained humor required techniques such as adaptation, modulation, or discursive creation, humor based on universal experiences remained acceptable through literal translation. These findings suggest that humor source characteristics provide a more comprehensive explanation for translation technique selection than humor types alone.

CONCLUSION AND IMPLICATIONS

This study examined the translation of verbal humor in the Indonesian subtitles of the French film *8 Rue de l'Humanité* (2021). Based on the results and discussion, the analysis of 40 instances of verbal humor shows that irony, wit, and sarcasm were the most frequent humor types, while literal translation emerged as the dominant translation technique, followed by modulation, reduction, adaptation, discursive creation, and generalization.

The findings indicate that translation technique selection was not determined by humor type alone. Instead, translators flexibly adjusted their choices according to humor source characteristics and translation challenges. Universal humor tended to be rendered through literal translation, while linguistically constrained humor was reconstructed through modulation and discursive creation. Culture-bound humor was addressed through adaptation and generalization, whereas reduction accommodated subtitling constraints while preserving the intended humorous effect. Taken together, these findings demonstrate that humor source characteristics provide a more comprehensive explanation for translation technique selection than humor types alone, thereby extending current discussions in audiovisual translation. This perspective also offers practical implications for translator training and audiovisual translation practice by highlighting the importance of evaluating humor source characteristics before selecting translation techniques.

This study is limited to the textual analysis of a single film and therefore reflects translator decision-making patterns within one subtitling product. Future studies are encouraged to expand the corpus and empirically investigate audience acceptability and responses to determine whether the translated humor produces effects comparable to those perceived by Indonesian viewers.

BIBLIOGRAPHY

- [1] A. Hrabčáková, "Some Current Trends and Research Possibilities in the Audiovisual Translation of the 2020s," *Language, Culture, Politics*, vol. 1, no. 1, pp. 49–61, Jan 2023, doi: <https://doi.org/10.54515/lcp.2023.1.49-61>.
- [2] Y. Wang and A. J. Daghigh, "Two Decades of Audiovisual Translation Studies: A Bibliometric Literature Review," *SAGE Open*, vol. 14, no. 3, Sep 2024, doi: <https://doi.org/10.1177/21582440241274575>.
- [3] S. M. Van Hoecke, I. Schrijver, and I. S. Robert, "Preparing and comparing subtitles for quasi-experimental and experimental research in audiovisual translation studies," *Translation Spaces*, vol. 11, no. 1, pp. 113–133, Jul 2022, doi: <https://doi.org/10.1075/ts.21038.van>.
- [4] B. Abdirasulov and M. Arayici, "Audiovisual translation: Subtitling and dubbing challenges," *SPAST Reports*, vol. 5, no. 6, pp. 336–343, Jun 2025, doi: <https://doi.org/10.47390/SPR1342V5I6Y2025N55>.
- [5] V. Violita and H. Cholsy, "Speech Acts Equivalence of Audiovisual Translation on Enola Holmes Netflix Movie Subtitle," *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, vol. 10, no. 1, pp. 209–225, Jun 2022, doi: <https://doi.org/10.24127/ideas.v10i1.12345>.

- <https://doi.org/10.24256/ideas.v10i1.2589>.
- [6] A. Alfaify, "Breaking the Rules, One Subtitle at a Time: A Comparative Analysis of Discrepancies between Theory and Practice in Professional Subtitling and Captioning," *International Journal of Linguistics and Translation Studies*, vol. 6, no. 4, pp. 92–125, Oct 2025, doi: <https://doi.org/10.36892/ijlts.v6i4.634>.
 - [7] S. W. Ali, "Subtitle Translation from a Multimodal Perspective: Text and Visual Integration in Animated Film," *International Journal of English Education and Linguistics (IJoEEL)*, vol. 6, no. 2, pp. 230–239, Dec 2024, doi: <https://doi.org/10.33650/ijoeel.v6i2.9612>.
 - [8] R. Al-Ezzi and I. Al-Qudah, "English Translation of Verbal Humour in Egyptian Comedy Films," *World Journal of English Language*, vol. 14, no. 1, pp. 157, Nov 2023, doi: <https://doi.org/10.5430/wjel.v14n1p157>.
 - [9] A. D. Kurniawan, "Peran Konteks Dalam Menerjemahkan Humor: Tantangan dan Strategi Untuk Memahami Humor Antar Budaya," *Jurnal Ilmu Sosial Humaniora*, vol. 3, no. 2, pp. 127–136, Dec 2024, doi: <https://doi.org/10.57248/jishum.v3i2.494>.
 - [10] A. F. T. Mulyati and A. B. Nugroho, "Translation of verbal humor in Charlie and the Chocolate Factory movie," *Diksi*, vol. 31, no. 1, pp. 25–36, Mar 2023, doi: <https://doi.org/10.21831/diksi.v31i1.56407>.
 - [11] L. Shao, "The Subtitling Translation of Humour in the Film Hi, Mom," *Highlights in Art and Design*, vol. 10, no. 2, pp. 176–179, May 2025, doi: <https://doi.org/10.54097/1abbw413>.
 - [12] P. Volf, "Translation techniques as a method describing the result and classifying the types of translation solutions," *Regular Issue Article*, vol. 14, no. 2, pp. 1–7, Jun 2020, doi: <https://doi.org/10.51708/apprtrans.v14n2.1171>.
 - [13] M. P. Ratna, L. A. D. E. Saputri, R. Y. Zunaira, and M. A. Ghifara, "Cross-cultural messaging: evaluating the consistency of climate change communication post-translation", *E3S Web of Conferences*, 2025, doi: <https://doi.org/10.1051/e3sconf/202560503015>.
 - [14] P. A. Permadi, "Analisis Teknik Penerjemahan Wacana Humor Insults dalam Subtitle Film Qu'est-Ce Qu'on A Fait Au Bon Dieu? 2014," *Deskripsi Bahasa*, vol. 4, no. 2, pp. 94–102, Jul 2021, doi: <https://doi.org/10.22146/db.v4i2.4734>.
 - [15] F. S. Pranata, F. Amalia, and D. Gumilar, "Analisis Perbandingan Teknik Penerjemahan Humor Verbal pada Takarir Film Intouchables (2011) dan Amélie (2001)," *PRANALA*, vol. 8, no. 1, pp. 1–13, Jun 2025, doi: <https://doi.org/10.23960/pranala.v8i1.841>.
 - [16] R. B. A. Mulladawilah and M. Zawawi, "Formal & Dynamic Equivalence in Two English Translation of Nancy Ajram's "Fi Hagat" Song," *Eloquence Journal of Foreign Language*, vol. 4, no. 3, pp. 623–643, Dec 2025, doi: <https://doi.org/10.58194/eloquence.v4i3.3066>.
 - [17] R. A. Shade, *License to Laugh: Humor in the Classroom*. Englewood, Colo: Teacher Ideas Press, 1996.
 - [18] L. Molina and A. H. Albir, "Translation Techniques Revisited: A Dynamic and Functionalist Approach," *Meta Journal des traducteurs*, vol. 47, no. 4, pp. 498–512, 2002. doi: <https://doi.org/10.7202/008033ar>.
 - [19] D. S. Raphaelson-West, "On the feasibility and strategies of translating humour," *Meta*, vol. 34, no. 1, pp. 128–141, 1989.
 - [20] S. Anshori, *Penerjemahan Audiovisual*. Bengkulu, Indonesia: LP2 IAIN CURUP, 2024.

-
- [21] J. D. Cintas and A. Remael, *Subtitling: Concepts and practices*. London: Routledge, 2020.
- [22] R. A. Valdeón, "Latest trends in audiovisual translation," *Perspectives*, vol. 30, no. 3, pp. 369–381, Jun 2022, doi: <https://doi.org/10.1080/0907676X.2022.2069226>.
- [23] J. Ning and X. Mo, "On Audiovisual Translation from the Perspective of Multimodal Discourse Analysis: A Case Study of Wolf Warrior 2," *Bilingual Publishing Group*, vol. 7, no. 8, pp. 411-424, Aug 2025, doi: <https://doi.org/10.30564/fls.v7i8.9992>.
- [24] S. Negi and R. Mitra, "Native Language Subtitling of educational videos: A multimodal analysis with eye tracking, EEG and self-reports," *British Journal of Education Technology*, vol. 53, no. 6, pp. 1793-1816, Apr 2022, doi: <https://doi.org/10.1111/bjet.13214>.
- [25] F. S. L. Hutajulu and H. Herman, "Analysis of Illocutionary Act in the Movie 'You Are My Home' English Subtitle," *Journal of English Educational Study (JEES)*, vol. 2, no. 1, pp. 29-36, 2019, doi: <https://doi.org/10.31932/jees.v2i1.371>.
- [26] R. Ilyas dan Y. Nurhidayah, "Penerjemahan teks audio visual (subtitling)," *Jurnal Educatio FKIP UNMA*, vol. 5, no. 2, pp. 154–160, Dec 2019. Tersedia pada: <https://ejournal.unma.ac.id/index.php/educatio/article/view/398>
- [27] P. Zabalbeascoa, "Multilingual humor in audiovisual translation," in *Humor Translation in the Age of Multimedia*. M. Dore, Ed. London, UK: Routledge, 2020, bab. 7, pp. 116-135, doi: <https://doi.org/10.4324/9780429316081-7>.
- [28] M. Dore, Ed., *Humor Translation in the Age of Multimedia*. London, UK: Routledge, 2020, doi: <https://doi.org/10.4324/9780429316081>.
- [29] C. Xia, M. Amini, and K.-F. Lee, "Humor translation: A case study on the loss of humorous loads in SpongeBob SquarePants," *Cadernos de Tradução*, vol. 43, no. 1, pp. 1–33, 2023. doi: <https://doi.org/10.5007/2175-7968.2023.e89705>.
- [30] I. G. A. M. Agung, "Humor Subtitling in Stand-Up Comedy Raditya Dika" *Prosiding Seminar Nasional Linguistik dan Sastra*, 2021. Tersedia pada: <https://jurnal.uns.ac.id/prosidingsemantiks/article/view/52938>.
- [31] S. Attardo, "Verbal Humor" in *Encyclopedia of Humor Studies*, S. Attardo, Ed. Thousand Oaks, CA, USA: Sage Publications, 2014, doi: <https://doi.org/10.4135/9781483346182.n356>.
- [32] D. Purwitarini, "Analisis Humor Verbal Dalam Konten Video Sinier #Sekutfm di Yotube Gofar Hilman," *Jurnal Informatika Indonesia*, vol. 1, no. 2, pp. 45-69, Jan 2026. Tersedia pada: <https://ejournal.samudrailmu.com/index.php/jfi/article/view/75>.
- [33] K. Pilyarchuk, "Wordplay-based humor: to leave it or to translate it, that is the question," *The European Journal of Humour Research*, vol. 12, no. 2, pp. 120–144, Jun 2024, doi: <https://doi.org/10.7592/EJHR.2024.12.2.915>.
- [34] S. Erhadians, R. Yanti, Yalmiadi, and I. Shabri, "A preliminary study of verbal humor found in ellen degeneres show with jackie chan," *Prologue*, vol. 10, no. 2, pp. 440-454, Sep 2024, doi: <https://doi.org/10.36277/jurnalprologue.v10i2.191>.
- [35] M. H. Harahap and Mulyadi, "Humor Verbal pada Komik Setrip "Tahilalats" Karya Nufadli Mursyid," *Multiverse Open Multidisciplinary Journal*, vol. 1, no. 2, pp. 25-31, Aug 2022, doi: <https://doi.org/10.57251/multiverse.v1i2.575>.
- [36] V. I. Pingga and R. Arini, "Verbal humour and its translation strategies in the Indonesian subtitles of Unfrosted film," *Journal of Science and Social Research*, vol. 8, no. 2, pp. 3237–3245, May 2025, doi: <https://doi.org/10.54314/jssr.v8i2.3185>.

- [37] S. A. Khanday and D. Khanam, "The research design," *Journal of Critical Reviews*, vol. 6, no. 3, pp. 367-376, Feb 2023.
- [38] Nurhayati, H. Apriyano, J. Ahsan, and N. Hidayah, *Metodologi Penelitian Kualitatif*. Jambi, Indonesia: PT. Sonpedia Publishing Indonesia, 2024.
- [39] N. H. Auliya *et al.*, *Metode Penelitian Kualitatif & Kuantitatif*, H. Abadi, Ed. Yogyakarta, Indonesia: Pustaka Ilmu, 2020.
- [40] T. Priatna *et al.*, "Teknik pengumpulan data dalam pendekatan kualitatif," *MJIJ*, vol. 5, no. 2, pp. 707–713, Dec 2025, doi: <https://doi.org/10.69796/miji.v5i2.473>.
- [41] Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung, Indonesia: ALFABETA, 2020