Subtitling Strategies and Acceptability of Humour in "Modern Family" Season 6 (2014)

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Abstract. This research aims to analyse the types of verbal humour, the subtitling strategies, and its acceptability in *Modern Family Season 6*. The research is conducted by using the theory of verbal humour translation by Raphaelson-West (1989), theory of subtitling strategies by Gottlieb (1992) and the theory of translation acceptability proposed by Nababan (2012). This research uses descriptive qualitative method. In the process, this research utilizes a questionnaire with inputs from raters as a consideration in analysing the translation. The data are utterances containing verbal humour from *Modern Family Season 6.* The result shows the most frequent type is universal humour (45), followed by linguistic humour (19), and cultural humour (13). Furthermore, 8 out of 10 subtitling strategies are applied by the subtiler. The most dominant strategy is the paraphrase strategy (28), followed by transfer (15), expansion (11), condensation (10), deletion (6), imitation (4), transcription (2), and decimation (1). The acceptability level of the subtitle is acceptable in 69 data and less acceptable in 8 data. The object of the research proposes to serve humour in a usual relatable family interaction that is universal. However, the source language is English which has different grammatical, vocabulary, and syntactic rules than Indonesian. Thus, paraphrase strategy is the most frequently used to transfer the message naturally and appropriately to the target language rules without losing the humour. Hence, the subtitle of verbal humour in *Modern Family Season 6* is natural and relevant to the Indonesian rules that conveys the meaning and preserve the humour aspects.

Keywords: *Translation Studies, Humour Translation, Subtitling Strategies Acceptability, Modern Family Season 6*

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INTRODUCTION

In the world deluged by technology advance, exchanging information has prominently become a form of habit and even need. It is undeniable that the modern era has made it easy for people to exchange information, share knowledge, or access entertainment. Nowadays, those who like to watch Hollywood movies can easily enjoy their favourite western movies despite the geographical boundaries. Many Western movie enthusiasts in Indonesia are always excited to watch Hollywood productions. According to an article from *the Jakarta Post* in March 2019, "Hollywood has found a new golden era in Indonesia". However, although Hollywood movies become the object of attraction for almost all layers of society and age in Indonesia, there are barriers that potentially become the bane of all the enjoyment. It is the language barrier that can be the obstacles from movie lovers or fans from certain artists who produce their work or content in English language. This problem does not only occur in Indonesia but also in other non-English speaking countries. Thus, movie makers and producers use translators to translate the dialogue or conversation of the movie characters from Source Language to Target Language. This process of translation is also called as rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988). In the process of translating a text into a target language, not all texts can be translated as natural as the text is. So, it is possible if translators meet some issues when they try to find the equivalence translation without losing the meaning itself.

In modern society, translation does not only involve printed media such as imported novels or newspapers. TV programs and movies also need translation. This form of translation is Audiovisual translation (AVT) in which the verbal components are contained in Audiovisual works. Translation in Audiovisual works is mostly recognized as subtitling. Subtitling is a translation practice where the text is presented on the lower part of the screen (Cintas and Remael, 2014). The strategies of subtitling proposes by Henrik Gottlieb in his study in 1992 involve approximately ten subtitling strategies. There are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Each strategy aims to help the subtitler to produce the message. In addition, in order to produce a good quality of subtitle, the subtitler needs to apply the proper strategy in the process. There are ways to evaluate the quality of a subtitle. Nababan (2012) evaluates 3 aspects for a good translation; accuracy or how accurate the translation product, readability or how easy the message to be understood, and acceptability or how natural the translation product to the TL. The main purpose of humour is to make the audience laugh, so humour translation needs to be natural and acceptable to the audience. For this reason, humour translation can be challenging for a translator.

Humour is flexible. It can occur in nearly everything in life, such as physical slapstick, verbal humour, jokes, and short stories. In the process, humour usually goes across boundaries such as geography and culture. Thus, in translating humour the translator must consider the linguistic terms related to the geographic and cultural term to the target language. In order to make the reader, listener, or audience understand the humour. Based on the relationship to the language, humour can be classified as verbal humour and non-verbal humour. Verbal humour

includes: linguistics humour, cultural humour, and universal humour (Raphaelson-West, 1989: 130). Linguistics humour is language based and humour manipulating the components of language. Cultural humour is humour influenced by certain cultures. Universal humour is humour that can be understood by almost everyone. Humour in television is mostly presented in verbal language. For this reason, verbal humour takes a large proportion in sitcoms.

According to Oxford Learner Dictionary, sitcom or situational comedy is a regular television series using the same character in different amusing daily situations. Normally, sitcoms have recurring characters that appear with familiar humorous situations such as: family home, workplace, neighborhood, and so on. One of the American sitcoms with a family home setting is Modern Family.   Modern Family was a phenomenal American Sitcom series produced by Steven Levitan and Christopher Lloyd and the first season is broadcasted on ABC channel in 2009. It has received the Emmy during five consecutive years for the best comical TV series, among other awards. The sitcom takes place in a family home situation, specifically American families. The humour is served in usual daily family interactions.

Humour translation has been an object of study for many students and scholars. The researcher found studies which analyse the similar object. One of which is "The Acceptability Humour Translation of English to Indonesian in the Movie *Penguins of Madagascar: Discover Their Untold Story Thanksgiving" by Dede Zahrotun Nufus Bey* (2015) from University of Syarif Hidayatullah. However, this research only focuses on finding the types of humour and its acceptability using Raphaelson-West (1988) and Nababan (2012) theory as reference (Nufus, 2020). It means that there is a gap in this research because it did not investigate the strategies applied by the subtitler to transfer the message from SL to TL.

Thus, considering all the things mentioned, this research conducts analysis to the types of humour in American Sitcom Series "Modern Family" Season 6 (2014). Furthermore, researchers examine and classify the subtitling strategies in the Indonesian subtitles of the series using Gottlieb (1992) subtitling strategies. Also, the researcher applies Nababan et.al (2012) Translation Quality Assessment (TQA) to analyse the acceptability analysis used to make sure that the subtitling of humour is acceptable for the viewers.

Furthermore, the objectives of this study are as follows:
1. To analyse the types of humour based on Raphaelson-West theory in the utterances in the English-Indonesian Subtitle of American Sitcom Series "Modern Family" Season 6.
2. To describe the subtitling strategies of utterances containing verbal humour in Indonesian Subtitle of American Sitcom Series "Modern Family" Season 6.
3. To investigate the acceptability of utterances containing humour in the Indonesian Subtitle of American Sitcom Series "Modern Family" Season 6.

RESEARCH METHOD

Based on the study and theory used in this research, the descriptive qualitative method is considered as the most precise method to conduct this research.

Therefore, the researcher uses qualitative descriptive methods in this research. In qualitative research, the researcher focuses on the 'understanding' rather than 'explanation' as the goal of human science (King and Brooks, 2017).

The subject of analysis where the data is found is the data source. In this study, the researcher finds the data which is the utterances that contain humour in the English and Indonesian subtitles from the selected episodes of American sitcom series "Modern Family" season 6 (2014). From the utterances, the researcher analysed the types of humours proposed by Raphaelson-West's theory of humour: linguistic humour, cultural humour, and universal humour in the series. The researcher collected the data by watching the entire selected episodes of season 6 from *Disney Hotstar* streaming platform, then analysed the humour features in certain scenes of the certain episodes. The researcher collected the subtitles from the streaming platform to classify the data using the subtitling strategies theory according to Gottlieb.

Other data is needed to conduct the Translation Quality Assessment. In order to get the acceptability scores, the researcher collected data from several respondents. The respondents were given questionnaires with supporting references, for example, the video clips from certain episodes to help them understand the context. Also, there are some criteria for respondents' qualifications to avoid being subjective or irrelevant. The most crucial criterion is that the person must have good competence in SL and most importantly in TL including the cultural, linguistic, and grammatical aspects.

Data collection is a series of processes on gathering related information to answer the research question (Creswell 2007:118). There are several steps required to collect the data. The steps are as follows:

1. Watching the first two episodes of the sitcom series "Modern Family" season 6 which has 24 episodes in total.
2. Collecting the English to Indonesian subtitles of "Modern Family" season 6.
3. Analysing the subtitles gathered from the previous step.
4. Gathering the data which are the utterances that are included in English humour expressions and the Indonesian subtitle.
5. Preparing the questionnaires that will be delivered to the raters.
6. Determining the respondents that will be the raters.

Table 1. Example of Questionnaire Form

No	SL	TL	Register Definition	Acceptability			Comments
				3	2	1	

The researcher explains the process of data collecting from the beginning on the research until the finding. The process of conclusion drawing is related to the result of the research. This research deals with the existence of three types of humour and the ten subtitling strategies that are used in "Modern Family" Season 6 (2014). Moreover, the acceptability of the subtitle is also taken into account.

RESULT AND DISCUSSION

This chapter presents the result from the analysis of types, subtitling strategies, and the acceptability of humour that are found in American sitcom series "Modern Family '' Season 6. The data analysis covers the types of verbal humour; universal, cultural, and linguistic that are found in the sitcom using Raphaelson-West's (1989) as reference. Moreover, Gottlieb's (1992) theory is applied to analyse the subtitling strategies applied in the subtitle, namely expansion, transfer, paraphrase, transcription, condensation, dislocation, etc. Also, the researcher uses Nababan (2012) translation quality assessment theory in order to assess the acceptability level or the quality of translated verbal humour in "Modern Family" Season 6 Episodes 1-2. Therefore, there are three main points in this chapter namely: 1. The Types of Humour, 2. Subtitling Strategies, and 3. Translation Acceptability. The data of research are gained from the verbal humour found in American sitcom series "Modern Family '' Season 6 Episodes 1-2 directed by Christopher Lloyd & Steven Levitan, also the questionnaire's answers provided by the raters.

1.1 Types of Verbal Humour

Raphaelson-West (1898:130) divides humour into three types; linguistic humour, cultural humour, and universal humour. The researcher found 77 utterances containing verbal humour throughout the first two episodes of the sitcom series season 6.

Table 2. The Frequencies of Types of Humour That Used in Modern Family Series Season 6

No.	Types of Humour	Frequency	Percentage
1.	Linguistic Humour	19	24.67%
2.	Cultural Humour	13	16.88%
3.	Universal Humour	45	58.44%
	Total	77	100%

The table shows data of the types of humour that are found in "Modern Family" Sitcom Series Season 6. The researcher obtains 77 data by referring to Raphaelson-West's theory of the types of humour. From the data shown, the most frequent type of humour that appears is universal humour. Universal humour dominates with 45 data or 58%. Furthermore, linguistic humour emerges as the second frequent type of humour. It is apparent that linguistic humour appears in 19 data or 25% from the total data. Lastly, cultural humour has the least amount of data which only appears in 13 data or 17% of the total.

1.2 Subtitling Strategies

The following discussion is about the subtitling strategies. The analysis of utterances containing humour of "Modern Family" Season 6 referring to Gottlieb 1992 theory of subtitling strategies. The researcher found eight from ten subtitling proposed by Gottlieb (1992) that are applied in "Modern Family" Season 6 American sitcom series to deliver the verbal humour.

Table 3. The Frequencies of Subtitling Strategies That Used in Modern Family's Series Season 6

No.	Subtitling Strategy	Frequency	Percentage
1.	Expansion	11	14.28%
2.	Paraphrase	28	36.36%
3.	Transfer	15	19.48%
4.	Imitation	4	5.19%
5.	Transcription	2	2.59%
6.	Condensation	10	12.98%

7.	Decimation	1	1.29%
8.	Deletion	6	7.79%
Total		77	100%

The most frequent strategy in verbal humour subtitling is the paraphrase strategy. From the findings, this strategy appears 28 times or 36%. The strategy that often appears after paraphrase strategy is the transfer strategy. The table shows that 15 or 20% of the data belongs to transfer strategy. Next, expansion appears 11 times or 14% in the translation of verbal humour utterances. Afterwards, the condensation strategy appears with only one data below the expansion strategy. There are 10 or 13% utterances that are translated using condensation strategy. Furthermore, there is a deletion strategy which has 6 data or 8% of the utterances. The imitation strategy used 4 times or 5% in translating the series. Also, transcription strategy is shown in 2 utterances or 3% of the total. Lastly, the subtitler applies a decimation strategy one time or 1% out of all data.

1.3 Translation Acceptability

In finding the acceptability level of the translation in verbal humour subtitling shown in "Modern Family" Sitcom Series Season 6. Raters are involved in assessing by giving scores from scale 1 to 3. The questionnaires contained data are provided and distributed to the raters. Subsequently, all the questionnaire that already filled are collected by the researcher. Then, the average of the data is calculated. The table belows is the result of the assessment of acceptability level score.

Table 4.The Result of Acceptability Assessment

No.	Acceptability Level	Frequency	Percentage
1.	Acceptable	69	89.6%
2.	Less Acceptable	8	10.38%
3.	Not Acceptable	0	0%
Total		77	100%

There are three categories of acceptability indicated by different scales of score. According to Nababan (2012) the three categories involve namely acceptable, less acceptable, and not acceptable. Based on the analysis of translation acceptability in humour subtitling, which also involves raters to assess, this research found two categories of acceptability. The researcher only found acceptable and less acceptable translation of verbal humour in this series. The data shows that acceptable verbal humour subtitling appears in 90%. Whereas, the 10% left belongs to less acceptable translation. Afterwards, 0% of not acceptable verbal humour subtitling is found in this research. Further analysis will be described in the following section.

2.1 Types of Verbal Humour

Raphaelson-West (1898:130) divides humour into three types; linguistic humour, cultural humour, and universal humour. The researcher found 77 utterances containing verbal humour throughout the first two episodes of the sitcom series season 6. Based on the theory, the research result shows that all three types of humours appear in the findings.

Linguistic Humour

This verbal humour associates with the use of language involving language characteristics, the vocabulary use, tenses, wordplay, and linguistic devices. This type of humour relies on puns, words rhyme, and meanings. One form of wordplay is pun which utilises the multiple meanings of words and similar sounds that have a deliberated rhetorical effect (Merriam-Webster Online Dictionary, 2022). Moreover, Delabastita (1996:128) categorised pun into four types; homonymy, homophony, homography, and paronymy.

Episode	Data Number	Source Language	Target Language	Types of Humour
Ep. 1	6	Luke: "**Lead the way, kitten**."	Luke: "***Tentu, anak manis.***"	Linguistic

Luke's utterance contains English verbal humour in which category belongs to linguistic verbal humour. It belongs to linguistic humour since pun is found in the utterance and categorised as homonym. The word "kitten" has more than one meaning depending on the use. "Kitten" has similar spelling and pronunciation. However, in different contexts the meaning of "kitten" can also be different. In the utterance, it is shown that "kitten" is part of the humour when Luke addresses his sister as "kitten" which is very rare to happen. Commonly, kitten means a young cat (Oxford Learner's Dictionary, 2023). Luke used "kitten" to address his sister in order to show affection and love.

Ultimately, there are 19 data of linguistic humour contained in the utterances in "Modern Family" Sitcom Series Season 6. The data gathered through analysis on the context and scheme of the humour. Furthermore, the researcher also considers the characteristics of linguistic humour which are associated with language, linguistic device, and wordplay.

Cultural Humour

Cultural humour is the type of humour that is bound to cultural elements such as values and beliefs of a certain culture.

Episode	Data Number	Source Language	Target Language	Types of Humour
Ep. 1	29	**Luke**: "**We just got free Cinemax!**"	**Luke**: "***Kita mendapatkan saluran Cinemax gratis!***"	Linguistic

The humour appears when Luke shouts about getting free *Cinemax* right after Alex shuts the door. Luke utters "**We just got free *Cinemax.*"** which contains the cultural term "*Cinemax".* The term refers to American commercial television cable which is only available in selected regions. Thus, the term is a part of the social culture of certain countries, especially America and other regions that have *Cinemax.*

The use of cultural elements in the humour indicates that the humour belongs to cultural humour.

Overall, there are 13 utterances containing cultural humour in the sitcom series. Looking at the series' background that takes place in America, the cultural humour is mainly adapted from American culture.

Universal Humour

Universal humour can be understood by everyone regardless where they live or what language that

they speak. The humour transcends cultural and linguistic boundaries that is understood by people worldwide.

Episode	Data Number	Source Language	Target Language	Types of Humour
2	74	**Claire**: "**He looks like he's mid-sneeze, which is a shame, 'cause I was having a great boob year.**"	**Claire**: "*Dia seperti sedang bersin, itu sangat disayangkan, karena aku sedang memiliki payudara yang bagus.*"	Universal

Claire says, "**He looks like he's mid-sneeze, which is a shame, 'cause I was having a great boob year.**" The utterances indicate humour since the plot twist when Claire is unsatisfied because Luke ruins the family picture while she was having a great boob year. The humour type is universal humour for there are no certain cultures or language rules in the utterances.

The utterances containing humour from "Modern Family" season 6 episodes and 2 are considered funny by most audiences in general without any cultural or linguistic features to understand.

2.2 Subtitling Strategies

Subtitling is a part of Audiovisual translation that not only considers other than verbal but also non-verbal aspects such music, speakers, and camera movements. Henrik Gottlieb (1992) develops the strategies of subtitling into ten strategies, namely, expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Expansion

Expansion is a subtitling strategy when the subtitler expands expression to achieve adequate rendering of the message. This strategy is used to add extra information regarding culture specific reference, idiomatic expression, or historical event from source language which is not familiar in the target language.

Despite 10 strategies are proposed by Gottlieb (1992), the researcher found only eight strategies; expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. Those strategies applied by subtitler to translate the verbal humour of American sitcom series "Modern Family" season 6 episode 1-2. These are the strategies found in the research.

Source Text:

Haley: "Oh my God! It's a bat! **Get it away!**"

Target Text:

Haley: "*Astaga ada seekor kelelawar! **Usir kelelawar itu!***"

In the utterance "get it away" there is no word "bat" but the subtitler adds the word "kelelawar" instead. This strategy was taken by the subtitles to avoid confusion for the Indonesian audience.

Paraphrase

The paraphrase strategy applied when the subtitler rephrased the original dialogue from source language into the target language. In this strategy the same meaning is still conveyed although different expressions, terms, or words are used.

Source Text:

Phil: "**It really hasn't been the same here without you**."

Target Text:

Phil: "***Rasanya sangat berbeda di sini tanpamu***."

The utterance "it really hasn't been the same" contains the pronoun "it" that refers to the situation. The subtitler might have found this as a problem since it's difficult to find the same pronoun in the TL. Thus, the subtitler uses paraphrase strategy which altered the expression into *"rasanya"* to describe the situation. The meaning of the pronoun "it" in the target language is more clearly defined as *"rasanya"* than the literal translation "itu".

In addition, there are 28 paraphrase strategies used in translating the utterances containing humour. It is proven from the data, which shows that 19 out of 28 verbal humour utterances that use paraphrase strategy is universal humour.

Transfer

Transfer strategy shows when the subtitler keeps certain expressions in terms of linguistic elements, jokes, syntactic structure, and cultural reference in the target language. This strategy involves translating the original dialogue from the SL into TL literally or by word-to-word.

Source text:

Phil: "**What, Claire? What do you hope**?"

Target Text:

Phil: "***Apa, Claire? Apa yang kau harapkan***."

The subtitler translates it into "*Apa, Claire? Apa yang kau harapkan?*". It is obvious that the translation is from word-to-word. Each form from the SL is translated as it is in the TL. The subtitler even perceived the exact same punctuations. Furthermore, the subtitler did not change the syntactic or grammatical structure.

Imitation

This strategy involves equivalent rendering by keeping the same expression or terms. The imitation strategy perceives the original linguistic and cultural characteristic from the SL. This strategy is usually used in translating proper nouns such as the name of people, places, and international greetings.

Source Text:

Claire: "It was our **Hanukkah**."

Target Text:

Claire:" *Itu **Hanukkah** kami.*"

From the previous explanation, this imitation strategy is usually applied when the subtitler found a proper noun such as people's names, places, or specific cultural references. As from the data gathered, we can see that in the example data number 3 the subtitler rewrites the word "Hanukkah" in the source text for the word to refer to the Jewish festival.

2.2.5 Transcription

Transcription strategy used in the cases when the subtitler found unusual terms such as third language or nonsense language. In this case the subtitler usually transcribes the original language as phonetically.

Source Text:

Luke: "Is ***milady's*** arm broken?"

Target Text:

Luke: "*Apak ah lengan **Nona** patah*?"

Here, the subtitler translates "milady "into "nona" in the TL. "Milady" is a French term to address noble women. Transcription strategy is applied for the subtitler conveying the meaning from the third language which is French into the TL.

Condensation

In condensation strategy, the subtitler creates efficiency by eliminating redundancies. When subtitlers use this strategy, they are compressing the original text by summarising, paraphrasing, or reducing the dialogue to point out the necessary information.

Source Text:

Alex: "**And, by the way, if any of you start coughing up blood, my bad. I think I brought back the plague**."

Target Text:

Alex: "***Kurasa aku membawa wabahnya. Jika ada di antara kalian yang mulai batuk berdarah, itu salahku***."

The subtitler translates those utterances into "*Kurasa aku membawa wabahnya. Jika ada diantara kalian yang mulai batuk berdarah, itu salahku.*" Thus, it shows that the original dialogue is summarised and paraphrased in the process. Condensation strategy applies by summarising, paraphrasing, reducing, or compressing the original dialogue from SL to TL. From the example, it can be see that the utterances "and, by the way" are deleted and not translated in the SL. Furthermore, the subtitler paraphrased the rest of the original dialogue and the result is completely syntactically restructured in the TL.

Overall, the researcher found 10 humour utterances translated using condensation strategy. From the analysis, it is proven that condensation strategy is

most suitable for translating universal humour. This statement is proven as the result shows that 6 out 10 results are universal humour.

Decimation

Decimation strategy involves omitting part of the original dialogue in the SL. The subtitler applies this strategy when there is a limited space in the subtitle.

Source Text:

Luke: "**Lead the way**, **kitten**."

Target Text:

Luke: "*Tentu, anak manis*."

From the data number 6, it is shown that the original dialogue "**Lead the way, kitten**" translated into "*Tentu, anak manis.*" In decimation strategy, the subtitler deliberately omits original dialogue "lead the way" into "tentu". If the subtitler only translates the utterance as it is, the translation would be, "*pimpin jalannya*" which requires more duration to the scene.

Deletion

Deletion strategy involves eliminating some or all the original dialogue from SL that is considered as irrelevant speech in order to convey the message in the TL.

Source Text:

Claire: "No, **I don't**. You can go."

Target Text:

Claire: "*Tidak. Kau boleh pergi.*"

The utterances "I don't" from the original dialogue, "No, I don't" are deleted. The translation result is "*Tidak*" which only means "No" in TL. Means that the subtitler deleted the entire utterance "I don't" In order to allow the time for the following utterance and keeps the message conveyed.

Overall, based on the finding, the researcher concludes that there are 6 utterances containing humour using deletion strategy to render the message to the TL. Based on the data, 5 out 6 data are universal humour utterances whereas the rest is cultural humour.

2.3 Translation Acceptability

Acceptable

According to Nababan (2012) theory, there are certain factors and criteria that make translation products acceptable. A translation is considered as acceptable translation if the terms in the translation are conventional and used in daily activity and familiar for the reader. Furthermore, in order to produce the acceptable translation, the phrase and clause used should be relevant with Indonesian rules. The translation is also required to concern common language terms in Indonesian language. Moreover, referring to the research object and purpose, the acceptability of the subtitling is not merely on the naturalness or relevancies to the target language. Other aspects such as how the subtitles impact the humour is also taken into consideration. Based on the analysis and research, 69 out of 77 data on acceptable level of assessment.

Data Number	Data		Acceptability			Average Score	Comments or Suggestions
	Source Language (English)	Target Language (Indonesian)	Rater 1	Rater 2	Rater 3		
1	**Claire**: "**Are we the kind of family that has cookies for breakfast? Yes, we are**!"	**Claire**: "*Apakah kita tipe keluarga yang sarapan dengan biskuit? Ya, benar*!"	3	3	3	3	

The example is taken from the first humour utterance from the findings. The utterances "**Are we the kind of family that has cookies for breakfast**?" contain humour that is funny and easy to understand. The translation result "*Apakah kita tipe keluarga yang sarapan dengan biskuit? Ya, benar*!" create the same impact as the original dialogue in the SL. As it shown from the utterance, the subtitler uses different expressions in the target language. The initial expression "that has cookies for breakfast" in literal translation is "*yang memiliki biskuit untuk sarapan*" but the subtitler uses "*yang sarapan dengan biskuit*" that sounds more natural in Indonesian daily conversation. The situation in the scene is a family breakfast situation, the subtitler renders the message by rephrasing the original dialogue from SL that considers the non-verbal aspect such as the setting.

Less Acceptable
Nababan (2012) states that the translation product is considered less acceptable if the translation feels natural. However, there is a slight problem found in using technical terms or grammatical errors. Thus, it is possible if the translation product sounds proper although the source language feels forced. In this research, the researcher also adds several assessment criteria. Not only consider the verbal aspects such as grammatical rules or technical terms, but the raters also take account of the Audiovisual aspects such as time, and camera movement. Also, since the utterances contain verbal humour, other consideration is taken into account. The consideration is whether the less acceptable subtitle affects the humour in the utterances or not.

Data Number	Data		Acceptability			Average Score	Comments or Suggestions
	Source Language (English)	Target Language (Indonesian)	Rater 1	Rater 2	Rater 3		

| 2 | **Phil**: "Our record was **eight consecutive blissful days, December 2007**." | **Phil**: "*Rekor kami delapan hari yang bahagia secara beruntun, Desember 2007*." | 1 | 3 | 1 | 1.7 | Rater 1: "secara beruntun" is inappropriate / not natural for this context and for good Indonesian language. It should be "berturut-turut". Rater 3: The term used "secara beruntun" is unnatural in Indonesian daily conversation. |

The translation product in the example is considered as less acceptable. The data shows the slight problems on the technical terms. In the scene, Phil and Claire try to recall their last happy memory as a family. Phil mentions the 8 days their family spent in a happy mood. The utterance "**Our record was eight consecutive blissful days, December 2007.**" That contains universal humour. The setting in the scene is in summer 2014, which means that it has been almost 7 years since their last happy family time. The utterance implies that what they are having this summer is something quite peculiar. Moreover, the subtitle "*Rekor kami delapan hari yang bahagia secara beruntun, Desember 2007*" shows the unnatural translation. The subtitler translates the utterance in transfer strategy as that makes the slight problem with the term unnatural in the SL

Overall, based on the findings, there are eight less acceptable translations of humour utterances in the American sitcom series, "Modern Family" Season 6 Episodes 1 and 2.   The researcher found four universal humours and four linguistic humours. It proves that cultural humour is not included in the less acceptable translation. The less acceptable translation that involves universal humour utterances are using the condensation strategy. Furthermore, as for linguistic humour, utterances are using different strategies. Those strategies are expansion, transcription, and imitation, paraphrasing.

Not Acceptable

Not acceptable translation indicates that the translation is unnatural. Furthermore, the terms used are not familiar in the target language with clauses and sentences that is suitable and belong to the Indonesian rules (Nababan, 2012). Other factors that make a translation product become unacceptable if there are the uses of phrases, clauses, or speech that do not consider and follow Indonesian rules. However, unfortunately the researcher cannot find this type of assessment in the

data. Thus, the researcher cannot find a way to provide examples of not acceptable translation.

CONCLUSION

The researcher found all 3 types of humour proposed by Raphaelson-West (1989) namely linguistic humour, cultural humour, and universal humour. According to the percentage, Universal humour is the most prominent type of humour with 45 or 58% of the humour utterances. The second type is linguistic humour with 16 or 25% of the total data. Lastly, the last 17% holds by the cultural humour as 13 verbal humour utterances belong to this type. The researcher concludes that the most dominant type of humour is universal humour.

In this research, there are 8 strategies found in the subtitles of verbal humour. The strategies involve expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. The most used strategy in translating verbal humour is the paraphrase strategy with 28 or 36% of the data utterances. Whereas, the transfer strategy shown in 26 or 20%. Followed by expansion strategy which applied in 11 utterances. Fourth place is condensation with 10 or 13% of the data. Next the deletion strategy with 6 or 8% of the data. Transcription found in 2 utterances or 3% of the data. Lastly, the decimation strategy is used one time or 1%. In translating sitcoms, the subtitler is not only focused to deliver the meaning of the words or expressions, but also to consider the Audiovisual aspects that support the humour. The paraphrase strategy is the most suitable strategy implemented in translating humour for the subtitler who tries to produce subtitles not only by translating the words or phrases but also the funny situation.

From three acceptability levels, the researcher found two levels in the data. As many as 69 verbal humour utterances, or 90% of the data of utterances are included in the acceptable category. The acceptability parameter is based on the translation result that is natural, conventional, and relevant in daily conversation and Indonesian rules. Nevertheless, there are 8 data or approximately 10% of the verbal humour utterances belong to less acceptable level. The subtitle of the sitcom series is considered acceptable and natural since the translation product of the dominant data is natural and the terms are conventional and used in daily activity that is familiar in TL.

In conclusion, there is a connection between the object, types of humour found, the subtitling strategy applied, and the acceptability of the subtitle. Since the object of this study reserves humour in relatable family interaction, the humour is universal and easy to understand. However, the original dialogue is produced in English language with different grammatical and language rules than Indonesian. Thus, the subtitler applied paraphrase strategy to transfer the relevant messages and perceive the humour. Hence, the natural and relevant subtitles are produced which make the subtitle acceptable to the target language.

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