

VERBAL HUMOR IN THE ENGLISH *RIO 2* FILM EXPRESSIONS AND THEIR BAHASA INDONESIA SUBTITLING EXPRESSIONS

Written by : Aan Mulyana
First Supervisor : Drs. Asruddin B. Tou, M.A., Ph. D.
Second Supervisor : Andy Bayu Nugroho, S.S., M.Hum.

English Language and Literature Study Program
English Language Education Department
Faculty of Languages and Arts
Yogyakarta State University
aanmulyana93@gmail.com

ABSTRACT

Verbal humor is humorous expression which inherently concerns the verbal matters. This research attempts to analyze how the verbal humor expressions in *Rio 2* film are translated into Bahasa Indonesia subtitling expressions. Three objectives are formulated: 1) to describe the types of verbal humor, 2) to describe the subtitling strategies used by the translator to translate the verbal humor, and 3) to explain the acceptability level of the verbal humor in the English *Rio 2* film expressions used in Bahasa Indonesia subtitling expressions. This research employed a qualitative method since it provided descriptions of translation phenomena in *Rio 2* film. The main instrument of this research is the researcher himself and the second instrument is the data sheets. To achieve data trustworthiness, the data sheets are repeatedly examined by the researcher and some peers and the results are discussed with the consultants and the respondents. The results of this research show the three important findings. First, the types of verbal humor found in *Rio 2* film are allusion (key phrase and proper noun), verbal irony (interjection, ironic repetition, hyperformality, intensifier, and hyperbolic expression), and wordplay (paronymy, homophony, and homonymy). Among them, allusion (key phrase) is in the highest occurred number. Second, there are eight subtitling strategies applied by the translator to translate the verbal humor; transfer, paraphrase, imitation, resignation, condensation, expansion, deletion, and transcription in which transfer becomes the most commonly used strategy. Third, from 82 data, there are 66 data (80.49%) belong to acceptable level, 13 data (15.85%) belong to less acceptable level, and 3 data (3.66%) belong to unacceptable level. This finding indicates that the translation of the verbal humor dialogues in *Rio 2* film is considered as acceptable translation.

Keywords: translation, verbal humor, subtitling, *Rio 2* film, acceptability.

INTRODUCTION

Laughter naturally exists in human beings even in infants a few months old. Trigger of laughter can be caused by various things, such as being tickled, reading funny stories, watching comedies, or listening to ridiculous sound. How such things can cause laughter apparently has been a subject of research for scientists to investigate further about humor, especially linguists, cognitive experts, and psychologists.

In addition, verbal humor is an important component of human communication. It makes people friendlier that can be used for resolving the problem of communication. Afterwards, humor also continuously grows as it follows what is happening in the society. It is one of the essential parts of intercultural communication and mass entertainment such as literary works and films. In line with this progress, translation is exactly needed for these features of media which represents a significant amount of translation

performed recently. It has made its own discipline that now is known as *audiovisual translation* (AVT). It is the term which is used for transferring the translation of the verbal components containing audiovisual works and products. Moreover, audiovisual products require to be both heard (audio) and seen (visual) equally but they are mostly to be seen, especially in films or television programs. Hence, translating audiovisual product needs another form of technique which is called *subtitling*. It is translation that enables the source expression (SE) and the target expression (TE) to be visible at the same time.

In spite of all translators have been trained to deal with some difficulties in translating, what makes translation even more complicated is when it encounters with the sense of humor. When trying to translate humor, cultural elements and language-specific devices make the process of translating more difficult. What sounds funny in one language or culture can be regarded as unfunny in another language or culture. However, it depends on the skills of the translators such as whether they are able to convey the meaning with funny outcome or not.

In addition, there are some terms related to the sense of humor, such as anecdote, comedy, comic, jokes, pun etc. Since the text to be studied is only humor expression in which inherently concerns with the verbal matters, the term *verbally expressed humor* (VEH) or can be called simply here as *verbal humor* (VH) is used in this thesis. In this respect, the researcher used *Rio 2* film as the object of the study to explore the usage of the verbal humor.

There are several reasons why this film is chosen as the object of this research. First, the researcher is interested in animation film because there are lot of freedom in building such an exotic imagination in animation rather than in other medium such as in live action. Nevertheless, animation films are also can give a strong message to society. Second, there are many conversations within the characters in the film employing verbal humor. Since the film performs many comedies in its verbal language of the characters, verbal humor in this film is important to be observed. Hence, this study analyzes the types of verbal humor performed by the characters in the *Rio 2* film.

This research has three objectives: 1) to describe the types of verbal humor are found in the English *Rio 2* film expressions and their Bahasa Indonesia subtitling expressions, 2) to describe the subtitling strategies used by the subtitler in translating the verbal humor in the English *Rio 2* film expressions into Bahasa Indonesia subtitling expressions, and 3) to explain how acceptable is the translation of the verbal humor in the English *Rio 2* film expressions used in the Bahasa Indonesia subtitling expressions.

Afterwards, in analyzing the types of verbal humor, the researcher employed the theory of verbal humor proposed by Spanakaki (2007), those are *wordplay*, *allusion*, and *verbal irony*. Furthermore, Delabastita, (1996: 128 in Spanakaki, 2007) divided wordplay into; *homonymy*, *homophony*, *homograph*, and *paronymy*. Leppihalme (1997: 10 in Hellgren 2007: 12) also divides allusion into two parts, namely *proper name allusion* and *key phrase allusion*.

Afterwards, Pelsmaekers and Van Bensiën (2000: 246 in Salik 2010: 9) also explain that the verbal clues to irony may occur in spoken language or written texts which can be divided into several divisions as follows; *hyperbolic expression*, *tag question*, *hyperformality*, *intensifier*, *interjection*, and *ironic repetition*. This research is significant since it will enrich the reader's knowledge about how verbal humor is used in daily conversation. Moreover, it also can give better understanding for the viewers of the film, especially in understanding the humor that employed by the characters and can help translators to translate the verbal humor using the appropriate strategies.

RESEARCH METHOD

In this research, descriptive qualitative research was applied. The use of qualitative approach was aimed to describe the types and functions of verbal humor performed by the characters in *Rio 2* film. The data of this research were taken in the form of utterances spoken by the characters in the *Rio 2* film while context were dialogues. The primary instrument of this research was the researcher himself and the secondary instrument was the data sheet which was used to collect the data of verbal humor from the source expressions. The researcher took some steps during the data collection: watching the *Rio 2* film, replaying the *Rio 2* film at least ten times using a laptop, transcribing all the English dialogues and their Bahasa Indonesia subtitling expression into the data list, selecting the data from the dialogues whether employ verbal humor or not, reading the dialogue list carefully to determine whether the dialogue included as

humorous or not—this selection was helped by three triangulators in order to get the data as objective as possible, selecting and classifying the valid and relevant data based on the types of verbal humor, coding the data to make easier the analysis, giving questionnaire for three respondents to determine the acceptability of verbal humor in Bahasa Indonesia subtitling expression, making conclusion of the study, and presenting the result clearly. To achieve trustworthiness, the researcher discussed his data and findings with his two supervisors and also asked three translation student to check his data findings.

FINDINGS AND DISCUSSION

Findings

There are 82 data of types of verbal humor found in this research. Regarding to the first objective, this research reveals three types of verbal humor; allusion, verbal irony, and wordplay. *Allusion* appears most in the frequent number as the types of verbal humor, in which *Key Phrase* (37 data or 45,12% of the data) and *Proper Noun* (7 data or 8,54% of the data). *Verbal irony* is considered as the second rank with *Interjection* (14 data or 17,07% of the data), *Ironic Repetition* (5 data or 6,10% of the data), *Hyperformality*, *Intensifier*, and *Hyperbolic Expression* (each of them has 2 data or 2,44% of the data), and *Tag Question* (0 datum or 0% of the data). Furthermore, *Wordplay* is the lowest frequent number of the data which is found in *Paronymy* category with 8 data or 9,75% of the data. It is followed by *Homophony* with 3 data or 3,66% of the data, and *Homonymy* with 2 data or

2,44% of the data. In addition, there is no single datum that belongs to *homograph*.

Furthermore, in relation to the second objective, there are ten subtitling strategies proposed by Gottlieb's theory as stated in Taylor (2000) but the translator applied only eight subtitling strategies to translate the verbal humor expressions in *Rio 2* film. *Transfer* shows as the highest frequency of all those strategies. It is more than a half of the total numbers of the data with 42 data or 51,22% of the data. The rest of them, *Paraphrase* becomes the second rank of the total numbers of the data with 15 data or 18,29% of the data. It is followed by *Imitation* as the third rank with 9 data or 10,97% of the data. In fourth rank *Resignation* with 7 data or 8,54% of the data, and *Condensation* in the fifth rank with 5 data or 6,10% of the data. In the sixth rank *Expansion* with 2 data or 2,44% of the data. *Deletion* and *Transcription* are in the same rank, seventh rank, each of them with 1 datum or 1,22% of the data. Last, *Decimation* and *Dislocation* get zero datum. The translator did not use them in translating the verbal humor expressions in *Rio 2* film.

Afterwards, in relation to the third objective, there are 66 data or 80,49% of the data that belong to the *Acceptable* translation in this research. Next, there are 13 data or 15,85% of the data are considered as *Less Acceptable* translation and 3 data or 3,66% of the data are considered as *Unacceptable* translation of the verbal humor in Bahasa Indonesia subtitling expressions.

Discussion

In this research, a more detailed explanation about the types of the verbal humor,

the subtitling strategies used, and the acceptability level can be seen in the following example.

A. Allusion

1. (Key phrase)

(**Setting:** After Eva sang, then she wanted to go home. Rafi seduced his wife before she went home.)

SE : **Eva** : Chaw, chaw! Bye, boys.

Rafi : See you back at home, **my tasty mango!**

TE : **Eva** : Dah, kawan-kawan.

Rafi : Sampai jumpa nanti di rumah, **sayang!**

(Datum : 19/AL-KP/Co/3)

In the example above, "*my tasty manggo*" is for Rafi's wife. Rafi called his wife with *-manggo* because their beak are shaped like manggo (fruit). Rafi alluded his wife when she came back home after the audition. It is an offensive word that some men use about women that they think are sexually attractive. By doing so, they can get closer relationship like a married couple who are happy and love each other forever. He called his wife using a special calling that is unusual word which could also bring laughter to the audience. Further, although in the target expression is translated using condensation strategy, the result remains acceptable translation. The phrase *-may tasty manggo* can be condensed into only *-sayang* as its representation. The meaning and the style of this phrase is acceptable for the target audiences.

2. (Proper Name)

(**Setting** : Nigel succeeded to run away from the market. He rode Charlie as his vehicle. Gabi, who fell in love with Nigel, joint them, too.)

SE : **Nigel** : The croacking cockatoo doth bellow for revenge. **That's Shakespeare, by the way.**

Gabi : Without your performance, it's nothing.

TE : **Nigel** : Kakak tua yang bernyanyi ini akan membalaskan dendamnya. *Sebenarnya, itu syair Shakespeare.*

Gabi : Tanpa penampilanmu, itu tidak ada artinya.

(Datum : 32/AL-PN/Im/3)

In the example above, the key phrase allusion “*the croaking cockatoo doth bellow for revenge*” is adapted from the popular idiom *–the croaking Raven doth bellow for revenge* in Hamlet which is written by **Shakespeare**. In the midst of the mousetrap play, Hamlet said *–Begin, murtherer, leave thy damnable faces and begin. Come, the croaking raven doth bellow for revenge*. **Raven** was replaced with **cockatoo** because cockatoo (Nigel) is one of the characters from the *Rio 2* film. He has a revenge to Blu who has given the misery in his life. Nigel made an allusion on his utterances. It brings fun in the conversation. In addition, **Shakespeare** refers to *William Shakespeare* (1564 – 1616), the English poet and playwright who often described as the greatest writer in English language. He quickly established a reputation as a writer of plays and appeared in his own dramas at the Globe Theater. He wrote 36 plays for the London stage including tragedies such as *Hamlet, Othello, Macbeth* and *Romeo and Juliet*. Afterwards, this proper noun/name (**Shakespeare**) is translated using imitation strategy which is considered as an acceptable translation.

B. Verbal irony

1. (Interjection)

(**Setting** : *Children were happy that they were going to the Amazon, but actually Tiago did not know yet what did it really mean.*)

SE : **Tiago** : *Yeah! We're going to the Amazon! Wait. What's the Amazon?*

TE : **Tiago** : *Hore! Kita akan pergi ke Amazon! Tunggu, apa itu Amazon?*

(Datum : 17/VI-IJ/Tf/3)

In the example above, Tiago's utterance is clearly using interjection, *–Yeah! We're going to the Amazon!*. He was very happy that he was going to the Amazon for holiday. In fact, ironically he did not know at all what did actually meant by *–the Amazon*. He further asked that *–What is the Amazon?*. It is totally funny in the conversation which brings the laughter of the audiences. In the target language, it is translated using transfer strategy which is considered as acceptable translation.

2. (Ironic Repetition)

(**Setting** : *Nigel became fortuneteller in a market. He saw Blu and his friends flying up in the air. Nigel remembered about the accident caused by Blu which made him could never fly again. Nigel started to revenge to him. He did not follow his man [instructor], in contrast, he tried to make disturbance in the market to run away. The man hit Nigel but repelled by Nigel.*)

SE : **Man** : Nice birdie?

Nigel : *Why are you hitting yourself? Why are you hitting yourself?*

(*Nigel responded the man's strock.*)

Gabi : Wow. Nigel is muy macho!

TE : **Lelaki** : Burung pintar?

Nigel : *Mengapa kau memukul dirimu sendiri? Mengapa kau memukul dirimu sendiri?*

Gabi : Wow. Nigel macho sekali!

(Datum : 30/VI-IR/Tf/3)

In the example above, Nigel repeated his utterance *–Why are you hitting yourself?* which belongs to ironic repetition. In fact that, the man who was hitting himself was not hitting by himself, but Nigel did it using a perfect technique that looked like he was hitting himself. At first, the man was being his boss to command Nigel to become a fortuneteller using cards. Afterwards, Nigel rebelled his own boss after he saw Blu and his friends flew above him on the sky from Rio de Janeiro to the city where Nigel stayed. Blue and

his friends stayed for a moment before the next day in which they immediately went to the Amazon forest to find the Blue Macaw's flock.

In the target expression, it is translated into *-Mengapa kau memukul dirimu sendiri?*". The translator uses transfer strategy to translate this utterance which is considered as an acceptable translation. In addition, all three respondents gave scale 3 for this translated version in Bahasa Indonesia.

3. (Hyperformality)

(Setting : *Blu and Jewel found their children playing fireworks. They worried about their children to play it because it was dangerous for them.*)

(Blu took the matchstick from Tiago who was ready to lit up the fireworks.)

SE : **Blu :** Guys, you know the rules. No pyrotechnics without adult supervision.

Kids : We asked Tiny.

Blu : *That's even worse. Sorry, Tiny.*

Tiny : *You don't have to pay me, Senior Blu. (She looked like to give up keeping on eye those kids.)*

TE : **Blu :** Anak-anak, kalian tahu peraturannya. Tidak ada teknik kembang api tanpa pengawasan orang tua.

Anak-anak : Kami sudah bertanya kepada Tiny.

Blu : *Itu bahkan lebih buruk. Maaf Tiny.*

Tiny : *Anda tidak harus membayarku, (Senior: Tuan) Blu.*

(Datum : 07/VI-HF/Ex/3)

In the example above, Blu and Jewel found their children playing fireworks that they did not like because it was dangerous for them. Actually, they can play it but they have to play within adult supervision. The humor arises when they asked Tiny who did not have capability to be a babysitter, especially for them. Finally, -poor|| Tiny asked Blu to do not pay her because she thought that she failed to watch the kids. She said, *-You don't have to pay me, Senior Blu*". In the

target language, the translator uses expansion which is more suitable to be used in order to explain what the real meaning of senior (Spanish) is. This sentence is translated become *-Anda tidak harus membayarku, (Senior: Tuan) Blu*". Therefore, by adding the explanation in the subtitle, the audiences understand what the word -senior|| truly refers to. Thus, this translation is considered as acceptable translation in the target language. In addition, the translator is also able to render the humorous effect on it.

4. (Intensifier)

(Setting : *People in Rio de Jenairo city were in the party to welcome the new years eve. They were dancing and singing "What Good Is Love" together. They look so happy at that moment. All birds in bird sanctuary were also dancing and singing in the same rhythm with the humans.)*

(Luiz finally was conscious about it that he had to keep on eye the children. Actually he left them with Tiny, who cannot be able to be a good babysitter.)

SE : **Luiz :** Oh, right. I left them with Tiny.

Jewel - Blu : Tiny?! (Shocked)

Luiz : *What? She's an excellent babysitter.*

(Tiny was tied with rope in fireworks, kids did it.)

Tiny : *I'm a terrible babysitter.*

TE : **Luiz :** Oh, benar. Aku tinggalkan mereka bersama Tiny.

Jewel - Blu : Tiny?!

Luiz : *Kenapa?! Dia pengasuh profesional.*

Tiny : *Aku adalah pengasuh anak yang buruk!*

(Datum : 06/VI-IS/Pp/3)

In the example above, Luiz said that Tiny is an *excellent* babysitter, but in fact that she was not. Tiny said into herself that she is a terrible babysitter. The translator uses paraphrase strategy to translate this sentence which becomes *-dia adalah pengasuh profesional||*. He creatively finds another word that can maintain the meaning and

the style of the humor from the source language. Thus, this translation is considered as an acceptable translation in the target language.

5. (Hyperbolic Expression)

(**Setting** : *At the first time, Carla did not want to join her family going to the Amazon, but when Rafi, Nico and Pedro were coming too, she was amazed with that, and then finally she was going to join them.*)

SE : **Carla** : Wait, you guys are coming?

Pedro : We wouldn't miss it for the world.

Nico : *We gonna scout the wildest, coolest talent in the jungle.*

It's our inspiration for this year's Carnival show.

TE : **Carla** : Tunggu, kalian juga ikut?

Pedro : Kami tidak mungkin akan melewatkannya.

Nico : *Kami akan mencari bakat yang terliar, terkeren di dalam hutan!*

Itu adalah inspirasi kami untuk pertunjukkan karnival tahun ini.

(Datum : 28/VI-HE/Tf/3)

In the example above, Nico said using hyperbolic expression in order to create funny expression. He said *-we gonna scout the wildest, the coolest talent in the jungle*. Ironically, the wildest animals in the Amazon forest, who joint the competition later on, did not really enjoy the competetion, on the contrary they ate one another. In the target expression, the translator applied transfer strategy which is translated completely and accurately in the meaning and style of humor. Thus, this translation is considered as an acceptable translation.

C. Wordplay

1. (Paronymy)

(**Setting** : *Rafael did not look the Amazon in a negative way, in contrast he supported Blu to go to the Amazon. He tried to erase all of the negative thinking about the wild Amazon jungle because he thought that all the spooky stories about Amazon were just only exaggerated.*)

SE : **Rafael** : If this is important to Jewel, just do it!

Happy wife, happy life. Remember that!

TE : **Rafael** : Jika ini penting bagi Jewel, lakukan saja.

Istri bahagia, hidup bahagia. Ingat itu!

(Datum : 24/WP-Pr/Tf/3)

In the example above, Rafael supported Blu to go to the Amazon forest as request from his wife, Jewel. He suggested that Blu has to do anything that his wife asks him to do. He said *-Happy wife, happy life* which means *when your wife is happy, your life is also happy* because she will do everything in the family matters wholeheartedly. The words *-wife* and *-life* here involve as wordplay-paronymy which bring fun to the conversation. Further, by using the transfer strategy, this subtitle expression is considered as acceptable translation. In addition, the all three respondents gave scale 3 as well in order to affirm that this wordplay-paronymy belongs to acceptable translation.

2. (Homophony)

(**Setting** : *Carla shared her idea about the Amazon untamed audition. She gave motivation to others to do a rehearsal because the carnival show has already right in the corner.*)

SE : **Carla** : Here's the plan. Auditions today...

And we preview the show tomorrow.

Pedro : "We"? What you talking about, "oui"? You speak French?

Carla : Come on, chop-chop. Let's get started!

Rafi : Wow, kid's been working.

TE : **Carla** : Ini rencananya. Audisi hari ini..

Dan kita akan memersembahkan pertunjukannya besok.

Pedro : "Kita"? Apa yang kau maksudkan dengan "kita"? Kau berbicara bahasa Perancis?

Carla : Ayo, bersemangatlah. Ayo kita mulai!

Rafi : Anak-anak telah bersiap.

(Datum : 62/WP-Hp/Tf/2)

In the example above, *-We* in English is pronounced like *we (oui)* in French but both of them have different meaning. *We (English)* is

used as a subject of a verb for representative of the speaker and another person with him or her whereas *oui* in French means *-yes*. Pedro misunderstood about the word *-well* that Carla is said whether in English or *oui* in French because they are pronounced like one another, and yet they have different meaning as well. This misunderstanding can creatively bring up the humorous expression to make the audiences laugh. However, the target expression seems very hard to adjust the humorous effect from the source expression. The translator applied transfer strategy to translate this kind of wordplay which is translated completely and accurately in the meaning but sounds unnatural in the target expression. In other words, although the meaning is completely rendered in the target expression, the humorous effect does not seem to be well delivered because the target audiences have no idea what does the word *-oui* refers to. Therefore, this translation is considered as less acceptable translation. Since the source expression requires an explanation, it is better for the translator to use expansion strategy in translating this wordplay-homophony. Ultimately, the foreign word (*oui* : French) can be understood by the target audiences as well as the audiences of the source expression do.

3. (Homonymy)

(Setting : *Nico gave up because none of the participants in the audition were inspiring him.)*

SE : **Nico :** Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line.

Pedro : Copy that! We need something that can make us wiggly. Something that make us jiggle. **We need something that**

pops. Pop, pop, pop, pops! You know what "pop" is backwards? Pop.

TE : **Nico :** Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan.

Pedro : Aku setuju. Kita membutuhkan sesuatu yang bisa membuat kita bergoyang. Sesuatu yang bisa mengguncang. **Kita membutuhkan sesuatu yang suaranya keren. Pop, pop, pop, pops! Kau tahu maksudnya? Suaranya menggelegar!**

In the example above, Pedro said *-Pop* many times in order to bring fun to the conversation. However, those *-pops* have many meanings as well. It may refer to popular music of the sort that has been popular since the 1950s, usually with a strong rhythm and simple tunes, often contrasted with rock, soul, and other forms of popular music. It may also refer to a short sharp explosive sound, or make something burst with a short explosive sound. Afterwards, by using paraphrase strategy, the translator successfully transfers the meaning and the style of the source expression which is acceptable in the target expression. Thus, this translation is considered as an acceptable humor translation.

CONCLUSION AND SUGGESTIONS

Conclusion

In reference to the findings and the discussion, this research reveals the three important findings. First, the types of verbal humor found in *Rio 2* film are allusion (key phrase and proper noun), verbal irony (interjection, ironic repetition, hyperformality, intensifier, and hyperbolic expression), and wordplay (paronymy, homophony, and homonymy). Among them, allusion (key phrase) is in the highest occurred number. It can be concluded that *Allusion* is the

type of verbal humor that is most commonly used to amuse the audiences. There were many allusions found in the *Rio 2* film such as famous people, particular objects, and certain terms containing humorous effects which intended to arouse the audiences' laughter. Second, there are eight subtitling strategies applied by the translator to translate the verbal humor; transfer, paraphrase, imitation, resignation, condensation, expansion, deletion, and transcription in which transfer becomes the most commonly used strategy. Since the transfer strategy refers to the strategy of translating the source expressions completely and accurately, it is the best way to use in translating, especially in this case, the verbal humor dialogues or expressions. Moreover, the quality of translation using this strategy remains acceptable in this research. Third, from 82 data, there are 66 data (80,49%) belong to acceptable level, 13 data (15,85%) belong to less acceptable level, and 3 data (3,66%) belong to unacceptable level. This finding indicates that the translation of the verbal humor dialogues in *Rio 2* film is considered as acceptable translation. The translator of *Rio 2* film successfully produced acceptable translated expressions as humor in Bahasa Indonesia subtitling expressions for the target audiences. However, there are still found several data belong to less acceptable translation and unacceptable translation. However, this demonstrates that the translation of the verbal humor in *Rio 2* film expressions in Bahasa Indonesia subtitling expressions are considered as *acceptable* translation because there are more than 80% of the data which belong to acceptable level.

Suggestions

Since verbal humor is unique, the translator must be able to recognize that she or he is dealing with the sense of humor and carefully pay attention in choosing the most appropriate strategies in translating the verbal humor expressions. Therefore, to translate verbal humor expressions is not an easy job to do. The translator should have deep comprehension about humorous expressions as well as the cultures and the languages of both the source language and the target language expression in order to produce a good and naturally acceptable translation. The subtitler is expected to be able to produce the similar effect like the source film provides. Therefore, it is such a challenge for every subtitler to deliver the meaning completely, accurately, and acceptable for the target audiences. In addition, since to translate audiovisual product is different from translating written translation, the use of words and dictions must be selected as creatively as possible, especially the use of prefix and suffix in the sentence.

Furthermore, verbal humor expressions are widely used in daily speech and, in this context, appear in many movies dialogue. Therefore, by conducting this topic to be studied, it will broaden the academic horizon in the field of translation studies in terms of verbal humor. Yet, this research is still far from being perfect. There will be needed more theories about the types of verbal humor that should be investigated further. Thus, the theory of verbal humor is not limited only to wordplay, allusion, and verbal irony. Furthermore, there are also still many things to be improved in the theory of acceptability. Future researchers

must find a comprehensive theory of acceptability that has been completely reviewed by a qualified expert.

REFERENCES

- Hellgren, E. (2007). *Translation of Allusion in the Animated Series The Simpsons*. Pro Gradu Thesis. Finland: University of Helsinki.
- Salik, T. (2010). *Subtitling American Comedy Programs into French*. Pro Gradu Thesis. US: University of Massachusetts Amherst.
- Taylor, C. H. (2000). "The Subtitling of Film; Reaching Another Community", in E. Ventola (ed.), *Discourse and Community; Doing Functional Linguistics*, Gunter Narr Verlag.
- Spanakaki, K. (2007). *Translating Humor for Subtitling*. *Translation Journal*. <http://www.bokorlang.com/journal/40humor.htm/>. Retrieved on April 2, 2015.