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This research intends to analyze how verbal humor in *The Simpsons Movie* is translated into Bahasa Indonesia subtitle. The objectives of this research is to classify the kinds of verbal humor found in *The Simpsons Movie*, to describe the subtitling strategies used in translating the verbal humor into Bahasa Indonesia subtitle and to find out the level of acceptability of verbal humor translation.

This research is categorized into a descriptive qualitative research since it describes translation phenomena in *The Simpsons Movie*. The data of this research are in the form of word units, phrase units, and sentence units that contained verbal humors. The sources of the data are in the form of dialogue or utterances expressed by the characters in the movie and its Bahasa Indonesia subtitle taken from the original DVD of *The Simpsons Movie* produced by Gracie Films for 20th Century Fox that was released in 2007. The main instrument of this research is the researcher herself and the supporting instrument is the data sheet. The data is categorized based on some theories. The first is verbal humor theory proposed by Spanakaki (2007). The second theory is subtitling strategies proposed by Gottlieb (1992) and the last is the level of acceptability in assessing translation proposed by Nababan (2012). To achieve trustworthiness, the data sheets were checked repeatedly by the researcher and discussed with the triangulators.

The results of this research show three important findings. The first is there are three types of verbal humor that appear in *The Simpsons Movie* which are wordplay, allusion and verbal irony. Among them, allusion has the highest number of occurrence. This happens because in the original series of *The Simpsons* the writer employs lots of cultural references in satirical ways that becomes the characteristic of *The Simpsons* humor. Therefore, it is expected that lots of allusion also appear in the movie version. The second is that the most used strategy in translating the verbal humor is imitation because it is the most proper way to translate allusion. The last is that most of the data are classified into acceptable translation which means that the translator is able to render the meaning well.

Keyword : *Subtitle, Verbal Humor, Subtitling Strategies, Level of Acceptability, The Simpsons Movie*

INTRODUCTION

In non-scientific area, especially in entertainment, translation exists in movie. Nowadays movies from various countries have spread all over the world. Movies are not only used as a form of entertainment, but also often used as a medium to learn language, culture, and behavior. Therefore, translation is needed to convey meaning from source language into target language so that the audience from other countries understands.

Translation in movies exists in the form of subtitle and dubbing. Subtitle is the transcriptions of film or TV dialogue and presented simultaneously with the scenes on the screen. Meanwhile, dubbing is the revoicing of the dialogue using the target language.

Subtitle and dubbing exist in every genre of movies, one of them is comedy. One of many comedy movies that employ a lot of humorous nuance is *The Simpsons Movie* directed by David Silverman. The *Simpsons Movie* is chosen to be the

object of this research because it exploits a lot of verbal humor and becomes the most significant part of this movie. The researcher is interested to see whether the translator is able to render the meaning and maintain the humor into the target text or not.

The translation of *The Simpsons Movie* can be seen through its subtitling. Therefore, this research will discuss the subtitling strategies used by the translator. This movie also employs a lot of verbal humor, thus this research will also discuss the type of verbal humor and how acceptable the subtitle in rendering the meaning and keeping the humorous nuance of the dialogue.

The objectives of this research are to describe the types of verbal humor that found in the movie *The Simpsons Movie*, to find out the strategies used by the translator in translating the verbal humor into Indonesian subtitle and to find out the acceptability level of the translation of the English verbal humor in Indonesian subtitle.

To analyze the type of verbal humor in *The Simpsons Movie*, the researcher used three frameworks of theories in this research.

The first framework discussed the classifications of verbal humor. The data in this research will be divided into three categories based on the types of verbal humor they contain. The theory used to analyze the translation of verbal humor in this research is proposed by Spanakaki (2007). The verbal humor is divided into wordplay, allusion, and verbal irony.

The second framework discussed the classification of subtitling strategies. The theory applied in this research is proposed by Gotlieb (1992) containing ten subtitling strategies which are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation.

The third framework explains the level of acceptability which adapted from Nababan (2012). To produce an acceptable translation, a translator should make the

translation sounds natural in the target language. The level of acceptability is classified into acceptable, less acceptable and unacceptable.

RESEARCH METHOD

This research is considered as a descriptive qualitative research. Qualitative research is employed to go deeper into the problems so that the researcher can gain an understanding of reasons and opinions about particular problem or phenomenon. Strauss and Corbin (in Golafshani, 2003: 12) define qualitative research as a kind of research which results are not acquired by statistic calculation. Creswell (2002: 15) says that qualitative research is related to quality and meaning behind the fact that explained linguistically.

In this research, the researcher conducted the analysis based on the theories of verbal humor, subtitling strategies and level of acceptability by describing, explaining and validating the findings. Therefore, a qualitative method is applicable in this research.

The data of this research is in the form of words, phrases, and sentences that contained verbal humors. The sources of the data is in the form of dialogue or utterances and the Indonesian subtitle taken from the original DVD of *The Simpsons Movie* produced by Gracie Films for 20th Century Fox that is released in 2007.

In this research, the researcher collected the data by watching the movie several times in order to understand the story and verbal humor that employs in this movie, selecting the data from the English dialogue and the Indonesian subtitle that contain verbal humor and categorized them into verbal humor classification simultaneously, categorizing the data into subtitling strategies classification, verifying the data into level of acceptability., and coding the data.

In the first step of analyzing the data, the researcher repetitively reads all data that have been collected before, both from the English dialogue and Indonesian subtitle. Then, researcher classifies the relevant data and puts them into the

data sheet. The data sheet is made in the form of table that contains types of verbal humor, subtitling strategies that used to translate the verbal humor, and the level of acceptability.

After classifying the data, the researcher analyzes the data by interpreting each of them based on the theories in the conceptual framework.

In the last step, the researcher reports the data by presenting them in the discussion. The researcher takes some examples from the findings and gives further explanation about the data. After that, the researcher draws the conclusion for the research question.

FINDINGS AND DISCUSSION

There are three types of verbal humor that is expressed by the characters in *The Simpsons Movie*, which are wordplay, allusion, and verbal irony. Allusion appears most frequently in 72.34% of total 47 data, followed by Wordplay in 19.15% and the least frequent types of verbal humor to appear in *The Simpsons Movie* is Verbal Irony in 8.51% of the data.

Regarding to the types of subtitling strategies, nine out of ten subtitling strategies are applied by the translator. The analysis shows that Imitation is the most frequent strategy used by the translator, in 27.66% of the data, followed by Transfer in 23.40% of the data. The next is Paraphrase, with 8 occurrences in 17.02% of the data. The least used strategies are Deletion, Transcription, Decimation, Dislocation, Resignation and Condensation in each occurrence of less than 10% of the data.

The last finding is the level of acceptability in the translation of verbal humor in *The Simpsons Movie*. Based on the analysis, the researcher found that the most frequent level of acceptability to occur in *The Simpsons Movie* is Acceptable in 74.48% of the data, followed by Unacceptable and Less Acceptable, both in 12.76% of the data. This indicates that the translator is mostly able to deliver the verbal humor in Indonesia subtitle well.

1. Types of Verbal Humor in *The Simpsons Movie*

a. Wordplay

SL:

HOMER: Well, I hate going. Why can't I worship the Lord in my own way, by praying like hell on my death bed?

MARGE: Homer, they can hear you inside.

HOMER: Relax. Those pious morons are too busy talking to their **phony-baloney** God.

TL:

HOMER: Aku malah benci pergi. Mengapa aku tak bisa menyembah Tuhan dengan caraku sendiri, dengan cara baru berdoa keras pada saat akan meninggal?

MARGE: Homer, mereka bisa mendengarmu dari dalam!

HOMER: Tenanglah. Orang-orang bodoh itu terlalu sibuk berdoa pada Tuhan mereka (Datum number 04:04/WP-Pn/Dl/Ua)

The example take place when the Simpsons family comes late to the church and the praying has already begun. When they arrive at the church door, Homer complains that he does not like to go to the church. Marge reminds him

that the people in the church can hear him but he does not care. He even mocks those people by saying that they are too busy talking to their *phony baloney* God. Here, the writer uses paronymy by combining the word *phony* and the word *baloney*. Unfortunately, the translator does not translate the word at all. The translator only translates *Tuhan mereka* which is the exact translation of *their God* but does not include the word *phony baloney* in the translation even though the word *phony baloney* is exactly what makes it categorized into Verbal Humor. In addition, *phony baloney* is a slang expression that means *fake* or *full of bullshit*. For suggestion, the translator should translate *phony baloney* into *penuh omong kosong* in Indonesian. Therefore the translation of *too busy talking to their phony baloney God* should be *terlalu sibuk berdoa pada Tuhan*

mereka yang penuh omong kosong.

b. Allusion

SL:

MARGE: You can take Spider-Pig with you.

HOMER: He's not Spider-Pig anymore. He's **Harry Plopper**

TL:

MARGE: Kau bisa mengajak Spider-Pig.

HOMER: Dia bukan lagi Spider-Pig. Dia sekarang **Harry Plopper**.

(Datum number 23:23/AL-PNA/Im/Ac)

This conversation happens when Homer is asked by Marge to dump the pig's waste. Since Homer calls the pig as Spider-Pig which is a reference to Spider-man, Marge calls it the same name. Yet, Homer apparently changes the pig's name into *Harry Plopper* which is a reference of a famous fictional character named *Harry Potter*. In the scene, it is shown that Homer dresses the pig exactly

like *Harry Potter*. It wears clear, round, vintage glasses and there is a thunderbolt scar on its forehead which is a special physical feature owned only by *Harry Potter*.

The allusion *Harry Plopper* is translated using Imitation strategy which results on Acceptable translation. The translator does not necessarily attach additional information since *Harry Potter* is worldwide famous and the audience will be able to catch the reference.

c. Verbal Irony

SL:

LISA: You monster, you monster!

HOMER: do you see the news?

MARGE: Honey, come on, we have bigger problems.

LISA: But I'm so angry.

MARGE: You're a woman, you can hold on to it **forever**.

TL:

LISA: Kau monster. Kau monster.

HOMER: Kau lihat berita?

MARGE: Sayang, kita punya masalah yang lebih besar.

LISA: Tapi aku sangat marah.
MARGE: Kau seorang wanita. Kau bisa memendamnya
(Datum number: 27/27/VI-HE/Rs/Ua)

This conversation happens when the news in the TV reports that Homer is the one to cause Lake Springfield to be polluted and people are angry and tried to catch him. Lisa confronts him and implicitly says that he is a monster because he causes the people to be trapped inside the dome. Marge intercepts and asks Lisa to be patient *forever* because they have a bigger problem.

The expression *forever* is considered to be Hyperbolic Expression because it does not deliver literal meaning yet it is said spontaneously by Marge to exaggerate Lisa's ability of holding her anger so that Lisa will not press that matter to Homer any longer. Unfortunately, the translation is categorized into Unacceptable translation

because the translator does not translate the word *forever*. As a suggestion, the translator should translate it to be *selamanya* in Indonesian since it is not supposed to be deleted.

2. Subtitling Strategies to Translate the Verbal Humor in

The Simpsons Movie

a. Paraphrase

SL:

TIVOLI MAN: Step right up and win my truck! All you have to do is conquer **the Ball of Death**.

HOMER: What's the catch?

TIVOLI MAN: No catch. Just ride the motorcycle all the way around just one time. Three tries for 10 dollars.

TL:

TIVOLI MAN: Cobalah dan menangkan mobil truk ku. Kalian hanya perlu melakukan **Putaran Mematikan**.

HOMER: Apa syaratnya?

TIVOLI MAN: Tak ada syarat apa-apa hanya perlu memutari lingkaran ini. 10 dolar untuk 3 kali mencoba

(Datum number 34:34/AL-PNA/Pr/LA)

The conversation happens in an amusement park when the Simpsons family is on the way to escape to Alaska. Homer is offered to try *the Ball of Death* in order to get a truck as a prize. *The Ball of Death* is referred to *The Globe of Death*, a circus and carnival stunt where motorcycle riders ride inside a giant ball.

The translator paraphrases *the Ball of Death* into *Putaran Mematikan*, since in the scene it is showed that inside *the Ball of Death*, a person rides a motorcycle and spins in the giant ball. *Putaran Mematikan* is categorized into Less Acceptable translation because the translation is unnatural. Since the translator uses the Paraphrase strategy, instead of paraphrasing *the Ball of Death* into *Putaran Mematikan* that can be resulted into confusing term for the audience, it is better to replace it using a more common term such as *Roda Gila* or *Tong Setan*,

following the term used in the source language culture.

b. Deletion

SL:

KENT BROCKMAN: Day 37 under the dome. We are facing intermittent power failures which..

TL:

KENT BROCKMAN: Hari ke 37 di bawah kubah. Kita mengalami gangguan listrik..

(Datum number 32: 32/AL-KPA/DI/LA)

This is uttered by Kent Brockman, the TV announcer, when he reports that the Springfield people have been locked under the dome for 37 days and people watch it together through a small TV screen in a bar. This is an allusion to the famous scene of the movie titled *The Truman Show*.

In this data, the translator does not translate the word *intermittent* which is used to indicate situations in which occur at irregular interval. By

deleting the word *intermittent*, the translator reduces the sense of the meaning, as if the situation in Springfield is that there is no electricity at all due to power failures while in fact the power failures often happen but not all day every day. Therefore, the word *intermittent* should not be deleted. As a suggestion, the translator can translate the utterance *we are facing intermittent power failures* into *kita sebentar-sebentar mengalami gangguan listrik* into Indonesian subtitle.

c. Imitation

SL: ARNOLD

SCHWARZENEGGER:

I hate this job. Everything's "crisis" this and "the end of the world" that. Nobody opens with a joke. I miss **Danny DeVito**.

TL: ARNOLD

SCHWARZENEGGER:

Aku benci pekerjaan ini. Semuanya tentang "crisis" dan "akhir dunia". Tak ada yang

dimulai dengan lelucon. Aku merindukan **Danny DeVito**. (Datum number 24: 24/AL-PNA/Im/Ac)

This line is uttered by Arnold Schwarzenegger who is a president of United States in the movie. *Danny DeVito* is an allusion to the real life comedian and actor with the same name who happens to be Arnold Schwarzenegger's best friend. Here, the translator translates the allusion using Imitation strategy. There are no changes in target language translation since it is a name of a person. Therefore, the translation is considered as Acceptable translation.

d. Transfer

SL:

MARGE: Wait a minute, what about **Grampa**?

TL:

MARGE: Tunggu dulu, bagaimana dengan **kakek**? (Datum number 6:06/WP-Pn/Tr/Ac)

The word *grampa* here refers to *grandpa*. This is the way the Simpsons family calls their grandfather. It can be seen that the translator decides to use Transfer strategy and translates it into *kakek* in Indonesian subtitle. The translator uses better strategy than Imitation and translates it into *grampa* in Indonesian subtitle because by translating it into *kakek*, the translator does not make the translation hard to be understood by the audience. The translation results on Acceptable translation.

e. Transcription

SL:

HOMER: Marge! Marge! Marge! Oh, no, the **epiph-tree**! Hey, I tried my best. What am I supposed to do? But how am I supposed to get up there? Here. Buy yourself something nice.

TL:

HOMER: Marge! Marge! Marge! Oh, tidak. **Pohon Epipa**! Aku berusaha. Aku

harus berbuat apa? Tapi bagaimana caraku naik ke sana? Ini, belilah sesuatu yang bagus.
(Datum number 45:45/WP-Pn/Tr/Ua)

Epipha-tree refers to a moving tree that Homer sees when he reaches his epiphany that helped by the Inuit woman. The term *epipha-tree* comes from two words: *epiphany* and *tree*. The translator does not seem to catch this reference since he translates the term into *Pohon Epipa* that results on Unacceptable translation because *ephipa* here is not a proper name, therefore it should not be translate into *Epipa*. As a suggestion, the translator should translate it into *pohon pencerahan* or to be precisely the same with the original format, the translation can also be *pohon-cerahan*.

f. Decimation

SL:

NED: Homer, I don't mean to be a Nervous Pervis but if he falls, couldn't that make your boy a **paraplege-arino**?

TL:

NED: Homer, bukannya aku mau terlalu cepat khawatir, tetapi kalau Bart jatuh, bukankah dia bisa saja mengalami **kelumpuhan**?
(Datum number 08:08/WP-Pn/Dc/LA)

This conversation happens when Ned sees Bart is hanging on the gutter but Homer even shakes the gutter hard that makes Bart more unstable. The translator translates the phrase *paraplege-arino* into *kelumpuhan* in Indonesian subtitle. The translation is categorized into Less Acceptable translation since the translator summarizes the meaning of *paraplege-arino* into *kelumpuhan*. *Paraplege-arino* comes from the word *paraplegia* and suffix *-arino* that used to form a humorous version of what is indicated.

Paraplegia itself means not only a paralysis but specifically a paralysis of the body below the waist. Since the translator does not translate specifically and lose a bit of humorous sense by not making the translation into the same form of the source text, the translation is considered as Less Acceptable. As a suggestion, the translator can translate it into *bukankah dia bisa sajamelalami kelumpuh-lumpuhan dari pinggang kebawah?* in Indonesian translation.

g. Dislocation

SL:

HOMER: **Spider-Pig, Spider-Pig. Can he swing from a web? No, he can't. He's a pig. Look out he is the Spider-Pig.**

TL:

HOMER: **Spider-Pig, Spider-Pig. Apakah dia bisa berayun dari jaring? Tidak bisa, karena dia seekor babi. Ais dia Spider-Pig.**
(Datum number 18: 18/AL-KPA/Di/Ac)

Homer creates a song for his pig that is named Spider-pig. This song is a key phrase Allusion of the famous Spiderman song that has similar music and lyrics which is "*Spiderman, Spiderman, does whatever a spider can. Spins a web, any size, catches thieves just like flies. Look out! Here comes the Spiderman.*". The audiences who catch the reference are expected to sing the song along since the original song is very popular. The translation of this song is considered as Acceptable since the translator maintain the effect of the song and yet does not redact the meaning of the song.

h. Resignation

SL:

WOMAN 1 ON THE PHONE: Hi, I'm calling about your **Meat Lover's** pizza. I like meat, but I don't know if I'm ready to love again.

TL:
 WOMAN 1 ON THE
 PHONE: Hai aku menelpon
 soal pizzamu. Aku suka
 daging tapi aku tak yakin apa
 aku siap menyukainya seperti
 dulu.
 (Datum number 42: 42/AL-
 PNA/Rs/Ua)

Meat Lover is an allusion to the most famous and signature recipe of Pizza Hut menu. The translation is not acceptable because it does not include the name of the pizza which is *Meat Lover*. The translator should use Imitation strategy instead and translates the sentence into *Hai aku menelpon soal pizza Meat Lovermu*, following the original form because it is already familiar among the audience around the world.

i. Condensation

SL:
 MEDICINE WOMAN: Now we will cleanse your spirit by the ancient **Inuit art of throat singing**.
 HOMER: throat singing? How long are we doing this?

MEDICINE WOMAN: Until you have epiphany.
 HOMER: Okay.

TL:
 MEDICINE WOMAN:
 Sekarang kita akan bersihkan
 jiwamu dengan cara kuno
 dengan **bernyanyi dengan
 tenggorokan**.
 HOMER: Bernyanyi dengan
 tenggorokan? Berapa lama
 kita melakukan ini?
 MEDICINE WOMAN:
 Sampai kau dapat pencerahan.
 (Datum number 43: 43/AL-
 PNA/Cd/Ua)

This conversation happens when Bart is unconscious and wakes up in the house of an Inuit woman that asked him to do throat singing in order for him to reach an epiphany. The translator condenses the allusion *Inuit art of throat singing* into *bernyanyi dengan tenggorokan* in Indonesian translation. This results as Unacceptable translation. What makes the data is considered as an allusion is because *art of throat singing* is a tradition found among Inuit, a group of indigenous

people inhabiting in Greenland, Canada, and Alaska, yet the translator does not include *Inuit* in his translation. Therefore, this translation cannot be categorized as Acceptable translation.

3. Level of Acceptability of Translation of Verbal Humor in *The Simpsons Movie*

a. Acceptable

SL:

HELEN LOVEJOY: Let's discuss Tuesday with Morrie.
COOKIE KWAN: Again? If I don't get a new book, I am going to puke.

LINDSAY NAEGLE: **You're the five people I'm going to meet in hell.**

TL:

HELEN LOVEJOY: Mari kita bahas Selasa bersama Morrie.
COOKIE KWAN: Itu lagi? Kalau kita tidak bahas buku baru, aku akan muntah.

LINDSAY NAEGLE: **Kau termasuk lima orang yang akan kutemui di neraka!**

(Datum number 36:36/AL-PNA/Pr/Ac)

This conversation happens when it is day 93 under the dome and the book club in Springfield is starting to worry that they would not get any other new books to discuss. *You're the five people I'm going to meet in hell* is an allusion to the second book of Mitch Albom after *Tuesday with Morrie* that originally titled *The Five People You Meet in Heaven*. The translator translates it into *kau termasuk lima orang yang akan kutemui di neraka* which results on Acceptable translation. The translator does not reduce the meaning in the target language text even though he added the word *termasuk*. This word does not change the form nor made it sound unnatural, instead it emphasizes more on what the character says. It is a more proper word choice than *adalah*.

b. Less Acceptable

SL:

BART: Flanders helped when we are in trouble.

HOMER: Who cares what he does? He's not your father.

BART: I wish he is.

HOMER: You don't mean that. You worship me.

BART: Oh, yeah? Look what I do to your picture. Look at it.

How-dilly-doo-dilly. How-dilly-doo-dilly.

HOMER: Why you little! I'll **strangle-angle** you.

BART: diddily-diddily.

TL:

BART: Flanders membantu kita saat kita berada di dalam masalah.

HOMER: Siapa peduli? Dia bukan ayahmu.

BART: Aku harap dia ayahku.

HOMER: Kau tak bersungguh-sungguh.

BART: Benarkah? Lihat apa yang ku lakukan pada gambarmu.

Lihatlah. Bagaimana? Bagaimana?

HOMER: Mengapa kau begitu- Akan **kucekik** kau!

BART: -

(Datum number 39:39/WP-Pn/Dc/LA)

In this scene, Homer is very angry to Bart because Bart says that he prefers Ned

to be his father and begins to follow Ned's speech pattern when talking. Homer then starts to strangle him and unconsciously also follows Ned's way of talking which is inserting meaningless words, in this case *-angle* into *strangle-angle*. The translator does not reduce the meaning in the translation, yet the humorous sense is not delivered well. It is best to translate it following the form of source language text, such as *I'll strangle-angle you* into *akan kucece-cekik kau*.

c. Unacceptable

SL:

MEDICINE WOMAN: Now we will cleanse your spirit by the ancient **Inuit art of throat singing**.

HOMER: throat singing? How long are we doing this?

MEDICINE WOMAN: Until you have epiphany.

HOMER: Okay.

TL:

MEDICINE WOMAN: Sekarang kita akan bersihkan jiwamu dengan cara kuno

dengan **bernyanyi dengan tenggorokan.**

HOMER: Bernyanyi dengan tenggorokan? Berapa lama kita melakukan ini?

MEDICINE WOMAN:
Sampai kau dapat pencerahan.
(Datum number 43: 43/AL-PNA/Cd/Ua)

This datum is classified into Unacceptable translation because the translator does not translate the word *Inuit*. This is an important word in the datum since the phrase *Inuit art of throat singing* is an allusion to the famous form of musical performance that becomes a unique tradition found among Inuit, a group of indigenous people that inhabiting in Greenland, Canada and Alaska. By deleting the word *Inuit* in the translation, the translator makes as if the art of throat singing does not derive from Inuit culture. The translator should translate *Inuit art of throat singing* into *seni bernyanyi menggunakan*

tenggorokan yang berasal dari suku Inuit.

CONCLUSIONS

After conducting the analysis of types of verbal humor in *The Simpsons Movie*, subtitling strategies used in translating the verbal humor and the level of acceptability of the verbal humor translation, based on the formulation of the problems, the conclusions can be drawn as following.

1. There are three types of verbal humor found in *The Simpsons Movie* which are wordplay, allusion, and verbal irony. Most of the verbal humor data occur in allusion. This happens because in the original series of *The Simpsons*, the writer employs lots of cultural references in satirical ways that becomes the characteristic of *The Simpsons* humor. Therefore, it is expected that lots of allusion also appear in the movie version.

2. There are 9 out of 10 subtitling strategies proposed by Gottlieb that used by the translator to translate the verbal humor. The most used strategy is imitation since there are lots of proper name allusions that are best to translate without changing the name in the source language text and keeping the original form in the target language text. The second is transfer, followed by paraphrase and decimation. The least is transcription, resignation, deletion, condensation, and dislocation.
3. Most of the data are classified into acceptable translation. It is concluded that the translator can render the meaning and humor in *The Simpsons Movie* well. However, there are also less acceptable and unacceptable data since there are some data that cannot be maintained in meaning and formed into humor in target language mostly because the translator is unable to find the matching dictions in the target

language. Another reason is because there are some unfamiliar terms and reference in the source language.

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