HUMOR TRANSLATION IN THE SIMPSONS MOVIE FROM ENGLISH INTO INDONESIAN

A Thesis
Submitted to Faculty of Adab and Humanities
In Partial Fulfillment of the Requirements for
The Degree of Strata One

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2014
ABSTRACT


This research is focused on translation field, especially about humor translation in *The Simpsons Movie*. The aim of this research is to find out what types of humor appears in *The Simpson Movie* and whether or not the humorous effect in them is successfully translated into target language.

To reach the objective of the research, I employ the qualitative descriptive method, especially content analysis, in this research. I use myself as the instrument of this research to collect data by determining and analyzing the types of humor, humor features, and humorous effect of humorous text from the movie script. In order to process the data, Raphaelson-West’s theory about humor translation is applied as the reference of the research. The types of humor such as linguistic humor, cultural humor, and universal humor are used to present and analyze the corpus of this research. There is also a supporting theory to uphold this research’s notion. Allison Ross gives the list of humor features used in this research.

The finding of this study is that the movie has all three types of humor, which consists of 3 data of linguistic humor, 4 data of cultural humor, and 5 data of universal humor. The translator successfully brings the humorous effect of 1 datum in linguistic humor, but the wordplay is left out in target language. The humorous effect still exist in target language because it has another humor feature beside wordplay. The translator also successfully translated the humorous effect in 1 datum of cultural humor because it has a reference that is globally known by people around the world. The humorous effects of 2 data of linguistic humor and 3 data of cultural humor are failed to be translated into Indonesian subtitle. This happens because of the difference existed between the two language (linguistic) and the absence of the contextual reference (culture) to target audience. On the contrary, the translator successfully brings the humorous effect of all universal humor in the movie. This is because the humor in this type is considered funny by most audience and has nothing to do with being aware to the culture reference or linguistic matter.

Keywords: *Translation, Humor, Humor translation.*
APPROVEMENT

HUMOR TRANSLATION IN THE SIMPSONS MOVIE FROM ENGLISH INTO INDONESIAN

A Thesis
Submitted to Faculty of Adab and Humanities
In Partial Fulfillment of the Requirements for
The Degree of Strata One (S1)

Aisyah Chairina
109026000099

Approved by:

Advisor,

Danti Pudjiati, S.Pd., MM, M.Hum.
NIP. 19731220 199903 2004

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2014
LEGALIZATION

Name : Aisyah Chairina
NIM : 109026000099
Title : Humor Translation in The Simpsons Movie from English into Indonesian

The thesis has been defended before the Adab and Humanities Faculty’s Examination Committee on 15 July 2014. The thesis has already been accepted as a partial fulfillment of the requirements for Strata One Degree (S1).

Jakarta, 15 July 2014

Examination Committee

<table>
<thead>
<tr>
<th>Name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Drs. Saefudin, M.Pd.</td>
<td></td>
<td>17/9/14</td>
</tr>
<tr>
<td>19640710 199303 1 006</td>
<td>(Chair Person)</td>
<td></td>
</tr>
<tr>
<td>2. Elve Oktafiyani, M.Hum.</td>
<td></td>
<td>15/9/14</td>
</tr>
<tr>
<td>19781003 200112 2 002</td>
<td>(Secretary)</td>
<td></td>
</tr>
<tr>
<td>3. Danti Pudjiati, S.Pd., MM, M.Hum.</td>
<td></td>
<td>14/9/14</td>
</tr>
<tr>
<td>19731220 199903 2004</td>
<td>(Advisor)</td>
<td></td>
</tr>
<tr>
<td>4. Moh. Supardi, SS, M.Hum.</td>
<td></td>
<td>11/9/14</td>
</tr>
<tr>
<td>(Examiner I)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Rima Muryantina, S.Hum., M.Ling. (Examiner II)</td>
<td></td>
<td>10/9/14</td>
</tr>
</tbody>
</table>
DECLARATION

I hereby declare that this research is my own work and based on the best of my knowledge and belief. It contains neither previously published material or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institutes of higher learning, except where due acknowledgement has been made in the next.

Jakarta, 15 July 2014

Aisyah Chairina
ACKNOWLEDGEMENT

In the name of Allah, the Beneficent, the Merciful

May peace and blessing of Allah be upon all of us

First and above all, all praise be to Allah, lord of the universe, who provides me this opportunity and granting me the capability to proceed successfully. Peace be upon dear prophet Muhammad SAW, his family, his companions, and his followers.

This thesis is the end of my journey in obtaining my bachelor degree. This thesis has been kept on track and been seen through completion with the support and encouragement of numerous people. It appears in its current form due to assistance and guidance of several people as I have not traveled in a vacuum in this journey. I would therefore like to offer my sincere gratitude toward them.

Foremost, I would like to express my ingenuous gratitude to my advisor Mrs. Danti Pudjiati, S.Pd., MM, M.Hum. for the continuous support of my thesis, for her patience, motivation, enthusiasm, and immense knowledge. Her guidance helped me in all the time of research and writing of this thesis, so that I can defend my thesis before the examination committee with no significant revision afterward.

Then I would like to say thanks to:

1. Prof. Dr. Komaruddin Hidayat, MA., the Rector of State Islamic University Syarif Hidayatullah Jakarta.
2. Prof. Dr. Oman Fathurahman, M.Hum., the Dean of Adab and Humanities, State Islamic University of Jakarta.

3. Drs. Asep Saefuddin, M.Pd., the Head of English Letters Department, and Elve Oktafiyani, M.Hum., the Secretary of English Letters Department.

4. Lecturers and staffs of Faculty of Adab and Humanities.

In my college days, I have been blessed with a friendly and cheerful group of best fellow students. Ocean thanks are notably delivered to Muhamad (Mamang) Mujadid, Reisa (Mbe) Suci Arimbi, and Siti Annisa (Chabsky) Fitriani, for having often had to bear the brunt of my frustration and having been companionable college mates who have provided many helps and supports these whole college years, both in easy and hard times. I also take this opportunity to sincerely acknowledge my second big family, members of UKM Bahasa-FLAT, thank you for the joy, support and life lessons, also for making the whole years to be colorful and memorable.

Massive thanks also go to Agus Edi Sumitro and Trisha Ayunda Artisty, who have sourced me quality books, journals, and many others which much of this research has been done from. Those have been really invaluable help for me. Also to Mega (Suban), Raden, Anisa (Bombom), and Kiki, thank you for sharing the same struggle during the making of our thesis.

I am also personally indebted to Gita Irawan, Miftakhul Chusna, and all of my friends from C class and Translation class for always be there for me in
bothersome situation. To all which I could not mention one by one both mediated and unmediated in helping and completing this research, thank you very much.

I will not forget to warmly thank and appreciate my brother and sisters for their material and spiritual support in all aspects of my life. I cannot fail to express my gratitude and deepest appreciation to my lovely parents for giving birth to me at the first place, providing comfortable place to finish my writing and supporting me throughout life. Umi dan Abi, skripsi yang biasa saja ini dipерsembahkan untuk kalian yang luar biasa, yang selalu memancarkan cinta dan mengiringi setiap langkah kakak dengan doa dan restu kalian.

Finally, I hope this research will be useful especially for me myself and for those who are interested in this study. May Allah bless us. Amen.

Jakarta, June 3, 2014

The writer
TABLE OF CONTENT

ABSTRACT .................................................................................................................... i  
APPROVEMENT ........................................................................................................ ii  
LEGALIZATION .......................................................................................................... iii  
DECLARATION ........................................................................................................... iv  
ACKNOWLEDGEMENT ............................................................................................... v  
TABLE OF CONTENT .............................................................................................. viii  

CHAPTER I. INTRODUCTION
A. Background of the Study ................................................................................. 1  
B. Focus of the Study ............................................................................................. 5  
C. Research Question ............................................................................................ 5  
D. Objective of the Study ....................................................................................... 6  
E. Significance of the Study .................................................................................. 6  
F. Research Methodology ..................................................................................... 6  
   1. Method of the Research .............................................................................. 6  
   2. Technique of Data Analysis ...................................................................... 7  
   3. Instrument of the Research ...................................................................... 7  
   4. Unit of Analysis ......................................................................................... 8  
   5. Time and Place ......................................................................................... 10  

CHAPTER II. THEORETICAL FRAMEWORK
A. Translation ......................................................................................................... 11
B. Subtitling ........................................................................... 13

C. Humor ................................................................................ 14

1. Theory of Humor ............................................................. 15
   a. Superiority ............................................................... 15
   b. Incongruity .............................................................. 17
   c. Relief ....................................................................... 19

2. Types of Humor ............................................................. 20
   a. Linguistic Humor .................................................... 21
   b. Cultural Humor ....................................................... 21
   c. Universal Humor ..................................................... 23

D. Humor in Translation ........................................................ 23

1. Process of Translating Humor ....................................... 24
   a. Translating Linguistic Humor ................................... 25
      1) Wordplay to wordplay ........................................ 26
      2) Wordplay to non-wordplay ................................... 26
      3) Wordplay to related rhetorical device .................. 26
      4) Wordplay to zero ................................................ 27
      5) SL Wordplay = TL Wordplay ............................... 27
      6) Non-wordplay to wordplay .................................. 27
      7) Zero to wordplay ................................................ 27
      8) Editorial Techniques .......................................... 27
   b. Translating Cultural Humor ..................................... 28
      1) Adaptation .......................................................... 28
      2) Extensive Explanation ......................................... 28
3) Editorial Technique ............................................... 29
   c. Translating Universal Humor ............................... 29

2. Features of Humor ...................................................... 29

CHAPTER III. RESEARCH FINDINGS

A. Data Presentation .......................................................... 31

B. Data Analysis .............................................................. 35
   1. Linguistic Humor ...................................................... 35
      a. Table 1, No. 1 ...................................................... 35
      b. Table 1, No. 2 ...................................................... 37
      c. Table 1, No. 3 ...................................................... 39
   2. Cultural Humor ......................................................... 42
      a. Table 2, No. 1 ...................................................... 42
      b. Table 2, No. 2 ...................................................... 44
      c. Table 2, No. 3 ...................................................... 46
      d. Table 2, No. 4 ...................................................... 48
   3. Universal Humor ....................................................... 50
      a. Table 3, No. 1 ...................................................... 51
      b. Table 3, No. 2 ...................................................... 52
      c. Table 3, No. 3 ...................................................... 54
      d. Table 3, No. 4 ...................................................... 56
      e. Table 3, No. 5 ...................................................... 58

C. Discussion ........................................................................... 59
CHAPTER IV. CONCLUSION AND SUGGESTION

A. Conclusion ........................................................................................................... 62

B. Suggestion ........................................................................................................... 63

BIBLIOGRAPHY ........................................................................................................ 65

APPENDICES ........................................................................................................... 68
CHAPTER I

INTRODUCTION

A. Background of the Study

History of the world has shown us how important the products of translation are. Islam reached its glory under the reign of Abbasid Dynasty, where at that period, they became an intellectual center because the scholars were asked to gather as many knowledge as they can and translated them into Arabic. Science, literature, philosophy, and many other kinds of knowledge are needed for the improvement of all countries in the world. The information within them takes an important role in advancing people’s life.

Nowadays, information spreads broadly and rapidly across nation and it reaches every part of the world through many ways such as internet, television, books, magazine, and newspaper. Many countries often promote their cultures through many ways. In this case of translation, we can see that those many ways are, for example; novels, comics, movies, and songs. However, the differences in language and culture of every nation make the information to be accepted differently by each person of the nation. Therefore, translation is now considered important in transferring information all over the world.

Translation helps people to understand the information from foreign country. The difference in both terms of style and structure of language is the main reason why translation exists. Unfortunately, translation products are
often being underestimated. This problem may be caused by the low quality of translation products. People often thought that translating texts is a simple work and it does not require any specific knowledge and skill in doing so. Whereas, translating texts from the source language (SL) into the target language (TL) is a tough work because the translators have many aspects to concern about when they do the work. Translating is not only converting SL into TL, but also transferring, for example, its culture elements.

This especially happens when translators try to transfer texts with humor in it. Vandaele asserts that “humor translation is qualitatively different from ‘other types’ of translation and, consequently, one cannot write about humor translation in the same way one writes about other types of translation”.¹ I can then infer that translating humor text is far from mere translating the text or even the idea of the text. Even when the translators successfully transfer the idea of the text, it will be somehow incomplete if the target readers do not sense any humor in it.

Every language has its own characteristic. Translators have to have enough knowledge about not only the language but also the culture of both languages they are dealing with. I take Indonesian and English for example. They have different structure and grammatical of sentence. Different culture also influences the use of language. American riddles, for example, are not so easy to translate to Indonesia.

Here I give a case. One of American riddles is

A: “*How do you make a lemon drop?*”

B: “*Hold it and then let it go.*”

Lemon drop is a lemon-flavored candy that has been popular in America for many years. This riddle is tricky for it tries to make people think that the question is about the way to make the candy. However, the answer shows that it is not. Now, if it is translated into Indonesia, it will become

A: “*Bagaimana caramu membuat permen/manisan lemon?*”

B: “*Ambil lemonnya, kemudian jatuhkan.*”

Or it can also be translated as follow:

A: “*Bagaimana caramu menjatuhkan lemon?*”

B: “*Ambil lemonnya, kemudian jatuhkan.*”

Both translations are grammatically correct and the meanings of them are right. However, the first translation makes no sense at all. The second translation is also true and it makes sense, yet it sounds so flat. There is no humor in it. That kind of thing shows that translation activity is far more complex.

Translators must translate the SL text as close as possible to the TL text, both in term of meaning and intention or purpose of the author, as Nida and Taber state, “translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.”

There must be shifts in structure and meaning of the text in every translation activity. The translators’ writing style

---

will also definitely be different to the author’s. Moreover, it depends on the translators whether the messages were transferred as natural as possible in TL.

Hatim and Mason point out that a translator is a connector between the author and the readers, in other words, translator is a communicator.³ To deliver the information entirely, translators should make a good translation which is accurate, clear, and natural, so that it does not sound foreign.⁴ It has to be equivalent to the SL text. Effort of the translators in making an equivalent translation often brings them to face the concept of translatability and untranslatability. Translatability concept generally does not trouble the translators as long as they have a competent knowledge of every element from SL and TL. On the contrary, untranslatability concept will create such dilemmatic situation for the translators to find the proper translation for SL which cannot be found in TL. This case often occurs in translation activity.

Translation is definitely necessary in such tremendous communication and information era that always moves faster. The process and its result can be seen from any aspects from education to entertainment. Books, movies, and any other media of information that were made in foreign language absolutely need to be translated so that the information within can widely be spread. Translation not only helps people to get new information from others, but also to the contrary, it helps people to spread information they have to others. The sense of every translator takes a very important role in doing translation work.

They have to be very careful not to create bad translations that are far from the intention of the author.

Based on the background above, I try to analyze the humor translation from *The Simpsons Movie* into its Indonesian subtitle. This research entitled “Humor Translation in The Simpsons Movie from English into Indonesian.”

**B. Focus of the Study**

Related to the background of study, I focus on:

1. Determining the type of humor appears in the movie and whether or not the humorous effect is transferred based on the theory of humor translation explained by Raphaelson-West.

2. Using certain scenes with humorous dialogue from *The Simpsons Movie* with its Indonesian subtitle as a corpus in this research. The source language (SL) is English and the target language (TL) is Indonesia.

**C. Research Question**

Based on the background and the focus of the study above, I formulate the research question as follow:

1. According to Raphaelson-West’s theory, what type of humor appears in *The Simpsons Movie*?

2. How the humorous effect in *The Simpsons Movie* successfully translated into target language?
D. Objective of the Study

The purposes of the study are:

1. Determining what types of humor appear in *The Simpsons Movie*.

2. Analyzing whether or not the humorous effect in *The Simpsons Movie* successfully transferred into target language.

E. Significance of the Study

By doing this research, I hope that the result of this research will be an advantage to her particularly and the readers generally in order to understand humorous texts along with their types and the way to transfer it to the target language so that they can apply it properly in their translation activities.

I also hope that this research can give contribution for translation studies, especially in the study of humor translation, as a reference for students who want to do a similar research.

F. Research Methodology

Research methodology includes important aspects such as the method, data analysis, research instrument, and unit of analysis.

1. Method of the Research

   I use qualitative descriptive method in this research. In this research, I try to analyze the humor translation from *The Simpsons Movie*
into its Indonesian subtitle based on Raphaelson-West’s theory of humor translation.

2. **Technique of Data Analysis**

The procedure of data collection is conducted to get the valid and accurate data of data source. I only conduct a library research since the research needs a lot of references and there is no necessity to conduct another applicable method, such as field research. The data is analyzed based on the technique of content analysis with some steps.

First, I watch the movie, both in English and Indonesian subtitle, several times to learn and understand the humorous text within. Secondly, I try to determine the humorous scene. Thirdly, I will classify the humorous scene according to each types of humor appear in the movie. Finally I will analyze the data by determining what humor features contained both by source and target language to see whether or not the humorous effect in *The Simpsons Movie* is successfully translated into target language.

3. **Instrument of the Research**

Instrument is the way used to obtain the data or information that is needed in research.5 I use myself as an instrument in this research to get the data which is necessary in the process by watching the movie repeatedly, marking and classifying the humorous scenes/texts, and analyzing them using Raphaelson-West’s theories.

---

4. **Unit of Analysis**

The unit analysis used in this research is *The Simpsons Movie*. The details are as follow:

- **Title**: The Simpsons Movie
- **Release year**: 2007
- **Language**: English
- **Duration**: 87 minutes
- **Production**: 20\textsuperscript{th} Century Fox

*The Simpsons*, an American adult animated sitcom created by Matt Groening for the Fox Broadcasting Company, is a satirical depiction of a middle class American lifestyle and parodies American culture, society, television, and many aspects of the human condition.

Since its debut on December 17, 1989, the show has broadcast 552 episodes and the 25th season began on September 30, 2013. *The Simpsons* is the longest-running American sitcom and the longest-running American animated program. *The Simpsons Movie*, a feature-length film, was released in theaters worldwide on July 26 and 27, 2007 and was a box office success, grossing over $527 million, and received critical acclaim.

Widely considered to be one of the greatest television series of all time and on January 14, 2000, the Simpson family was awarded a star on the Hollywood Walk of Fame and has won dozens of awards since it debuted as a series. The series was ever aired in Indonesia yet it did not last long.
The Simpsons Movies mainly tells story about the Simpsons family with special appearance of antagonist character, Russ Cargill. The characters are:

- **Homer Simpson**

  Homer Jay Simpson, the father of the Simpson family, is an overweight, lazy, and ignorant individual, but is strongly devoted to his wife and children. His behavior is often stupid, absurd, selfish, dangerous, clumsy, idiotic, and insensitive.\(^6\)

- **Marge Simpson**

  Marjorie "Marge" Bouvier Simpson, the mother, is the moralistic force in her family and often provides a grounding voice in the midst of her family's antics by trying to maintain order in the Simpson household.\(^7\)

- **Bart Simpson**

  Bartholomew JoJo Simpson is the mischievous, rebellious, misunderstood, and "potentially dangerous" eldest child of the family.\(^8\)

- **Lisa Simpson**

  Lisa Marie Simpson is an 8-year-old girl who exceeds the standard achievement level of children her age. She is also the moral center of her family as she is a smart, witty, independent girl.\(^9\)

---


\(^7\) [http://simpsonswiki.com/wiki/Marge](http://simpsonswiki.com/wiki/Marge) (accessed on May 21, 2014)


- **Maggie Simpson**

Margaret "Maggie" Simpson, the youngest child, is often seen sucking on her pacifier.\(^\text{10}\)

- **Abraham Simpson (known as Grampa Simpson)**

Abraham "Abe" Jay-Jedediah Simpson II, Homer’s father, is known for his long, rambling, and often inaccurate stories.\(^\text{11}\)

- **Russ Cargill**

Russ Cargill is an ambitious, successful businessman and the antagonistic EPA administrator.\(^\text{12}\)

5. **Time and Place**

This research is conducted in 2014 in Department of English Language and Literature, Faculty of Adab and Humanity, State Islamic University Syarif Hidayatullah Jakarta and in some selected libraries such as in library of State Islamic University Syarif Hidayatullah Jakarta, library of University of Indonesia, and library of Atma Jaya Catholic University.

\(^{10}\) [http://simpsonswiki.com/wiki/Maggie](http://simpsonswiki.com/wiki/Maggie) ((accessed on May 21, 2014))


CHAPTER II
THEORETICAL FRAMEWORK

A. Translation

Translation is knowledge that involves language and its complex system. Moreover, the language and its system are continuously developed, while the development of different languages is indeed different. Translation has always been defined by many ways with different theories and different approaches.

Commonly, one can simply say that translation is an effort to transfer a text or a speech/utterance from one language (Source Language/SL) to another language (Target Language/TL) according to what is meant by the author or speaker. This thought is in agreement to the definition given by Catford that translation is replacing a textual material in SL by an equivalent textual material in TL.\(^\text{13}\)

Another translation expert has also asserted a similar explanation about what translation is. Newmark wrote in his book that “rendering the meaning of a text into another language in the way that the author intended the text” is what he defined as translation.\(^\text{14}\) It is important that the TL text can


accommodate the meaning of the SL text, or in other word, the intention of the
author.

Translators must translate the SL text as close as possible to the TL
text, both in term of meaning and intention or purpose of the author, as Nida
and Taber state, “translating consists in reproducing in the receptor language
the closest natural equivalent of the source language message, first in terms of
meaning and secondly in terms of style.”¹⁵ There must be shifts in structure and
meaning of the text in every translation activity. The translators’ writing style
will also definitely be different to the author’s. Moreover, it depends on the
translators whether the messages were transferred as natural as possible in TL.

Beside them, a French theorist named Dubois seems to have defined
the same line of emphasis on meaning and style as written and translated by
Bell in his book that “translation is the expression in another language (or
target language) of what has been expressed in another, source language,
preserving semantic and stylistic equivalences.”¹⁶ [Emphasis is mine].

I then conclude that from the theories described above, translation is
not simply converting text from one language to another. Transferring the
meaning along with the intention of the author is also included in translation
activity. As for that, a translator has a very important role in translational
action.

¹⁶ Dubois in Roger T. Bell, Translation and Translating: Theory and Practice
B. Subtitling

Subtitles are the textual versions of the dialogue in a film and in television programs, and are usually displayed at the bottom of the screen. Subtitles appear in two different forms. First, in a form of a written translation of a dialogue in a foreign language, second is in a form of a written rendering of the dialogue in the same language to help viewers with hearing disabilities to follow the dialogue. Subtitling is also known as Audio-Visual (AV) translation.

There are two constraints of subtitling according to Gottlieb. The first is textual constraint which is imposed on the subtitles by the visual context of the film. The other is formal constraint which focuses on a space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor. This results in the problem of selection. The translator has to analyze the source text material carefully to decide what should be transferred to target text and what can or must be left out.

Gottlieb also implies that some other inevitable losses are exist in subtitling; quantitative changes and qualitative changes. Quantitative changes include simplifying vocabulary, simplifying syntax, merging short dialogues, and deletions. Qualitative changes include the tendency to neutralize the

---


marked speech to more clear and standard language, which affects the characterization.\(^\text{19}\)

Another important thing is that the use of footnote or a translator’s note is simply out of the question. The translator cannot give some additional notes that is actually needed to inform the reader.

### C. Humor

Every human has his/her own instinct to seek for happiness, joy, or pleasure. Humor is one of the sources of joy. There are many theories define humor, yet there is no single theory that can explain it thoroughly. Today, most lay sense of humor is something funny which cause amusement or laughter. This thought is not wrong for *Oxford Advanced Learner’s Dictionary* also similarly defines humor as a quality in something that makes it funny or amusing.\(^\text{20}\)

Humor brings people together under shared laughter. As has been explained by Ross, humor is “something that makes a person laugh or smile”\(^\text{21}\) Martin also asserted that humor exists everywhere as a human activity in all types of social interaction.\(^\text{22}\)

---

\(^{19}\) *Ibid.*


In humor definition, like other definitions, it can be found an exception. It is possible to claim something as humorous even though no one laughed at the moment – a joke is still considered a joke despite the non-laughing audience. It can also happen that among the laughing receiver of the humorous things, there is someone who reveals that “it’s not funny”. Humor is not so easy to be expressed or appreciated because it requires highly sensitive competence in both linguistic and culture. To this, Ross added that “social context is important for the creation and reception of humour.” 

This statement depicts that the same joke can be well served in one context, but totally corny in another.

1. Theory of Humor

Humor theories become very diverse as approached from several different fields of science such as psychology, linguistics, sociology, and others. From those many definitions, there are three major theories that are widely known and generally used to analyze humor. They are Superiority theory, Incongruity theory, and Relief theory.

a. Superiority

Researchers of this theory had different various name to it; superiority, hostility, aggression, etcetera. However, despite the various name, they all seem to base their thought in the idea of power

---

24 Usually occurs among the stand-up comedians while travelling from one place to another telling the same jokes.
struggle between human beings. Primarily, the humor that is based on this theory is the one with target. Often, the focus of the humor is the representatives of lower social class groups.  

People laugh, as Glenn said, when they are comparing themselves to other people which because of that, they find themselves are stronger, or in other word, are in an advance position to the target. The similar thought is also found in Vandaele’s work, as he mentioned in his article that the humor in superiority theory “often ridicules a victim or a target – the so-called butt of the joke – and produced a heightened self-esteem in those who appreciate the humor.”

One will laugh when he/she gets the superior feeling all of sudden compare to a person who, for example, makes a mistake or has an unfortunate situation. People will laugh when they see someone slips on the ice for instance.

The example for this context is blonde jokes. These blonde jokes usually exploit this ‘dumb blonde’ stereotype.

A blonde has sharp pains in her side. The doctor examines her and says, “You have acute appendicitis.” The blonde says, “That’s sweet, doc, but I came here to get medical help.”

---

In some western countries, there is this stereotypical perception of blond-haired women who are considered attractive and desirable yet they rely only on their looks rather than on intelligence.

The butt of the joke in this theory does not have to be always the less powerful groups. On some occasions, the tellers make themselves as the target of the joke. This rule is known as self-deprecating humor. Although the focus of the theory is superior feeling to some certain people, Ross added that rather than simply an insult, the joke will also use some incongruity in it.  

b. Incongruity

Ross agrees that a conflict between an expectation and a fact that actually occurs in jokes creates humor. She believes that element of surprise is the focus of incongruity theory. A similar attitude also asserts by Vandaele that humor follows from something absurd and is affection arising from sudden transformation of a strained expectation into nothing. This theory suggests that something can be humorous when it is followed by a sudden ending that does not agree with early interpretation, yet it is consistent with some other interpretation of the setup.

30 Ibid., p.7.
An analysis from Schopenhauer summarizes the most common and central issues of incongruity theory:

The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and the laugh itself is just an expression of this incongruity.32

According to incongruity theory, the surprise part will be delivered in lines called punch line. Ross even mentioned three elements that often appear in the joke exist under this theory.

1) There is a conflict between what is expected and what is actually occurs in the joke.

2) The conflict is caused by an ambiguity at some level of language.

3) The punch line is surprising, as it is not the expected interpretation, but it resolves the conflict.33

The important rule of language is to communicate as clearly as possible. However, this way, humor in jokes breaks the rule. One example of jokes from incongruity theory is ‘Knock, knock!’ joke:

A: ‘Knock, knock!’
B: ‘Who’s there?’
A: ‘Doris.’
B: ‘Doris who?’
A: ‘Door is locked, that’s why I’m knocking.’

The example above shows that the word ‘Doris’ and ‘Door is’ are homophone and they play the important role of the joke

---
because ‘Doris’ lead the reader to the common expectation such as ‘Doris Weasley’, or ‘Doris the milkman’, but the ‘Door is’ suddenly appears incongruously to the expected outcome.

c. Relief

The third theory is the relief/release theory. This theory believes that humor is used to release tensions or to make one feel easy when talking about taboo topics. As written by Carrell in her article, this theory perceives “humor and laughter as a release of the tensions and inhibitions generated by societal constrain.” Relief theory depicts humor as a catalyst for the joke to bear the burden ones have.

This theory, according to Ross, expresses some sort of battle within ourselves instead of groups in society as proposed by superiority theory. This theory of humor explains the cause of laughter by the feeling of release from a threat being overcome (such as reduction of fears about taboo context). Some taboo situations seem to be mentioned by Ross in her book like sex, excreta, death, and religion. The popular ones that often appear in jokes are sex and excreta. This theory confirms that joking helps to establish the bound

36 Ibid., pp.63-68.
of what it is right to think and say by breaking some rules, but keeping some limits.

However, as a note, this kind of humor is easy to be considered as offensive because the response of the reader/listener may vary. To this phenomenon, Ross gives a solution to possible features that make this humor either acceptable or offensive. They are to use an explicit language or to use innuendo. See the example below:

Marriage is like a bank account. You put it in, you take it out, you lose interest.\(^{37}\)

The context of the humor above is sex. It depicts the feeling of couple who are making love on their first night. The example above is in the form of innuendo. The intention of the humor will not be understood by the readers/listeners if they do not share the same awareness with the joke’s teller.

It can be inferred from the theories explained above that the existence of humor as an entertainment is important. Humor can be used to refresh one’s mind. It can also add one’s insight in an entertaining way. Humor can convey satire or criticism in a smooth manner and can be used to ease someone in giving a serious and formal idea.

2. **Types of Humor**

Raphaelson-west had divided humor into three broad categorizations to ease the job of analyzing the jokes.

a. Linguistic Humor

Linguistic humor are a language-based humor and they are the type that is the most difficult to be translated. Most of linguistic humor contains sentences that have rhyme words. This is because “linguistic humor is mostly related to sounds and spellings of the words.”

A man needing a heart transplant is told by his doctor that the only heart available is that of a sheep. The man finally agrees and the doctor transplants the sheep heart into the man. A few days after the operation, the man comes in for a checkup. The doctor asks him “How are you feeling?” The man replies “Not BAAAAD!”

Linguistic humor is familiar to wordplay. Wordplay includes every possible way in which language is used with the intent to amuse. “BAAAAD” in the passage is one kind of wordplay which shows that the man was making sounds of a sheep.

b. Cultural Humor

While linguistic humor is known as language-based humor, cultural humor is certainly culture-based humor. The humor in this type is largely caused by the cultural value contained in the jokes. It is also completely depends on the readers’/listeners’ cultural knowledge.

---


to get the humorous effect. Newmark had written in his book five cultural categories:

1) Ecology (flora, fauna, winds, plains, hills: *selva* (tropical rain forest, ‘savanna’)

2) Material culture (artefacts)
   a) Food: ‘zabaglione’, ‘sake’
   b) Clothes: *sarong* (South Seas), *dhoti* (India)
   c) Houses and towns: *kampong*, *bourg*
   d) Transport: *caliche*

3) Social culture (*biwa*, *sitar*, ‘reggae’, ‘rock’)

4) Organizations, customs, activities, procedures, concepts
   a) Political and administrative
   b) Religious
   c) Artistic

5) Gestures and habits (‘cock a snook’, ‘spitting’)\(^{40}\)

   Below is the example of cultural joke:

   There were paratroopers showing the Californian around their native city of New York. They decided that he could best see it and avoid traffic by jumping out of a plane, so they took him up and all prepared to parachute. They told the Californian, “After you jump, count to ten and then pull the cord.” Well, he jumped but fell to the ground before pulling the cord.

   When the paratroopers landed, they heard, emitting from beneath a haystack, “six…seven…eight….”

Indonesian may presume that the humor of this joke caused by the idiocy of the Californian for counting too long. To think the joke is funny, the readers/listeners would have to know that New Yorkers are known to speak very quickly, while the stereotype of Californians is to speak relatively slowly. Knowing this fact would lead the readers/listeners to expect the cause of the happening accidents and make them think that this joke is the good one.

c. Universal Humor

“Universal joke is a bicultural joke.” In this case I conclude that universal humor is the one that is considered as funny for most people in general. It just humorous by itself with no relation to the linguistic and/or cultural elements.

A guy walks into work, and both of his ears are all bandaged up. The boss says, “What happened to your ears?”

He says, “Yesterday I was ironing a shirt when the phone rang and shhh! I accidentally answered the iron.” The boss says, “Well, that explains one ear, but what happened to your other ear?”

He says, “Well, jeez, I had to call the doctor!”

D. Humor in Translation

Humor contains a great deal of cultural context. When a joke does not work, the first possibility may be that the joke is not really funny. It could be that the cultural style of humor is different for every people. The listener or the

---

41 Ibid., p.130.
reader of the humor may not have the language fluency or cultural knowledge to understand the humor.

Humor translation becomes an intercultural problem. Not only different cultures but also different language structures are to be concerned in translating humorous text. Vandaele proposed that “humor translation is qualitatively different from ‘other types’ of translation and, consequently, one cannot write about humor translation in the same way one writes about other types of translation.”

1. Process of Translating Humor

Translating humor becomes a big challenge to the translators. The process of humor translation should start with the correct identification of the humorous text in SL. Once translators have decided to translate humor, the first necessary step of translating humor will be to analyze the passage. The translators should determine what makes the joke funny and what type of humor it is. After the humor type has been specified, the translators are now in a better position to decide whether or not to translate the passage, how to translate it, and in a good position to do the work properly.

The intended meaning of the SL text, the cultural value and the linguistic form of the text are necessary to be analyzed. Even when the translators manage to identify the types of humor and find equivalent lexical meaning to translate it into TL, the humor may still be lost.

---

Vandaele added that, “when it comes to translating humor, the translator has to deal with the intended effect of humor and its possible unsuccessful reproduction.”

a. Translating Linguistic Humor

As has been mentioned earlier, linguistic humor is familiar with wordplay, something related to sounds and spellings of the words. According to Delabastita:

“wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings” (emphasis is original)

Wordplay includes every possible way in which language is used with the intent to amuse. Wordplay can also be based on several different features of the language involved, such as pronunciation, spelling, morphology, vocabulary, or syntax. In Delabastita’s opinion, wordplay can be served in form of homonymy, homophony, homography, and paronymy.

In all fields of translation, the translators should stay faithful to the source language message and try their best to convey the original style and atmosphere of it. The thing that makes wordplay

---

44 Ibid.
46 Ibid.
challenging for a translator is the fact that it employs particular structural characteristics of the source language for its meaning and effect. Not every word in one language has an exact equivalent in another and not all concepts that are expressed through the words of one language are identical to the ones that are expressed through the words of another.\(^{47}\)

Delabastita (1996) has presented the following translation methods for wordplay:

1) **Wordplay \(\rightarrow\) Wordplay**
   
   The SL wordplay is translated by a TL wordplay, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or lexical function.

2) **Wordplay \(\rightarrow\) Non-wordplay**
   
   The wordplay is rendered by a non-wordplay phrase which may salvage both senses of wordplay but in a non-wordplay conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the wordplay are translated ‘beyond recognition’.

3) **Wordplay \(\rightarrow\) Related rhetorical device**
   
   The wordplay is replaced by some wordplay related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony,

---

paradox, etc.) which also aims to recapture the effect of the SL wordplay.

4) **Wordplay → Zero**

The portion of text containing the wordplay is simply omitted.

5) **SL Wordplay = TL Wordplay**

The translator reproduces the SL wordplay and possibly its immediate environment in its original formulation, i.e. without actually ‘translating’ it.

6) **Non-wordplay → Wordplay**

The translator introduces a wordplay in textual positions where the original text has no wordplay, by way of compensation to make up for SL wordplays lost elsewhere, or for any other reason.

7) **Zero → Wordplay**

Totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device.

8) **Editorial Techniques**

Explanatory footnotes or endnotes, comments provided in translator’s forewords, the anthological presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth.\(^{48}\)

---

b. Translating Cultural Humor

Cultural humor is also known as an ethnic humor. Many of it is interchangeable. Raphaelson-West wrote that “there are many jokes which may mean the same thing semantically, but in terms of pragmatics and culture, there is something sorely missing which makes the joke untranslatable.”

The example about the New Yorker and the Californian mentioned above is one example of cultural humor that is untranslatable. The contain may be translatable but the cultural value is not. Translators may succeed to translate the passage, but not do so in transferring the humorous effect.

1) Adaptation

This, according to Newmark, is the freest form of translation. Translator can adapt the cultural reference exist in source language into similar cultural value in target language. In other words, the SL culture is converted to the TL culture.

2) Extensive Explanation

Another way to translate this type of humor is by using the extensive explanation. The translators may give an additional explanation regarding the cultural knowledge. They are allowed to add some information regarding the cultural value in the joke.

---

51 Debra S. Raphaelson-West, Loc. Cit.
3) Editorial Technique

The translator can also choose to give notes (footnotes, endnotes) related to the cultural value that is appeared in the humor.52

However, in this research, it has been mentioned that in subtitling, this strategy of translation is rarely able to be used because the space and time is limited. Therefore, cultural humor is difficult to transfer into target text in subtitling. The translator often chooses to leave the cultural value not transferred.

c. Translating Universal Humor

According to Raphaelson-West, universal humor is the easiest one to be translated. Many translation strategies (for example the ones that are provided by Newmark) are able to use in translating universal humor. Since it has no linguistic or cultural value in it, everyone will directly recognize the humor. Some people may not get the humorous intention, but it generally brings laughter to most people who read/hear it.53

2. Features of Humor

When the translators have specified the humor type, and also find what makes it funny, they have to consider the way to translate the joke. Should they translate it literally or another strategy is needed. The principal thing in translating humor is to bring the intended humorous

---

52 Ibid., p.132-133.
53 Ibid., p. 131.
effect to the target readers/listeners, even when the translators make a significant change in the translated passage. Vandaele conveyed “that humour can indeed be readily recast as a humorous effect and, hence, translating humour would come down to achieving the ‘same humorous effect’.”\textsuperscript{54} As long as the translation contains the humor features as the SL has, it means that the translators successfully transferred the humorous effect to the target reader.

I draw a conclusion from Ross’ book of \textit{The Language of Humor} that humor contains some features as follow:

a. Ambiguity
b. Superiority
c. Incongruity
d. Wordplay
e. Relief
f. Surprise or Shock

As for the cultural humor, it has a special feature of \textit{cultural reference}. Acknowledging the cultural reference is largely important to understand cultural humor. When someone is unaware of the cultural reference, he/she will not consider the joke as a good one or even did not get the joke at all.

\textsuperscript{54} Jeroen Vandaele, “(Re-) Constructing Humor: Meanings and Means,” \textit{Loc.Cit.}, p. 151.
CHAPTER III
RESEARCH FINDINGS

A. Data Description

In this chapter, I would like to describe about the data of the research based on the research question. I collected the data and classified them into table based on the types of humor. I would like to analyze what types of humor appear in the movie according to Raphaelson-West theory. Then, I will analyze whether or not the humorous effect is transferred into the target text based on theory of humor translation as has been explained in previous chapter.

Below are the data of humorous text from *The Simpsons Movie* that have been collected and classified into each type of humor:

**Table 1**

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Language</th>
<th>Target Language</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Homer: D’ohhhhhimeee! (0:28:18.64 – 0:28:23.81)</td>
<td>Homer: Sial! (0:28:18.64 – 0:28:23.81)</td>
<td>Springfield was being covered under a dome. Homer expressed his anger by saying his usual catchphrase ‘d’oh’ and fused it with the word ‘dome’.</td>
</tr>
<tr>
<td>2.</td>
<td>EPA chauffeur 2: Look, we can't keep stopping at every <em>sop, yeld</em> or <em>one vay</em> sign. Just move on. (1:03:52.57 – 1:03:56.03)</td>
<td>Sopir EPA 2: Dengar! Kita tak bisa terus berhenti di tanda ‘SOP’, ‘TERIAK’, atau ‘ONE VAY’ (satu arah). (1:03:52.57 – 1:03:56.03)</td>
<td>Homer made a fake STOP sign, but he misspelled it with ‘SOP’, yet the EPA chauffeur 1 still stop at the sign. The chauffeur 2 was irritated because there was nothing in the road that required them to stop. He told his colleague to move on by saying that quoted...</td>
</tr>
</tbody>
</table>
3. **Bart**: Wait! If you kill my dad you'll never know where the treasure is buried.
**Russ Cargill**: What treasure?
**Bart**: The Treasure of Imawieni.
**Russ Cargill**: I'm a wiener?

(1:14:53.49 – 1:15:03.61)

Cargill want to shoot Homer but Bart tried to delay him by telling a classic joke. Bart’s intention was to make Cargill repeating his sentence that actually disfigured Cargill himself when he said it.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Language</th>
<th>Target Language</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mike: Gentlemen, it’s been an honor playing with you tonight.</td>
<td>Mike: Tuan-tuan, suatu kehormatan bisa main dengan kalian malam ini.</td>
<td>This scene was parodying Titanic scene when a violinist played an instrument right before the ship sank.</td>
</tr>
<tr>
<td></td>
<td>(0:03:52.38 – 0:03:55.89)</td>
<td>(0:03:52.38 – 0:03:55.89)</td>
<td></td>
</tr>
</tbody>
</table>
| 2.  | **Bart**: Did you at least bring my clothes?  
**Homer**: Shirt, socks, everything you need.  
**Bart**: You didn't bring my pants.  
**Homer**: Who am I, Tommy Bahama? | **Bart**: Kau bawa bajuku?  
**Homer**: Kaos, kaos kaki. Semua yang kau perlukan.  
**Bart**: Kau tak bawa celanaku.  
**Homer**: Memangnya aku Tommy Bahama? | Tommy Bahama is a famous brand of clothes among Americans. |
|     | (0:13:52.15 – 0:13:59.78) | (0:13:52.15 – 0:13:59.78) | |
| 3.  | **Chief Wiggum**: Well, they’re China’s problem now. | **Kepala Polisi Wiggum**: Sekarang mereka masalah Cina. | The Simpsons family were disappeared (like being absorbed) into a sinkhole along with their house and |
|     | (0:37:39.20 – 0:37:43.12) | (0:37:39.20 – 0:37:43.12) | |

Table 2

Cultural Humor
Chief Wiggum referred to joke of antipodes, which is a belief of North American that if someone keep digging without stopping, they will gone through the earth to its opposite (China is believed to be on the opposite of North America).

4. **Homer:** Maggie! What a great little accident you turned out to be.
(1:15:17.75 – 1:15:22.51)

**Homer:** Maggie! Suatu keajaiban yang indah melihat apa jadinya dirimu.
(1:15:17.75 – 1:15:22.51)

Maggie threw a big stone to Cargill that it stopped him from shooting his father. She became ‘a great little accident’ *again* to Homer. (There was a story in the series that Homer did not expect to have the third child, but Maggie was born. Homer turned out to love her so much that he considered her as ‘a great little accident’).

---

**Table 3**

**Universal Humor**

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Language</th>
<th>Target Language</th>
<th>Note</th>
</tr>
</thead>
</table>
2. **Moe:** What do you tell us? We’re trapped like rats?

**Russ Cargill:** No, rats can’t be trapped this easily. You’re trapped like carrots.

(0:29:40.81 – 0:29:47.90)

**Moe:** Maksudmu kami terperangkap seperti tikus?

**Russ Cargill:** Bukan. Tikus tak mungkin terperangkap semudah ini. Kalian terperangkap seperti wortel.

(0:29:40.81 – 0:29:47.90)

This conversation happened just after the dome had been placed covering Springfield. Russ Cargill had a notion that people of Springfield were more stupid than rats. He even liken them with carrots.

3. **Marge:** Homer, you have to go out there, face the mob and apologize for what you did.

**Homer:** I would, but I’m afraid if I open the door, they’ll take all of you.

**Carl:** No, we won’t. We just want Homer!

**Homer:** Well, maybe not you, but they’ll kill Grampa.

**Grampa Simpson:** I’m part of the mob!

(0:33:27.49 – 0:33:43.93)

**Marge:** Homer, kau harus keluar. Hadapi mereka dan minta maaf.

**Homer:** Baik. Aku takut jika kubuka pintu mereka akan menyakiti kalian.

**Carl:** Tidak! Kami hanya ingin Homer!

**Homer:** Mungkin bukan kalian tapi mereka akan bunuh kakek.

**Kakek Simpson:** Aku ikut gerombolan ini!

(0:33:27.49 – 0:33:43.93)

Homer was making excuses not to go outside the house facing the mob, but the excuses were back talked by the mob. Moreover, surprisingly grandpa Simpson was part of the mob. He was on the opposite side of his own family.

4. **Marge:** Wait! There’s something I have to get.

**Homer:** What’d you get?

**Marge:** Our wedding video.

**Homer:** We have a wedding video?

(0:35:04.92 – 0:35:29.57)

**Marge:** Tunggu! Ada yang harus kuambil.

**Homer:** Apa yang kau ambil?

**Marge:** Video pernikahan kita.

**Homer:** Kita punya video pernikahan?

(0:35:04.92 – 0:35:29.57)

The Simpsons were in a rush of getting away from the angry mob, yet Marge concerned more on getting her wedding video over other stuffs and it really was in critical time to escape from the angry mob.

5. **Marge:** Despite everything, I miss your father.

**Marge:** Meskipun apa yang telah terjadi, aku merindukan ayah kalian.

It was when the bomb was about to explode in Springfield. Bart
| **Bart:** Me too. His big, fat ass could shield us all. (1:05:58.28 – 1:06:06.99) | **Bart:** Aku juga. Bokongnya yang besar bisa jadi tameng kita. (1:05:58.28 – 1:06:06.99) | thought that Homer’s big fat ass could protect him and his family from the explosion. |

**B. Data Analysis**

From the collected data above, I will analyze them as explain before in the data description. Furthermore, it will answer the research questions which I formulate. In this subchapter, I will analyze a total of 12 data that have been presented in the table above. They are 3 data of linguistic humor, 4 data of cultural humor, and 5 data of universal humor.

1. **Linguistic Humor**

   Above are 3 data defined as linguistic humor in the movie. All of them contain wordplay.

   a. **Table 1, No. 1**

   Pollution in Lake Springfield had reached crisis levels. The US government decided to seal the town by putting it under a dome. The sentence above appears in the scene where the dome had been put covering the whole Springfield. Homer Simpson expressed his feeling of anger and annoyance for being trapped under the dome.

   “D’oh” is a famous catchphrase of Homer Simpson. It was made by Dan Castellaneta, the voice of Homer, when asked to voice what typically represented in the script as “(annoyed grunt)”. It has become Homer’s characteristic. In this case, D’oh appears as a
wordplay. The word is somehow disguised and fused into the word **Dome**. This sentence can be considered as humorous sentence, more specifically as Linguistic Humor, because it contains wordplay and ambiguity of one word.

However, the form of wordplay did not appear in the translation version because it only renders the meaning of **D’oh**. The translator used the strategy of translating wordplay into non-wordplay. The subtitle did not contain the meaning of the word **Dome**. The word ‘*Sial!*’ describes the feeling of anger and annoyance as has been described too by the word **D’oh**.

The features appear on this case can be seen in the table below:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Wordplay</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

The translator successfully brings the equivalence meaning of anger and annoyance, but failed to bring the humorous effect of the
sentence because the Indonesian version of the sentence contain neither wordplay nor ambiguity as has appeared in the SL.

b. Table 1, No. 2

On their way back to Springfield, Marge and her children had been arrested by the EPA officers and placed in a prisoner car. Homer tried to rescue them. He deceived the officers by making a fake STOP sign so that the car will stop for him to attack them and take his family back. However, Homer misspelled STOP with SOP. One of the officers was annoyed because he did not need to stop at the place and told his colleague to continue to drive.

The sentence clearly contains wordplay. The officer asked his colleague not to stop at every road sign which indicated them to. There are three signs that are mentioned by the officer. All of the three was mentioned with misspell in every word. The first sign is ‘sop’ sign, which is refers to the sign made by Homer that has mistaken in spelling. The sign he really meant was ‘STOP’ sign. The second sign mentioned was ‘yeld’ sign. What he really meant was ‘YIELD’ sign. The last was ‘one vay’ sign, which is actually refers to ‘ONE WAY’ sign. The officer intentionally played with those words regarding the sign made by Homer.

On the contrary, the translation version does not has any wordplay. As can be seen from the quoted sentences above, there are
also three signs that are tried to be matched with the source language. The translator translated ‘sop’ into ‘sop’. This is because both the US and Indonesia are familiar with the word ‘stop’, and the meaning it has is also the same (to no longer move). The next word is ‘yeld’ which is translated into ‘teriak’. Teriak has no any relation whatsoever with road signs. The translator chooses the word teriak because ‘yeld’ is pronounced like ‘yelled’ which means “to shout loudly”. To shout loudly is depicted in Indonesia as teriak. Furthermore, Indonesia has a yield sign yet it does not have any name to be called like Americans do. The last one is ‘one vay’ which has been directly transferred into target language as ‘one vay’, but the translator gave the audience an additional information in the brackets, ‘(satu arah)’. It contains no wordplay like the source language. Besides, the translation version of this sentence seems inconsistent. The procedures used to translate ‘sop’, ‘yeld’, and ‘one vay’ are all different so that it creates a different equal meaning.

The table below will show you the humor features exist in this datum:

### Table 5
Humor Features of Table 1, No.2

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Incongruity | - | - |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Wordplay</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Based on the table above, it can be concluded that the humorous effect in this scene is failed to be transferred into target language because the target language does not contain any humor features.

c. Table 1, No. 3

Homer and Bart made it to throw the bomb outside the dome. The bomb exploded and shattered the dome. Russ Cargill, the head of the EPA, was so angry to Homer and Bart for ruining his plan that he wanted to kill both of them. He brought his gun to shoot them. When he was ready to shoot Homer, Bart tried to put Russ Cargill off by telling the joke written above.

The joke uttered by Bart Simpson contains wordplay. Bart was saying a name of a treasure, ‘Imawiener’. It is a vague or unclear version of ‘I’m a wiener’, the sentence spoken by Russ Cargill, which is the punch line of the joke. Wiener, according to Oxford dictionary, means frankfurter.\(^{56}\) Frankfurter is ‘a long thin smoked sausage with a

reddish-brown skin, often eaten in a long bread roll as a hot dog.\textsuperscript{57} \textit{Wiener} is believed (in American slang) to represent a ‘penis’, while another word of penis is ‘dick’. A man who is ‘a dick’ (shortened from dick head) means a man who is ‘stupid’.\textsuperscript{58} That makes ‘I’m a wiener’ has an implicit meaning of ‘I’m stupid’ or something like ‘I’m a loser’.

In target language, ‘Imawiener’ was translated into ‘Aku pecundang.’ As for the punch line, ‘I’m a wiener’, it was translated into ‘Aku pecundang’. Both were translated into the same sentence in the target language. \textit{Pecundang} means \textit{kecundang} or ‘yang dikalahkan; kalah’ (equivalence with I’m a loser).\textsuperscript{59} In addition, unlike ‘I’m a wiener’, ‘Aku pecundang’ has only one meaning. Therefore, it can be concluded that there was no wordplay in the conversation in target language.

Another humorous feature appears in the conversation above is incongruity. Russ Cargill and the audiences were made to expect that Bart would say something real about the treasure, yet it turn out to be only Bart telling a joke. It makes the expectation of the hearers of the joke incongruent with the result appeared in the punch line.

The incongruity also appears in the target language. The expectation predicted by the maker of the movie to be felt by the

\textsuperscript{57} Ibid., p. 535.
\textsuperscript{58} Ibid., p. 365.
audience, and Russ Cargill in this scene, was also incongruent with the punch line of the joke, ‘Aku pecundang.’

Moreover, the joke presented by Bart was meant to make Russ Cargill repeating the name of the treasure carelessly and unintentionally so that it seems like he was insulting himself. The occasion made Bart and Homer laugh for they feel superior to Russ Cargill.

The superiority feature also occurs in target language. The target audiences still get the point of Bart’s intention and Bart’s feeling of superior to Russ Cargill.

From the explanation above, I conclude that the source language and the target language have some similar humor features between them. The details can be seen in the table below:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Incongruity</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Wordplay</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 6
Humor Features of Table 1, No.3
I draw a conclusion from the table above that the translator successfully transfers the intended meaning and the effect of humor. It is just that the translator does not bring up the wordplay feature in the target language. However, the humor features contained in target language still creates the humorous effect to target audiences.

2. Cultural Humor

As has been explained in the previous chapter, cultural humor requires special feature of cultural knowledge to create a humorous effect to the audience. The reader/hearer must know the contextual references to feel the humorous effect. The absence of this reference will negate the humorous effect. The cultural humor in The Simpsons Movie often appears in the form of parodies (visual humor). The movie maker parodied many movie scene such as Cinderella, Mickey Mouse, Titanic, The Simpson series, Austin Powers, Harry Potter, and many more. Unfortunately, the scenes contain no dialogue so the translation version is not exist. After all, still, there are some scenes with dialogues which can be classified into cultural humor (Table 2).

a. Table 2, No. 1

The sentence appeared in the scene where Green Day has finished its concert in Lake Springfield. Green Day is thrown with things by the audience because one of its members, Mike, tried to
deliver some speech concerning the environment. He actually wanted to say something about the pollution in Lake Springfield. The thrown objects only made the pollution on the Lake Springfield worse. Then, the barge where Green Day was performing on was sinking into Lake Springfield because the dirty polluted water was dissolving their barge. The barge sank right after Mike cited that sentence in table 2, followed by all Green Day’s members playing ‘Nearer My God to Thee’ with their violins.

This is an example of parody in The Simpson Movie. It imitated one of famous Titanic scenes when the violinists played their instrument while everyone else was busy trying to save their life. One of the violinists was saying the exact same sentence as the quoted one above and then he played the melody of ‘Nearer My God to Thee’. Not long afterwards, the ship sank. The dialogue in this frame was the mark of the parodied Titanic scene. The humorous effect in this scene largely depends on the knowledge of the audience about the reference of Titanic movie. Americans surely aware with this parody because Titanic is a well-known movie in the country.

Indonesians, the target audience in this case, will also notice that this scene is a parody of Titanic movie because Titanic was not only famous in its country of origin, but also all over the world. This is so that the humorous effect will undoubtedly reach the target audience.

The feature of humor in this scene is served in the table below:
Table 7

Humor Features of Table 2, No.1

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Wordplay</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cultural Reference</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>

As described above, the awareness of cultural reference is needed in order to get the humor in this scene. In this case, the translator has no difficulties to transfer the humorous effect. Both source and target audience are aware with the cultural reference so that both can get the humorous effect and in the same amount.

b. Table 2, No. 2

Homer dared his son, Bart, to skateboard naked from home to Krusty burger and then back to home again. Bart did as his father wished, but the police officers arrested him and tied him near the Krusty Burger. A moment later, Homer arrived at Krusty Burger to see
what his son was doing and brought him all his clothing needs but his pants.

Tommy Bahama is a Seattle-based manufacturer of casual, men's and women's sportswear and active wear, denim, swimwear, accessories, footwear and a complete home furnishings collection. It is not a name of a man. It is a fictional name made for a brand owned by Atlanta-based Oxford Industries. It is an eminent brand among Americans.

The target audience in this research is Indonesian. Indonesians are not likely to know who or what Tommy Bahama is. The target audiences will undoubtedly not aware of this cultural reference.

The next feature occurs when Bart realized that his father did not bring his pants so he announced him about that. Nonetheless, Homer surprisingly and unexpectedly responded with ‘Who am I, Tommy Bahama?’ This is incongruent with the common expectation that Homer actually brought the pants but he did not give it yet to his son. Moreover, this is surprising because people will not think that such response would appear from a father to his son.

The same response also appears in the translation version. However, the response is less surprising and less incongruent because of the absence of the cultural knowledge about Tommy Bahama.

Below is the feature of humor from this data:

60 http://www.tommybahama.com/TBG/Live_the_Life/Who_Is_Tommy_Bahama.jsp
(accessed on April 16, 2014)
Table 8

Humor Features of Table 2, No.2

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Wordplay</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Cultural reference</td>
<td>+</td>
<td>-</td>
</tr>
</tbody>
</table>

Based on the table, the conclusion can be made is that the translator has another failure in bringing the humorous effect into target language. It can be seen that it happens because the target language does not contain any features of humor.

c. Table 2, No. 3

Finally, the news on television announced to the citizen that Homer was the trouble maker who made the pollution in Lake Springfield reached the crisis level. People were so angry they wanted to kill Homer. Together they approached Homer’s house to get Homer. In brief, Maggie asked the Simpson family to follow her jumping into the sinkhole near their house. The sinkhole led to the hole in the ground
outside the dome. Homer was the last of them to jump into the sinkhole. His fat body required bigger sinkhole so that Homer dug more in order to make him get through the sinkhole. While the sinkhole was getting bigger, it absorbed all things around it, including the Simpsons house along with the furniture inside.

This is an old joke of antipodes. “In geography, the antipodes of any place on Earth is the point on the Earth's surface which is diametrically opposite to it.”61 Two points that are antipodal to each other are connected by a straight line running through the center of the Earth. In North America, it is a common belief among small children that if they start digging a hole in the ground, and don't stop digging, they will dig right through the planet and emerge on the other side of the world in China.

Indonesians have no such belief nor do they have knowledge about the existence of that belief. They will not get any humor intended by the maker of the film. See the table below:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

---

| Wordplay | - | - |
| Relief | - | - |
| Surprise or Shock | - | - |
| Cultural reference | + | - |

The table shows that, again, the translator failed to render the cultural value into target language so that the humorous effect does not occur at all to the target audience.

d. **Table 2, No. 4**

This is again when Homer and Bart had made it to throw the bomb outside the dome. The explosion of the bomb was so powerful that it destroyed the dome. Russ Cargil, the head of the EPA, was so angry to know that he had lost his chance to doom the dome and to make new vacation site on the ex-Springfield. He really felt like killing Homer and Bart for ruining his plan. He brought his gun to shoot them. In that critical moment, Maggie appeared and threw a big stone into Russ Cargill. It hit him in the head and he fell unconscious.

There was this episode of the Simpson series entitled *And Maggie Makes Three*. The story was about Homer’s conception and birth of Maggie. Homer once had a theory of living a good life where he finally got his dream job and free from his debts. Although it was less pay, it was less stress, it has friendly atmosphere, yet it earned his
family enough money to get by with four of them (Homer, Marge, Bart, Lisa). For this happiness, he celebrated with Marge through a session of lovemaking which resulted in Marge’s pregnancy. Did not want to make Homer feel down, Marge tried to keep it a secret as long as she could. But anyway, Homer found out and he was not happy. However, soon after Maggie was born, Homer fell in love with her and considered her as a ‘great little accident’.

This scene refers to the story above when Homer had to deal with Maggie’s birth. This knowledge is seemingly too foreign for the target audience because The Simpson series are not well-known here. The Simpsons was played in Indonesia in early 90’s. Moreover, And Maggie Makes Three was aired in 1995. This reveals that the reference of this scene may not be recognized by the target audience.

As for knowing the reference, the sentence become ambiguous. It can imply that Maggie appeared as a great little accident for she appeared in the right place and in the right time also doing the right thing. It can also mean that Maggie had always been a great little accident to Homer as has been mentioned in the story above.

Not knowing the cultural reference is simply revoke the humorous effect. It erase the ambiguity appear in the source language.

The humor features are served in the table below:

---

Table 10
Humor Features of Table 2, No.4

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Wordplay</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cultural reference</td>
<td>+</td>
<td>-</td>
</tr>
</tbody>
</table>

Another failure has been made for not transferring the humorous effect in this scene. As can be seen in the table, the source language contains two features of humor, but the target language do not contain any.

The analysis above proves that knowledge of cultural references is largely important to understand cultural humor.

3. **Universal Humor**

Universal humor is the one that appears the most often. There are 17 data of universal humor. Below are 4 random data that has been chosen to be analyzed.
This scene was when Springfield was finally covered under a dome by the EPA (Environmental Protection Agency). There were some EPA helicopter (with ‘EPA’ written in its body) brought the dome. In the previous scene, the Simpsons family (Homer, Marge, Bart, Lisa, Maggie and Grandpa) were going to church. Suddenly, Grandpa was acting like he was possessed by a spirit. He warned everyone that horrible things were going to happen. He mention some things like ‘twisted tail’, ‘thousand eyes’, ‘trapped forever’, and ‘EPA’.

Back to when the dome was put, Marge realized that what grandpa was saying back then at the church was all come true. Afterwards, grandpa said that crazy old man in church was right. This is surprising for no one expecting him to say this. However, grandpa really said it. It is even more surprising because the ‘crazy old man’ actually referred to grandpa himself.

The translation version is completely rendering the meaning of the source language. Crazy old man (pria tua gila) in church (di gereja) was right (benar). It does not sound foreign and has completely equivalent meaning with the source language. The detail can be seen in the table below:
Table 11
Humor Features of Table 3, No. 1

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Wordplay</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>

The translator clearly has transferred the humorous effect because, as can be seen from table 13, the TL contains humor feature of surprise/shock just like the SL.

b. Table 3, No. 2

Springfield had been sealed under a dome and people rushed out from their home to the edge of the dome. Suddenly, Russ Cargill appeared as a man on a big TV, telling those people what exactly had happened to them and the town. He explained that the US government had decided to seal Springfield because it was considered as the most polluted city in the planet and they did it for keeping the poison from spreading. A man from the crowd ask whether it meant that they were
trapped like rats and Russ Cargill laughed and answered as has been quoted above.

The folks are angry for being sealed under a dome and one of them spoke to Russ Cargill asking what all this meant. Cruelly, Russ Cargill insulted and laughed at them even more instead of giving a kind explanation. He likens the people with carrot. He said that they even worse than rats for easily being trapped like that. Russ Cargill feels superior to them in this case.

The Indonesian subtitle carries an equivalence meaning to the SL. It says that the people are even worse than rats (tikus) and liken them with carrots (wortel). The superior feeling of Cargill will also be noticed by Indonesian audience. To see clearly about the humor features, see table 13 below:

Table 12
Humor Features of Table 3, No. 2

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Incongruity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Wordplay</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
I can simply say that the translator has successfully reproduced the humorous effect in target language. The superiority feature in SL is brought by the translator to TL.

c. Table 3, No. 3

The news on the television announced that Homer was actually the one who single-handedly killed the town by polluting the Lake Springfield and causing the town to be sealed under a dome. The angry neighbor approached the Simpsons’ house to get Homer. They intended to kill Homer for what he had done. In this situation, Marge suggested Homer to go outside to face the crowd. Homer, who was afraid of the mob, was making reasons not to go out yet the people denied to accept the reasons.

Homer was afraid of being attacked by his neighbor so he sought an excuse not to open his door. He said that he was afraid of his family being attacked too. By saying this or not, the audience has general expectation that the people outside were so angry that they want to attack all the Simpsons family. Unexpectedly, they answered that they only wanted Homer.

The translator still uses the communicative method to translate the dialogue so that the Indonesian subtitle does not sound foreign and moreover, it also contains the feature of incongruity like the SL dialogue.
Hearing the answer from the mob, Homer tried to seek another excuse. This time he uses Grandpa Simpson as an excuse of being attacked by them. Nevertheless, unexpectedly and surprisingly Grandpa Simpson declared that he himself was part of the mob who want to kill Homer. Just like the dialogue before this, the translator still managed to translate this dialogue perfectly into Indonesian. Furthermore, the translator also brings the humorous effect to the target audience effectively.

Table 15 will show you the humor features presented in datum 12:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Wordplay</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>

The SL contains *incongruity* and *surprise* as its features. So does the TL. This means that the translator of the subtitle successfully
entertain the Indonesian audience because he/she has transferred the humorous effect successfully into Indonesian subtitle.

d. Table 3, No. 4

The Simpsons family tried to escape from the crowd. They tried to go across the plank to Ned’s house, but they failed and fell to the ground. They ran into their car and ready to drive away. However, Marge suddenly remembered that she had to get something in the house. She returned a moment later bringing a wedding video of Homer and her. By that time, Homer just knew that they have a wedding video.

After reaching their car, Marge suddenly got out to get something from inside the house. Normally, the audience will expect that she went to get something from the house which was useful for them to continue their life. Unexpectedly, she only went to get a wedding video of her husband and her. This is incongruent with the earlier expectation because the audience will not come up with an idea of getting a wedding video in that critical time.

The translator, in this case, translates the dialogue so well that the incongruity in the scene is successfully delivered to the Indonesian audience.

Furthermore, beside the incongruity, the audiences then were being shocked by the fact that Homer did not know that he and her wife
have a wedding video. This means that the dialogue contains one of humor features, surprise.

The Indonesian subtitle was very well translated that the surprise effect in SL is well transferred into TL. To see the comparison between the humor features of each SL and TL, observe the table below:

Table 14

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Wordplay</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>

The table clearly shows that the SL has exactly the same features with what appears in the translation version. I can conclude that the humor in this dialogue is successfully transferred by the translator because it creates the same humorous effect with the SL version.

e. Table 3, No. 5

Cargill had ordered his man to lower the bomb into the midst of the dome through the hole on the middle top of the dome. Everyone
was running in all directions away from the bomb. Marge was standing in front of her three children, extending her arms to shield them. She suddenly remembered Homer and say that she missed him. Bart, with a sad face, said that he missed his father too.

Common expectation would be that Bart was in deep remorse for neglecting his father and he felt really sorry about it. However, suddenly the sad expression in his face was changed and he revealed out his true reason why he needed his father at the very time. Bart said that his father’s big fat ass could shield them all from the explosion. The reason is incongruent with the earlier expectation.

This incongruity also appears in the Indonesian version of subtitle. It contains exactly the same meaning with the source language. It give the same information to the target audience about what Bart really meant.

Table 15  
Humor Features of Table 3, No. 5

<table>
<thead>
<tr>
<th>Feature</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superiority</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Incongruity</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Wordplay</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Relief</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surprise or Shock</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
Again, the translator has successfully transferred the humorous effect from source language into target language. It can be seen that in the table, row four, both SL column and TL column have + sign which means both version contain incongruity as their humor feature.

C. Discussion

Three of humor types mentioned by Raphaleson-West are all presented in the movie. There are 3 data of linguistic humor (Table 1). All of the 3 data in source language (English) contains wordplay. That is why I defined them as linguistic humor. The second type is cultural humor. This type of humor has a certain contextual reference that makes it humorous. There are 4 data defined as cultural humor (Table 2). The last type is universal humor, humor which is generally considered humorous by most people. This type is the one appears the most in the movie. I present 5 data of universal humor in this chapter (Table 3).

As has been mentioned earlier, the linguistic humor in The Simpsons Movie contains wordplay. From 3 data, the translator successfully transferred the humorous effect of 1 datum only (table 1, no.3). All data in target language contains no wordplay at all. The loss of wordplay makes the target language text has no humorous effect, except for table 1, no.3. Even though the datum in table 1, no.3 contains no wordplay as its humor feature, it still has another two
humor features which is successfully transferred by the translator; superiority and incongruity.

Next, *The Simpsons Movie* uses so many references in creating humor in the movie. Most of them are served in form of parodies (no text to be translated). 4 data have been classified as cultural humor. However, only 1 datum (table 2, no. 1) whose humorous effect is successfully transferred. It is because the reference of the data is known worldwide. The rest of the data whose humorous effect are failed to be transferred is because the target audiences do not aware of the reference that actually makes the scene humorous.

The rest 5 data are grouped as universal humor. The data analysis shows that the translator is doing well in transferring the humorous effect of this type of humor. The humorous effect in these 5 data is successfully translated into target language. This is because universal humor is humorous by itself with no necessary of wordplay or cultural reference.

This result shows that linguistic humor and cultural humor, as Raphaelson-West stated in his article, are among the difficult one to be translated. The translator has difficulties to translate the linguistic humor as it contains wordplay. Wordplay contains characteristics of certain language, thus it is not easy to translate wordplay in SL into wordplay in TL. The translator also found it hard to translate cultural humor because of the cultural value contained in the dialogue. This is because the SL culture is different from TL culture. Some cultural values in SL did not exist in TL culture.
Moreover, what to be noted is that the corpus of this research is a cartoon movie which has its own advantage for being humorous as its exaggerated animation helps delivering the humorous effect to the audience.
CHAPTER IV
CONCLUSION AND SUGGESTION

After analyzing the data from *The Simpsons Movie*, I can take the conclusion and give the suggestion. The conclusion is drawn based on the research questions, and the suggestion is to give information to the readers of this research who are interested to do research about humor translation.

A. Conclusion

Translation is definitely not only rendering a text from source language into target language. Translators must be able to transfer the intended meaning along with its message to the target readers/audiences, especially for humor translation. Translators should be able not only to translate the text but also they have to be able to transfer the humorous effect into the target language. Translators should define the types of humor before translating into target language, then they can consider what methods or strategies that can be used to translate the text so that it brings the message, the humorous effect, and it does not sound foreign.

Based on the research finding, I draw a conclusion that *The Simpsons Movie* has all three types of humor in its dialogue. There are 3 data of linguistic humor. All of them contain wordplay, but not all of them is translated by wordplay too in the target language. Then, there are 4 data that are defined as cultural humor. Actually, *The Simpsons Movie* contains so many cultural
humor, yet it appears in form of parody which is it has no text to be translated. There are only 4 cultural humor scenes that have dialogue to be translated into target language. Universal humor is the one that appears the most often compare to other types of humor. I found 5 data of this type in the movie.

The second conclusion from me is that the translator has some difficulties in transferring the humorous effect from linguistic humor and cultural humor. The translator translates the dialogue well into target language, but he/she did not success to produce some of the humor features into the target language in some data, especially data of linguistic and cultural humor. This is because the source language has special characteristics and cultures that the target language does not have. This can also be caused by the limitation of time and space existed in the field of subtitling, and also it largely depends on the animation. However, the translator does very well in universal humor. The humorous effect in all universal humor in the movie is successfully transferred into target language by the translator.

B. Suggestion

I would like to suggest the readers, especially the one who wants to translate humorous texts, to pay more attention when translating humorous texts. Translating humor is different from translating other types of texts. Translator should first be aware of the humorous text, especially the one in his/her foreign language and culture. Translator must have a great knowledge of not only both source language and target language, but also both source
culture and target culture. Furthermore, translator should also be able to acknowledge types of the humorous text, find a proper translation strategy, and reproduce the humorous text into target language by transferring the message and the humorous effect.

As for those who want to do research about humor translation, after determining the focus of the study and the theories to use, I suggest to do small research first about humor character of both source language and target language. This step will help the researchers a lot in their research.

The last, I hope that this research can provide useful information in the field of humor translation and be a reference to the readers who want to do similar research.
BIBLIOGRAPHY

Books:


Journals:


Websites:


Films:


APPENDICES
<table>
<thead>
<tr>
<th>No.</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>D’ohhhhhmeeel!</td>
<td>Shiiil!</td>
</tr>
<tr>
<td>2.1</td>
<td>Look, we can’t keep stopping at every “sop”, “yield” or “one way” sign.</td>
<td>Denger! Kita tak bisa terus berhenti di tanda ‘SOP’, ‘TERIAK’, atau ‘ONE WAY’ (satu arah).</td>
</tr>
<tr>
<td>2.2</td>
<td>Just move on.</td>
<td>Terus jalan!</td>
</tr>
<tr>
<td>3.1</td>
<td>Wait! If you kill my dad ...</td>
<td>Tunggu! Jika kau membunuh ayahku ...</td>
</tr>
</tbody>
</table>
3.2 you'll never know where the treasure is buried.

3.3 What treasure?

3.4 The Treasure of Imawiener.

3.5 I'm a wiener?

3.6 ... kau tak pernah tahu dimana harta karun dikubur.

3.6 Harta karun apa?

3.6 Harta karun 'Aku pecundang'.
<table>
<thead>
<tr>
<th>No.</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Gentlemen, it's been an honor playing with you tonight.</td>
<td>Tuan-tuan, suatu kehormatan bisa main dengan kalian malam ini.</td>
</tr>
<tr>
<td>1.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.1</td>
<td>Did you at least bring my clothes?</td>
<td>Kau bawa bajuku?</td>
</tr>
<tr>
<td>2.2</td>
<td>Shirt, socks, everything you need.</td>
<td>Kaos, kaos kaki. Semua yang kau perlukan.</td>
</tr>
</tbody>
</table>
2.3
- You didn't bring my pants.
- Who am I, Tommy Bahama?
- Kau tak bawa celanaku.
- Memangnya aku Tommy Bahama?

3.1
Well, they're China's problem now.

3.2
Sekarang mereka masalah Cina.

4
Maggie! What a great little accident you turned out to be.

Maggie! Suatu keajaiban yang indah melihat apa jadinya dirimu.
<table>
<thead>
<tr>
<th>No.</th>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>That crazy old man in church was right.</td>
<td>Pras tua gila di gereja itu benar!</td>
</tr>
<tr>
<td>2.1</td>
<td>What do you tell us? We're trapped like rats?</td>
<td>Maksudmu kami terperangkap seperti tikus?</td>
</tr>
<tr>
<td>2.2</td>
<td>No. rats can’t be trapped this easily. You’re trapped like carrots.</td>
<td>Bukan. Tikus tak mungkin terperangkap semudah ini. Kalian terperangkap seperti wortel.</td>
</tr>
<tr>
<td>3.1</td>
<td>Homer, you have to go out there, face that mob ...</td>
<td>Homer, kau harus keluar. Hadapi mereka ...</td>
</tr>
</tbody>
</table>
3.2
and apologize for what you did.
... dan minta maaf.

3.3
I would, but I'm afraid if I open the door, they'll take all of you.
Sah, aku takut jika kubuka pintu mereka akan menyakitii kalian.

3.4
No, we won't. We just want Homer!
Tidak! Kami hanya ingin Homer!

3.5
Well, maybe not you, but they'll kill Grampa.
Mungkin bukan kalian tapi mereka akan bunuh kakek.

3.6
I'm part of the mob!
Aku ikut gerombolan ini!
4.1
Wait! There's something I have to get.
Yunggu!
Ada yang harus kuambil.

4.2
- What'd you get?
- Our wedding video.
- Apa yang kau ambil?
- Video pernikahan kita.

4.3

4.4
- We have a wedding video?
- Torch his gas tank!
- Kita punya video pernikahan?
- Bakar tangki bensinnya.

5.1
Despite everything, I miss your father.
Meskipun apa yang telah terjadi, aku merindu ayah kalian.
5.2
His big, fat ass could shield us all.
Me too.

5.3
Bokongnya yang besar bisa jadi tameng kita.
Aku juga.