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

A THESIS

Presented in Partial Fulfillment of the Requirements for the Attainment of a
Sarjana Sastra Degree in English Language and Literature

By

Aan Mulyana

11211141001

ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM

ENGLISH LANGUAGE EDUCATION DEPARTEMENT

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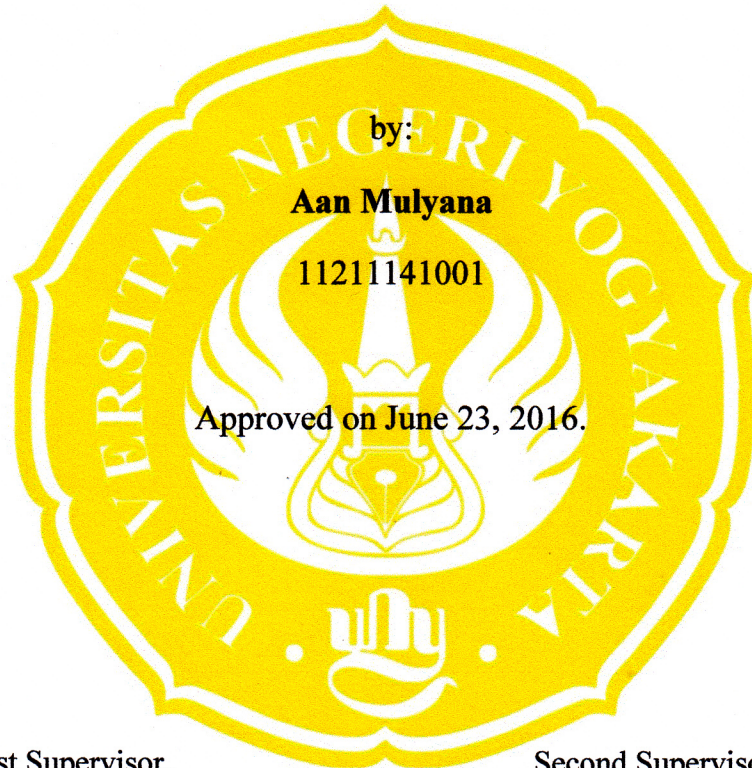ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM

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APPROVAL SHEET

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RATIFICATION SHEET

VERBAL HUMOR IN THE ENGLISH *RIO 2* FILM EXPRESSIONS
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A Thesis

Accepted by the Board of Thesis Examiners of Languages and Arts Faculty of Yogyakarta State University on June 30, 2016 and declared to have fulfilled the requirement to acquire a *Sarjana Sastra* Degree in English Language and Literature.

Board of Examiners

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PERNYATAAN

Yang bertanda tangan di bawah ini, saya

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Universitas	:	Universitas Negeri Yogyakarta

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya akan menjadi tanggung jawab saya.

Yogyakarta, 17 Juni 2016.
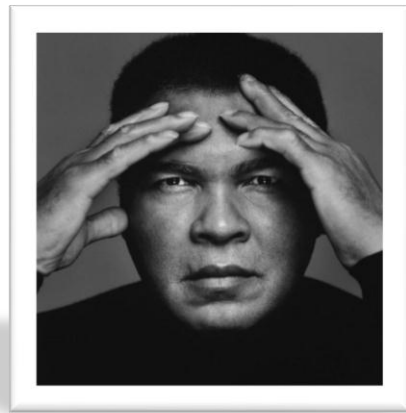
Penulis,

Aan Mulyana

MOTTOS

"*If I had no sense of humor,*

I would long ago have committed suicide." **Mahatma Gandhi.**

"*We have one life,*

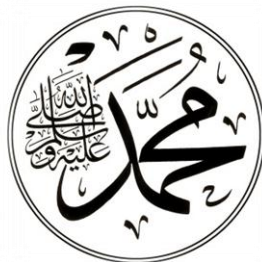*it soon will be past,*

what we do for God is all that will last."

Muhammad Ali.

TAKE CARE OF
5 BEFORE 5

Youth before Old age

Health before *Sickness*

WEALTH before *poverty*

Free time before PREOCCUPATION

Life before *Death*

Prophet Muhammad (PBUH)

DEDICATIONS

This thesis is especially dedicated with respect and gratitude to my beloved parents, *Abah* Ujang Mukhtar & *Emak* Sri Nani, who with their sacrifices provided me with not only the wherewithal of studying, but also the awareness of the importance of study in life. I love you more than my words can ever express.

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This thesis appears in its current form due to the assistance and guidance of several people. It gives me a great pleasure to express my gratitude to all those who supported me and have contributed to make this thesis possible. I owe my deepest gratitude to:

1. my first and second supervisors (*Bapak* Drs. Asruddin B. Tou, M.A., Ph.D. and *Bapak* Andy Bayu Nugroho, S.S., M.Hum.) who have patiently given helps, advices, guidance, corrections in the process of accomplishing this thesis;

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8. all the three respondents (Aniendya Prasetyaningtyas, Oktaviani Primasari, and Difara Uswatun Khasanah) for their valuable comments and suggestions regarding my questionnaire;

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Finally, I tried to do my best in finishing this thesis. As I realize that it is still far from being perfect, suggestions and opinions are welcomed and expected from the readers. Yet, I hope this thesis will be beneficial to those who are interested in the study of translation phenomena.

Yogyakarta, June 2016.

Aan Mulyana

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LIST OF ABBREVIATIONS

AL	: Allusion	SL	: Source Language
AVT	: Audiovisual Translation	SLT	: Source Language Text
Co	: Condensation	ST	: Source Text
Dc	: Decimation	Tc	: Transcription
De	: Deletion	TE	: Target Expression
Di	: Dislocation	Tf	: Transfer
DVD	: Digital Versatile Disc	TL	: Target Language
Ex	: Expansion	TLT	: Target Language Text
HE	: Hyperbolic Expression	TT	: Source Text
HF	: Hyperformality	TQA	: Translation Quality Assesment
Hg	: Homograph		
Hn	: Homonymy	TQ	: Tag Question
Hp	: Homophony	TQ	: Tag Question
IJ	: Interjection	VEH	: Verbal Expressed Humor
Im	: Imitation	VH	: Verbal Humor
IR	: Ironic Repetition	VI	: Verbal Irony
IS	: Intensifier	VCD	: Video Compact Disc
KP	: Key Phrase	WP	: Wordplay
PN	: Proper Noun		
Pp	: Paraphrase		
Pr	: Paronymy		
Re	: Resignation		
SE	: Source Expression		

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Page

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

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ABSTRACT

Verbal humor is humorous expression in which inherently concerns with the verbal matters. This research attempts to analyze how the verbal humor expressions in *Rio 2* film are translated into Bahasa Indonesia subtitling expressions. In doing this research, three objectives are formulated: 1) to describe the types of the verbal humor, 2) to describe the subtitling strategies used by the translator to translate the verbal humor, and 3) to explain the acceptability level of the verbal humor in the English *Rio 2* film expressions used in Bahasa Indonesia subtitling expressions.

This research employed a qualitative method since it provided descriptions of translation phenomena in *Rio 2* film. The form of the data of this research were words, phrase, and sentences containing verbal humor that were collected manually from the DVD of *Rio 2* film. The main instrument of this research is the researcher himself and the second instrument is the data sheets. The data are categorized based on some theories; verbal humor theory proposed by Spanakaki (2007), and subtitling strategies theory proposed by Gottlieb in Taylor (2000). To achieve data trustworthiness, the data sheets are repeatedly examined by the researcher and some peers and the results are discussed with the supervisors and the respondents.

The results of this research show the three important findings. First, the types of verbal humor found in *Rio 2* film are allusion (*key phrase* and *proper noun*), verbal irony (*interjection, ironic repetition, hyperformality, intensifier,* and *hyperbolic expression*), and wordplay (*paronymy, homophony,* and *homonymy*). Among them, allusion (*key phrase*) is in the highest occurred number. Second, there are eight subtitling strategies applied by the translator to translate the verbal humor; *transfer, paraphrase, imitation, resignation, condensation, expansion, deletion,* and *transcription* in which transfer becomes the most commonly used strategy. Third, from 82 data, there are 66 data (80,49%) belong to acceptable level, 13 data (15,85%) belong to less acceptable level, and 3 data (3,66%) belong to unacceptable level. This finding indicates that the translation of the verbal humor dialogues in *Rio 2* film is considered as *acceptable translation*.

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

CHAPTER I

INTRODUCTION

A. Background of the Problem

Laughter naturally exists in human beings even in infants a few months old. Trigger of laughter can be caused by various things, such as being tickled, reading funny stories, watching comedies, or listening to ridiculous sound. How such things can cause laughter apparently has been a subject of research for scientists to investigate further about humor, especially linguists, cognitive experts, and psychologists. Humor not only gives positive benefits to the human body, but also has an important role in the social life of the community. Therefore, humor is an important component of human communication. It makes people friendlier that can be used for resolving the problem of communication. It is necessary to note that the ability to produce and appreciate humorous activities is important to human's culture and social interaction.

In addition, humor also continuously grows as it follows what is happening in the society. It is one of the essential parts of intercultural communication and mass entertainment such as literary works and films. Various kinds of things in human life could potentially be used as material to make a thing to be funny, such as social inequality, a strange phenomenon, the latest trends, or political satire. Humor can also be used as a medium to convey the message properly because it is relaxing and entertaining. The works of humor can spread easily across the continents throughout the flourishing of mass media.

Afterwards, media are the device in human interaction; its form can be either printed or electronic. Thus, this modern era of technology makes audiovisual product to become the most popular and easiest way to distribute any information. The world is greatly influenced by them as well. More specifically, it could be in the form of films, television programs, musics, operas, web pages, video games, etc. Meanwhile, those features are just some examples of the vast array of available audiovisual products.

In line with this progress, translation is exactly needed for these features of media which represents a significant amount of translation performed recently. It has made its own discipline that now is known as *audiovisual translation* (AVT). It is the term which is used for transfering the translation of the verbal components containing audiovisual works and products. Moreover, audiovisual products require to be both heard (audio) and seen (visual) equally but they are mostly to be seen, especially in films or television programs.

Since the materials of audiovisual are meant to be seen and heard simultaneously, the technique which is applied to translate them is different from written text. On one hand, written works are mainly used to be read such as books, newspapers, journals and magazines which are enhanced and illustrated with photographs, diagrams or graphs as the verbal content. On other hand, translating audiovisual product needs another form of technique which is called *subtitling*. It is translation that enables the source expression (SE) and the target expression (TE) to be visible at the same time.

In this regard, the function of subtitles is to facilitate the audience to get information, and occasionally entertainment, for both the source expression and the target expression simultaneously. The job of subtitlers is influenced by the time and space hindrance since there is only a room for a limited amount of characters in subtitles that also can only be seen for a limited period of time depending on the speed delivery in the source expression. That is why reduction is necessary to overcome this matter because the audiences absorb speech quicker than they can read. Thus, it must have time to register and understand the subtitles well. To sum up, it can be understood that subtitle is a reduced form of the source expression. Most of subtitlers use reduction to employ the message throughout the subtitle. However, although some words are disappeared on the screen, it does not mean that the message of the source expression is lost. Therefore, the competence of the translator is very influential in translating through the subtitle. He or she should select the most appropriate word to convey the message of the source expression to the target expression.

In spite of all translators have been trained to deal with some difficulties in translating, what makes translation even more complicated is when it encounters with the sense of humor. In this respect, humor has various levels of applicability that are partly universal, cultural and linguistic, or individual which makes it becomes a real problem for a translator to translate the works of art in general. However, it depends on the skills of the translators such as whether they are able to convey the meaning with funny outcome or not.

When trying to translate humor, cultural elements and language-specific devices make the process of translating more difficult. What sounds funny in one language or culture can be regarded as unfunny in another language or culture. In addition, there are some terms related to the sense of humor, such as anecdote, comedy, comic, jokes, pun etc. Those terms will be explained as the following statements.

According to *Oxford Dictionary, 8th edition*, (Hornby, 2010) ***anecdote*** is a short, interesting or amusing story about a real person or event. ***Comedy*** is a play, or film that is intended to be funny, usually with a happy ending; plays and films of this type. ***Comic*** is entertainment that amusing and makes people laugh. ***Joke*** is something that somebody says or does to make people laugh. ***Pun*** is the clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same. Meanwhile, ***humor*** itself means the quality in something that makes it funny or amusing; the ability to laugh at things that are amusing. Since the text to be studied is only humor expression in which inherently concerns with the verbal matters, the term ***verbally expressed humor*** (VEH) or can be called simply here as ***verbal humor*** (VH) is used in this thesis. Verbal humor is different from humor accompanied by action that the characters do in the film. It means that verbal humor is rather pure verbal expression of humor than the humor added by any action to arise the audiences' laughter. Thus, this research will be more examined verbal humor than the character's physical action or gesture in the film.

In addition, it is called as *humor-action* or *situational humor* if the viewers laugh by simply watching the action of what the characters do or show funny expressions on the screen without much understanding of what they are talking about. Afterwards, translating verbal humor is not as easy as translating the humor which accompanied by figure's actions. Therefore, it is definitely different. This problem yet includes the challenge for translators to search a resolution.

Nevertheless, film is a form of media that most people in the world are interested in. Since films from foreign language need to be translated, it is a job for translator to render the most significant and appropriate meaning of the source expression as good as possible. When doing the translation, the translator should be able to think like the minds of people in the source language, then transferring it into the target expression as natural as possible in which suitable with the culture norm in the target language.

In addition, it is necessary to note that the researcher takes *Rio 2* film as the object of analysis. It is a 2014 American 3D computer-animated musical adventure-comedy film produced by **Blue Sky Studios** and directed by *Carlos Saldanha*. More specifically, it is the sequel to the 2011 computer-animated film *Rio*. The title refers to the Brazilian city of Rio de Janeiro, where the first film was set and *Rio 2* begins, though most of its plot occurs in the Amazon rainforest. Moreover, the *Rio 2* animated film is mostly targeted for children that may bring up the issue that they do not have similar background knowledge like adults.

Therefore, the translator has to pay highly attention to the basic theories of translation which can be applied to the translation targeted for children especially in subtitle discipline. Since the film performs many comedies in its verbal language of the characters, verbal humor in this film is important to be observed.

B. Focus and Formulation of the Problem

Humor can be defined as anything that causes amusement, mirth, spontaneous laughter and smile. However, humor differs from culture to culture which makes verbal humor as the most difficult text to translate. There are also distinctions between purely verbal humor and humor which is accompanied with the action of the characters. Some aspects that are found in *Rio 2* film can be explained as follows; language, culture, subtitle and humor.

In terms of *language*, sometimes the translator makes complicated sentences in subtitling which causes humor failed to be rendered. There were many idiomatic expressions that were intentionally expressed to evoke the laughter of the audiences from the source expression but it did not represent the real meaning of what the characters said in the target expression. Therefore, the selection of using words is highly recomended to translate the humor senses. Moreover, the translator's skill to build creative resolution in word choice is the key of good quality in humor translation. The second aspect is *cultural aspect*. It is also difficult because it requires to negotiate not only between the two languages, but also both cultures. Before selecting a strategy in translating cultural matters, the translators must consider the norms of the target culture and the expectations of the target audiences.

Thus, there must be a complete comprehension about keeping the meaning and the sense in order to obtain culturally acceptable translation to the target audiences especially for children, because the children's background knowledge and understanding depend on their awareness in intercultural differences. In addition, children from a certain continent might not fully understand the culture from another continent. Hence, the translator's capability to employ adaptation theory is suggested in order to give the children viewers such understanding about the connection between the story in the film and its culture. Since children still do not fully understand other culture like how adults do, the translation must be considered carefully.

The third aspect is *subtitling aspect*. Since subtitle is different from written translation as books; it does not have much freedom when translating an audiovisual product. Although it is not easy to convey the full semantic meaning of the source text, subtitlers constantly have to follow the norms of written language and they must condense the original. Obviously, this aspect affects the translation whether the translator has to reform or retain the meaning in order to adjust to the limitation of the subtitling rules. Moreover, humor differs from culture to culture. Thus, the subtitlers need to create long and complicated explanations when they deals with translating humor in order to convey the humor as natural as possible. Finally, it is important to note that translators have to consider to use what kinds of subtitle strategies to translate the verbal humor in the source expression to the target expression because the sense of verbal humor involves across from culture to culture.

The last aspect, on which the researcher tends to keep much attention in this research, is *humor*. There are some problems in translating verbal humor in *Rio 2* film which need to be analyzed. Before finally making a decision in considering language to translate the humor, subtitlers must recognize the humor, then considerably think about negotiating the meaning between the source language and the target language. The subtitlers should aim at recreating the same viewing experience by adapting the humor to the target audiences.

Based on the problems identified above, the problems of the study are formulated as follows.

1. What types of verbal humor are found in the English *Rio 2* film expressions?

2. What are the subtitling strategies used by the subtitler in translating the verbal humor in the English *Rio 2* film expressions into Bahasa Indonesia subtitling expressions?

3. How acceptable is the translation of the verbal humor in the English *Rio 2* film expressions used in the Bahasa Indonesia subtitling expressions?

C. Objectives of the Research

The expected objectives of this research are:

1. to describe the types of verbal humor found in the English *Rio 2* film expressions and their Bahasa Indonesia subtitling expressions,

2. to describe the subtitling strategies used by the subtitler in translating the verbal humor in the English *Rio 2* film expressions into Bahasa Indonesia subtitling expressions, and

3. to explain how acceptable is the translation of the verbal humor in the English

Rio 2 film expressions used in the Bahasa Indonesia subtitling expressions.

D. Significance of the Research

This research has two benefits, those are explained as follows.

1. Theoretical Significance

This reseach study can be used as additional reference for lecturers in teaching and students in learning translation subject. It also can give useful insight to the field of translation, especially concerning with verbal humor and the strategies to translate it.

2. Practical Significance

This research study can give better understanding for the viewers of the film, especially in understanding the verbal humor that employed by the characters in the *Rio 2* film and also can help the translators to translate the verbal humor using the appropriate strategies.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

This part investigates the theories of translation, its processes, and types of the translation. This research analyzes verbal humor and subtitiling matters, in which audiovisual translation that contains subtitling strategies will be examined further. In addition, since the data of analysis are taken from the subtitle of *Rio 2* film, the summary of the film will also be presented later. The previous study which is connected to this research is going to be explained with some similarities and differences toward this investigation as the latest research.

1. Translation

When it comes to the word *translation*, most of people will think about the process of changing something that is written or spoken into another language. In order to discover more about it, this section will further discuss the notions of translation, the processes of translation, and the types of translation. Those three sections are studied according to some experts of translation studies.

a. Notions of Translation

Traditionally, translation can be understood as a process of transferring meaning, idea or message of a text from one language to other languages. Afterwards, it can be transpired in the same or different languages but more familiar in the different languages. Therefore, it will be clarified in some definitions of translation provided by some experts as follows.

Benhaddou (1991: 2) states that translation, in the real sense of the word, is not a mere transfer of syntactic structure of one language into another language. There are some other aspects of language that should be considered in any operation of this kind. Thus, it is important to consider that the readers or audiences of the target language accept the same information as well as the readers or audiences of the source language. This consideration includes the clarity, accuracy, and naturalness of the meaning or messages of the translation.

Nevertheless, according to Hatim and Munday (2004: 6), translation is a process of transferring a written text from source language (SL) to the target language (TL). In this definition, they emphasize that the object being transferred in translation is a process. Besides, Meetham and Hudson in Bell (1991: 6) define translation as the replacement of a representation of a text in one language by representation of an equivalent text in a second language. This definition stresses in exchanging of the representation of meaning equivalence from the source language to the target language.

Meanwhile, translation is also mentioned by Nida and Taber (1982: 12). They state that translating consists in reproducing in the receptor language the closest natural equivalent of the source language message. This definition is more comprehensive than the previous ones. They clearly state that translation is closely connected to the matters of recreating the meaning as natural equivalence as possible from the source text (ST) to the target text (TT).

From the several definitions mentioned above, translation as a process of transferring according to Hatim and Munday is more appropriate to be used. It can be said that translation is a process which is obligated to find the meaning equivalence and preserved features of the original text in the target text. In brief, the process of translation is emphasized here as the main problem in translating to find the equivalent meaning of translation, in this regard, in translating the verbal humor matters.

b. Processes of Translation

Translation process is the complete activity which is done by the translators to transfer a message, meaning, or idea from source language into target language. According to Nida and Taber in Munday (2001: 39-40), they state that translation process consists of three stages which can be illustrated as follows.

A (Source)   **B (Receptor)**

(Analysis)   **(Restructuring)**

                        (Transfer)

X ————————————————→ **Y**
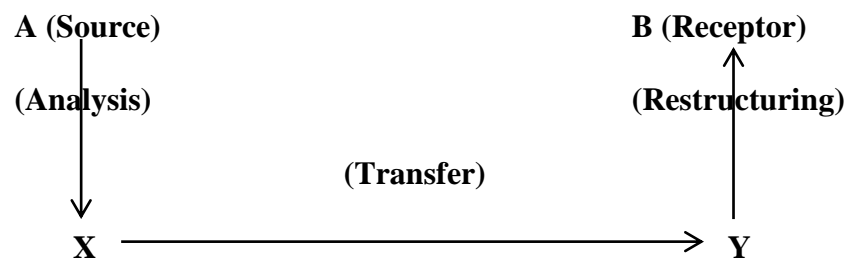
Figure 1. *Translation Process by Nida and Taber in Munday (2001)*

In the first stage, which is the beginning of the structure that the meaning is given in source language A, *analysis* can be defined as analyzing in terms of the grammatical relationship and the meaning of the words or the combination of the words.

In the second stage, *transfer* can be defined as analyzing material which is transferred in the translator's mind from the source language A to the target language B. In the last stage, *restructuring* can be defined as transferring material which is restructured in order to make the final message fully acceptable translation in the receptor of the target language. Relating to this research, translating verbal humor expression does not only need transfer process, but also another process in which connected to the semantic (meaning) and style (form) of the verbal humor in order to make the translation acceptable in the target language's culture as natural as possible. In this respect, the researcher then takes into consideration of another concept of the translation process which is proposed by Bell (1991: 20). He states that translation process is the transformation of a source language text into a target language text by means of processes which takes place within memory of human beings. Further, it can be seen more specifically in the following figure.
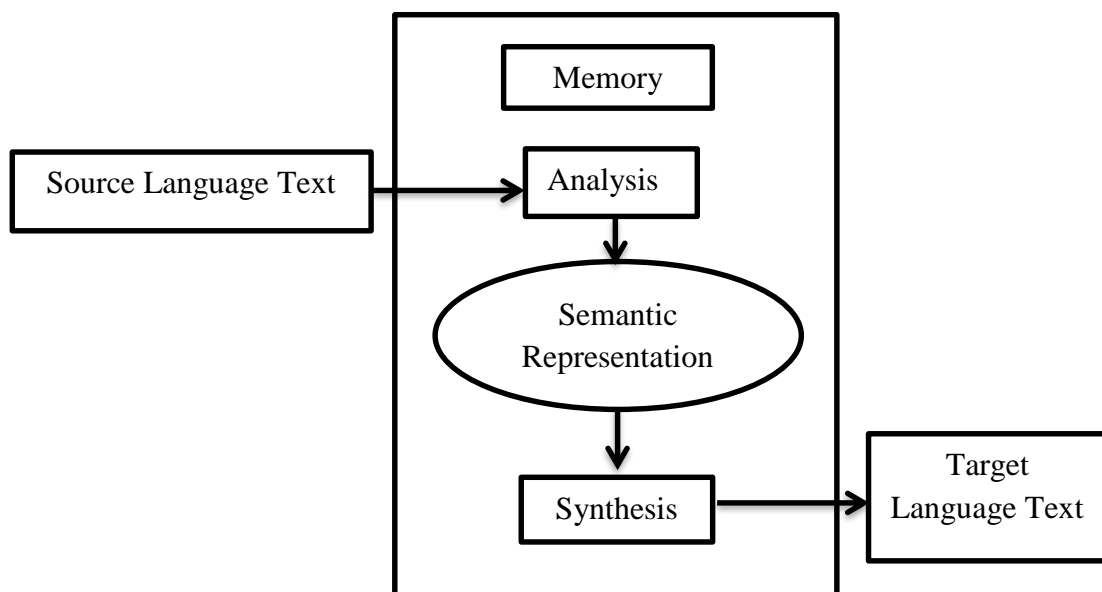
Figure 2. *Translation Process Proposed by Bell (1991)*

The above figure shows the analysis of one language-specific text (the source language text, the SLT) into a universal (non-language-specific) semantic representation and the synthesis of that semantic representation into a second language-specific text (the target language text, the TLT). Those stages show that translation is not an easy process because the translator should take into consideration to transfer the representation of the meaning equivalence in the target language. Both theories describe that the translators must pay highly attention towards the stage of analysis to discover the equivalent meaning before they transfer and re-express the meaning. Besides, they also have to mind about the stage of restructuring of synthesis in order to get the meaning as natural as possible in the target language culture.

Since this research is mostly related to the analysis of not only semantic representation (meaning), but also the synthesis (form or style) of the verbal humor from the source expression to the target expression, the process of translation proposed by Bell (1991) is more appropriate to be used. Therefore, by using this process, the translated expression of the verbal humor which consists of *Wordplay*, *Allusion* and *Verbal Irony* hopefully can be excellently delivered as an acceptable translation in the target language as well.

c. **Types of Translation**

There have been many observations and proposals regarding the types of translation. This segment will explain further about the types of translation theories according to some experts of translation studies as follows.

Newmark (1992) divides two basic types of translation, namely *communicative* and *semantic*. These two approaches differ in terms of method, means, as well as the texts which are translated. Semantic translation is trying to maintain the structure of semantic, syntactic, and the contextual meaning of the source language text. Thus, the cultural elements of the source language should be maintained even though it is presented in the text of the target language translation. More specifically, some texts such as a poem and a song lyric require semantic approach, others, like advertising texts, or journalistic prose, must be translated in a communicative fashion.

Further, in communicative translation, the translator can improve the logic of the sentences of the source language, such as replacing words and rigid structures with a more flexible, eliminating part of the unclear sentence, eliminating repetition, and modifying the use of jargon (Newmark, 1981: 42). In addition, this approach aims at creating the effect of the audience in the target language as well as the experience of the audience in the source language do. Since this research is aimed to analyze the film which includes the sense of humor, the best method to be applied is communicative approach. Thus, the translation will not sound clumsy or awkward in order to create an acceptable translation in the target language. Furthermore, On *Linguistic Aspect of Translation,* Jakobson in Venuti (2000: 114) stated that there are three types of translation as follows.

1) Intralingual Translation or *Rewording*

Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language. This type of translation would occur when the translators rephrase the messages, expressions, or texts in the same language to explain or clarify something that might be spoken or written. In this case, the translator uses synonyms to be translated using another expression although the message in the source text (ST) remains the same.

2) Intersemiotic Translation or *Transmutation*

Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of non-verbal sign systems or vice versa. This type of translation would occur when a written text were translated, for instance, into music, film, or painting. The message is transferred from one symbol system or sign system into a language or another form.

3) Interlingual Translation or *Translation Proper*

Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other languages. This type is more familiar in translation field which is involved two or more languages. In addition, this research is using this type of translation that the source expression is in English and the target expression is in Bahasa Indonesia.

Afterwards, there are some divisions concerning with this type of translation (interlingual) namely, *written translation*, *interpreting* and *audioviusal translation*. Each of them has their own characteristic which will be examined in further explanation.

In the academic field of Translation Studies, an endeavor has been made to provide more specific criteria for defining the translation activities; it can be written, spoken, and audiovisual translation. Kade in Schaffner (2004: 1) stated that for a translator (*written translation*), the source text is available in some fixed form; for example, printed on paper, until the target text has been produced. This allows the translators to refer back to the source text in order to correct and revise the target text. In contrast, an *interpreter*'s job is to translate what somebody is saying into another language directly. He or she gets only one attempt in producing the target text from the source text which is presented to the interpreter orally and only once whereas the target text has to be produced immediately. Meanwhile, audiovisual product (*audiovisual translation* / AVT) is in different type of translation. It is a process of translation from "spoken" as the source language (SL) to a "written" as the target text (TT). Since the source expression and the target expression are in different language, this research is regarded into the interlingual translation.

In general, audiovisual translation is included to a new field of research studies. Audiovisual product involves both sound and picture in order to get whole understanding of the work product. Since its development is not only in the local area but also throughout the international area which conveys diferrent language and culture, the translation is demanded to transfer the message as well as the style of the source expressions to the target expressions. Therefore, this part will explain more about its theories and types based on the thoughts from several experts of this study field.

The basic understanding of audiovisual translation mode known as *subtitling* is that, in the beginning, it is intended primarily for cinema, and television use, by the help of a visual component in the form of (video) recording and the final script of the original live subtitles. Audiovisual product is made to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen. Moreover, Chiaro (2013: 1) defines audiovisual translation as the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. This definition shows that audiovisual products contain a series of verbal messages that will be perceived both acoustically and visually.

However, audiovisual translation is different from translating printed texts because audiovisual materials are meant to be seen and heard simultaneously. Written works are primarily meant to be read, while the verbal and visual contents of audiovisual products are meant to be watched inseparably to create a whole meaning. In addition, there are three types of Audiovisual Translation; namely dubbing, voice-over, and subtitling. These three types will be explained as follows.

a) Dubbing

The intention of dubbing is to make the translated dialogue appear as if being spoken by the actors in the target language. It means that the displacement of the original speech by a voice track has to follow of the timing, phrasing, and lip-movements of the original dialogue as nearly as possible.

Ivarsson in Alkadi (2010: 48) claims that dubbing started in 1927 when the audience could hear the actors. By 1929 dubbing studios had spread all over Europe. Dries in Alkadi (2010: 48) also maintains that dubbing was introduced at about the same time as the introduction of the original sound to the moving picture. At the same time the problem of exporting films to countries with different languages needed a solution, similarly to dubbing. Nonetheless, Maluf in Alkadi (2010: 48) puts this differently. He suggests that when the articulation, intonation, accent, or dialect of the stars of the silent silver screen were inappropriate for the new films, studios resorted to dubbing over the dialogue by adjusting the mouth movements of the original actors in the film to the voice of other actors. Therefore, the harmony between the performing characters and the dubbing voices of the characters in terms of temper, reaction, body movement and language must be synchronous.

b) Voice-over

According to *Oxford Dictionary, 8th edition*, (Hornby 2010) voice-over is information or comments in a film or movie, television programme etc., given by a person who is not seen on the screen. In addition, voice-over is commonly used in a radio, television production, filmmaking, theater, or other presentations. It is read from script and spoken by a specialist voice actor. Furthermore, voice-over translation is an audiovisual translation technique in which the actor's voices are recorded over the original audio track which can be heard in the background. This method of translation differs from dubbing and is often used in documentaries or news reports to translate words of foreign-language interviewees.

c) Subtitling

According to Gottlieb in Chiaro (2013: 4), subtitle consists of the rendering in a different language of verbal messages in filmic media in the shape of one or more lines of written text presented on the screen in sync with the original message. Subtitle is an abbreviated written translation (compressed, shorter written expression, etc) of what can be heard on the screen. Subtitles also significantly reduce the original dialogue simply because viewers need the time to read them without running the risk of missing any action scene on the screen.

Furthermore, Antonini in Chiaro (2013: 4) states that the subtitling process involves three basic steps: elimination, rendering, and condensation. *Elimination* consists in reducing elements that do not change the meaning of the source dialogue such as false starts, repetitions, and hesitations. *Rendering* refers to the elimination of taboo items, slang, and dialect. *Condensation* involves the simplification of original syntax in order to render the subs more easily readable.

In addition, Gottlieb in Chiaro (2013: 4) also mentions about the rules that subtitles were restricted to thirty (30) to forty (40) characters including spaces that were displayed at the center bottom of the picture, or else left-aligned. Therefore, it can be concluded that *subtitling* is words that translate what is said in a film into a different language and usually appears at the center bottom of the screen. Since the researcher uses a film as the object of analysis, there will be subtitle as the part of investigation in conducting this research. He needs to explore more about subtitling strategies that is used by the translator of the *Rio 2* film. Subsequently, subtitling strategies will be explained more in further theoretical discussion.

2. Subtitling Strategies

There have been many scholars developed the theories of subtitling strategies. Choosing an appropriate strategy is the basic task for the subtitler to translate the audiovisual product—in this regard the verbal humor expressions. Afterwards, if it is compared to dubbing, subtitling is simpler and cheaper. One prominent scholar in the translation field who has proposed subtitling strategies is *Henrik Gottlieb*. As stated by Taylor (2000), Gottlieb's translation strategies for subtitling of film are as follows.

a. Expansion

Expansion is used when the original requires an explanation because some cultural nuance is not retrievable in the target language. For example:

(***Setting***: *Blu and Jewel find their children playing fireworks. They worry about their children to play it because it is dangerous for them. In the scene, Blu takes the matchstick from Tiago who is ready to lit up the fireworks.*)

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

Kids : We asked Tiny.

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

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

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

Anak-anak : Kami sudah bilang ke Tiny.

Blu : Itu bahkan lebih buruk. Maaf, Tiny.

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

In this example, expansion strategy is applied in translating the utterance of the character (Tiny). The word "***Senior***" which comes from Spanish is translated into the target language becomes "***Tuan***" which employs the same meaning in the source language.

Further, the word "**Senior**" in English has different meaning if it is translated literally to the target language which means *a person who is older than somebody else*. Therefore, it needs more explanation in the target language.

b. Paraphrase

Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. For example:

(***Setting*** : *People in Rio de Jeneiro city are in the party to celebrate the new years eve. They are dancing and singing "What Good is Love" together. They look so happy at the moment. Beside, all birds in bird sanctuary are also dancing and singing together as the same rhytm with humans*.)

SE :   **Jewel** : From a bird from Minessota, ***you've got some moves.***
      Blu   : That wasn't a move. That was an accident. But I accept the compliment.
TE :   **Jewel** : Untuk ukuran burung dari Minnesota, ***goyanganmu bagus.***
      Blu   : Itu bukan goyangan, itu tadi tidak sengaja. Tapi aku terima pujianmu.

In the example above, the translator uses paraphrase to translate this utterance in order to make the audiences easier to understand. Although the translator using another word, he did not lose the meaning and the style of the humor expression from the source language. This is the function of using paraphrase strategy that the translator has to creatively find another different words to express the humorous effects to be accepted by the target audiences as well as the audiences from the source language do.

c. Transfer

Transfer refers to the strategy of translating the source text completely and accurately. For example:

(***Setting*** : *Blu is going to the Amazon with his family as a request from Jewel, his wife, to find another flock of Blue Macaws. Blu seems extremely worry about it but Rafael tries to persuade him to go for the sake of his wife.*)

SE : **Rafael** : If this is important to Jewel, just do it! ***Happy wife, happy life.*** Remember that!

TE : **Rafael** : Kalau ini penting bagi Jewel, lakukan saja! ***Istri bahagia, hidup bahagia.*** Ingat itu!

This translation is translated completely and accurately without any missed or added message from the source expression to the target expression. The translator can successfully maintain the style and meaning of idiomatic verbal humor expression in the source expression to the target expression using transfer strategy.

d. Imitation

Imitation maintains the same forms, typically with names of people and places. For example:

(***Setting*** : *Nigel succeds to run away from the market where he is being imprisoned. He rides Charlie, a tapir, as his vehicle. Gabi, who falls in love with Nigel, joins them too.*)

SE : **Nigel** : The croaking cockatoo doth bellow for revenge. That's *Shakespeare*, by the way.
  Gabi : Without your performance, it's nothing.

TE : **Nigel** : Kakaktua yang bernyanyi ini akan membalaskan dendamnya. Sebenarnya itu syair *Shakespeare*.
  Gabi : Tanpa penampilanmu, itu tak ada artinya.

In the example above, the expression "*the croaking cockatoo doth bellow for revenge*" may cause the audience confused about the statement because they know nothing about this expression except if there is an addition phrase further that this expression is originated from the words of famous playwright. It is adapted from the popular idiom "*the croacking Raven doth bellow for revenge*" in Hamlet which is written by **Shakespeare**. In the scene, Nigel has a revenge to Blu who has given the misery in his life. Nigel makes allusion on his utterances. It brings fun to the expressions. In the target expression, the translator imitates the name of the greatest author in 16th century, ***Shakespeare***. The translator creatively delivers this verbal humor expression by using imitation strategy so that the verbal humor expression in the target language can be easily understood by the audiences.

e. **Transcription**

Transcription is used in those cases where a term is unusual, even in the source text, such as the use of third language or nonsense language. For example:

SE : **Monkey** : At first sight of trouble, I'll give you a signal; ***Ka-kaw! Kee-kee!***
TE : **Monyet** : Bila terlihat bahaya, aku akan beri aba-aba; ***Ka-kaw! Kee-kee!***

"*Ka-kaw! Kee-kee!*" is the term used when Monkey says to Po (Panda) in *Kung Fu Panda 2* film to give a signal if Wolfs as the guard of the jail, their enemy, are coming. This term is only used in this film which becomes nonsense for anybody who does not watch the film because they do not understand the meaning or the function of that signal. The translator uses transcription strategy to maintain the meaning and the style of sense of humor of the film.

f.   Dislocation

Dislocation is adopted when the original employs some sort of special effect, e.g. a silly song in a cartoon film, where the translation of the effect is more important than the content. For example:

SE :   **Po Panda** : My fist hungers for justice. (***Then something is growling from his stomach***). That was my... fist.
TE :   **Po Panda** : Tinjuku lapar akan keadilan. (***Perutnya berbunyi***). Itu tadi... tinjuku.

This is the effect of what characters do in the film. In the scene, there is a sound growling from the character's stomach (Po) when he starts to fight the bandits who attack the village. Since his belly is so fat and always be hungry and then it sounds growling in the middle of fighting, it brings fun to the conversation. That sound is an important factor of the scene to arouse the viewer's laughter.

g.   Condensation

Condensation would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible, but it is not necessarily the case. For example:

SE :   **Po Panda** : *Nothing is unstoppable except for me when I'm stopping you from telling me something is unstoppable!*
TE :   **Po Panda** : *Tiada yang tak terkalahkan kecuali saat aku bilang, berhenti bilang begitu!*

This uses condensation strategy to shorten the translation of the target expression without losing the essential message.

h. Decimation

Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, the potentially important elements are omitted. For example:

SE :   **Po Panda** : Danger! Tell those musicians to start playing some action music ***because it is ON***. Don't worry Master Shifu, I'll master inner peace ***as soon as I get back.***

TE :   **Po Panda** : Bahaya! Minta para pemusik memainkan music aksi, ***sebab kita akan bertempur.*** Tenang Shifu, aku akan belajar kedamaian jiwa.

There is omission part of the expression *"as soon as I get back"* in the target expression, but this function is to shorten the expression due to reasons of reduction of the content and discourse speed.

i. Deletion

Deletion refers to the total elimination of parts of a text. For example:

SE :   **Po Panda** : Hahaha! ***Snack stops, pffft.* Wait, are you serious?**

TE :   **Po Panda** : ***Kudapan.* Tunggu, kau serius?**

The above translation loses the important element of the dialogue. The word *"stop"* is ommited in which it influences the meaning in the target expression. Thus, the translation changes and makes the important element failed to be conveyed to the target expression.

j. Resignation

Resignation describes the strategy adopted when no translation solution can be found and the meaning is inevitably lost. This often occurs with untranslatable elements or puns. For example:

SE : **Po Panda** : Y-you, w-woo, kung fu is, de-eaad? Fine! You stay in your prison of fear, with bars made of hopelessness... And all you get are three square meals a day of... shame!
Master Croc : *With despair for desert.*

TE : **Po Panda :** Aku, kalian, kung fu sudah mati? Baiklah! Kalian tinggal di penjara ketakutan dengan jeruji keputusasaan. Hanya dengan tiga kali santapan memalukan sehari!
Guru Buaya : *Dengan pencuci mulut tanpa harapan.*

In this strategy the translator is unable to render the source expression adequately. It has to use different expression in order to render the meaning and humor accurately in the target language.

3. Verbal Humor

There have been numerous observations and proposals regarding the nature of humor. This segment will explain further about verbal humor theories and types according to some experts of translation studies.

a. Notions of Verbal Humor

Humor is multi-disciplinary field of research. People have been working on humor in many fields of research especially in linguistic, sociology, and literature. Humor also affects the social phenomenon and serves various types of social or interpersonal purposes. It is exceedingly related to the culture sense because humor differs from culture to culture. What is humorous in one culture is not always humorous in another culture. Furthermore, Hassaine (2014: 2) states that the innovative and artful use of language can be detected in human beings' aptitude to produce verbal humor. Being a universal trait of human language behaviour, verbal humor permeates into different social contexts.

For instances, it pervades in many types of interaction and discourse, and insinuates a lot of forms of entertainments. Nevertheless, Jensen (2009: 2) stated that humor is a quite social thing, but at the same time it is also highly individual and very much a matter of personal tastes and preferences. It means that humor may change over time. It depends on one's mood, the context of the situation, and the capacity of individual for appreciating something as being humorous or funny.

In addition, there is a distinction between conceptual humor and verbal humor. According to Jensen (2009: 2), *conceptual humor* involves concepts or ideas that are thought as humorous without using aspects of language for other purposes conveying the humorous message, while *verbal humor* occurs when an aspect of language is exploited in order to achieve a humorous effect. Since the data taken from this research is the matter of verbal humor, this research only analyzes about the verbal humor which is available in the object of analysis.

b. Types of Verbal Humor

There are three kinds of verbal verbal humor based on Spanakaki (2007), those are wordplay, allusion, and verbal irony. Each categorization of verbal humor will be explained as follows.

1) Wordplay

Wordplay is one kind of verbal humor that usually used to created a joke. It is literary technique and a form of wit in which the words that are used become the main subject of the work, primarily for the purpose of intended effect or amusement.

According to Delabastita in Spanakaki (2007), wordplay is the general name for the various textual phenomena in which structural features of the language(s) are 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. For example:

SE : *We need something that can make us **winggle**. Something that make us **jiggle**.*
TE : *Kita membutuhkan sesuatu yang bisa membuat kita **bergoyang**. Sesuatu yang bisa **mengguncang**.*

The word *"winggle"* is originated from the word *"wiggle"* which means to move from side to side or up and down in short quick movements; to move something in this way. Since they are birds which have wings, the character said ***"winggle"*** as the result of association between the word ***"wing"*** and ***"wiggle"***. In addition, the last word at the end of the sentence he said ***"jiggle"*** to make a perfect rhyme.

Furthermore, According to the type and degree of similarity, wordplay can be divided into the following categories (Delabastita, 1996: 128 in Spanakaki, 2007).

a) Homonymy

Homonymy is a type of wordplay which has identical spelling and sounds but different meaning. For example, the word ***can*** in English meaning 'be able' and also ***can*** meaning 'put something in a container'. In the context of verbal humor, it can be seen as the following example.

SE : **Eduardo** : ***Brazil nut trees.*** These trees are the key to our way of life. The trees feed us. The sustain us.

   Blu : (*Sleep*)

   Eduardo : Hey, wake up! (*Waking Blu up*).

   Blu : I'm up! ***Nutty Brazil... Brazil nut trees**,* something. Yeah, got it.

TE : **Eduardo** : Pohon kacang Brazil. Pohon-pohon ini adalah kunci untuk menjalankan hidup kita. Pohon-pohon yang memberi makan kita. Mereka menyokong kehidupan kita.

   Blu : (*Tidur*)

   Eduardo : Bangunlah!

   Blu : Aku bangun. ***Brazil Gila... Kacang Brazil,*** semacam itu. Iya, aku mengerti.

In the dialogue above, Blu said *"Nutty Brazil"* and *"Brazil Nut"* which have same spelling but different meaning. First nut means a strange or crazy person, while the second nut means a small hard fruit with a very hard shell that grows on some trees.

b) Homophony

Homophony is a type of wordplay which is pronounced like another word but has a different spelling or meaning. For example, the word ***some***, and ***sum*** /sʌm/. In the context of verbal humor, it can be seen as the following example.

SE : **Carla** : Here's the plan. Auditions today... And *we* preview the show tomorrow.

   Pedro : ***"Oui"? What are you talking about, "oui"? You speak French?***

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

   Rafi : Wow, kid's been working.

TE : **Carla** : Ini rencananya. Audisi hari ini. Dan *kita* akan mempersembahkan pertunjukkannya besok.

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

   Carla : Ayo, bersemangatlah. Ayo kita mulai!

   Rafi : Anak-anak telah bersiap.

In the dialogue above, Pedro misundertood about the word "*we*" in English and "oui" in French which are pronounced like one another but have different meaning as well. "We" in English is used as the subject of a verb, meaning that the representation of the speaker and another person or other people when she or he says. Meanwhile, "*Oui*" in French means "yes" in English.

c) Homograph

Homograph is a type of wordplay which is spelt like another word but has a different meaning from it, and may have a different pronunciation. For example, the word **bow** /baʊ/ , and **bow** /bəʊ/ - /boʊ/. In the context of verbal humor, it can be seen as the following example.

SE :   A : What he did?
        B : He decided **to desert his dessert in the desert.**

TE :   A : Apa yang dia lakukan?
        B: Dia **membuang manisannya ke gurun pasir.**

In the dialogue above, B said *"desert"* as a verb means to leave something or somebody without help or support (abandon), and "*desert*" as a noun means a large area of land that has very little water and very few plants growing on it. Most of deserts are covered by sand. Meanwhile, "*dessert*" means sweet food eaten at the end of meal. Those three words are spelt like another but they have different meaning individually.

d) Paronymy

Paronymy is a type of wordplay in which there are slightly differences in both spelling and sounds. For example, the word ***naughty*** and the word ***knotty*** in English. In the context of verbal humor, it can be seen as the following example.

SE : **Rafael** : If this is important to Jewel, just do it! ***Happy wife, happy life.*** Remember that.

TE : **Rafael** : Jika ini penting bagi Jewel, lakukan saja. ***Istri senang, semua senang.*** Ingat itu.

In the dialogue above, the word *"wife"* and *"life"* have slight in both spelling and sound but, of course, have different meaning. *"Wife"* means the woman that a man is married to and *"life"* means the ability to breathe, grow, reproduce, etc. which people, animals and plants have before they die and which objects do not have. The author creatively used paronymy words to amuse the audiences which spelled by the character in the film.

2) Allusion

Allusion is categorized as one of kinds of verbal humor which is started with looking the definition of it based on *Oxford Advanced Learner's Dictionary 8ᵗʰ Edition* (Hornby, 2010). It defines allusion as something that is said or written that refers to or mentions another person or subject in an indirect way. In addition, allusion is a figure of speech in which one refers covertly or indirectly to an object or circumstance from an external context. Thus, an allusion is often called a reference. It is an indirect or passing reference to some events, person, place, or artistic work, the nature and relevance of which is not explained by the writer or speaker but relies on the reader's or listener's familiarity with what is further mentioned (Baldick, 1990: 6).

Moreover, Nilsen (1978: 213) emphasizes that before a speaker makes an allusion, he or she presuposes that the listener is familiar with the idea being alluded to and that it will make the listener think of the same concept that the speaker has in mind. Afterwards, according to Ross (1998:11), allusions in humor involve extralinguistic knowledge, in order words knowledge about the world. The double meaning way involve reference to a saying or quotation. Hence, if the listener does not share the same awareness of this, the ambiguity cannot be recognized. It means that, if an allusion is made in humorous intention, in a conversation for example, the evoked text should be recognized and the full implications of the allusion understood instantaneously in order that the allusion to be successfull. Further, Leppihalme (1997: 37) states that study of allussion has two reasons: firstly, as a guideline for defining allusions, and secondly, as a source of potential strategies for translating allusion. More specifically, the functions of allusions can be broadly divided into three categories: a) *creating humor*, b) *delineating or describing charachters*, and c) *carrying themes*. For the purpose of humor, an allusion involves some modification of frames. Such frames include idioms, proverbs, catchphrases, and allusion to various sources (Leppihalme 1996: 200 in Spanakaki 2007). For example:

SE :   *Aren't you **the fluffiest most delicious little macaws***?
TE :   *Bukankah kau **burung Macaw yang terhalus bulunya?***

In the example above, the character (aunt Mimi) called the little bird macaws when they met first time in Amazon jungle as ***the fluffiest most delicious little macaws***. This is an allusion expression to call those little macaws in an indirect way.

In addition, Leppihalme (1997: 10 in Hellgren 2007: 12) also divides allusion into two parts, namely proper name allusion and key phrase allusion. The explanation of these divisions are as follow.

a) Proper Name Allusion

Proper name, it is also can be called as Proper Noun, is a word that is the name of person, a place, an institution, etc. and is written with a capital letter, for example ***Tom, Mrs Jones, Rome, Texas, The Rhine, the White House***. It is the frame that carries the allusive meaning to create humorous expression. The core of this frame includes numerous examples, such as typically names of famous people, real-life and fictional, titles of fictional works, and names of organizations. The example of Proper Name Allusion in the context of verbal humor is as follow.

(***Setting*** : *Nigel succeds to run away from the market where he is being imprisoned. He rides Charlie, a tapir, as his vehicle. Gabi, who falls in love with Nigel, joins them too.*)

SE : **Nigel** : The croaking cockatoo doth bellow for revenge. That's ***Shakespeare***, by the way.
    Gabi : Without your performance, it's nothing.
TE : **Nigel** : Kakaktua yang bernyanyi ini akan membalaskan dendamnya. Sebenarnya itu syair ***Shakespeare***.
    Gabi : Tanpa penampilanmu, itu tak ada artinya.

In the example above, the expression "***the croaking cockatoo doth bellow for revenge***" is adapted from the popular idiom "***the croacking Raven doth bellow for revenge***" in Hamlet which is written by Shakespeare. In the scene, Nigel has a revenge to Blu who has given the misery in his life. Nigel makes allusion on his utterances. In the target expression, the translator imitates the proper name of the greatest author in 16th century, ***Shakespeare***.

b) Key Phrase Allusion

Key Phrase Allusion can be defined as concerning all other allusions which do not contain a proper name, such as something that references to song lyrics, and well-known literary works. Since allusions are culture-bound, in the case of translating allusive expressions arise difficulty. Therefore, the allusive expressions require the culture bound knowledge in order to not to lose their humorous effect in the target expressions. The example of Key Phrase Allusion is as follow.

(*Setting* : *People in Rio de Jeneiro city are in the party to celebrate the new years eve. They are dancing and singing "What Good is Love" together. They look so happy at the moment. Beside, all birds in bird sanctuary are also dancing and singing together as the same rhythm with the humans.*)

SE : **Jewel** : From a bird from Minessota, *you've got some moves.*
   Blu : That wasn't a move. That was an accident. But I accept the compliment.
TE : **Jewel** : Untuk ukuran burung dari Minnesota, *goyanganmu bagus.*
   Blu : Itu bukan goyangan, itu tadi tidak sengaja. Tapi aku terima pujianmu.

In the dialogue above, the utterance "*you've got some moves*" is the sample key phrase allusion which is intended to arouse the laughter of the audience. In the target expression, the translator creatively translates this phrase into "*goyanganmu bagus*" using different words to express the humorous effects to be accepted by the target audiences to become humor as well.

3) Verbal Irony

In classical rhetoric, irony is defined as the trope in which the figurative meaning is the opposite of the literal meaning. Meanwhile, in modern pragmatic definitions of verbal irony remain firmly in the classical tradition. According to Grice (1975: 53), the ironist deliberately flouts the maxim of truthfulness, implicating the opposite of what was literally said. The only significant difference between this and the classical rhetorical account is that what was classically analysed as a figurative meaning is reanalysed as a figurative implication or implicature.

Furthermore, according to Mateo (1995: 172), irony depends on context, since it springs from the relationships of a word, expression or action with the whole text or situation. Moreover, Peyroux (2011: 28) states that irony is an incongruity between literal meaning of the speaker's utterance and his or her tone, facial expression or body language which indicates that there is another meaning to it. Therefore, it can be concluded that verbal irony is the use of words that say the opposite of what the speaker really means. Something is called as verbal irony if there is opposite meaning with what speaker says.

For example:

SE : **Rafael** : *Eva, darling.* ***You hit everynote.*** *Huh, guys?*
Pedro : *Yeah,* ***along with a bunch of notes I never heard of.***

TE : **Rafael** : *Eva sayang,* ***nadamu pas semua****. Kan, kawan-kawan?*
Pedro : *Yaa,* ***malah ada nada yang tak pernah kudengar.***

The character (Rafael) said to his wife (Eva) that she sang excellently, but actually she was not. It was only a compliment to support her and to make her happy about the audition. Therefore, people can use verbal irony to create humorous utterance on their works.

In addition, when talking about ironic clues or signs, it emphasizes the importance of the surrounding context (Klreus 1996: 32 in Salik 2010: 10). It means that, knowing the overall context can indicate the ironic intent. Afterwards, Pelsmaekers and Van Bensien (2000: 246 in Salik 2010: 9) also explain that the verbal clues to irony may occur in spoken language or written texts which can be divided into several divisions as follows.

a) Hyperbolic Expression

Hyperbolic expressions is very common in conversation, and speakers produce utterances with exaggerated expressions that are conceived by an automatic cognitive process. Hyperbole is a way of speaking or writing that makes something sound better, more exciting, more dangerous, etc. than it really is. More specifically, according to Sert (2008) in Escribano (2014: 11-12) identifies five basic categories of hyperbole as follows.

(1) Expressions of number (e.g. *millions of*, *hundreds of*, etc.).

(2) Words referring to large amounts or quantities (e.g. *masses of*, *loads of*, etc.).

(3) Adjective modifications of amount(s) and number(s) (e.g. *adjective + amount of*, etc.).

(4) Time expressions (e.g. *years*, *weeks*, *hours*, etc.).

(5) Size, degree and intensity (e.g. *enormous*, *endless*, *gigantic*, etc.).

In this regard, hyperbolic expression can be used as a way of creating constant humorous effects such as the following dialogue example.

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

SE : **Carla** : Wait, you guys are coming?
　　 Pedro : We wouldn't miss it for the world.
　　 Nico　 : *We gonna scout the wildest, the coolest talent in the jungle.*
　　　　　　 It's our inspiration for this year's Carnival show.

TE : **Carla** : Tunggu, kalian juga ikut?
　　 Pedro : Kami tidak mungkin akan melewatkannya.
　　 Nico　 : *Kami akan mencari bakat yang terliar, terkeren di hutan!*
　　　　　　 Itu adalah inspirasi kami untuk pertunjukkan karnival tahun ini.

In the example above, Nico used hyperbolic expression *"the wildest, the coolest"* which can arouse the audience's laughter.

b) Tag Question

Tag question is very conspicuous phenomenon of spoken language, and they have been frequently discussed in the literature. It is a phrase such as *isn't it?* Or *don't you?* that somebody adds to the end of a statement in order to turn it into a question or check that the statement is correct, as in **You like mushrooms, don't you?** Tag question can also be used to create humorous expression. For example:

(**Setting** : *Eduardo is always wrong to call Blu. He is always forget the Blu's name. Sometimes he calls him "Sue, Lui, or anything else." Meanwhile, Aunt Mimi does not understand that Blu's name is Blu, not Blue (color).)*

SE : **Eduardo** : Mimi. This is Sue. (*Eduardo points out to Blu.*)
Blu : Actually, *I'm Blu.*
Aunt Mimi : *Aren't we all?*
Blu : No, really, that's my name.
Aunt Mimi : That's why they call us *"Blue Macaws."* (*She is laughing.*)

TE : **Eduardo** : Mimi. Ini adalah Sue.
Blu : Sebenarnya, *aku Blu*. (*Blue: Biru.*)
Aunt Mimi : *Kita semua kan, biru?*
Blu : Tidak, sungguh, itu namaku.
Aunt Mimi : Itu sebabnya mereka memanggil kita *"Blue Macaw"*. (*Macaw Biru*).

In this example, Since their feathers have blue color, Aunt Mimi misunderstood whether "*Blu*" or "*Blue*" which is meant by Blu. In fact that, although both of them have similar in spelling, but they have different meaning. Therefore, she made tag question to make it clear of what Blu is signified to which can create humorous effect in the conversation.

c) Hyperformality

Formality means a thing that somebody must do as a formal or official part of legal process, a social situation, etc. but which has little meaning and will not affect what happens. In this regard, people can use hyper-formality in conversation to make humorous effect. For example:

(*Setting* : *A mother talks to her daughter who has repeatedly ignored her request to clean her room.*)

SE : **Mother** : *I'm really sorry to bother you, young lady, but would you please be so kind and clean your room?*"

TE : **Ibu** : *Maafkan ibu mengganggumu, tuan putri, bisakah putri merapikan kamar tuan putri?*

In the example above, a mother should not say something formally to her daughter because at that time is not in official situation. However, the mother talks formally to her daughter ironically in order to her daughter do what is she commanded as soon as possible.

d) Intensifier

Intensifier means a word, especially an adjective or an adverb, for example "*so*" and "*very*", that makes the meaning of another word stronger or makes something increase in degree or strength. This exaggerated utterance makes people laugh due to it contains a funny dialogue. For example:

(**Setting** *: Blu and Eduardo are going to look around the jungle. Eduardo is as a tour guide. Blu keeps talking in order to give Eduardo compliment about what he sees regarding his action.)*

SE : **Blu** : Hey. You are fast. *You are really, really fast.* I think I pulled a wing or something. *You are really fast for an old bird. For such a wise bird, is what I meant to say. Wisse bird.*

TE : **Blu** : Hei, kau begitu cepat. *Kau benar-benar, sangat cepat.* Aku pikir aku telah mengepakkan sayapku atau semacamnya. *Kau sangat cepat untuk seekor burung tua. Untuk burung yang bijaksana, itu yang aku maksudkan. Burung yang bijaksana.*

In this example, Blu uses intensifier with the word "*really*" to give compliment to Eduardo, his father-in-law. It creates humor expression that can entertain the audiences.

e) Interjection

Interjection means a short sound, word or phrase spoken suddenly to express an emotion. According to Wharton (2008:176-177), an interjection is capable of constituting an utterance by itself in a unique, non-elliptical manner.

Further, interjections are tied to emotional, mental attitudes or states. For example, *wow* might be said to express excitement, delight, wonder, etc., *yuck* is to express disgust or revulsion, *ouch* is a feeling of pain, *aha* is surprise, etc. By taking into account about this matter, interjections can be used by some people to create a verbal humor creatively, for example:

(***Setting*** : *Linda and Tulio stop their boat to release the chicken whom they bring it from the city. Now the chicken can go and play in the jungle, its origin home.*)

SE : **Linda** : It's okay. You can go now. Just like this. (*Linda expands her hands to imitate the motion of flying chicken, but the chicken looks like frightened.*)
Tulio : Let me talk to her. ***Krrhhgghh...*** (*pretending to talk like a chicken*). Go on.
Chicken : *Freaks!*

TE : **Linda** : Tidak apa-apa. Kau bisa pergi sekarang. Seperti ini.
Tulio : Biar aku bicara dengannya. ***Krrhhgghh...*** Silakan.
Ayam : *Dasar aneh!*
In the example above, the chicken use interjection to express its emotion after seeing Tulio acts like a crazy man.

f) Ironic Repetition

Repetition means the fact of doing or saying the same thing many times which has been done or said before. In this respect, according to Jacoby (1999:3), repetition may have two effects, serving both to increase the strength of questioning, an automatic influence, and to increase the probability of recollection of earlier asking, a consciously controlled use of memory. Beside, this kind of ironical expression can also bring fun in the conversation to create humorous expression. For example:

(***Setting*** : *Linda was right about the chicken. It was trying to warn them because in front of them there would be a waterfall. Therfore, they have to go back. Tulio was wrong to interpret the chicken's behaviour. Then, both of them were feeling so fearful of that condition.*)

SE : **Linda** : Watch out! Paddle, now!
Tulio : *Okay, okay, okay.* Paddle.
Linda : Watch out! *Paddle, paddle! Backward, backward!*
Tulio : To the right! No, left! *Forward, forward! No, no!*
Linda : Make up your mind, Tulio! Cheese and sprinkles!

TE : **Linda** : Tulio! Lihat! Mengayuh! Sekarang!
Tulio : *Oke, oke, oke,* mengayuh!
Linda : Awas! *Dayung! Dayung! Mundur, mundur!*
Tulio : Ke Kanan! Tidak, kiri! *Maju, maju! Tidak! Tidak!*
Linda : Tegaskan pikiranmu, Tulio! Ya ampun!

In this example, Tulio said the same words many times. He repeated the words that he has been said before because at that time they were in a messed up situation. They fell down from the river throughout the waterfall.

Moreover, irony also can be formed by some features (Marleau 1982, Hurt and Wilder 1998, in Peyroux 2011: 24-25), such as:

1) interjections and formulae of greeting, politeness, affirmation, negation, amazement, exclamation, question tags,

2) forms of address with a proper noun,

3) forms of address with a common noun with a familiar sound,

4) phatic dialogue, and

5) repetitions that is clear from the context.

In this regard, as the basis of this research and subsequent analysis about verbal irony expression containing verbal humor, the researcher uses Pelsmaekers and Van Bensien's theory to analyze the verbal irony in this research because it is more suitable and clearer than Marleau, Hurt and Wilder's theory. Therefore, those six divisions of verbal irony will be used in examining the data in this thesis.

4. Translating Verbal Humor

When it comes to translate humor, the verbal aspect of humor seems to be the most difficult kind in translation. According to Veiga in Nielsen (2009: 12), when the subtitlers are dealing with the translation of jokes, they may need to create long and complicated explanations to convey the humor—because humor differs from culture to culture. Thus, substitution and adaptation are the most common strategies in the translation of humor. Moreover, the translators have to choose the suitable strategies to translate the humor materials. Further, Alkadi (2010: 36) said that humor cannot be effectively translated.

Therefore, translators should be able to find a suitable approach which helps them bridge the gap between both culture and language and retain some or all of the humorous effect of the source joke. In addition, the subtitlers must turn to partial or total condensation if the delivery of joke is too quick. It means that humor is translatable. In principle, humor is universal, and can be, more or less, translated, provided that the source and target language readership or the listeners are educationally at the same level. Besides, some theorists have attempted to apply theories or approaches in translating humor.

Veiga in Nielsen (2009: 13) also suggests that in order to translate humor, subtitlers must recognize the humor, negotiate the meaning between the source language to the target language, and finally make a decision considering language, culture and technical boundaries. The subtitlers should aim at recreating the same view experience, which the source language audience was given, by adapting the humor to the target audience. Therefore, a profound knowledge about both languages in plays is important. In addition, a translator must possess humor awareness in order to recognize the elements of verbal humor such as ambiguity and incongruity.

5. Translation Quality Assessment

Translation Quality Assessment (TQA) is a type of evaluation. Translation evaluation is one of the main concerns of translation theorists, members of translation revision boards, and most importantly it is the concern of translator trainers (Benhaddou, 1991: ii). In addition, according to Reiss in Gehrmann (2011: 4), the evaluation of translations should start with the establishing of what kind of text type the source text belongs to. She claims that different text types have different functions and therefore need to be treated differently. She distinguishes four types; informative, expressive, operative, and audio-medial. Besides, Scriven (2007: 1) defines evaluation as the process of determining merit, worth, or significance. It is done in a systematic and objective way with a degree of expertise that requires extensive specific training and learning.

In addition, the evaluation of translations should start with the establishing of what kind of text type the source text belong to. It means that, different text types have different functions and therefore need to be treated differently. Furthermore, Stejskal (2007: 2) distincts three areas of Translation Quality Assessment ; *provider, process and product*. The provider is a physical or legal person, that is, a translator or a translation company. The process is a sequence of steps used to produce a target text (the translation) that corresponds to the source text (the original document). The provider follows the process to create the product–the translation itself. When determining the quality of a translation, all these three areas must be considered.

6. Acceptability in Verbal Humor Translation

Acceptability refers to how acceptable is the target expression for the target audiences. It deals with the natural feeling of the source expression seen as an original in the target expression. Afterwards, the researcher attempts to find out more about the theory of acceptability to measure the quality of translated verbal humor expressions. However, acceptability refers to the subjective views of the receptor audience. It means that it is difficult to measure acceptability in precise and objective terms. Afterwards, there are some experts who have proposed theories about acceptability of the translated text or expression in the target language.

According to Larsen (2001: 40), *accuracy, clarity*, and *naturalness* are well-known criteria for an objective evaluation of a translation, while the *acceptability* is different because it concerns with how intended receptor audiences evaluate the text, even, without necessarily having been trained in translation principle. It means that, it is important to identify how acceptable the translated verbal humor expression in the target language culture in order to whether the translation is acceptable or unacceptable both in meaning and style. In addition, according to Beaugrande (1978) in Hatim and Munday (2004: 67), since translation theories informed by *textual pragmatics* or *equivalence* in relative and hierarchical terms, a translation specifically view as a valid representative of source text (ST) communicative acts. Further, they state that concepts such as 'valid representative' or 'communicative act', however, are problematical in that they can cover quite a range of translation phenomena, from producing a *literal* replica to a *free* paraphrase of sentences or entire text.

Moreover, Beaugrande (1980) in Hatim and Munday (2004: 68) also state that this notion of context as purpose and function is underpinned by several *standards of textuality* which all well-formed text (or their translation) have to meet. Those standards of textuality are; *1) cohesion* which subsumes the diverse relations which transparently hold among the words, phrases and sentences of a text, *2) coherence* which taps a variety of conceptual resources, ensuring that meanings are related discernibly, *3) situationality* which is a cover term for the way utterences relate to situations, *4) informativity* which is the extent to which a text or parts of a text may be expected or unexpected, *5) intentionality* which is

driven the entire communicative transaction of a text producer, *6) acceptability* which is matched the part between the text producer and the text receiver—together ensures that the text is purposeful and that it functions in a particular way to serve the purposes for which it is intended, and finally *7) intertextuality* which ensures that texts or parts of texts link up in meaningful ways with other texts.

Another expert of translation, Gideon Toury (1995: 53-69) distinguishes between three kinds of translation norms, in which indicating different stages of translation process, namely the preliminary norms, operational norms, and initial norms. *Preliminary norms* are concerned with such things as the choice of text to translate, i.e. the translation policy of a given culture. They also relate to the directness of translation. *Operational norms* guide the decision-making during the actual process of translating. They are either matricial or textual. *Matricial norms* are related to the completeness of the target text (TT).

In other words, they determine the macro-structure of the text and thus govern features such as ommisions, additions and the text segmentation. *Textual norms* affect the text's micro-level and are generally linguistic, stylitic or specifically literary. *Initial norms* control translator's choices and Toury distinguishes between two polar alternatives. Translators can subject themselves to the source text and rely on what he calls *'adequacy'* or they can subject themselves to usage in the target culture and rely on *'acceptability'*. At this point, it seems reasonable to take the acceptability from Toury's view since this reseach is connected to a subjective sight of the audiences to evaluate the acceptability of the verbal humor in the target culture and norm.

Moreover, the acceptability in translation needs further explanation such as measurement whether the translation is acceptable or unacceptable in the target culture. The researcher adopts the 'Translation Quality Assessment' formulated by Nababan, Nuraeni, and Sumardiono (2012: 39-57) which can be seen in the following table.

Table 1**. The Acceptability Assessment System proposed by Nababan, Nuraeni, and Sumardiono (2012)**

Category	Descriptions
Acceptable	(+) The subtitling expression sounds natural; (+) the technical terms used by the subtitler sound familiar to the viewers or audiences, (+) the word, the phrase, the clause, or the sentence used by the subtitler is in accordance with the rules of the target language (TL).
Less Acceptable	(+) Generally, the subtitling expression sounds natural, (-) however, it sounds clumsy and uses unfamiliar expressions and dictions. Thus, it needs several adjustments to be suited in the target expressions.
Unacceptable	(-) The subtitling expression sounds unnatural or sounds as a translation; (-) the meaning is not conveyed in the target language, (-) the word, the phrase, the clause, or the sentence used by the subtitler is not in accordance with the rules of the target language (TL).

This research discusses the acceptablity level of the humorous English expression translated into Bahasa Indonesia subtitling expression. To find the acceptability of the translated expression, questionnaires were used. Those questionnaires were spread out to three Indonesian audiences. The acceptability of the translation is measured based on the following explanation.

a. Acceptable

The translation is considered acceptable translation if the subtitling expression sounds natural; the technical terms used by the subtitler sound familiar to the viewers or audiences. Afterwards, the word, the phrase, the clause, or the sentence used by the subtitler is in accordance with the rules of the target language (TL). In addition, the meaning and the style of the verbal humor in the source expressions are naturally conveyed and culturally acceptable into the target expressions. It does not feel like they are translation products. For example:

SE : (*Blu's tail is on fire.*)
Carla : I smell chicken.
Blu : No, no, no! (*Blu is trying to run away to appease the fire on his tail.*)
Bia : ***By my calculations, that's his twenty-seventh "no" today.***

TE : **Carla** : Aku mencium bau ayam.
Blu : Tidak, tidak, tidak, tidak!
Bia : ***Menurut perhitunganku hari ini, itu adalah kata "tidak"nya yang ke-dua puluh tujuh.***

In the dialogue above, Bia precisely counted her daddy's say "no" because Blu, her father, always said no which she did not like. The verbal humor dialogue was translated using *paraphrase* strategy which was acceptable and easily understood by the Indonesian audiences.

b. Less Acceptable

The translation is considered as less acceptable translation if the subtitling generally expression sounds natural, however, it sounds clumsy and uses unfamiliar expressions and dictions. Thus, it needs several adjustments to be suited in the target expressions. In addition, the meaning of the verbal humor in the source expressions are not so naturally rendered and the style of the expressions are not culturally acceptable into the target language. For example:

SE : **Carla**   : Nice to meet you, sir.
    Eduardo : There is no "sir" around here, young lady. ***You will call me "Pop-Pop!"***
    Tiago   : Pop-Pop. I like that. It's got a nice ring to it.

TE : **Carla**   : Senang bertemu kamu, pak.
    Eduardo : Tidak ada "pak" di sekitar sini, wanita muda. ***Kamu akan menelepon aku "Pop-Pop!"***
    Tiago   : Pop-pop. Aku menyukai itu. Itu kedengarannya menyenangkan.

In the dialogue above, Eduardo was very happy to see Blu's children because he realized that he has already become a grandfather. He wanted that they call him as "Pop". However, the translation of the word "call" was literally using transfer strategy in Bahasa Indonesia that was not sounds naturally heard by the Indonesian audiences. As for suggestion, it can be translated as *kamu akan memanggilku "Pop-pop"*.

c. Unacceptable

The translation is considered as unacceptable translation if the subtitling expression sounds unnatural or sounds as a translation; the meaning is not conveyed in the target language.

Afterwards, the word, the phrase, the clause, or the sentence used by the subtitler is not in accordance with the rules of the target language (TL). In addition, the meaning of the verbal humor in the source expressions are not conveyed and the style of the verbal humor expressions are culturally failed to be rendered in the target language. It is translated literally which makes no sense for the target audiences because using unfamiliar expressions and dictions. For example:

SE : **Pedro**   : We could have been legends. We already are super-mega-dope, but... You know what I'm saying?

     Nico   : We had it all. The undiscovered talent, the big idea, the inspiration. but if we can't bring these guys to Rio, we got nothing. Nothing?

     Rafi   : ***Hold your mangoes.*** We still have Eva. (*Nico and Pedro look weirdly to Rafi.*) What?

TE : **Pedro**   : Kita bisa menjadi legenda. Kita memang sudah terkenal, tapi... Kau tahu apa yang sedang aku katakan?

     Nico   : Kita telah memiliki semuanya. Talenta yang belum terungkap ini ide besar. Inspirasi. Tapi jika kita tidak bisa membawa mereka ke Rio.. Kita tidak mendapatkan apa-apa. Tidak mendapatkan apapun.

     Rafi   : Tahan mangga kalian. Kita masih punya Eva. Apa?

In the dialogue above, Rafi said *hold your mangoes* because his beak's shape is like mango. Therefore, what he meant by mango was mouth. The translator did not use "mouth" but rather use the word literally "mango" which means *mangga* in Bahasa Indonesia. It does not make any sense. Therefore, definitely it is unacceptable in translation of verbal humor in the target expression. It must be translated as *tahan mulut kalian* or *tutup mulut kalian*.

7. Summary of the Film

Rio 2 film is a 2014 American 3D computer-animated musical adventure-comedy film produced by **Blue Sky Studios** and directed by *Carlos Saldanha*. It is the sequel to the 2011 computer-animated film *Rio*. The title refers to the Brazilian city of Rio de Janeiro, where the first film was set and *Rio 2* begins, though most of its plot occurs in the Amazon rainforest. The film tells the story about Blu (*Jesse Einsberg*) and Jewel (*Anne Hathaway*), and their three children, who were living happily in the city until Jewel realized that her children were becoming more like humans. Meanwhile, Blu's former owner, Linda Gunderson (*Leslie Mann*) and her husband Tulio (*Rodrigo Santoro*), were on an expedition in the Amazon. Jewel was believed that she and her family should go to the Amazon to help Linda and Tulio to find other blue macaws.

Rafael (*George Lopez*), Nico (*Jamie Foxx*), and Pedro (*will.i.am*) decided to come along. Blu brought a fanny pack full of supplies, one of which he used mostly was a GPS, which made Jewel's displeasure considerably getting stronger because of it. When searching for the macaws, Linda and Tulio were eventually trapped by the loggers who were destroying the jungle. Blu persuaded the flock macaws to defend and save their homes. On the other side, Gabi (*Kristin Chenoweth*) and Charlie helped Nigel (*Jemaine Clement*) to seek revenge on Blu. Big Boss (*Miguel Ferrer*) tried to blow up the trees as a back-up plan, but Blu stole the lit dynamite. After the dynamite went off, Blu and Nigel engaged in a battle while they tangled in vines. Big Boss was eaten alive by a snake, Boa Constrictor.

At the end, the flock now under Linda and Tulio's protection. Blu and Jewel decided to live in the Amazon with their kids and friends, though they still agree to visit Rio in the summer. Meanwhile, Nigel and Gabi were captured by Tulio, and both of them was sent back to Rio de Jeneiro.

8. Related Studies

There are two earlier pieces of research used as references in doing this research. Both of them were theses presented as partial fufillment of the requirements for the attainment of a *Sarjana Sastra* degree in English Language and Literature Study Program in Yogyakarta State University. The first research was done by Sigit Wibisono in 2014. The title of his research was *Wordplay in "Shrek" Movies and Its Bahasa Indonesia Subtitling Texts.*

In addition, he discussed the types of wordplay found in *Shrek* movies, the translation techniques used in *Shrek* movies, and the degree of equivalence of the translation in Bahasa Indonesia subtitling texts. Related to the first objective, there are five types of wordplay identified in *Shrek* Movies. They are *homonymy, paronymy, lexical development: polysemy, lexical developments: idioms, and morphological development*. Out of the total 53 data, morphological development is the highest rank with 19 data, and lexical developments: polysemy is in the lowest rank with 5 data. Furthermore, morphological development became the most frequent type of wordplay because it covered a very wide scope. Wordplay based on morphological development can be in the form of *affixation, conversion, nominalization, neulogism,* and *other word formation processes*.

As a result, the choice to use wordplay by means of morphological development can be so many. Whereas, the choice to use wordplay by means of polysemy is very limited because in order to be polysemous, two words should have the same spelling and pronunciation, but different related meanings. That is why polysemy becomes the least frequent type of wordplay in *Shrek* movies.

On the second objective, there are total seven techniques used by the translator to translate the wordplay in *Shrek* movies into Bahasa Indonesia. These techniques include *literal translation, loan translation, deletion, literal-wordplay to wordplay, literal-loan, and literal-deletion*. Literal translation is the most frequently used technique with 39 data occurrence or far above the rest.

Moreover, loan translation, deletion, literal wordplay to wordplay, literal-loan, and literal deletion only appear 3, 7, 2, 1, 1 times respectively. This fact indicates that the translation of wordplay in *Shrek* movies is still focused on the literal meaning of the wordplay. It is not how to recreate the wordplay in the target language. In the third aspect, there are 79.24% of the translation of wordplay in *Shrek* movies is equivalent. Out of this 79.24%, 75.46% (or 40 translation) is partially equivalent and only 3.78% or (2 translation) is fully equivalent. This indicates that almost all the translation of wordplay in *Shrek* movies into Bahasa Indonesia cannot maintain both the wordplay and the meaning of the source expressions at the same time.

The second research was done by Anindia Ayu Rahmawati in 2013. The title of her research was *Verbal Humor in the "Rio" Animated Film and Its Translation in the Indonesian Subtitling*. She discussed the types of verbal humor found in *Rio* (2011) film. Those are *wordplay, allusion*, and *verbal irony*. Afterwards, *Allusion* is the most frequently appeared as the type of verbal humor in that film. There were many allusions found to famous people, particular objects, scientific terms, the name of TV program, and the song lyric in this film to amuse audiences. Afterwards, to measure the acceptability level, the researcher was using questionnaire by 3 (three) respondents. In addition, there are some similarities and differences between this research and Rahmawati's research. As the matter of fact, the verbal humor is the main topic for both these researches.

Nevertheless, these researches have same three objectives, those are types of verbal humor, subtitling strategies, and acceptability in Bahasa Indonesia subtitling expressions. These researches also apply the same theories for the types of verbal humor which proposed by Spanakaki (2007) and subtitling strategies which proposed by Gottlieb, in Taylor (2000). The types of verbal humor showed the same result that *allusion* is the most frequently appeared as the kind of verbal humor in the film. The second is verbal irony, and the last is wordplay.

However, the differences are the subject of the research and the result of the data in subtitling strategies. The previous research used *Rio* (2011) film, while this research used the sequel of that film, namely *Rio 2* (2014) film. The data of the previous study were collected manually from VCD of *Rio* film. Meanwhile, this research data were taken from DVD of *Rio 2* film.

There were 48 data considered as verbal humor dialogues in *Rio* film, meanwhile there were 82 data found in *Rio 2* film which considered as verbal humor dialogues in which have almost a half more than the previous film. In addition, to make the data clearer, the current research gives more subdivision in analyzing the types of verbal humor, especially for allusion and verbal irony. There are two types which are derived from allusion; *Proper Noun* allusion, and *Key Phrase* allusion. Both types were implemented in this research. Whereas, there are six types of verbal irony which are derived from verbal irony; *Hyperbolic Expression, Tag Question, Hyperformality, Intensifier, Interjection,* and *Ironic Repetition.* There was only one type that did not implement in this reseach, namely *Tag Question*.

B. Conceptual Framework

This study is formulated to analyze the occurrence of verbal humor in the English *Rio 2* film expressions and their Bahasa Indonesia subtitling expressions. The expected objectives of this research are; to describe the types of verbal humor found in the English *Rio 2* film expressions and their Bahasa Indonesia subtitling expression, to describe the strategies used by the subtitler in translating the verbal humor in the English *Rio 2* film expressions into Bahasa Indonesia subtitling expressions, and to explain acceptability in the translation of the verbal humor in the English *Rio 2* film expressions used in the Bahasa Indonesia subtitling expressions.

To carry out this research, the researcher applies a theory that proposed by Spanakaki (2007) for the types of the verbal humor, Henrik Gottlieb in Taylor (2000) for the subtitling strategies, and questionnaires for measuring the acceptability scale.

1. Verbal Humor

In terms of verbal humor, there are three aspects to be studied in this research as follows.

a. Wordplay

Wordplay can be defined as play on words, in which a word of multiple meaning or a word of similar sound but different meaning and it is used to create humor. It is literary technique and a form of wit in which the words that are used become the main subject of the work, primarily for the purpose of intended effect or amusement. Furthermore, According to the type and degree of similarity, wordplay can be divided into the following categories (Delabastita, 1996: 128 in Spanakaki, 2007).

1) *Homonymy*

Homonymy is a type of wordplay which has identical spelling and sounds but different meaning. For example, the word *can* in English meaning 'be able' and also *can* meaning 'put something in a container'.

2) *Homophony*

Homophony is a type of wordplay which is pronounced like another word but has a different spelling or meaning. For example, the word *some*, and *sum* /sΔm/.

3) Homograph

Homograph is a type of wordplay which is spelt like another word but has a different meaning from it, and may have a different pronunciation. For example, the word *bow* /baʊ/ , and *bow* /bəʊ/ - /boʊ/.

4) Paronymy

Paronymy is a type of wordplay in which there are slightly differences in both spelling and sounds. For example, the word *naughty* and the word *knotty* in English.

b. Allusion

Allusion is something that is said or written that refers to or mentions another person or subject in an indirect way. It is a figure of speech, in which one refers covertly or indirectly to an object or circumstance from an external context. An allusion is often called a reference. In additon, Leppihalme (1997: 10 in Hellgren 2007: 12) also divides allusion into two parts, namely proper name allusion and key phrase allusion. The explanation of these divisions are as follows.

1) Proper Name Allusion

Proper name, or Proper Noun, is a word that is the name of person, a place, an institution, etc. and is written with a capital letter. It is the frame that carries the allusive meaning to create humorous expression. The core of this frame includes numerous examples, such as typically name of famous people, real-life and fictional, titles of fictional works, and names of organizations.

2) Key Phrase Allusion

Key Phrase Allusion can be defined as concerning all other allusions which do not contain a proper name, such as something that references to song lyrics, and well-known literary works. Since allusions are culture-bound, in the case of translating allusive expressions arise difficulty. Therefore, the allusive expressions require the culture bound knowledge in order to not to lose their humorous effect in the target expressions.

c. Verbal Irony

Verbal irony is the use of words that say the opposite of what the speaker really mean. Further, irony is an incongruity between literal meaning of the speaker's utterance and his or her tone, facial expression or body language which indicates that there is another meaning to it. In addition, when talking about ironic clues or signs, it emphasizes the importance of the surrounding context (Klreus 1996: 32 in Salik 2010: 10). It means that, knowing the overall context can indicate the ironic intent. Afterwards, Pelsmaekers and Van Bensien (2000: 246 in Salik 2010: 9) also explain that the verbal clues to irony may occur in spoken language or written texts which can be divided into several divisions as follows.

1) Hyperbolic Expressions

Hyperbolic expressions is very common in conversation, and speakers produce utterances with exaggerated expressions that are conceived by an automatic cognitive process. Hyperbole is a way of speaking or writing that

makes something sound better, more exciting, more dangerous, etc. than it really is.

2) *Tag Questions*

Tag question is very conspicuage phenomenon of spoken language, and they have been frequently discussed in the literature. It is a phrase such as *isn't it?* Or *don't you?* that somebody adds to the end of a statement in order to turn it into a question or check that the statement is correct, as in **You like mushrooms, don't you?** Tag question can also be used to create humorous expressions.

3) *Hyperformality*

Formality means a thing that somebody must do as a formal or official part of legal process, a social situation, etc. but which has little meaning and will not affect what happens. In this regard, people can use hyper-formality in conversation to make humorous effects.

4) *Intensifiers*

Intensifier means a word, especially an adjective or an adverb, for example "*so*" and "*very*", that makes the meaning of another word stronger or makes something increase in degree or strength. This exaggerated utterance makes people laugh due to it contains a funny dialogue.

5) *Interjections*

Interjection means a short sound, word or phrase spoken suddenly to express an emotion. According to Wharton (2008: 176-177), an interjection is capable of constituting an utterance by itself in a unique, non-elliptical manner. Further, interjections are tied to emotional, mental attitudes or states. For

example, *wow* might be said to express excitement, delight, wonder, etc., *yuck* is to express disgust or revulsion, *ouch* is a feeling of pain, *aha* is surprise, etc.

By taking into account about this matter, interjections can be used by some people to create a verbal humor creatively.

6) Ironic Repetition

Repetition means the fact of doing or saying the same thing many times which has been done or said before. In this respect, according to Jacoby (1999: 3), repetition may have two effects, serving both to increase the strength of questioning, an automatic influence, and to increase the probability of recollection of earlier asking, a consciously controlled use of memory. Moreover, this kind of ironical expression can also bring fun in the conversation to create humorous expression.

2. Subtitling Strategies

Concerning the subtitling strategies in translating the sense of humor in *Rio 2* film, there are ten strategies proposed by Gottlieb's theory as quoted by Taylor (2000), they are explained as follows.

a. Expansion

Expansion is used when the original requires an explanation because some cultural nuance is not retrievable in the target language.

b. Paraphrase

Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

c. Transfer

Transfer refers to the strategy of translating the source text completely and accurately.

d. Imitation

Imitation maintains the same forms, typically with names of people and places.

e. Transcription

Transcription is used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language.

f. Dislocation

Dislocation is adopted when the original employs some sort of special effect, e.g. a silly song in a cartoon film, where the translation of the effect is more important than the content.

g. Condensation

Condensation is the shortening of the text in the least obtrusive way possible, but as we shall see later, this is not necessarily the case.

h. Decimation

Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted,

i. Deletion

Deletion refers to the total elimination of parts of a text.

j. Resignation

Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

3. Acceptability

The last framework explains about the acceptability of the translated humor expression. Acceptability refers to how natural or acceptable the target text for the target audiences. It can be used as a model to see whether the translated expression in the target culture can be acceptable or not. The acceptability of the translation is measured based on three scales. Scale 3 is given if the translated text is acceptable, scale 2 is less acceptable, and scale 1 is unacceptable. Below is the level of acceptability analysis.

a) *Acceptable* : The translation is considered acceptable translation if the subtitling expression sounds natural; the technical terms used by the subtitler sound familiar to the viewers or audiences. Afterwards, the word, the phrase, the clause, or the sentence used by the subtitler is in accordance with the rules of the target language (TL). In addition, the meaning and the style of the verbal humor in the source expressions are naturally conveyed and culturally acceptable into the target expressions. It does not feel like they are translation products. The meaning and the style of the verbal humor in the source expressions are naturally conveyed and culturally acceptable into the target expressions.

b) *Less Acceptable* : The translation is considered as less acceptable translation if the subtitling expression generally sounds natural but it sounds clumsy and uses unfamiliar expressions and dictions. Thus, it needs several adjustments to be suited in the target expressions. In addition, the meaning of the source verbal humor expressions are not so naturally rendered and the style in the target expressions are not culturally acceptable.

c) *Unacceptable* : The translation is considered as unacceptable translation if the subtitling expression sounds unnatural or sounds as it is a translation; the meaning is not conveyed in the target language. Afterwards, the word, the phrase, the clause, or the sentence used by the subtitler is not in accordance with the rules of the target language (TL). Moreover, the meaning of the verbal humor in the source expressions are not conveyed and the style of the verbal humor expressions are culturally failed to be rendered in the target language. It is translated literally which makes no sense for the target audiences caused by using unfamiliar expressions and dictions.

In addition, this research aims to discuss more these issues in a descriptive way. It will not search or focus on the possible errors or mistakes the translators have made.

C. Analytical Construct

This research attempts to discuss and to describe how verbal humor is translated into Bahasa Indonesia subtitling expressions, and to know how the types of verbal humor are established in the translated version. More specifically, this research focuses on analysing the types of the verbal humor are found in the English *Rio 2* film expressions and their Bahasa Indonesia subtitling expressions, the subtitling strategies used by the subtitler in translating the verbal humor in the English *Rio 2* film expressions into Bahasa Indonesia subtitling expressions, and the acceptability in the translation of the verbal humor in the English *Rio 2* film expressions used in the Bahasa Indonesia subtitling expressions.

Translation

- Intralingual
- Interlingual
- Intersemiotic

- Written Translation
- Audiovisual Translation (AVT)
- Interpreting

- Dubbing
- Subtitling
- Voice-over

Verbal Humor in the English *Rio 2* Film Expressions

Subtitling Strategies

Verbal Humor *Rio 2* Film Translation in Bahasa Indonesia Subtitling Expressions

Types of Verbal Humor

Translation Acceptability

1. Wordplay
  a. Homonymy
  b. Homophony
  c. Homograph
  d. Paronymy
2. Allusion
  a. Proper Name
  b. Key Phrase
3. Verbal Irony
  a. Hyperbolic Expressions
  b. Tag Questions
  c. Hyperformality
  d. Intensifiers
  e. Interjections
  f. Ironic Repetitions

1. Expansion
2. Paraphrase
3. Transfer
4. Imitation
5. Transcription
6. Dislocation
7. Condensation
8. Decimation
9. Deletion
10. Resignation

1) Acceptable
2) Less Acceptable
3) Unacceptable

Figure 3. *The Research Analytical Construct*

CHAPTER III

RESEARCH METHOD

A. Research Type

This type of research was a qualitative research that produced narrative or textual descriptions of the phenomena under the study. This research was formulated to get information about the research from the research object. It described and identified the phenomenon which occured from the research and also answered the condition continually.

In addition, there were three main purposes of this research as a qualitative research; to describe, to explain and to validate findings. It described the types of verbal humor found in the English *Rio 2* film expressions and their Bahasa Indonesia subtitling expressions, described the subtitling strategies used by the subtitler in translating the verbal humor in the English *Rio 2* film expressions into Bahasa Indonesia subtitling expressions, and explained the translation of the verbal humor in the English *Rio 2* film expressions used in the Bahasa Indonesia subtitling expressions throughout the validation of the findings in the form of questionnaire of acceptability.

B. Data and Data Sources

The data of this research were collected manually from the DVD of *Rio 2* film. This research only focused on utterances expressed by the characters that include words, phrases, clauses or sentences containing verbal humor and their Bahasa Indonesia subtitling expressions.

Afterwards, the acceptability of the verbal humor in Bahasa Indonesia subtitling expressions from *Rio 2* film were also obtained from the assesment throughout the questionnaire. The respondents were taken purposively from some people who have good capability in speaking and reading in both English and Bahasa Indonesia. Moreover, they also have adequate experience in translation since they have graduated from Yogyakarta State University as well. They are Oktafiani Prima Sari, Difara Uswatun Khasanah, and Aniendya Prasetyaningtyas.

C. Research Instruments

There were two kinds of instruments used in this study concerning the method of collecting data. Those are as follows.

1. The Researcher

The researcher was the key instrument for collecting, measuring, and analyzing the data. He acted as the planner, the data collector, the observer, the analyst, and the reporter of the findings.

2. Data Sheets

Data sheets were used to record words, phrases, clauses and sentences that contained verbal humor expressions which would be transferred into the table of analysis in order to be analyzed further. Books and internet were also functioned to collect some information of theories.

D. Data Collection

In collecting data, the researcher took some steps presented as follows:

1. replaying the *Rio 2* film at least ten times using a laptop,

2. transcribing all the English dialogues and their Bahasa Indonesia subtitling expressions into the data list,

3. selecting the data from the dialogues whether they employ verbal humor or not,

4. reading the dialogue list carefully to determine whether the dialogue is contained humorous effect or not—this selection was helped by three triangulators in order to get the data as objective as possible. They are; *Wahyu Kurniasari, Ika Wahyu Maylani,* and *Karimzoda Fazliddin.* They assessed the dialogues whether the data are included as the types of verbal humor or not before the selected data are inserted into the data analysis.

5. selecting and classifying the valid and relevant data based on the types of verbal humor; wordplay: *homonymy, homophony, homograph, and paronymy*; allusion: *proper noun and key phrase*; or verbal irony: *hyperbolic expression, tag question, hyperformality, intensifier, interjection, and ironic repetition*, and the subtitling strategies that used (*expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, or resignation*),

6. coding the data to make easier of the analysis,

7. giving questionnaire for three respondents to determine the acceptability of verbal humor in Bahasa Indonesia subtitling expressions,

8. making conclusion of the study, and

9. presenting the result clearly.

E. Data Analysis

The data analysis is the process of systematically searching and arranging the collected data. The findings of the research were discussed into three phases. *First*, all utterances expressed by the characters that include words, phrases, or sentences containing verbal humor were taken and put into the data table. *Second*, these categories were analyzed further and discussed based on their subtitling strategies. *Third,* three respondents who have certain qualifications to assess the acceptability scale of the translation were involved in this research.

The model for analysis data contains the following elements, those are:

1. *scene* that includes a description of the scene of the film, setting in the film and its time occurs,

2. *dialogues* that include an interpretation of the dialogues of the scene in the context, providing background information and strange vocabulary's meaning for the readers understanding,

3. *subtitle* that includes the translated version of the utterances as provided by the subtitler,

4. *humor* that include a classification of the types of verbal humor applied,

5. *strategy* that includes a classification of ten subtitling strategies in accordance with the theory used in this research,

6. *questionnaire* which has optional answers and the respondents are free to give crititcs and comments in the available space related to their answers, and

7. *comments* that were given regarding the findings, conclusion and suggestion.

Furthermore, to make the data analysis easier, the data were given codes. For example, Datum : 01/AL-KP/Pp/3

The example coding above means that the datum number 1 is *allusion-key phrase* with *paraphrase* as the subtitling strategy and the acceptability for the translation is *acceptable* translation. The complete convention of abbreviation used in data coding is presented as follows.

1) Numbers of the Data

a) 01 : Datum number 1

2) Types of Verbal Humor

a) AL : Allusion

b) Hg : Homograph

c) HE : Hyperbolic Expression

d) HF : Hyperformality

e) Hn : Homonymy

f) Hn : Homophony

g) IJ : Interjection

h) IR : Ironic Repetition

i) IS : Intensifier

j) KP : Key Phrase

k) Pr : Paronymy

l) PN : Proper Name

m) TQ : Tag Question

n) VI : Verbal Irony

o) WP: Wordplay

3) Subtitling Strategies

a) Co : Condensation

b) Dc : Decimation

c) De : Deletion

d) Di : Dislocation

e) Ex : Expansion

f) Im : Imitation

g) Pp : Paraphrase

h) Re : Resignation

i) Tc : Transcription

j) Tf : Transfer

4) Acceptability

a) 3 : Acceptable

b) 2 : Less Acceptable

c) 1 : Unacceptable

More specifically, in analyzing the data, a table was used to make the analysis easier. The table is provided as follow:

Table 2. **Example of Data Analysis of Dialogues Containing Verbal Humor in *Rio 2* Film and Their Bahasa Indonesia Subtitling Expressions**

Time	Setting	Codes	Data — Source Expression / Target Expression	Verbal Humor Types — WP				Allusion		Verbal Irony						Subtitling Strategies										Accept ability		
				Hn	Hp	Hg	Pr	PN	KP	HE	TQ	HF	IS	IJ	IR	Ex	Pp	Tf	Im	Tc	Di	Co	Dc	De	Re	3	2	1
00:12:25 - 00:12:33	After watching TV that Tulio and Linda were in the Amazon jungle, Jewel decided to go to Amazon to help them to find other Blue Macaws bird flock. Blu does not agree with that, but Jewel explains that it is important to go to Amazon because they can meet another Blue Macaws like them. Jewel realizes that they are not humans, they are birds who should wander to the jungle and be wild, be the real birds.	16/VI -IJ /Tf /3	*(Children are happy that they are going to the Amazon, but actually Tiago does not know yet what does it really mean.)* Tiago : ***Yeah! We're going to the Amazon! Wait. What's the Amazon?*** Tiago : ***Ya! Kita akan pergi ke Amazon!* Tunggu, apa itu Amazon?**											√				√							√		

Questionnaire was also used to gain information from the respondents about the translation quality assessment in term of acceptability. The following is Table 3 in the form of questionnaire that used to determine the acceptability of the verbal humor in the Bahasa Indonesia subtitling expressions of *Rio 2* film.

Table 3. **Table of the Questionnaire of Acceptability in Translating Dialogues Containing Verbal Humor**

| Time | Setting | Code | Data | | Accept ability (3/2/1) | Comments |
			SE (English)	TE (Indonesian)		
00:16:50 - 00:16:53	Rafael, Nico, and Pedro are also coming to the Amazon. They want to accompany Blu's family to travel to the Amazon. Pedro and Nico are late to come to Blu's house.	27/AL - KP/Tf /3	Rafael : You guys are late. Pedro : **Clock-late. But musician-early.**	Rafael : Kalian terlambat. Pedro : **Jam yang terlambat. Tetapi pemusik lebih awal.**	(3) Accept able	**-**

F. Trustworthiness

Trustworthiness of the data in qualitative research is needed to support the ideas of the research's findings. According to Lincoln and Guba in Suharso (2006: 16), since there can be no validity without reliability (and thus no credibility without dependability), a demonstration of the former is sufficient to establish the latter. Moreover, according to Moleong (2001: 173), there are four criteria to check the trustworthiness of the data. Those are credibility, dependability, conformability, and transferability.

Hence, the trustworthiness of the data was gained by using credibility, dependability, and conformability in this research. Credibility is concerned with the accuracy of the data. The researcher performs deep and detail observation of the data, and applies theories from several experts of translation to confirm the research data. The data were read carefully and comprehensively to be collected and classified in accordance with the research questions. Dependability refers to the stability and track ability of the changes in data over time and conditions. The researcher examined both the process and the product of the research for consistency to achieve the degree of dependability. Thus, the processes of data collection and data analysis in this research were examined by three persons who have watched *Rio 2* film. They were *Wahyu Kurniasari, Ika Wahyu Maylani* and *Karimzoda Fazliddin.*

Conformability aims at measuring how far the findings and interpretation of the data that are truly based on the theory. The data which had been analyzed were given to some respondents to get their reviews in order to get the degree of conformability including opinion and comment about the analysis. The respondents were taken from former translation students who have already graduated from Yogyakarta State University. They were *Oktafiani Prima Sari, Difara Uswatun Khasanah,* and *Aniendya Prasetyaningtyas.* Besides, to be more convincing, the data were also examined from the point of view of the first and the second supervisors. They were Drs. Asruddin B. Tou, M.A., Ph.D. and Andy Bayu Nugroho, S.S., M.Hum. Their judgements were very important in the research for the accuracy of the findings.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Research Findings

This chapter consists of two sections; the first section is the research findings and the second section is the discussion of the findings. The research findings contain the result of the data analysis. There are tables and the detail explanations of the findings in further discussion. Afterwards, the discussion section presents deeper explanations of the findings. The data are presented with the table of the types of the verbal humor expressed by the characters in *Rio 2* film, the table of the subtitling strategies applied by the subtitler in translating the verbal humor in *Rio 2* film, and the table of the acceptability of the translated verbal humor into Bahasa Indonesia of *Rio 2* film. The second section is discussion which presents detail explanation of the findings of the three research problems as stated in Chapter I.

1. Description of the Types of the Verbal Humor in the *Rio 2* Film

Description of the findings of the types of verbal humor is provided in the Table 4 below. Those are **Wordplay** (*Homonymy, Homophony, Homograph, and Paronymy*), **Allusion** (*Proper Noun,* and *Key Phrase*), and **Verbal Irony** (*Hyperbolic Expression, Tag Question, Hyperformality, Intensifier, Interjection, and Ironic Repetitio*n) which expressed by the characters in *Rio 2* film. There are also provided their frequency of occurences in numbers parallel with percentages.

Table 4. **The Types of Verbal Humor Expressed by the Characters in *Rio 2* Film**

Number	Types of Verbal Humor		Frequency	Percentage
1.	***Allusion***	Key Phrase	37	45.12%
		Proper Name	7	8.54%
2.	***Verbal Irony***	Interjection	14	17.07%
		Ironic Repetition	5	6.10%
		Hyperformality	2	2.44%
		Intensifier	2	2.44%
		Hyperbolic Expression	2	2.44%
		Tag Question	0	0%
3.	***Wordplay***	Paronymy	8	9.75%
		Homophony	3	3.66%
		Homonymy	2	2.44%
		Homograph	0	0%
Total			**82**	**100%**

According to Table 4, *Allusion* appears most in the frequent number as the types of verbal humor, in which *Key Phrase* (37 data or 45.12% of the data) and *Proper Noun* (7 data or 8.54% of the data). *Verbal irony* is considered as the second rank with *Interjection* (14 data or 17.07% of the data), *Ironic Repetition* (5 data or 6.10% of the data), *Hyperformality, Intensifier, and Hyperbolic Expression* (each of them has 2 data or 2.44% of the data), and *Tag Question* (0

datum or 0% of the data). Furthermore, *Wordplay* is the lowest frequent number of the data which is found in *Paronymy* category with 8 data or 9.75% of the data. It is followed by *Homophony* with 3 data or 3.66% of the data, and *Homonymy* with 2 data or 2.44% of the data. In addition, there is no single datum that belongs to *homograph*. It can be concluded that *Allusion* is the type of verbal humor that is most appeared to amuse the audiences. There were many allusions found in the *Rio 2* film such as famous people, particular objects, and certain terms containing humorous effects which intended to arouse the audiences' laughter.

2. Description of the Subtitling Strategies Used in Translating the *Rio 2* Film

Description of the findings of the subtitling strategies is provided in the Table 5 below. There also are provided the frequency of occurences of the subtitling strategies (*expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion,* and *resignation*) applied in translating the verbal humor of *Rio 2* film.

Table 5. **The Subtitling Strategies Applied in Translating the Verbal Humor in *Rio 2* Film**

Number	Subtitling Strategy	Frequency	Percentage
1.	Transfer	42	51.22%
2.	Paraphrase	15	18.29%
3.	Imitation	9	10.97%
4.	Resignation	7	8.54%
5.	Condensation	5	6.10%
6.	Expansion	2	2.44%

7.	Deletion	1	1.22%
8.	Transcription	1	1.22%
9.	Decimation	0	0%
10.	Dislocation	0	0%
Total		**82**	**100%**

As seen in Table 5, there are ten subtitling strategies proposed by Gottlieb's theory as stated in Taylor (2000) but the translator applied only eight subtitling strategies to translate the verbal humor expressions in *Rio 2* film. *Transfer* shows as the highest frequency of all those strategies. It is more than a half of the total numbers of the data with 42 data or 51.22% of the data. The rest of them, *Paraphrase* becomes the second rank of the total numbers of the data with 15 data or 18.29% of the data. It is followed by *Imitation* as the third rank with 9 data or 10.97% of the data. In fourth rank *Resignation* with 7 data or 8.54% of the data, and *Condensation* in the fifth rank with 5 data or 6.10% of the data. In the sixth rank *Expansion* with 2 data or 2.44% of the data. *Deletion* and *Transcription* are in the same rank, seventh rank, each of them with 1 datum or 1.22% of the data. Last, *Decimation* and *Dislocation* get zero datum. The translator did not use them in translating the verbal humor expressions in *Rio 2* film. Since the transfer strategy refers to the strategy of translating the source expressions completely and accurately, it is the best way to use in translating, especially in this case, the verbal humor dialogues or expressions. Moreover, the quality of translation using this strategy remains acceptable in this research. Thus,

the explanation of the degree of acceptability in Bahasa Indonesia subtitling expression of the verbal humor in *Rio 2* film can be seen in further discussion.

3. Explanation of the Acceptability of Verbal Humor Translation in *Rio 2* Film

Table 6 below shows the frequency of occurences in numbers parallel with the percentages of the acceptability level (*acceptable, less acceptable,* and *unacceptable*) of the Bahasa Indonesia subtitling expression of the verbal humor in *Rio 2* film.

Table 6. **The Acceptability in Bahasa Indonesia Subtitling Expression of the Verbal Humor in *Rio 2* Film**

Acceptability	Frequency	Percentage
Acceptable	66	80.49%
Less Acceptable	13	15.85%
Unacceptable	3	3.66%
Total	**82**	**100%**

From the table above, there are 66 data or 80.49% of the data that belong to the *Acceptable* translation in this research. Afterwards, there are 13 data or 15.85% of the data are considered as *Less Acceptable* translation and 3 data or 3.66% of the data are considered as *Unacceptable* translation of the verbal humor in Bahasa Indonesia subtitling expressions. This demonstrates that the translation of the verbal humor in *Rio 2* film expressions in Bahasa Indonesia subtitling expressions are considered as *acceptable* translation because there are more than

80% of the data which belong to acceptable. It means that, the subtitler is succesfully able to produce acceptable translated expressions as the verbal humor in the Bahasa Indonesia subtitling expressions for the target audiences in *Rio 2* film.

B. Discussion

This section presents deeper explanations of the findings. Detail information is provided to clarify the three objectives of the research covering the types of verbal humor, the subtitling strategies, and the acceptability level in Bahasa Indonesia subtitling expressions in *Rio 2* film.

1. The Types of the Verbal Humor in *Rio 2* Film

Based on the theory proposed by Spanakaki (2007), there are three categories of the types of verbal humor in this research. They are *Wordplay, Allusion,* and *Verbal Irony*. Afterwards, these types are described in accordance with the most common occured in the data analysis as follows.

a. Allusion

Allusion is something that is said or written that refers to or mentions another person or subject in an indirect way. As analyzing the types of verbal humor, allusion appears most often in *Rio 2* film. In this film, there are many allusions of famous people, particular objects, scientific terms, etc. which are used to amuse audiences. However, some cases need the audiences' familiarity with the cultural expression. Leppihalme (1997: 10 in Hellgren 2007: 12) divides allusion into two parts, namely *proper name allusion* and *key phrase allusion*. These kinds of allusion will be explained more and added with some examples as follows.

1) Key Phrase

Key Phrase Allusion can be defined as concerning all other allusions which do not contain a proper name, such as something that references to song lyrics, and well-known literary works. Since allusions are culture-bound, in the case of translating allusive expressions arise difficulty. Therefore, the allusive expressions require the culture bound knowledge in order not to lose their humorous effect in the target expressions. In addition, allusion-key phrase is the most commonly used of the type of the verbal humor found in *Rio 2* film. Some examples of key phrase allusion are as follows.

Table 7. **Example of Allusion-Key Phrase (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Blu's feet were stumbled and unintentionally his wings pulled to Jewel's body in order to prevent Jewel from falling down. Jewel was amazed with Blu's dance moves whereas it was only an accident, not really Blu's capability.*) **Jewel** : *For a bird from Minnesota, you've got some moves.* **Blu :** That wasn't a move. That was an accident. But I accept the compliment.	**Jewel :** *Untuk ukuran burung dari Minnesota, goyanganmu bagus.* **Blu :** Itu bukan goyangan. Itu tadi tidak sengaja. Tapi aku menerima pujianmu.	Acceptable (3)

(Datum : 01/AL-KP/Pp/3)

In the example above, in fact, Jewel alludes Blu that he can dance perfectly. Meanwhile, it is not Blu's capability. She teases him by saying, "*For a bird from Minnesota, you've got some moves!*". In the target expression, it is translated into "***Untuk ukuran burung dari Minnesota, goyanganmu bagus***". The translator creatively uses another phrase to express this expression that is "*goyangan*" for "*dance*" which remains as a humor for the target audiences. In addition, all respondents gave scale 3 for the quality of this translation. Thus, by using paraphrase strategy, this subtitle is considered as acceptable translation.

Table 8. **Example of Allusion-Key Phrase (2)**

(***Setting*** : Blu was throwing a matchstick to behind him, which was still containing embers on it, then his tail was burning because of that stick.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Blu's tail is on fire.*) **Carla** : I smell chicken. **Blu** : *No, no, no!* (*Blu was trying to run away to appease the fire on his tail.*) **Bia** : *By my calculations, that's his twenty-seventh "no" today.*	**Carla** : Aku mencium bau ayam. **Blu** : *Tidak, tidak, tidak!* **Bia** : *Menurut perhitunganku hari ini, itu adalah kata "tidak" nya yang ke-dua puluh tujuh.*	Acceptable (3)

(Datum : 08/AL-KP/Pp/3)

In the example above, Bia calculates his father's statement **"no"** which has been said twenty seven times. She said "**that's his twenty-seventh "no" today".** It is an allusion phrase that she gives to his father. In the scene, Blu always say "no" for his children to do anything that indicates danger.

Further, Blu does not stop saying "no" because he is trying to run away to appease the fire on his tail. His children do not like his "no", and Bia alludes him by calculating accurately how many times he says "no". In the target expression, it is translated using paraphrase strategy which is considered as an acceptable translation for the target audiences. The translator is able to render the meaning and the style of the verbal humor from the source expression to the target expression.

Table 9. **Example of Allusion-Key Phrase (3)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Level
Eva : Chaw, chaw! Bye, boys. **Rafi** : See you back at home, *my tasty mango!*	**Eva** : Dah, kawan-kawan. **Rafi** : Sampai jumpa nanti di rumah, *sayang!*	Acceptable (3)

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

In the example above, "**my tasty manggo"** is for Rafi's wife. Rafi called his wife with "*manggo*" because their beak are shaped like manggo (fruit). Rafi alluded his wife when she came back home after the audition. It is an offensive word that some men use about women that they think are sexually attractive. By doing so, they can get closer relationship like a married couple who are happy and love each other forever. He called his wife using a special calling that is unusual word which could also bring laughter to the audience.

Further, although in the target expression is translated using condensation strategy, the result remains acceptable translation. The phrase "***my tasty manggo***" can be condensed into only "***sayang***" as its representation. The meaning and the style of this phrase is acceptable for the target audiences.

2) Proper Name

Proper Name, or *Proper Noun*, is a word that is the name of a person, a place, an institution, etc. and is written with a capital letter. It is the frame that carries the allusive meaning to create humorous expression. The core of this frame includes numerous examples, such as typically names of famous people, real-life and fictional, titles of fictional works, and names of organizations. Some examples of *Proper Noun Allusion* are as follows.

Table 10. **Example of Allusion-Proper Name (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nigel : The croaking cockatoo doth bellow for revenge. ***That's Shakespeare, by the way.*** **Gabi** : Without your performance, it's nothing.	**Nigel** : Kakak tua yang bernyanyi ini akan membalaskan dendamnya. ***Sebenarnya, itu syair Shakespeare.*** **Gabi** : Tanpa penampilanmu, itu tidak ada artinya.	Acceptable (3)

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

In the example above, the key phrase allusion "**the croaking cockatoo doth bellow for revenge**" is adapted from the popular idiom "*the croacking Raven doth bellow for revenge*" in Hamlet which was written by **Shakespeare**.

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

Table 11. **Example of Allusion-Proper Name (2)**

(**Setting** : Gabi kept talking in their journey to search Blu and his friends.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Gabi : You're the only one who knows what it feels like to be all alone. Misunderstood. You're the evil to my lethal. **Nigel** : *I can see why they call you "Gabi".* Where are you, you filthy fowl? (*keep looking around to search Blu*)	**Gabi :** Kaulah satu-satunya yang tahu bagaimana rasanya menjadi sendirian. Disalahpahami. Kaulah si jahat untuk benda mematikanku. **Nigel :** *Aku paham mengapa mereka memanggilmu "Gabi".* Dimana kau, dasar kau unggas kotor?	Less Acceptable (2)

(Datum : 53/AL-PN/Im/2)

In the example above, the character Gabi is a talkative bird who always talk anytime and anywhere. That is why Nigel alludes her by saying "*I can see why they call you Gabi*". It creates humorous effect to the audiences that Nigel inderectly mocks Gabi in a creative way. Unfortunately, in the target expression, it does not seem as humor at all. There is no such humorous effect in the target language. It indicates that, humor cannot instantly be translated using imitation strategy. Thus, the translator has to find another word that is more suitable for the sake of understanding of the target language audiences. As for suggestion, it can be translated using expansion strategy because this strategy provides more explanation which is not retrievable in the target language, such as (*Gabi : Si Cerewis, Cerewet, or Tukang Ngoceh*).

Table 12. **Example of Allusion-Proper Name (3)**

(***Setting*** : Tulio was afraid of the loggers. He was trying to search the reasons why they were in the jungle.

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Logger : You two lost? **Tulio** : Lost? No! Lost? No. We're here on our honeymoon. We're actually just heading back to join the tour. It's karaoke night. ***Come along, honey. Moon River isn't going to sing itself.***	**Penebang pohon : Kalian berdua sesat?** **Tulio :** Tersesat? Tidak! Tersesat? Tidak! Kami ada disini dalam rangka bulan madu kami. Sebenarnya kami akan kembali untuk bergabung dengan rombongannya. Ini adalah malam karaoke. ***Ayolah sayang. Lagu Moon River tidak akan menyanyi sendiri.***	Acceptable (3)

(Datum : 69/AL-PN/Im/3)

In the example above, the "***Moon River***" refers to the song composed by *Henry Mancini* with lyrics by *Johnny Mercer*. It received an **Academy Award** for ***Best Original Song*** for its performance by *Audrey Hepburn* in the movie *Breakfast at Tiffany's* (1961). It also won *Mancini* the 1962 **Grammy Award** for ***Record of the Year*** and won *Mancini* and *Mercer* the **Grammy Award** for ***Song of the Year***. The translator applies imitation strategy by maintaining the word "**Moon River**" on his translation in the target expression which is considered as an acceptable for the audiences. The translator creatively added "lagu" before maintaining the phrase "Moon River" which means in back translation as "song" so the target audiences can barely know that this phrase refers to the song.

b. Verbal Irony

Verbal irony is the use of words that say the opposite of what the speaker really means. It is often used as a joke and with a tone of voice. Irony is an incongruity between literal meaning of the speaker's utterance and his or her tone, facial expression or body language which indicates that there is another meaning to it. Verbal irony involves elements of exaggeration which is having hyperbolic expression to reveal the humorous dialogue. Furthermore, Pelsmaekers and Van Bensien (2000: 246 in Salik 2010: 9) also explain that the verbal clues to irony may occur in spoken language or written texts which can be divided into several divisions. Below are the following examples of the verbal humor data expressions using verbal irony in *Rio 2* film.

1) Interjection

Interjection means a short sound, word or phrase spoken suddenly to express an emotion. According to Wharton (2008: 176-177), an interjection is capable of constituting an utterance by itself in a unique, non-elliptical manner. Further, interjections are tied to emotional, mental attitudes or states. For example, ***wow*** might be said to express excitement, delight, wonder, etc., ***yuck*** is to express disgust or revulsion, ***ouch*** is a feeling of pain, ***aha*** is surprise, etc. By taking into account about this matter, interjections can be used by some people to create a verbal humor creatively.

Table 13. **Example of Verbal Irony – Interjection (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Jewel and Blu were shocked because kids were not with Luiz, whereas Luiz should be keeping on eye on their kids***.**) **Jewel - Blu :** Luiz? Where are the kids? **Luiz :** *What?! I don't have any kids!* **Jewel - Blu :** Our kids!	**Jewel - Blu :** Luiz? Dimana anak-anak? **Luiz :** *Apa?! Aku tidak punya anak!* **Jewel - Blu :** Anak kami!	Acceptable (3)

(Datum : 05/VI-IJ/Tf/3)

In the example above, Blu and Jewel were shocked because kids were not with Luiz, whereas he should be keeping on eye their kids. Luiz used interjection when he answered Blu and Jewels' question about their kids. "*What?! I don't have any kids*". Actually, they were not asking about his kids, but their kids. The humor arises from the fact that Luiz did not have any kid since he was single. In the target expression, this verbal humor is translated using transfer strategy which is involved as acceptable translation.

Table 14. **Example of Verbal Irony – Interjection (2)**

(**Setting :** Blu was tied to the fireworks because he was trying to help Tiny. He asked everyone to fly in order to stay away before the fireworks exploded.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*The fireworks are exploded. Everyone is shouting out.*) **Everyone :** Happy New Year! (*Blu screams and falls down.*) **Tiago :** *Oh, man! How come Dad gets to have all the fun?*	**Semua :** Selamat Tahun Baru! **Tiago :** *Oh, ya ampun! Kenapa malah Ayah yang bersenang-senang?*	Acceptable (3)

(Datum : 09/VI-IJ/Pp/3)

In the example above, Tiago was wrong about his father. He thought that his father got all the fun because his father was throwing away to the sky. In fact that, his father's body was unintentionally tied to the fireworks. Then, he fell down after the fireworks exploded beautifully in the sky. Tiago spontaneously did not accept that his father doing such thing because on the contrary he was always being disallowed to play with fireworks by his father. He said, "*Oh man! How come Dad gets have all the fun?*".

This utterance belongs to interjection of the verbal irony which brings fun to the conversation. However, by using paraphrase strategy to translate this expression, the translator succesfully conveys the meaning and the style of the verbal humor for the target audiences.

Table 15. **Example of Verbal Irony – Interjection (3)**

(*Setting* **:** After watching TV that Tulio and Linda were in the Amazon jungle, Jewel decided to go to Amazon to help them to find other Blue Macaws bird flock. Blu did not agree with that, but Jewel explained that it was important to go to Amazon because they could meet another Blue Macaws like them. Jewel realized that they were not humans, they were birds who should wander to the jungle and be wild, be the real birds.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Level
(*Children were happy that they were going to the Amazon, but actually Tiago did not know yet what did it really mean.*) **Tiago : *Yeah! We're going to the Amazon! Wait. What's the Amazon?***	**Tiago : *Hore! Kita akan pergi ke Amazon! Tunggu, apa itu Amazon?***	Acceptable (3)

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

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

2) Ironic Repetition

Repetition means the fact of doing or saying the same thing many times which has been done or said before. In this respect, according to Jacoby (1999: 3), repetition may have two effects, serving both to increase the strength of questioning, an automatic influence, and to increase the probability of recollection of earlier asking, a consciously controlled use of memory. Beside, this kind of ironical expression can also bring fun in the conversation to create humorous expression.

Table 16. **Example of Verbal Irony – Ironic Repetition (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*The man hit Nigel but repelled by Nigel.*) **Man :** Nice birdie? **Nigel :** *Why are you hitting yourself? Why are you hitting yourself?* (*Nigel responded the man's strock.*) **Gabi :** Wow. Nigel is muy macho!	**Lelaki :** Burung pintar? **Nigel :** *Mengapa kau memukul dirimu sendiri? Mengapa kau memukul dirimu sendiri?* **Gabi :** Wow. Nigel macho sekali!	Acceptable (3)

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

In the example above, Nigel repeated his utterance "*why are you hitting yourself?*" which belongs to ironic repetition. In fact that, the man who was hitting himself was not hitting by himself, but Nigel did it using a perfect technique that looked like he was hitting himself. At first, the man was being his boss to command Nigel to became a fortuneteller using cards. Afterwards, Nigel rebelled his own boss after he saw Blu and his friends flew above him on the sky from Rio de Jeneiro to the city where Nigel stayed. Blue and his friends stayed for a moment before the next day in which they immediately went to the Amazon forest to find the Blue Macaw's flock. In the target expression, it is translated into "*Mengapa kau memukul dirimu sendiri?*". The translator uses transfer strategy to translate this utterance which is considered as an acceptable translation. In addition, all three respondents gave scale 3 for this translated version in Bahasa Indonesia.

Table 17. **Example of Verbal Irony – Ironic Repetition (2)**

(*Setting* **:** Suddenly Blu was captured by an unknown bird in the jungle. He tried to fight him. He was angry with him.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Blu : I am an American citizen, you savage! I demand to see my ambassador! *I know my rights! I know my rights! Back. Back, you barbarian!* Yeah, that's right! It's a spoon and a fork. Be afraid! Be very afraid!	**Blu :** Aku warga Amerika, dasar biadab! Aku akan bertemu Duta Besarku! *Aku tahu hak-hakku! Aku tau hak-hakku! Mundur. Mundur. Orang barbar!* Ya, benar. Ini adalah sendok dan garpu. Takutlah! Sangat ketakutanlah!	Acceptable (3)

(Datum : 42/VI-IR/Tf/3)

In the example above, Blu was so afraid because he was captured by strange bird. He yellled and shouted out by repeating his utterance, "*I know my rights! I know my rights!*". It is involved as an ironic repetition to create humorous effect in the utterance. As an American citizen, he felt so safe because wherever he goes around the world so that his country will protect him. In the target expression, transfer strategy is applied to translate this utterance. Further, it is considered as an acceptable translation because the message and the style of the verbal humor is rendered well.

Table 18. **Example of Verbal Irony – Ironic Repetition (3)**

(*Setting* **:** Roberto met suddenly Blu in Linda's tend, he thought that Blu was a traitor, siding with humans but it was not. When the tractor came to haul the tend, Blu helped Roberto in order not to smashed by that vehicle**.)**

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Roberto : Eduardo was right! Traitor! **Blu :** Wait, you don't understand. **Roberto :** What don't I understand? Siding with humans? **Blu :** What do you even know about humans? **Roberto : Oh, I know everything. They lure you in, they trap you. They destroy your mind.** *Polly want a cracker? Polly want a cracker? No! Enough crackers! I hate crackers!*	**Roberto :** Eduardo, benar! Pengkhianat! **Blu :** Tunggu, kamu tidak mengerti, Apa yang tidak aku mengerti? Memihak manusia? **Blu :** Apa yang kamu tahu tentang manusia? **Roberto :** Aku tahu semuanya. Mereka memancingmu, mereka menjebakmu. **Mereka menghancurkan pikiranmu!** *Polly mau biskuit? Polly mau biskuit? Tidak! Cukup biskuitnya! Aku benci biskuit!*	Acceptable (3)

(Datum : 76/VI-IR/Tf/3)

In the example above, Roberto was being stressed because the humans came to the tribe. He has traumatic experience in dealing with humans. He shouted, "*Polly want a cracker, Polly want a cracker!*". He imitated the human's voice whose name was Polly. It is quite funny since he shouted like a crazy bird. Afterwards, the translated expression is using transfer strategy which belongs to acceptable translation.

3) Hyperformality

Formality means a thing that somebody must do as a formal or official part of legal process, a social situation, etc. but which has little meaning and will not affect what happens. In this regard, people can use hyper-formality in conversation to make humorous effect.

Table 19. **Example of Verbal Irony – Hyperformality (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Blu took the matchstick from Tiago who was ready to lit up the fireworks.*) **Blu :** Guys, you know the rules. No pyrotechnics without adult supervision. **Kids :** We asked Tiny. **Blu :** *That's even worse. Sorry, Tiny.* **Tiny :** *You don't have to pay me, Senior Blu.* (*She looked like to give up keeping on eye those kids.*)	**Blu :** Anak-anak, kalian tahu peraturannya. Tidak ada teknik kembang api tanpa pengawasan orang tua. **Anak-anak :** Kami sudah bertanya kepada Tiny. **Blu :** *Itu bahkan lebih buruk. Maaf Tiny.* **Tiny :** *Anda tidak harus membayarku, (*Senior: Tuan*) Blu.*	Acceptable (3)

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

In the example above, Blu and Jewel found their children playing fireworks that they did not like because it was dangerous for them. Actually, they can play it but they have to play within adult supervision. The humor arises when they asked Tiny who did not have capability to be a babysitter, especially for them. Finally, "poor" Tiny asked Blu to do not pay her because she thought that she failed to watch the kids. She said, *"You don't have to pay me, Senior Blu"*. In the target language, the translator uses expansion which is more suitable to be used in order to explain what the real meaning of senior (Spanish) is. This sentence is translated become *"Anda tidak harus membayarku, (***Senior: Tuan***) Blu"*. Therefore, by adding the explanation in the subtitle, the audiences understand what the word "senior" truly refers to. Thus, this translation is considered as acceptable translation in the target language. In addition, the translator is also able to render the humorous effect on it.

Table 20. **Example of Verbal Irony – Hyperformality (2)**

(*Setting* **:** Linda worried about the chicken because it was acting strangely just like to warn them or something. Meanwhile Tulio looked it as a usual behaviour, some sort of mating dance, but it was totally wrong.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(The chicken looked so worried to them, it moved its wings to give them a code that they have to go back because there was something dangerous in front of them.) **Linda :** I think she's trying to warn us.	**Linda :** Aku fikir dia ingin memperingatkan kita.	Acceptable (3)

Tulio : *No, no, no, Ma'am. It might be some sort of mating dance.*	Tulio : *Tidak, tidak, tidak, Bu. Itu mungkin semacam tarian perkawinan.*	

(Datum : 13/VI-HF/Tf/3)

In the example above, Tulio was totally wrong to think about the chicken. The chicken looked so worried to them, it moved its wings to give them a code that they have to go back because there was something dangerous in front of them. After they released the chicken into the jungle, it looked so worried to them. It moved its wings to give them a code or something as if they have to go back because there would be a waterfall in front of them. Tulio said "*It might be some sort of mating dance*" which is translated into "*itu mungkin semacam tarian perkawinan*". In the target language, the translator applied transfer strategy to transfer the meaning and style of the humor. Thus, this verbal humor is translated accurately which is considered as an acceptable translation in the target culture.

4) Intensifiers

Intensifier means a word, especially an adjective or an adverb, for example "*so*" and "*very*", that makes the meaning of another word stronger or makes something increase in degree or strength. This exaggerated utterance makes people laugh because it contains funny dialogue.

Table 21. **Example of Verbal Irony – Intensifier (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Luiz finally was conscious about it that he had to keep on eye the children. Actually he left them with Tiny, who cannot be able to be a good babysitter.*) **Luiz** : Oh, right. I left them with Tiny. **Jewel - Blu** : Tiny?! (*Shocked*) **Luiz** : *What? She's an excellent babysitter.* (*Tiny was tied with rope in fireworks, kids did it.*) Tiny : *I'm a terrible babysitter.*	**Luiz :** Oh, benar. Aku tinggalkan mereka bersama Tiny. **Jewel - Blu :** Tiny?! **Luiz :** *Kenapa?! Dia pengasuh profesional.* **Tiny :** *Aku adalah pengasuh anak yang buruk!*	Acceptable (3)

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

In the example above, Luiz said that Tiny is an *excellent* babysitter, but in fact that she was not. Tiny said into herself that she is a terrible babysitter. The translator uses paraphrase strategy to translate this sentence which becomes "*dia adalah pengasuh profesional*". He creatively finds another word that can maintain the meaning and the style of the humor from the source language. Thus, this translation is considered as an acceptable translation in the target language.

Table 22. **Example of Verbal Irony – Intensifier (2)**

(*Setting* : Blu and Eduardo were going to look around the jungle. Eduardo was as a tour guide. Blu kept talking in order to give Eduardo compliment. Actually it was training day for Blu to shake the city thing off in him.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Blu : *Hey. You are fast. You are really, really fast.* ***I think I pulled a wing or something.*** ***You are really fast for an old bird.*** ***For such a wise bird, is what I meant to say.*** ***Wisse bird.***	**Blu : *Hei, kau begitu cepat. Kau benar-benar, sangat cepat.*** ***Aku pikir aku telah mengepakkan sayapku atau semacamnya.*** ***Kau sangat cepat untuk seekor burung tua.*** ***Maksudku, burung yang bijaksana.*** ***Iya, Burung yang bijaksana.***	Acceptable (3)

(Datum : 65/VI-IS/Tf/3)

In the example above, Blu was trying to give compliment to his father-in-law, Eduardo. He said "*You are really fast. You are really really fast. ... You are really fast for an old bird*", which sounds mocking instead. Then, he rectified his utterence by saying "*for such a wise bird, is what I meant to say*". It brings fun to the conversation, of course. In the target language, it is translated into "*Kau begitu cepat, Kau benar-benar sangat cepat. Kau sangat cepat untuk seekor burung tua. Maksudku, burung yang bijaksana*". The translator uses transfer strategy to convey this verbal humor. In addition, the message and the style of the verbal humor also rendered in the target language, thus this translation is considered as acceptable translation.

5) *Hyperbolic Expressions*

In hyperbolic expressions, speakers produce utterances with exaggerated expressions that are conceived by an automatic cognitive process. Hyperbole is a way of speaking or writing that makes something sound better, more exciting, more dangerous, etc. than what it really is.

Table 23. **Example of Verbal Irony – Hyperbolic Expression (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Carla : Wait, you guys are coming? **Pedro :** We wouldn't miss it for the world. **Nico :** *We gonna scout the wildest, coolest talent in the jungle.* It's our inspiration for this year's Carnival show.	**Carla :** Tunggu, kalian juga ikut? **Pedro :** Kami tidak mungkin akan melewatkannya. **Nico :** *Kami akan mencari bakat yang terliar, terkeren di dalam hutan!* Itu adalah inspirasi kami untuk pertunjukkan karnival tahun ini.	Acceptable (3)

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

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

Table 24. **Example of Verbal Irony – Hyperbolic Expression (2)**

(***Setting*** **:** Aunt Mimi was happy to see the children. She was trying to hug the children, but they suddenly flew away. Aunt Mimi unintentionally catched Blu where he stood behind them. She thought that Blu was a kid.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Aunt Mimi : *And look at the little ones! Aren't you the fluffiest most delicious little macaws?* **(***Aunt Mimi catched the Blu's head. She thought that Blu was a kid***.)** **You're big for your age.**	**Aunt Mimi :** *Dan lihatlah! Bukankah kau burung Macaw yang terhalus bulunya?* **Oh, kau cukup besar untuk usiamu.**	Acceptable (3)

(Datum : 49/VI-HE/Co/3)

In the example above, Aunt Mimi was so happy to see and meet Jewel's children for the first time. She said with hyperbolic expression to express her happiness, "*Aren't you **the fluffiest, most delicious** litlle macaws*?". Later on, she got closer to them in order to hug them but unfortunately, she hugged wrong bird. She did not hug the children, but the father. Afterwards, in the target language, although the translator uses condensation strategy to translate this hyperbolic expression, the result is considered as an acceptable translation because the meaning and the style of the verbal humor from the source expression still can be understood by the audiences in the target language.

c. Wordplay

Wordplay is one type of verbal humor that is usually used to created a joke. It is a form of wit in which the words that are used become the main subject of the work, primarily for the purpose of intended effect or amusement. Further, there are four subcategories of wordplay according to Delabastita in Spanakaki (2007), namely *homonymy*, *homophony*, *homograph*, and *paronymy*.

However, there are three categories of wordplay that are found in *Rio 2* film, they are homonymy, homophony, and paronymy. Most of the wordplay found in the data belong to paronymy category. In paronymy, two or more words are almost similar, but there are slight differences in both spelling and sounds.

1) *Paronymy*

Paronymy is a type of wordplay in which there are slightly differences in both spelling and sounds. Below are the following wordplay-paronymy examples found in the verbal humor expressions data of *Rio 2* film.

Table 25. **Example of Wordplay-Paronymy (1)**

(**Setting** : Nico gave up because none of the participants in the audition were inspiring him. After all the participants did their performance, none of them astonished him. Whereas, the carnival show was almost in deadline to be held, right in the corner.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nico : Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line. **Pedro : Copy that!** **We need something that can make us *winggle*.** **Something that make us *jiggle*.** We need something that pops. Pop, pop, pop, pops! You know what "pop" is backwards? Pop.	**Nico :** Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. **Pedro : Aku setuju.** **Kita membutuhkan sesuatu yang bisa membuat kita *bergoyang*.** **Sesuatu yang bisa *mengguncang*.** Kita membutuhkan sesuatu yang suaranya keren. Pop, pop, pop, pops! Kau tahu maksudnya? Suaranya menggelegar!	Acceptable (3)

(Datum : 20/WP-Pr/Pp/3)

In the example above, "**winggle"** is the combined word of "wing" and "jiggle". Pedro said "wiggle/jiggle" which means to move from side to side or up and down in short quick movements; to make something move in this way, but he said "winggle" to combine between the wing (because he has wing) and jiggle which become *"winggle"*. This word is ingeniously combined as proper with the condition of the character in the film which is bird that has wings. It is intended to make the target audiences understand the humorous context that the film scene provides.

Afterwards, the humorous utterance containing wordplay element above is translated with paraphrase strategy. The translator attempts to deliver meaning in the target expression using this paraphrase strategy by maintaining the verbal humor expressions style of the source language. *"Winggle"* and *"jiggle"* are translated into *"bergoyang"* and *"mengguncang"* in order to get a rhyme which is successfully maintained as natural for the target audience. In addition, the all three respondents gave scale 3 for the translation which means the translated expression is acceptable translation as humor in the target expression. The translator can render naturally the humorous effect to the target expression.

Table 26. **Example of Wordplay-Paronymy (2)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Rafael : If this is important to Jewel, just do it! *Happy wife, happy life.* Remember that!	**Rafael :** Jika ini penting bagi Jewel, lakukan saja. *Istri bahagia, hidup bahagia.* Ingat itu!	Acceptable (3)

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

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

Table 27. **Example of Wordplay-Paronymy (3)**

(*Setting* : Blu showed Jewel the GPS (*Google Positioning System*) as the tool for them going to the Amazon. The GPS lady gave the wrong destination when Blu asked it to find Linda and Tulio. Jewel did not trust it, but Blu did.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Blu showed the GPS to Jewel.*) **Blu** : Okay, here it is. The voice recognition makes it totally foolproof. Here, watch this. Find "*Linda and Tulio.*" **GPS Lady** : **Searching for** "*Dinner in Tokyo.*"	**Blu** : Oke, ini dia. Alat pengenal suaranya membuatnya tidak bisa dibodohi. Ini, lihatlah. **Cari "*Linda and Tulio*".** **Wanita GPS** : **Mencari "*Makan malam di Tokyo.*"**	Less Acceptable (2)

| Blu : Okay. Actually, that does sound like a nice suggestion. Jewel : You trust this woman? Blu : Yes, I do. | Blu : Oke, sebenarnya, itu seperti sugesti yang baik. Jewel : Kau mempercayai wanita ini? Blu : Ya, aku percaya. | |

(Datum : 26/WP-Pr/Tf/2)

In the example above, the words "**Linda and Tulio**" and "**Dinner in Tokyo**" have almost same pronunciation, spelling, and sounds but totally different in meaning. Blu asked GPS Lady to search "*Linda and Tulio*" while she did not have any idea what was that about. She just said "*Dinner in Tokyo*" which has already exist on her program. This misunderstanding phrase can arouse the laughter of audience. Since both phrases have almost same spelling and sound, and they have different meaning, this phrase involve as wordplay-paronymy category. Afterwards, this expression is translated using transfer strategy which remains less acceptable translation. "*Linda and Tulio*" does not have similar sound with "*makan malam di Tokyo*", although the meaning from the source expression is correct. As for suggestion, this wordplay can be translated using expansion strategy because there will be more explanation for this phrase in the target language expression. This example indicates that in translating verbal humor expression is not an easy process, especially related to the wordplay or pun materials.

2) Homophony

Homophony is a type of wordplay which is pronounced like another word but has a different spelling or meaning. Below are the following wordplay-homophony examples found in the verbal humor data of *Rio 2* film.

Table 28. **Example of Wordplay-Homophony (1)**

(*Setting* : Eduardo was always wrong to call Blu. He always forgot the Blu's name. Sometimes he called him "Sue, Lui, or anything else." Meanwhile, Aunt Mimi did not understand that Blu's name was Blu, not Blue (color).)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Eduardo : Mimi. This is Sue. (*Eduardo pointed out to Blu.*) **Blu :** Actually, *I'm Blu.* **Aunt Mimi :** *Aren't we all?* **Blu :** No, really, that's my name. **Aunt Mimi :** That's why they call us "Blue Macaws." (*She was laughing.*)	**Eduardo :** Mimi. Ini adalah Sue. **Blu :** Sebenarnya, *aku Blu.* *(Blue: Biru.)* **Aunt Mimi :** *Kita semua kan, biru?* **Blu :** Tidak, sungguh, itu namaku. **Aunt Mimi :** *Itu sebabnya mereka memanggil kita "Blue Macaw" (Macaw Biru).*	Acceptable (3)

(Datum : 50/WP-Hp/Ex/3)

In the example above, "*Blu*" and "*Blue*" have similar sound but they have different meaning. "*Blu*" is the name of the one character in the film, while "*Blue*" is the color of the birds' feather (Blue Macaws). This dialogue contains verbal humor which is caused by missunderstanding between these words (Blu and Blue). Further, the translator creatively translates this wordplay using expansion strategy which is considered as acceptable translation. Thus, the audiences in the target language understand as well as the audiences in the source language because those words are different and funny in this conversation.

Table 29. **Example of Wordplay-Homophony (2)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Carla : Here's the plan. Auditions today... *And we preview the show tomorrow.* **Pedro** : *"We"? What you talking about, "oui"? You speak French?* **Carla** : Come on, chop-chop. Let's get started! **Rafi** : Wow, kid's been working.	**Carla** : Ini rencananya. Audisi hari ini.. *Dan kita akan mempersembahkan pertunjukkannya besok.* Pedro : *"Kita"? Apa yang kau maksudkan dengan "kita"? Kau berbicara bahasa Perancis?* **Carla** : Ayo, bersemangatlah. Ayo kita mulai! **Rafi** : Anak-anak telah bersiap.	Less Acceptable (2)

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

In the example above, "**We"** in English is pronounced like we (oui) in French but both of them have different meaning. We (English) is used as a subject of a verb for representative of the speaker and another person with him or her whereas we (oui) in French means "*yes*". Pedro misundertood about the word "*we*" that Carla is said whether in English or we (oui) in French because they are pronounced like one another, and yet they have different meaning as well. This misunderstanding can creatively bring up the humorous expression to make the audiences laugh. However, the target expression seems very hard to adjust the humorous effect from the source expression. The translator applied transfer strategy to translate this kind of wordplay which is translated completely and accurately in the meaning but sounds unnatural in the target expression. In other words, although the meaning is completely rendered in the target expression, the humorous effect does not seem to be well delivered because the target audiences have no idea what does the word "*oui*" refers to.

Therefore, this translation is considered as less acceptable translation. Since the source expression requires an explanation, it is better for the translator to use expansion strategy in translating this wordplay-homophony. Ultimately, the foreign word (oui : French) can be understood by the target audiences as well as the audiences of the source expression do.

3) Homonymy

Homonymy is a type of wordplay which has identical spelling and sounds but different in meaning. Below are the following wordplay-homonymy examples found in the verbal humor data of *Rio 2* film.

Table 30. **Example of Wordplay-Homonymy (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nico : Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line. **Pedro :** Copy that! We need something that can make us winggle. Something that make us jiggle. **We need something that pops.** *Pop, pop, pop, pops!* **You know what "pop" is backwards? Pop.**	**Nico :** Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. **Pedro :** Aku setuju. Kita membutuhkan sesuatu yang bisa membuat kita bergoyang. Sesuatu yang bisa mengguncang. **Kita membutuhkan sesuatu yang suaranya keren.** *Pop, pop, pop, pops!* **Kau tahu maksudnya? Suaranya menggelegar!**	Acceptable (3)

(Datum : 21/WP-Hn/Pp/3)

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

Table 31. **Example of Wordplay-Homonymy (2)**

(**Setting** : In the middle of the tour, while Eduardo explained about Brazil Nut, Blu was sleeping because he was so tired. He was delirious due to he was just waking up.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Eduardo : Brazil nut trees. These trees are the key to our way of life. The trees feed us. The sustain us. **Blu** : (*Sleep*) **Eduardo** : Wake up! **Blu** : I'm up! *Nut-ty Brazil.. Brazil nut trees,* something. Yeah, got it.	**Eduardo** : Pohon kacang Brazil. Pohon-pohon ini adalah kunci untuk menjalankan hidup kita. Pohon-pohon yang memberi makan kita. Mereka menyokong kehidupan kita. **Blu** : (*Tidur*) **Eduardo** : Bangunlah! . **Blu** : Aku bangun. *Kegilaan Brazil.. Pohon kacang Brazil,* semacam itu. Iya, aku mengerti.	Less Acceptable (2)

(Datum : 66/WP-Hn/Tf/2)

In the example above, "**Nut-ty Brazil"** and "**Brazil Nut"** are similar in spelling but have different meaning. ***"Nut-ty Brazil"*** means Brazilian which is slightly crazy. It is used in informal way. Meanwhile, ***"Brazil Nut"*** means a small hard fruit with a very hard shell that grows on some trees (nut) which comes from Brazil. Since Blu heard unclear words that Eduardo talked about, he said with wordplay-homonymy way which can be used to create the verbal humor expression to arouse the laughter of the audiences. In addition, the translator used transfer strategy to translate this wordplay-homonymy which resulted as less acceptable translation. Afterwards, the translator seems to be difficult to render the style of the humorous phrase for the target audiences. Although the meaning is correct, but it lacks to convey the style of humorous effect like the audiences of the source language is accepted it as humor.

2. Subtitling Strategies

There are ten subtitling strategies proposed by Gottlieb's theory as stated in Taylor (2000) but the translator applied only eight subtitling strategies to translate the verbal humor expressions in *Rio 2* film. Those are *Transfer*, *Paraphrase, Imitation, Resignation, Condensation, Expansion, Deletion,* and *Transcription.* Each of them will be explained further in the following discussion. In addition, there are two subtitling strategies which are not used by the subtitler, namely *Dislocation* and *Decimation*. The translator did not implied those strategies because there were no data that were suitable to be used in translating the verbal humor in *Rio 2* film.

a. Transfer Strategy

Transfer refers to the strategy of translating the source text completely and accurately. In this research, the most found strategy is transfer strategy in which there are more than 80% of the data in *Rio 2* film.

1) Transfer Strategy Applied in Wordplay-Homonymy

Table 32. **Example of Transfer Strategy Applied in Wordplay-Homonymy**

(**Setting** : In the middle of the tour, while Eduardo explained about Brazil Nut, Blu was sleeping because he was so tired. He was delirious because he was just waking up.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Eduardo : Brazil nut trees. These trees are the key to our way of life. The trees feed us. They sustain us. **Blu :** *(Sleep)* **Eduardo :** Wake up! **Blu :** *I'm up! Nutty Brazil... Brazil nut trees, something. Yeah, got it.*	**Eduardo : Pohon kacang Brazil.** Pepohonan ini adalah kunci untuk menjalankan hidup kita. Pepohonan yang memberi makan kita. Mereka menyokong kehidupan kita. **Blu :** (*Tidur*) **Eduardo :** Bangunlah! **Blu :** *Aku bangun. Brazil Gila.. Kacang Brazil, semacam itu. Iya, aku mengerti.*	Less Acceptable (2)

(Datum : 66/WP-Hn/Tf/2)

In the example above, the translator used transfer strategy to translate this wordplay-homonymy which had result as less acceptable translation. The translator seems to be difficult to render the style of the humorous phrase for the target audiences. Although the meaning is correct, it lacks to convey the style of humorous effect like the audiences of the source language accepted it as humor.

In addition, translating wordplay is not an easy thing to do because the translator has to find the closest meaning whereas the style has also to be accepted in the the target culture.

2) Transfer Strategy Applied in Wordplay-Homophony

Table 33. **Example of Transfer Strategy Applied in Wordplay-Homophony**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Carla : Here's the plan. Auditions today... *And we preview the show tomorrow.* **Pedro :** *"We"? What you talking about, "oui"? You speak French?* **Carla :** Come on, chop-chop. Let's get started! **Rafi :** Wow, kid's been working.	**Carla :** Ini rencananya. Audisi hari ini.. *Dan kita akan mempersembahkan pertunjukkannya besok.* **Pedro :** *Kita? Apa yang kau maksudkan dengan "kita"? Kau berbicara bahasa Perancis?* **Carla :** Ayo, bersemangatlah. Ayo kita mulai! **Rafi :** Anak-anak telah bersiap.	Less Acceptable (2)

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

In the example above, the translator applied transfer strategy to translate this kind of wordplay which is translated completely and accurately in the meaning but sounds unnatural in the target expression. However, the target expression seems very hard to adjust the humorous effect due to the source expression borrowed another language (French).

In other words, although the meaning is completely rendered in the target expression, the humorous effect does not seem to be well delivered because the target audiences have no idea what does the word "*oui*" refers to. Therefore, this translation is considered as less acceptable translation. Since the source expression requires an explanation, it is better for the translator to use expansion strategy in translating this wordplay-homophony. Ultimately, the foreign word (oui : French) can be understood by the target audiences as well as the audiences of the source expression do.

3) Transfer Strategy Applied in Wordplay-Paronymy

Table 34. **Example of Transfer Strategy Applied in Wordplay-Paronymy (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Rafael : If this is important to Jewel, just do it! *Happy wife, happy life.* Remember that!	**Rafael :** Jika ini penting bagi Jewel, lakukan saja. *Istri bahagia, hidup bahagia.* Ingat itu!	Acceptable (3)

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

In the example above, the words "*wife*" and "*life*" here involve as wordplay-paronymy which bring fun to the conversation. In the target language, it became "*Istri bahagia, hidup bahagia*" which also sounded funny. The translator was succesfully able to render the humorous expression in the target language.

Further, by using the transfer strategy, this subtitle expression is considered as an acceptable translation. In addition, all three respondents gave scale 3 as well in order to affirm that this wordplay-paronymy belongs to acceptable translation.

Table 35. **Example of Transfer Strategy Applied in Wordplay-Paronymy (2)**

(**Setting** : Blu showed Jewel the GPS (*Google Positioning System*) as the tool for them going to the Amazon. The GPS lady gave the wrong destination when Blu asked it to find Linda and Tulio. Jewel did not trust it, but Blu was.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Blu showed up the GPS to Jewel.*) **Blu :** Okay, here it is. The voice recognition makes it totally foolproof. Here, watch this. ***Find "Linda and Tulio."*** **GPS Lady :** *Searching for "Dinner in Tokyo."* **Blu :** Okay. Actually, that does sound like a nice suggestion. **Jewel :** You trust this woman? **Blu :** Yes, I do.	**Blu :** Oke, ini dia. Alat pengenal suaranya membuatnya tidak bisa dibodohi. Ini, lihatlah. ***Cari "Linda and Tulio".*** **Wanita GPS :** *Mencari "Makan malam di Tokyo."* **Blu :** Oke, sebenarnya, itu seperti sugesti yang baik. **Jewel :** Kau mempercayai wanita ini? **Blu :** Ya, aku percaya.	Less Acceptable (2)

(Datum : 26/WP-Pr/Tf/2)

In the example above, this expression is translated using transfer strategy which remains less acceptable translation. Although the meaning from the source expression is correct, "*Linda and Tulio*" does not have similar sound with "*makan malam di Tokyo*", As for suggestion, this wordplay can be translated using expansion strategy because there will be more explanation for this phrase in the target language expression, such as (Dinner : Makan malam).

This example indicates that in translating verbal humor expression is not an easy process especially related to the wordplay or pun materials because the translator creatively has to find the other pun or wordplay in the target language. Thus, this is a challenge for every translator to be creative in finding dictions.

4) Transfer Strategy Applied in Allusion-Proper Noun

Table 36. **Example of Transfer Strategy Applied in Allusion-Proper Noun (1)**

(***Setting*** : Suddenly Blu was captured by an unknown bird in the jungle. He tried to fight him. He was angry with him.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Blu : I am an American citizen, you savage! I demand to see my ambassador! I know my rights! I know my rights! Back. Back, you barbarian! Yeah, that's right! It's a spoon and a fork. Be afraid! Be very afraid!	**Blu :** *Aku warga Amerika, dasar biadab!* Aku akan bertemu Duta Besarku! Aku tahu hak-hakku! Aku tau hak-hakku! Mundur. Mundur. Orang barbar! Ya, benar. Ini adalah sendok dan garpu. Takutlah! Sangat ketakutanlah!	Acceptable (3)

(Datum : 41/AL-PN/Tf/3)

In the example above, Blu said proudly that he was an American citizen who has a powerful access to the protection of human rights. Further he said "*I know my rights, I know my rights!*" which indicated that America was the country which cared about her citizen's rights. By using the transfer strategy, this Proper Noun can be translated accurately and completely in which the result is considered as an acceptable translation. All three respondents gave scale 3 for this translated expression of verbal humor.

Table 37. **Example of Transfer Strategy Applied in Allusion-Proper Noun (2)**

(*Setting* : In the jungle, they found humans (loggers) were wandering near their place. Eduardo worried about to be seen by them. But Blu absolutely did not matter about that.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Blu : *Maybe we should go find Linda.* **Eduardo : *What's a "Linda"?*** **Blu :** Linda is the person that raised me. **Eduardo : *What? You're a pet?*** **Blu :** No, it wasn't anything like that. I was a companion.	**Blu : *Mungkin kita harus pergi mencari Linda.*** **Eduardo : Apa itu "Linda"?** **Blu :** Linda adalah orang yang telah membesarkanku. **Eduardo : *Apa? Kau hewan peliharaan?*** **Blu :** Bukan, bukan seperti itu, aku dulu rekannya.	Acceptable (3)

(Datum : 67/AL-PN/Tf/3)

In the example above, the translator uses transfer strategy to translate Eduardo's utterance. Since Eduardo did not have any idea about people, he did not know if Linda was a name of a person who raised Blu. On the contrary, he actually hated humans so much so that he forbade all birds of his tribe to encounter with any humans. Meanwhile, Blu was a pet who always had socialization with people. Eduardo said "*What's a Linda?*" to alludes Blu that they actually did not need any help. One thing that they have to do was only hiding from humans. The humor arises when the fact that Eduardo mocked Blu that he was a pet. Afterwards, by using transfer strategy, those utterances can be transferred accurately and completely for the target audiences. Thus, it is considered as an acceptable translation in the target language.

5) Transfer Strategy Applied in Allusion - Key Phrase

Table 38. **Example of Transfer Strategy Applied in Allusion-Key Phrase (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Rafael who was dancing with his wife, Eva, finds Jewel and Blu were also dancing passionately together***.**) **Rafael : *Hey, you lovebirds! Happy New Year!***	**Rafael : *Hei, kalian pasangan kekasih! Selamat Tahun Baru!***	Acceptable (3)

(Datum : 04/AL-KP/Tf/3)

In the example above, the translator applied transfer strategy to translate "*lovebirds*". It has two meanings which can be referred to a small African parrot, and two people who love each other very much and show this in their behaviour. In the target language, it became "*pasangan kekasih*" which still heard as humorous expression. Thus, it is considered as an acceptable translation.

6) Transfer Strategy Applied in Verbal Irony – Hyperbolic Expression

Table 39. **Example of Transfer Strategy Applied in Verbal Irony – Hyperbolic Expression**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Carla : Wait, you guys are coming? **Pedro :** We wouldn't miss it for the world. **Nico : *We gonna scout the wildest, coolest talent in the jungle.*** It's our inspiration for this year's Carnival show.	**Carla :** Tunggu, kalian juga ikut? **Pedro :** Kami tidak mungkin akan melewatkannya. **Nico : *Kami akan mencari bakat yang terliar, terkeren di dalam hutan!*** Itu adalah inspirasi kami untuk pertunjukkan karnival tahun ini.	Acceptable (3)

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

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

7) Transfer Strategy Applied in Verbal Irony - Hyperformality

Table 40. **Example of Transfer Strategy Applied in Verbal Irony – Hyperformality**

(***Setting*** : Linda worried about the chicken because it was acting strangely just like to warn them or something. Meanwhile, Tulio looked it as a usual behaviour, some sort of mating dance, but it was totally wrong.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*The chicken looked so worried to them, it moved its wings to give them a code that they have to go back because there was something dangerous in front of them.*) **Linda :** I think she's trying to warn us. **Tulio :** *No, no, no, Ma'am. It might be some sort of mating dance.*	**Linda :** Aku fikir dia ingin memperingatkan kita. **Tulio :** *Tidak, tidak, tidak, Bu. Itu mungkin semacam tarian perkawinan.*	Acceptable (3)

(Datum : 13/VI-HF/Tf/3)

In the example above, Tulio was totally wrong to say something about the chicken. After they released the chicken into the jungle, it looked so worried to them. It moved its wings to give them a code or something that they have to go back because there is a waterfall in front of them. Tulio said "*It might be some sort of mating dance*" which is translated into "*itu mungkin semacam tarian perkawinan*". By using transfer strategy, this verbal humor is translated completely and accurately which is considered as acceptable translation in the target language.

8) Transfer Strategy Applied in Verbal Irony - Intensifier

Table 41. **Example of Transfer Strategy Applied in Verbal Irony - Intensifier**

(*Setting* : Blu and Eduardo were going to look around the jungle. Eduardo was as a tour guide. Blu kept talking in order to give Eduardo compliment. Actually it was the day of training for Blu to shake the city thing off in him.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Blu : *Hey. You are fast. You are really, really fast.* I think I pulled a wing or something. ***You are really fast for an old bird.*** ***For such a wise bird, is what I meant to say.*** ***Wisse bird.***	**Blu : Hei, kau begitu cepat. Kau benar-benar, sangat cepat.** Aku pikir aku telah mengepakkan sayapku atau semacamnya. ***Kau sangat cepat untuk seekor burung tua.*** ***Untuk burung yang bijaksana, itu yang aku maksudkan.*** ***Burung yang bijaksana.***	Acceptable (3)

(Datum : 65/VI-IS/Tf/3)

In the example above, Blu was trying to give compliment to his father-in-law, Eduardo. He said "*You are really fast. You are really really fast. ... You are really fast for an old bird*", which sounds mocking instead. Then, he rectified his utterence by saying "*for such a wise bird, is what I meant to say*". It brings fun to the conversation of course. In the target language, it is translated into "*Kau begitu cepat, Kau benar-benar sangat cepat. Kau sangat cepat untuk seekor burung tua. Maksudku, burung yang bijaksana*". Furthermore, the translator uses transfer strategy to convey this verbal humor. In addition, the message and the style of the verbal humor also rendered in the target language, thus this translation is considered as acceptable translation. Further, all three respondents gave scale 3 in this translated expression of verbal humor.

9) Transfer Strategy Applied in Verbal Irony - Interjection

Table 42. **Example of Transfer Strategy Applied in Verbal Irony –**

Interjection (1)

(*Setting* : After watching TV that Tulio and Linda were in the Amazon jungle, Jewel decided to go to Amazon to help them to find other Blue Macaws bird flock. Blu did not agree with that, but Jewel explained that it was important to go to Amazon because they could meet another Blue Macaws like them. Jewel realized that they were not humans, they were birds who should wander to the jungle and be wild, be the real birds.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Children were happy that they were going to the Amazon, but actually Tiago did not know yet what did it really mean.*) **Tiago : *Yeah! We're going to the Amazon! Wait. What's the Amazon?***	**Tiago : *Hore! Kita akan pergi ke Amazon! Tunggu, apa itu Amazon?***	Acceptable (3)

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

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

Table 43. **Example of Transfer Strategy Applied in Verbal Irony –**

Interjection (2)

(***Setting*** : Nigel failed to revenge to Blu. It was because Charlie hit the boat's alarm unintentionally that made all passengers awake. Jewel got angry to Tiago because she thought that it was Tiago who made the noisy in the night. Tiago defended himself that he did not do anything.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Everybody woke up because the alarm in midnight.*) **Jewel :** Tiago! Stop fooling around. **Tiago :** I didn't do anything. (*Shoked and suddenly wake up because of the alarm sound*). **Blu : Tiago Gunderson, listen to your mother!** **Tiago : *Oh, Man!***	**Jewel :** Tiago! Berhenti bermain-main. **Tiago :** Aku tidak melakukan apa-apa. **Blu : Tiago Gunderson, dengarkan ibumu!** **Tiago : *Oh, bung!***	Acceptable (3)

(Datum : 36/VI-IJ/Tf/3)

In the example above, Tiago's utterance "*Oh, man!*" translated into "*Oh, bung!*" using transfer strategy. The humor arises when Tiago was being innocent because he did not do anything, but his parents blamed him due to the noisy sounds in the middle of the night. In fact that, it was not because of Tiago indeed, it was because of Charlie who unintentionally threw a botlle that was stuck on his mouth. The bottle hit the alarm button that produced loud annoying sound which made everybody in the ship suddenly woke up. Afterwards, this translated expression is considered as an acceptable translation because it sounds humor in the target expression.

Table 44. **Example of Transfer Strategy Applied in Verbal Irony - Interjection (3)**

(*Setting* : A group of musquito showed their capability in audition which made the adjudicators amazed because they performed the music contest quickly in harmony.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Pedro : *Bravo! Encore! Encore! Encore! Sorry, guys. Did I miss anything?* (Then, Pedro hit the mosquito.) *Ah, Mosquito!*	**Pedro :** *Hebat! Lagi! Lagi! Maaf teman teman. Apakah aku melewatkan sesuatu? Ah, nyamuk!*	Acceptable (3)

(Datum : 63/VI-IJ/Tf/3)

In the example above, everybody amazed by the performance of group of mosquito. They performed music instrument by Bethoven so quickly which remained extraordinary. Pedro who was being the adjudicator gave them compliment by saying "B*ravo! Encore! Encore! Encore! Sorry guys. Did I miss anything?*". Later on, when he knew that they were mosquitos, Pedro hit the maestro. The maestro was tragically dead after doing the performance, more specifically after everybody gave applause for them in order to give the a compliment. In the target expression, it is translated completely and accurately which is considered as acceptable translation. It became "*Hebat! Lagi! Lagi! Maaf teman-teman, apakah aku melewatkan sesuatu?" Ah, nyamuk!*". The translator was succesfully transfering it as the humorous expression in the target language.

10) Transfer Strategy Applied in Verbal Irony - Ironic Repetition

Table 45. **Example of Transfer Strategy Applied in Verbal Irony - Ironic Repetition (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*The man hit Nigel but repelled by Nigel*.) **Man :** Nice birdie? **Nigel :** *Why are you hitting yourself? Why are you hitting yourself?* (*Nigel responded the man's strock.*) **Gabi :** Wow. Nigel is muy macho!	**Lelaki : Burung pintar?** **Nigel :** *Mengapa kau memukul dirimu sendiri? Mengapa kau memukul dirimu sendiri?* **Gabi :** Wow. Nigel macho sekali!	Acceptable (3)

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

In the example above, Nigel repeated his utterance "*Why are you hitting yourself? Why are you hitting yourself?*" which belongs to ironic repetition. The man who was hitting himself was not hitting by himself, but Nigel did it using a perfect technic that looked like he was hitting himself. In the target expression, the translator uses transfer strategy to translate this utterance which is considered as an acceptable translation.

Table 46. **Example of Transfer Strategy Applied in Verbal Irony - Ironic Repetition (3)**

(**Setting** : Roberto met suddenly Blu in Linda's tend, he thought that Blu was a traitor, siding with humans but it was not. When the tractor came to haul the tend, Blu helped Roberto in order not to smashed by that vehicle.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Roberto : Eduardo was right! Traitor! **Blu :** Wait, you don't understand. **Roberto :** What don't I understand? Siding with humans? **Blu :** What do you even know about humans? **Roberto :** Oh, I know everything. ***They lure you in, they trap you. They destroy your mind.*** ***Polly want a cracker? Polly want a cracker? No! Enough crackers! I hate crackers!***	**Roberto :** Eduardo, benar! Pengkhianat! **Blu :** Tunggu, kamu tidak mengerti, Apa yang tak kumengerti? Memihak manusia? **Blu :** Tahu apa kamu tentang manusia? **Roberto :** Aku tahu semuanya. Mereka memancingmu, mereka menjebakmu. ***Mereka menghancurkan pikiranmu! Polly mau biskuit? Polly mau biskuit? Tidak! Cukup biskuitnya! Aku benci biskuit!!***	Acceptable (3)

(Datum : 76/VI-IR/Tf/3)

In the example above, Roberto was being stressed because the humans came to the tribe. He has traumatic experience in dealing with humans. He shouted, "*Polly want a cracker, Polly want a cracker!*". He imitated the human's voice whose name was Polly. It is quite funny since he shouted like a crazy bird. When the loggers came to destroy the forest, their home, Roberto was nervously affraid so that he shouted aloud and said nonsense words many times. Whereas, Blu was trying to made him realized that he was not his enemy to destroy the forest, in contrast he was trying to help them to made aggrement with the humans.

Afterwards, the translated expression is using transfer strategy which belongs to acceptable translation.

b. *Paraphrase Strategy*

Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. It occurs in 15 data of the total numbers of the data which becomes the second most used in translating verbal humor in *Rio 2* film. The following are some examples and their explanations in which the verbal humor data were found in the *Rio 2* film.

1) Paraphrase Strategy Applied in Wordplay-Homonymy

Table 47. **Example of Paraphrase Strategy Applied in Wordplay-Homonymy**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nico : Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line. **Pedro :** Copy that! We need something that can make us winggle. Something that make us jiggle. ***We need something that pops. Pop, pop, pop, pops!*** ***You know what "pop" is backwards? Pop.***	**Nico :** Tidak ada dari aksi ini yang menginspirasi. Aku tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. **Pedro :** Aku setuju. Kita membutuhkan sesuatu yang bisa membuat kita bergoyang. Sesuatu yang bisa mengguncang. ***Kita membutuhkan sesuatu yang suaranya keren.*** ***Pop, pop, pop, pops!*** ***Kau tahu maksudnya? Suaranya menggelegar!***	Acceptable (3)

(Datum : 21/WP-Hn/Pp/3)

In the example above, the translator creatively translates the character Pedro's utterance using paraphrase. It means that, it is not litterally translated. The utterance "*You know what "pop" is backward? Pop.*" Into "*Kau tahu maksudnya? Suaranya menggelegar!*". The result also sounds natural in the target expression. By using paraphrase strategy, the translated expression is correct in the meaning, and the verbal humor style still remains the same. Thus, it is considered as an acceptable translation in the target language.

2) Paraphrase Strategy Applied in Wordplay-Paronymy

Table 48. **Example of Paraphrase Strategy Applied in Wordplay-Paronymy**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nico : Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line. **Pedro :** *Copy that!* *We need something that can make us winggle.* *Something that make us jiggle.* We need something that pops. Pop, pop, pop, pops! You know what "pop" is backwards? Pop.	**Nico :** Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. **Pedro :** *Aku setuju.* *Kita membutuhkan sesuatu yang bisa membuat kita bergoyang.* *Sesuatu yang bisa mengguncang.* Kita membutuhkan sesuatu yang suaranya keren. Pop, pop, pop, pops! Kau tahu maksudnya? Suaranya menggelegar!	Acceptable (3)

(Datum : 20/WP-Pr/Pp/3)

In the example above, the humorous utterance containing wordplay element above is translated with Paraphrase strategy. The translator attempts to deliver meaning in the target expression using this paraphrase strategy by maintaining the verbal humor expressions style of the source language. "*Winggle*" and *"jiggle"* are translated into "*bergoyang*" and *"mengguncang"* in order to get a rhyme which is successfully maintained as natural for the target audience. "**Winggle**" is the combined word of "wing" and "jiggle". Pedro said "wiggle/jiggle" which means to move from side to side or up and down in short quick movements; to make something move in this way, but he said "winggle" to combine between the wing (because he has wing) and jiggle which become "*winggle*". This word is ingeniously combined as proper with the condition of the character in the film which is bird that has wings. It is intended to make the target audiences understand the humorous context that the film scene provides. In addition, the all three respondents gave scale 3 for the translation which means the translated expression is acceptable translation as humor in the target expression. The translator can render naturally the humorous effect to the target expression. Another two wordplay-paronymy examples in the data of *Rio 2* film that create verbal humor expression are as follows.

3) Paraphrase Strategy Applied in Allusion - Key Phrase

Table 49. **Example of Paraphrase Strategy Applied in Allusion Key Phrase (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Blu's feet were stumbled and unintentionally his wings pulled to Jewel's body in order to prevent Jewel from falling down. Jewel was amazed with Blu's dance moves whereas it was only an accident, not really Blu's capability.*) **Jewel : *For a bird from Minnesota, you've got some moves.*** **Blu :** That wasn't a move. That was an accident. But I accept the compliment.	**Jewel : *Untuk ukuran burung dari Minnesota, goyanganmu bagus.*** **Blu :** Itu bukan goyangan. Itu tadi tidak sengaja. Tapi aku menerima pujian.	Acceptable (3)

(Datum : 01/AL-KP/Pp/3)

In the example above, it is translated using Paraphrase strategy which is considered as acceptable translation. The translator creatively uses another phrase to express this expression that is "*goyangan*" for "*dance*" which remains as a humor for the target audiences. Jewel alludes Blu that, in fact, he can dance perfectly. Meanwhile, it is not Blu's capability. She teases him by saying, "*For a bird from Minnesota, you've got some moves!*". The translator finds another expression to render the meaning and the style of the verbal humor.

Table 50. **Example of Paraphrase Strategy Applied in Allusion - Key Phrase (2)**

(*Setting* : Blu's friends were surprised about the news. They were trying to explain how wild the Amazon jungle was in exaggerated expression.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nico : *They got mosquitos that suck your blood like Slurpees.* **Pedro : *Snakes that can swallow you whole.*** **Luiz : *Flesh-eating piranhas that eat flesh.*** **Blu :** Great, that sounds really nice. I'm not going. (*Blu became affraid and gave up because of them.*)	**Nico : *Ada nyamuk yang bisa menghisap darahmu seperti minum.*** **Pedro : *Ada ular yang bisa menelanmu secara utuh.*** **Luiz : *Piranha yang makan daging.*** **Blu :** Hebat, itu terdengar cukup bagus. Aku tidak pergi.	Acceptable (3)

(Datum : 23/AL-KP/Pp/3)

In the example above, those character utterances are translated using paraphrase strategy. It sounds natural in the target expression. Since Blu's friends are affraid of the Amazon Jungle's life that wilds, they were trying to explain how wild the Amazon jungle was in exaggerated expression. The expression "*They got mosquitos that suck your blood like slurpees...*" was creatively translated into "*Ada nyamuk yang bisa menghisap darahmu seperti minum...*" using paraphrase strategy. Afterwards, these expression are considered as acceptable translation.

Table 51. **Example of Paraphrase Strategy Applied in Allusion - Key Phrase (3)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*The man hit Nigel but repelled by Nigel*.) **Man : Nice birdie?** **Nigel :** Why are you hitting yourself? Why are you hitting yourself? (*Nigel responded the man's strock.*) **Gabi :** *Wow. Nigel is muy macho!*	**Lelaki : Burung pintar?** **Nigel :** Mengapa kau memukul dirimu sendiri? Mengapa kau memukul dirimu sendiri? **Gabi :** *Wow. Nigel macho sekali!*	Acceptable (3)

(Datum : 31/AL-KP/Pp/3)

In the example above, Gabi's utterance "*Wow, Nigel is muy macho*" is translated into "*Wow. Nigel macho sekali*" using paraphrase strategy. The translator uses inventive words to express the expression in the target expression rather than translating it literally. Afterwards, it is considered as an acceptable translation because it sounds natural in the target expression. In addition, all three respondents gave scale 3 for this quality of translated expression of verbal humor.

4) Paraphrase Strategy Applied in Verbal Irony – Intensifier

Table 52. **Example of Paraphrase Strategy Applied in Verbal Irony – Intensifier**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Luiz finally was conscious about it that he had to keep on eye the children. Actually he left them with Tiny, who cannot be able to be a good babysitter.*) **Luiz :** Oh, right. I left them with Tiny. **Jewel - Blu :** Tiny?! (*Shocked*) **Luiz : *What? She's an excellent babysitter.*** (*Tiny was tied with rope in fireworks, kids did it.*) **Tiny : *I'm a terrible babysitter.***	**Luiz :** Oh, benar. Aku tinggalkan mereka bersama Tiny. **Jewel - Blu :** Tiny?! **Luiz : *Kenapa?! Dia pengasuh profesional.*** **Tiny : *Aku adalah pengasuh anak yang buruk!***	Acceptable (3)

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

In the example above, Luiz said that Tiny was an excellent babysitter, but she was not. Tiny said into herself that she was a terrible babysitter. The translator uses paraphrase strategy to translate the utterance "*She is an excellent babysitter*" in which becomes "*Dia adalah pengasuh profesional*". On the contrary, Tiny is not a professional babysitter at all. The translator creatively finds another word that can maintain the meaning and the style of the humor of the source language. Thus, this translation is considered as an acceptable translation in the target language.

5) Paraphrase Strategy Applied in Verbal Irony - Interjection

Table 53. **Example of Paraphrase Strategy Applied in Verbal Irony – Interjection (1)**

(***Setting*** : Blu was tied to the fireworks because he was trying to help Tiny. He asked everyone to fly in order to stay away before the fireworks exploded.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*The fireworks are exploded. Everyone is shouting out.*) **Everyone :** Happy New Year! (*Blu screams and falls down.*) **Tiago : *Oh, man! How come Dad gets to have all the fun?***	**Semua :** Selamat Tahun Baru! **Tiago : *Oh, ya ampun! Kenapa malah Ayah yang bersenang-senang?***	Acceptable (3)

(Datum : 09/VI-IJ/Pp/3)

In the example above, Tiago was wrong about his father. He thought that his father got all the fun because his father was throwing away to the sky due to his body unintentionally tied to the fireworks. He fell down after the fireworks exploded beautifully in the sky. Tiago spontaneously did not accept that his father doing such thing because on the contrary he was being disallowed to play with fireworks by his father. He said, "*Oh man! How come Dad gets have all the fun?*". This utterance belongs to interjection of the verbal irony which brings fun to the conversation.

Table 54. **Example of Paraphrase Strategy Applied in Verbal Irony - Interjection (2)**

(***Setting*** : Eva was singing in an audition whom Nico and Pedro as the adjudicators. Eva sang with a totally bad voice but Rafi [Rafael] as her husband gave her a compliment.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Rafi : *Ha, bravo! Bravo! That was amazing! Eva, darling, you hit everynote. Huh, guys?* **Pedro : *Yeah, along with a bunch of notes I never heard of.***	**Rafi : *Itu luar biasa! Eva sayang, Nadamu pas semua. Kan, teman-teman?*** **Pedro : *Yaa, malah ada nada yang tak pernah kudengar.***	Acceptable (3)

Eva : Rafi! (*She was angry to Rafi*) **Rafi :** Don't worry. I'll talk to them. We'll find the perfect spot for you. **Nico : *Heh, Antartica, maybe.***	**Eva :** Rafi! **Rafi :** Jangan khawatir, aku akan bicara dengan mereka. Kami akan menemukan posisi sempurna untukmu. **Nico : *Hah, Mungkin Antartika.***	

(Datum : 18/VI-IJ/Pp/3)

In the example above, the translator creatively used paraphrase to translate the utterances. Thus, it is considered as an acceptable translation. Rafi said, "*Ha, **bravo! Bravo!** That was amazing! Eva, darling, you hit everynote. Huh, guys?*". This utterance belongs to interjection of the verbal irony which brings fun to the conversation. Further, in the target expression, it becomes "*Itu luar biasa! Eva sayang, Nadamu pas semua. Kan, teman-teman?*". The translator succesfully conveys the meaning and the style of the verbal humor for the target audiences.

c. Imitation Strategy

Imitation maintains the same forms, typically with names of people and places. The following is further discussion of translation using imitation strategy.

1) Imitation Strategy Applied in Wordplay-Paronymy

Table 55. **Example of Imitation Strategy Applied in Wordplay-Paronymy (1)**

*(**Setting :** Blu was about to look around. He looked worried about the situation, GPS lady gave the wrong destination again. Jewel told Blu that he should not trust the woman.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Blu : Bia? Tiago? Come on, lady. ***Don't let me down.*** **GPS Lady : *Calculating route to "Funky Town."***	**Blu :** Bia? Tiago? Ayolah wanita. ***Jangan kecewakan aku.***	Acceptable (2)

	Wanita GPS : *Menghitung ulang jalurnya ke "Funky Town"*	

(Datum : 40/WP-Pr/Im/2)

In the example above, the translator applied imitation strategy which remains less acceptable in the target language. In the source expression, it employs wordplay paronymy that "*Don't let me down.*" and "*Funky Town.*" which creates humorous effect. Meanwhile, in the target expression, it does not represent the verbal humor from the source language. Although the meaning seems to be well rendered, it is not conveyed nicely in the style of humor. As for suggestion, it can be translated using expansion which explains more about what the meaning of funky town is. It also can be translated into "*Kota Funki.*"

Table 56. **Example of Imitation Strategy Applied in Wordplay-Paronymy (2)**

(*Setting* : Gabi was so happy because she can be together with Nigel whom he did not love with Gabi. This was unnatural because frog was falling in love with a bird.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Gabi : *Oh, wow. So, now... We can be together. Nigel! Nigel Wigel-Wigglepluss!* **Nigel :** No! Somebody, help me! **Gabi :** I'm going to never let you go. **Nigel :** I'm sorry, I'll be nicer. No! **Gabi :** Never gonna let you go! **Nigel :** No, Charlie! Charlie! This is unnatural!	**Gabi :** *Oh wow, jadi, sekarang. Kita bisa bersama! Nigel! Nigel-Wigel-Wigglepluss!* **Nigel :** Tidak! Seseorang, tolong aku! **Gabi : Aku tidak akan pernah melepaskanmu.** **Nigel :** Maafkan aku, aku akan menjadi lebih baik. **Gabi :** Tidak akan pernah melepaskanmu.	Acceptable (3)

	Nigel : Tidak, Charlie! Charlie! Ini tidak wajar!	

(Datum : 81/WP-Pr/Im/3)

In the example above, the translator imitates Gabi's utterance "*Nigel! Nigel wigel-wigglepluss*" in the target language. The humor arises when Gabi (a poisonous frog) felt in love with Nigel (a cockatoo). Gabi was really fond of Nigel but Nigel did not feel the same. It was not natural for them being in love together since they were not in the same species. When Gabi knew that they were not die after the accident, Gabi thought that they can be together again forever. She said, "*Oh, wow, so now we can be together. Nigel! Nigel wigglepluss!*" using wordplay paronymy between the words "*Nigel*" and "*Wiggle*". In the target language, it is translated using imitation strategy. It becomes "*Oh wow, jadi, sekarang. Kita bisa bersama! Nigel!* **Nigel-Wigel-Wigglepluss!".** All three respondents gave scale 3 for this translation which was considered as acceptable translation. Since the words "*Nigel*" and "*Wiggle*" have almost same in sounds, they maintain the humorous effect of the conversation.

2) Imitation Strategy Applied in Allusion-Proper Noun

Table 57. **Example of Imitation Strategy Applied in Allusion-Proper Noun (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Level
Nigel : *The croaking cockatoo doth bellow for revenge. That's Shakespeare, by the way.* **Gabi :** Without your performance, it's nothing.	**Nigel : Kakak tua yang bernyanyi *ini akan membalaskan dendam nya. Sebenarnya, itu syair Shakespeare.***	Less Acceptable (3)

	Gabi : Tanpa penampilanmu, itu tidak ada artinya.	

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

In the example above, the key phrase allusion "*The croaking cockatoo doth bellow for revenge*" is adapted from the popular idiom "*the croacking Raven doth bellow for revenge*" in Hamlet which is written by **Shakespeare**. In the midst of the mousetrap play, Hamlet said "*Begin, murtherer, leave thy damnable faces and begin. Come, the croaking raven doth bellow for revenge*". *Raven* was replaced with *cockatoo* because cockatoo (Nigel) is one of the characters from the *Rio 2* film. He has a revenge to Blu who has given the misery in his life. Nigel made an allusion in his utterances. It brings fun in the conversation. Afterwards, this proper noun/name (**Shakespeare**) is translated using imitation strategy which is considered as an acceptable translation. The translator does not find any difficulty to translate this proper name because it is translated as what it is using imitation strategy.

Table 58. **Example of Imitation Strategy Applied in Allusion-Proper Noun (2)**

(**Setting** : Gabi kept talking in their journey to search Blu and his friends.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Gabi : You're the only one who knows what it feels like to be all alone. Misunderstood. You're the evil to my lethal. **Nigel :** *I can see why they call you "Gabi".* Where are you, you filthy fowl? (*keep looking around to search Blu*)	**Gabi :** Kaulah satu-satunya yang tahu bagaimana rasanya menjadi sendirian. Disalahpahami. Kaulah si jahat untuk benda mematikanku.	Less Acceptable (2)

	Nigel : *Aku paham mengapa mereka memanggilmu "Gabi".* Dimana kau, dasar kau unggas kotor?	

(Datum : 53/AL-PN/Im/2)

In the example above, the character Gabi is a talkative bird who is always talk anytime and anywhere. That is why Nigel alludes her by saying "*I can see why they call you Gabi*". It creates humorous effect to the audiences that Nigel inderectly mocks Gabi in a creative way. Unfortunately, in the target expression, it does not seem as humor at all. There is no such humorous effect in the target language. It indicates that, humor cannot instantly be translated using imitation strategy. Thus, the translator has to find another word that is more suitable for the sake of understanding of the target language audiences. As for suggestion, it can be translated using expansion strategy because this strategy provides more explanation which is not retrievable in the target language, such as (*Gabi : Si Cerewis, Cerewet, or Tukang Ngoceh*).

Table 59. **Example of Allusion-Proper Noun with Imitation Strategy (3)**

(***Setting*** : Tulio was afraid of the loggers. He was trying to search the reasons why they were in the jungle.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Level
Logger : You two lost? **Tulio :** Lost? No! Lost? No. We're here on our honeymoon. We're actually just heading back to join the tour. It's karaoke night. ***Come along, honey. Moon River isn't going to sing itself.***	**Penebang pohon :** Kalian berdua sesat? **Tulio :** Tersesat? Tidak! Tersesat? Tidak! Kami ada disini dalam rangka bulan madu kami. Sebenarnya kami akan kembali untuk bergabung dengan rombongannya.	Acceptable (3)

| | Ini adalah malam karaoke. ***Ayolah sayang. Lagu Moon River tidak akan menyanyi sendiri.*** | |

(Datum : 69/AL-PN/Im/3)

In the example above, the "*Moon River*" refers to the song composed by *Henry Mancini* with lyrics by *Johnny Mercer*. It received an **Academy Award** for **Best Original Song** for its performance by *Audrey Hepburn* in the movie *Breakfast at Tiffany's* (1961). It also won *Mancini* the 1962 **Grammy Award** for **Record of the Year** and won *Mancini* and *Mercer* the **Grammy Award** for *Song of the Year*. The translator applied imitation strategy by maintaining the word "*Moon River*" on his translation in the target expression which is considered as an acceptable for the audiences. The translator creatively added "*lagu*" before maintaining the phrase "*Moon River*" which means in back translation as "*song*" so the target audiences can barely know that this phrase refers to the song.

3) *Imitation Strategy Applied in Allusion-Key Phrase*

Table 60. **Example of Imitation Strategy Applied in Allusion – Key Phrase**

(***Setting*** : In the middle of Blu's conversations with his friends, Nigel was coming without conscious that Blu was in front of him.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nigel : *Glitter. Where is my glitter?* (*Blu suddenly collided Nigel, but Nigel was unconscious about it.*) **Blu :** I'm sorry. Sorry. **Nigel : *I don't want apologies. I want glitter.***	**Nigel : Gliter. Dimanakah glitterku? Blu : Maafkan aku. Nigel : *Aku tidak mau permintaan maaf. Aku mau "glitter".***	Less Acceptable (2)

| Glitter is absolutely essential for a magical performance. Do you know nothing? | Glitter itu sangat penting untuk sebuah penampilan yang memukau. Apa kalian tidak tahu apa-apa? | |

(Datum : 72/AL-KP/Im/2)

In the example above, the translator imitates the word "glitter". Whereas, it is important to explain more what the glitter refers to. Thus, the target audiences understand the humorous effect of the character utterance. As for suggestion, "*glitter*" can be translated into "*manik-manik*". Therefore, the audiences in the target expression can fully understand that Nigel did not need apologies but he needed glitter which was full of glamorous thing. As a result, this translated expression is considered as less acceptable translation.

d. *Resignation Strategy*

Resignation describes the strategy adopted when no translation solution can be found and the meaning is inevitably lost. This often occurs with untranslatable elements or puns. There are seven data of resignation strategy containing verbal humor expression that are found in *Rio 2* film as follows.

1) Resignation Strategy Applied in Wordplay-Homophony

Table 61. **Example of Resignation Strategy Applied in Wordplay-Homophony**

(**Setting** : Bia loved to observe something new. She looked at the larva which was about to enter the pupa stage. Tiago did not know about "pupa", it sounded like "poop" for him so that was why he laughed and ridiculed her.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Bia was amazed with a larva walks in wood, with a book in her hands she knew what was the larva going to do next.*) **Bia : That's a Heliconious larva.** *It's about to enter the pupa stage.* **Tiago :** *You said "poop."*	**Bia : Ini larva Heliconious.** *Ini akan memasuki tahap kepompongnya.* **Tiago :** *Kamu mengatakan kotoran.*	Unacceptable (2)

(Datum : 38/WP-Hp/Re/2)

In the example above, Bia amazed with a larva walked in a wood, with a book in her hands she knew what was the larva going to be in the future. She said, "*That's a Heliconious larva. It's about to enter the **pupa** stage*". Whereas, Tiago who heard her saying that word was being missunderstood about "*pupa*" and "*poop*" which created humorous expression. It is difficult to find the same word as poop in target language. In the target expression, it is translated literally as "*kotoran*" which does not not contain verbal humor at all. Therefore, it is considered as less acceptable translation. As for suggestion, it can be translated into "*popok*".

2) *Resignation Strategy Applied in Allusion – Key Phrase*

Table 62. **Example of Resignation Strategy Applied in Allusion–Key Phrase (1)**

(*Setting* : Roberto sang a song to welcome Jewel who impressed everybody, especially Jewel herself.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Jewel : Wow, you look great! **Roberto :** So do you.	**Jewel :** Wow, kamu terlihat hebat!	Unacceptable (1)

Blu : Hi, hey. Hi, there. I am Jewel's significant other. **Roberto :** *So, you're the lucky bird who swept Ju-Ju off her feet.*	**Roberto :** Begitu juga kamu. **Blu :** Hai, hei, Hai, disana. Aku juga termasuk yang penting dari Jewel. **Roberto :** *Jadi, kau burung beruntung yang menyapu Ju-Ju dari kakinya.*	

(Datum : 51/AL-KP/Re/1)

The translation of *Verbal Irony* above belongs to the unacceptable translation. It is clear to see that the translated expression of "*Jadi, kau burung beruntung yang menyapu Juju dari kakinya*" is not implementation of the utterance "*So, you're the lucky bird who swept Ju-Ju off her feet*". It changes a lot in meaning because it does not mean like that. The verbal irony of sweep somebody off their feet means "*to make someone fall suddenly and deeply in love with*". Therefore, it seems wrong decision has made by the translator to translate such expression. As for suggestion, it can be translated as "*Jadi, kau burung beruntung yang bisa membuat Juju klepek-klepek.*" It can preserve the humorous effect to the target expression by maintaining both the meaning and style from the source expression.

Table 63. **Example of Resignation Strategy Applied in Allusion – Key Phrase (2)**

(*Setting* : While trying to look for another hat for Nico, Pedro and Nico discussed Rio's Carnival. They were almost give up, suddenly Rafael came and as always he gave solution, he offered Eva as the main artist for the carnival. In fact, it was impossible.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Pedro : We could have been legends. We already are super-mega-dope, but...	**Pedro :** Kita bisa menjadi legenda. Kita memang sudah terkenal, tapi...	Unacceptable (1)

You know what I'm saying? **Nico :** We had it all.The undiscovered talent, the big idea, the inspiration. but if we can't bring these guys to Rio, we got nothing. Nothing? **Rafi :** *Hold your mangoes. We still have Eva.* (*Nico and Pedro looked weirdly to Rafi.*) **What?**	Kau tahu apa yang sedang aku katakan? **Nico :** Kita telah memiliki semuanya.Talenta yang belum terungkap ini ide besar. Inspirasi. Tapi jika kita tidak bisa membawa mereka ke Rio.. Kita tidak mendapatkan apa-apa. Tidak mendapatkan apapun. **Rafi :** *Tahan mangga kalian. Kita masih punya Eva.* **Apa?**	

(Datum : 56/AL-KP/Re/1)

In the example above, it is translated literally in which the meaning is failed to be rendered. The mango does not mean literally "*mangga*" in the above context, but it means mouth because their beak is shaped like a mango. Thus, it is considered as unacceptable translation. As for suggestion, it can be translated into "*Tahan bacot kalian!*" or "*Tenang saja!*".

3) Resignation Strategy Applied in Verbal Irony - Interjection

Table 64. **Example of Resignation Strategy Applied in Verbal Irony - Interjection**

(*Setting* : Blu finally joint the soccer, and he gave score but wrong goal that he kicked to. Eduardo was angry due to his team was defeated because of Blu's fault.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Commentator : It looks like the secret weapon just backfired! Let's go to Eduardo for his reaction.	**Komentator :** Tampaknya sang senjata rahasia baru saja menembak balik! Mari kita pergi ke Eduardo untuk melihat reaksinya.	Unacceptable (1)

| Eduardo : *Ahhhh, I'm gonna kill you, fanny pack!* | Eduardo : *Aku akan membunuhmu, celana dalam nenek!* | |

(Datum : 75/VI-IJ/Re/1)

In the example above, the translation is totally unacceptable in the target language which is not only the meaning but also the style of the verbal humor. Eduardo called Blu as "*fanny pack*" because Blu always uses a fanny pack on his belly whenever he goes. As for suggestion, it can be translated into "*Aku akan membunuhmu, kampret!*".

e. Condensation Strategy

Condensation would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible, but it is not necessarily the case. The following are some examples of verbal humor which are translated using condensation strategy.

1) Condensation Strategy Applied in Allusion – Key Phrase

Table 65. **Example of Condensation Strategy Applied in Allusion – Key Phrase (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*While they were dancing, Jewel remembers the kids*.) **Jewel :** It's great Rafael could watch the kids. **Blu :** *Yeah, it looks like you're stuck with me all night.*	**Jewel :** Senang rasanya Rafael bisa mengawasi anak-anak. **Blu :** *Ya, sepertinya kau akan bersamaku semalaman.*	Less Acceptable (2)

(Datum : 02/AL-KP/Co/2)

In the example above, the translator condense the utterance. He ommits the word "*stuck*" which can arouse the humor to elicit the audiences' laughter. However, in the target language, it remains as less acceptable translation because although in the meaning is correct, but the style is not naturally rendered.

Table 66. **Example of Condensation Strategy Applied in Allusion – Key Phrase (2)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Eva : Chaw, chaw! Bye, boys. Rafi : See you back at home, *my tasty mango!*	**Eva : Dah, kawan-kawan. Rafi :** Sampai jumpa nanti di rumah, *sayang!*	Acceptable (3)

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

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

2) *Condensation Strategy Applied in Verbal Irony – Hyperbolic Expression*

Table 67. **Example of Condensation Strategy Applied in Verbal Irony –**

Hyperbolic Expression

(***Setting*** : Aunt Mimi was also happy to see the children. She was trying to hug the children, but they suddenly flew away. Aunt Mimi unintentionally catched Blu where he stood behind them. She thought that Blu was a kid.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Aunt Mimi : *And look at the little ones! Aren't you the fluffiest most delicious little macaws?* (*Aunt Mimi catched the Blu's head. She thought that Blu was a kid.*) **You're big for your age.**	**Aunt Mimi :** *Dan lihatlah! Bukankah kau burung Macaw yang terhalus bulunya?* **Oh, Kau cukup besar untuk usiamu.**	Acceptable (3)

(Datum : 49/VI-HE/Co/3)

In the example above, Aunt Mimi was so happy to see and meet Jewel's children for the first time. She said with hyperbolic expression to express her happiness, "*Aren't you **the fluffiest, most delicious** litlle macaws*?". Later on, she got closer to them in order to hug them but unfortunately, she hugged wrong bird. She did not hug the children, but the father. Afterwards, in the target language, although the translator uses condensation strategy to translate this hyperbolic expression, the result is considered as an acceptable translation because the meaning and the style of the verbal humor from the source expression still can be understood by the audiences in the target language.

3) Condensation Strategy Applied in Verbal Irony – Interjection

Table 68. **Example of Condensation Strategy Applied in Verbal Irony –**

Interjection

(**Setting** : Linda was right about the chicken. It was trying to warn them that in front of them there will be a waterfall. So they have to go back. Tulio was wrong to interpret the chicken's behaviour. Then, both of them were stormy because they were fearful of the condition.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Linda : *Watch out! Paddle, now!* **Tulio :** Okay, okay, okay. Paddle. **Linda :** Watch out! Paddle, paddle! Backward, backward! Tulio : To the right! No, left! Forward, forward! No, no! **Linda : Make up your mind, Tulio!** *Cheese and sprinkles!*	**Linda : *Tulio! Lihat! Mengayuh! Sekarang!*** **Tulio :** Oke, oke, oke, mengayuh! Linda : Awas! Dayung! Dayung! Mundur, mundur! Tulio : Ke Kanan! Tidak, kiri! Maju, maju! Tidak! Tidak! **Linda : Tegaskan pikiranmu, Tulio!** *Ya ampun!*	Acceptable (3)

(Datum : 15/VI-IJ/Co/3)

In the example above, the translator condenses Linda utterance "*Cheese and sprinkles!*" which is said to express interjection into "*Ya ampun!*". "*Cheese and sprinkles!*" is a local term from Minnesota that used in the *Rio 2* film because Blu (one of the characters in the film) comes from that city. In the target expression it is translated as "*Ya ampun!*" which is considered as an acceptable translation.

f. Expansion Strategy

Expansion is used when the original requires an explanation because some cultural nuance is not retrievable in the target language. The following are some examples of verbal humor which are translated using expansion strategy.

1) Expansion Strategy Applied in Wordplay - Homophony

Table 69. **Example of Expansion Strategy Applied in Wordplay - Homophony**

(**Setting** : Eduardo was always wrong to call Blu. He always forgot the Blu's name. Sometimes he called him "Sue, Lui, or anything else." Meanwhile, Aunt Mimi did not understand that Blu's name was Blu, not Blue (color).)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Eduardo : Mimi. This is Sue. (*Eduardo pointed out to Blu.*) **Blu :** *Actually, I'm Blu.* **Aunt Mimi : Aren't we all?** **Blu :** No, really, that's my name. **Aunt Mimi :** *That's why they call us "Blue Macaws."* (*She was laughing.*)	**Eduardo :** Mimi. Ini adalah Sue. **Blu :** *Sebenarnya, aku Blu.* (*Blue: Biru.*) **Aunt Mimi : Kita semua kan, biru?** **Blu :** Tidak, sungguh, itu namaku. **Aunt Mimi :** *Itu sebabnya mereka memanggil kita "Blue Macaw" (Macaw Biru).*	Acceptable (3)

(Datum : 50/WP-Hp/Ex/3)

In the example above, "*Blu*" and "*Blue*" have similar sound but they have different meaning. "*Blu*" is the name of the one character in the film, while "*Blue*" is the color of the birds' feather (Blue Macaws). This dialogue contains verbal humor which is caused by missunderstanding between these words (Blu and Blue).

Further, the translator creatively translate this wordplay using expansion strategy which is considered as acceptable translation. Thus, the audiences in the target language understand as well as the audiences in the source language since those words are different and funny in this conversation.

2) *Expansion Strategy Applied in Verbal Irony - Interjection*

Table 70. **Example of Expansion Strategy Applied in Verbal Irony –**

Interjection

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Blu took the matchstick from Tiago who was ready to lit up the fireworks.*) **Blu :** Guys, you know the rules. No pyrotechnics without adult supervision. **Kids :** We asked Tiny. **Blu :** That's even worse. Sorry, Tiny. **Tiny : *You don't have to pay me, Senior Blu.*** (*She looked like to give up keeping on eye those kids.*)	**Blu :** Anak-anak, kalian tahu peraturannya. Tidak ada teknik kembang api tanpa pengawasan orang tua. **Anak-anak :** Kami sudah bertanya kepada Tiny**.** **Blu :** Itu bahkan lebih buruk. Maaf Tiny. **Tiny : *Kau tidak harus membayarku, (Senior: Tuan) Blu***	Acceptable (3)

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

In the example above, Blu and Jewel found their children playing fireworks that they did not like because it was dangerous for them. They can play it except within adult supervision. They have already asked Tiny who did not have capability to be a babysitter especially for them.

Ironically, Tiny asked Blu to do not pay her because she thought that she failed to watch the kids, *"You don't have to pay me, Senior Blu"*. In the target language, the translator uses expansion which is more suitable to be used in order to explain what the real meaning of senior (Spanish) is. This sentence is translated become *"Anda tidak harus membayarku, (***Senior: Tuan***) Blu."* Thus, this translation is considered as acceptable translation in the target language.

g. Deletion Strategy

Deletion refers to the total elimination of parts of a text. The following is the example of verbal humor which is translated using deletion strategy which is found only one datum in *Rio 2* film.

1) Deletion Strategy Applied in Allusion – Key Phrase

Table 71. **Example of Deletion Strategy Applied in Allusion – Key Phrase**

*(**Setting :** Nigel could not be able to fly anymore because his wings were broken. He tried to fly that made Gabi gave him a compliment, but he failed.)*

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nigel : I've been going about this all wrong. I need to search from higher ground. (*Nigel have tried to fly but failed.*) **Gabi : You stayed airborne for almost a full second that time.** *Bravo, bravo yusivo.*	**Nigel :** Selama ini aku sudah salah jalan. Aku perlu mencari dataran yang lebih tinggi. **Gabi : Kau telah hampir sedetik penuh terbang saat itu.**	Less Acceptable (2)

(Datum : 54/AL-KP/De/2)

In the example above, the translator omitted the Gabi's utterance, "*Bravo, bravo yusivo*" which brought humorous effect in the source language. However, the humorous effect in the target language cannot be rendered well whereas in the source language it is so important. Thus, the meaning is lost which makes this translation is considered as less acceptable translation.

h) Transcription Strategy

Transcription is used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language.

1) Transcription Strategy Applied in Allusion – Key Phrase

Table 72. **Example of Transcription Strategy Applied in Allusion – Key Phrase**

(***Setting* :** Linda and Tulio stopped their boat to release the chicken whom they brought it from the city. Now the chicken could go and play in the jungle, its origin home.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Linda : It's okay. You can go now. Just like this. (*Linda expanded her hands to imitate the motion of flying chicken, but the chicken looked like frightened.*) **Tulio : Let me talk to her.** *Krrhhgghh...* **Go on.** **Chicken :** *Freaks!*	**Linda :** Tidak apa-apa. Kau bisa pergi sekarang. Seperti ini. **Tulio : Biar aku bicara dengannya.** *Krrhhgghh...* **Silakan.** **Ayam :** *Dasar aneh!*	Acceptable (3)

(Datum : 12/Al-KP/Tc/3)

In the example above, Tulio's utterance "*Krrrhhhgghh...*" was translated using transcription strategy. Tulio tried to imitate the sound of chicken which did not make any sense, even the chicken itself mocked him by saying "*Freaks!*". The translation is considered as acceptable translation because that strange language can be understood by the audience.

3. The Acceptability of the Verbal Humor in Bahasa Indonesia subtitling Expressions

This section explains research discussion of the acceptability. It deals with the natural feeling of the text as an original of the target readers. In this research, acceptability is related to evaluation of the sense of humor in the target expression. Moreover, the researcher adopts the 'Translation Quality Assessment' formulated by Nababan, Nuraeni, and Sumardiono (2012: 39-57). If the subtitle expression can reflect the humor as intended by the source expression in the film, translation is clasified as an *acceptable* translation. Further, if the translation sounds unnatural and it is found the uncommon sentences to render the humorous effect, it is classified as *less acceptable* translation. Afterwards, if the translation sounds unnatural in the target expression, it means that the translation fails to render the humorous effect because the target expression is translated literally, so that it is considered as an *unacceptable* translation of verbal humor expression. More specifically, there are three scales to measure the acceptability of the translation. Scale 3 is given if the translated expression involves as acceptable translation, scale 2 is given if the translated expression involves as less acceptable translation, and scale 1 is given if the translated expression involves as unacceptable translation.

Nevertheless, the data of acceptability scale in this research were gained from three respondents who were asked to rate the questionnaire in determining the acceptability of the translation. It is a form of questionnaire that they can freely give comments or suggestions about the acceptability. The respondents were taken from former translation students who have already graduated from Yogyakarta State University. They were Oktafiani Prima Sari, Difara Uswatun Khasanah, and Aniendya Prasetyaningtyas. Each respondent is asked to give a scale of translated text based on their assessment. They were also given an opportunity to comment or suggest which can support their answers. If there was a case that the three respondents have different answers and opinions, the discussion between the three respondents and the researcher was conducted.

a. Acceptable Translation of the Verbal Humor

In this research, the translated expression is categorized as an acceptable translation if the humorous aspect from the source text is naturally rendered to the target expression and as it is not like translation. Below are the analysis and the examples of the verbal humor dialogues and their Bahasa Indonesia subtitling expression that belong to acceptable translation as the verbal humor in *Rio 2* film.

1) Acceptable Translation of Wordplay

Table 73. **Example of Acceptable Translation of Wordplay (1)**

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

SE (English)	TE (Bahasa Indonesia Subtitling)	Acceptability Scale
Nico : Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line. *Pedro* : Copy that! **We need something that can make us winggle.** **Something that make us jiggle.** We need something that pops. Pop, pop, pop, pops! You know what "pop" is backwards? Pop.	*Nico* : Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. *Pedro* : Aku setuju. **Kita membutuhkan sesuatu yang bisa membuat kita bergoyang.** **Sesuatu yang bisa mengguncang.** Kita membutuhkan sesuatu yang baru. Pop, pop, pop, pops! Kau tahu apa yang terjadi jika "pop" dibalik? Pop.	Acceptable (3)

(Datum : 20/WP-Pr/Pp/3)

The humorous utterance containing wordplay element above is translated with paraphrase strategy. The three rerspondents give scale 3 for the translation which means the translated expression is acceptable as humor in the target expression. The translator can render naturally the humorous effect to the target expression.

Table 74. **Example of Acceptable Translation of Wordplay (2)**

(*Setting* : Eduardo was always wrong to call Blu. He always forgot the Blu's name. Sometimes he called him "Sue, Lui, or anything else." Meanwhile, Aunt Mimi did not understand that Blu's name was Blu, not Blue (color).)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Eduardo : Mimi. This is Sue. (*Eduardo pointed out to Blu.*) **Blu :** Actually, ***I'm Blu.*** **Aunt Mimi :** ***Aren't we all?*** **Blu :** No, really, that's my name. **Aunt Mimi :** That's why they call us "Blue Macaws." (*She was laughing.*)	**Eduardo :** Mimi. Ini adalah Sue. **Blu :** Sebenarnya, *aku Blu.* *(Blue: Biru.)* **Aunt Mimi :** *Kita semua kan, biru?* **Blu :** Tidak, sungguh, itu namaku. **Aunt Mimi :** *Itu sebabnya mereka memanggil kita "Blue Macaw" (Macaw Biru).*	Acceptable (3)

(Datum : 50/WP-Hp/Ex/3)

In the example above, "*Blu*" and "*Blue*" have similar sound but they have different meaning. "*Blu*" is the name of the one character in the film, while "*Blue*" is the color of the birds' feather (Blue Macaws). This dialogue contains verbal humor which is caused by missunderstanding between these words (Blu and Blue). Further, the translator creatively translate this wordplay using expansion strategy which is considered as acceptable translation. Thus, the audiences in the target language understand as well as the audiences in the source language since those words are different and funny in this conversation.

2) Acceptable Translation of Allusion

Table 75. **Example of Acceptable Translation of Allusion (1)**

(***Setting*** : Jewel and Blu arrived in a boat. She looks happy. They are almost there to the Amazon jungle.)

SE (English)	TE (Bahasa Indonesia Subtitling)	Acceptability Level
Jewel : This air! It's so fresh and full. **Goodbye, stinky city air!** *Blu* : **Yeah, bye.**	*Jewel* : Udara ini! Sungguh segar dan penuh. **Selamat tinggal, udara kota yang bau!** *Blu* : **Ya, selamat tinggal.**	Acceptable (3)

(Datum : 33/AL-KP/Tf/3)

The translation of verbal humor expression containing allusion above is considered as acceptable translation. This humorous expression is rendered well in the target expression. Using paraphrase strategy in translating "***Good bye, stinky air!***" to be "***Selamat tinggal, udara kota yang bau!***" seems this decision to make the translation is accepted as humor for the target audiences.

Table 76. **Example of Acceptable Translation of Allusion (2)**

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

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Nigel : The croaking cockatoo doth bellow for revenge. ***That's Shakespeare, by the way.*** **Gabi** : Without your performance, it's nothing.	**Nigel** : Kakak tua yang bernyanyi ini akan membalaskan dendamnya. ***Sebenarnya, itu syair Shakespeare.*** **Gabi** : Tanpa penampilanmu, itu tidak ada artinya.	Acceptable (3)

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

In the example above, proper noun/name (**Shakespeare**) is translated using imitation strategy which is considered as an acceptable translation. The translator does not find any difficulty to translate this proper name because it is translated as what it is using imitation strategy.

3) Acceptable Translation of Verbal Irony

Table 77. **Example of Acceptable Translation of Verbal Irony (1)**

(**Setting :** After watching TV that Tulio and Linda were in the Amazon jungle, Jewel decided to go to Amazon to help them to find other Blue Macaws bird flock. Blu did not agree with that, but Jewel explained that it was important to go to Amazon because they could meet another Blue Macaws like them. Jewel realized that they were not humans, they were birds who should wander to the jungle and be wild, be the real birds.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
(*Children were happy that they were going to the Amazon, but actually Tiago did not know yet what did it really mean.*) **Tiago :** *Yeah! We're going to the Amazon! Wait. What's the Amazon?*	**Tiago :** *Hore! Kita akan pergi ke Amazon! Tunggu, apa itu Amazon?*	Acceptable (3)

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

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

Table 78. **Example of Acceptable Translation of Verbal Irony (2)**

(**Setting** : The Carnival is held in the Amazon Jungle. Everybody is singing and dancing together. Blu and Jewel are dancing, too.)

SE (English)	TE (Bahasa Indonesia Subtitling)	Acceptability Scale
Jewel : Are you sure you can make the Amazon our home.. with the heat and the creepy bugs? **Blu** : *Are you kidding? I am Mr. Jungle. Totally wild, and very birdly.* **Jewel** : Maybe we can do summers in Rio. **Blu** : You're my one and only, Jewel.	**Jewel :** Apakah kau yakin kau bisa membuat Amazon menjadi rumah kita... dengan suhu panas dan serangga aneh? **Blu :** *Apa kau bercanda? Aku adalah tuan Hutan. Sangat liar, dan burung sejati.* **Jewel :** Mungkin kita bisa menghabiskan musim panas di Rio. **Blu :** Kau cintaku satu-satunya, Jewel.	Acceptable (3)

(Datum : 82/AL-KP/Tf/3)

The verbal irony expression containing humorous effect above is translated using transfer strategy which sounds proper for the target audiences. Thus, it is considered as an acceptable translation of verbal humor expression. The phrase "*Are you kidding? I am Mr. Jungle. Totally wild and very birdly*" is translated into "*Apa kau bercanda? Aku adalah tuan Hutan. Sangat liar, dan burung sejati.*" which makes humor in the target expression.

b. Less Acceptable Translation of the Verbal Humor

The translation is considered as less acceptable translation if the subtitling generally expression sounds natural, however, it sounds clumsy and uses unfamiliar expressions and dictions. Thus, it needs several adjustments to be suited in the target expressions.

In addition, the meaning of the verbal humor in the source expressions are not so naturally rendered and the style of the expressions are not culturally acceptable into the target language. Below are the analysis and the examples of the verbal humor dialogues and their Bahasa Indonesia subtitling expression that belong to less acceptable translation as the verbal humor in *Rio 2* film.

1) Less Acceptable Translation of Wordplay

Table 79. **Example of Less Acceptable Translation of Wordplay**

(***Setting*** : Bia loves to observe something new. She looks at the larva which is about to enter the pupa stage. Tiago does not know about "pupa", it sounds like "poop" for him so that's why he laughs and ridicules her.)

SE (English)	TE (Bahasa Indonesia Subtitling)	Acceptability Scale
(*Bia is amazed with a larva walks in wood, with a book in her hands she knows what is the larva going to do next*.) ***Bia*** : That's a Heliconious larva. It's about to enter the **pupa** stage. ***Tiago*** : **You said "poop."**	***Bia*** : Itu seekor larva Heliconious. Ini akan memasuki tahap kepompongnya. ***Tiago*** : **Kamu mengatakan kotoran.**	Less Acceptable (2)

(Datum : 38/WP-Hp/Re/2)

The translated expression of "***Kamu mengatakan kotoran***" sounds bizzare in the target expression because the meaning is literally translated using transfer strategy. The translator did not aware about the previous utterance that the character said "***pupa***" which is close in pronunciation with "***poop***". It is same in meaning but the humorous effect can not be rendered well in the target expression.

Furthermore, it sounds less natural because the translator does not imply the wordplay like the source expression do. As for suggestion, it can be translated using expansion strategy which is the word "*poop*" will be explained further in a bracket. It also can be translated into "*popok*" using paraphrase strategy. Thus, it creates the humor as well intended in the source expression.

2) Less Acceptable Translation of Allusion

Table 80. **Example of Less Acceptable Translation of Allusion**

(Setting : Eduardo is happy to see Blu's children. He realizes that now he has already become a grandfather.)

SE (English)	TE (Bahasa Indonesia Subtitling)	Acceptability Scale
Gabi : You're the only one who knows what it feels like to be all alone. Misunderstood. You're the evil to my lethal. **Nigel** : *I can see why they call you "Gabi".* Where are you, you filthy fowl? (*keep looking around to search Blu*)	*Gabi : Kaulah satu-satunya yang tahu bagaimana rasanya menjadi sendirian. Disalahpahami. Kaulah si jahat untuk benda mematikanku.* ***Nigel : Aku paham mengapa mereka memanggilmu "Gabi".*** *Dimana kau, dasar kau unggas kotor?*	Less Acceptable (2)

(Datum : 53/AL-PN/Im/2)

In the example above, the target expression does not seem as humor at all. There is no such humorous effect which makes the audiences of the target language showing their laugh. It indicates that, humor cannot instantly be translated using imitation strategy. Thus, the translator has to find another word that is more suitable for the sake of understanding of the target language

audiences. As for suggestion, it can be translated using expansion strategy, because this strategy provides more explanation which is not retrievable in the target language, such as (*Gabi : Si Cerewis, Cerewet, or Tukang Ngoceh*).

3) Less Acceptable Translation of Verbal Irony

Table 81. **Example of Less Acceptable Translation of Verbal Irony**

(***Setting* :** Nigel and his teams were thrown outside the boat. They were using pontoon to follow the boat.)

SE (English)	TE (Bahasa Indonesia Subtitling)	Acceptability Scale
Nigel : They're getting away! ***Wake up, you insect-eating idiot.*** Follow them. Better. Now go ten times faster. ***River hogs!***	Nigel : Mereka semakin jauh. ***Bangun, kau pemakan serangga idiot.*** Ikuti mereka. Lebih baik. Sekarang pergilah sepuluh kali lebih cepat. ***Babi sungai!***	Less Acceptable (2)

(Datum : 37/VI-IJ/Re/2)

In the example above, the translator uses resignation strategy to translate the verbal irony – interjection of Nigel's utterance. It is considered as less acceptable because it is translated literally as "*kau pemakan sreangga idiot*". Further, "*River hog*" is translated into "*Babi sungai*" which is correct in the meaning but it is not natural in the target culture.

c. Unacceptable Translation of Verbal Humor

The translation is considered as unacceptable translation if the subtitling expression sounds unnatural as a translation; the meaning is not conveyed in the target language. Afterwards, the word, the phrase, or the sentence used by the subtitler is not in accordance with the rules of the target language (TL).

Moreover, the meaning of the verbal humor in the source expressions is not conveyed and the style of the verbal humor expressions is not culturally rendered well in the target language. It is translated literally which makes no sense for the target audiences because using unfamiliar expressions and dictions. Below are the analysis and the examples of the verbal humor dialogues and their Bahasa Indonesia subtitling expression that belong to unacceptable translation as the verbal humor in *Rio 2* film.

1) Unacceptable Translation of Allusion

Table 82. **Example of Unacceptable Translation of Allusion**

(Setting : Roberto sings a song to welcome Jewel who makes everybody impress, especially Jewel herself.)

SE (English)	TE (Bahasa Indonesia Subtitling)	Acceptability Scale
Jewel : Wow, you look great! **Roberto** : So do you. **Blu** : Hi, hey. Hi, there. I am Jewel's significant other. **Roberto** : *So, you're the lucky bird who swept Ju-Ju off her feet.*	**Jewel** : Wow, kamu terlihat hebat! **Roberto** : Begitu juga kamu. **Blu** : Hai, hei, Hai, disana. Aku signifikan Jewel yang lainnya. **Roberto** : *Jadi, kaulah burung beruntung yang menyapu Ju-Ju dari kakinya.*	Unacceptable (3)

(Datum : 51/AL-KP/Re/1)

The translation of verbal irony above belongs to the unacceptable translation. It is clear that the translated expression of "*Jadi kaulah burung beruntung yang menyapu Juju dari kakinya*" indicates the changing of meaning. It does not mean like that. The verbal irony of "sweep somebody off their feet"

means to make someone fall suddenly and deeply in love with. Therefore, it seems wrong decision has made by the translator to translate such expression. As for suggestion, it can be translated as "*Jadi, kau burung beruntung yang bisa membuat Juju klepek-klepek.*" It can preserve the humorous effect to the target expression by maintaining both the meaning and style from the source expression.

2) Unacceptable Translation of Verbal Irony

Table 83. **Example of Unacceptable Translation of Verbal Irony**

(**Setting** : Blu finally joint the soccer, and he gave score but wrong goal that he kicked to. Eduardo was angry due to his team was defeated because of Blu's fault.)

SE (English)	TE (Bahasa Indonesia Subtitle)	Acceptability Scale
Commentator : It looks like the secret weapon just backfired! Let's go to Eduardo for his reaction. **Eduardo :** *Ahhhh, I'm gonna kill you, fanny pack!*	**Komentator :** Tampaknya sang senjata rahasia baru saja menembak balik! Mari kita pergi ke Eduardo untuk melihat reaksinya. **Eduardo :** *Aku akan membunuhmu, celana dalam nenek!*	Unacceptable (1)

(Datum : 75/VI-IJ/Re/1)

In the example above, the translation is totally unacceptable in the target language which is not only the meaning but also the style of the verbal humor. Eduardo called Blu as "*fanny pack*" because Blu always uses a fanny pack on his belly whenever he goes. As for suggestion, it can be translated into "*Aku akan membunuhmu, kampret!*". Thus, it will create the humor as well intended in the source expression and will be considered as an acceptable translation in the target culture.

In addition, according to the categories established above, the translation of verbal humor is discussed and analyzed in terms of their subtitling strategies and the acceptablity level. The analysis of verbal humor has presented in the form of examples based on the subtitling strategy that is applied by the translator. Furthermore, to make easier the analysis, all data which are found in the *Rio 2* film has been inserted into the table as follow.

Table 84. **The Data Classifying Analysis**

Types of Wordplay	Acc	Wordplay				Allusion		Verbal Irony					
Subtitling Strategies		Hn	Hp	Hg	Pr	PN	KP	HE	TQ	HF	IS	IJ	IR
1. Transfer	**(3)**				24, 61, 73.	41, 67.	4,10, 11,25, 27,29, 33,35, 39,43, 52,58, 60,64, 68,71, 77,72.	28.		13.	65.	5,16, 17,36, 44,57, 63,78.	14,30, 42,74, 76.
	(2)	66.	62.		26.								
	(1)												
2. Paraphrase	**(3)**	21.			20.		1,3,8, 23,31. 34,45, 59,80.				6.	9,18, 55.	
	(2)												
	(1)												
3. Imitation	**(3)**				81.	32, 36, 37, 69.							
	(2)				40, 79.	53.	72.						
	(1)												
4. Resignation	**(3)**												
	(2)		38.				22,48.					37.	
	(1)						51,56.					75.	

5. Condensation	**(3)**						19,70.	49.				15.	
	(2)						2.						
	(1)												
6. Expansion	**(3)**		50.							7.			
	(2)												
	(1)												
7. Deletion	**(3)**												
	(2)						54.						
	(1)												
8. Transcription	**(3)**						12.						
	(2)												
	(1)												
9. Decimation	**(3)**												
	(2)												
	(1)												
10. Dislocation	**(3)**												
	(2)												
	(1)												

The phenomena in Table 84 above can be concluded as follows.

1. From ten subtitling strategies proposed by Gottlieb (in Taylor : 2000), there were two strategies did not use by the subtitler in translating the verbal humor in *Rio 2* film, those were *Dislocation* and *Decimation*.

2. The rest eight strategies were applied to translate the dialogues containing verbal humor; *Expansion, Paraphrase, Transfer, Imitation, Transcription, Condensation, Deletion,* and *Resignation.*

3. *Transfer* became the most commonly used strategy in translating verbal humor dialogues of *Rio 2* film. It was often used in translation dialogues belong to *Allusion (Key Phrase)* and less used in translating verbal humor dialogues belong to *Verbal Irony* and then *Wordplay*.

4. *Paraphrase* and *Resignation* were often used in translating dialogues belong to *Allusion (Key Phrase)*, and less used in translating dialogues belong to *Verbal Irony* and *Wordplay*.

5. *Imitation* was often used in translating verbal humor dialogues belong to *Allusion (Proper Noun)*, and less used in translating dialogues belong to *Wordplay*. There was no translation of verbal humor using imitation strategy belong to *Verbal Irony*.

6. *Condensation* was often used in translating verbal humor dialogues belong to *Allusion (Key Phrase)*, and less used in translating dialogues belong to *Verbal Irony*. There was no translation of verbal humor using this strategy belong to *Wordplay*.

7. *Expansion* was used in translating verbal humor dialogue only two data, *Wordplay (Homophony)* and *Verbal Irony (Intensifier)*.

8. *Deletion* and *Transcription* were used in translating verbal humor dialogue, each of them only has one datum. That was *Allusion (Key Phrase).*

9. *Decimation* and *Dislocation* were not applied in translating verbal humor dialogues in *Rio 2* film.

10. The acceptability level in scale 3 (acceptable) is often found in cases of translation of *Allusion (Key Phrase)* with *Transfer* strategy, and translation of *Allusion (Key Phrase)* with *Paraphrase* strategy. Then followed by translation of *Verbal Irony (Interjection)* with *Transfer* strategy, and translation of *Allusion (Proper Noun)* with *Transfer* strategy. Transfer strategy is the most used by the translator in which the quality of translation remains acceptable

translation. It indicates that *Transfer* strategy in translating dialogues containing verbal humor in *Rio 2* film was considered as the easiest way whereas the quality is also splendid.

11. The acceptability level in scale 2 (less acceptable) is often found in case translation of *Wordplay (Paronymy)* with *Imitation* strategy, and *Allusion (Key Phrase)* with *Resignation* strategy.

12. The acceptablity level in scale 1 (unacceptable) is found in cases of translation of *Allusion (Key Phrase)* and *Verbal Irony (Interjection)* with *Resignation* strategy. All cases are found in the data belong to unacceptable translation were translated using *Resignation* strategy.

In addition, transfer strategy is the most used of translation strategy by the translator to translate verbal humor expressions in *Rio 2* film. It is because this strategy is the easiest and most common way to translate the verbal humor expressions. However, this strategy is not the best way in translating the verbal humor expressions because the sense of humor can be decreased and can not be fully represented in the target expressions. Moreover, there are some data that is found in using transfer strategy still remain less acceptable translation. Thus, the best and most effective way to translate the verbal humor expressions to the target expressions is pharaphrase strategy because the translator can express the meaning of the speech using different words to achieve the effective subtitles as equivalent as possible. By using this strategy, the translator can make the expression shorter or in the form of another expression which is suitable without loosing any important message.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

After conducting a research, making conclusions and giving suggestions are the final part whereas the findings of the research are summarized according to the research problems as clearly as possible. Therefore, some conclusions and suggestions can finally be drawn in this chapter.

A. Conclusions

Based on the research findings and discussions, some conclusions can be formulated as follows.

1. According to the first objective of the research, which is to describe the types of verbal humor are found in the English *Rio 2* film expressions and their Bahasa Indonesia subtitling expressions, there are three kinds of verbal humor. Those are Wordplay, Allusion, and Verbal Irony. *Allusion* appears most in the frequent number as the types of verbal humor, in which *Key Phrase* (37 data or 45.12% of the data) and *Proper Noun* (7 data or 8.54% of the data). *Verbal irony* is considered as the second rank with *Interjection* (14 data or 17.07% of the data), *Ironic Repetition* (5 data or 6.10% of the data), *Hyperformality, Intensifier, and Hyperbolic Expression* (each of them has 2 data or 2.44% of the data), and *Tag Question* (0 datum or 0% of the data). Furthermore, *Wordplay* is the lowest frequent number of the data which is found in *Paronymy* category with 8 data or 9.75% of the data.

It is followed by *Homophony* with 3 data or 3.66% of the data, and *Homonymy* with 2 data or 2.44% of the data. In addition, there is no single datum that belongs to *homograph*. It can be concluded that *Allusion* is the type of verbal humor that is most commonly used to amuse the audiences. There were many allusions found in the *Rio 2* film such as famous people, particular objects, and certain terms containing humorous effects which intended to arouse the audiences' laughter.

2. Concerning to the second research question, which is to describe the strategies used by the subtitler in translating the verbal humor in the English *Rio 2* film expressions into Bahasa Indonesia subtitling expressions, there are ten subtitling strategies proposed by Gottlieb's theory as stated in Taylor (2000) but the translator applied only eight subtitling strategies to translate the verbal humor expressions in *Rio 2* film. *Transfer* shows as the highest frequency of all those strategies. It is more than a half of the total numbers of the data with 42 data or 51.22% of the data. The rest of them, *Paraphrase* becomes the second rank of the total numbers of the data with 15 data or 18.29% of the data. It is followed by *Imitation* as the third rank with 9 data or 10.97% of the data. In fourth rank *Resignation* with 7 data or 8.54% of the data, and *Condensation* in the fifth rank with 5 data or 6.10% of the data. In the sixth rank *Expansion* with 2 data or 2.44% of the data. *Deletion* and *Transcription* are in the same rank, seventh rank, each of them with 1 datum or 1.22% of the data. Last, *Decimation* and *Dislocation* get zero datum.

The translator did not use them in translating the verbal humor expressions in *Rio 2* film. Since the transfer strategy refers to the strategy of translating the source expressions completely and accurately, it is the best way to use in translating, especially in this case, the verbal humor dialogues or expressions. Moreover, the quality of translation using this strategy remains acceptable in this research.

3. Regarding with the third research question, which is to explain the acceptability level of the translation of the verbal humor in the English *Rio 2* film expressions used in the Bahasa Indonesia subtitling expressions, the finding indicates that the translation is considered as acceptable translation. In addition, there are 66 data or 80.49% of the data that belong to the *Acceptable* translation in this research. Afterwards, there are 13 data or 15.85% of the data are considered as *Less Acceptable* translation and 3 data or 3.66% of the data are considered as *Unacceptable* translation of the verbal humor in Bahasa Indonesia subtitling expressions. The translator of *Rio 2* film successfully produced acceptable translated expressions as humor in Bahasa Indonesia subtitling expressions for the target audiences. However, there are still found several data belong to less acceptable translation and unacceptable translation. However, this demonstrates that the translation of the verbal humor in *Rio 2* film expressions in Bahasa Indonesia subtitling expressions are considered as *acceptable* translation because there are more than 80% of the data which belong to acceptable level.

It means that, the subtitler is succesfully able to produce acceptable translated expressions as the verbal humor in the Bahasa Indonesia subtitling expressions for the target audiences in *Rio 2* film.

B. Suggestions

There are some suggestions in this research for the next research, namely for translators, for the students of translation concentration, and for other researchers. Those each suggestions are explained as follow.

1. For Translators

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

2. For the Students of Translation Concentration

Verbal humor expressions are widely used in daily speech and, in this context, appear in many movies dialogue. Therefore, by conducting this topic to be studied, it will broaden the academic horizon in the field of translation studies in terms of verbal humor.

3. For Other Researchers

This research is still far from being perfect. It still needs more theories of the types of verbal humor that should be investigated further. Thus, the theory of verbal humor is not only limited to wordplay, allusion, and verbal irony. Furthermore, there are also still many things to be improved in the theory of acceptability. Future researchers must find a comprehensive theory of acceptability that has been completely reviewed by a qualified expert.

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APPENDICES

Table 85. Table of the Data Analysis

Times	Settings	Codes	Data — Source Expressions / Target Expressions	Verbal Humor Types — WP				AL		VI						Subtitling Strategies								Acceptability		
				Hn	Hp	Hg	Pr	PN	KP	HE	TQ	HF	IS	IJ	IR	Ex	Pp	Tf	Imc	Tio	Doc	Dde	Re	3	2	1
00:02:30 - 00:02:36	People in Rio de Jenairo city were in the party to welcome the New Year's Eve. They were dancing and singing "*What Good Is Love*" together. They look so happy at that moment. All birds in bird sanctuary were also dancing and singing in the same rhythm with the humans.	01/ AL-KP/ Pp/ 3	(*Blu's feet were stumbled and unintentionally his wings pulled to Jewel's body in order to prevent Jewel from falling down. Jewel was amazed with Blu's dance moves whereas it was only an accident, not really Blu's capability.*) Jewel : **For a bird from Minnesota, *you've got some moves.*** Blu : That wasn't a move. That was an accident. But I accept the compliment. Jewel : **Untuk ukuran burung dari Minnesota, *goyanganmu bagus.*** Blu : Itu bukan goyangan. Itu tadi tidak sengaja. Tapi aku menerima pujian.						√								√							√		
00:02:38 - 00:02:42		02/ AL-KP/ Co/ 2	(*While they were dancing, Jewel remembers the kids.*) Jewel : It's great Rafael could watch the kids. Blu : **Yeah, it looks like you're *stuck* with me all night.**					√													√				√	

Timecode	Description	Code	Dialogue							
			Jewel : Senang rasanya Rafael bisa mengawasi anak-anak. Blu : **Ya, sepertinya kau akan bersamaku semalaman.**							
00:02:42 - 00:02:45	People in Rio de Jenairo city were in the party to welcome the New Year's Eve. They were dancing and singing "*What Good Is Love*" together. They look so happy at that moment. All birds in bird sanctuary were also dancing and singing in the same rhythm with the humans.	03/ AL-KP/ Pp/ 3	Jewel : *You're my one and only, Blu.* Blu : **That's a good thing, *since I'm the only "other one".***		√			√		√
			Jewel : *Hanya kau dihatiku, Blu.* Blu : **Bagus, *karena memang aku satu-satunya burung langka selainmu.***							
00:02:48 - 00:02:52		04/ AL-KP/ Tf/3	(*Rafael who was dancing with his wife, Eva, finds Jewel and Blu were also dancing passionately together.*) Rafael : ***Hey, you lovebirds!*** Happy New Year!		√			√		√
			Rafael : ***Hei, kalian pasangan kekasih!*** Selamat Tahun Baru!							
00:02:58 - 00:03:02		05/ VI-IJ/ Tf/3	(*Jewel and Blu were shocked because kids were not with Luiz, whereas Luiz should be keeping on eye on their kids.*) Jewel - Blu : Luiz? Where are the kids? Luiz : ***What?! I don't have any kids!*** Jewel - Blu : Our kids!				√		√	√
			Jewel - Blu : Luiz? Dimana anak-anak? Luiz : ***Apa?! Aku tidak punya anak!*** Jewel - Blu : Anak kami!							

Time	Description	Code	Dialogue				
00:03:03 - 00:03:13	People in Rio de Jenairo city were in the party to welcome the New Year's Eve. They were dancing and singing "*What Good Is Love*" together. They look so happy at that moment. All birds in bird sanctuary were also dancing and singing in the same rhythm with the humans.	06/ VI-IS/ Pp/ 3	(*Luiz finally was conscious about it that he had to keep on eye the children. Actually he left them with Tiny, who cannot be able to be a good babysitter.*) Luiz : Oh, right. I left them with Tiny. Jewel - Blu : Tiny?! (*Shocked*) Luiz : **What?! She's an excellent babysitter.** (*Tiny was tied with rope in fireworks, kids did it.*) Tiny : I'm a terrible babysitter. Luiz : Oh, benar. Aku tinggalkan mereka bersama Tiny. Jewel - Blu : Tiny?! Luiz : ***Kenapa?! Dia pengasuh profesional.*** Tiny : Aku adalah pengasuh anak yang buruk!	√	√	√
00:03:37 - 00:03:45	Blu and Jewel found their children playing fireworks. They worried about their children to play it because it was dangerous for them.	07/ VI-HF/ Ex/ 3	(*Blu took the matchstick from Tiago who was ready to lit up the fireworks.*) Blu : Guys, you know the rules. No pyrotechnics without adult supervision. Kids : We asked Tiny. Blu : That's even worse. Sorry, Tiny. Tiny : ***You don't have to pay me, Senior Blu.*** (*She looked like to give up keeping on eye those kids.*)	√	√	√

			Blu : Anak-anak, kalian tahu peraturannya. Tidak ada teknik kembang api tanpa pengawasan orang tua. Anak-anak : Kami sudah bertanya kepada Tiny. Blu : Itu bahkan lebih buruk. Maaf Tiny. Tiny : **Kau tidak harus membayarku, (Senior: Tuan) Blu.**							
00:04:13 - 00:04:24	Blu was throwing a matchstick to behind him, which was still containing embers on it, then his tail was burning because of that stick.	08/ AL- KP/ Pp/ 3	(*Blu's tail was on fire.*) Carla : I smell chicken. Blu : **No, no, no!** (*Blu was trying to run away to appease the fire on his tail.*) Bia : ***By my calculations, that's his twenty-seventh "no" today***		√		√			√
			Carla : Aku mencium bau ayam. Blu : Tidak, tidak, tidak, tidak! Bia : ***Menurut perhitunganku hari ini, itu adalah kata "tidak" nya yang ke-dua puluh tujuh.***							
00:04:38 - 00:04:50	Blu was tied to the fireworks because he was trying to help Tiny. He asked everyone to fly in order to stay away before the fireworks exploded. Blu was involved to those fireworks flying in the air, and then fireworks exploded, then Blu fell down on top of Jesus statue. Tiago was envious of him. He thought that his father got all the fun, but actually he was not.	09/ VI- IJ/ Pp/ 3	(*The fireworks are exploded. Everyone is shouting out.*) **Everyone :** Happy New Year! (*Blu screams and falls down.*) **Tiago : *Oh, man! How come Dad gets to have all the fun?***		√		√			√
			Semua : Selamat Tahun Baru! **Tiago : *Oh, ya ampun! Kenapa malah Ayah yang bersenang-senang?***							

Time	Narration	Code	Dialogue																	
00:05:10 - 00:05:25	The Amazon, in Carecuru River Outpost, Tulio and Linda were sailing through the Amazon river. Today was the 7th days of their journey. Two thousands miles from Rio where the center of rainforest laid down.	10/ AL- KP/ Tf/3	(*Tulio was recording with his handycam while Linda was struggling to padle their boat.*) **Tulio :** We are surrounded by plants and animals struggling for survival as we glide ***effortlessly*** down the river. (*Linda looked to Tulio and she ridiculed him.*) **Linda :** *Effortless for you!* **Tulio :** Kami dikelilingi oleh tetumbuhan dan binatang yang berjuang untuk bertahan hidup saat kami mengalir ***dengan mudah*** menyusuri sungai. **Linda :** *Mudah bagimu!*			√				√								√	
00:05:55 - 00:06:10		11/ AL- KP/ Tf/3	**Tulio :** Six months ago, we rescued this little bird from smugglers. It was sick, malnourished, with a broken leg, ***but now my trusty assistant...*** (*Linda was looking awkwardly to Tulio whom she did not accept the compliment*) ***... I mean, loving wife and colleague,*** will release her back to her natural habitat. **Tulio :** Enam bulan lalu, kami menyelamat burung kecil ini dari para penyelundup. Burung ini tadinya sakit, kurang nutrisi dengan kaki yang patah, ***tapi sekarang asistenku yang terpercaya...***			√				√								√	

Time	Description	Code	Dialogue																	
			... maksudku, istri tercinta dan kolega, akan melepaskan kembali ke habitat alaminya.																	
00:06:15 - 00:06:25	Linda and Tulio stopped their boat to release the chicken whom they brought it from the city. Now the chicken could go and play in the jungle, its origin home.	12/ Al-KP/ Tc/ 3	**Linda :** It's okay. You can go now. Just like this. (*Linda expanded her hands to imitate the motion of flying chicken, but the chicken looked like frightened.*) **Tulio : Let me talk to her.** *Krrhhgghh...* **Go on.** **Chicken :** *Freaks!*					√						√					√		
			Linda : Tidak apa-apa. Kau bisa pergi sekarang. Seperti ini. **Tulio : Biar aku bicara dengannya.** *Krrhhgghh...* **Silakan.** **Ayam :** *Dasar aneh!*																		
00:06:45 - 00:06:55	Linda worried about the chicken because it was acting strangely just like to warn them or something. Meanwhile Tulio looked it as a usual behaviour, some sort of mating dance, but it was totally wrong.	13/ VI-HF/ Tf/3	(*The chicken looked so worried to them, it moved its wings to give them a code that they have to go back because there was something dangerous in front of them.*) **Linda :** I think she's trying to warn us. **Tulio :** *No, no, no, Ma'am. It might be some sort of mating dance.*							√					√					√		
			Linda : Aku fikir dia ingin memperingatkan kita. **Tulio :** *Tidak, tidak, tidak, Ibu. Itu mungkin semacam tarian perkawinan*																		

| 00:06:55 - 00:07:10 | Linda was right about the chicken. It was trying to warn them that in front of them there will be a waterfall. So they have to go back. Tulio was wrong to interpret the chicken's behaviour. Then, both of them were stormy because they were fearful of the condition. | 14/ VI-IR/ Tf/3 | **Linda : Watch out! Paddle, now!** **Tulio : Okay, okay, okay. Paddle.** **Linda : Watch out!** *Paddle, paddle! Backward, backward!* **Tulio :** *To the right! No, left! Forward, forward! No, no!* **Linda :** Make up your mind, Tulio! Cheese and sprinkles! **Linda : Tulio! Lihat! Mengayuh! Sekarang!** **Tulio :** *Oke, oke, oke, mengayuh!* **Linda : Awas!** *Dayung! Dayung! Mundur, mundur!* **Tulio :** *Ke Kanan! Tidak, kiri! Maju, maju! Tidak! Tidak!* **Linda :** Tegaskan pikiranmu, Tulio! Ya ampun! | | | | | | | | √ | | √ | | | | √ | |
| 00:06:55 - 00:07:10 | Linda was right about the chicken. It was trying to warn them that in front of them there will be a waterfall. So they have to go back. Tulio was wrong to interpret the chicken's behaviour. Then, both of them were stormy because they were fearful of the condition. | 15/ VI-IJ/ Co/ 3 | **Linda** : Watch out! Paddle, now! **Tulio** : Okay, okay, okay. Paddle. **Linda** : Watch out! Paddle, paddle! Backward, backward! **Tulio** : To the right! No, left! Forward, forward! No, no! **Linda : Make up your mind, Tulio!** *Cheese and sprinkles!* **Linda :** Tulio! Lihat! Mengayuh! Sekarang! **Tulio :** Oke, oke, oke, mengayuh! **Linda :** Awas! Dayung! Dayung! Mundur, mundur! **Tulio :** Ke Kanan! Tidak, kiri! Maju, maju! Tidak! Tidak! | | | | | | | √ | | | √ | | | | √ | |

			Linda : Tegaskan pikiranmu, Tulio! *Ya ampun!*																										
00:09:35 - 00:09:55	The room was messed up because of Blu and his children. Jewel came to them and did not like the views. Carla knew her mom was coming, then she and her sister went to another place in order not to be scolded by her mom.	16/ VI-IJ/ Tf/3	(*Blu played soccer with blueberry as the ball. He kicked the blueberry then it fell on top of the cake accurately.*) **Blu :** It's down to the final minutes. He's got magic in his feet! He shoots! He scores! Goal! Goal! Oh, yeah. I got it. I'm good. **Tiago :** Heads up, Dad! (***Tiago gave bait to his dad with several balls [blueberries]***) **Carla : No.** (*Blu unintentionally stepped on the handle of frying pan where pancake was baked, pancake was thrown up over Tiago, it must be hurt but Tiago did not feel that way.*) **Tiago :** *Awesome!* **Bia :** Hi, Mom! **Carla :** *Busted! Time to go!* **Blu : Ini adalah menit-menit terakhir. Dia punya keajaiban di kakinya! Dia menembak!** Dia mencetak gol! Gol! Oh ya, aku bisa, aku bagus. **Tiago :** Awas, Yah! **Carla :** Tidak! **Tiago :** Luar biasa! **Bia : Hai, Bu.** **Carla :** *Ketahuan! Kabur yuk!*									√			√									√		

| 00:12:25 - 00:12:33 | After watching TV that Tulio and Linda were in the Amazon jungle, Jewel decided to go to Amazon to help them to find other Blue Macaws bird flock. Blu did not agree with that, but Jewel explained that it was important to go to Amazon because they could meet another Blue Macaws like them. Jewel realized that they were not humans, they were birds who should wander to the jungle and be wild, be the real birds. | 17/ VI-IJ/ Tf/3 | (*Children were happy that they were going to the Amazon, but actually Tiago did not know yet what did it really mean.*)
Tiago : *Yeah! We're going to the Amazon! Wait. What's the Amazon?*

Tiago : *Hore! Kita akan pergi ke Amazon! Tunggu, apa itu Amazon?* | | | | | | √ | | √ | | | √ | |
| 00:13:35 - 00:13:55 | Eva was singing in an audition whom Nico and Pedro as the adjudicators. Eva sang badly, her voice was extremely awful. But Rafi [Rafael] as her husband gave her a compliment. | 18/ VI-IJ/ Pp/ 3 | **Rafi : *Ha, bravo! Bravo! That was amazing! Eva, darling, you hit everynote. Huh, guys?***
Pedro : Yeah, along with a bunch of notes I never heard of.
Eva : Rafi! (*She was angry to Rafi)*
Rafi : Don't worry. I'll talk to them. We'll find the perfect spot for you.
Nico : Heh, Antartica, maybe.
Rafi : *Itu luar biasa! Eva sayang, Nadamu pas semua. Kan, teman-teman?*
Pedro : Yaa, malah ada nada yang tak pernah kudengar.
Eva : Rafi!
Rafi : Jangan khawatir, aku akan bicara dengan mereka. Kami akan menemukan posisi sempurna untukmu. | | | | | | √ | | √ | | | √ | |

Time	Description	Code	Dialogue																						
			Nico : Hah, Mungkin Antartika.																						
00:13:55 - 00:14:00	After Eva sang, then she wanted to go home. Rafi seduced his wife before she went home.	19/ AL-KP/ Co/ 3	**Eva :** *Chaw, chaw! Bye, boys.* **Rafi :** **See you back at home,** *my tasty mango!*						√											√				√	
			Eva : *Dah, kawan-kawan.* **Rafi :** **Sampai jumpa nanti di rumah,** *sayang!*																						
00:14:00 - 00:14:18	Nico gave up because none of the participants in the audition were inspiring him.	20/ WP -Pr/ Pp/ 3	**Nico :** Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line. **Pedro :** Copy that! *We need something that can make us winggle.* *Something that make us jiggle.* We need something that pops. Pop, pop, pop, pops! You know what "pop" is backwards? Pop.																						
			Nico : Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. **Pedro :** Aku setuju. *Kita membutuhkan sesuatu yang bisa membuat kita bergoyang.* *Sesuatu yang bisa mengguncang.* Kita membutuhkan sesuatu yang suaranya keren. Pop, pop, pop, pops! Kau tahu maksudnya? Suaranya menggelegar!			√									√									√

Time	Description	Code	Dialogue
00:14:00 - 00:14:18	Nico gave up because none of the participants in the audition were inspiring him.	21/ WP - Hn/ Pp/ 3	**Nico :** Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line. **Pedro :** Copy that! We need something that can make us winggle. Something that make us jiggle. ***We need something that pops. Pop, pop, pop, pops! You know what "pop" is backwards? Pop.***
			Nico : Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. **Pedro :** Aku setuju. Kita membutuhkan sesuatu yang bisa membuat kita bergoyang. Sesuatu yang bisa mengguncang. ***Kita membutuhkan sesuatu yang suaranya keren. Pop, pop, pop, pops! Kau tahu maksudnya? Suaranya menggelegar!***
00:14:28 - 00:14:35	In the middle of audition, Blu was coming. They thought that the coming of Blu was for joining the competition, but it was not. Blu was going to tell them a news that he and his family would go to the Amazon.	22/ AL- KP /Re/ 2	**Pedro :** Listen, Blu, we are looking for a singer, a dancer, the whole package. **Nico : Yeah, and *you're more of a mumbler-shuffler.* You catch my drift?**

Time	Description	Code	Dialogue
			Pedro : Dengar, Blu, kami sedang mencari seorang penyanyi, seorang penari, satu paket utuh. **Nico :** Ya, dan *kau lebih dari yang biasa.* **Kau mengerti maksudku?**
00:14:55 - 00:15:05	Blu's friends were surprised about the news. They were trying to explain how wild the Amazon jungle was in exaggerated expression.	23/ AL- KP/ Pp/ 3	**Nico :** *They got mosquitos that suck your blood like Slurpees.* **Pedro** *: Snakes that can swallow you whole.* **Luiz** *: Flesh-eating piranhas that eat flesh.* **Blu :** Great, that sounds really nice. I'm not going. (*Blu became affraid and gave up because of them.*)
			Nico : *Ada nyamuk yang bisa menghisap darahmu seperti minum.* **Pedro** *: Ada ular yang bisa menelanmu secara utuh.* **Luiz** *: Piranha yang makan daging.* **Blu :** Hebat, itu terdengar cukup bagus. Aku tidak pergi.
00:15:13 - 00:15:18	Rafael did not look the Amazon in a negative way, in contrast he supported Blu to go to the Amazon. He tried to erase all of the negative thinking about the wild Amazon jungle because he thought that all the spooky stories about Amazon were just only exagerrated.	24/ WP -Pr/ Tf/3	**Rafael :** If this is important to Jewel, just do it! *Happy wife, happy life.* **Remember that!**
			Rafael : Jika ini penting bagi Jewel, lakukan saja. *Istri bahagia, hidup bahagia.* **Ingat itu!**

Time	Description	Code	Dialogue														
00:15:28 - 00:15:38	Finally Blu said good bye to his friends, and gave thankful for the advices. **(Dawg :** *Non standard spelling of dog, used especially to represent American speech. It can be used to say for someone who is "close friend" with you.)*	25/ Al-KP/ Tf/3	**Blu : See you in a couple of weeks.** (*He flew home.*) **Rafael : Safe travels, Blu!** **Luiz : Bring me back a souvenir!** **Pedro :** *Dawg, he ain't coming back. He is dead.* **Blu : Sampai jumpa dalam beberapa minggu.** **Rafael : Hati-hati di jalan, Blu.** **Luiz : Bawakan aku oleh-oleh ya!** **Pedro :** *Kawan, dia tidak akan kembali. Dia sudah mati.*			√			√							√	
00:16:30 - 00:16:38	Blu showed Jewel the GPS (*Google Positioning System*) as the tool for them going to the Amazon. The GPS lady gave the wrong destination when Blu asked it to find Linda and Tulio. Jewel did not trust it, but Blu did.	26/ WP - Pr/ Tf/2	(*Blu showed up the GPS to Jewel.*) **Blu :** Okay, here it is. The voice recognition makes it totally foolproof. Here, watch this. ***Find "Linda and Tulio."*** **GPS Lady :** *Searching for "Dinner in Tokyo."* **Blu :** Okay. Actually, that does sound like a nice suggestion. **Jewel :** You trust this woman? **Blu :** Yes, I do. **Blu :** Oke, ini dia. Alat pengenal suaranya membuatnya tidak bisa dibodohi. ***Ini, lihatlah. cari "Linda and Tulio".*** **Wanita GPS :** *Mencari "Makan malam di Tokyo."* **Blu :** Oke, sebenarnya, itu seperti sugesti yang baik.		√			√								√	

Time	Description	Code	Dialogue							
			Jewel : Kau mempercayai wanita ini? **Blu :** Ya, aku percaya.							
00:16:50 - 00:16:53	Rafael, Nico, and Pedro were also coming to the Amazon. They wanted to accompany Blu's family to travel to the Amazon. Pedro and Nico were late to come to Blu's house.	27/ AL-KP/ Tf/3	**Rafael :** You guys are late. **Pedro :** *Clock-late. But musician-early.* **Rafael :** Kalian terlambat. **Pedro :** *Jam yang terlambat. Tetapi pemusik duluan.*			√		√		√
00:16:53 - 00:17:05	At the first time, Carla did not want to join her family going to the Amazon, but when Rafi, Nico and Pedro were coming too, she was amazed with that, and then finally she was going to join them. *(Talent scout : a person whose job is to find people who are good at singing, acting, sport, etc. in order to give them work.)*	28/ VI-HE/ Tf/3	**Carla :** Wait, you guys are coming? **Pedro :** We wouldn't miss it for the world. **Nico :** *We gonna scout the wildest, coolest talent in the jungle.* It's our inspiration for this year's Carnival show. **Carla :** Tunggu, kalian juga ikut? **Pedro :** Kami tidak mungkin akan melewatkannya. **Nico :** *Kami akan mencari bakat yang terliar, terkeren di dalam hutan!* Itu adalah inspirasi kami untuk pertunjukkan karnival tahun ini.			√		√		√
00:17:28 - 00:17:33	Luiz was sad because he could not fly like the birds. Luiz actually had been ready to go with them to the Amazon but they were leaving him in the city without said goodbye to him.	29/ AL-KP/ Tf/3	**Luiz :** *Hey, birds! Come back! They left without me. Again! That's messed up.* **Luiz :** *Hei, burung-burung! Kembalilah! Mereka pergi tanpaku. Lagi! Ah, kacau!*			√		√		√

00:21:35 - 00:21:42	Nigel became fortuneteller in a market. He saw Blu and his friends flying up in the air. Nigel remembered about the accident caused by Blu which made him could never fly again. Nigel started to revenge to him. He did not follow his man [instructor], in contrast, he tried to make disturbance in the market to run away.	30/ VI-IR/ Tf/3	(*The man hit Nigel but repelled by Nigel.*) **Man :** Nice birdie? **Nigel :** *Why are you hitting yourself? Why are you hitting yourself?* (*Nigel responded the man's strock.*) **Gabi :** Wow. Nigel is muy macho! **Lelaki :** Burung pintar? **Nigel :** *Mengapa kau memukul dirimu sendiri? Mengapa kau memukul dirimu sendiri?* **Gabi :** Wow. Nigel macho sekali!											√		√				√	
00:21:35 - 00:21:42	Nigel became fortuneteller in a market. He saw Blu and his friends flying up in the air. Nigel remembered about the accident caused by Blu which made him could never fly again. Nigel started to revenge to him. He did not follow his man [instructor], in contrast, he tried to make disturbance in the market to run away.	31/ AL-KP/ Pp/ 3	(*The man hit Nigel but repelled by Nigel.*) **Man :** Nice birdie? **Nigel :** Why are you hitting yourself? Why are you hitting yourself? (*Nigel responded the man's strock.*) **Gabi :** *Wow. Nigel is muy macho!* **Lelaki :** Burung pintar? **Nigel :** Mengapa kau memukul dirimu sendiri? Mengapa kau memukul dirimu sendiri? **Gabi :** *Wow. Nigel macho sekali!*						√							√				√	

Time	Description	Code	Dialogue				
00:22:15 - 00:22:22	Nigel succeeded to run away from the market. He rode Charlie as his vehicle. Gabi, who fell in love with Nigel, joint them, too.	32/ AL - PN/ Im/ 3	**Nigel :** The croaking cockatoo doth bellow for revenge. ***That's Shakespeare, by the way.*** **Gabi :** Without your performance, it's nothing.				
			Nigel : Kakak tua yang bernyanyi ini akan membalaskan dendamnya. *Sebenarnya, itu syair Shakespeare.* **Gabi :** Tanpa penampilanmu, itu tidak ada artinya.	√		√	√
00:22:44 - 00:22:53	Jewel and Blu arrived in a boat. She looked so happy. They were almost there to the Amazon jungle.	33/ AL- KP/ Tf/3	**Jewel :** *This air! It's so fresh and full. Goodbye, stinky city air!* **Blu :** *Yeah, bye.*				
			Jewel : *Udara ini! Sungguh segar dan penuh. Selamat tinggal, udara kota yang bau!* **Blu :** *Ya, selamat tinggal.*	√		√	√
00:23:55 - 00:24:05	Nigel promised that they would attack in midnight when all passengers falling asleep. He asked them to stay alert. Gabi woke up at once, she looked so enthusiastics and then she sang a song.	34/ AL- KP/ Pp/ 3	*(Gabi woke Nigel up, but he did not wake up, then she sang a song.)* **Gabi :** *Midnight! Time to attack. Nigel! Nigel?* *Look at us. Misfits. A toxic frog, and flightless freak. So different, and yet, the same.*				
			Gabi : Tengah malam! Waktunya beraksi. Nigel! Nigel? **Lihatlah kami, tidak cocok.** *Seekor katak beracun dan burung yang tidak bisa terbang. Begitu berbeda, tetapi, sama.*	√		√	√

00:28:13 - 00:28:27	Nigel was mocking Blu when he fell asleep. It was time to revenge to Blu because he was now in front of him. At first, Gabi would attack Blu, but Nigel stopped her because he wanted himself to attack Blu due to fulfil the revenge.	35/ AL-KP/ Tf/3	**Nigel :** Twinkle, twinkle little Blu. How I wondered, where were you? Up above the world so high, Are you ready, to die? **Blu :** *You need a breath mint.* (Blu was still sleeping.) **Nigel :** Even in sleep, you mock me.			√			√		√	
			Nigel : Kelap-kelip si Blu kecil. Aku penasaran sekali, di mana kau? Di atas dunia yang begitu tinggi. Apakah kau siap, untuk mati? **Blu :** *Kamu perlu penyegar nafas.* **Nigel :** Bahkan dalam keadaan tidur, kamu mengejekku.									
00:28:51 - 00:28:56	Nigel failed to revenge to Blu. It was because Charlie hit the boat's alarm unintentionally that made all passengers awake. Jewel got angry to Tiago because she thought that it was Tiago who made the noisy in the night. Tiago defended himself that he did not do anything.	36/ VI-IJ/ Tf/3	(*Everybody woke up because the alarm in midnight.*) **Jewel : Tiago! Stop fooling around.** **Tiago : I didn't do anything.** (*Shoked and suddenly wake up because of the alarm sound*)**.** **Blu : Tiago Gunderson, listen to your mother!** **Tiago :** *Oh, Man.*			√			√		√	
			Jewel : Tiago! Berhenti bermain-main. **Tiago : Aku tidak melakukan apa-apa.** **Blu : Tiago Gunderson, dengarkan ibumu!** **Tiago :** *Oh, bung!*									

Time	Description	Code	Dialogue	Checklist
00:29:12 - 00:29:23	Nigel and his teams were thrown outside the boat. They were using pontoon to follow the boat.	37/ VI-IJ/ Re/ 2	**Nigel : *They're getting away! Wake up, you insect-eating idiot. Follow them. Better. Now go ten times faster. River hogs!*** **Nigel : *Mereka semakin jauh. Bangun, kau pemakan serangga idiot. Ikuti mereka. Lebih baik. Sekarang pergilah sepuluh kali lebih cepat. Babi sungai!***	√ ... √ √
00:31:21 - 00:31:26	Bia loved to observe something new. She looked at the larva which was about to enter the pupa stage. Tiago did not know about "pupa", it sounded like "poop" for him so that was why he laughed and ridiculed her.	38/ WP-Hp/ Re/ 2	(*Bia was amazed with a larva walks in wood, with a book in her hands she knew what was the larva going to do next.*) **Bia :** That's a Heliconious larva. ***It's about to enter the pupa stage.*** **Tiago : *You said "poop."*** **Bia :** Ini larva Heliconious. Ini akan memasuki tahap kepompongnya. **Tiago : *Kamu mengatakan kotoran.***	√ ... √ √
00:31:38 - 00:31:45	Blu and friends had already arrived in the Amazon jungle. The situation was little bit horrible for them because they were affraid with the wild jungle.	39/ AL-KP/ Tf/ 3	**Pedro : *My feathers is popping up on the back of my neck.*** **Nico :** I don't like this. **Pedro : *Let's back it up. Bip, bip, bip, bip.*** (*They both together were going backward.*) **Pedro : *Bulu di bagian belakang leherku berdiri semua.*** **Nico :** Aku tidak menyukai ini. **Pedro : *Mari kita mundur. Bip, bip, bip, bip...***	√ ... √ ... √

Time	Description	Code	Dialogue																					
00:31:50 - 00:31-57	Blu was about to look around. He looked worried about the situation, GPS lady gave the wrong destination again. Jewel told Blu that he should not trust the woman.	40/ WP -Pr/ Im/ 2	**Blu :** Bia? Tiago? Come on, lady. *Don't let me down.* **GPS Lady : *Calculating route to "Funky Town."***				√										√						√	
			Blu : Bia? Tiago? Ayolah wanita. *Jangan kecewakan aku.* **Wanita GPS : *Menghitung ulang jalurnya ke "Funky Town"***																					
00:32:47 - 00:33:05	Suddenly Blu was captured by an unknown bird in the jungle. He tried to fight him. He was angry with him.	41/ AL-PN/ Tf/3	**Blu : *I am an American citizen, you savage!*** I demand to see my ambassador! I know my rights! I know my rights! Back. Back, you barbarian! Yeah, that's right! It's a spoon and a fork. Be afraid! Be very afraid!				√										√						√	
			Blu : *Aku warga Amerika, dasar biadab!* Aku akan bertemu Duta Besarku! Aku tahu hak-hakku! Aku tau hak-hakku! Mundur. Mundur. Orang barbar! Ya, benar. Ini adalah sendok dan garpu. Takutlah! Sangat ketakutanlah!																					
00:32:47 - 00:33:05	Suddenly Blu was captured by an unknown bird in the jungle. He tried to fight him. He was angry with him.	42/ VI-IR/ Tf/3	**Blu : I am an American citizen, you savage! *I demand to see my ambassador! I know my rights! I know my rights! Back. Back, you barbarian! Yeah, that's right! It's a spoon and a fork. Be afraid! Be very afraid!***										√				√						√	

Time	Description	Code	Dialogue																										
			Blu : Aku warga Amerika, dasar biadab! *Aku akan bertemu Duta Besarku! Aku tahu hak-hakku! Aku tau hak-hakku! Mundur. Mundur. Orang barbar! Ya, benar. Ini adalah sendok dan garpu. Takutlah! Sangat ketakutanlah!*																										
00:33:40 - 00:33:47	Jewel was surprised that she saw the flock of "Blue Macaws". They were in the middle of jungle. All of the birds were blue, like them. Blu said that they needed nametags in order to be recognized. He still thought like human although they were already in the jungle.	43/ AL-KP/ Tf/3	**Jewel :** I can't believe we found them! **Bia :** Well, technically, they found us. **Blu :** *Okay, we're gonna need some nametags.* **Jewel :** Aku tidak percaya kita menemukan mereka! **Bia :** Secara teknis, mereka menemukan kita. **Blu :** *Oke, kita butuh beberapa tanda pengenal.*					√					√												√		
00:33:58 - 00:34:10	Eduardo as the leader of the flock came to see what was going on.	44/ VI-IJ/ Tf/3	(*Eduardo suddenly came to them. He wanted to know what was happening at the moment*.) **Eduardo :** What's going on? **Bird :** We found them flying too close to the humans. **Eduardo :** What? And who are you? **Blu :** *Uh..* **Eduardo :** "Uh" is not an appropriate answer.					√					√												√		

Time	Description	Code	Dialogue																					
			Eduardo : Apa yang terjadi? **Burung :** Kami menemukan mereka terbang terlalu dekat dengan para manusia. **Eduardo :** Apa? Dan siapa kau? **Blu :** Uh.. **Eduardo :** *"Uh" bukanlah jawaban yang tepat.*																				
00:35:40 - 00:36:10	Pedro and Nico were touched by the situation. Jewel found his dad as the leader of the flock.	45/ AL-KP/ Pp/ 3	**Pedro :** *Nico. You crying?* **Nico :** *It's a heavy moment, and I'm very vulnerable right now.* **Pedro :** *Come here. Let me get you a hug.* *(Pedro hugged Nico while he himself was also crying.)* **Pedro :** *Nico. Kamu menangis?* **Nico :** *Ini adalah saat yang berat, dan sekarang ini aku sangat rentan menangis.* **Pedro :** *Kemarilah. Biar kupeluk kamu.*				√					√								√		
00:36:15 - 00:36:18	Eduardo was happy to see Blu's children. He realized that now he has already become a grandfather.	46/ AL-PN/ Im/ 3	*(Carla greeted his grandfather for the first time they meet.)* **Carla :** *Nice to meet you, sir.* **Eduardo :** *There is no "sir" around here, young lady. You will call me "Pop-Pop!"* **Tiago :** *"Pop-Pop." I like that! It's got a nice ring to it.* **Carla :** *Senang bertemu kamu, pak.* **Eduardo :** *Tidak ada "pak" di sini, nona. Panggil aku "Pop-Pop!"* **Tiago :** *"Pop-pop".*				√						√							√		

Time	Narration	Code	Dialogue																							
			Aku menyukainya. Itu kedengarannya menyenangkan.																							
00:36:20 - 00:36:30	Blu wanted to call Eduardo "Pop-Pop" too, but Eduardo forbade him.	47/ AL-PN /Im/ 3	**Eduardo :** *I am a "Pop-Pop!" Yeah, I'm the "Pop-Pop-Pop."* **Blu :** *Kids, go easy on old Pop-Pop.* **Eduardo :** *You can call me "sir".* (*He pointed to Blu*)					√											√					√		
			Eduardo : *Aku "Pop-pop!" Ya, aku adalah "Pop-pop-pop".* **Blu :** *Anak-anak, santai saja pada Pop-pop yang tua.* **Eduardo :** *Kamu bisa memanggil aku "pak".*																							
00:37:08 - 00:37:16	Aunt Mimi was so happy to see Jewel. It has been so along time she has not meet her.	48/ AL-KP/ Re/ 2	(*Aunt Mimi flew to chase into Jewel.*) **Jewel :** Aunt Mimi? Aunt Mimi? I missed you so much! (*They both were hugging.*) **Aunt Mimi :** *My little wildflower has returned! I knew you were coming back. I saw it in the droppings.*					√												√		√				
			Jewel : Bibi Mimi? Bibi Mimi? Aku sangat merindukanmu! **Bibi Mimi :** *Si bunga liar kecilku telah kembali! Aku tahu kau akan datang kembali. Aku melihatnya di kotoran.*																							

00:37:20 - 00:37:28	Aunt Mimi was also happy to see the children. She was trying to hug the children, but they suddenly flew away. Aunt Mimi unintentionally catched Blu where he stood behind them. She thought that Blu was a kid.	49/ VI-HE/ Co/ 3	**Aunt Mimi :** *And look at the little ones! Aren't you the fluffiest most delicious little macaws?* (*Aunt Mimi catched the Blu's head. She thought that Blu was a kid.*) *You're big for your age.*		√			√		√
			Aunt Mimi : *Dan lihatlah! Bukankah kau burung Macaw yang terhalus bulunya? Oh, Kau cukup besar untuk usiamu.*							
00:37:30 - 00:37:38	Eduardo was always wrong to call Blu. He always forgot the Blu's name. Sometimes he called him "Sue, Lui, or anything else." Meanwhile, Aunt Mimi did not understand that Blu's name was Blu, not Blue (color).	50/ WP -Hp/ Ex/ 3	**Eduardo : Mimi. This is Sue.** (*Eduardo pointed out to Blu.*) **Blu :** *Actually, I'm Blu.* **Aunt Mimi : Aren't we all? Blu : No, really, that's my name. Aunt Mimi : That's why they call us "Blue Macaws."** (*She was laughing.*)	√		√		√		
			Eduardo : Mimi. Ini adalah Sue. Blu : *Sebenarnya, aku Blu.* *(Blue: Biru.)* **Aunt Mimi : Kita semua kan, biru? Blu : Tidak, sungguh, itu namaku. Aunt Mimi : Itu sebabnya mereka memanggil kita "Blue Macaw" (Macaw Biru).**							

00:38:40 - 00:38:50	Roberto sang a song to welcome Jewel who impressed everybody, especially Jewel herself.	51/ AL- KP/ Re/ 1	**Jewel :** Wow, you look great! **Roberto :** So do you. **Blu :** Hi, hey. Hi, there. I am Jewel's significant other. **Roberto :** *So, you're the lucky bird who swept Ju-Ju off her feet.*
			Jewel : Wow, kamu terlihat hebat! **Roberto :** Begitu juga kamu. **Blu :** Hai, hei, Hai, disana. Aku juga termasuk yang penting dari Jewel. **Roberto :** *Jadi, kaulah burung beruntung yang menyapu Ju-Ju dari kakinya.*
00:39:05 - 00:39:15	Blu felt jealous after Jewel and Roberto found each other. They talked about their young age. Suddenly Eduardo came and gave Roberto a compliment, but Roberto gave it more to Eduardo. Aunt Mimi came to disengage them apart. Then they sang a song, "Beautiful Creatures".	52/ AL- KP/ Tf/3	*(Eduardo came in the middle of Blu, Jewel, and Roberto's conversation.)* **Eduardo :** Hey. There's my wingman! We can rest easy with Roberto on the lookout. **Roberto :** Eduardo taught me everything I know. *He's the bird.* **Eduardo :** *No. You're the bird.* *(He hit Roberto's shoulder.)* **Roberto :** *No, you're the bird.* **Eduardo :** *You're the bird!* *(Aunt Mimi suddenly came to make them calm down.)* **Aunt Mimi :** *We get it. You're both "the bird". Now, can we stop yakking and start partying?*

			Eduardo : Hei. Itu dia tangan kananku. Kita bisa tenangkan diri dengan Roberto yang memantau keadaan. **Roberto :** Eduardo mengajarkan aku semua yang aku tahu. *Dialah sang burung.* **Roberto :** *Tidak, kaulah sang burung.* **Eduardo :** *Tidak, kaulah sang burung.* **Roberto :** *Kaulah sang burung!* **Aunt Mimi :** *Kami mengerti. Kalian berdua itu "sang burung".* *Sekarang, bisa kita berhenti mengoceh dan mulai berpesta?*																		
00:41:30 - 00:41:40	Gabi kept talking in their journey to search Blu and his friends.	53/ AL- PN /Im/ 2	**Gabi :** You're the only one who knows what it feels like to be all alone. Misunderstood. You're the evil to my lethal. **Nigel :** *I can see why they call you "Gabi".* *Where are you, you filthy fowl?* *(keep looking around to search Blu)*																		
			Gabi : Kaulah satu-satunya yang tahu bagaimana rasanya menjadi sendirian. Disalahpahami. Kaulah si jahat untuk benda mematikanku. **Nigel :** *Aku paham mengapa mereka memanggilmu "Gabi".* *Dimana kau, dasar kau unggas kotor?*					√				√								√		

00:41:50 - 00:42:02	Nigel could not be able to fly anymore because his wings were broken. He tried to fly that made Gabi gave him a compliment, but he failed.	54/ AL-KP /De/ 2	**Nigel :** I've been going about this all wrong. I need to search from higher ground. *(Nigel have tried to fly but failed.)* **Gabi :** *You stayed airborne for almost a full second that time. Bravo, bravo yusivo.*
			Nigel : Selama ini aku sudah salah jalan. Aku perlu mencari dataran yang lebih tinggi. **Gabi :** *Kau telah hampir sedetik penuh terbang saat itu.*
00:42:55 - 00:43:12	Suddenly Eduardo came and grabbed Nico's hat which was made from cover of bottle. Eduardo hated humans and everything about them. Nico felt naked because he did not wear his hat anymore.	55/ VI-IJ/ Pp/ 3	*(Eduardo took Nico's hat.)* **Eduardo :** Sorry to break it to you, city boys. but you'll have to find some other talent. Nobody leaves the tribe. And no human things in the jungle. Understood? **Pedro :** What? What's his problem? **Nico :** *Oh, I feel naked!*
			Eduardo : Maaf mengganggu kalian, pemuda kota. tapi kau harus mencari talenta yang lainnya. Tidak ada yang meninggalkan keluarga ini. Tidak ada hal yang menyangkut manusia di hutan ini. Mengerti? **Pedro :** Apa? Apa masalahnya? **Nico :** *Aku merasa dipermalukan.*

Time	Description	Code	Dialogue									
00:43:18 - 00:43:36	While trying to look for another hat for Nico, Pedro and Nico discussed about Rio's Carnival. They were almost give up, suddenly Rafael came and as always he gave solution, he offered Eva as the main artist for the carnival. In fact, it was impossible.	56/ AL-KP/ Re/ 1	**Pedro :** We could have been legends. We already are super-mega-dope, but... You know what I'm saying? **Nico :** We had it all.The undiscovered talent, the big idea, the inspiration. but if we can't bring these guys to Rio, we got nothing. Nothing? **Rafi :** *Hold your mangoes. We still have Eva.* (*Nico and Pedro looked weirdly to Rafi.*) **What?** **Pedro :** Kita bisa menjadi legenda. Kita memang sudah terkenal, tapi... Kau tahu apa yang sedang aku katakan? **Nico :** Kita telah memiliki semuanya.Talenta yang belum terungkap ini ide besar. Inspirasi. Tapi jika kita tidak bisa membawa mereka ke Rio.. Kita tidak mendapatkan apa-apa. Tidak mendapatkan apapun. **Rafi :** *Tahan mangga kalian. Kita masih punya Eva. Apa?*	√			√		√
00:43:45 - 00:44:02	And the children too, they were so impressed about the nest. They fought each other to stay in the biggest room.	57/ VI-IJ/ Tf/3	**Blu :** We should get some rest. Find a local inn, or B and B nearby. **Roberto :** What is this crazy talk? No, you guys are staying in my nest. I'm on patrol tonight. Mi casa es su casa. **Jewel :** That's really nice, Beto. **Blu :** Thank you, but we're fine.		√	√		√	

			Besides, our whole family couldn't possibly fit in your bachelor pad. (*Blu was shocked by looking at the house*) **Whoa! Real estate must be pretty cheap around here.**																				
			Blu : Kita harus beristirahat. Mencari penginapan lokal, atau tempat menginap yang terdekat. **Roberto :** Pembicaraan gila apa ini? Tidak, kalian akan menginap di sarangku. Aku akan berpatroli malam ini. Rumahku adalah rumahmu juga. **Jewel :** Kau sangat baik sekali, Beto. **Blu :** Terima kasih, tapi kami bisa mencari penginapan sendiri. Lagipula, seluruh keluarga kami tidak mungkin muat di tempat lajang sepertimu. *Wow! Perumahan mewah pasti sangat murah di daerah ini.*																				
00:44:02 - 00:44:22	Roberto felt like nothing of what all he just had. It was easy to build a nest like that, ironically.	58/ AL-KP/ Tf/3	**Jewel : Wow. This is incredible.** **Roberto :** *This old nest? It's just something I put together last minute. With my own two wings, of course. And my strength. And my brawn.*																				
			Jewel : Waw. Ini tempat yang luar biasa. **Roberto :** *Sarang tua ini? ini hanya tempat yang aku bangun di saat saat terakhir. Dengan kedua sayapku sendiri tentunya.*				√							√					√		

			Dan kekuatanku. Dan ototku.																						
00:42:22 - 00:42:27	And the children too, they were so impressed about the nest. They fought each other to stay in the biggest room.	59/ AL-KP/ Pp/ 3	**Tiago :** Dad, it's huge! It has six bedrooms! I get the big one! **Carla : No! I'm the oldest.** **Bia :** *Only by 3 minutes, 2.5 seconds.*																						
			Tiago : Ayah, ini besar sekali! Ada enam kamar tidur! Aku mendapat kamar yang paling besar! **Carla : Tidak! Aku yang paling tua.** **Bia :** *Kau lahir hanya 3 menit 2,5 detik lebih dulu dariku.*				√						√											√	
00:48:02 - 00:48:20	Blu was just wake up. It's already afternoon. He brushed his teeth (beak) using a tooth brush. Eduardo came to him to invite him sight seeing in the jungle.	60/ AL-KP/ Tf/3	(*Blu brushed his teeth after wake up from his bed.*) **Eduardo :** *Morning. Or I should say "afternoon"?* **Blu :** Morning, sir. Our days here in the jungle, they start early. (*Jewel came.*) **Jewel :** Morning, Daddy. **Eduardo :** That's my girl. See? Already up and at 'em. **Blu :** Morning, sweetie. Why did you let me sleep in? **Jewel :** *What are you talking about? You sleep in every day.*				√						√											√	

			Dialogue				
			Eduardo : *Selamat pagi. Atau aku harus mengatakan, "Selamat siang?"* **Blu :** Selamat pagi, pak. Kegiatan kita di dalam hutan ini, mereka memulainya di pagi hari. **Jewel :** Selamat pagi, Ayah. **Eduardo :** Itu adalah putriku, kau lihat? Telah bangun dan bersemangat. **Blu :** Selamat pagi sayang. Kenapa kau membiarkan aku tertidur? **Jewel :** *Apa yang sedang kau bicarakan? Kau tidur sepanjang hari.*					
00:49:21 - 00:49:48	Blu had been waiting by Eduardo to show him the jungle's environment, but he wanted him going there without his "fanny pack."	61/ WP - Pr/ Tf/3	**Blu :** He doesn't actually think we're moving to the jungle, does he? **Jewel :** No. He's just excited we're all here. Let's not ruin the moment, okay? Besides, it won't kill you to leave behind the fanny pack. **Blu :** *All right, you win. I will leave the fanny pack behind. Happy wife, happy life.* **Blu :** Dia tidak benar benar berfikir kita akan pindah ke hutan ini, kan? **Jewel :** Tidak. Dia hanya begitu senang kita semua ada disini. Mari jangan kacaukan momen ini, oke?	√	√	√	

Timecode	English	Code	Dialogue																						
			Lagipula, itu tidak akan membunuhmu dengan meninggalkan kantung pribadimu. **Blu :** *Oke, kau menang. Aku akan meninggalkan kantung pribadinya. Istri bahagia, hidup bahagia.*																						
00:50:10 - 00:50:26	Carla shared her idea about the Amazon untamed audition.	62/ WP - Hp/ Tf/2	**Carla : Here's the plan. Auditions today...** *And we preview the show tomorrow.* **Pedro :** *"We"? What you talking about, "oui"? You speak French?* **Carla :** Come on, chop-chop. Let's get started! **Rafi :** Wow, kid's been working. **Carla : Ini rencananya. Audisi hari ini..** *Dan kita akan mempersembahkan pertunjukkannya besok.* **Pedro :** *Kita? Apa yang kau maksudkan dengan "kita"? Kau berbicara bahasa Perancis?* **Carla :** Ayo, bersemangatlah. Ayo kita mulai! **Rafi :** Anak-anak telah bersiap.	√									√										√		
00:51:15 - 00:51:22	A group of musquito showed their capability in audition which made the adjudicators amazed because they performed the music contest quickly in harmony.	63/ VI- IJ/ Tf/3	**Pedro :** *Bravo! Encore! Encore! Encore! Sorry, guys. Did I miss anything?* (Then, Pedro hit the mosquito.) *Ah, Mosquito!* **Pedro :** *Hebat! Lagi! Lagi! Maaf teman teman. Apakah aku telah melewatkan sesuatu? Ah, nyamuk!*							√			√										√		

Time	Description	Code	Dialogue						
00:52:00 - 00:52:08	The audition was in the jungle where they ate each other. In the middle of audition, there were many participants who died because they were eaten by predators.	64/ AL-KP/ Tf/3	**Pedro :** *If they keep eating each other, we got no show. This ain't an "all-you-can-eat competition"!* **Pedro :** *Jika mereka terus saling memangsa, kita tidak akan punya pertunjukkan apapun. Ini bukanlah sebuah kompetisi "kau bisa memakan semuanya".*	√		√			√
00:52:10 - 00:52:25	Blu and Eduardo were going to look around the jungle. Eduardo was as a tour guide. Blu kept talking in order to give Eduardo compliment. Actually it was training day for Blu to shake the city thing off in him.	65/ VI-IS/ Tf/3	**Blu :** *Hey. You are fast. You are really, really fast. I think I pulled a wing or something. You are really fast for an old bird. For such a wise bird, is what I meant to say. Wisse bird.* **Blu :** *Hei, kau begitu cepat. Kau benar-benar, sangat cepat. Aku pikir aku telah mengepakkan sayapku atau semacamnya. Kau sangat cepat untuk seekor burung tua. Untuk burung yang bijaksana, itu yang aku maksudkan. Burung yang bijaksana.*			√		√		√
00:54:00 - 00:54:10	In the middle of the tour, while Eduardo explained about Brazil Nut, Blu was sleeping because he was so tired. He was delirious due to he was just waking up.	66/ WP-Hn/ Tf/2	**Eduardo :** Brazil nut trees. These trees are the key to our way of life. The trees feed us. The sustain us. **Blu :** *(Sleep)* **Eduardo :** Wake up! **Blu :** *I'm up! Nutty Brazil... Brazil nut trees, something.*	√			√		√

			Yeah, got it.																					√	√	√
			Eduardo : Pohon kacang Brazil. Pohon-pohon ini adalah kunci untuk menjalankan hidup kita. Pohon-pohon yang memberi makan kita. Mereka menyokong kehidupan kita. **Blu :** *(Tidur)* **Eduardo :** Bangunlah! . **Blu :** *Aku bangun. Kegilaan Brazil.. Pohon kacang Brazil, semacam itu. Iya, aku mengerti.*																					√	√	√
00:55:00 - 00:55:08	In the jungle, they found humans (loggers) were wandering near their place. Eduardo worried about to be seen by them. But Blu absolutely did not matter about that.	67/ AL-PN/ Tf/3	**Blu : Maybe we should go find Linda.** **Eduardo :** *What's a "Linda"?* **Blu : Linda is the person that raised me.** **Eduardo : What? You're a pet?** **Blu :** No, it wasn't anything like that. I was a companion.																							
			Blu : Mungkin kita harus pergi mencari Linda. **Eduardo :** *Apa itu Linda?* **Blu : Linda adalah orang yang telah membesarkanku.** **Eduardo : Apa? Kau hewan peliharaan?** **Blu :** Bukan, bukan seperti itu, aku dulu rekannya.			√								√									√		
00:56:00 - 00:56:10	Linda and Tulio found the loggers cutting the forest. This was unacceptable for them. Linda was trying to speak to them but Tulio prevented her to do that.	68/ AL-KP/ Tf/3	**Linda :** Tulio, they're cutting down the forest! **Tulio :** Linda, where are you going? **Linda :** *To talk to them. You talk to birds, I talk to humans.*				√								√								√		

Time	Description	Code	Dialogue																					
			Linda : Tulio, mereka menebangi pohonnya! **Tulio :** Linda, kamu mau kemana? **Linda :** *Untuk berbicara kepada mereka. Kamu berbicara kepada burung, aku berbicara kepada manusia.*																					
00:56:30 - 00:56:50	Tulio was affraid with the loggers. He was trying to search the reasons why they were in the jungle.	69/ AL- PN /Im/ 3	**Logger : You two lost?** **Tulio :** *Lost? No! Lost? No. We're here on our honeymoon. We're actually just heading back to join the tour. It's karaoke night.* *Come along, honey. Moon River isn't going to sing itself.* **Penebang pohon : Kalian berdua sesat?** **Tulio :** *Tersesat? Tidak! Tersesat? Tidak! Kami ada disini dalam rangka bulan madu kami. Sebenarnya kami akan kembali untuk bergabung dengan rombongannya. Ini adalah malam karaoke. Ayolah sayang. Lagu Moon River tidak akan menyanyi sendiri.*			√					√						√		
01:03:03 - 01:03:10	Blu had a plan to find Linda and Tulio and helped them to go home to Rio de Jenairo while he was forbidden by Eduardo to meet humans. Eduardo called	70/ AL- KP /Co/ 3	**Blu :** *He called me a pet. I can't believe he used the "P" word to my face. It's like he thinks I'm the enemy or something.*				√							√			√		

Time	Description	Code	Dialogue										
	him a pet which was caused Blu angry for. Jewel enjoyed living in the jungle and Blu saw her ate a bug which disgusted Blu.		**Blu :** *Dia menyebutku seekor peliharaan. Aku tidak percaya dia bilang kata "P" kepadaku. Sepertinya dia pikir aku ini musuhnya atau apalah.*										
01:03:50 - 01:04:05	Blu had a plan to find Linda and Tulio and helped them to go home to Rio de Jenairo while he was forbidden by Eduardo to meet humans. Eduardo called him a pet which was caused Blu angry for. Jewel enjoyed living in the jungle and Blu saw her ate a bug which disgusted Blu.	71/ AL-KP/ Tf/3	**Pedro :** *You gotta bird up, bird! You gotta emancipate yourself from domestication.* **Nico :** *Try to see this place through her eyes. Taste the flavors she's tasting.* **Blu :** *So I should eat a bug?* **Pedro :** *That's just nasty, thinking about it.* **Pedro :** *Kamu harus bangkit, burung! Kamu harus mengemansipasi dirimu sendiri dari penjajahan.* **Nico :** *Cobalah untuk melihat tempat ini dari sudut pandangnya. Rasakah rasa yang dia rasakan.* **Blu :** *Jadi aku harus memakan serangga?* **Pedro :** *Ah, memikirkannya saja sudah jijik.*			√		√				√	
01:04:08 - 01:04:15	In the middle of Blu's conversations with his friends, Nigel was coming without conscious that Blu was in front of him.	72/ AL-KP/ Im/ 2	**Nigel :** **Glitter. Where is my glitter?** *(Blu suddenly collided Nigel, but Nigel was unconscious about it.)* **Blu :** **I'm sorry. Sorry.** **Nigel :** *I don't want apologies. I want glitter. Glitter is absolutely essential for a magical performance.*			√			√			√	

			Do you know nothing?			
			Nigel : **Gliter. Dimanakah glitterku?** **Blu :** **Maafkan aku.** **Nigel :** *Aku tidak mau permintaan maaf. Aku mau "glitter".* *Glitter itu sangat penting untuk sebuah penampilan yang memukau.* *Apa kalian tidak tahu apa-apa?*			
01:04:18 - 01:04:28	Carla came to them for reminding them to do rehearsal.	73/ WP -Pr /Tf/ 3	**Carla :** Guys! Rehearsals, big day tomorrow. Ring a bell? Come on. You're coming, right, Dad? **Blu :** **Oh, yeah, of course.** **Pedro :** That girl put the "business" in "show business". **Rafi :** Blu, remember.. **Blu :** *I know, I know. Happy wife, happy life.* **Carla :** Kawan-kawan! Latihan, besok hari yang besar. Mengingatkan sesuatu? Ayolah. Kamu akan datang, benarkan, ayah? **Blu :** Oh, ya. Tentu saja. **Pedro :** Perempuan itu menempatkan "bisnis" di "bisnis pertunjukkan." **Rafı :** **Blu, ingatlah...** **Blu :** Aku tahu, aku tahu. Istri bahagia, hidup bahagia.	√	√	√

| 01:11:20 - 01:11:32 | In the Pit of Doom, there was a war (bet) between Blue Macaws and Red Macaws. Blu thought that it was a real war using guns but actually it was only a bet to wager the Brazil Nut trees. Whoever win, they would take it all. Blu wanted to join as the play but he only got spot as the water boy. | 74/ VI- IR/ Tf/3 | **Blu :** It's just like soccer. I can do this. All right, any special strategies? What are we running at, 4-4-2 or a 5-4-1? What are we doing here, coach? What position do I play? **Eduardo :** Actually, I do have a perfect spot for you. *(Blu brought water to provide the players water.)* **Blu :** *Water! Water here! Get your water! Okay, thanks!*

 Blu : Ini seperti sepakbola. Aku bisa melakukan ini. Baiklah, ada strategi khusus? kita menggunakan apa? 442 atau 541? Apa yang kita lakukan disini, pelatih? Di posisi apa aku bermain? **Eduardo :** Sebenarnya, aku punya sebuah posisi yang sempurna untukmu. **Blu :** *Air! Air disini! Ambil airmu! Ok, terima kasih.* |
| 01:14:32 - 01:14:38 | Blu finally joint the soccer, and he gave score but wrong goal that he kicked to. Eduardo was angry due to his team was defeated because of Blu's fault. | 75/ VI- IJ/ Re/ 1 | **Commentator :** It looks like the secret weapon just backfired! Let's go to Eduardo for his reaction. **Eduardo :** *Ahhhh, I'm gonna kill you, fanny pack!*

 Komentator : Tampaknya sang senjata rahasia baru saja menembak balik! Mari kita pergi ke Eduardo untuk melihat reaksinya. |

01:17:53 - 01:18:10	Roberto met suddenly Blu in Linda's tend, he thought that Blu was a traitor, siding with humans but it was not. When the tractor came to haul the tend, Blu helped Roberto in order not to smashed by that vehicle.	76/ VI- IR/ Tf/3	Eduardo : *Aku akan membunuhmu, celana dalam nenek!*										
			Roberto : Eduardo was right! Traitor! **Blu :** Wait, you don't understand. **Roberto :** What don't I understand? Siding with humans? **Blu :** What do you even know about humans? **Roberto : Oh, I know everything. They lure you in, they trap you. They destroy your mind.** *Polly want a cracker? Polly want a cracker? No! Enough crackers! I hate crackers!*										
			Roberto : Eduardo, benar! Pengkhianat! **Blu :** Tunggu, kamu tidak mengerti, Apa yang tidak aku mengerti? Memihak manusia? **Blu :** Apa yang kamu tahu tentang manusia? **Roberto : Aku tahu semuanya. Mereka memancingmu, mereka menjebakmu. Mereka menghancurkan pikiranmu!** *Polly mau biskuit? Polly mau biskuit? Tidak! Cukup biskuitnya! Aku benci biskuit!*	√		√						√

01:21:00 - 01:21:32	Blu explained to Eduardo about how to defeat loggers.	77/ AL-KP/ Tf/3	**Blu : You know the jungle. I know humans. And I know that, together, we can stop them. We can't let them take our home. *Sure, it's hot and loud and filled with creepy bugs, but it's ours. Let's fight for it. Who's with me?***
			Blu : Kamu mengenal hutan. Aku mengenal manusia. Dan aku tahu itu, bersama-sama, kita bisa menghentikan mereka. Kita tidak bisa membiarkan mereka mengambil rumah kita. *Tentu, ini panas dan berisik dan dipenuhi dengan serangga-serangga menakutkan, Tapi ini milik kita. Mari kita perjuangkan itu. Siapa yang bersama aku?*
01:22:40 - 01:22:50	The birds were stick together in a tree to chase away the loggers. Eduardo called Blu as his name which made Blu was so happy because all along he was always wrong to mention Blu's name.	78/ VI-IJ/ Tf/3	**Eduardo : Lead the way, Blu!** **Blu : *That's my name! Yes! You called me Blu. Yes, I am Blu! What? Right. Birds of blue feathers, Have to stick together!***
			Eduardo : Pimpin jalannya, Blu! **Blu : *Itu nama aku! iya! Kamu memanggil aku Blu. Iya, Aku Blu! Apa? Benar? Burung berbulu biru, harus tetap bersama-sama!***

01:24:10 - 01:24:13	Nigel and his team were ready to ruin Blu on his work. He asked charlie to shoot Blu with his nose.	79/ WP -Pr/ Im/ 2	**Nigel :** *There he is. Charlie, prepare the nose-zooka.*
			Nigel : *Itu dia! Charlie, siapkan hidung-zooka.*
01:28:40 - 01:29:00	Blu and Nigel stucked in a hang root, while Charlie and Gabi started to shoot Blu with poisonous porcupine feathers, but they hit Nigel. Nigel felt down to the ground. Nigel thought that he died, but it was not because the frog (Gabi) was not poisonous.	80/ AL- KP/ Pp/ 3	**Bia :** That frog is not poisonous. **Nigel :** What? We're not dead? **Bia** : It's a very common mistake. But she's a harmless pseudo-dendrobates. You can tell by the pink spots. **Gabi :** But my parents always told me I was poisonous and shouldn't touch anyone. **Carla :** *Heh?! You just had really mean parents.*
			Bia : Kodok itu tidak beracun. **Nigel :** Apa? Kami tidak mati? Itu adalah satu kesalaha biasa. Tapi dia adalah seekor pseudo-dendrobates yang tak berbahaya. Kau bisa mengetahuinya dari titik titik merah jambunya. **Gabi :** Tapi orangtuaku selalu memberitahuku kalau aku beracun dan aku tidak boleh menyentuh siapapun. Carla : *Orangtuamu jahat sekali!*
01:29:00 - 01:29:30	Gabi was so happy because she can be together with Nigel whom he did not love with Gabi. This was unnatural because frog was falling in love with a bird.	81/ WP -Pr/ Im/ 3	**Gabi :** *Oh, wow. So, now... We can be together. Nigel! Nigel Wigel-Wigglepuss!* **Nigel :** No! Somebody, help me! **Gabi :** I'm going to never let you go.

			Nigel : I'm sorry, I'll be nicer. No! **Gabi :** Never gonna let you go! **Nigel :** *No, Charlie! Charlie! This is unnatural!*	
			Gabi : *Oh wow, jadi, sekarang. Kita bisa bersama! Nigel! Nigel-Wigel-Wigglepluss!* **Nigel :** Tidak! Seseorang, tolong aku! **Gabi :** Aku tidak akan pernah melepaskanmu. **Nigel :** Maafkan aku, aku akan menjadi lebih baik. **Gabi :** Tidak akan pernah melepaskanmu. **Nigel :** *Tidak, Charlie! Charlie! Ini tidak wajar!*	
01:31:58 - 01:32:17	The Carnival held in the Amazon Jungle. Everybody was singing and dancing together. Blu and Jewel were dancing, too.	82/ AL- KP/ Tf/3	**Jewel :** Are you sure you can make the Amazon our home.. with the heat and the creepy bugs? **Blu :** *Are you kidding? I am Mr. Jungle. Totally wild, and very birdly. (Blue screamed fearfully because there is spider suddenly appear on his face)* **Jewel :** Maybe we can do summers in Rio. **Blu :** You're my one and only, Jewel.	√ ... √ ... √

| | | Jewel : Apakah kau yakin kau bisa membuat Amazon menjadi rumah kita... dengan suhu panas dan serangga aneh?
Blu : *Apa kau bercanda? Aku adalah tuan Hutan. Sangat liar, dan burung sejati.*
Jewel : Mungkin kita bisa menghabiskan musim panas di Rio.
Blu : Kau cintaku satu-satunya, Jewel. | | | | | | | | | | | | | | | | |

Questionnaire to Determine Level of Acceptability in Verbal Humor Translation of *Rio 2* Film

This questionnaire is organized in the framework of research on the level of acceptability in translation of verbal humor in *Rio 2* film.

Research Title   : Verbal Humor in the English *Rio 2* Film Expressions and Their Bahasa Indonesia Subtitling Subtitling Expressions

Researcher's Name   : Aan Mulyana

Student Number   : 11211141001

In the questionnaire, respondents are asked to write down the scale of acceptance in the table column "acceptability" that has been provided. Respondents are also asked to write down the reasons or comments that support the response and fix the right answer according to the respondents themselves in the table column "comments" that has been provided. The level of acceptance by the scale and definitions are as follow.

Table 86. Table of Acceptability

Scale	Category	Descriptions
3	Acceptable	(+) The subtitling expression sounds natural; (+) the technical terms used by the subtitler sound familiar to the viewers or audiences, (+) the word, the phrase, the clause, or the sentence used by the subtitler is in accordance with the rules of the target language (TL).
2	Less Acceptable	(+) Generally, the subtitling expression sounds natural, (-) however, it sounds clumsy and uses unfamiliar expressions and dictions. Thus, it needs several adjustments to be suited in the target expressions.
1	Unacceptable	(-) The subtitling expression sounds unnatural or sounds as a translation; (-) the meaning is not conveyed in the target language, (-) the word, the phrase, the clause, or the sentence used by the subtitler is not in accordance with the rules of the target language (TL).

Identity of Respondents

Name	:	Aniendya Prasetyaningtyas
Address	:	Sleman, Yogyakarta.
Age	:	23 years old.
Phone / Mobile	:	+62 89675303929
Occupation	:	Customer Service

Due to information from this questionnaire is very important for the researcher, respondents are expected to be pleased working in earnest and meticulous. Thank you for your willingness and cooperation.

Yogyakarta, March 2016

  Aniendya Prasetyaningtyas

Identity of Respondents

Name   :   Difara Uswatun Khasanah

Address   :   Magelang, Central Java.

Age   :   23 years old.

Phone / Mobile :   +62 85640739074

Occupation   :   Customer Service

Due to information from this questionnaire is very important for the researcher, respondents are expected to be pleased working in earnest and meticulous. Thank you for your willingness and cooperation.

Yogyakarta, March 2016

Difara Uswatun Khasanah

Identity of Respondents

Name   :   Oktaviani Prima Sari

Address   :   Sleman, Yogyakarta.

Age   :   23 years old.

Phone / Mobile :   +62 81578171549

Occupation   :   "Go-Box" Operational Staff Yogyakarta

Due to information from this questionnaire is very important for the researcher, respondents are expected to be pleased working in earnest and meticulous. Thank you for your willingness and cooperation.

Yogyakarta, March 2016

_ Oktaviani Prima Sari__

Table 87. Table of Representative Questionnaire to Determine Acceptability in Verbal Humor Translation of *Rio 2* Film Expressions

Time	Setting	Code	Data		Accept-ability Level (3/2/1)	Comments
			SE (English)	**TE (Indonesian)**		
00:02:30 - 00:02:36	People in Rio de Jenairo city were in the party to welcome the new years eve. They were dancing and singing "*What Good Is Love*" together. They look so happy at that moment. All birds in bird sanctuary were also dancing and singing in the same rhythm with the humans.	01/AL -KP/Pp	(*Blu's feet were stumbled and unintentionally his wings pulled to Jewel's body in order to prevent Jewel from falling down. Jewel was amazed with Blu's dance moves whereas it was only an accident, not really Blu's capability.*) Jewel : **For a bird from Minnesota, *you've got some moves.*** Blu : That wasn't a move. That was an accident. But I accept the compliment.	Jewel : **Untuk ukuran burung dari Minnesota, *goyanganmu bagus.*** Blu : Itu bukan goyangan. Itu tadi tidak sengaja. Tapi aku menerima pujian.		
00:02:38 - 00:02:42	People in Rio de Jenairo city were in the party to welcome the new years eve. They were dancing and singing "*What Good Is Love*" together. They look so happy at that moment. All birds in bird sanctuary were also dancing and singing in the same rhythm with the humans.	02/AL -KP/ Co	(*While they were dancing, Jewel remembers the kids.*) Jewel : It's great Rafael could watch the kids. Blu : **Yeah, it looks like you're *stuck* with me all night.**	Jewel : Senang rasanya Rafael bisa mengawasi anak-anak. Blu : **Ya, sepertinya kau akan bersamaku semalaman.**		

00:02:42 - 00:02:45		03/AL - KP/Pp	Jewel : *You're my one and only, Blu.* Blu : **That's a good thing,** *since I'm the only "other one".*	Jewel : *Hanya kau dihatiku, Blu.* Blu : **Bagus,** *karena memang aku satu-satunya burung langka selainmu.*		
00:02:48 - 00:02:52		04/AL - KP/Tf	(*Rafael who was dancing with his wife, Eva, finds Jewel and Blu were also dancing passionately together.*) Rafael : **Hey, you lovebirds!** Happy New Year!	Rafael : **Hei, kalian pasangan kekasih!** Selamat Tahun Baru!		
00:02:58 - 00:03:02		05/VI -IJ/Tf	(*Jewel and Blu were shocked because kids were not with Luiz, whereas Luiz should be keeping on eye on their kids.*) Jewel - Blu : Luiz? Where are the kids? Luiz : **What?! I don't have any kids!** Jewel - Blu : Our kids!	Jewel - Blu : Luiz? Dimana anak-anak? Luiz : *Apa?! Aku tidak punya anak!* Jewel - Blu : Anak kami!		
00:03:03 - 00:03:13		06/VI -IS/Pp	(*Luiz finally was conscious about it that he had to keep on eye the children. Actually he left them with Tiny, who cannot be able to be a good babysitter.*) Luiz : Oh, right. I left them with Tiny. Jewel - Blu : Tiny?! (*Shocked*) Luiz : **What?! She's an excellent babysitter.** (*Tiny was tied with rope in fireworks, kids did it.*)	Luiz : Oh, benar. Aku tinggalkan mereka bersama Tiny. Jewel - Blu : Tiny?! Luiz : *Kenapa?! Dia pengasuh profesional.* Tiny : Aku adalah pengasuh anak yang buruk!		

			Tiny : I'm a terrible babysitter.			
00:03:37 - 00:03:45	Blu and Jewel found their children playing fireworks. They worried about their children to play it because it was dangerous for them.	07/VI -HF/ Ex	(*Blu took the matchstick from Tiago who was ready to lit up the fireworks.*) Blu : Guys, you know the rules. No pyrotechnics without adult supervision. Kids : We asked Tiny. Blu : That's even worse. Sorry, Tiny. Tiny : **You don't have to pay me, Senior Blu.** (*She looked like to give up keeping on eye those kids.*)	Blu : Anak-anak, kalian tahu peraturannya. Tidak ada teknik kembang api tanpa pengawasan orang tua. Anak-anak : Kami sudah bertanya kepada Tiny. Blu : Itu bahkan lebih buruk. Maaf Tiny. Tiny : **Kau tidak harus membayarku,** (**Senior: Tuan**) **Blu.**		
00:04:13 - 00:04:24	Blu was throwing a matchstick to behind him, which was still containing embers on it, then his tail was burning because of that stick.	08/AL - KP/Pp	(*Blu's tail was on fire.*) Carla : I smell chicken. Blu : No, no, no! (*Blu was trying to run away to appease the fire on his tail.*) Bia : **By my calculations, that's his twenty-seventh "no" today.**	Carla : Aku mencium bau ayam. Blu : Tidak, tidak, tidak, tidak! Bia : **Menurut perhitunganku hari ini, itu adalah kata "tidak" nya yang ke-dua puluh tujuh.**		
00:04:38 - 00:04:50	Blu was tied to the fireworks because he was trying to help Tiny. He asked everyone to fly in order to stay away before the fireworks exploded. Blu was involved to those fireworks flying in the air, and then fireworks exploded, then Blu fell	09/VI -IJ/Pp	(*The fireworks are exploded. Everyone is shouting out.*) **Everyone :** Happy New Year! (*Blu screams and falls down.*) **Tiago : Oh, man! How come Dad gets to have all the fun?**	**Semua :** Selamat Tahun Baru! **Tiago : Oh, ya ampun! Kenapa malah Ayah yang bersenang-senang?**		

	down on top of Jesus statue. Tiago was envious of him. He thought that his father got all the fun, but actually he was not.					
00:05:10 - 00:05:25	The Amazon, Carecuru River Outpost. Tulio and Linda were sailing through the Amazon river. Today was the 7th days of their journey. Two thousands miles from Rio where the center of rainforest laid down.	10/AL - KP/Tf	(*Tulio was recording with his handycam while Linda was struggling to padle their boat.*) **Tulio :** We are surrounded by plants and animals struggling for survival as we glide *effortlessly* down the river. (*Linda looked to Tulio and she ridiculed him.*) **Linda :** *Effortless for you!*	**Tulio :** Kami dikelilingi oleh tetumbuhan dan binatang yang berjuang untuk bertahan hidup saat kami mengalir *dengan mudah* menyusuri sungai. **Linda :** *Mudah bagimu!*		
00:05:55 - 00:06:10	The Amazon, Carecuru River Outpost. Tulio and Linda were sailing through the Amazon river. Today was the 7th days of their journey. Two thousands miles from Rio where the center of rainforest laid down.	11/AL - KP/Tf	**Tulio :** Six months ago, we rescued this little bird from smugglers. It was sick, malnourished, with a broken leg, *but now my trusty assistant...* (*Linda was looking awkwardly to Tulio whom she did not accept the compliment*) *... I mean, loving wife and colleague,* will release her back to her natural habitat.	**Tulio :** Enam bulan lalu, kami menyelamat burung kecil ini dari para penyelundup. Burung ini tadinya sakit, kurang nutrisi dengan kaki yang patah, *tapi sekarang asistenku yang terpercaya... ... maksudku, istri tercinta dan kolega,* akan melepaskan kembali ke habitat alaminya.		
00:06:15 - 00:06:25	Linda and Tulio stopped their boat to release the chicken whom they brought it from the city. Now the chicken could go	12/Al- KP/Tc	**Linda :** It's okay. You can go now. Just like this. (*Linda expanded her hands to imitate the motion of flying chicken, but the chicken looked*	**Linda :** Tidak apa-apa. Kau bisa pergi sekarang. Seperti ini. **Tulio :** Biar aku bicara dengannya. *Krrhhgghh...*		

	and play in the jungle, its origin home.		*like frightened.)* **Tulio : Let me talk to her.** *Krrhhgghh...* **Go on.** **Chicken :** *Freaks!*	**Silakan.** **Ayam :** *Dasar aneh!*		
00:06:45 - 00:06:55	Linda worried about the chicken because it was acting strangely just like to warn them or something. Meanwhile Tulio looked it as a usual behaviour, some sort of mating dance, but it was totally wrong.	13/VI -HF/Tf	(*The chicken looked so worried to them, it moved its wings to give them a code that they have to go back because there was something dangerous in front of them.*) **Linda :** I think she's trying to warn us. **Tulio :** *No, no, no, Linda. It might be some sort of mating dance.*	**Linda :** Aku fikir dia ingin memperingatkan kita. **Tulio :** *Tidak, tidak, tidak, Linda. Itu mungkin semacam tarian perkawinan.*		
00:06:55 - 00:07:10	Linda was right about the chicken. It was trying to warn them that in front of them there will be a waterfall. So they have to go back. Tulio was wrong to interpret the chicken's behaviour. Then, both of them were stormy because they were fearful of the condition.	14/VI -IR/Tf	**Linda : Watch out! Paddle, now!** **Tulio : Okay, okay, okay. Paddle.** **Linda : Watch out!** *Paddle, paddle! Backward, backward!* **Tulio :** *To the right! No, left! Forward, forward! No, no!* **Linda :** Make up your mind, Tulio! Cheese and sprinkles!	**Linda : Tulio! Lihat! Mengayuh! Sekarang!** **Tulio :** *Oke, oke, oke, mengayuh!* **Linda : Awas!** *Dayung! Dayung! Mundur, mundur!* **Tulio :** *Ke Kanan! Tidak, kiri! Maju, maju! Tidak! Tidak!* **Linda :** Tegaskan pikiranmu, Tulio! Ya ampun!		
00:06:55 - 00:07:10	Linda was right about the chicken. It was trying to warn them that in front of them there will be a waterfall. So they have to go back. Tulio was wrong	15/VI -IJ/Co	**Linda** : Watch out! Paddle, now! **Tulio** : Okay, okay, okay. Paddle. **Linda** : Watch out! Paddle, paddle! Backward, backward!	**Linda :** Tulio! Lihat! Mengayuh! Sekarang! **Tulio :** Oke, oke, oke, mengayuh! **Linda :** Awas! Dayung! Dayung! Mundur, mundur!		

	to interpret the chicken's behaviour. Then, both of them were stormy because they were fearful of the condition.		**Tulio** : To the right! No, left! Forward, forward! No, no! **Linda : Make up your mind, Tulio!** *Cheese and sprinkles!*	**Tulio : Ke Kanan! Tidak, kiri! Maju, maju! Tidak! Tidak!** **Linda : Tegaskan pikiranmu, Tulio!** *Ya ampun!*		
00:09:35 - 00:09:55	The room was messed up because of Blu and his children. Jewel came to them and did not like the views. Carla knew her mom was coming, then she and her sister went to another place in order not to be scolded by her mom.	16/VI -IJ/Tf	(*Blu played soccer with blueberry as the ball. He kicked the blueberry then it fell on top of the cake accurately.*) **Blu :** It's down to the final minutes. He's got magic in his feet! He shoots! He scores! Goal! Goal! Oh, yeah. I got it. I'm good. **Tiago :** Heads up, Dad! (***Tiago gave bait to his dad with several balls [blueberries]***) **Carla : No.** (*Blu unintentionally stepped on the handle of frying pan where pancake was baked, pancake was thrown up over Tiago, it must be hurt but Tiago did not feel that way.*) **Tiago :** *Awesome!* **Bia :** Hi, Mom! **Carla :** *Busted! Time to go!*	**Blu : Ini adalah menit-menit terakhir. Dia punya keajaiban di kakinya! Dia menembak!** Dia mencetak gol! Gol! Oh ya, aku bisa, aku bagus. **Tiago :** Awas, Yah! **Carla :** Tidak! **Tiago :** Luar biasa! **Bia : Hai, Bu.** **Carla :** *Ketahuan! Kabur yuk!*		
00:12:25 - 00:12:33	After watching TV that Tulio and Linda were in the Amazon jungle, Jewel decided to go to Amazon	17/VI -IJ/Tf	(*Children were happy that they were going to the Amazon, but actually Tiago did not know yet what did it really mean.*)	**Tiago :** *Hore! Kita akan pergi ke Amazon! Tunggu, apa itu Amazon?*		

	to help them to find other Blue Macaws bird flock. Blu did not agree with that, but Jewel explained that it was important to go to Amazon because they could meet another Blue Macaws like them. Jewel realized that they were not humans, they were birds who should wander to the jungle and be wild, be the real birds.		**Tiago :** *Yeah! We're going to the Amazon! Wait. What's the Amazon?*		
00:13:35 - 00:13:55	Eva was singing in an audition whom Nico and Pedro as the adjudicators. Eva sang badly, her voice was extremely awful. But Rafi [Rafael] as her husband gave her a compliment.	18/VI -IJ/Pp	**Rafi :** *Ha, bravo! Bravo! That was amazing! Eva, darling, you hit everynote. Huh, guys?* **Pedro :** Yeah, along with a bunch of notes I never heard of. **Eva : Rafi!** (*She was angry to Rafi)* **Rafi :** Don't worry. I'll talk to them. We'll find the perfect spot for you. **Nico :** Heh, Antartica, maybe.	**Rafi :** *Itu luar biasa! Eva sayang, Nadamu pas semua. Kan, teman-teman?* **Pedro :** Yaa, malah ada nada yang tak pernah kudengar. **Eva : Rafi!** **Rafi :** Jangan khawatir, aku akan bicara dengan mereka. Kami akan menemukan posisi sempurna untukmu. **Nico :** Hah, Mungkin Antartika.	
00:13:55 - 00:14:00	After Eva sang, then she wanted to go home. Rafi seduced his wife before she went home.	19/AL -KP/ Co	**Eva :** *Chaw, chaw! Bye, boys.* **Rafi : See you back at home,** *my tasty mango!*	**Eva :** *Dah, kawan-kawan.* **Rafi : Sampai jumpa nanti di rumah,** *sayang!*	
00:14:00 - 00:14:18	Nico gave up because none of the participants in the audition were inspiring	20/W P- Pr/Pp	**Nico :** Hah! None of these acts are inspiring. I'm just not inspired. Carnival is	**Nico :** Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi.	

	him.		right around the corner, and our reputations are on the line. **Pedro :** Copy that! ***We need something that can make us winggle.*** ***Something that make us jiggle.*** We need something that pops. Pop, pop, pop, pops! You know what "pop" is backwards? Pop.	Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. **Pedro :** Aku setuju. ***Kita membutuhkan sesuatu yang bisa membuat kita bergoyang.*** ***Sesuatu yang bisa mengguncang.*** Kita membutuhkan sesuatu yang suaranya keren. Pop, pop, pop, pops! Kau tahu maksudnya? Suaranya menggelegar!
00:14:00 - 00:14:18	Nico gave up because none of the participants in the audition were inspiring him.	21/WP-Hn/Pp	**Nico :** Hah! None of these acts are inspiring. I'm just not inspired. Carnival is right around the corner, and our reputations are on the line. **Pedro :** Copy that! We need something that can make us winggle. Something that make us jiggle. ***We need something that pops.*** ***Pop, pop, pop, pops!*** ***You know what "pop" is backwards? Pop.***	**Nico :** Tidak ada dari aksi ini yang menginspirasi. Aku hanya tidak terinspirasi. Karnaval sebentar lagi, dan reputasi kita dipertaruhkan. **Pedro :** Aku setuju. Kita membutuhkan sesuatu yang bisa membuat kita bergoyang. Sesuatu yang bisa mengguncang. ***Kita membutuhkan sesuatu yang suaranya keren.*** ***Pop, pop, pop, pops!*** ***Kau tahu maksudnya?*** ***Suaranya menggelegar!***
00:14:28 - 00:14:35	In the middle of audition, Blu was coming. They thought that the coming of	22/AL-KP/Re	**Pedro :** Listen, Blu, we are looking for a singer, a dancer, the whole package.	**Pedro :** Dengar, Blu, kami sedang mencari seorang penyanyi, seorang penari,

	Blu was for joining the competition, but it was not. Blu was going to tell them a news that he and his family would go to the Amazon.		**Nico : Yeah, and** *you're more of a mumbler-shuffler.* **You catch my drift?**	satu paket utuh. **Nico : Ya, dan** *kau lebih dari yang biasa.* **Kau mengerti maksudku?**		
00:14:55 - 00:15:05	Blu's friends were surprised about the news. They were trying to explain how wild the Amazon jungle was in exaggerated expression.	23/AL - KP/Pp	**Nico :** *They got mosquitos that suck your blood like Slurpees.* **Pedro** *: Snakes that can swallow you whole.* **Luiz** *: Flesh-eating piranhas that eat flesh.* **Blu :** Great, that sounds really nice. I'm not going. (*Blu became affraid and gave up because of them.*)	**Nico :** *Ada nyamuk yang bisa menghisap darahmu seperti minum.* **Pedro** *: Ada ular yang bisa menelanmu secara utuh.* **Luiz** *: Piranha yang makan daging.* **Blu :** Hebat, itu terdengar cukup bagus. Aku tidak pergi.		
00:15:13 - 00:15:18	Rafael did not look the Amazon in a negative way, in contrast he supported Blu to go to the Amazon. He tried to erase all of the negative thinking about the wild Amazon jungle because he thought that all the spooky stories about Amazon were just only exagerrated.	24/W P- Pr/Tf	**Rafael : If this is important to Jewel, just do it!** *Happy wife, happy life.* **Remember that!**	**Rafael : Jika ini penting bagi Jewel, lakukan saja.** *Istri bahagia, hidup bahagia.* **Ingat itu!**		
00:15:28 - 00:15:38	Finally Blu said good bye to his friends, and gave thankful for the advices.	25/Al- KP/Tf	**Blu : See you in a couple of weeks.** (*He flew home.*) **Rafael : Safe travels, Blu!** **Luiz : Bring me back a souvenir!**	**Blu : Sampai jumpa dalam beberapa minggu.** **Rafael : Hati-hati di jalan, Blu.**		

	(**Dawg :** *Non standard spelling of dog, used especially to represent American speech.* *It can be used to say for someone who is "close friend" with you.*)		**Pedro :** *Dawg, he ain't coming back. He is dead.*	**Luiz : Bawakan aku oleh-oleh ya!** **Pedro :** *Kawan, dia tidak akan kembali. Dia sudah mati.*		
00:16:30 - 00:16:38	Blu showed Jewel the GPS (Google Positioning System) as the tool for them going to the Amazon. The GPS lady gave the wrong destination when Blu asked it to find Linda and Tulio. Jewel did not trust it, but Blu did.	26/W P-Pr/Tf	(*Blu showed up the GPS to Jewel.*) **Blu :** Okay, here it is. The voice recognition makes it totally foolproof. Here, watch this. *Find "Linda and Tulio."* **GPS Lady :** *Searching for "Dinner in Tokyo."* **Blu :** Okay. Actually, that does sound like a nice suggestion. **Jewel :** You trust this woman? **Blu :** Yes, I do.	**Blu :** Oke, ini dia. Alat pengenal suaranya membuatnya tidak bisa dibodohi. *Ini, lihatlah. cari "Linda and Tulio".* **Wanita GPS :** *Mencari "Makan malam di Tokyo."* **Blu :** Oke, sebenarnya, itu seperti sugesti yang baik. **Jewel :** Kau mempercayai wanita ini? **Blu :** Ya, aku percaya.		
00:16:50 - 00:16:53	Rafael, Nico, and Pedro were also coming to the Amazon. They wanted to accompany Blu's family to travel to the Amazon. Pedro and Nico were late to come to Blu's house.	27/AL -KP/Tf	**Rafael :** You guys are late. **Pedro :** *Clock-late. But musician-early.*	**Rafael :** Kalian terlambat. **Pedro :** *Jam yang terlambat. Tetapi pemusik duluan.*		
00:16:53 - 00:17:05	At the first time, Carla did not want to join her family going to the Amazon, but when Rafi, Nico and Pedro were coming too, she was amazed with that, and then	28/VI -HE/Tf	**Carla :** Wait, you guys are coming? **Pedro :** We wouldn't miss it for the world. **Nico :** *We gonna scout the wildest, coolest talent in the*	**Carla :** Tunggu, kalian juga ikut? **Pedro :** Kami tidak mungkin akan melewatkannya. **Nico :** *Kami akan mencari bakat yang terliar, terkeren*		

	finally she was going to join them. *(Talent scout : a person whose job is to find people who are good at singing, acting, sport, etc. in order to give them work.)*		*jungle.* It's our inspiration for this year's Carnival show.	*di dalam hutan!* Itu adalah inspirasi kami untuk pertunjukkan karnival tahun ini.		
00:17:28 - 00:17:33	Luiz was sad because he could not fly like the birds. Luiz actually had been ready to go with them to the Amazon but they were leaving him in the city without said goodbye to him.	29/AL -KP/Tf	**Luiz : *Hey, birds! Come back! They left without me. Again! That's messed up.***	**Luiz : *Hei, burung-burung! Kembalilah! Mereka pergi tanpaku. Lagi! Ah, kacau!***		
00:21:35 - 00:21:42	Nigel became fortuneteller in a market. He saw Blu and his friends flying up in the air. Nigel remembered about the accident caused by Blu which made him could never fly again. Nigel started to revenge to him. He did not follow his man [instructor], in contrast, he tried to make disturbance in the market to run away.	30/VI -IR/Tf	(*The man hit Nigel but repelled by Nigel.*) **Man :** Nice birdie? **Nigel : *Why are you hitting yourself? Why are you hitting yourself?*** (*Nigel responded the man's strock.*) **Gabi :** Wow. Nigel is muy macho!	**Lelaki :** Burung pintar? **Nigel : *Mengapa kau memukul dirimu sendiri? Mengapa kau memukul dirimu sendiri?*** **Gabi :** Wow. Nigel macho sekali!		
00:21:35 - 00:21:42	Nigel became fortuneteller in a market. He saw Blu and his friends flying up in the air. Nigel remembered	31/AL -KP/Pp	(*The man hit Nigel but repelled by Nigel.*) **Man :** Nice birdie?	**Lelaki :** Burung pintar? **Nigel :** Mengapa kau memukul dirimu sendiri? Mengapa kau memukul		

	about the accident caused by Blu which made him could never fly again. Nigel started to revenge to him. He did not follow his man [instructor], in contrast, he tried to make disturbance in the market to run away.		**Nigel :** Why are you hitting yourself? Why are you hitting yourself? *(Nigel responded the man's strock.)* **Gabi :** *Wow. Nigel is muy macho!*	dirimu sendiri? **Gabi :** *Wow. Nigel macho sekali!*		
00:22:15 - 00:22:22	Nigel succeeded to run away from the market. He rode Charlie as his vehicle. Gabi, who fell in love with Nigel, joint them, too.	32/AL -PN/ Im	**Nigel :** The croaking cockatoo doth bellow for revenge. ***That's Shakespeare, by the way.*** **Gabi :** Without your performance, it's nothing.	**Nigel :** Kakak tua yang bernyanyi ini akan membalaskan dendamnya. *Sebenarnya, itu syair Shakespeare.* **Gabi :** Tanpa penampilanmu, itu tidak ada artinya.		
00:22:44 - 00:22:53	Jewel and Blu arrived in a boat. She looked so happy. They were almost there to the Amazon jungle.	33/AL - KP/Tf	**Jewel :** *This air! It's so fresh and full. Goodbye, stinky city air!* **Blu :** *Yeah, bye.*	**Jewel :** *Udara ini! Sungguh segar dan penuh. Selamat tinggal, udara kota yang bau!* **Blu :** *Ya, selamat tinggal.*		
00:23:55 - 00:24:05	Nigel promised that they would attack in midnight when all passengers falling asleep. He asked them to stay alert. Gabi woke up at once, she looked so enthusiastics and then she sang a song.	34/AL - KP/Pp	*(Gabi woke Nigel up, but he did not wake up, then she sang a song.)* **Gabi :** *Midnight! Time to attack. Nigel! Nigel?* *Look at us. Misfits. A toxic frog, and flightless freak. So different, and yet, the same.*	**Gabi :** **Tengah malam! Waktunya beraksi. Nigel! Nigel?** **Lihatlah kami, tidak cocok.** *Seekor katak beracun dan burung yang tidak bisa terbang. Begitu berbeda, tetapi, sama.*		

00:28:13 - 00:28:27	Nigel was mocking Blu when he fell asleep. It was time to revenge to Blu because he was now in front of him. At first, Gabi would attack Blu, but Nigel stopped her because he wanted himself to attack Blu due to fulfil the revenge.	35/AL-KP/Tf	**Nigel :** Twinkle, twinkle little Blu. How I wondered, where were you? Up above the world so high, Are you ready, to die? **Blu :** *You need a breath mint.* (Blu was still sleeping.) **Nigel :** Even in sleep, you mock me.	**Nigel :** Kelap-kelip si Blu kecil. Aku penasaran sekali, di mana kau? Di atas dunia yang begitu tinggi. Apakah kau siap, untuk mati? **Blu :** *Kamu perlu penyegar nafas.* **Nigel :** Bahkan dalam keadaan tidur, kamu mengejekku.		
00:28:51 - 00:28:56	Nigel failed to revenge to Blu. It was because Charlie hit the boat's alarm unintentionally that made all passengers awake. Jewel got angry to Tiago because she thought that it was Tiago who made the noisy in the night. Tiago defended himself that he did not do anything.	36/VI-IJ/Tf	(*Everybody woke up because the alarm in midnight.*) **Jewel : Tiago! Stop fooling around.** **Tiago : I didn't do anything.** (*Shoked and suddenly wake up because of the alarm sound*). **Blu : Tiago Gunderson, listen to your mother!** **Tiago : Oh, Man.**	**Jewel : Tiago! Berhenti bermain-main.** **Tiago : Aku tidak melakukan apa-apa.** **Blu : Tiago Gunderson, dengarkan ibumu!** **Tiago : *Oh, bung!***		
00:29:12 - 00:29:23	Nigel and his teams were thrown outside the boat. They were using pontoon to follow the boat.	37/VI-IJ/Re	**Nigel : *They're getting away! Wake up, you insect-eating idiot. Follow them. Better. Now go ten times faster. River hogs!***	**Nigel : *Mereka semakin jauh. Bangun, kau pemakan serangga idiot. Ikuti mereka. Lebih baik. Sekarang pergilah sepuluh kali lebih cepat. Babi sungai!***		
00:31:21 - 00:31:26	Bia loved to observe something new. She looked at the larva which	38/WP-Hp/Re	(*Bia was amazed with a larva walks in wood, with a book in her hands she knew what was*	**Bia :** Ini larva Heliconious. Ini akan memasuki tahap kepompongnya.		

	was about to enter the pupa stage. Tiago did not know about "pupa", it sounded like "poop" for him so that was why he laughed and ridiculed her.		*the larva going to do next.)* **Bia :** That's a Heliconious larva. ***It's about to enter the pupa stage.*** **Tiago :** *You said "poop."*	**Tiago :** *Kamu mengatakan kotoran.*		
00:31:38 - 00:31:45	Blu and friends had already arrived in the Amazon jungle. The situation was little bit horrible for them because they were affraid with the wild jungle.	39/AL - KP/Tf	**Pedro :** *My feathers is popping up on the back of my neck.* **Nico :** I don't like this. **Pedro :** *Let's back it up. Bip, bip, bip, bip.* (*They both together were going backward.*)	**Pedro :** *Bulu di bagian belakang leherku berdiri semua.* **Nico :** Aku tidak menyukai ini. **Pedro :** *Mari kita mundur. Bip, bip, bip, bip...*		
00:31:50 - 00:31-57	Blu was about to look around. He looked worried about the situation, GPS lady gave the wrong destination again. Jewel told Blu that he should not trust the woman.	40/W P-Pr/Im	**Blu :** Bia? Tiago? Come on, lady. ***Don't let me down.*** **GPS Lady :** *Calculating route to "Funky Town."*	**Blu :** Bia? Tiago? Ayolah wanita. ***Jangan kecewakan aku.*** **Wanita GPS :** *Menghitung ulang jalurnya ke "Funky Town"*		
00:32:47 - 00:33:05	Suddenly Blu was captured by an unknown bird in the jungle. He tried to fight him. He was angry with him.	41/AL - PN/Tf	**Blu :** *I am an American citizen, you savage!* I demand to see my ambassador! I know my rights! I know my rights! Back. Back, you barbarian! Yeah, that's right! It's a spoon and a fork. Be afraid! Be very afraid!	**Blu :** *Aku warga Amerika, dasar biadab!* Aku akan bertemu Duta Besarku! Aku tahu hak-hakku! Aku tau hak-hakku! Mundur. Mundur. Orang barbar! Ya, benar. Ini adalah sendok dan garpu. Takutlah! Sangat ketakutanlah!		
00:32:47 - 00:33:05	Suddenly Blu was captured by an unknown bird in the jungle. He tried	42/VI -IR/Tf	**Blu : I am an American citizen, you savage!** *I demand to see my ambassador! I know*	**Blu :** *Aku warga Amerika, dasar biadab! Aku akan bertemu Duta Besarku! Aku*		

	to fight him. He was angry with him.		*my rights! I know my rights! Back. Back, you barbarian! Yeah, that's right! It's a spoon and a fork. Be afraid! Be very afraid!*	*tahu hak-hakku! Aku tau hak-hakku! Mundur. Mundur. Orang barbar! Ya, benar. Ini adalah sendok dan garpu. Takutlah! Sangat ketakutanlah!*		
00:33:40 - 00:33:47	Jewel was surprised that she saw the flock of "Blue Macaws". They were in the middle of jungle. All of the birds were blue, like them. Blu said that they needed nametags in order to be recognized. He still thought like human although they were already in the jungle.	43/AL - KP/Tf	**Jewel :** I can't believe we found them! **Bia :** Well, technically, they found us. **Blu :** *Okay, we're gonna need some nametags.*	**Jewel :** Aku tidak percaya kita menemukan mereka! **Bia :** Secara teknis, mereka menemukan kita. **Blu :** *Oke, kita butuh beberapa tanda pengenal.*		
00:33:58 - 00:34:10	Eduardo as the leader of the flock came to see what was going on.	44/VI -IJ/Tf	(*Eduardo suddenly came to them. He wanted to know what was happening at the moment.*) **Eduardo :** What's going on? **Bird :** We found them flying too close to the humans. **Eduardo :** What? And who are you? **Blu :** *Uh..* **Eduardo :** *"Uh" is not an appropriate answer.*	**Eduardo :** Apa yang terjadi? **Burung :** Kami menemukan mereka terbang terlalu dekat dengan para manusia. **Eduardo :** Apa? Dan siapa kau? **Blu :** Uh.. **Eduardo :** *"Uh" bukanlah jawaban yang tepat.*		
00:35:40 - 00:36:10	Pedro and Nico were touched by the situation. Jewel found his dad as the leader of the flock.	45/AL - KP/Pp	**Pedro :** *Nico. You crying?* **Nico :** *It's a heavy moment, and I'm very vulnerable right now.* **Pedro :** *Come here. Let me get*	**Pedro :** *Nico. Kamu menangis?* **Nico :** *Ini adalah saat yang berat, dan sekarang ini aku*		

			you a hug. (Pedro hugged Nico while he himself was also crying.)	*sangat rentan menangis.* **Pedro :** *Kemarilah. Biar kupeluk kamu.*
00:36:15 - 00:36:18	Eduardo was happy to see Blu's children. He realized that now he has already become a grandfather.	46/AL -PN/ Im	(*Carla greeted his grandfather for the first time they meet.*) **Carla : Nice to meet you, sir.** **Eduardo :** *There is no "sir" around here, young lady. You will call me "Pop-Pop!"* **Tiago : "Pop-Pop." I like that! It's got a nice ring to it.**	**Carla : Senang bertemu kamu, pak.** **Eduardo :** *Tidak ada "pak" di sini, nona. Panggil aku "Pop-Pop!"* **Tiago :** *"Pop-pop". Aku menyukainya Itu kedengarannya menyenangkan.*
00:36:20 - 00:36:30	Blu wanted to call Eduardo "Pop-Pop" too, but Eduardo forbidden him.	47/AL -PN /Im	**Eduardo :** *I am a "Pop-Pop!" Yeah, I'm the "Pop-Pop-Pop."* **Blu :** *Kids, go easy on old Pop-Pop.* **Eduardo :** *You can call me "sir".* (*He pointed to Blu*)	**Eduardo :** *Aku "Pop-pop!" Ya, aku adalah "Pop-pop-pop".* **Blu :** *Anak-anak, santai saja pada Pop-pop yang tua.* **Eduardo :** *Kamu bisa memanggil aku "pak".*
00:37:08 - 00:37:16	Aunt Mimi was so happy to see Jewel. It has been so along time she has not meet her.	48/AL -KP/ Re	(*Aunt Mimi flew to chase into Jewel.*) **Jewel :** Aunt Mimi? Aunt Mimi? I missed you so much! (*They both were hugging.*) **Aunt Mimi :** *My little wildflower has returned! I knew you were coming back. I saw it in the droppings.*	**Jewel :** Bibi Mimi? Bibi Mimi? Aku sangat merindukanmu! **Bibi Mimi :** *Si bunga liar kecilku telah kembali! Aku tahu kau akan datang kembali. Aku melihatnya di kotoran.*
00:37:20 - 00:37:28	Aunt Mimi was also happy to see the children. She was trying to hug the children, but they suddenly	49/VI -HE/ Co	**Aunt Mimi :** *And look at the little ones! Aren't you the fluffiest most delicious little macaws?*	**Aunt Mimi :** *Dan lihatlah! Bukankah kau burung Macaw yang terhalus bulunya? Oh, Kau cukup*

	flew away. Aunt Mimi unintentionally catched Blu where he stood behind them. She thought that Blu was a kid.		(*Aunt Mimi catched the Blu's head. She thought that Blu was a kid.*) ***You're big for your age.***	***besar untuk usiamu.***		
00:37:30 - 00:37:38	Eduardo was always wrong to call Blu. He always forgot the Blu's name. Sometimes he called him "Sue, Lui, or anything else." Meanwhile, Aunt Mimi did not understand that Blu's name was Blu, not Blue (color).	50/W P- Hp/Ex	**Eduardo :** Mimi. This is Sue. (*Eduardo pointed out to Blu.*) **Blu :** *Actually, I'm Blu.* **Aunt Mimi : Aren't we all?** **Blu : No, really, that's my name.** **Aunt Mimi : That's why they call us "Blue Macaws."** (*She was laughing.*)	**Eduardo : Mimi. Ini adalah Sue.** **Blu :** *Sebenarnya, aku Blu.* *(Blue: Biru.)* **Aunt Mimi : Kita semua kan, biru?** **Blu : Tidak, sungguh, itu namaku.** **Aunt Mimi : Itu sebabnya mereka memanggil kita "Blue Macaw" (Macaw Biru).**		
00:38:40 - 00:38:50	Roberto sang a song to welcome Jewel who impressed everybody, especially Jewel herself.	51/AL -KP/ Re	**Jewel :** Wow, you look great! **Roberto :** So do you. **Blu :** Hi, hey. Hi, there. I am Jewel's significant other. **Roberto :** *So, you're the lucky bird who swept Ju-Ju off her feet.*	**Jewel :** Wow, kamu terlihat hebat! **Roberto :** Begitu juga kamu. **Blu :** Hai, hei, Hai, disana. Aku juga termasuk yang penting dari Jewel. **Roberto :** *Jadi, kaulah burung beruntung yang menyapu Ju-Ju dari kakinya.*		
00:39:05 - 00:39:15	Blu felt jealous after Jewel and Roberto found each other. They talked about their young age. Suddenly Eduardo came and gave	52/AL - KP/Tf	(*Eduardo came in the middle of Blu, Jewel, and Roberto's conversation.*) **Eduardo :** Hey. There's my wingman! We can rest easy with	**Eduardo :** Hei. Itu dia tangan kananku. Kita bisa tenangkan diri dengan Roberto yang memantau keadaan. **Roberto :** Eduardo		

	Roberto a compliment, but Roberto gave it more to Eduardo. Aunt Mimi came to disengage them apart. Then they sang a song, "Beautiful Creatures".		Roberto on the lookout. **Roberto :** Eduardo taught me everything I know. *He's the bird.* **Eduardo :** *No. You're the bird.* (*He hit Roberto's shoulder.*) **Roberto :** *No, you're the bird.* **Eduardo :** *You're the bird!* (*Aunt Mimi suddenly came to make them calm down.*) **Aunt Mimi :** *We get it. You're both "the bird". Now, can we stop yakking and start partying?*	mengajarkan aku semua yang aku tahu. *Dialah sang burung.* **Roberto :** *Tidak, kaulah sang burung.* **Eduardo :** *Tidak, kaulah sang burung.* **Roberto :** *Kaulah sang burung!* **Aunt Mimi :** *Kami mengerti. Kalian berdua itu "sang burung". Sekarang, bisa kita berhenti mengoceh dan mulai berpesta?*		
00:41:30 - 00:41:40	Gabi kept talking in their journey to search Blu and his friends.	53/AL -PN /Im	**Gabi :** You're the only one who knows what it feels like to be all alone. Misunderstood. You're the evil to my lethal. **Nigel :** *I can see why they call you "Gabi".* *Where are you, you filthy fowl?* (*keep looking around to search Blu*)	**Gabi :** Kaulah satu-satunya yang tahu bagaimana rasanya menjadi sendirian. Disalahpahami. Kaulah si jahat untuk benda mematikanku. **Nigel :** *Aku paham mengapa mereka memanggilmu "Gabi".* *Dimana kau, dasar kau unggas kotor?*		
00:41:50 - 00:42:02	Nigel could not be able to fly anymore because his wings were broken. He tried to fly that made Gabi gave him a compliment, but he failed.	54/AL -KP /De	**Nigel :** I've been going about this all wrong. I need to search from higher ground. (*Nigel have tried to fly but failed.*)	**Nigel :** Selama ini aku sudah salah jalan. Aku perlu mencari dataran yang lebih tinggi.		

				Gabi : *You stayed airborne for almost a full second that time. Bravo, bravo yusivo.*	Gabi : *Kau telah hampir sedetik penuh terbang saat itu.*		
00:42:55 - 00:43:12	Suddenly Eduardo came and grabbed Nico's hat which was made from cover of bottle. Eduardo hated humans and everything about them. Nico felt naked because he did not wear his hat anymore.	55/VI -IJ/Pp		(*Eduardo took Nico's hat.*) **Eduardo :** Sorry to break it to you, city boys. but you'll have to find some other talent. Nobody leaves the tribe. And no human things in the jungle. Understood? **Pedro :** What? What's his problem? **Nico :** *Oh, I feel naked!*	**Eduardo :** Maaf mengganggu kalian, pemuda kota. tapi kau harus mencari talenta yang lainnya. Tidak ada yang meninggalkan keluarga ini. Tidak ada hal yang menyangkut manusia di hutan ini. Mengerti? **Pedro :** Apa? Apa masalahnya? **Nico :** *Aku merasa dipermalukan.*		
00:43:18 - 00:43:36	While trying to look for another hat for Nico, Pedro and Nico discussed about Rio's Carnival. They were almost give up, suddenly Rafael came and as always he gave solution, he offered Eva as the main artist for the carnival. In fact, it was impossible.	56/AL -KP/ Re		**Pedro :** We could have been legends. We already are super-mega-dope, but... You know what I'm saying? **Nico :** We had it all.The undiscovered talent, the big idea, the inspiration. but if we can't bring these guys to Rio, we got nothing. Nothing? **Rafi :** *Hold your mangoes. We still have Eva.* (*Nico and Pedro looked weirdly to Rafi.*) **What?**	**Pedro :** Kita bisa menjadi legenda. Kita memang sudah terkenal, tapi... Kau tahu apa yang sedang aku katakan? **Nico :** Kita telah memiliki semuanya.Talenta yang belum terungkap ini ide besar. Inspirasi. Tapi jika kita tidak bisa membawa mereka ke Rio.. Kita tidak mendapatkan apa-apa. Tidak mendapatkan apapun. **Rafi :** *Tahan mangga kalian. Kita masih punya Eva. Apa?*		
00:43:45 - 00:44:02	And the children too, they were so impressed about the nest. They fought each	57/VI -IJ/Tf		**Blu :** We should get some rest. Find a local inn, or B and B nearby.	**Blu :** Kita harus beristirahat. Mencari penginapan lokal, atau tempat menginap yang		

	other to stay in the biggest room.		**Roberto :** What is this crazy talk? No, you guys are staying in my nest. I'm on patrol tonight. Mi casa es su casa. **Jewel :** That's really nice, Beto. **Blu :** Thank you, but we're fine. Besides, our whole family couldn't possibly fit in your bachelor pad. (*Blu was shocked by looking at the house*) ***Whoa! Real estate must be pretty cheap around here.***	terdekat. **Roberto :** Pembicaraan gila apa ini? Tidak, kalian akan menginap di sarangku. Aku akan berpatroli malam ini. Rumahku adalah rumahmu juga. **Jewel :** Kau sangat baik sekali, Beto. **Blu :** Terima kasih, tapi kami bisa mencari penginapan sendiri. Lagipula, seluruh keluarga kami tidak mungkin muat di tempat lajang sepertimu. ***Wow! Perumahan mewah pasti sangat murah di daerah ini.***		
00:44:02 - 00:44:22	Roberto felt like nothing of what all he just had. It was easy to build a nest like that, ironically.	58/AL - KP/Tf	**Jewel : Wow. This is incredible.** **Roberto :** *This old nest? It's just something I put together last minute. With my own two wings, of course. And my strength. And my brawn.*	**Jewel : Waw. Ini tempat yang luar biasa.** **Roberto :** *Sarang tua ini? ini hanya tempat yang aku bangun di saat saat terakhir. Dengan kedua sayapku sendiri tentunya. Dan kekuatanku. Dan ototku.*		
00:42:22 - 00:42:27	And the children too, they were so impressed about the nest. They fought each other to stay in the biggest room.	59/AL - KP/Pp	**Tiago :** Dad, it's huge! It has six bedrooms! I get the big one! **Carla : No! I'm the oldest.** **Bia :** *Only by 3 minutes, 2.5 seconds.*	**Tiago :** Ayah, ini besar sekali! Ada enam kamar tidur! Aku mendapat kamar yang paling besar!		

				Carla : Tidak! Aku yang paling tua. Bia : *Kau lahir hanya 3 menit 2,5 detik lebih dulu dariku.*		
00:48:02 - 00:48:20	Blu was just wake up. It's already afternoon. He brushed his teeth (beak) using a tooth brush. Eduardo came to him to invite him sight seeing in the jungle.	60/AL - KP/Tf	(*Blu brushed his teeth after wake up from his bed.*) **Eduardo :** *Morning. Or I should say "afternoon"?* **Blu :** Morning, sir. Our days here in the jungle, they start early. (*Jewel came*.) **Jewel :** Morning, Daddy. **Eduardo :** That's my girl. See? Already up and at 'em. **Blu :** Morning, sweetie. Why did you let me sleep in? **Jewel :** *What are you talking about? You sleep in every day.*	**Eduardo :** *Selamat pagi. Atau aku harus mengatakan, "Selamat siang?"* **Blu :** Selamat pagi, pak. Kegiatan kita di dalam hutan ini, mereka memulainya di pagi hari. **Jewel :** Selamat pagi, Ayah. **Eduardo :** Itu adalah putriku, kau lihat? Telah bangun dan bersemangat. **Blu :** Selamat pagi sayang. Kenapa kau membiarkan aku tertidur? **Jewel :** *Apa yang sedang kau bicarakan? Kau tidur sepanjang hari.*		
00:49:21 - 00:49:48	Blu had been waiting by Eduardo to show him the jungle's environment, but he wanted him going there without his "fanny pack."	61/W P- Pr/Tf	**Blu :** He doesn't actually think we're moving to the jungle, does he? **Jewel :** No. He's just excited we're all here. Let's not ruin the moment, okay? Besides, it won't kill you to leave behind the fanny pack. **Blu :** *All right, you win. I will leave the fanny pack behind.*	**Blu :** Dia tidak benar benar berfikir kita akan pindah ke hutan ini, kan? **Jewel :** Tidak. Dia hanya begitu senang kita semua ada disini. Mari jangan kacaukan momen ini, oke? Lagipula, itu tidak akan membunuhmu dengan meninggalkan kantung pribadimu.		

			Happy wife, happy life.	**Blu :** *Oke, kau menang. Aku akan meninggalkan kantung pribadinya. Istri bahagia, hidup bahagia.*
00:50:10 - 00:50:26	Carla shared her idea about the Amazon untamed audition.	62/WP-Hp/Tf	**Carla : Here's the plan. Auditions today...** *And we preview the show tomorrow.* **Pedro :** *"We"? What you talking about, "oui"? You speak French?* **Carla :** Come on, chop-chop. Let's get started! **Rafi :** Wow, kid's been working.	**Carla : Ini rencananya. Audisi hari ini..** *Dan kita akan mempersembahkan pertunjukkannya besok.* **Pedro :** *Kita? Apa yang kau maksudkan dengan "kita"? Kau berbicara bahasa Perancis?* **Carla :** Ayo, bersemangatlah. Ayo kita mulai! **Rafi :** Anak-anak telah bersiap.
00:51:15 - 00:51:22	A group of musquito showed their capability in audition which made the adjudicators amazed because they performed the music contest quickly in harmony.	63/VI-IJ/Tf	**Pedro :** *Bravo! Encore! Encore! Encore! Sorry, guys. Did I miss anything? (Then, Pedro hit the mosquito.) Ah, Mosquito!*	**Pedro :** *Hebat! Lagi! Lagi! Maaf teman teman. Apakah aku telah melewatkan sesuatu? Ah, nyamuk!*
00:52:00 - 00:52:08	*The audition was in the jungle where they ate each other. In the middle of audition, there were many participants who died because they were eaten by predators.*	64/ALP-KP/Tf	**Pedro :** *If they keep eating each other, we got no show. This ain't an "all-you-can-eat competition"!*	**Pedro :** *Jika mereka terus saling memangsa, kita tidak akan punya pertunjukkan apapun. Ini bukanlah sebuah kompetisi "kau bisa memakan semuanya".*

00:52:10 - 00:52:25	Blu and Eduardo were going to look around the jungle. Eduardo was as a tour guide. Blu kept talking in order to give Eduardo compliment. Actually it was training day for Blu to shake the city thing off in him.	65/VI -IS/Tf	**Blu :** *Hey. You are fast. You are really, really fast.* *I think I pulled a wing or something.* *You are really fast for an old bird.* *For such a wise bird, is what I meant to say.* *Wisse bird.*	**Blu :** *Hei, kau begitu cepat. Kau benar-benar, sangat cepat.* *Aku pikir aku telah mengepakkan sayapku atau semacamnya. Kau sangat cepat untuk seekor burung tua.* *Untuk burung yang bijaksana, itu yang aku maksudkan.* *Burung yang bijaksana.*		
00:54:00 - 00:54:10	In the middle of the tour, while Eduardo explained about Brazil Nut, Blu was sleeping because he was so tired. He was to be delirious due to he just woke up.	66/W P- Hn/Tf	**Eduardo :** Brazil nut trees. These trees are the key to our way of life. The trees feed us. The sustain us. **Blu :** *(Sleep)* **Eduardo :** Wake up! **Blu :** *I'm up! Nutty Brazil...Brazil nut trees, something. Yeah, got it.*	**Eduardo :** Pohon kacang Brazil. Pohon-pohon ini adalah kunci untuk menjalankan hidup kita. Pohon-pohon yang memberi makan kita. Mereka menyokong kehidupan kita. **Blu :** *(Tidur)* **Eduardo :** Bangunlah! . **Blu :** *Aku bangun. Kegilaan Brazil.. Pohon kacang Brazil, semacam itu. Iya, aku mengerti.*		
00:55:00 - 00:55:08	In the jungle, they found humans (loggers) were wandering near their place. Eduardo worried about to be seen by them. But Blu absolutely did not matter	67/AL - PN/Tf	**Blu : Maybe we should go find Linda.** **Eduardo :** *What's a "Linda"?* **Blu : Linda is the person that raised me.**	**Blu : Mungkin kita harus pergi mencari Linda.** **Eduardo :** *Apa itu Linda?* **Blu : Linda adalah orang yang telah membesarkanku.**		

	about that.		**Eduardo : What? You're a pet?** **Blu :** No, it wasn't anything like that. I was a companion.	**Eduardo : Apa? Kau hewan peliharaan?** **Blu :** Bukan, bukan seperti itu, aku dulu rekannya.		
00:56:00 - 00:56:10	Linda and Tulio found the loggers cutting the forest. This was unacceptable for them. Linda was trying to speak to them but Tulio prevented her to do that.	68/AL -KP/Tf	**Linda :** Tulio, they're cutting down the forest! **Tulio :** Linda, where are you going? **Linda :** *To talk to them. You talk to birds, I talk to humans.*	**Linda :** Tulio, mereka menebangi pohonnya! **Tulio :** Linda, kamu mau kemana? **Linda :** *Untuk berbicara kepada mereka. Kamu berbicara kepada burung, aku berbicara kepada manusia.*		
00:56:30 - 00:56:50	Tulio was affraid with the loggers. He was trying to search the reasons why they were in the jungle.	69/AL -PN /Im	**Logger : You two lost?** **Tulio :** *Lost? No! Lost? No. We're here on our honeymoon. We're actually just heading back to join the tour. It's karaoke night.* *Come along, honey. Moon River isn't going to sing itself.*	**Penebang pohon : Kalian berdua sesat?** **Tulio :** *Tersesat? Tidak! Tersesat? Tidak! Kami ada disini dalam rangka bulan madu kami. Sebenarnya kami akan kembali untuk bergabung dengan rombongannya. Ini adalah malam karaoke. Ayolah sayang. Lagu Moon River tidak akan menyanyi sendiri.*		
01:03:03 - 01:03:10	Blu had a plan to find Linda and Tulio and helped them to go home to Rio de Jenairo while he was forbidden by Eduardo to meet humans. Eduardo called him a pet which was	70/AL -KP /Co	**Blu :** *He called me a pet. I can't believe he used the ''P'' word to my face. It's like he thinks I'm the enemy or something.*	**Blu :** *Dia menyebutku seekor peliharaan. Aku tidak percaya dia bilang kata ''P'' kepadaku. Sepertinya dia pikir aku ini musuhnya atau apalah.*		

	caused Blu angry for. Jewel enjoyed living in the jungle and Blu saw her ate a bug which disgusted Blu.					
01:03:50 - 01:04:05	Blu had a plan to find Linda and Tulio and helped them to go home to Rio de Jenairo while he was forbidden by Eduardo to meet humans. Eduardo called him a pet which was caused Blu angry for. Jewel enjoyed living in the jungle and Blu saw her ate a bug which disgusted Blu.	71/AL -KP/Tf	**Pedro :** *You gotta bird up, bird! You gotta emancipate yourself from domestication.* **Nico :** *Try to see this place through her eyes. Taste the flavors she's tasting.* **Blu :** *So I should eat a bug?* **Pedro :** *That's just nasty, thinking about it.*	**Pedro :** *Kamu harus bangkit, burung! Kamu harus mengemansipasi dirimu sendiri dari penjajahan.* **Nico :** *Cobalah untuk melihat tempat ini dari sudut pandangnya. Rasakah rasa yang dia rasakan.* **Blu :** *Jadi aku harus memakan serangga?* **Pedro :** *Ah, memikirkannya saja sudah jijik.*		
01:04:08 - 01:04:15	In the middle of Blu's conversations with his friends, Nigel was coming without conscious that Blu was in front of him.	72/AL -KP/I m	**Nigel :** **Glitter. Where is my glitter?** *(Blu suddenly collided Nigel, but Nigel was unconscious about it.)* **Blu :** **I'm sorry. Sorry.** **Nigel :** *I don't want apologies. I want glitter. Glitter is absolutely essential for a magical performance. Do you know nothing?*	**Nigel :** **Gliter. Dimanakah glitterku?** **Blu :** **Maafkan aku.** **Nigel :** *Aku tidak mau permintaan maaf. Aku mau "glitter".* *Glitter itu sangat penting untuk sebuah penampilan yang memukau. Apa kalian tidak tahu apa-apa?*		
01:04:18 - 01:04:28	Carla came to them for reminding them to do rehearsal.	73/W P-Pr /Tf	**Carla :** Guys! Rehearsals, big day tomorrow. Ring a bell? Come on. You're coming, right, Dad?	**Carla :** Kawan-kawan! Latihan, besok hari yang besar. Mengingatkan sesuatu? Ayolah. Kamu akan datang, benarkan, ayah?		

			Blu : **Oh, yeah, of course.** **Pedro :** That girl put the "business" in "show business". **Rafi :** Blu, remember.. **Blu :** *I know, I know. Happy wife, happy life.*	**Blu :** Oh, ya. Tentu saja. **Pedro :** Perempuan itu menempatkan "bisnis" di "bisnis pertunjukkan." **Rafı :** **Blu, ingatlah...** **Blu :** Aku tahu, aku tahu. Istri bahagia, hidup bahagia.		
01:11:20 - 01:11:32	In the Pit of Doom, there was a war (bet) between Blue Macaws and Red Macaws. Blu thought that it was a real war using guns but actually it was only a bet to wager the Brazil Nut trees. Whoever win, they would take it all. Blu wanted to join as the play but he only got spot as the water boy.	74/VI-IR/Tf	**Blu :** It's just like soccer. I can do this. All right, any special strategies? What are we running at, 4-4-2 or a 5-4-1? What are we doing here, coach? What position do I play? **Eduardo :** Actually, I do have a perfect spot for you. *(Blu brought water to provide the players water.)* **Blu :** *Water! Water here! Get your water! Okay, thanks!*	**Blu :** Ini seperti sepakbola. Aku bisa melakukan ini. Baiklah, ada strategi khusus? kita menggunakan apa? 442 atau 541? Apa yang kita lakukan disini, pelatih? Di posisi apa aku bermain? **Eduardo :** Sebenarnya, aku punya sebuah posisi yang sempurna untukmu. **Blu :** *Air! Air disini! Ambil airmu! Ok, terima kasih.*		
01:14:32 - 01:14:38	Blu finally joint the soccer, and he gave score but wrong goal that he kicked to. Eduardo was angry due to his team was defeated because of Blu's fault.	75/VI-IJ/Re	**Commentator :** It looks like the secret weapon just backfired! Let's go to Eduardo for his reaction. **Eduardo :** *Ahhhh, I'm gonna kill you, fanny pack!*	**Komentator :** Tampaknya sang senjata rahasia baru saja menembak balik! Mari kita pergi ke Eduardo untuk melihat reaksinya. **Eduardo :** *Aku akan membunuhmu, celana dalam nenek!*		
01:17:53 - 01:18:10	Roberto met suddenly Blu in Linda's tend, he thought that Blu was a traitor, siding with humans but it was not. When the tractor	76/VI-IR/Tf	**Roberto :** Eduardo was right! Traitor! **Blu :** Wait, you don't understand. **Roberto :** What don't I	**Roberto :** Eduardo, benar! Pengkhianat! **Blu :** Tunggu, kamu tidak mengerti, Apa yang tidak aku mengerti? Memihak		

	came to haul the tend, Blu helped Roberto in order not to smashed by that vehicle.		understand? Siding with humans? **Blu :** What do you even know about humans? **Roberto : Oh, I know everything. They lure you in, they trap you. They destroy your mind.** *Polly want a cracker? Polly want a cracker? No! Enough crackers! I hate crackers!*	manusia? **Blu :** Apa yang kamu tahu tentang manusia? **Roberto : Aku tahu semuanya. Mereka memancingmu, mereka menjebakmu. Mereka menghancurkan pikiranmu!** *Polly mau biskuit? Polly mau biskuit? Tidak! Cukup biskuitnya! Aku benci biskuit!*		
01:21:00 - 01:21:32	Blu explained to Eduardo about how to defeat loggers.	77/AL - KP/Tf	**Blu : You know the jungle. I know humans. And I know that, together, we can stop them. We can't let them take our home.** *Sure, it's hot and loud and filled with creepy bugs, but it's ours. Let's fight for it. Who's with me?*	**Blu : Kamu mengenal hutan. Aku mengenal manusia. Dan aku tahu itu, bersama-sama, kita bisa menghentikan mereka. Kita tidak bisa membiarkan mereka mengambil rumah kita.** *Tentu, ini panas dan berisik dan dipenuhi dengan serangga-serangga menakutkan, Tapi ini milik kita. Mari kita perjuangkan itu. Siapa yang bersama aku?*		
01:22:40 - 01:22:50	The birds were stick together in a tree to chase away the loggers. Eduardo called Blu as his name which made Blu was so happy because all along he	78/VI -IJ/Tf	**Eduardo : Lead the way, Blu!** **Blu :** *That's my name! Yes! You called me Blu. Yes, I am Blu! What? Right.* *Birds of blue feathers, Have to stick together!*	**Eduardo : Pimpin jalannya, Blu!** **Blu :** *Itu nama aku! iya! Kamu memanggil aku Blu. Iya, Aku Blu! Apa? Benar?*		

	was always wrong to mention Blu's name.				***Burung berbulu biru, harus tetap bersama-sama!***		
01:24:10 - 01:24:13	Nigel and his team were ready to ruin Blu on his work. He asked charlie to shoot Blu with his nose.	79/W P-Pr/Im		**Nigel :** *There he is. Charlie, prepare the nose-zooka.*	**Nigel :** *Itu dia! Charlie, siapkan hidung-zooka.*		
01:28:40 - 01:29:00	Blu and Nigel stucked in a hang root, while Charlie and Gabi started to shoot Blu with poisonous porcupine feathers, but they hit Nigel. Nigel felt down to the ground. Nigel thought that he died, but it was not because the frog (Gabi) was not poisonous.	80/AL-KP/Pp		**Bia :** That frog is not poisonous. **Nigel :** What? We're not dead? **Bia** : It's a very common mistake. But she's a harmless pseudo-dendrobates. You can tell by the pink spots. **Gabi :** But my parents always told me I was poisonous and shouldn't touch anyone. **Carla :** *Heh?! You just had really mean parents.*	**Bia :** Kodok itu tidak beracun. **Nigel :** Apa? Kami tidak mati? Itu adalah satu kesalaha biasa. Tapi dia adalah seekor pseudo-dendrobates yang tak berbahaya. Kau bisa mengetahuinya dari titik titik merah jambunya. **Gabi :** Tapi orangtuaku selalu memberitahuku kalau aku beracun dan aku tidak boleh menyentuh siapapun. Carla : *Orangtuamu jahat sekali!*		
01:29:00 - 01:29:30	Gabi was so happy because she can be together with Nigel whom he did not love with Gabi. This was unnatural because frog was falling in love with a bird.	81/W P-Pr/Im		**Gabi :** *Oh, wow. So, now... We can be together. Nigel! Nigel Wigel-Wigglepuss!* **Nigel :** No! Somebody, help me! **Gabi :** I'm going to never let you go. **Nigel :** I'm sorry, I'll be nicer. No! **Gabi :** Never gonna let you go! **Nigel :** *No, Charlie! Charlie! This is unnatural!*	**Gabi :** *Oh wow, jadi, sekarang. Kita bisa bersama! Nigel! Nigel-Wigel-Wigglepluss!* **Nigel :** Tidak! Seseorang, tolong aku! **Gabi :** Aku tidak akan pernah melepaskanmu. **Nigel :** Maafkan aku, aku akan menjadi lebih baik. **Gabi :** Tidak akan pernah		

				melepaskanmu. **Nigel : *Tidak, Charlie!*** ***Charlie! Ini tidak wajar!***		
01:31:58 - 01:32:17	The Carnival held in the Amazon Jungle. Everybody was singing and dancing together. Blu and Jewel were dancing, too.	82/AL - KP/Tf	**Jewel :** Are you sure you can make the Amazon our home.. with the heat and the creepy bugs? **Blu : *Are you kidding? I am Mr. Jungle. Totally wild, and very birdly.*** *(Blue screamed fearfully because there is spider suddenly appear on his face)* **Jewel :** Maybe we can do summers in Rio. **Blu :** You're my one and only, Jewel.	**Jewel :** Apakah kau yakin kau bisa membuat Amazon menjadi rumah kita... dengan suhu panas dan serangga aneh? **Blu : *Apa kau bercanda? Aku adalah tuan Hutan. Sangat liar, dan burung sejati.*** **Jewel :** Mungkin kita bisa menghabiskan musim panas di Rio. **Blu :** Kau cintaku satu-satunya, Jewel.		

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Yogyakarta, 30 Mei 2016

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