

## **CHAPTER II**

### **2.1 Translation**

There are some definitions of translation. According to Catford (1965) Translation means “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. It implies that translators should transfer all aspects of a text from the SL into the TL. Koller (1998) defines translation as a transposing activity from a source language into a target language. Another definition is from Nida, according to Nida (1975), “translating consists in producing in the receptor language the closest natural equivalent to the message of the source language, first in meaning and secondly in style”. In this definition, Nida explains clearly that meaning and style should be equivalent in translating a text. From those definitions, can be concluded that translation is an act of transferring text from SL to TL with the equivalent words without changing the meaning, and should not only translating the word but also all the aspects such as semantics.

#### **2.1.1 Audiovisual Translation**

Audiovisual translation (AVT) is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products, for examples films, television programs, theatrical plays, musicals, opera, Web pages, and video games. As the word suggests, audiovisuals are made

to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen.

There are two main AVT model, Subtitling and Dubbing:

#### **2.1.1.1 Subtitling**

Spanakaki (2007) defines subtitle as "the textual versions of the dialogue in a film and in television programs, and are usually displayed at the bottom of the screen. They appear in two different forms: a) in a form of written translation of a dialogue in a foreign language, or b) in a form of a written rendering of the dialogue in the same language to help viewers with hearing disabilities to follow the dialogue" The concept of subtitling is also defined in Shuttleworth and Cowie's Dictionary of Translation Studies (1997) as "the process of providing synchronized captions for film and television dialogue." From those definition subtitling is an act of translating dialogue in film by adding a caption at the bottom of the film.

#### **2.1.1.2 Dubbing**

O'Connel defined dubbing or also known as revoicing (Kuhiwezak and Littau, 2007) specifically as the preparation and recording of the target language voice tract. The key of a dubbing process can be analyzed in the term 'voice tract'. The voice tract changes the original dialogues and attempts to follow as closely as possible the timing, phrasing and lip movements of the original dialogue (Chiaro,

2008). Dubbing aims at making the target dialogues sound as if they are being uttered by the original actors. With dubbing, audiences can actually watch the movie in its entirety as they are not distracted by also having to concentrate on reading the dialogues (Chiaro 2008).

Chiaro (2008) divides dubbing process into four basic steps involved in the process of movie dubbing from start to finish. First, the script is translated; second, it is adapted to sound both natural in the target language and to fit in with the lip movements of the actors on the screen; third, the new translated script is recorded by actors; and the last, it is mixed into the original recording.

According to Serban (2004) There are some advantages and disadvantages of dubbing. The advantage is dubbing does not distract attention from the image. The viewers can focus their attention on the images and the words at the same time where in subtitled versions they constantly have to look up and down the screen to be able to follow the story. It also a better media for children who have not learn to read yet and for people with poor reading skills.

For the disadvantage, Dubbing is much more expensive than subtitling and it takes more time to make. It can be up to 15 times more expensive than adding subtitles. Another disadvantage is dubbing may involve loss of the original soundtrack. Bad dubbing can also be noticed when a dubbed movie contains some scenes in which the actors speak two languages.

## **2.2 Wordplay**

Wordplay is widely known as one kind of verbal humor for some scholars. It is term that also can be said as a play with the meaning of a word. Wordplay is usually used to create joke.

The most comprehensive definition of wordplay is taken from Dirk Delabastita's definition:

*“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.”*

In sum, wordplay occurs in a sentence which has ambiguity or confrontation between two or more meaning. In some cases, wordplay also plays with the sounds of the words

According to Delabastita, wordplay based on the type and degree of similarity can be further divided into some categories:

### **2.2.1 Typology of Wordplay**

Delebastita classified wordplay into four basic categories.

#### **1) Phonological Structure**

The English phonological system makes use of a limited number of phonemes. There are groups of words that share one or more phonemes in spite of their being unrelated etymologically or semantically.

##### **a) Homonymy**

Homonymy occurs when two or more words are identical both in spelling and pronunciation but different in meaning.

Example:

*He had a **blue** face since yesterday.*

The word blue has some different meanings; 'blue' as a colour, or 'blue' as a sad feeling.

### **b) Homophony**

Homophony occurs when a word which is pronounced the same as another word but has a different meaning or a different spelling or both.

Example:

*I hope my plants do not **die** in this heat.*

*Santi wants to **dye** her hair brown.*

The words 'die' and 'dye' are pronounced the same.

### **c) Homography**

A word which is spelled the same as another word and might be pronounced the same or differently, but which has a different meaning.

Example:

*A garden will **produce** produce.*

In the example above, the first ‘produce’ is pronounced /prə'dju:s/ , and the second ‘produce’ is pronounced /'prɒd.ju:s/

#### **d) Paronymy**

Paronymy occurs when words are similar but not identical in spelling and pronunciation.

Example:

*Do **cats** eat **bats**? Do bats eat cats?*

In this example, ‘cats’ and ‘bats’ are paronymy because of the sound of /æts/ they possess.

### **2) Lexical Developments**

#### **a) Polysemy**

Polysemy and homonymy sometimes difficult to distinguish since both are words with the same spelling and pronunciation, but different meaning. Bergen (2008) clears this problem with Murphy (2010) states that polysemy refers to the situation where a word has two or more distinct meanings but those are still related in sense.

Example:

*A mother with a big potato chip is holding one up to the wall.*

*Mama says she accidentally put a chip in the wall.*

The similarity of the two sentences is the word chip. It refers to a long thin piece. The first chip is for potato chip which has a thin shape and the second chip

13 is for a chip paint which also has a thin shape. Both chips have different meaning but they are still related in sense.

### **b) Idiom**

Oxford Advanced Learner's Dictionary defines idiom as "a group of words whose meaning is different from the individual words".

Example:

To "have bitten off more than you can chew" is an idiom that means you have tried to do something which is too difficult for you.

### **3) Syntactic Structure**

Syntactic structure ambiguity arises when a complex phrase or a sentence can be parsed in more than one way. The example can be seen below: When the gong sounded, a woman carrying a monkey and a large elephant entered the ring.

From the sentence above, it can be interpreted differently. First, the woman can only carry the monkey and that the elephant was walking beside her, in front of her or behind her. Second, the woman carrying the monkey and the elephant.

### **4) Morphological Developments**

Morphological is composed by words which can be related to other words by means of morphological devices such as derivation or compounding.

Example:

*I was **agog**. And my **agogness** was soon to be rewarded.*

### 2.2.2 Translation Techniques for Wordplay

Delabastita has presented the following translation techniques for wordplay.

#### 1. Wordplay Translated into Wordplay (Wordplay → Wordplay)

The source-text wordplay is translated by a target-language wordplay, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or lexical function. The example of this technique can be seen from the translation of Alice in Wonderland below.

Source Expression:

‘You promised to tell me your history, you know?’ said Alice ‘and why it is you hate – C and D’ she added in a whisper half afraid that it would be offended again. ‘Mine is a long and a sad **tale**’ said the Mouse, turning to Alice, and sighing ‘It is a long **tail**, certainly’, said Alice, looking down with wonder at the Mouse’s **tail**; ‘but why do you call it sad?’

Target Expression:

*“Kamu sudah berjanji untuk menceritakan sejarah dirimu kepadaku, bukankah demikian,” kata Alice, “dan mengapa kamu membenci K dan A,” bisiknya, setengahnya takut menyinggung kembali perasaan si Tikus.*

*“Ceritaku berbuntut panjang dan menyedihkan!” kata si Tikus, berpaling ke arah Alice dan menghela nafas.*

*“Buntutmu memang panjang, sudah pasti itu,” kata Alice sambil melihat ke arah ekor si Tikus dengan bingung, “tetapi mengapa kamu bilang menyedihkan?”*



In the example above, the wordplay expression ‘tale’ and ‘tail’ are homophony, and they are pronounced the same. In the target expression, the translator used ‘buntut’ and ‘buntut’ because they are homonymy, and also pronounced the same.

## 2. Wordplay Translated into Non-Wordplay (Wordplay → Non-wordplay)

The wordplay is rendered by a non-wordplaying phrase which may salvage both senses of wordplay but in a non-wordplaying conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the wordplay are translated ‘beyond recognition’. Example below is taken from Shrek movie.

Source Expression:

SHREK: So, Charming, you want to let me out of these so we can settle this **ogre-to-man?**

PRINCE CHARMING: That sounds fun. But I have a better idea

Target Expression:

*SHREK: Mau lepaskan ini agar kita bisa selesaikan antara **ogre dan pria?***

*PANGERAN CHARMING: Kedengarannya menyenangkan. Tapi aku punya ide yang lebih baik.*

The wordplay in the example above can be found in the phrase ‘ogre-to men’. It is actually a play on idiom man-to-man. However, because Shrek is an ogre and Prince Charming is a man, Shrek replaces the word ‘man’ with ‘ogre’

### 3. Wordplay Translated Using Related Rethorical Devices (Wordplay → Rethorical Devices)

The wordplay is replaced by some wordplay using related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which also aims to recapture the effect of the source-text wordplay. The example of this technique clearly portrays in the translation of wordplay in Charlie and the Chocolate Factory.

Source Expression:

“Did we go **too far**?” Charlie asked.

‘**Too far**?’ cried Mr Wonka. ‘Of course we went **too far**! You know where we’ve gone, my friends? We’ve gone into orbit!’

Target Expression:

*“Apakah kita pergi **terlalu jauh**?” tanya Charlie.*

*“**Terlalu jauh**?” teriak Mr. Wonka. “Tentu saja kita pergi **terlalu jauh**! Kalian tahu kita sudah pergi kemana, teman-teman? Kita sudah masuk orbit!”*

The wordplay in the example above is using repetition. This wordplay is also translated in the target expression with the same style.

### 4. Wordplay Translated into Zero (Wordplay → Zero)

The portion of text containing the wordplay is simply omitted.

Source Expression:

KING HAROLD: Where are we?

WAITRESS: Hi. Welcome to **Friar's Fat Boy**! May I take your order?

FAIRY GODMOTHER: My diet is ruined! I hope you're happy. Two Renaissance Wraps, no Mayo...chili rings...

PRICE CHARMING: I'll have the Medieval Meal.

Target Expression:

*RAJA HAROLD: Kita dimana?*

*PELAYAN: Selamat datang. Bisa kucatat pesananmu?*

*IBU PERI: Dietku berantakan. Kuharap kau sengan. Dua 'Renaissance', tanpa mayo...*

*PANGERAN CHARMING: Aku mau paket kuno.*

From the example above, the wordplay 'Friar's Fat Boy' in the source expression cannot be found in the target expression. It means, the translator simply omitted it.

## **5. Wordplay TT which is similar with Wordplay ST (TT=ST)**

The translator reproduces the source-text wordplay and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it.

Source Expression:

SHREK: My but is itching up a storm and I can't reach it in this monkey suit. Hey, you! Come here. What's your name?

SERVANT: **Fiddlesworth**, sir.

SHREK: Perfect.

Target Expression:

*SHREK: Bokongku gatal dan aku tak bisa menggaruknya dengan baju monyet ini.*

*Kau, kemarilah! Siapa namamu?*

*PEMBANTU: **Fiddlesworth**, Tuan.*

*SHREK: Sempurna*

The name ‘Fiddlesworth’ is actually a play on the phrase ‘a fiddle’s worth’ which means ‘a small amount’. The translator does not change it into another word because it refers to a proper name.

## **6. Editorial Technique**

Explanatory footnotes or endnotes, comments provided in translator’s forewords, the anthological presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth” (1996, 134).

Source Expression:

‘Just think of what work it would make with the day and night! You see the earth takes twenty-four hours to turn around on its axis -‘

‘Taking of axes, said the Duchess, ‘chop off her head!’

Target Expression:

*“Coba bayangkan akibatnya pada siang dan malam! Kau tahu, bumi memerlukan waktu dua puluh empat jam untuk berputar pada porosnya –*

*“Omong-omong soal kapak” kata sang Duchess, “penggal kepalanya!”*

Catatan kaki:

1. Poros dalam bahasa Inggris adalah axis.
2. Kapak dalam bahasa Inggris adalah axes. Axis dan axes terdengar mirip. Maksud Alice mengatakan axis. Sementara sang Ratu berpikir Alice mengucapkan axes.  
(Alice Adventure in Wonderland)

In the example above, the translator adds footnotes to inform the readers about the wordplay used in the source expression. This technique cannot be implemented in subtitling text.

### 2.3 Equivalence

The degree of equivalence can be categorized into 4 (modified from Bell's).

#### a. Fully Equivalent

The wordplay and the meaning of the source text expression are maintained in the target text.

Example:

Source Expression:

FIONA: And what of my groom-to-be? Lord Farquaad? What's he like?

SHREK: Let me put it this way, Princess. Men of Farquaad's stature are in short supply.

DONKEY: I don't know. There are those who think **little** of him.

FIONA: You're just jealous you can never measure up to a great ruler like Lord Farquaad. SHREK: But I'll let you do the "measuring" when you see him tomorrow.

Target Expression:

*FIONA: Bagaimana calon mempelai priaku, Lord Faquaard? Seperti apa dia?*

*SHREK: Begini saja menyebutnya. Pria setinggi Farquaad tersedia pendek.*

*DONKEY: Sejumlah kalangan menganggap **kecil** dirinya.*

*FIONA: Hentikan, kalian berdua. Kalian hanya cemburu tak bias sebanding dengan penguasa seperti Farquaard.*

*SHREK: Mungkin kau benar. Tapi biar kau saja yang “membandingkan” saat kau lihat dia besok.*

The word ‘little’ has two different meanings, ‘small in size’ and ‘small in influence’. The translation of ‘little’ in Bahasa Indonesia is ‘kecil’. It is also has two different meanings. The example above is considered as fully equivalent because the translator can maintain the meaning and the style of the wordplay.

#### **b. Partially Equivalent**

The wordplay of the target text either has the same meaning or the style with the source text.

Example:

Source Expression:

SHREK: Where do you think you are going?

ARTIE: **Far Far Away**... from you!

SHREK: You get back here, young man, and I mean it.

Target Expression:

*SHREK: Kau mau kemana?*

*ARTIE: **Jauh** darimu.*

*SHREK: Kembali ke sini, aku serius!*

The actual meaning of ‘Far Far Away’ in the source expression is a proper name for a kingdom, but it is also a wordplay for ‘Far’ as an adverb

### **c. Non-equivalent**

The wordplay is translated into non-wordplay and the meaning of the target text expression is different from the source text expression.

Example

Source Expression:

SHREK: Now, which way am I kicking?

MERLIN: I could tell you, but since you're in the midst of a self-destructive rage spiral, it would be **karmically** irresponsible.

Target Expression:

*SHREK: Ke arah mana aku menendang?*

*MERLIN: Aku akan beri tahu, tapi karena kau punya emosi yang merusak itu tak baik untuk **karma**.*

There is no word ‘karmically’ in English, the suffix –lly is added to create a humorous effect, but in Bahasa Indonesia it is difficult to create the same effect.

### **d. Unrealized**

In some case the wordplay in the ST is not realized in the TT.

Example:

Source Expression:

DONKEY: It's nothing to be ashamed of. I cry all the time. Just thinking about my grandma, or thinking about baby kittens, or my grandma kissing a baby kitten, or a little baby grandma kitten. That is so **darn** sad.

Target Expression:

*DONKEY: Tak perlu malu. Aku sering menangis, memikirkan nenekku, atau bayi-bayi kucing atau nenek mencium kucing atau kucing tua yang kecil. Menyedihkan sekali.*

Equivalence	Degree of equivalence	Type of equivalence	Descriptions
Equivalent	Fully Equivalent	Equivalent in form and meaning	Wordplay is translated into wordplay and the meaning of the source text expressions is maintained
	Partially Equivalent	Equivalent in form only	Wordplay is translated into wordplay but the meaning of the source text expressions is different.
		Equivalent in meaning only	Wordplay is translated into non-wordplay in order to maintain the meaning of source text expressions
Non-equivalent	-	-	Wordplay is translated into non-wordplay and the meaning of the source text expressions is different



Unrealized	-	-	Wordplay in the SL is not realized in the TL
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The translation of word ‘darn’ in source expression cannot be found in target expression.

## 2.4 Review of the Previous Study

In order to support this research, the researcher discussed two related study. Sigit Wibisono (2014) investigates about Wordplay in Shrek Movies and its Bahasa Indonesia Subtitling Text and Nitami Atika Sari (2016) investigates about English Wordplay in Spongebob Movies and Their Translated Expressions in Bahasa Indonesia Subtitle.

In Sigit Wibisono research he analyzed about Wordplay in Shrek movie, from his research he found five types of wordplay, homonymy, paronymy, lexical developments: polysemy, lexical developments: idioms, and morphological development. He also found there are seven techniques used by the translator to translate the wordplay in Shrek movies into Bahasa Indonesia.

In Nitami Atika Sari research he found there are five types of wordplay in Spongebobs Movies, five strategies in translating wordplay, and there are 68% of wordplay in Spongebobs are partially equivalent.

This research is different from the research done by previous researcher. In this research the researcher tries to find wordplay from the dubbing version of the first two Spongebob Squarepants Movies.