

CHAPTER IV

FINDINGS AND DISCUSSIONS

4.1 Findings

4.1.1 Types of Wordplay in SpongeBob Movies

Delebastita (1993:102) classified wordplay into four basic categories: phonological structure, lexical development, syntactic structure, and morphological development. Phonological structure is divided into four: homophony, homonymy, homography, and paronymy. Lexical development is divided into two: polysemy and idiom. The table below shows the frequency and percentage of the types of the wordplay in SpongeBob movies.

Table 2. Data Finding of Types of Wordplay in SpongeBob Movies

No.	Types of Wordplay	Frequency	Percentage
1.	Phonological Structure		
	a. Homonymy	2	8%
	b. Homophony	-	-
	c. Homography	1	4%
	d. Paronymy	7	28%
2.	Lexical Developments		
	a. Polysemy	-	
	b. Idiom	4	16%
3.	Syntactic Structure	1	4%
4.	Morphological Developments	10	40%
Total		25	100%

The chart above shows that morphological developments has the most data (10 out of total 25 data) and the highest percentage (40%), followed by paronymy (7 data), idiom (4 data), homonymy (2 data). Homography and syntactic structure with a single datum takes the last spot.

4.1.2. Techniques to Translate Wordplay in SpongeBob Movies

There are six techniques of translating wordplay according to Delebastita (1996). In this research, only four methods that are found in bahasa Indonesia dub of SpongeBob movies. They are wordplay to wordplay, wordplay to non- wordplay, wordplay to zero, and wordplay in the target text which is the same with wordplay in the source text.

Table 3. Frequency and Percentage of the Types of the Wordplay in SpongeBob Movies

No.	Techniques	Frequency	Percentage
1.	Wordplay → Wordplay	2	8%
2.	Wordplay → Non-Wordplay	12	48%
3.	Wordplay → Related Rhetorical Devices	-	-
4.	Wordplay → Zero	1	4%
5.	Wordplay TT = Wordplay ST	10	40%
6.	Editorial Technique	-	-
Total		25	100%

Table 3 shows the frequency and percentage of the types of the wordplay in SpongeBob movies. From the table above, wordplay to non-wordplay is the most used strategy to translate the wordplay in SpongeBob movies. Out of total 25 data, wordplay to non-wordplay has the most data with 12 data or 48%. It is followed with wordplay in the target text is the same with wordplay in the source text technique as the second most used technique with 10 data or 40%. In the third place there is wordplay translated into wordplay with two data or 8%. Meanwhile wordplay translated into zero has only one datum or 4%.

4.1.3 Degree of Equivalence of the Translation of Wordplay in SpongeBob Movies

Table 4. The Frequency and Percentage of the Degree of Equivalence of the Wordplay in SpongeBob Movies

No.	Degree of Meaning Equivalence	Frequency	Percentage
1.	Equivalent		
	a. Fully Equivalent	2	8%
	b. Partially Equivalent	17	68%
2.	Non-Equivalent	6	24%
3.	Unrealized	-	-
Total		25	100%

From Table 4, It can be seen that out of total 25 data, 17 data or 68% of the translation of the wordplay in SpongeBob movies are partially equivalent. Six data are non-equivalent, and two data are fully equivalent.

4.2 Discussion

This part is divided into three parts based on the research objectives. In each part, some examples from the findings are taken and further explanation of the interpretation is elaborated.

4.2.1 Types of wordplay in SpongeBob movies

From the findings above, types of wordplay used in SpongeBob movies are homonymy, homography, paronymy, idiom, syntactic structure, and morphological developments. Examples of each type and more detailed explanation of them are discussed below.

a. Homonymy

Homonymy is a type of wordplay that has identical spelling and sound but different in meaning. This condition is used to create humorous effect. There are two data that are found in the movies.

Source Expression:

SPONGEBOB: Get him, The Rodent!

SANDY: Consider him roasted! aw, **nuts**! I'm all out of **nuts**!

Target Expression:

SPONGEBOB: Hajar dia, Sang Pengerat! SANDY: Anggap saja sudah selesai! Oh kacang! Aku kehabisan kacang!

When Bikini Bottom is in chaos, Spongebob, Mr. Krabs, Squidward, Sandy, Patrick, and Plankton go to the surface in search of Krabby Patty's lost secret recipe. With the help of Bubble, they arrive safely. Then they discovered that Burger Bread is the one who steals the recipe with a magic book. SpongeBob and the others try to take back the secret recipe but they are too small and weak. Burger Bread does not feel threatened and he sends them to Pelican Island. After come back from Pelican Island, SpongeBob and the others change into superhero with the help of a piece of paper from the magic book and they try to chase Burger Bread who runs with the secret recipe.

With her superpower, Sandy shots Burger Bread with nuts, but he can avoid it. The interesting part is, when Sandy has not any nuts left, she expresses it by saying '**nuts**' (/nʌts/) which is the expression of anger and '**nuts**' (/nʌts/) which refers to the dry fruit of particular trees which grows in a hard shell and can often be eaten. The word 'nuts' here can be categorized into homonymy because they have the same spelling and pronunciation. When Sandy plays with the word 'nuts', she creates an amusement.

In the translation of Bahasa Indonesia, the translator translated the wordplay literally. Both '**nuts**' are translated into '**kacang**'. In Bahasa Indonesia there is no similar word to '**Kacang**' that can express the anger. In this translation the text is not equivalent because the translator failed to transfer the angry '**nuts**' expression into Bahasa Indonesia.

Source Expression:

MR. KRABS: Don't worry, little formuler, you'll be **safe** in this, uh, **safe**.

Target Expression:

*MR.KRABS: Jangan khawatir resep kecil. Kau **aman dibrankas**, uh, ini.*

Mr Krab understands the situation outside the Krusty Krab. Plankton is trying to steal krabby patty's secret formula again with creating a war with SpongeBob and Patrick. While SpongeBob and Patrick try to hold Plankton from stealing the formula, Mr Krab checks the formula in his safe and says, 'Don't worry, little formuler, you'll be safe in this, uh, safe'.

In the datum above, the wordplay is found in the word '**safe**'. It refers to two different meanings. The first '**safe**' is a feeling of **secure**, and the second '**safe**' is **strong box** or **cupboard with special locks**. Mr. Krabs uses both '**safe**' in one sentence and it creates a humour. Meanwhile, in Bahasa Indonesia the translator translates this directly making the humor lost in Bahasa Indonesia translation.

b. Homography

Homography refers to a word which is spelled the same as another word and might be pronounced the same or differently, but which has a different meaning. The example can be seen in the datum below.

Source Expression:

PLANKTON: Where do you think you're going?

BURGER BEARD: Why don't you get going, little fella, before you hurt yourself?

SPONGEBOB: Plankton? PLANKTON: It's **Plank-Ton**!

Target Expression:

PLANKTON: mau kemana kau akan pergi?

BURGER BEARD: Kenapa kau tidak pergi saja, kawan kecil, sebelum kau terluka.

*SPONGEBOB: Plankton? PLANKTON: Aku **PlankTon**.*

Spongebob is defeated by Burger Beard when he tries to take back the secret recipe. Mr Krab and the others cannot fight Burger Beard either. They almost really lose the secret recipe, but then Plankton comes. SpongeBob does not know that Plankton follows him to take back the recipe. Just like the others, Plankton also got a super power. He gets bigger and stronger. SpongeBob supprises to see him and calls him doubtfully ‘Plankton?’. Plankton corrects him with saying ‘It’s Plank-Ton’

The wordplay in the datum above can be found in the name ‘**Plankton**’. When SpongeBob calls the name ‘**Plankton**’ (/ˈplæŋk.tən/), Plankton himself corrects his name becomes ‘**PlankTon**’ (/ˈplæŋk.tʌn/). He changes his name according to the super power he has. He becomes stronger and bigger. The name ‘**Plankton**’ becomes a wordplay because they share the same writing but different pronunciation. In Bahasa Indonesia subtitle, the translator simply transfers the wordplay from the source text to the target text. Since it is a proper name, the translator does not translate it into another name in Bahasa Indonesia. Although the style of the wordplay cannot be seen in the target text, the meaning of the wordplay also does not change.

c. Paronymy

Paronymy refers to a condition when words or group words are nearly but not quite identical in spelling and pronunciation. The first example can be seen below.

Source Expression:

SPONGEBOB: Clear the area, citizens. There's going to be some serious **aft-kicking** here.

Target Expression:

*SPONGEBOB: amankan area ini semuanya. Akan ada **pertempuran** yang sengit disini.*

After coming back from Pelican Island which Burger Bread sent them, SpongeBob and his friends change into superheroes. They are going to start a war and SpongeBob tells the citizens who are buying krabby patty in Burger Bread food truck to go. He says "there's going to be some serious aft-kicking here" to refer that there will be a fight. SpongeBob uses '**aft-kicking**' (/æft-/kɪkɪŋ/) as a refer to '**ass-kicking**' (/æs-/kɪkɪŋ/) which has the same meaning with **kick (some) ass**, and it means '**to punish someone or to defeat someone with a lot of force**'. SpongeBob uses 'aft' (/æft/) instead of 'ass' (/æs/) because Burger Bread's food truck is made from a boat and '**aft**' means '**towards the back of boat**'.

In the translation of Bahasa Indonesia, the translator translated the wordplay literally into '**pertempuran**'. The translator only can maintain the meaning and the aspect of wordplay cannot be conveyed in the target text.

Source Expression:

CUSTOMERS: Refund! Refund! Refund!

MR. KRABS: Stop! I'm not your enemy! Plankton is your enemy!

SQUIDWARD: so is he an **anemone** or a plankton?

Target Expression:

CUSTOMERS: Pengembalian uang.

MR. KRABS: Stop. Aku bukanlah musuh kalian. Plankton-lah musuh kalian.

*SQUIDWARDS: Jadi dia **anemon** atau Plankton?*

This conversation begins when the secret recipe of krabby patty is lost and SpongeBob cannot remember how to make a krabby patty. The customers start to be impatient and ask for refund because they cannot eat krabby patty but they already pay for it. Mr. Krabs who loves money so much cannot give them the money and tells them that Plankton is their real enemy because it all happens because of him. Squidwards then asks ‘so is he an anemone or a plankton?’ because the word ‘**Enemy**’ and ‘**Anemone**’ are a little bit identical.

In the translation of Bahasa Indonesia, the translator translate ‘**anemone**’ to ‘**anemon**’ making the dialogue does not make sense.

Source Expression:

MR. KRABS: Knock, knock. PLANKTON: Oh, boy. Who's there? MR. KRABS: Jimmy.

PLANKTON: Jimmy who?

MR. KRABS: **Jimmy** back my formuler, Plankton!

Target Expression:

MR. KRABS: Tok, tok.

PLANKTON: astaga, siapa disitu? MR. KRABS: Jimmy.

PLANKTON: Jimmy siapa?

MR. KRABS: jimmy kembalikan resepku, Plankton!

The joke happens when Mr. Krabs interrogates Plankton for the loss of the secret recipe of krabby patty. The secret recipe is vanished by itself but he believes that Plankton is hiding it somewhere. He taped Plankton in a table to get an answer. Plankton thinks that Mr. Krab will use something to poke his eye or his nails, but unexpectedly Mr. Krabs wants to play a knock-knock joke. Plankton thinks that knock-knock joke is a ridiculous way of torture, but the real torture is when SpongeBob laughing so hard and he will not stop laughing.

As any other knock-knock jokes, Mr. Krabs starting with a knock-knock. Plankton answer it with 'who's there?' and Mr. Krabs says that it is 'Jimmy'. When Plankton asks 'Jimmy who?', Mr Krabs answer it with 'Jimmy back me formuler' which the actual sentence is 'Give me back my formuler'. The word '**Jimmy**' (/ˈdʒɪ.mi/) has identical pronunciation with '**Gimme**' (/ˈɡɪm.i/) which is a short form of '**Give me**'.

In the translation of Bahasa Indonesia, the translator translated the meaning correctly but left 'Jimmy' untranslated.

d. Idiom

The idiomatic wordplay is constituted by an idiomatic expression. The meaning of idiom can be different from individual words.

Source Expression:

MR. KRABS: Spongebob! Oh. You were like an underpaid son to me. I would've expected Squidward to **stab me in the back**.

Target Expression:

*MR. KRABS: Spongebob! Oh. Kau sudah seperti anak yang kugaji terlalu rendah, kukira squidward yang akan **menusukku dari belakang**.*

Mr. Krab wants to punish Plankton because he believes that Plankton steals the secret formula, but SpongeBob stops him and he helps Plankton, instead. Mr. Krab feels disappointed with SpongeBob because he won't expect SpongeBob betrays him. SpongeBob is the most loyal employee to him. Mr. Krabs expresses his disappointment with an idiom '**stab me in the back**'. The phrase '**stab me in the back**' is an idiom refers to '**betray**'.

In the translation of Bahasa Indonesia, the idiom expression is also translated into an idiom. '**Menusukku dari belakang**' is a common idiom in Bahasa Indonesia and it has the same meaning with '**stab in the back**'. Both have the same meaning '**betray**' or to do something harmful to someone who trusted you. Therefore, the translation in Bahasa Indonesia is fully equivalent because it maintains the meaning and the style of the source expression.

Source Expression:

SPONGEBOB : Wait a minute, Patrick, look! He's got a tank! PLANKTON: Well, Krabs, you're certainly **in a pickle now**!

Target Expression:

SPONGEBOB: Tunggu dulu Patrick, lihat dia punya tank.

*PLANKTON: Krab, sekarang kau akan **menjadi acar**.*

In order to steal the secret recipe of krabby patty, Plankton attacks Mr. Krabs' restaurant. He starts with riding a plane and throw a tartar sauce. Mr. Krabs tells SpongeBob to fight Plankton with sauce but it fails. SpongeBob with the help of

Patrick continue to fight Plankton with potato and it is success. Plankton's plane crashes but then it changes into a tank. Plankton fights back with shooting pickles with saying 'Well, Krabs, you're certainly in a pickle now!'.

'**in a pickle**' can be interpreted into two different meanings. The first is an idiom and the second is interpreted according to the situation. The situation that happens in the movie is Plankton shoots pickles to Mr. Krabs' restaurant, and the 'you're certainly in a pickle now' is an appropriate expression. Furthermore, '**In a pickle**' as an idiom is also an appropriate expression because it has a meaning to be in difficult situation. Plankton wants to express that Mr. Krabs now is in a difficult situation because of him.

In the target expression, the idiom translated into '**menjadi acar**'. The translator translated it with different idiom "**menjadi debu**" but changed '**debu**' to '**acar**' because Plankton uses pickle bullet in the movie.

Source Expression:

PLANKTON: Oh, yes. Well done, SpongeBob. SPONGEBOB: Sorry to **rain on your parade**, Plankton.

PLANKTON: Oh, don't worry about me. My parade shall be quite dry under my umbrella!

Target Expression:

PLANKTON: oh ya bagus sekali, SpongeBob.

*SPONGEBOB: Maaf sudah **merusak parademu**, Plankton.*

PLANKTON: oh Jangan cemaskan aku. Paradeku akan kering dibawa payung.

Plankton believes that SpongeBob and Patrick will not success in getting back King Neptune's crown in Shell City. Time is nearly over for SpongeBob to

save Mr. Krabs and King Neptune is ready to punish Mr. Krabs. Plankton is so excited to see it. His plan is almost success, but then SpongeBob and Patrick arrive with the crown. Therefore, Plankton's plan is failed and Mr. Krabs is safe.

Plankton is not disappointed with his plan is failed, otherwise he claps and congratulates SpongeBob with saying, "Oh, yes. Well done, SpongeBoob". SpongeBob answers him with an idiom "Sorry to rain on your parade, Plankton". What SpongeBob means here is he is sorry to ruin Plankton's plan because '**rain in your parade**' is an idiomatic expression for spoils or **ruin someone's plan**.

In the translation of Bahasa Indonesia, the translator does not translate the idiom into another idiom. Otherwise, it is translated almost literally into '**merusak parademu**' which almost has the same meaning with '**ruining someone's plan**'.

e. Syntactic Structure

Syntactic structure ambiguity arises when a complex phrase or a sentence can be phrased in more than one way. The example of this type can be seen in the datum below.

Source Expression:

DENNIS: Come on, kid, give it up. Dennis always gets his man. SPONGEBOB: Never! Yeah! I did it!

DENNIS: You got **guts**, kid. Too bad I gotta **rip them out** of you.

Target Expression:

DENNIS: Ayolah, nak, menyerahlah saja. Dennis selalu mendapatkan musuhnya.

SPONGEBOB: Tidak akan! Yeah! Aku berhasil!

*DENNIS: Kau punya **keberanian**, Nak. Sayang aku harus menghabisimu*

King Neptune accuses Mr. Krab from stealing his crown when actually the real thief is Plankton. SpongeBob and Patrick go to Shell City to take back the King Neptune's crown to save Mr. Krab from the accusation. However, Plankton tries to stop them with sending Dennis, the cruel man. In the way back to Bikini Bottom, SpongeBob and Patrick have to go through Dennis who wants to kill them.

Dennis almost gets SpongeBob, but he can escape. Dennis admits the boldness of SpongeBob and then says "**You got guts, kid**". '**Guts**' here refers to the **braveness** and **boldness**. However, the ambiguity rises when Dennis continuing it with saying "Too bad I gotta rip them out of you". From the sentence, Dennis wants to rip SpongeBob's guts which the word '**guts**' also refers to **bowel**. Since from the beginning Dennis wants to kill him, 'guts' that refers to bowel seems a good fit.

In the translation of Bahasa Indonesia, the translator translated the word guts with '**keberanian**' which is a match to the SpongeBob boldness and braveness. In Bahasa Indonesia, there are no similar words to '**keberanian**' that can replace the word guts that refers to bowel. Although the aspect of ambiguity is lost in the target text, the translation can still maintain the meaning of the source text expressions. Therefore, the translation can be considered partially equivalent.

f. Morphological Developments

Morphological development is composed by words which can be related to other words by means of morphological devices such as derivation or compounding. It can be seen from the datum below.

Source Expression:

SPONGEBOB: I'm ready. Promotion. Cleanliness is next to **manager-liness**.

I'm ready. Promotion. I'm ready. Promotion.

Target Expression:

*SPONGEBOB: Aku siap. Promosi. Kebersihan adalah kunci menjadi **menejer**. Aku siap. Promosi. Aku siap. Promosi.*

SpongeBob wakes up in a morning and realizes that this is the day for the grand opening of Krusty Krab 2. He is excited to get promotion to be the new manager because he has been awarded to be the most employee of the month for 374 months. He expresses his excitement with singing cheerfully. He cleans himself and saying to himself in the mirror 'Cleanliness is next to manager-liness'. What he means by saying that is he has to be clean because he will be a new manager.

The wordplay '**manager-liness**' is a morphological development because the actual word is only '**manager**'. The suffix '**liness**' is added because it follows the word '**cleanliness**'. SpongeBob adds the suffix in order to rhyme with the cleanliness.

In Bahasa Indonesia translation, '**Manager-liness**' is translated become '**manager**'. It maintains the meaning from the source expression but not the style. Moreover, In Bahasa Indonesia there is not a wordplay that can be added to the word 'manajer' so it can be rhyme with the word 'kebersihan'.

Source Expression:

MR. KRABS: Look, what I'm trying to say is, you're just a kid. And to be a manager, you have to be a man. Otherwise they'd call it "**kid-ager**." You understand-ager? I mean, you understand?

SPONGEBOB: I guess so, Mr. Krabs.

Target Expression:

*MR. KRABS: dengar, yang ingin kukatakan adalah kau masih anak-anak. Untuk menjadi manajer kau harus dewasa. kalau tidak, namanya **kid-ager**. kau mengerti kan? Maksudku kau mengerti?*

SPONGEBOB: sepertinya begitu, Tn. Krabs...

Mr. Krabs gives a speech in the grand opening ceremony of Krusty Krabb 2. Almost all of the bikini bottomities gather to hear the speech. SpongBob waiting excitedly to hear his name is called by Mr. Krabs. Mr. Krabs gives hints who is going to be the new manager to the audiences. He starts with saying that the new manager is a loyAl, hard-working employee. Then he says that a name starts with an S. SpongeBob is so sure that is him, even after Mr. Krabs calls Squidward name, SpongeBob yells excitedly and goes to the stage and gives a speech. Unfortunately, Mr. Krabs stops him and tells him that the new manager for Krusty Krabb 2 is Squidward and not him.

SpongeBob asks why he is not get the job. Mr. Krabs explains that SpongeBob is a great cook, but because being a manager is a big responsibility, he has to give the job to Squidward. He says that Squidward is more mature and Spongebob is just a kid. He also says that to be a manager, SpongeBob has to be a man, otherwise it is a '**kid-ager**'. Mr. Krabs plays with the word **manager** which consits of two words '**man**' and '**ager**'. The word '**Kid-ager**' comes from '**kid**' and '**ager**' because SpongeBob is only a kid.

In the translation of Bahasa Indonesia, the wordplay '**kid-ager**' is left untraslated because in Bahasa Indonesia 'man' in 'manajer' cannot be changed to another word.

Source Expression:

PRINCESS MINDY: Look, guys, you may be kids, but you're the only ones left who can get that crown.

SPONGEBOB: What do you mean, the only ones left?

PRINCESS MINDY: Things have gotten a lot worse since you left Bikini Bottom. Or should I say **Planktopolis**.

Target Expression:

PRINCESS MINDY: Kalian mungkin anak kecil. Tapi hanya kalian yang bisa ambil mahkota itu.

SPONGEBOB: Apa maksudmu hanya kami?

*PRINCESS MINDY: banyak keburukan terjadi sejak kalian meninggalkan Bikini Bottom. Atau aku harus sebut... **Planktopolis**!*

SpongeBob and Patrick almost give up in getting back King Neptune's crown. They think this mission is too big for them because they are just kids. Princess Mindy tries to stop them and tells them that they are the only ones who can get the crown. She tells them that Bikini Bottom has already change into chaos because of Plankton. Moreover, Plankton changes the name of Bikini Bottom into Planktopolis. '**Planktopolis**' comes from two different words '**Plankton**' and '**Metropolis**'.

In Bahasa Indonesia translation, '**Planktopolis**' is translated using loan translation, or the translation in target text is the same with the source text. It is a proper noun and the word '**metropolis**' is a common in Bahasa Indonesia because it is similar to '**metropolitan**' which refers to '**kota besar**'.

4.2.2. Techniques to Translate Wordplay in SpongeBob Movies.

a. Wordplay to 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 in the datum below.

Source Expression:

MR. KRABS: Spongebob! Oh. You were like an underpaid son to me. I would've expected Squidward to **stab me in the back**.

Target Expression:

*MR. KRABS: Spongebob! Oh. Kau sudah seperti anak yang kugaji terlalu rendah, kukira squidward yang akan **menusukku dari belakang**.*

The wordplay in the datum above can be found in the phrase '**Stab me in the back**'. This phrase is an idiom refers to '**Betrayal**' or has a meaning 'do something harmful to someone who is trusted'. In the movie, Mr. Krabs says the phrase to SpongeBob because he chooses to helps Plankton. In the target expression, the translator is translated the idiom into an idiom In Bahasa Indonesia. Thus, the translator successes in maintaining the meaning and the style of the wordplay.

In the target expression, the idiom '**stab in the back**' is translated into '**menusukku dari belakang**' which it looks like it is translated literally. However, '**menusukku dari belakang**' is also a common idiom in Bahasa Indonesia. The translator can simply translate the idiom into 'mengkhianatiku', but it will loose the style of the idiom. Therefore, to maintain both the meaning and the style, the translator translates the idiom into an idiom.

Source Expression:

SPONGEBOB : Wait a minute, Patrick, look! He's got a tank! PLANKTON: Well, Krabs, you're certainly **in a pickle now!**

Target Expression:

SPONGEBOB: Tunggu dulu Patrick, lihat dia punya tank.

*PLANKTON: Krab, sekarang kau akan **menjadi acar**.*

In order to steal the secret recipe of krabby patty, Plankton attacks Mr. Krabs' restaurant. He starts with riding a plane and throw a tartar sauce. Mr. Krabs tells SpongeBob to fight Plankton with sauce but it fails. SpongeBob with the help of Patrick continue to fight Plankton with potato and it is success. Plankton's plane crashes but then it changes into a tank. Plankton fights back with shooting pickles with saying 'Well, Krabs, you're certainly in a pickle now!'.

'**in a pickle**' can be interpreted into two different meanings. The first is an idiom and the second is interpreted according to the situation. The situation that happens in the movie is Plankton shoots pickles to Mr. Krabs' restaurant, and the 'you're certainly in a pickle now' is an appropriate expression. Furthermore, 'In a pickle' as an idiom is also an appropriate expression because it has a meaning to be in **difficult situation**. Plankton wants to express that Mr. Krabs now is in a difficult situation because of him.

In the target expression, the idiom translated into '**menjadi acar**'. The translator translated it with different idiom "**menjadi debu**" but changed '**debu**' to '**acar**' because Plankton uses pickle bullet on the movie

b. Wordplay Translated Into Non-wordplay

The fragment of the TT which corresponds to the ST wordplay does not contain any wordplay. As a result, the wordplay is sometimes lost in the target text. The example of this technique can be seen in the datum below.

Source Expression:

FISH 1: Hey, it's raining pickles! Now it's raining... **Tanks**. PLANKTON: Your welcome.

Target Expression:

*FISH 1: Hey, sekarang hujan acar. Sekarang hujan... **Tank**. PLANKTON: Sama-sama.*

The wordplay in the datum above is found in the word '**tanks**'. It is a homonymy and has identical sound to the word '**thanks**'. In the movie, Fish 1 means to say that there is tanks rain after pickles. However, Plankton takes it as a grateful from fish 1, so he says 'you're welcome'. In Bahasa Indonesia translation, the word '**tanks**' is translated literally into '**tank**'.

The effect of the wordplay is lost when the translator translates 'tanks' into 'tank'. It should be funny, because the answer to the word 'tanks' is 'you're welcome'. Meanwhile, it does not make sense when in Bahasa Indonesia translation the word 'tank' has a reply 'sama-sama'. In Bahasa Indonesia there is no words that similar to 'tank' that can be put together with 'sama-sama'. Thus, in this case the translator gives up in maintaining the style of the wordplay and translates it literally to maintain the meaning.

Source Expression:

SQUIWARDS: You stole the crown so Neptune would freeze him. and you could finally get your stubby little paws on the Krabby Patty formula. It was you all along.

But you made one fatal mistake. You messed with my pay check. And I'm gonna report you to the highest authority in the land, King Neptune!

PLANKTON: We'll see about that, Inspector **Looselips**.

Target Expression:

SQUIWARDS: Kau yang mencuri mahkotanya, agar Neptun membekukannya dan dengan tangan kecilmu itu kau bisa mengambil formula krabby patty nya kau yang melakukan semuanya tapi kau melakukan satu kesalahan besar. Kau mengacaukan slip gajiku. Aku akan melaporkanmu ke majelis tertinggi di sini. Raja Neptun!

*PLANKTON: Kita akan lihat, Inspektur **banyak bicara**..*

Squidward knows Plankton's dirty plan. He confronts Plankton and threatens him that he will tell King Neptune about it. Plankton seems calm and accepts Squidward's threat with calling him '**Inspector Looselips**'. The word looselips here is a wordplay because it comes from two different words; '**loose**' which refers to untight, and '**lips**'. '**Looselips**' here means that Squidward **cannot keep him mouth shut**. In Bahasa Indonesia, '**Looselips**' is translated into '**banyak bicara**. It has a slight different meaning with the source. However, the meaning of the wordplay in the target expression is well maintained.

c. Wordplay Translated Into Zero

The portion of text containing the wordplay is simply omitted. Yet, the meaning of the sentence still can be maintained. The example of this technique can be seen in the datum below.

Source Expression:

SPONGEBOB: Squidward! SQUIDWARD: Oh yeah

SPONGEBOB: Come on, it's time to go back and open up The Krusty Krab!
SQUIDWARD: Are you out of your **patty-flipping** mind? I'll never leave this place!

Target Expression:

SPONGEBOB: Squidward. SQUIDWARD: Oh ya.

SPONGEBOB: Ayolah waktunya pulang dan membuka Krusty Krab.

SQUIDWARD: Apa kau kehilangan akal sehat. Aku akan meninggalkan tempat ini.

SpongeBob and friends successes in defeating Burger Beard and getting back the krabby patty secret recipe. Their job is done and they need to go home. They need to re-open Krusty Krab and back to their old lives. However, Squidward does not want to go back because he likes to live above the surface. He has a nice body and superpower and does not want to be a cashier.

The wordplay in the datum above can be found in the phrase ‘**out of your patty-flipping mind**’. It is actually a play on the origin phrase ‘**out of your mind**’. Squidward adds ‘**patty-flipping**’ because it is **SpongeBob**’ job. In Bahasa Indonesia, it can be seen that the translator omits it. The translator simply translates it into ‘**Apa kau kehilangan akal sehat**’ and does not include the ‘patty-flipping’. There are two possibilities why the translator does not translate it. First, the translator does not know how to translate the wordplay so that it can be a good sentence. Second, the translator does not translate it on purpose because it does not have any influence to the sentence.

d. Wordplay in the TT Which is Similar With Wordplay in the ST

The translator transfers the wordplay in the source text into the target text without any changes. It also calls as loan translation. It happens a lot in translating proper names. The example of it can be seen in the datum below.

Source Expression:

PRINCESS MINDY: Look, guys, you may be kids, but you're the only ones left who can get that crown.

SPONGEBOB: What do you mean, the only ones left?

PRINCESS MINDY: Things have gotten a lot worse since you left Bikini Bottom. Or should I say **Planktopolis**.

Target Expression:

PRINCESS MINDY: Kalian mungkin anak-anak. Tapi Cuma kalian yang tersisa untuk mencari mahkota itu.

SPONGEBOB: Apa maksudmu cuma kami yang tersisa?

*PRINCESS MINDY: keadaan memburuk sejak kalian pergi dari Bikini Bottom. Atau harus aku katakan... **Planktopolis**!*

The wordplay in the datum above can be found in the word '**Planktopolis**'.

Princess Mindy uses the word '**Planktopolis**' to describe the situation in the Bikini Bottom since SpongeBob and Patrick leave. The word '**Planktonpolis**' actually comes from two words '**Plankton**' and '**metropolis**'. Bikini Bottom is lead by Plankton so the name of the city is changed into '**Planktopolis**'. In Bahasa Indonesia translation, the translator transfers '**Planktopolis**' into Bahasa Indonesia without any changes. Probably the translator does not translate it because the word '**metropolis**' in Bahasa Indonesia is a common since there is a word 'metropolitan' in Bahasa Indonesia which has the same meaning. Actually the translator can translate it into 'Planktopolitan', but since Indonesian audience will still understand 'Planktopolis' it does not need to be translated.

Source Expression:

MR. KRABS: Knock, knock. PLANKTON: Oh, boy. Who's there? MR. KRABS: Jimmy.

PLANKTON: Jimmy who?

MR. KRABS: **Jimmy** back my formuler, Plankton!

Target Expression:

MR. KRABS: *Tok, tok.*

PLANKTON: *astaga, siapa disitu? MR. KRABS: Jimmy.*

PLANKTON: *Jimmy siapa?*

MR. KRABS: **jimmy** kembalikan resepku, Plankton!

The wordplay in the datum above can be found in the word '**Jimmy**'. It has identical sound with word '**gimme**' which is a shortened for '**give me**'. The wordplay in the datum above is in the form of joke. It means, the word 'Jimmy' cannot stand alone without the whole sentences because 'Jimmy back my formula' means 'give me back my formula'. The word 'Jimmy' becomes a humour because it is supported by the sentences before it. In Bahasa Indonesia translation, the word 'Jimmy' in the source expression is transfered directly to the target expression. The translator does not give any changes probably because they doesn't know how to translate it without ruining the jokes.

4.2.3 Degree of Equivalence of the Translation of Wordplay in SpongeBob Movies

1. Equivalent

The translation of wordplay is considered as equivalent when the meaning and the style of the wordplay are translated equivalent in the target text. However, sometimes the meaning is more important than the style. Sometimes the translator ignore the style of the wordplay to maintain the meaning of the wordplay in the

target text. Based on the explanation above, equivalent is divided into two; fully and partially equivalent.

a. Fully equivalent

The translation of wordplay is considered as fully equivalent when the meaning and style of wordplay are maintained in the target text. The example of fully equivalent can be seen in the datum below.

Source Expression:

MR. KRABS: Spongebob! Oh. You were like an underpaid son to me. I would've expected Squidward to **stab me in the back**.

Target Expression:

*MR. KRABS: Spongebob! Oh. Kau sudah seperti anak yang kugaji terlalu rendah, kukira squidward yang akan **menusukku dari belakang**.*

The wordplay in the datum above can be found in the phrase '**stab me in the back**'. It is an idiom for to do something harmful to someone who is trusted. This idiom is often used when someone is **betraying his close person**. In Bahasa Indonesia, the translator translated the wordplay into '**Menusukku dari belakang**'. It is the literal translation of the wordplay. However, 'menusukku dari belakang' is also an idiom in Bahasa Indonesia. It means the translator does not only put an attention to the translation of meaning of the wordplay in the target expression, but also the style. In this rate, the translation of the wordplay is considered as fully equivalent.

b. Partially equivalent

The translation of wordplay is considered as partially equivalent when either the meaning or styles are maintained in the target expression. The example of partially equivalent can be seen in the datum below.

Source Expression:

SPONGEBOB: I'm ready. Promotion. Cleanliness is next to **manager-liness**.

I'm ready. Promotion. I'm ready. Promotion.

Target Expression:

*SPONGEBOB: Aku siap. Promosi. Kebersihan adalah kunci menjadi **menejer**. Aku siap. Promosi. Aku siap. Promosi.*

The wordplay in the datum above can be found in the word '**manager-liness**'. The suffix '**liness**' is added so that it can be rhymed with the word '**cleanliness**'. In Bahasa Indonesia, the word '**managerliness**' is translated into '**manager**'. The meaning of the wordplay is well maintained in the target expression.

Actually, the translator can maintain both the meaning and the style of the wordplay if '**managerliness**' is translated into '**kemanajeran**'. It is because '**kebersihan**' gets prefix '**ke**' and suffix '**an**' which also can be applied in the word '**manajer**'. However, the translator seems to choose only the meaning that is maintained in the target expression. Therefore, the translation of the wordplay above is considered as partially equivalent.

Source Expression:

FISH 1: Hey, it's raining pickles! Now it's raining... **Tanks**.

PLANKTON: You're welcome!

Target Expression:

FISH 1: Hey, sekarang hujan acar. Sekarang hujan... Tank.
PLANKTON: Sama-sama.

The wordplay in the datum above can be found in the word ‘**tanks**’. It has similar pronunciation to the word ‘**thanks**’. In the datum above, fish 1 says that there is raining tanks, but Plankton replies him with saying ‘you’re welcome’. Plankton’s answer changes the meaning of the ‘tanks’ from a vehicle to a gratitude expression. The play on word ‘tanks’ into ‘thanks’ can be accepted in the source expression, but it cannot be accepted in the target expression.

The translator literally translates ‘**tanks**’ into ‘**tank**’, but the answer is ‘sama-sama’. In Bahasa Indonesia, ‘sama-sama’ is used when someone says ‘terimakasih’. However in the translation of the datum above, Fish 1 says ‘tank’ and Plankton answers it with ‘sama-sama’. It shows that although the translator maintains the meaning of the wordplay, the context of the wordplay does not make sense. Thus, the translation of the wordplay in the datum above is considered as partially equivalent.

2. Non-equivalent

The wordplay is translated into non-wordplay and the meaning of the target text expression is different from the source text expression. The example of non-equivalent wordplay can be seen in the datum below.

Source Expression:

*SPONGEBOB : Wait a minute, Patrick, look! He's got a tank! PLANKTON: Well, Krabs, you're certainly **in a pickle now!***

Target Expression:

SPONGEBOB: Tunggu dulu Patrick, lihat dia punya tank.

*PLANKTON: Krab, sekarang kau akan **menjadi acar**.*

The wordplay in the datum above can be found in the phrase '**in a pickle**'.

It is an idiom for '**in a difficult situation**'. This idiom is used by Plankton when he is shooting pickles to Krabby Patty restaurant. In Bahasa Indonesia, 'in a pickle' is translated into '**akan menjadi acar**'. It is translated based on the situation. 'In a pickle' is an ambiguity because it can refer to what Plankton's doing and an idiom. However, the translator understands it literally to what Plankton's doing. Therefore, this translation is considered as non-equivalent because the meaning in the source expression is different with the meaning in the target expression.

Source Expression:

SPONGEBOB: Get him, The Rodent!

*SANDY: Consider him roasted! aw, **nuts**! I'm all out of **nuts**!*

Target Expression:

SPONGEBOB: Hajar dia, Sang Pengerat!

*SANDY: Anggap saja sudah selesai! Oh **kacang**! Aku kehabisan **kacang**!*

When Bikini Bottom is in chaos, Spongebob, Mr. Krabs, Squidward, Sandy, Patrick, and Plankton go to the surface in search of Krabby Patty's lost secret recipe. With the help of Bubble, they arrive safely. Then they discovered that Burger Bread is the one who steals the recipe with a magic book. SpongeBob and the others try to take back the secret recipe but they are too small and weak. Burger Bread does not feel threatened and he sends them to Pelican Island. After come back from

Pelican Island, SpongeBob and the others change into superhero with the help of a piece of paper from the magic book and they try to chase Burger Bread who runs with the secret recipe.

With her superpower, Sandy shots Burger Bread with nuts, but he can avoid it. The interesting part is, when Sandy has not any nuts left, she expresses it by saying ‘**nuts**’ (/nʌts/) which is the expression of **anger** and ‘**nuts**’ (/nʌts/) which refers to the **dry fruit of particular trees which grows in a hard shell** and can often be eaten. The word ‘nuts’ here can be categorized into homonymy because they have the same spelling and pronunciation. When Sandy plays with the word ‘nuts’, she creates an amusement.

In the translation of Bahasa Indonesia, the translator translated the wordplay literally. Both ‘nuts’ are translated into ‘**kacang**’. In Bahasa Indonesia there is no similar word to ‘**Kacang**’ that can express the anger. In this translation the text is not equivalent because the translator failed to transfer the angry ‘nuts’ expression into Bahasa Indonesia.