CHAPTER I

INTRODUCTION

A. Background of the Problems

Movies today have powerful parts of entertainment in people's life. Many producers are competing in producing the best movies for the audience. *"You make movies for people. If critics happen to like them too, that's a home run."* said one of the most famous name in Hollywood movie industry, Vin Diesel. Movies are one of the types of visual communication that use moving pictures and sound or voice to tell stories or to give information about something and help people to learn. People in every part of the world watch movies as a type of way to have fun. There are many kinds of movie, action, drama, comedy, romantic comedy, horror, science fiction, thriller, and documentary. Through movies people can see things that they are not able to experience in their entire life. People even can see what they have been daydreaming for long time. Once a movie has a meaningful message to the audience, the movie can be an inspiration to people who need it. Sometimes it can be found in documentary movie. It depends on people how the audiences see movies, some people just only watch the movies but do not get the message, or they get the message right after they watch the movies.

However, sometimes audience from other countries does not have an access to the language in which the movie is produced, Hollywood movies for example. The audience from Indonesia who wants to watch their movies should

read the subtitles to understand the whole story. In this regard, translators have a pivotal role. As persons who are capable of doing communication through both the source language and target language, through the act of translation they are responsible for conveying the message in the movies in order to make the audience be able to understand the whole message in the movie. In other words, translators make the effort to spread the message of the movies for wider audience.

The activity of translating has evidently made a lot of Hollywood box office movies to be well-known in Indonesia. There are still numerous other foreign movies imported to Indonesia and translated into *Bahasa Indonesia*. These movies even dominate Indonesian movie market. This happens because Indonesian movies lack of genre variations. In Indonesian movies industry itself, there are too many horror movies with offensive scenes. As a result, Hollywood movies are preferred by Indonesian audiences because the quality of the movies and the value of the story, also they provide a wide variety of genres; comedy is one of them.

Comedy movies have significant roles in creating humor. These movies are produced to make the audience interested in the amusement and most often work by exaggerating characteristics for humorous effect. Movies in this genre traditionally have a happy ending.

In some movies there are many creative vocabularies of the languages found. There are some terms that cannot be found in the dictionary. Hence, translators are needed to convey the words that cannot be understood by the

audiences. The most noticeable thing from comedy movies is the fact that they

contain humor as the element. Through humor people can find amusement. Amusement seems can be one of the basic needs that a human is always looking for. Therefore, by watching comedy movies, one will be able to fill their need as a complete human being. The fact that comedy is one of the most popular genres for Indonesian audience makes an increasing demand for translating it.

Scholars have confirmed that humor is not easy to translate. Chiaro (2005: 1) suggests translating humor as "a notoriously arduous task the results of which are not always triumphant". In line with Chiaro, Veiga (2009: 1) says that translating humor poses a genuine challenge to the translator. Following Vandaele, "humor translation is qualitatively different from 'other types' of translation and, consequently, one cannot write about humor translation in the same way one writes about other types of translation" (Vandaele, 2002:150). Similarly, when it comes on translating humor, the translator has to deal with the intended effect of humor and its possible unsuccessful reproduction. It can be said from the explanations above, it is true that translating humor has more serious difficulty that distinguishes it from other types of translation. Therefore, because of its uniqueness and the creative vocabularies, translating humor is worth to be investigated further.

One type of humor that is dependent on the structure of the language is wordplay. Generally speaking, wordplay has similar meaning to humorous play on words. In producing an equivalent translation, wordplay is commonly translated into wordplay. However, keeping the structure of the language so that

wordplay in the source language can also functioning as wordplay in the target

language is sometimes difficult. Every language has their own structure and it is hardly impossible that two languages share the same structure. As a result, the ability of translators to find creative solutions in translating wordplay is highly required.

The difficulties of translating wordplays are reflected in *The Lego Movie*, and this can be an object of this study. It can be seen that *The Lego Movie* is popular among Indonesian kids because actually, *The Lego Movie* is inspired by the Lego mini figures that is very popular among kids. According to http://lego.wikia.com/wiki/LEGO_Wiki, Lego is a line of plastic construction toys that are manufactured by Lego Company. Lego consists of colorful plastic bricks accompanying an array of gears, figurines called, and various other parts. Lego pieces can be assembled and connected in many kinds of toys. That is why this movie is popular among kids also in Indonesia. Thus, *The Lego Movie* offers intriguing materials to study.

B. Identification of the Problems

In translating wordplay, translators may found difficulties especially when there are many new creative words in the source text. There are also many factors that make the creative words are difficult to translate. Creative words can be produced from many kinds of way. They can be produced from the culture of the source language; in short, words may have history when produced. Being translated to the target text, the translators should give exact meaning or at least the translators have to give the closest in meaning to the target text. Complex

constructions of sentences also can be one of the factors that make wordplay produced. Commonly, a dialogue that contains a humorous effect has difficult construction of sentences. Thus, it makes the translators find difficulties to translate the text since it has a complex construction. This is an important assignment for the translators because their task is to give exact information from source text (ST) to target text (TT).

The uniqueness of vocabularies in *The Lego Movie* is one of the points that make this study intriguing to be conducted. Many objection and opinions from related scholars are stated in this study. From those objections and opinions, the formulation of types of wordplays and the translation techniques are made. Therefore, after analyzing the types of wordplays and the translation techniques of this movie, the degree of equivalence can be realized because it is related with the translation techniques that are used by the translator.

C. Delimitation of the Problems

According to the problems that have been identified above, there are some studies that can be conducted. Limitation of the study is concerned on the types of wordplays, the translation techniques and its relation on the degree of equivalence. The techniques are investigated in order to identify the way the translator translating wordplays in the movie and its degree of the equivalence explored in the translation version.

D. Formulation of the Problems

Based on the identification of the research above, the problem of the research can be formulated as follow.

1. What are the types of wordplays found in Christoper Miller's *The Lego Movie*?

2. What are the techniques used by the translator in translating the wordplays in Christoper Miller's *The Lego Movie* into the *Bahasa Indonesia* subtitling text?

3. How is the degree of meaning equivalence in Christoper Miller's *The Lego Movie* as realized in the *Bahasa Indonesia* subtitling?

E. Objectives of the Research

In line with the identification of the problem, the undertaking of this research aims at :

1. describing the types of wordplays found in Christoper Miller's *The Lego Movie*,

2. describing the translation techniques used by the translator in translating wordplay in Christoper Miller's *The Lego Movie* into the *Bahasa Indonesia* subtitling, and

3. describing the degree of meaning equivalence in Christoper Miller's *The Lego Movie* realized in *Bahasa Indonesia* subtitling.

F. Significance of the Study

Although wordplay is not a new field in translation studies, the study of wordplay in the field of translation studies is still rarely conducted. Therefore, it is

expected that this study can bring the following significance.

1. For the Author

As the fulfillment of one of the requirements to achieve a *Sarjana Sastra* degree in Faculty of Languages and Arts of State University of Yogyakarta and as the application of the study she has accomplished from the university.

2. For State University of Yogyakarta

This study can be used as a contribution to the writing collections, to be used properly. Hopefully the study can give some insight for the translators in the effort to translate wordplay.

3. For Students in the Field of Translation

This study can be a reference for students in the translation field who wants to conduct a research with the same topic or related to wordplay.