CHAPTER II
LITERATURE REVIEW

A. Theoretical Review

1. Translation

It must be realized that every definition of translation emphasizes how one language deals with other language. Furthermore, translation solves the problem of diversity among languages. Translation can refer to the general subject field, the products that have been translated, or the process (the act of producing the translation) (Munday, 2001: 4-5). Therefore, before trying to discuss the definition or the notions of translation, the term translation that being discussed needs to be clarified. The explanations below will focus on translation as a product.

a. Notions of Translation

Translation is a process of transferring meaning from one language to another. As a process, it has been a general discussion to some scholars or experts. The definition of translation according to Hatim and Munday (2004: 6) is **"**the process of transferring a written text from source language (SL) to target language (TL),conducted by a translator, or translators.**"** Another definition comes from Newmark in Shiyab (2006: 22). He makes the creator or the writer of the SL in an important position by defining translation as "rendering the meaning of a text into another language in the way that the author intended the text." In his definition Newmark adds something that has been absent in the two previous definitions,

which is meaning.

Basnett (2002: 22) adds that what is involved in the process of translation is 'a whole set of extra-linguistic criteria'.

> Beyond the notion ... that translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also.

An extra-linguistic criterion is criteria that are not included within the realm of language. In other words, what Basnett of extra-linguistic criteria meant is the culture where the SL text belongs. In her statements, "in the same that the surgeon, operating the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril."

Moreover, Catford in Malmkjaer (2005: 24) says that translation could be defined as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." In a similar opinion with Catford, Nida and Taber (2003: 12) suggest that "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." The similarity in the definitions above is both emphasize on the equivalence between the SL and the TL. It means that in translating the text from SL translators have to find the equivalence in TL. However, the difference is that in the first definition Catford does not explain more in what way the textual material should be equivalent, while in the latter definition Nida and Taber clearly state that what should be equivalent is meaning and the style of the language. According to Nida and Taber, the definition also indicates that in the process of translation, meaning should be

put in the first place ahead of style.

b. Types of Translation

In the Jeremy Munday's '*Introducing Translation Studies*', Roman Jakobson explains discussion about the types of translation in his article on '*Linguistics Aspects of Translation*'. As far as the former is concerned, the types of translation is defined of by the translation-advanced linguist Roman Jakobson:

1) *Intralingua*l translation or rewording is an interpretation of verbal signs by means of other signs of the same language.

2) *Interlingual* translation or translation proper is an interpretation of verbal signs by means of some other language.

3) *Intersemiotic* translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems.

Jakobson (1959: 139, emphasis in original) *intralingual* translation refers to a rewording or rephrasing in the same language (most explicitly introduced by phrases such as in other words or that is), and *intersemiotic* to a change of medium, such as the translation that occurs when a composer puts words to music or, even more notably, when the musical sound completely replaces the verbal code. For Jakobson, *interlingual* translation, between two verbal languages (e.g. Chinese and Arabic, English and Spanish), is 'translation proper'.

Another scholar, Newmark in Munday (2001:44) suggests two types of translation that is called 'communicative' and 'semantic' translation.

Communicative translation attempts to produce on its readers an affect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (Newmark

1981: 39)

Semantic translation focus on linguistic aspect, for example is semantic and syntactic structures. As a result, the translation might be more accurate than communicative translation because the contextual meaning of the original text is fully translated in TT but it may be less communicative. General textbooks, Holy books are the examples of this type. On the other hand, communicative translation, which it is reader oriented, but it may be less accurate in terms of, meaning and grammatical rule employed in ST. Poems, songs lyric are the examples of this type.

Although the types of translation conducted by scholars above are accurate, this may need some revision to accommodate other dimensions, crucially the audio and visual ones in this case because there is some changes as the technology innovation toward movies, which is movie is the subject of this research. Delabastita (1989: 214) says he is aware of the risks involved in having a limited and normative definition of translation that "is in danger of being applicable to very few, well-selected cases, and of being unsuitable for a description of most actual fact'. He rejects this minimal kind of definition and options for a highly flexible notion. He is representative of a trend and an approach that is also shared by Mayoral Asensio (2001: 46), who goes even further by advocating a more dynamic notion:

> The definition of the object of study in translation studies is not the definition of a natural process that assumes an unchanging nature; rather it is the definition of a technological process that continually evolves and changes. Our role is not to close the door on new realities but to favour and encourage them. We need open definitions that can be modified both to envelop new realities (sign language interpretation, multimedia, text

production), and to get rid of those that have ceased to be useful and necessary. (Asensio, 2001: 46)

Audiovisual programmes use two codes, image and sound, and whereas literature and poetry evoke, they are represent and actualize a particular reality based on specific images that have been put together by a director. Thus, subtitling, dubbing and voice-over are constrained by the respect it owes to synchrony in these new translational parameters of image and sound (subtitles should not contradict what the characters are doing on screen), and time (i.e. the delivery of the translated message should coincide with that of the original speech).
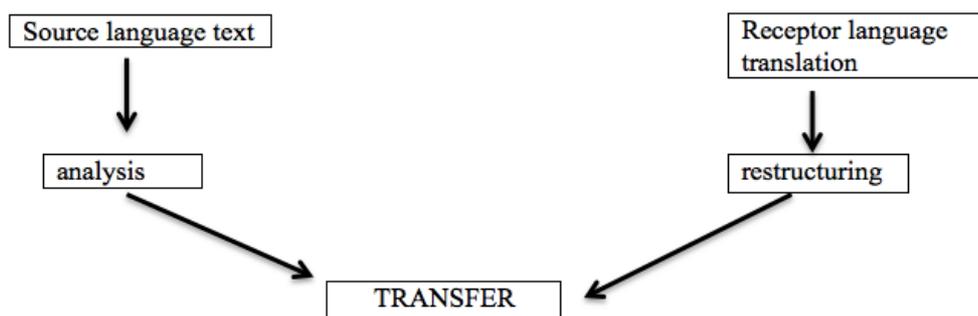
c. Translation Process

According to Bell (1991: 20), translation process, at first, occurs by the question 'How does this (translation) happen?'. He makes a simplified outline of a comperhensive model of translation process to answer the question.
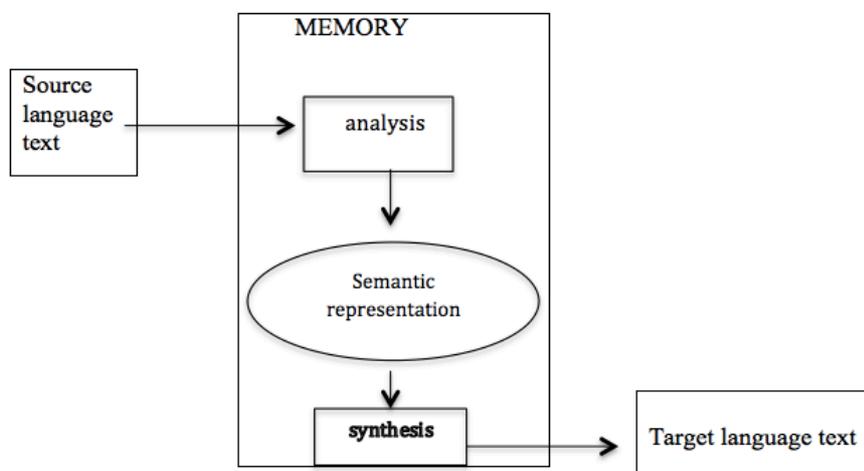
Figure 1. Translation Process by Bell

The model shows transformation of a source language text into a target text by means of processes, which take place within memory. The first is the analysis of one language specific text (SLT) into universal (non-language specific) semantic representation. Morover, the second is synthesis of that semantic representation into second language specific text (TLT).

Morover, Nida (2004: 45) says that translation process is in the three phases. They are analyzing, followed by transferring, and the last is restructuring. It could be drawn as follows.

Figure 2. Process of Translation by Nida

From the figure above, it can be seen that the translator first need to analyze SL message. Afterward, s/he transfers a message. Finally, the message must be restructured in TL to the level which is appropriate for the audiences that addressed. The similarity between Bell's and Nida's diagram is that each of them consists of three phases in translation process.

2. Subtitling

a. Notions of Subtitling

Subtitling, as a specific translation mode, is somewhat different from translation in general in the fact that subtitling posses some constraints that common translation process may not do. Subtitle is defined as **"**transcriptions of film or TV dialogue presented simultaneously on the screen"(Gottlieb, 1997: 244-5). Gottlieb further explains that subtitles usually consist of one or two lines of an average maximum length of 35 characters and is placed at the bottom of the picture and is either centered or left aligned.

In addition, according to Diaz and Ramael (2007: 10)subtitles entail a change of mode from oral to written and resort frequently to the omission of lexical items from the original. As far as space is concerned, the dimensions of the actual screen are finite and the target text will have to accommodate to the width of the screen. Although the figures may vary, this means that a subtitle will have some 32 to 41 characters per line in a maximum of two lines. Nevertheless, Subtitling is aversatile and useful means of learning a second language: the learner has all languages involved under control at the same time, and can immediately check their functioning, and widening the audience's lexical knowledge in a faster and more diversified way.

b. Types of Subtitling

According to Gottlieb (1992: 163), linguistically, subtitling can be distinguished into two types.

1) Intralingual subtitling (translation within one cultural language). This includes a) subtitling of domestic programmes for the deaf and hard of hearing, and b) subtitling of foreign-language programmes for language learners. He adds that intralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.

2) Interlingual subtitling (translation between two cultural languages) this type is diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

c. Constraints of Subtitling

Gottlieb (1992: 164) lists two constraints in the process of subtitling: 1) formal or quantitative constraints and 2) textual or qualitative constraints. Formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor whereas textual constraints are those imposed on the subtitles by the visual context of the film.

From the definition above, it can be said that the constraints of subtitling are often found in the space and time. These constraints make translators pay attention while analyzing the source text material in order to decide what should be transferred to the target text and what can be omitted. Therefore, when it comes to translating wordplay in subtitling, the subtitler needs to use the limited space and time in an effective and efficient way in order to maintain the purpose of the wordplay wordplay in the subtitles translation.

3. Wordplay

a. Notions of Wordplay

Humor and wordplay can be and have been studied from various points of view using many different theoretical approaches and terminologies. Wordplay comprises the creative use of language in the form of e.g. rhyme, alliteration, play with grammar, etc. The pun, the other term for wordplay is a complex and diverse phenomenon, which is the evident from the terminological that different works and publications on the subject tend to show. The terms pun and wordplay in many cases are used interchangeably, and in the words of Delabastita (1993: 55) 'there is not even a consensus as to how the term pun should be understood'.

In a simple definition, pun is a related term of wordplay, because according to Delabastita they can be used interchangeably. As nouns, the difference between wordplay and pun is that wordplay is a humorous play on words; such plays on words collectively while pun is a joke or type of wordplay in which similar senses or sounds of two words or phrases, or different senses of the same word, are deliberately confused. In this research, the term 'pun' will be considered the same as 'wordplay'. Hence, the term 'wordplay' will be used in this research.

Many researchers writing on the subject of wordplay seemto use the terms wordplay and pun more or less interchangeably, while others, e.g. Leppihalme (1997: 142), appear to considerpun to refer only as subclass of wordplay, namely that of homophonous or paronymical wordplay. The discussion in this research will need to take into account all types of wordplay, especially considering the

source and target languages in question. It has been suggested that wordplay is most common in language, which have many monosyllabic words, like English.

Moreover, the definition of wordplay by Delabastita is as follows:

"Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings." (1996: 128, emphasis original)

The first aspect of this definition is that linguistic structures resembling each other in form to create humor out of their different meanings. Delabastita (1996: 128) lists the different ways that linguistic structures can share a similar form: identical spelling and sound e.g. water as a noun and water as a verb(homonymy), identical sound but different spelling e.g. English 'light' vs. 'lite'(homophony), identical spelling but different sound e.g. English 'read'(present tense) vs. 'read'(imperfect) (homography), or differ slightly in both e.g. English 'rest' vs. 'best'(paronymy). The two meaning scan be present in the same utterance (vertical wordplay), or they can be revealed through repetition in context (horizontal wordplay).

Although all of the examples above are single words, ambiguous elements that are required to produce wordplay can be found at all levels of language. Such features can be phonological (homophones etc.), morphological (derived and compound words the parts of which have lost their literal meaning), lexical words, idiomatic expression, and syntactic (ambiguous phrases or sentences), as Delabastita (1996: 130-131).

The second aspect according to Delabastita (1996: 129-130) is that

ambiguity itself is not enough to create the humorous effect of wordplay. Furthermore, he states that it is important to remember that wordplay is a feature of texts. While the possibilities for wordplay exist in language already, they require the context.

Wordplay can be said as humorous play on words. Some scholars, however, have proposed more details definitions. Chiaro (1992: 2) for example tells us that wordplay is 'the use of language with intent to amuse'. In a similar tone with Newmark (1988: 217), he states that the purpose of wordplay is to arouse laughter or amusement. The thing that can be highlighted from both definitions is that although it is obvious that the intention of wordplay is to arouse laughter and amusement, how the language is used to do so it needs to be clarified more.

The example of wordplay can be illustrated as follow:

> Caddy : Do you guys know where Room G is?
> Demian : Yeah, that's in the back building.
> Janice : Yeah, we'll take you there.
> Caddy : Thanks.
> Demian : Watch out, please! **New meat coming through!**

The example is taken from *Mean Girls* movie (2004). In the example above Demian wants to tell his friends in the corridor that there is a new student at the school. Here, he used the word *new meat* to represent the new student that is still fresh, innocent, and he wants to make the whole students in the corridor pay attention to Caddy, which is the new student. The expression of 'new meat' may be popular among the American students because it represents the new comer in a community and for some audiences the word may be amusing. Furthermore, the

structural sentence of language being given is the lexical structure: idioms and exploitation bring a humorous effect for the audience.

b. Types of Wordplay

According to Delabastita (1996: 128) "the wordplay contrasts linguistic structures with *different meanings* on the basis of their *formal similarity*". Moreover, a wordplay may be either vertical or horizontal. The formal similarity of two linguistic structures may clash by being co-present in the same portion of text (in this case it is vertical wordplay), or by being in a relation of contiguity by occurring one after another in the text (the horizontal wordplay).

Similar with the definition by Perez (2002: 3) under his article 'Shakespeare in Gallician and Spanish: On the Translation of Pun', Perez states that a vertical wordplay is that in which the relationship between the components is established in a paradigmatic level, or in other words, the components are represented in the same portion of text. Moreover, a horizontal wordplay is that in which the relationship between the components is of a syntagmatic type, that is to say, the components are one after the other lineally in the sequence in which the wordplay is inscribed.In regard, the linguistic phenomenon which serves as basis of the wordplay, the types of wordplay can be classified as follows.

1) Phonological Wordplay

The English phonological system produces a certain number of phonemes. Moreover, certain restrictions are focused on the possible combinations or clusters

of phonemes in certain position within words. In consequence, there are groups of words that share one or more phonemes in spite of their being unrelated etymology or semantically. Phonologic wordplay is formed by words which share several phonemes without being etymologically and semantically related (Delabastita, 1993: 102). Thus, phonological wordplay is divided into three parts : homonymy, homophony, and paronymy.

a) Homonymy

Homonymy occurs when two or more words have identical spelling and sound but have different in meaning. Homonymy refers to the situation where two words or word groups are identical both in sound and spelling but different in meanings. This is an example from Lewis Caroll's *Alice through The Looking Glass* in Perez (2010: 360)

"That would never do, I'm sure" said Alice; "The governess would never thank of excusing me lessons for that. If she couldn't remember my name, she'd call me **"Miss"**, as the servants do. "Well, if she said **'Miss'**, and didn't say anything more," the Great remarked, "of course you'd **miss** your lesson. That's a joke. I wish you had made it.

From the example above we can conclude that the word miss can have three meaning. On the first sentence, miss refers to a nickname or a noun. On the second and third sentences, the word miss refers to verb.

b) Homophony

Homophony refers to the situation when words or group of words are different in writing but identical in pronunciation and different in spelling. For

example the words billed /bɪld/ and build /bɪld/, bare /bɛː/ and bear /bɛː/, meat /miːt/ and meet /miːt/, pail /peɪl/ and pale /peɪl/.

> **ST**
> Swamp Creature: This is supposed to make us feel better?
> Emmet Brickowoski: What? No. There was about to be a **but**...
> Gandalf: You're a **butt**!
> Dumbledore: Yes.
> **TT**
> Makhluk Rawa: Apakah itu seharusnya membuat kita merasa lebih baik?
> Emmet Brickowoski: Tapi tidak, akan ada **"tapi"**..
> Gandalf: Kau adalah **bokong**!
> Dumbledore: Ya.
>
> *(The Lego Movie)*

Another example is taken from the conversation in *The Lego Movie*. In this term the word 'but' and 'butt' have identical in pronounciation but they are different in writing and spelling.

c) Paronymy

A phonologic wordplay can be termed paronymy when words or group of words are nearly but not quite identical in spelling and pronunciation. This example in following is taken from Lewis Caroll's *Alice in the Wonderland* in Perez (2010: 360), the word *Latin* and *Greek* are apparently taken for *Laughing and Grief.*

"I never went to him," the Mock Turtle said with a sigh. "He taught us **Laughing and Grief**, they used to say." (*Alice in Wonderland: 130*)

2) Polysemy Wordplay

When a wordplay is based on polysemy, the two or more associatiated meanings are part of what is considered to be one single word, for instance, the

word head seems having related meaning. Delabastita (1993: 106) says that "polysemy is often notoriously difficult to distinguish from homonymy. Hence, for the purpose of this research, clear distinction needs to be made. Bergen (2008: 1) argues that polysemy is a condition where a word has multiple, related meaning, while homonymy happens when two, unrelated words, have the same form (spelling or sound). It happens with the word 'finish' that can be termed in three different translation in the following example.

> ST
> Lord Business: You see your friends? Oh, they're **finished**! And my world is almost **finished**. And the last thing I need to do is **finish** you.
> Emmet Brickowoski: No, stop! Please! If you do one thing and I'm gonna unleash my secret weapon!
> Lord Business: Your secret weapon?
> TT
> Tuan Bisnis: Lihatlah kawan-kawanmu. Oh mereka **sudahtamat.** Duniaku hampir **selesai**. Hal terakhir yang perlu lakukan adaah **menghabisimu**.
> Emmet Brickowoski: Tidak, hentikan, kumohon. Jika kau melakukan sesuatu, aku akan gunakan senjaata rahasiaku.
> Tuan Bisnis: Senjata rahasiamu?
>
> (*The Lego Movie*)

Moreover, according to Perez (2010: 3) The Polysemy pun involves the confrontation of the two or more different meanings which a given word has. Another example is from Shakespeare's *Hamlet* found in Perez's article.

> HAMLET: Ha, ha! Are you **honest?**
> Wordplay in the example above is based on the simultaneous realization of

two different meanings of the word honest, namely 'free of sin', 'respectable', 'good-living' and 'chaste'.

3) The Idiomatic Wordplay

The idiomatic wordplay is constructed by an idiomatic expression. From

this definition it can be said that idioms are a group of words that cannot be understood from its individual meaning. The following example is a conversation found in the findings. The sentence 'the walls are crying' is an idiomatic expression said by the speaker in order to raise a humorous effect even the situation of the conversation is in a serious mode. The idiomatic expression in 'the walls are crying' is to represent a condition where the water of the sea is about come to inside the ship.

> **ST**
> Vitruvius: Why are my pants cold and wet?
> Wyldstyle: Ew!
> Vitruvius: Uh...
> Unikitty: **The walls are crying**!
> Benny: We're falling apart at the sea!
> **TT**
> Vitruvius: Mengapa celanaku dingin dan basah?
> Wyldstyle: euh!
> Vitruvius: Uh...
> Unikitty: **Dindingnya menangis**.
> Benny: Kita akan menuju dasar laut.
>
> (*The Lego Movie)*

4) Syntactic Wordplay

Syntactic wordplay can be exploited for punning purposes to raise ambiguity. Delabastita (1993: 113) explains that syntactic ambiguity can make wordplay opportunity arise. The example is 'old men and women were left at the village'. In this example, it is unclear whether the adjective 'old' is related to both men and women or just to men. Another example would be 'our girls sell well'. Here, it is unclear what the sentence actually means. The word 'girls' can refer to

girls in negative connotation or they can also refer to sales girls. The following example is from Shakespeare's play *The Merchant of Venice*.

> Gratiano : About the hoop of gold, a paltry ring
> She did give me, whose posy was
> For all the world like cutler's poetry
> Upon a knife, **Love me and leave me not.**

5) Morphological Wordplay

The morphological wordplay is compared by words which can be related to other words by means of morphological devices such as derivation or compounding. A compound or derivation-based word whose meaning is not deducible from the meaning of the morphemes constitute it can give rise to a wordplay (Perez, 1993: 3). Morever, he gives an example taken from Lewis Caroll's *Alice in the Wonderland* when the white Queen interprets the word *addressing* as if it is formed by the prefix *a-* followed the root *–dress-,* meaning "being in the process of dressing."

"Am I ***addressing*** the White Queen?"
"Well, yes if you call that ***a-dressing***." The Queen said. "It isn't my notion of the thing, at all"

Moreover, according to Booij (2007: 75), compounding consist of "the combinations of two words, in which one word modifies the meaning of the other, the dead". The example of compounding would be 'police man', 'red light', and 'wheel chair'.

Apart from the five-based technology of wordplays, there might be other types of wordplay with its own characteristics. The new types wordplay may be increase because creative languages develop as the time goes by.

c. Functions of Wordplay

The general purpose of wordplay is to raise joke or humor in movies. However, Bloomfield (2007) says that there are specific functions of wordplay. In other words, there are many different purposes of the using wordplay or pun. The function of wordplay can be distinguished in three functions: telling jokes, breaking taboo, and raising serious effect.

Besides the functions of wordplay above, there are several categories of the purpose of wordplay. Bloomfield, in his article 'Words of Power', classifies the purposes of puns or wordplay for various different purposes. Based on the purposes, they can be categorized as the following:

1) Gag puns are just jokes – they have no other justification than raising a quick laugh, and tend to attract groans when performed today.

2) Bawdy puns are dirty innuendos, which depend upon two meanings implied by one word.

3) Poetic puns raise more serious questions, for example about how language and poetry operate.

Wordplay is not always to amuse and to entertain people. However, according to Delabastita (1996: 129-130), in addition to producing humour, possible functions of wordplay include "adding to the thematic coherence of the text…, forcing the reader/listener into greater attention, adding persuasive force to the statement, deceiving our socially conditioned reflex against sexual and other taboo themes, and so forth".

4. The Translation Techniques in Wordplay

a. Notions of Translation Techniques

There are some definitions of translation techniques according to several scholars. Before discussing the definition of translation techniques, it is better to understand that translation techniques, translation strategies and translation methods are different essentially in categories. In '*Translation Techniques Revisited: A Dynamic and Functionalist Approach',* Molina and Albir differentiate the definition of translation techniques, strategies and methods (2002: 507). However, the intention of this study is not to offer an exhaustive explanation about the issue.

According to Molina and Albir (2002: 509) the translation techniques can be defined as procedures to analyze and classify how translation equivalence works. They have five basic characteristics.

1) They affect the result of the translation.

2) They are classified by comparison with the original.

3) They affect micro-units of text.

4) They are by nature discursive and contextual.

5) They are functional.

Translation techniques are not the only categories available to analyzea translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis.

Delabastita has offered a range of translation methods for the translation of wordplay. These methods make it possible for the source text of wordplay to gain new definition in the target text. Delabastita's translation strategies include some relatively 'radical' translation methods like omitting the portion of the text containing the pun, or adding totally new textual material that compensates for the lost source-text puns somewhere else in the target text. In Delabastita (1996: 135) "...the only way to be faithful to the original text (e.g. to its verbal playfulness) is paradoxically to be unfaithful to it (i.e. to its vocabulary and grammar)".

b. The Translation Techniques of Wordplay

A whole range of strategies is open to translator of a source-text wordplay, and here are the eight translation techniques in translating wordplay. According to Delabastita (1993: 191), there are eight possible translation techniques appear for wordplay. However, in this research, the term 'pun' used by Delabastita is replaced by 'wordplay' to maintain the consistency of focus of this research.

1) **Wordplay to Wordplay Translation (WP → WP)**

The wordplay in source text is translated by target text wordplay, which may possibly be significantly different from the original wordplay in terms of their linguistic basis, formal construction, semantic structure, textual effect and/or contextual setting. The examples below is taken from *The Lego Movie* :

ST
Velma Staplebot: Bad Cop is waiting for you in your office.

President Business: Wonderful, fantastic. Would you cancel my two o'clock, this next meeting could run **a little bit...deadly**.
Octan Computer: Activate helmet. Light sequence. Flame test. Engage dramatic entrance.

TT
Velma Staplebot:Bad Cop menunggumu di kantor, pak!
Presiden Bisnis: Bagus sekali. Fnatastis. Bisakah kau membatalkan rapat pukul 2:00 ku? Pertemuan berikutnya ini akan memakan waktu **sedikit… mematikan.**
Octan Komputer: Mengaktfikan helm. Urutkan cahaya. Uji api, melaksanakan pemasukan yang dramatis.

(*The Lego Movie*)

The translator translates the wordplay in the ST into its literal meaning to the TT. The phrase 'little bit deadly' is translated into *'sedikit mematikan'*, which still contains wordplay on the TT. Thus, it can be said that wordplay can be recreated through WP → WP translation.

2) **Wordplay to Non-wordplay Translation (WP → NON-WP)**

The wordplay is rendered by a non wordplay phrase, which may salvage both senses of the wordplay (in a non wordplay conjuction, that is) or select one of the senses at the cost of sacrificing another. In this technique the translator translate the wordplay into literal meaning. Thus, wordplay in the SL becomes not wordplay in the TT.

ST: Do cats eat bats? Do **bats eat cats?**
TT: Apakah kucing makan kelelawar? Apakah **kelelawar makan kucing**?
(*Alice Adventure in Wonderland*)

In this example, 'cats' and 'bats' are paronymy because of the sound of /æts/ they posses. The translator here gives literal translation technique by translating the wordplay literally; 'cats' is translated into '*kucing*' and 'bats' is

translated into '*kelelawar*' which have no similar pronounce in the TT. Conseqently, the ST wordplay cannot be found in the TT.

3) Wordplay to Rethorical Device Translation (WP → RT)

The wordplay is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, poetic metaphor, paradox, etc.), which aims to recapture the effect of the source-text wordplay. The example of this technique is taken from Lewis Caroll's *Alice in Wonderland* in Humanika (2012: 12)

> **ST :** As she said this, she looked up, and there was the Cat again, sitting on a branc
> h of a tree. 'Dis you say **a pig, or a fig**?' said the Cat.
> **TT**: Dan sementara itu dia menengok ke atas. Di situ kucing Chesire sudah ada lagi, duduk di cabang pohon. 'apakah tadi kau sebut **celeng atau geleng**?' ujar kucing.
> From the example above it describes a paronymy between the word 'pig'

and 'fig'. The two words have a similar pronunciation but different in meaning. Moreover, the translator use the word 'pig' into '*celeng*' and 'fig' into '*geleng*' in order to produce a similar effect from the sound.

4) Wordplay to Zero Translation (WP → Z)

The portion of the text containing the pun is omitted. In other words, there is no wordplay found in the TT.

> **ST**
> '**You can draw water out or a **water – well**,' said the Hatter; 'so I should think you could draw treacle out of a treacle-well-eh stupid?'
> 'But there were in the **well**.' Alice said to the Dormouse, not choosing to notice this last remark.
> 'Of course they were,' said the Dormouse; '-**well in.**'

TT
"Kau bisa menimba air dari perigi air,"ujar Pembuat topi. "Jadi saya pikir kau bisa menimba lumut dari perigi lumut. Bukan begitu, tolol **?"**
"Tapi mereka berada di dasar sumur itu,"ujar Elisa. Sama sekali ia tidak menghiraukan ucapan tupai yang paling akhir.
"Tentu saja." Ujar tupai**.** (**No translation**)

(Alice Adventure in Wonderland)

From the example above, the word 'well' has two meanings. The first one is 'well' as a deep hole to sunk into the earth to obtain water and the second one 'well' as an adverb, which means proper manner. However, the translator does not recreate the wordplay to the TT. This is probably because the translator feels that the wordplay is hard to recreate in the ST or s/he does not aware about the presence of the wordplay in the ST.

5) Wordplay in ST = Wordplay in TT (WP ST = WP TT)

The translator reproduces the source-text wordplay and possibly its immediate environtment in its orginal formulation. i.e. without actually translating it. In short, the translator directly transfers the ST wordplay to the TT without any change. The wordplay is translated the way it is.

ST
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.
TT
SHREK: Bokongku gatal dan aku tak bisa menggaruknya dengan baju monyet ini. Kau, kemarilah! Siapa namamu?
PEMBANTU: **Fiddlesworth**, Tuan.
SHREK: Sempurna

(Shrek 2 movie)

It can be seen from the example above that the translator does not change the word "fiddlesworth". That may be happened because the word 'fiddlesworth' is not available in dictionaries or the word is untranslatable.

6) Non-wordplay to Wordplay Translation (NON-WP → WP)

The translator introduces a wordplay in textual positions where the original text has no wordplay, by way of compensation to make up for source-text wordplay lost elsewhere (or for some other reason). The translator may create a wordplay in the target text in order to build a humorous effect to the audience. However, due to limited space and time, this technique is out of question in this research.

7) Zero to Wordplay Translation (Z → WP)

In this technique, totally new textual material is added to the text, containing wordplay and having no apparent precedent or justification in the source text except as a compensatory device. In the following example is the Spanish translation that contained wordplay based on idiomatic strategy that has no any corresponding material in the ST

> "The reason is," said the Gryphon, "that they would go with the lobsters to the dance." (Alice in Wonderland: 136)
> "La razon es", dijo el Grifo, "que querian bailar con las langostas *a toda costa…*"

The idiomatic expression '*a toda costa*' in the example can refer to 'along the whole coast' and 'at any price'.

8) Editorial Techniques

Explanatory footnotes, the 'anthological' presentation of different, supposedly complementary solutions to one ant the same source-text problem. This technique is effective to be when the wordplay is difficult to recreate in TT.

> **ST**
> **'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!'**
> **TL**
> **"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 tries to inform the readers by giving footnote in the same page that in there is wordplay found in the text. However, just as situational translation, editorial technique is impossible to be implemented in subtitling.

All of these techniques can be combined in several ways: for example the typical pun being suppressed (WP →NON-WP), with a footnote explaining what was left out and why (Editorial Technique) and with compensatory pun being inserted elsewhere (NON-WP →WP).

5. Problem of Meaning Equivalence Related to Wordplay Translation

Equivalence is the term that fluently mentioned in some definitions of translation. This term is very close to the translating activity because in recreating TT, the translation product has to be equivalent with the ST in meaning. The comparisons of two or more texts in different languages seem to be a vital issue in translation studies although its definitions, relevance and notions in the field of translation theory have built some controversy among scholars. Many different opinions and theories of the concept of equivalence have been elaborated within this field for years.

Regarding degree of equivalence, Hartman and Strok in Bell (1991: 6) state that equivalence can be either fully or partially. In their words, "text in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation...". Other definition of equivalence found from Vinay and Darbelnet. Their view of equivalence translation is a procedure, which 'replicates the same situation as in the original, whilst using completely different wording'. They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

With regard to equivalent expressions between language pairs, Vinay and Darbelnet claim that they are acceptable as long as they are listed in a bilingual dictionary as 'fully equivalence'. However, later they note that glossaries and

collections of idiomatic expressions 'can never be exhaustive'.

Different definitions of equivalence also come from Nida and Taber. In addressing the type of equivalence, Nida and Taber's definition about translation can be taken into consideration. According to them, what should be equivalent in translation is meaning and style (Nida and Taber, 2003: 12). Nida argues that there are two different types of equivalence, namely 'formal equivalence'—which in the second edition by Nida and Taber is referred as 'formal correspondence'— and 'dynamic equivalence'. Formal correspondence is focused on 'the attention on the message itself, in both form and content', unlike dynamic equivalence that is based upon 'the principle of equivalent effect' (1964: 159). In the second edition of their work, the two theorists provide a more detailed explanation of each type of equivalence.

Formal correspondence can be defined as a TT item, which represents the closest equivalent of a ST word or phrase. Nida and Taber make it clear that there are not always formal equivalents between language pairs. According to them, these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. The use of formal equivalents might at times have serious implications in the TT since the translation will not be easily understood by the target audience (Fawcett, 1997: 140). Nida and Taber themselves assert that "typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard" (1982: 201).

Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TT wording will trigger the same impact on the audience as the original wording did upon the ST audience. They argue that "frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful' (Nida and Taber, 1982: 200).

Futhermore, Newmark (1988: 38) suggests the terms 'semantic' and 'communicative' translation. Communicative translation goal is "to produce on its readers an effect as close as possible to that obtained on the readers of the original". This description is similar to Nida's dynamic equivalent; both of them are target text oriented. On the other hand, semantic translation tries to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

Moreover, Koller's 'Introduction into the Science of Translation' includes detailed information about the concept of equivalence. Koller mentions five different types of equivalence (1979: 186-191); (a) *denotative equivalence* involving the extralinguistic content of a text, (b) *connotative equivalence* relating to lexical choices, (c) *text-normative equivalence* relating to text-types, (d) *pragmatic equivalence* involving the receiver of the text or message, and, finally, (e) *formal equivalence* relating to the form and aesthetics of the text (Koller, 1979: 186-191). Table 1 shows the characteristic of different types of

equivalence.

Table 1. Characteristics of Research for Different Types of Meaning

Equivalence

Type of equivalence	How attainable	Research focus
Denotative equivalence	By analysis of correspondences and their interaction with textual factors.	Lexis
Connotative equivalence	'One of the most difficult problems or translation, and in practice is often only approximate' (Keller 1979: 189); theory needs to identify the connotative dimensions in different languages.	Additional dimensions: formality (poetic, slang, etc.), social usage, geographical origin, stylistic effect, frequency range, evaluation, emotion.
Text –normative equivalence	Description and correlation of patterns of usage between languages using functional text analysis.	Look at usage in different communicative situations.
Pragmatic equivalence	Translating the text for a particular readership, overriding the requirements of other equivalences	Analyze the communicative conditions valid for different receiver groups in different language pairs and texts.
Formal equivalence	An analogy of form in TL, using the possibilities of the TL and even creating new ones.	Analyze the potential of equivalence in rhyme, metaphor and other stylistic forms.

Having identified different types of equivalence, Koller (1979: 89) goes on

to argue that a 'hierarchy of values'can be preserved in translation only if the

translator comes up with a hierarchy of equivalence requirements for the target

text . Although the hierarchical ordering of equivalences is open to debate,

Koller's contribution to the field of translation studies is acknowledged for

bringing into translators attention various types and ways in which then

fashionable desideratum of equivalence may be achieved.

6. Previous Studies

The research or study about wordplay is not something new in the field of translation studies. There are several studies about wordplay had been conducted. One of them is a journal entitled "*Ideologi Penerjemahan Wordplay dalam Alice's Adventure inWonderland ke dalam Bahasa Indonsia*" by Eko Setyo Humanika and a undergraduate thesis entitled "*Wordplay in Shrek Movies and Its Bahasa Indonsia Subtitling Texts*" written by Sigit Wibisono from Yogyakarta State University.

The journal by Humanika analyzes the techniques and translation ideologies used to translate *Alice's Adventure in Wonderland* from English into *Bahasa Indonesia*. The results show that there are five techniques used by the translator: literal translation, wordplay to wordplay translation, compensation, editorial techniques, and deletion. Moreover, 71% of techniques used are source language oriented and the rest are target language oriented. This indicates that foreignization is the ideology of the translator.

Furthermore, Wibisono's undergraduate thesis aims at analyzing the types of wordplay, the technique used by the translator to translate the wordplay and the degree of equivalence in translating *Shrek* movies. The results show that the most often used type is morphological development wordplay. The technique with the highest rank among all is literal translation with 39 data occurrence or far above the rest. Therefore, in regards to the degree of equivalence of translation in *Shrek* movies, it can be concluded that 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 text expressions at the same time.

7. *The Lego Movie*

The Lego Movie tells the story of Emmet a construction worker who goes about his day following the actions outlined by President Business. However, when he finds the 'piece of resistance' and discovers that he is the prophesied 'Special' he realizes that following the instructions doesn't always lead to the best result. Emmet is recruited to join the team of Master Builders who lead the quest to stop President Business from gluing together the entire Lego universe so that everything and everyone will be stuck for eternity.

Eight and a half years later, Emmet Joe Brickowski, an ordinary construction worker with no special qualities, comes across a woman, Wyldstyle, who is searching for something after hours at Emmet's construction site. When he investigates, Emmet falls into a hole and finds the Piece of Resistance. Compelled to touch it, Emmet experiences vivid visions and passes out. He awakens elsewhere, with the Piece of Resistance attached to his back, in the custody of Bad Cop, Lord Business' lieutenant (whose head sometimes turns around to reveal his other side, Good Cop). There, Emmet learns Business' plans to destroy the world with the Kragle. Wyldstyle rescues Emmet and takes him to Vitruvius, who explains that he and Wyldstyle are "Master Builders" capable of building anything they need, both with great speed and without instruction manuals. Years ago, Lord

Business rose to power, his disapproval of such anarchic creativity resulting in him capturing many of them. As the "Special", Emmet is destined to defeat him, yet Wyldstyle and Vitruvius are disappointed to find Emmet displays no creativity.

The wizard Vitruvius attempts to protect the 'Kragle', a super weapon, from the evil Lord Business. He fails to do so, but warns Lord Business of a prophecy where a person called the 'Special' will find the Piece of Resistance capable of stopping the Kragle.

B. Conceptual Framework

According to Catford (1965: 24) translation can be defined as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." This case is applicable in the translation of wordplay, which the meaning of the source text expressions and the style or form of the wordplay should be expressed in the target text. Hence, the definition of translation by Catford above is adopted and applied for this study.

Moreover, translation can also appear in the audiovisual media or known as audiovisual translation. One of the forms of audiovisual translation is subtitling. The word 'subtitling' is defined as the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text, which are presented on the screen in synch with the original verbal message (Gottlieb, 1997)

Gottlieb (1997: 163), distinguishes subtitling into two types based on the

linguistic aspect. There are 1) intralingual subtitling (translation within one cultural language) that includes subtitling of domestic programmes for the deaf and hard of hearing, and subtitling of foreign-language programmes for language learners and 2) Interlingual subtitling (translation between two cultural languages). In this case, the concept of interlingual translation is applied because the languages used in this study are English and *Bahasa Indonesia,* which are different.

The first objective of this research is to analyze the types of translation wordplay found in *The Lego Movie.* The concept of wordplay in this research will apply the defitnition of wordplay from Delabastita (1996: 1280):

> "Wordplay is the general name for the varioustextual phenomena in which structuralfeaturesof the language(s) usedare exploited in order to bring about a communicativelysignificant confrontationof two (or more) linguistic structures with more orless similarformsand more orless differentmeanings." (1996b: 128, emphasis original).

Futhermore, there are five types of wordplay will be identified in this study. They are Phonologic wordplay, polysemy wordplay, idiomatic wordplay, syntactic wordplay and morphological wordplay. Phonological wordplay is divided into homonymy, homophony and paronymy.

In phonologic wordplay, the English phonological system produces a certain number of phonemes. According to Delabastita (1993: 102-5) the relationships distinguished between the components of a phonologic wordplay can be in the form of homophony, homonymy, and paronymy. It can be said a word or a phrase is homonymy when two or more words have identical spelling and sound but have different in meaning. Homonymy refers to the situation where two words

or word groups are identical both in sound and spelling but different in meanings. Meanwhile in homophony, it refers to the situation when words or group of words are different in writing but identical in pronunciation, but different in spelling. Lastly, a phonological wordplay can be termed paronymy when words or group words are nearly but not quite identical in spelling and pronunciation.

Polysemy wordplay occurs when two or more associatiated meanings are part of what is considered to be one single word, for instance, the word head seems having related meaning. It is quite difficult to decide between homonymy and polysemy because both of thedefinitions are similar. Delabastita (1993: 106) also says that polysemy is often notoriously difficult to distinguish from homonymy. Deciding homonymy and polysemy can be done by analyzing the word or the phrase first. If it is polysemy, it has multiple, related meaning. However, if it is homonymy, the two words are unrelated, but have the same form (spelling or sound).

The third type of wordplay in this research is the idiomatic wordplay. The idiomatic wordplay is constructed by an idiomatic expression. From this definition it can be said that idiomatic expression is a group of words that cannot be understood from its individual meaning.

Syntactic wordplay is the fourth type of wordplay that is analyzed in this research. Syntactic wordplay can be exploited for punning purposes to raise ambiguity. Delabastita (1993: 113) explains that syntactic ambiguity can make wodplay opportunity arise.

Moreover, the fifth type of wordplay that is analyzed in this research is morphologic wordplay. The morphologic wordplay is compared by words which can be related to other words by means of morphological devices such as derivation or compounding. A compound or derivation-based word whose meaning is not deducible from the meaning of the morphemes constitute can give rise to a wordplay (Perez, 1993: 3).

After analyzing the fifth types of wordplay in findings, the next step is to analyze the translation technique found in *The Lego Movie*. In translating text, some techniques can be classified. According to Delabastita's translation strategies, there are translation methods like omitting the portion of the text containing the wordplay, or adding totally new textual material that compensates for the lost source-text wordplay somewhere else in the target text. In Delabastita (1996:135) "...the only way to be faithful to the original text (i.e. to its verbal playfulness) is paradoxically to be unfaithful to it (i.e. to its vocabulary and grammar)".

Based on the techniques used by the translator to translate wordplays into *Bahasa Indonesia*, the translation techniques for wordplay proposed by Delabastita (1993: 191) are considered applicable for this research because they are also used to translate text from English into *Bahasa Indonesia*. The techniques are wordplay to wordplay translation (WP→WP), wordplay to non-wordplay translation (WP → NON WP), wordplay to rethorical device translation (WP → RT), wordplay to zero translation (WP →Z), wordplay ST equal to wordplay TT

(ST = TT), non-wordplay translation to wordplay translation (NON WP → WP), zero translation to wordplay translation (Z → WP), and editorial technique.

In wordplay to wordplay (WP →WP) translation, the source text that contained wordplay is translated by target-language wordplay, which may possibly be significantly different from the original wordplay in terms of their linguistic basis, formal construction, semantic structure, textual effect and/or contextual setting.

Different from WP →WP, the wordplay to non-wordplay (WP → NON WP) translation has a contrary definition. In this technique wordplay is rendered by a non-punning phrase, which may salvage both senses of the wordplay (in a non-punning conjuction) or select one of the sense at the cost of sacrificing another. In other word, the translator translates the wordplay into literal meaning.

The wordplay to rethorical device (WP → RT) technique is somehow similar to WP → WP technique. The wordplay is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, poetic metaphor, paradox, etc.) that aims to recapture the effect of the source-text wordplay in this technique.

Meanwhile, in wordplay to zero translation (WP → Z) technique, there is a wordplay found in the TT, but when the TT is translated into ST, the translator does not recreate the wordplay in the TT. Instead, the translator deletes the wordplay found in the ST. The portion of the text containing the pun is omitted. In other words, there is no wordplay found in the TT.

In wordplay ST equals to wordplay TT technique, the translator reproduces the source-text wordplay and possibly its immediate environtment in its orginal formulation. i.e. without actually translating it. In short, the translator directly transfers the ST wordplay to the TT without any change.

This technique is also similar to NON WP → WP translation technique. What makes it different the translator introduces wordplay in textual positions where the original text has no wordplay, by way of compensation to make up for source-text pun lost elsewhere (or for some other reason). This technique aims at reproducing the effect of the ST wordplay by replacing it with some wordplay-related rhetorical devices, e.g. repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.

Different from WP → Z translation technique, in zero to wordplay (Z →WP) translation technique the translator creates a new form of wordplay in the TT even there is no wordplay in the ST. Totally new textual material is added to the text, containing wordplay and having no apparent precedent or justification in the source text except as a compensatory device.

Lastly, in editorial technique, an explanatory footnotes, the 'anthological' presentation of different, supposedly complementary solutions to one ant the same source-text problem. This technique is effective to is when the wordplay is difficult to recreate in TT.

Finally, those are eight technique of translation that are available in this research. Regarding to the focus of the research, after analyzing the types of wordplay and the technique of translation found in the wordplay, the degree of

equivalence is considered to be analyzed in this research. The degree of equivalence of the techniques of translation in translating wordplay can be found after identifying the translation techniques.

The definition of degree of equivalence by Hartman and Strok in Bell (1991: 6) is equivalence can be either fully of partially. In their words, "(t)ext in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation...". On the other hand, speaking of the types of equivalence, Nida and Taber's definition about translation can be taken into consideration. According to them, what should be equivalent in translation is meaning and style (Nida and Taber, 2003: 12). Hence, in the translation of wordplay, not only meaning is translated but also the form of the wordplay. In reference to the discussions above, the types of degree of equivalence in translating wordplay according to Nugroho (2011: 39) can be formulated in the following table.

Table 2. Degree of Meaning Equivalence

Degree of Equivalence		Descriptions
Equivalent	Fully Equivalent	Wordplay is translated into wordplay and the meaning of the source text expressions is maintained.
	Partly Equivalent	Wordplay is translated into wordplay but the meaning of the source text expressions is different.
		Wordplay is translated into wordplay but the content is different. The forms or the functions of the wordplay are not according to the source text.
		Wordplay is translated into non-wordplay in order to maintain the message in the source text. Wordplay is translated in literal meaning.
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.

Studying the translation technique becomes the important part of the research because it is used to see the way the translator translating the wordplays. After analyzing the translation technique, this study can be used to see the patterns of technique used in translating this movie subtitles especially in translating wordplays. Lastly, the degree of equivalence is analyzed in this study because it is used to describe how equivalence related to wordplays translation works.

The objectives of the research are to find out the types of wordplay, techniques of translation in translating wordplay in *The Lego Movie* and the degree of equivalence found in translating *The Lego Movie* as realized in the *Bahasa Indonesia* subtitling. The research employs a qualitative method. What is meant by descriptive is that in qualitative research the data collected are in the form of words rather than numbers. Furthermore, Vanderstoep and Johnston (2009: 7) tell us that qualitative research yields "narrative or textual descriptions of the phenomena under study". Meanwhile, this research aimed at describing the phenomena found in the translation of wordplay in *The Lego Movie.* These phenomena were related to the types of wordplay, techniques used to translate the wordplay, and the degree of equivalence of the wordplay. Thus, a qualitative method is considered relevant to be applied in this research.

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C. ANALYTICAL CONSTRUCT

TRANSLATION

AUDIOVISUAL TRANSLATION

DUBBING SUBTITLING VOICE OVER

INTRALINGUAL INTERLINGUAL INTERSEMIOTIC

SOURCE LANGUAGE
(*THE LEGO MOVIE*)

TARGET LANGUAGE
(*THE LEGO MOVIE*)

TYPES OF WORDPLAY

TRANSLATION OF WORDPLAY

1. Phonological wordplay
 (a) homonymy
 (b) homophony
 (c) paronymy
2. polysemic wordplay
3. idiomatic wordplay
4. syntatic wordplay
 5. morphologic wordplay

Translation Techniques :
WP➜ WP
WP➜ NON-WP
WP➜ RHETORICAL DEVICE
WP➜ ZERO
WP S.T. = WP T.T.
NON-WP ➜ WP
ZERO ➜ WP
EDITORIAL TECHNIQUE

Degree of Equivalence:
1. Equivalent:
- Fully Equivalent
- Partially Equivalent
2. Non equivalent
3. Unrealized

English Wordplays in Christoper Miller's *The Lego Movie* and Its *Bahasa Indonesia* Subtitling Movie Text