

CHAPTER I

INTRODUCTION

This chapter contains the background of the study, research questions, purposes of the study, scope of the study, significance of the study, and also previous related studies.

1.1 Background of the Study

Nowadays, information is expanding rapidly by the growth collaboration between communication and technology. Such information can be gained from many kinds of media communication such as books, television, newspaper, magazines, or web. The information involved in those media can be attained by the existence of technology which increases day by day like smartphone, ipad, tab, laptop, and others gadget. Therefore, information nowadays can be obtained easily by people not only within country but also from other countries.

In order to achieve information from other countries, translation is much needed because there are many different foreign languages in this world. Those foreign languages are needed to translate in order to convey the meaning. Translation is a process to transfer a meaning from source language (SL) into target language (TL) with appropriate equivalence. A result of translation process can be considered successful if the messages, ideas, and concepts that exist in the source language can

be delivered into the target language as a whole. These results can be seen spread in all fields, from education until entertainment. Books, movies, novels, songs are some of many translation results.

One of the most media which often translated is movie. A lot of foreign movies can be watched in many countries due to translation. Yet, people can easily enjoy those movies without worrying about language's differences. So there are many translators who have translated movie in order to get worthwhile salary or only to help people easier in watching foreign movies.

Movies translation is specifically explored by Audio Visual Translation Studies (AVTS). This is a challenge that translators have to face. Audio-visual translation (dubbing and subtitling) requires an approach to dealing with translation so that the transfer of language in movie production can be more efficient. (Reholova, 2010, p. 9)

One of the most difficult audio-visual translations is translating humor. Translation of humor is a field commonly discussed among linguists. They concern to discover appropriate methods of approach, especially to deal with untranslatability. As humor have always played an essential role in everyday life, it is necessary to find efficient ways for it to be transferred across cultures, especially nowadays in the world of globalization. There are many constraints in translation of humor, many of them are common with translation as such – cultural terms, grammatical and lexical

differences, linguistic pattern, such as idioms and wordplays, the issue of politeness, dialects, slang, etc. All these categories are not easy to be dealt with.

Humor translation result can be seen in the subtitle of comedy cartoon. The translation in comedy cartoon will be considered fail if the humor inside cannot be delivered appropriately by its subtitle. In other hand, cartoon which come up with comedy genre always demand by many people around the world because actually every human being needs humor. People may be disappointed or even annoyed if they can feel the real humor in comedy movie which caused by failed subtitle.

One of the several features in humor cartoon is wordplay. Wordplay can be used to amuse and creates special effects in humor. The term wordplay briefly explored by Delabastita (in Korhonen, 2008: 10), who defined wordplay as:

“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)

From Delabastita’s explanation, it can be simplified that wordplay deal with language which has similar or different form and similar or different meaning.

Wordplay has additional goals besides creating humor. The goals include the various social functions that humor may have, including facilitating interaction in a group, creating bonds inside a group and excluding the outsiders, and allowing the speaker not to commit to the words uttered in order to save face (Attardo, 1994, p.

322). From the translator's point of view, this suggests that wordplay should not be taken lightly. It can be presumed that the author has some communicative goal in mind when using wordplay. This goal and the effect the wordplay creates should be preserved in the translation.

Wordplay is a universal feature of language, a specific example of wordplay may not be translatable into another language. The difficulty of translating puns, according to Alexieva (1997, p. 141) is caused by the asymmetry between language and the surrounding world which shown in different ways in different languages. For example, a word which has a set of multiple meanings in one language may have a corresponding word in another with only one meaning or with a different set of multiple meanings. The phonological and graphemic structures which are important for wordplay are also different in different languages. This leads the writer to do further study on wordplay due to the fact that understanding wordplay can be misleading.

The writer is interested to investigate that case in *The SpongeBob SquarePants* movie. This American cartoon is well-known in Indonesia. Since the cartoon movie came up with comedy genre, surely the movie contained with humor feature like wordplay. Wordplays are often found in the dialogue of this movie instead of other cartoon movies. Therefore, this study will investigate the translation of wordplay in this cartoon.

1.2 Research Questions

Referring to the background above, the research questions of this study are:

1. What are the categorizations of wordplay found in *The SpongeBob SquarePants* movie's script?
2. What strategies are employed in the translation of wordplay in *The SpongeBob SquarePants* movie's script?

1.3 Purpose of the Study

Based on the research questions above, this study is aimed:

1. To find out the wordplay in *The SpongeBob SquarePants* movie's script.
2. To find out the strategies in the translation of wordplay in *The SpongeBob SquarePants* movie's script are employed.

1.4 Scope of the Study

This study will only focus on the translation of wordplay in *The SpongeBob SquarePants* movie's script. This study tightens the translation of humor into the term of wordplay. The writer will not discuss the translation of humor in feature of satire, irony, parody, and others feature that related to humor. Therefore, the writer only focused on the category of wordplay and strategies of translating wordplay.

1.5 Significance of the Study

Theoretically, this study will give contribution to the translation study in English Department of State University of Jakarta. This study is expected to enrich the knowledge of translation subject especially translating wordplay as this study has never been conducted in this Department before.

Practically, this study can be guidance for movie translators when they translate wordplay in a movie. Besides, this study can also be used as a reference for related future study.

1.6 Previous Related Study

There are two previous related studies that have been conducted before. First study is conducted by Arismayang (2010) from English Department student of State University of Jakarta. Her skripsi entitled *Humor Text in Reader Digest Magazines* investigated semantic mechanism in humor text in Reader Digest Magazine that sound funny. She focused on semantic ambiguity (lexical ambiguity and grammatical ambiguity) and truth conditional semantics (including causal fallacy) that occurs in that magazine through componential analysis. Second study is conducted by Utami (2011) from English Department student of State University of Jakarta. Her study entitled *Translation of Humours in “the adventures of Huckleberry Finn”* Focused on how the humors in the adventures of huckleberry finn are translated by using

communicative translation and semantic translation of Newmark. Unlike those writers above, the writer specifically will examine translation of humor especially in wordplay. The writer also will use different theory by Dirk Delabastita (1996).