CHAPTER II

LITERATURE REVIEW

This chapter is aimed to describe expert's explanation related to the object of this study. It involves the study of translation, humor, wordplay and *The SpongeBob SquarePants* movie.

2.1   Study on Translation

2.1.1   Definition of Translation

Generally, translation is a process of transferring meaning, ideas, or messages of a text from one language to other language. There are some important points which follow this process, which related to the accuracy, clarity and naturalness of the meaning, ideas, or messages of the translation. These considerations are explained in some definition of translation stated by some experts.

Every expert has their own perspective in defining translation. Hatim and Munday (2004, p. 6) defined translation as process of transferring a written text from source language (SL) to target language (TL). In this definition they do not explicitly express that the object being transferred is meaning or message. They emphasize that translation is a process.

In other way, Newmark (1981: 7) stated that "Translation is a craft consisting in the attempt to replace a written message and / or statement in one language by the same message and / or statement in another language". It can be seen that Newmark stresses on the same message or meaning that have transferred from one language into another.

In order to achieve the meaning, a translation should formed by equivalent. Many experts tend to emphasize the significance of equivalent, which stressed in following definitions. Like Catford (1965: 20) said "Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". This statement in line with Meetham and Hudson (1972: 713) who stated that translation is the replacement of a text in one language by a replacement of an equivalent text in a second language. In addition, Nida dan Taber (1969: 1) also said "Translation consists of 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".

From definitions above, it is clear that in translation, the meaning or the message in the original text should be maintained. The integrity of the text, the author's style and intent of the text must remain visible. Furthermore, the translator should pay attention to equivalent in order to achieve the original meaning from source language text.

2.1.2. Process in Translation

Process in translation is different based on expert's theory. Nida and Taber (1969, p. 33) describe that there are three stages in translating, they are; (1) analysis stage, (2) transfer stage, and (3) restructuring stage. This process is decribed in the following figure:
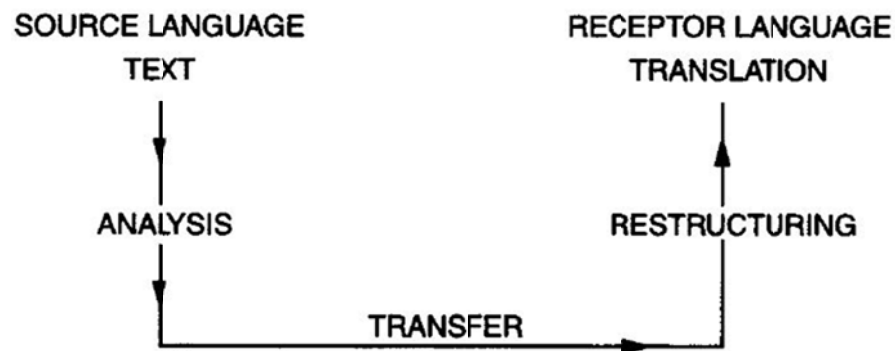

Figure 1. Diagram of Nida and Taber's translation process

The process begins in analysis stage where a translator analyzes and understands grammatical and semantic structure of the source language text. A translator must also analyze and understand the meaningful relationship between words, grammatical relation, the meaning of its words or words combinations, textual meaning, and even contextual meaning. After that the process turns to transfer stage where the meaning from source language is transferred into target language. Then, reconstructing the grammatical and semantic structure into the appropriate target language forms in

order to achieve the equivalent. In this stage, the content, meaning, and message of source language is fully transferred

From Nida and Taber explanation it can be concluded that in translating a source language into target language, a translator must have knowledge about the elements of two languages. Such as, grammatical and semantic structure, process of translation is done for finding the equivalence meaning from source language (SL) to target language (TL).

In other hand, Newmark's (1988:19) operates four levels in process of translation. It begins with choosing a method of approach. There are four levels when translating; (1) textual level, (2) referential level, (3) cohesive level, (4) level of naturalness. The writer draws this process in the following figure:

```
┌─────────────────────────────┐
│       textual level         │
└─────────────────────────────┘
              ↓
┌─────────────────────────────┐
│      referential level      │
└─────────────────────────────┘
              ↓
┌─────────────────────────────┐
│       cohesive level        │
└─────────────────────────────┘
              ↓
┌─────────────────────────────┐
│      naturalness level      │
└─────────────────────────────┘
```
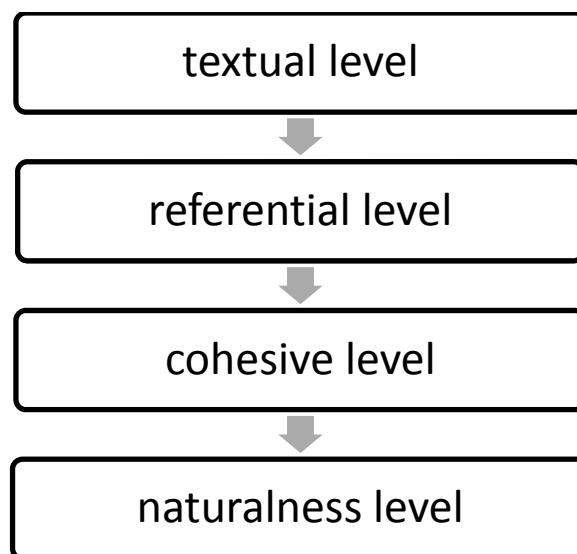
Figure 2. Diagram of Newmark's translation process

1. The textual level (the level of source text). This level consists process of translate, or transpose, the syntactic structures of the source text into corresponding structures in the target text. For many reasons, it has to change these structures into something further different to achieve target language naturalness.

2. The referential level. This the level of content operates primarily with the message (or information) or semantics of the text. This is where the translator decodes the meaning of the source text and builds the conceptual representation. The translator also should decode idioms and figurative expressions.

3. The cohesive level. This level is more general, and grammatical, which draw the focus of thought, the feeling tone (positive or negative) and the various assumption of the source language text. This level includes both comprehension and reproduction.

4. The level of naturalness. This level is target text oriented, focusing exclusively on the construction of the target text. There are two important points here; (a) the target text makes sense, (b) the target text reads naturally like any other text composed in the target language.

From the explanation above, it can be concluded that Newmark operates different model of translation process from Nida and Taber. Newmark operates four levels in translating, which had seen that the process is more intensely. The translator

should pay attention on the cohesiveness both source language and target language. After runs three levels in translating, a translator should also achieve the naturalness of the translation result.

2.2. Study on Humor

2.2.1. Definition of Humor

Humor is a certain part of everyday life, part of every culture and part of every individual person. Humor is difficult to define because sense of humor varies from person to person. The same person may find something funny one day, but not the next, depending on the person's mood, or what has happened to him or her recently. Yet, several scholars have doubt in defining humor because all assumption definition of humor could be formulated (Attardo, 1994:3).

The definition of humor is depended on the purpose for which it is used. Humor simply defined by Vandaele (2002:1) as something that causes amusement, joy, a spontaneous smile and laughter. Similarly, Attardo (1994:4) points out that whatever causes laughter or is felt to be funny is humor and humor can be assume from its effect. Humorous statements are speech acts that have different functions in spoken and written discourse; some involve social satire, wordplay, while others have as their target, criticism of men or women or a particular group, nation or race (Long and Graesser, 1988 as cited in Schmitz, 89:2002).

In addition, Ross (1998, p. 1) also defines humor as something that make people laugh or at least smile. However, he further explain that it is possible to claim that something is humorous, even though nobody laugh or smile at that time. In contrast, people can laugh at something which not funny. It shown that laughter doesn't always means humor and vice versa. Humor depends on person's perspective.

Another definition of humor comes from Mindness (1971:21) as cited in Raskin (1985:7) who defines humor as "a frame of mind, a manner of perceiving and experiencing life. It is a kind of outlook, a peculiar of point of view, and one which has great therapeutic power". It means that humor is essential thing in life which creates ones' thought and paradigm. Humor also plays as the way of someone to perceive and faces his or her experience of life.

From definitions above, it can be concluded that humor is obviously not easy to define. Humor take the important place in people life, because it the basic way to creates someone happiness'. But sense of humor of person differently based on that person's perspective. Something that said as "funny" by a person doesn't always mean "funny" to another and not every laugh identified as humor.

2.2.2. Types of Humor

Raskin (1985:45) distinguished humor into verbal humor and non-verbal humor. Verbal humor is any text, written or spoken involves the use of words, which

is capable creating a humorous effect. Meanwhile, non-verbal humor can be seen in the form of humorous situation, for example which is not created, described, and expressed by a text. It creates humor through physical and/or visual action, such as two clowns slap and kicks each other, when they fall down and make funny faces.

In other way, Raphaelson-West (1989:130) categorized humor in three basic groups of humor discourse, which elaborated with translation problems. These categorizations further explained by Schmitz (1998:93), who serves a pedagogical framework for teaching humor in both language and translation classrooms. They are:

2.2.2.1. Linguistic-based humor

Raphaelson-West (1989:131) divided Linguistic humor into two, wordplay and puns. Linguistic or language- based jokes is the most difficult to translate. A main factor is not only the nature of the joke but the relationship of the languages in questions. In line with West, Schmitz (1998:93) stated that puns are appropriate at the level of linguistic humor. He claimed that linguistic humor offers a greater challenge to translators than non-linguistic humor. It appears that the linguistic-based humor presents more difficulties for both language learners and translators rather than the non-linguistic.

2.2.2.2. Cultural-based humor

There are many jokes which mean the same thing semantically, but in terms of pragmatics and culture, there is something truly missing which makes the jokes

untranslatable. Again, it would need to be explicitly a translation for the purposes of cultural education (West, 1989: 132). Cultural jokes are language specific and are often a challenge for translators. Many of them do not translate well and would not be humorous to native speakers of the target language. In order to appreciate this type of joke, learners have to be familiar with the cultural practices of a nation, society or community (Schmitz, 1998:93).

2.2.2.3. Universal-based humor

Universal (or reality-based joke) would continue to be humorous in translation from English into other languages. This group consists of humor that attains its humorous nature mainly from the context and the general functioning of the world (Schmitz, 1998:94). In West (1989:130) point of view, it is difficult to say whether there is Universal humor or not in the categorization of humor. Perhaps Universal joke is bicultural joke. She stated that there is no way for her to know whether there are any situation for universal joke, because she not being aware of every culture.

2.3 Study on Wordplay

2.3.1. Definition of Wordplay

There are many researchers who pay attention in wordplay. Wordplay can be and have been studied from various points of view and using many different theoretical approaches and terminologies. The term wordplay includes every possible

way in which language is used to amuse and evokes a selection from puns and spoonerisms to joke and funny stories (Delia Chiaro: 1992). It seen that wordplay is related to puns. It is difficult to distinguish the term wordplay and puns since there are many experts who distinguish wordplay and puns in the same sense.

According to Delabastita (1996: 128) (in Korhonen, 2008: 10):

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

In simple words, wordplay meets two or more linguistic structure with similar or different forms (spelling and pronunciation) but different meaning. That idea is supported by Taylor and Mazlack (2004, p. 1) who defined wordplay as jokes involving verbal play and a class of jokes where concerning to the words which have similar sound, but used in two different meanings. The difference between the two meanings creates a conflict or breaks expectation, and is humorous. According to them, wordplay can be created between two words with the same pronunciation and spelling, with two words with different spelling but the same pronunciation, and with two words with different spelling and similar pronunciation

Many researchers seem to use the terms wordplay and pun more or less interchangeably. Delia Chiaro treats puns as the subcategory of wordplay and stated, "The term word play conjures up an array of conceits ranging from puns and spoonerisms to wisecracks and funny stories" (1992, p.4). This statement supported

by Leppihalme who appears to consider "pun" to refer to only a subclass of wordplay, namely that of homophonous or paronymical wordplay (1997, p. 142).

However, there are also some scholars who define wordplay and puns with the same meaning. Geoffrey Hartman stated that "You can define a pun as two meanings competing for the same phonemic space or as one sound bringing forth semantic twins, but, however you look at it, it's a crowded situation" (1970, p. 347). It seems that puns meets two meaning which may be semantically similar, but the structure inside clearly different or even crowded. It can be conclude that he describes the definition of puns similarly with definition of wordplay from others expert.

According to Davis (1997: 24-25), wordplay is not just one (or more) words invoking the meaning of another word, but also refers to the whole system of language itself, where two things are at the same time somehow similar and different. She further explained that wordplay makes reference to the way that language itself is a system where a network of relationships, phonetic, syntactic, semantic, pragmatic, exists. She further argues that no word or other element can have any meaning alone, but is always tied to the other elements in the system. So, Wordplay is play on the relationships that the word has to all the other words in the same system.

From the explanation above, it can be conclude that wordplay mainly used to entertain and creates humor. Wordplay can be said as a modification of word which has same spelling or sound, but different meaning and vice versa. Since the definition and function of wordplay are similar with pun, so there are some experts who use the term wordplay and pun interchangeably. Some expert define pun only as subclass of

wordplay, but some define them similarly. It means that there are many ways to define the concept of wordplay.

2.3.2. Typology of Wordplay

As mention earlier that there are many ways to defines concept of wordplay, and therefore there also numerous different typologies of wordplay. According to Delabastita (1996:128) (in Korhonen, 2008:15) , wordplay can be subdivided into different categories; homonymy (identical sounds and spelling), homophony (identical sounds but different spelling), homography (different sound, same spelling), and paronymy (small differences in both spelling and sound). This model is similar with Gottlieb's typology of wordplay (2005) (in Ulrichsen, 2011: 14-17), but he extended the typology with three subcategories in homonymy which are; lexical homonymy, collocational homonymy, and phrasal homonymy (Gottlieb 2005:56) (in Ulrichsen, 2011: 14-17).

Besides those two experts, there are also some experts whose have proposed category of wordplay. Leppihalme (1997:141) employed wordplay in a category named intertextual wordplay. Moreover, Walter Nash (1985) stated that there is type of wordplay which is called as portmanteaux. These categorization further explained bellow:

2.3.2.1. Homonymy

Delabastita (1996:128) defines homonymy refers to the situation where two words have the same sound and spelling but there is a difference in meaning. Similarly, Klein and Murphy (2001:259) define homonymy as two different word meanings converge on the same phonological representation, or in which a single word diverges into very different meanings. As stated before, Gottlieb (2005:56) subcategorizes homonymy into:

A. Lexical Homonymy

In lexical homonymy, the central feature is single-word ambiguity, which means that two similar words have two different meanings (Gottlieb, 2005:56). This is an example of lexical homonymy:

Situation:

The four women are sitting in a park, when Carrie suddenly drops her keys. Her friends wonder why she has so many, so she explains what the keys are for, and one of them is forher new boyfriend's (Aidan) apartment.

Charlotte: You exchanged keys. That's **big**.

Carrie: Oh no no no! That's the opposite of **Big**.

In these utterances, the two similar words (big/Big) differ in meaning: In Charlotte's line the word should be understood as 'big' (figuratively large),

whereas the second instance is a direct reference to Carrie's on-and-off boyfriend (in this case off) who goes by the name 'Big' (Ulrichsen, 2001:15).

B. Collocation Homonymy

According to Gottlieb, in this type, the central feature is word in context ambiguity, which means that depending on the context, an expression can have different meaning (2005:56). This is an example of collocation homonymy:

Situation:

The four women discuss good looking politicians, since Carrie is in fact dating one herself.

> **Samantha:** The country runs better with a good-looking man in the White House. I mean, look at what happened to Nixon. No one wanted to **fuck** him, so **he fucked everyone** (Ulrichsen, 2001:15)**.**

C. Phrasal Homonymy

The third of homonymy is phrasal homonymy, in which clause ambiguity is the central feature (Gottlieb, 2005: 56). This is an example of phrasal homonymy:

Situation:

Carrie dates a man named Aidan, however, she is unfaithful to him with her ex-boyfriend Big. In this sequence, Carrie has been out walking Aidan's dog (Pete), as an excuse to meet with her lover and to have a cigarette, although she has promised Aidan to quit smoking.

Aidan: I don't wanna be paranoid here, okay. But you took Pete for a walk. And we both know you're not big on the dog-walking. **And I can smell something.**

The phrase 'I can smell something' clearly has a double meaning: Literally, it means that one can 'smell something' (by using the nose) and figuratively that one 'suspects something to be wrong' (Ulrichsen, 2001:16).

2.3.2.2. Homophony

According to Delabastita (1996) Homophony occurs when two words have identical sounds but are spelled in a different way. This statement is in line with Gottlieb who defines homophony as two expressions that are pronounced the same way, but not spelled the same way. In this typology, the central feature is phonemic ambiguity (Gottlieb, 2005: 56). This is an example of collocation homophony:

Situation:

The four friends are discussing sexual orientations, because Carrie has just found out that she is dating a bisexual man.

Samantha: I'm a "tri-sexual". I'll try anything once.

In this example, the word 'tri-sexual' has phonemic ambiguity with not just one but two expressions. The expression is a case of phonetic homophony, seeing that 'tri-sexual' (i.e. three-sexual) sounds like 'bi-sexual', which makes the expression 'tri-sexual' sound like a term for a new third kind of sexual orientation. However,

it also has phonetic resemblance to 'try-sexual', which Samantha explicates by adding 'I'll try anything once' (Ulrichsen, 2001:16).

2.3.2.3. Homography

Homography describes the situation when two words are spelled identically but there is a difference in sound (Delabastita, 1996). Homography has graphemic ambiguity as a central feature. It occurs when two expressions are spelled the same way but not pronounced similarly (Gottlieb, 2005: 56). This is an example of collocation homophony:

Are you looking to buy a **bass**?

The word 'bass' is a homograph, which can mean two things depending on how it is pronounced: with an open front 'a' [b/a/s] as in the instrument, and with an open mid near front 'a' [b/a/s] as in a type of fish. Because of this graphemic ambiguity, it is unclear how to pronounce the word 'bass' like in the example above (Ulrichsen, 2001:17).

2.3.2.4. Paronymy

In paronymy, phonemic and graphemic ambiguity is a central feature. It occurs when two expressions share resemblance because they are spelled and pronounced almost the same way (Gottlieb, 2005: 56). This is an example of Paronymy:

Situation:

Miranda, Charlotte, Carrie, Samantha and her boyfriend Richard (who has previously been caught cheating on Samantha) have gone to Atlantic City. Here, Miranda, Carrie and Samantha are at a Casino, where they find that almost all females in the place are dressed in revealing dresses.

> **Samantha:** No wonder the house always wins. These guys are smothered in breasts. I don't know what I was thinking, bringing a cheating man to **"Atlantic Titty."**

Here, 'Atlantic Titty' is an example of paronymy, which plays on 'Atlantic City' and the singular noun 'Titty' (Ulrichsen, 2001:17).

2.3.2.5. Intertextual wordplay

According to Leppihalme, an intertextual wordplay is based on a readily available phrase (like a verse, advertising slogan, proverb, the name of a book or film etc). The phrase on which the wordplay is based on is called a frame (1997:141). This is an example of intertextual wordplay:

Situation:

The Simpsons' cat, Snowball, has rescued Homer from a threatening fire. As a result, Snowball is declared a hero in Springfield. Mayor Quimby gives a speech:

> **Mayor Quimby**: Today I can truly say: *Ich bin ein feline*.

In this instance of intertextual wordplay, the writers of the scene play with the words *Ich bin ein Berliner* uttered by President John F. Kennedy in West Berlin in 1963. *Feline* in Quimby's version of the phrase refers to cats (Korhonen,2008:17).

2.3.2.6. Portmanteaux

Nash (1985) points out that the concept of *portmanteau* was originally developed by Lewis Carroll. Portmaneaux is a label for the coinage that packs two meanings into one word (Nash, 1985:143). This is an example of portmanteaux:

Situation:

The Simpsons are having brunch at a fancy restaurant. Bart and Lisa are making a scene by shouting and throwing different items of food at each other.

Homer: I've never been so embarrassed. And the worst part is, this is **brunch.** So you've ruined two meals. I'll see you at **lupper**.

The word *brunch* is a word that has been formed by the word formation process called blending, where parts of two words are combined to make up a new word. Brunch is a blend of two words: *breakfast* and *lunch*. In Homer's coinage, *lupper,* the portmanteau is a combination of the words *lunch* and *supper* (Korhonen, 2008:18).

2.3.3. Translation Strategies of Wordplay

In wordplay studies, there are some strategies in translating wordplay which different from other translation strategies. These strategies especially used only to translate wordplay term. Delabastita (1996:134) (in Ulrichsen, 2011:19) suggests seven strategies for translating wordplay. The strategies suggested by Delabastita (1996) are:

1. Translating pun to pun

2. Translating pun to non-pun

3. Translating pun to related rhetorical device

4. Translating pun to zero

5. Translating ST pun copied as TT pun

6. Translating non-pun to pun

7. Translating zero to pun

In this **translating pun to pun** strategy, the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function. Meanwhile, **translating pun to non-pun strategy** operates by transferring pun from source text to a non-punning phrase which may save both senses of the wordplay but in a non-punning conjunction, or select one of the senses. It may also occur that both components of the pun are translated beyond recognition.

In **Translating pun to related rhetorical device** strategy, the pun from source text is replaced by some wordplay-related rhetorical device, such as; repletion, alliteration, rhyme, referential vagueness, irony, paradox, etc, which aims to recapture the humor occurring in source text, even when the original meaning of the wordplay is inevitably lost. In other way, in **translating pun to zero** strategy**,** the pun from source language can be omitted by the translator, because not every pun form source language can be transferred into target language. Therefore, the pun from source text is lost in target text.

In **translating ST pun copied as TT pun** strategy**,** the translator may keep the source text pun in the similar form in the target text, because the source text wordplay is understandable to the target culture reader in its original form in the target text. So, the pun is copied into TT without being translated. In addition, **Translating non-pun to pun** strategy introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make source text puns lost elsewhere, or for any other reason. Furthermore, in **translating zero to pun** strategy, totally new textual material is added, which contains wordplay and which has no visible pattern in the source text. The last strategy is **editorial technique**, in this strategy, explanatory footnotes or endnotes, comments provided in translator's preface.

2.4.   The Sponge Bob Squarepants Movie

The SpongeBob SquarePants Movie is a 2004 American traditional animated adventure comedy film based on the Nickleodeon television series SpongeBob SquarePants. The film was produced by Nickleodeon Movies, in association with Hillenburg's production company, United Plankton Pictures and was distributed by Paramount Pictures. The plot follows Plankton's evil plan to steal King Neptune's crown and send it to Shell City, where SpongeBob and Patrick must retrieve to save Mr. Krabs' life from Neptune's wrath and their home, Bikini Bottom, from Plankton's plan. The film was a box office success, grossing over $140 million, and received mostly positive reviews. A sequel was announced in 2012, and is planned to be released on February 13, 2015.

In Indonesia, this movie directly demanded by people especially kids after it published and presented with Indonesia subtitle. Both of movie and serial successful present humor in comedy cartoon with its humor feature like jokes, satire, irony, wordplay, etc.

2.5. Theoretical Framework

Based on the title, the writer will analyze the translation of wordplay in the SpongeBob Squarepants movie's script. Therefore, the writer will find out the categorization of wordplay which contained in the SpongeBob Squarepants movie's

script. The writer uses typology of wordplay from Dirk Delabsatita (1996), which divides wordplay into homonymy, homophony, homography, paronymy. These categorizations will be added by Leppihalme's and Nash's categorization of wordplay that are intertextual wordplay and portmanteaux. This way was chosen in order to make this research result more valid.

In analyzing the strategy of wordplay translation in the SpongeBob Squarepants movies's script, the writer will use the common strategy of wordplay from Dirk Delabastita (1996), which has proposed seven strategies of wordplay, they are: translating pun to pun, pun to non-pun, pun to related rhetorical devices, pun to zero, pun ST as same as pun TT, non-pun to pun, and zero to pun.