

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter answers the three research questions in this study. It presents the findings and discussions of the categorization of wordplay, strategies used in subtitling wordplays in *The SpongeBob Squarepants* movie's script and how they are translated.

#### 4.1 Findings

In conducting this study, the writer uses the data which indicate wordplay. They are taken from original script and Indonesian subtitle of *The SpongeBob Squarepants* movie. The wordplays are classified in several categories based on Delabastita's typology of wordplay. That categorization is homonymy, homophony, homography, paronymy. Two others categories are intertextual wordplay by Leppihalme and Portmanteaux by Nash.

After classifying the wordplay based on the categorization of wordplay, the wordplay is classified into their translation strategy. The translation of wordplay is identified by the strategies of translating wordplay which is proposed by Delabastita. Those strategies of translation 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, and (7) translating zero to pun.

#### 4.1.1 Findings on Categorization of Wordplay

After the data were collected through several steps, the writer found 55 wordplays in The SpongeBob Squarepants movie's script. The following table (table 1) and figure (Figure 3) presents the frequency and percentage of wordplay based on the six types of wordplay; homography, homonymy, homophony, paronymy, intertextual wordplay and portmanteaux which occurred in The SpongeBob Squarepants movie's script.

No.	Types of wordplay	Frequency
1.	Homonymy	16
2.	Paronymy	12
3.	Homophony	9
4.	Intertextual wordplay	9
5.	Homography	7
6.	Portmanteaux	2
Total		55

Table 1. The number of categorization of Wordplay in The SpongeBob SquarePants movie's script.

The calculation on the table above can also be displayed in this following chart.

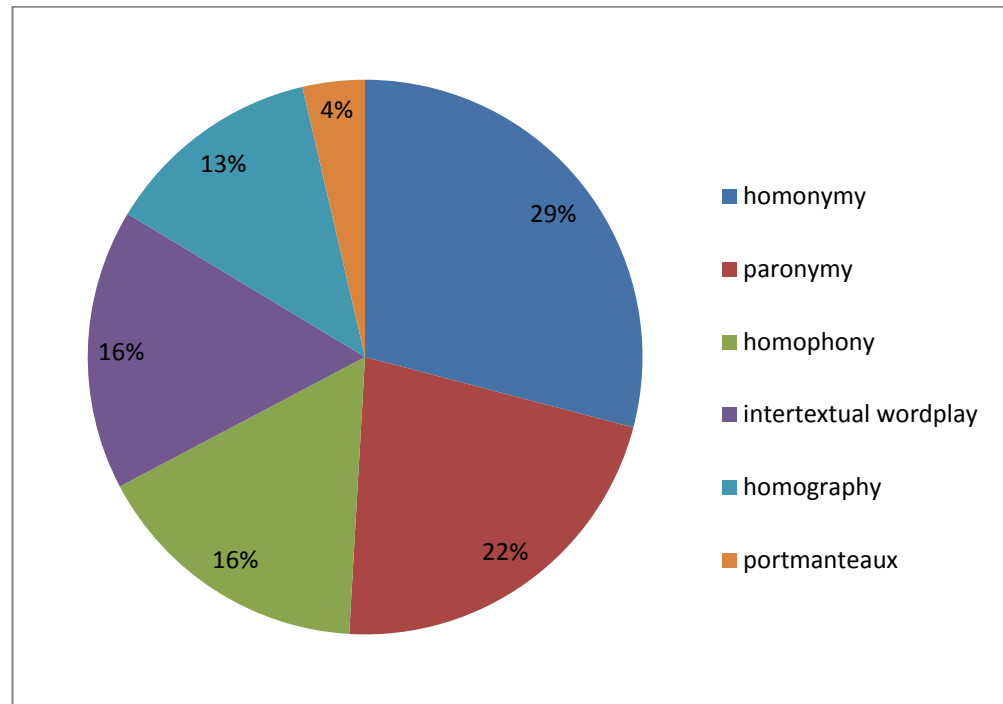


Figure 3. The percentage of categorization of wordplay

As table 2 and figure 3 shows, a total number of 55 instances of wordplay were found in *The SpongeBob Squarepants* movie's script. The category of wordplay with the highest amount of occurrences is homonymy, with the 16 occurrences amounting to 29% of the cases. Paronymy has the second highest percentage with the 12 occurrences amounting to 22% of the instances of wordplay in this category. The third category of wordplay was homophony and intertextual wordplay with 9 instances (16% of the cases) for both of those categories. Next, there is homography in the fifth grade with 7

numbers of wordplay and 13% percentage. The lowest category is portmanteaux with 2 instances (4%). It can be concluded that homonymy is the highest number and portmanteaux is the lowest.

#### **4.1.2 Findings on Strategy Employed in the Subtitling of Wordplay**

##### **4.1.2.1 Description on Strategy Employed in the Corpus**

The writer found several strategies of translating wordplay in The SpongeBob Squarepants movie's script. The following table (table 2) and figure (Figure 4) presents the frequency and percentage of wordplay based on Delabastita's strategy of wordplay:

No.	Strategies of translating wordplay	Frequency
1.	Translating pun to non-pun	39
2.	Translating ST pun copied as TT pun	6
3.	Translating pun to pun	5
4.	Translating pun to zero	3
5.	Translating pun to related rhetorical device	2
6.	Translating non-pun to pun	0
7.	Translating zero to pun	0
Total		55

Table 2. The number of strategies employed in subtitling wordplay in The SpongeBob SquarePants movie's script.

The calculation on the table above can also be displayed in this following chart.

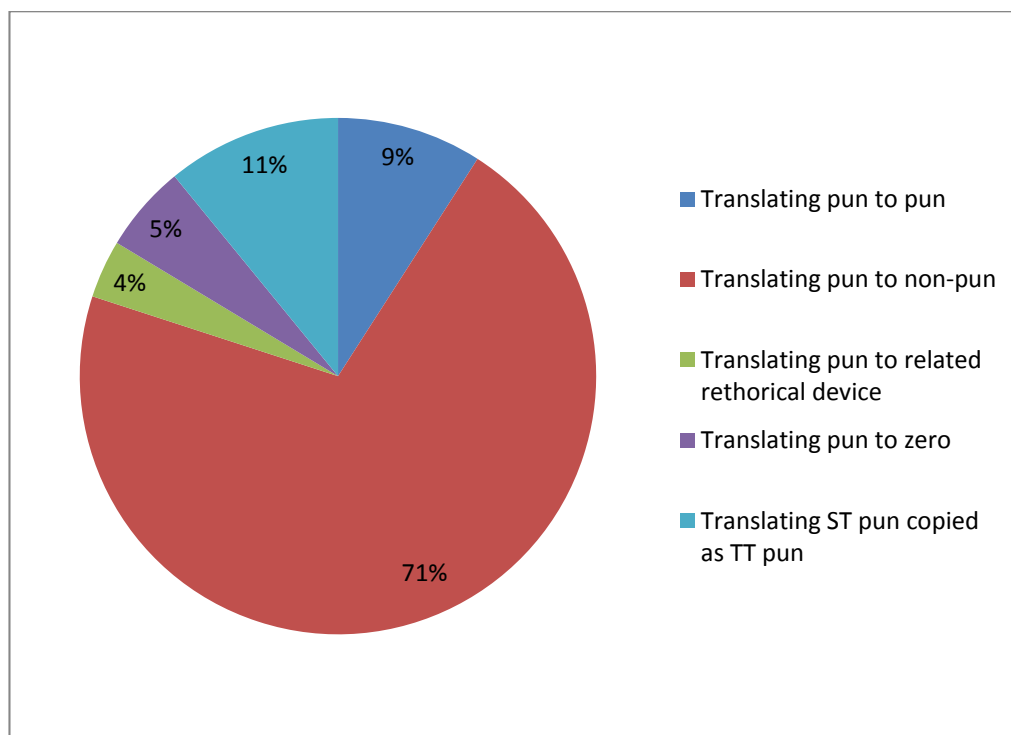


Figure 4. The percentage of strategies employed in subtitling wordplay in The SpongeBob SquarePants movie's script.

As can be seen from table 2 and figure 4, the strategy most often used by the translator is translating source-text puns with non-puns (39 instances and 71 per cent of the cases). The second most often used strategy is source-text puns is copied in target-text puns, which translator does in 6 instances of wordplay, which is 11 per cent of the instances of wordplay. Translating puns as puns is in the third grade with 5 occurrences (9 per cent). Next, is translating

pun to zero (omission) in the target text with 3 cases in 5 per cent of the cases. The lowest strategy is translating pun to related rhetorical device with 2 instances in four per cent of the cases. The writer does not find any strategies of translating non-pun to pun and translating zero to pun.

#### 4.1.2.2 Findings on Strategy Employed in Each Wordplay Category

The writer found that there is some strategies which used by same categories and some strategies used by different categories. It means that there is one category translated by more than one strategy. This phenomenon shown in this following table (table 3) and figure (figure 5):

	Pun - pun	Pun - nonpun	Pun - rrd	Pun - zero	pun ST = pun TT
homonymy	2	13	0	1	0
paronymy	0	8	2	1	1
homophony	0	9	0	0	0
intertextual	3	1	0	0	5
homography	0	7	0	0	0
portmanteaux	0	1	0	1	0

Table 3. The number of strategies employed in each wordplays' category in The SpongeBob SquarePants movie's script.

The calculation on the table above can also be displayed in this following chart:

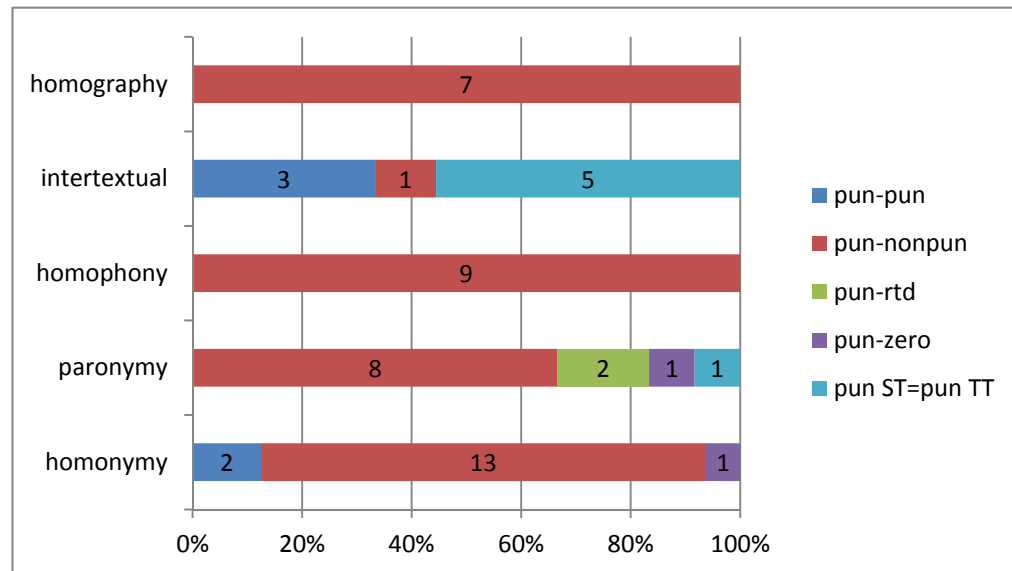


Figure 5. The number of strategies employed in each wordplays' category in The SpongeBob SquarePants movie's script.

As can be seen from Figure 5, in the strategy translating source-text puns with non-puns, there are 13 cases in homonymy, 9 cases of homophony, 8 cases in paronymy, 7 cases of homography, 1 case of intertextual wordplay and portmanteaux. In the translating ST pun copied as TT pun strategy, there are 5 cases of intertextual wordplay and 1 case in paronymy. Third, in translating pun to pun, there are 3 cases of intertextual wordplay and 2 case of homonymy. Next, in translating pun to zero category, there is 1 case of homonymy, homography, and portmanteaux. The last, in translating pun to related rhetorical device strategy, there are 2 cases of paronymy.

## **4.2 Discussion**

In this part the writer takes some dialogues as an example and gives explanation why they fall into homography, homonymy, homophony, paronymy, intertextual wordplay and portmanteaux.

### **4.2.1 Analysis on Categorization of Wordplay**

#### **4.2.1.1 Homonymy**

To begin with example of homonymy found in the script of the source of data, the writer gives short explanation of this category of wordplay likes explained before in chapter two. Homonymy is two words that have identical sound and spelling but have different meaning. The writer found 16 cases of homonymy occurs in this movie. Here are some examples of this category of wordplay in The SpongeBob Squarepants movie's script.

#### **Example 1:**

##### **Situation:**

Mr. Krabs has announced the new manager of Crusty Crab is not SpongeBob. After some people guess why Spongebob not chosen, everybody in restaurant ran away and Patrick appeared flew on a banner naked with a GO SpongeBob flag.



**Dialogue:**

**Patrick** :Hooray for SpongeBob! Hooray for  
SpongeBob! Let's hear it for SpongeBob!

**Patrick** :Hello? Where'd everybody go? Did I miss  
something? Did you see my *butt*?

**Explanation:**

Here, the words *butt* means as part of the body. It is homonymy with *butt* which means as a cask, typically used for wine, beer, or water. Those two words *Butt* is pronounced and spelled identical but have different meaning. In this situation *butt* refers to Patrick's part of body where he put a naked with a GO SpongeBob flag. He is not looking for his butt but he wants to show his butt to everyone in the restaurant.

**Example 2****Situation:**

In their way to Shell City, Patrick and SpongBob met a tug. Then, the tug stole SpongeBob's car key. So, Patrick and SpongeBob went to Thug Tug bar to get the key. In the Bar, Patrick said:

**Dialogue:**

**Patrick** : So, is this a "*date*" *date* or just a meaningless  
friend thing?

**SpongeBob** : It depends on you, Pat.

**Explanation:**

In this utterance the writer uses the words date in one dialogue as homonymy. *Date* in this dialogue have different meaning eventhough they are pronounced and spelled identical. The first word (*date*) means a social or romantic appointment or engagement, while the second word (*date*) means a particular day or year when a given event occurred or will occur. Patrick is actually shows that his date (appointment) is not really likes usual date. So, he uses the word date (the day) to make a joke.

**Example 3****Situation:**

In Crusty Krabs, Plankton was waiting Neptune to fry Mr. Krabs. He is very happy and cannot wait Mr. Krabs fried. Suddenly, SpongeBob and Patrick fall through the roof of Crusty Krabs. He suddenly said to Plankton:

**Dialogue:**

**Plankton** : Oh, yes. Well done, SpongeBoob.

**SpongeBob** : Sorry to *rain on your parade*, Plankton.

**Explanation:**

The play in this dialogue is in the phrase '*rain on your parade*'. Since the word *rain* itself homonymy with the word rain in another meaning, of course this phrase ambiguity has two meaning. First, *rain your parade* can be meant that the rain (waterfall from the sky in small drops) comes when the parade. Secondly, it means that SpongeBob spoils the parade by his act. According to the scene, the second meaning is more suitable in this dialogue.

**Example 4****Situation:**

Plankton who was preparing his plan Z to steal Krabby Patty formula, went outside. Suddenly, SpongeBob run by and accidentally stepped on him. While Plankton being stepped on by SpongeBob, SpongeBob said:

**Dialogue:**

**SpongeBob** : Eww, I think I stepped in something.  
**Plankton** : Not in something, on someone, you *twit!*  
**SpongeBob** : Oh. Sorry, Plankton. Are you on your way to the grand-opening ceremony?  
**SpongeBob** : Well, good luck with that. I'm ready. Promotion. I'm ready. Promotion.  
**Plankton** : Stupid kid.

**Explanation:**

The play in this dialogue is in the word *twit*. It is homonymy because it has double meaning. First, *twit* means silly or stupid person. Secondly, *twit* means tease or taunt (someone), especially in a good-humoured way. Based on this scene, Plankton is angry to SpongeBob because SpongeBob does not realize that he has step Plankton. So, the right *twit* of this scene is in second meaning

**Example 5****Situation:**

In the theater, where all of the pirates are the audience of SpongeBob Squarepants movie, the birds came and showed with his gesture that SpongeBob and Patrick not died, while others audience guess that this is the end of the movie. The audiences feel sad because they sure that SpongeBob died, but suddenly the captain said:

**Dialogue:**

<b>Captain</b>	: That's the end of SpongeBob. Come here, you.
<b>Captain's Parrot</b>	: *squawk* Shut up and look at the screen.
<b>Captain</b>	: <i>The bird's right</i> . Look! It be the tear of the Goofy Goobers.

**Explanation:**

The play in this dialogue is in the phrase '*The bird's right*'. This phrase is homonymy because it has double meaning. From the transcript, *the bird's right* shows that Captain tells to his parrots that it is a right (entitlement) of the bird to say what he want to say about the movie. But, according to the scene, the closer meaning of *the birds right* is Captain tells the parrots that the bird is true (The bird is right).

**4.2.1.2 Homophony**

In this study the writer also found that homophony occurs frequently in this movie. Likes the writer said in the Chapter 2, homophony occurs when two words have identical sounds but are spelled in a different way. In this type, the central feature is phonemic ambiguity. These are some examples of homophony in *The SpongeBob Squarepants movie*.

**Example 1:****Situation:**

SpongeBob was dreaming that he is a new manager in Krusty Krab. He dreamt that Mr. Krabs asked help to him to save his costumer's life. The customer named Phil.

**Dialogue:**

**Phil** : I'm really scared *here*, man.

**SpongeBob** : You got a name?

**Phil** : Phil.

**SpongeBob**: You got a family, Phil? Come on, Phil, stay with me.  
Let's *hear* about that family

**Explanation:**

The play in this dialogue is in the words *here* and *hear*. They are homophony because they have same sound / pronunciation. They pronounced; /hɪə/. They have different spelling and meanings, *here* means “In, at, or to this place or position”, while *hear* means Perceive with the ear the sound made by (someone or something).

**Example 2****Situation:**

Spongebob ran into Patrick, who came out of his rock and Patrick gave congratulation to Spongebob because he guess that his friend will be new manager of Krusty Krab 2.

**Dialogue:**

**Patrick** : That sounds like the manager of the new Krusty Krab 2. Oops. Hold on. Congratulations, buddy.

**SpongeBob** : Oh, thanks, Patrick. And *tonight*, after my big promotion, we're gonna party till we're purple.

**Explanation:**

In this dialogue the words *tonight* is homophony with *two night* because it pronounced in the same way. There is phonemic ambiguity in this dialogue. The audiences may consider tonight as *two night* if they are not look the script when they are watching. So this dialogue may also hear as: *Oh, thanks, Patrick. And **two night** after my big promotion, we're gonna party till we're purple.*

**Example 3****Situation:**

SpongeBob and Patrick are lay under a lamp after being taken hostage by the Cyclops. SpongeBob was lamenting about their failed mission. Patrick added his pain by always answer him with “Shell City”. SpongeBob started angry and said.

**Dialogue:**

**SpongeBob :** Yeah, we never made it to Shell City.

**Patrick :** Shell City.

**SpongeBob:** Exactly, buddy. Yeah, the place we never got to.

**Patrick :** Shell City.

**SpongeBob:** OK, now you're starting to ***bum me out***, Patrick.

**Explanation:**

In this utterance, the word *bum* in phrase *bum me out* is homophony with the word *bump*. Even though, there are phonetic differences (bum: /bʌm/ , bump: /bʌmp/ ), they sound almost same. The audiences will not hear the phonetic differences when they are watching without subtitle. The word *bum* and *bump* have different meaning, but still suitable to the context in this dialogue. Bump means as hit something with force. So, phrase *bump me out* shows that Patrick has hit SpongeBob, while *bum me out* means that Patrick makes SpongeBob angry.

**Example 4****Situation:**

Mr. Krabs want to announce the new manager of Crusty Krab. When he talked, SpongeBob always directly answered him.

**Dialogue:**

<b>Mr. Krabs</b>	: The obvious choice for the job.
<b>SpongeBob</b>	: He's <i>right</i> .
<b>Mr. Krabs</b>	: A name you all know. It starts with an S.
<b>SpongeBob</b>	: That's me.

**Explanation:**

The phonemic ambiguity in this dialogue is in the words *right*. It is homophony with the word *wright*. They are homophony because they



sound in the same way but spelt differently. They are pronounced /rʌɪt / . The audiences may consider right as Wright if they are not read the subtitle. It is possible because according to the scene, Mr. Krabs are looking the proper person to the job. So, a wright (means; a maker or builder) still proper to the job. Although, based on this dialogue, SpongeBob tells that Mr. Krabs is right (true).

### Example 5

#### Situation:

SpongeBob and Patrick have recovered on a bed of tank pebbles. They bump into glass and taps the glass of the fishbowl they are in. The, they said:

#### Dialogue:

**SpongeBob** : I don't know where we are. What is this?

**Patrick** : It's some kind of wall of psychic energy.

**SpongeBob** : No, Pat, it's a giant glass ***bowl***.

#### Explanation:

In this context, the word *bowl* can be homonymy with the word *bole*. They are pronounced identical, that is /bəʊl/. *Bowl* means a round, deep dish or basin used for food or liquid, while *bole* the trunk of a tree. It is possible if the word bowl presumed as bole by the viewers,

because it still proper to the context. However, this scene shows that they are in the giant glass round place not in a trunk of tree.

#### 4.2.1.3 Paronymy

Paronymy occurs when two word sound and spelled similarly but not identical. They are not identical either orthographic or phonetic. There is a bit difference both in the sound or spelling. These are example of paronymy which occurred in The SpongeBob SquarePants movie's script.

##### Example 1:

###### Situation:

SpongeBob picked a slice of cheese out from his briefcase with some tweezers. SpongeBob dramatically and slowly attempted to put the cheese on the Krabby Patty. He then kicked the door open, Phil in his arms. The crowd gasped. The cheese on the Krabby Patty sparkled.

###### Dialogue:

**SpongeBob:** That's what it's all about. I want you to do me a favor, Phil.

**Phil** : What?

**SpongeBob** : Say "*cheese*". Order up.

**All** : Three *cheers* for the manager! Hip! Hip! Hip!Hip! Hip! Hip!

**Explanation:**

Here, *cheese* and *cheers* almost spelled and pronounced almost the same way, but not identical. So it included in Paronymy category. Cheese pronounced /tʃi:z/, while pronounced cheers /tʃɪəz/. The phonemic difference only in the sound / i:/ and /ɪə/ and the graphemic difference only in the letter 'r' and 'e'. In this scene, *cheers* for manager are given because he has made the Krabby Patty with *cheese*.

**Example 2****Dialogue:**

**SpongeBob & Patrick:** Now that we're men, we can do anything. Now that we're men, we are invincible. Now that we're men, we'll go to Shell City, get the **crown**, save the **town**, and Mr. Krabs. Now that we're men.

**Explanation:**

The play in this dialogue is in the words *crown* and *town*. They are spelled and pronounced almost the same way, but not identical. So it included in Paronymy category. *Crown* pronounced /kraʊn/ while *town* pronounced /taʊn/. The phonemic difference only in the sound /k/, /r/ and /t/ and the graphemic difference only in the letter 'k' 'r' and 't'. They are still sound resemble and looks similar. *Crown* here belongs

to King Neptune's crown that has stolen, and *town* means Bikini Bottom folks.

### Example 3

#### Dialogue:

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

#### Explanation:

In this dialogue, *got* and *guts* almost spelled and pronounced almost the same way, but not identical. So it included in Paronymy category. *Got* is pronounced /ɡɒt/ while *gut* is pronounced /ɡʌt/. The phonetic differences only in the sound /ɒ/ and /ʌ/, while the graphemic differences only in the letter 'o' and 'u'. In this dialogue, Dennis says that SpongeBob has nerve to against him.

### Example 4

#### Situation:

Mr. Krabs was at a stand in front of the Krusty Krab 2. The crowd was still gathered there, seated. When Mr. Krabs told who will be the new manager of Krusty Krab is, SpongeBob always directly answer Mr.Krabs.

**Dialogue:**

**Mr. Krabs :** Yes. Well, anyway... The new manager is a *loyal*, hard-working employee.

**SpongeBob:** Yes.

**Explanation:**

The play in this utterance is in the word *loyal*. According to the context in this dialogue, it is paronymy with the word *royal* which means big or great. They are spelled and pronounced almost the same way, but not identical. *Loyal* is pronounced /'ləɪ.əl/ while *royal* is pronounced /'rɔɪ.əl/. The phonetic differences only in the sound /r/ and /l/, while the graphemic differences only in the letter 'r' and 'l'. This scene shows that Mr.Krab is looking for new-manager who is faithful to him.

**Example 5****Situation:**

When SpongeBob and Patrick almost want to stop their mission to Shell City, they met Mindy. SpongeBob felt that he is not man. So, Mindy gave SpongeBob and Patrick fake mustache. But they did not realize that it was only fake. So, they think that they are men now.

**Dialogue:**

**Mindy** : Are men afraid of anything?  
**SpongeBob and Patrick:** Heck, no!  
**Mindy** : And why?  
**SpongeBob and Patrick :** Because we're *invincible*! Yeah!

**Explanation:**

According to this situation, *invincible* can be paronymy with the word *invisible*. They are sound and spelled almost same, but not identical. *Invincible* pronounced /ɪnˈvɪn.sɪ.bl/, while *invisible* pronounced /ɪnˈvɪz.ɪ.bl/. the phonetic difference only in the sound /n/, /s/, /z/, while the graphemic difference only in the letter ‘n’, ‘c’, ‘s’. *Invincible* means impossible to defeat and *invisible* means impossible to see. If the word *invincible* presumed as *invisible* by the viewers, it can be guess that SpongeBob and Patrick become impossible to see while they have mustache. But, based on the script they feel that they are men who impossible to defeat after they have mustache.

**4.2.1.4 Homography**

Homography also found occurs in this movie. Although, this category of wordplay rarely occurs in this movie, this category still explained by the writer. Homography is two words that have the same

spelling but difference sound. Here are some examples of homography:

### Example 1

#### Situation:

Squidward was on his bathroom and he sang along. Suddenly SpongeBob appeared and interrupted Squidward. He said that he want to tell something to Squidward.

#### Dialogue:

**Squidward:** SpongeBob! What are you doing in here?

**SpongeBob:** I have to tell you something, Squidward.

**Squidward:** Whatever it is, can't it wait until we get to work

**SpongeBob:** There's no *shower* at work.

#### Explanation:

The word *shower* is a homograph, which can mean two things depending on how it is pronounced: /'ʃaʊ.ər/ which means a cubicle or bath in which a person stands under a spray of water to wash or /'ʃoʊ.ər/ which means one who *shows*. According to the context of the scene, the first pronunciation is more suitable. In this scene, SpongeBob wants to tell something to Squidward and he cannot wait until they get to work because there is no bathroom in their workplace.

So, the suitable pronunciation in this dialogue is /'bʌθ.ər/ which means bathroom.

## Example 2

### Situation:

Plankton finally got Krabby Patty formula from Krusty Krabs. Then, he made his Krabby Patty and folks of Bikini Bottom came to his restaurant. Perch Perkins report live Plankton's restaurant about Plankton's Krabby Patty.

### Dialogue:

**Perch Perkins:** Excuse me, Plankton. Perch Perkins, Bikini Bottom News. Can I get a *minute*?

**Plankton** : Anything for you, Perch.

### Explanation:

The word *minute* is also a homograph, which can mean two things depending on how it is pronounced. First pronunciation is /maɪ'nju:t/ which means small or little. Second pronunciation is /'mɪnɪt / which means unit of time. It is confusing whether Perch wants to ask a little of new Kraby Patty or Perch wants to ask Plankton's time.



### Example 3

#### Dialogue:

**SpongeBob:** Do you still have that bag of *winds*?

**Patrick:** I sure do

#### Explanation:

The homography in this dialogue is in the word *wind*. It can mean two things depending on how it is pronounced. First, /'wind/ which means air movement. Secondly, /'waɪnd/ which means to tighten a spring. Based on the context in this scene, of course first pronunciation is more suitable. The meaning of first pronunciation is proper to this dialogue because *wind* that SpongeBob means is wind (air) that Mindy gives to him and Patrick.

### Example 4

#### Dialogue:

**Neptune:** Greeting, subjects. I seek the one known as Eugene Krabs. May he *present* himself to me at once.

#### Explanation:

The word *present* is a homograph, which can mean two things depending on how it is pronounced. First pronunciation is /'prezənt/ which means existing or occurring now (for example: a doctor must be present at this time) and second pronunciation is /prɪ'zent/ which uses

to introduce a someone to someone else (for example: *may I present my wife?*). From the context, King Neptune is commanding Mr. Krabs to be there in front of the King now. The King is not introducing Mr. Krabs. So, the pronunciation of *present* should be belonging to first pronunciation.

### Example 5

#### Situation:

Neptune was sitting in his throne by his daughter Mindy, who was sitting in another throne. Neptune hits the squire on the head with his trident.

#### Dialogue:

**Neptune:** So, you have confessed to the crime of touching the king's crown?

**Prisoner:** Yes, but...

**Neptune:** But what?

**Prisoner:** But it's my job, Your Highness. I'm the royal crown *polisher*.

#### Explanation:

The word *polisher* is a homograph, which can mean two things depending on how it is pronounced: /'pɒlɪʃər/ which means to shine or /'pəʊlɪʃər/ which adjective of, from, or native to Poland. Based on the context of the scene, the prisoner tells the King that he is a one who makes King's royal crown to always shine because it is his job.

Therefore, according to the meaning, the suitable pronunciation is  
/ˈpɒlɪfər/

#### 4.2.1.5 Intertextual Wordplay

The writer found nine intertextual wordplay in this movie. Intertextual wordplay is based on a readily available word or phrase (like a verse, advertising slogan, proverb, the name of a book or film etc). These are the example from the movie:

##### Example 1:

##### Dialogue:

<b>SpongeBob</b>	: Wait, Pat. This bigger boot saved our lives.
<b>SpongeBob and Patrick:</b>	Thank you, stranger.
<b>SpongeBob</b>	: uhh..Stranger?
<b>SpongeBob</b>	: It's <i>the Cyclops!</i>

##### Explanation:

*The cylops* in this utterance refers to A cyclops (/ˈsaɪklops/; Ancient Greek: Κύκλωψ, *Kyklōps*;). In Greek mythology and later Roman mythology, it was a member of a primordial race of giants, each with a single eye in the middle of his forehead. The name is widely thought to mean "round-eyed" or "circle-eyed".

## Example 2

### Dialogue:

**Plankton:** Well, Perch, before my dear friend Eugene Krabs was frozen by King Neptune... I'm sorry. He confided in me a secret wish. "Sell the Krabby Patty in my absence at the Chum Bucket," he said. *"Don't let the flame die out."* By the way, act now and you get a free Chum Bucket bucket helmet with every purchase. Here you go, Perch.

### Explanation:

In this instance of intertextual wordplay, *"Don't let the flame die out"* plays with the phrase *"Don't let the flame burn out"*, a song's title by Jackie DeShannon in 1977. Die out and burn out has the same meaning that is become extinct or vanish. This phrase also refers to *"Don't let the fire go out"*. It is a phrase used during the 2000 election in a campaign to elect Mel Carnahan to the United States Senate after his death, and *Don't Let the Fire Go Out* is a book written by his widow, US Senator Jean Carnahan, on the same subject.

## Example 3

### Dialogue:

**Sponge-Bob:** Glue? *Google eyes*? He's making a humorous diorama of Alexander Clam Bell? Patrick, he's killing sea animals and making them into smelly knickknacks. And I think we're next

**Explanation:**

'*Google eyes*' in this dialogue is intertextual wordplay based on *Google eyes* which often used by people to personifies the objects for a humorous effect. *Google eyes* are small plastic craft supplies used to imitate eyeballs. Google itself is intertextual wordplay from an American search engine; Google.

**Example 4****Dialogue:**

**SpongeBob:** Who are you?

**David Hasselhoff:** I'm *David Hasselhoff*.

**Explanation:**

David Hasselhoff is intertextual wordplay which refers to American actor, singer, producer, and businessman. His nickname is "The Hoff". He is best known for his lead roles as Michael Knight in the popular 1980s US series *Knight Rider* and as L.A. County Lifeguard Mitch Buchannon in the series *Baywatch*.

**Example 5****Dialogue:**

**Sponge-Bob:** Glue? Google eyes? He's making a humorous diorama of *Alexander Clam Bell*? Patrick, he's killing sea animals and making them into smelly knickknacks. And I think we're next.

**Explanation:**

Alexander Clam Bell is a minor character in this movie; he is based on Alexander Graham Bell who invented telephone. In this scene, there is a picture of Alexander Graham Bell with his telephone which shows that Alexander Clam Bell in this movie is Alexander Graham Bell.

**4.2.1.6 Portmanteaux****Example 1****Dialogue:**

**Mr. Krabs:** What's this? King Neptune is riding toward The Krusty Krab at *brunch time*. He's got money.

**Explanation:**

Brunch is portmanteaux. It blends of the word breakfast and lunch.

**Example 2****Dialogue:**

**Patrick:** Where is the *spork*?

**Spongebob:** We never need *spork* to eat this Triple Gooberberry Sunrise ice cream.

**Explanation:**

Spork is portmanteaux. It blends of the word spoon and fork.

#### **4.2.2 Strategies Employed in Subtitling Wordplay**

From data in the finding, it shown that there is some strategies used in one category or several categories. It means that there is one category of wordplay can be translated by one or more than one strategy. It may caused by the differences of culture and system of language between source text and target text. Meanwhile the translator should preserve the communicative goal and effect of the wordplay in the translation. So, the translator used not only one strategy for one category of wordplay. Therefore, for some categories of wordplay can be translated using some strategies of translating wordplay.

Based on condition above, the writer synthesized the finding of strategy used in the corpus and finding of strategy used in each category in the discussion below:

##### **4.2.1 Translating pun to non-pun**

The writer found non-pun as a translation strategy in 39 wordplay instances with 71 per cent. This strategy means puns in the source text is translated with non-pun in the target text, but still retain all the initial senses of wordplay or leave only one of the related senses. The use of a non-pun in the translation often is not a bad solution regarding the functional equivalence of the target text, because it is difficult to produce humorous subtitles of the

source text wordplay, even though the fact that the humor is not delivered in the form of wordplay in the subtitles.

**a. Homonymy**

No.	ST	TT
1.	<b>Patrick:</b> So, is this a “ <i>date</i> ” <i>date</i> or just a meaningless friend thing?	<b>Patrick:</b> Jadi, apakah ini “ <i>date</i> ” <i>tanggal</i> atau hanya teman tak berarti?

In this instance of wordplay, the words *date* and *date* are homonymy because although they identical (phonetic and graphemic), they have different meaning. In the Indonesian translation, the writer translates it become “*date*” and *tanggal*. Those two words are not homonymy. The writer does not translate the word “*date*” (which means romantic meeting) into Indonesian. In fact, Indonesian has the word *kencan* which have the same meaning with *date*. The writer maybe does not change it into *kencan* because the word *date* is well-known and also often used by people in Indonesia. By translates “*date*” *date* into “*date*” *tanggal*, the writer keep the equivalence from source text into target text. The humor inside also retain into target text.



### b. Homophony

No.	ST	TT
1.	<b>SpongeBob:</b> Oh, thanks, Patrick. And <i>tonight</i> , after my big promotion, we're gonna party till we're purple.	<b>SpongeBob:</b> Oh, terimakasih, Patrick. Dan <i>malam ini</i> , setelah promosi besarku, kita akan berpesta sampai kita jadi ungu.  Aku suka menjadi ungu!

From example above, the word *tonight* is translated becomes *malam ini*. It makes the sense of wordplay lost because the word *malam ini* is not homophony with other words. In source text, the word *tonight* is homophony with *two night*, but in the target text the wordplay does not appeared. It is not bad because the translator still achieve the equivalence of the source text.

### c. Paronymy

No.	ST	TT
1.	<b>Mindy:</b> And why?  <b>SpongeBob and Patrick:</b>	<b>Mindy:</b> Kenapa?  <b>SpongeBob and Patrick:</b>

	Because we're <i>invincible</i> !	Karena kami <i>tidak terkalahkan</i> !
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The example shows how the translation of the paronymic pun *invincible* that is *tidak terkalahkan* loses the play on the sound *invincible* with *invisible*. The ST viewers are able to relate the word *invincible* with *invisible*, but for TT viewers the word *tidak terkalahkan* is far from the meaning of the word *invisible* that is *tidak terlihat*. It seems that the translator did not realize that there is wordplay in the in *invincible*.

#### d. Homography

No.	ST	TT
1.	<b>SpongeBob:</b> Do you still have that bag of <i>winds</i> ?	<b>SpongeBob:</b> Kau masih membawa tas <i>angin</i> itu?

The word *wind* is homograph in source text, because it can be pronounced in different ways. The translator translates it becomes *angin*. *Angin* in target text has no wordplay with other words. It means that the translator could not translate the pun from source text into pun in target text.

### e. Intertextual wordplay

No.	ST	TT
1.	<p><b>Sponge-Bob:</b> Glue? <i>Google eyes?</i> He's making a humorous diorama of Alexander Clam Bell? Patrick, he's killing sea animals and making them into smelly knickknacks. And I think we're next.</p>	<p><b>Sponge-Bob:</b> Lem? <i>Kacamata?</i></p> <p>Dia sedang membuat diorama menggelikan Alexander Clam Bell? Patrick, dia membunuh hewan laut dan membuatnya menjadi makanan ringan.</p> <p>Kurasa kita selanjutnya.</p>

In the example above, *Google eyes* is translated becomes *Kacamata* in target text. Since *kacamata* is not wordplay in Indonesian, it makes the target text lost the sense of wordplay from source text. in the target text, the viewers cannot feel the intertextual wordplay of *google*.

### f. Portmanteaux

No.	ST	TT
1.	<p><b>Patrick:</b> Where is the <i>spork</i> ?</p>	<p><b>Patrick:</b> dimana <i>sendok dan garpu nya?</i></p>

	<b>Spongebob:</b> We never need spork to eat Kraby Patty.	<b>Spongebob:</b> Kita tidak pernah butuh sendok dan garpu untuk makan Kraby Patty.
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In example above, *spork* is a portmanteau of the words *spoon and fork* (cutlery). The translator translates those word become *sendok dan garpu* (*they are* also cutlery). That is not a portmanteaux but a good translation in that it retains the original meaning of the source text wordplay. The translator cannot translated portmanteaux of *spork* into portmanteaux in target text because, portmanteaux of *sendok garpu* is not available target text.

#### 4.2.4 Translating ST pun copied as TT pun

There are six data using this strategy. This strategy means the pun in the source text is copied into target text, without being translated. Here are some examples of this strategy. This strategy occurs in the paronymy and intertextual wordplay;

##### a. Intertextual Wordplay

No.	ST	TT
1.	<b>Sponge-Bob:</b> Glue? Google eyes? He's making	<b>Sponge-Bob:</b> Lem? Kacamata? Dia sedang

	<p>a humorous diorama of</p> <p><i>Alexander Clam Bell?</i></p> <p>Patrick, he's killing sea animals and making them into smelly knickknacks.</p> <p>And I think we're next</p>	<p>membuat diorama</p> <p>menggelikan</p> <p><i>Alexander Clam Bell?</i></p> <p>Patrick, dia membunuh hewan laut dan membuatnya menjadi makanan ringan. Kurasa kita selanjutnya.</p>
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In the example above, *Alexander Clam Bell* is copied into target text. Since *Alexander Clam Bell* is a name of someone, so that the translator cannot translated in any other language. Viewers in target text will also realize that *Alexander Clam Bell* is refers to *Alexander Graham Bell*.

#### b. Paronymy

No.	ST	TT
1	<p><b>Mr. Krabs:</b> Yes. Well, anyway... The new manager is a <i>loyal</i>, hard-working employee.</p> <p><b>SpongeBob [Thinking]:</b> Yes.</p>	<p><b>Mr. Krabs:</b> Manager baru adalah seorang yang <i>loyal</i>, seorang pegawai pekerja keras.</p> <p><b>SpongeBob [Thinking]:</b> Ya</p>

From the example above, the writer copies the word *loyal* in source text into target text. They have same meaning both *loyal* in source text and target text. The writer uses the word *loyal* in target text because *loyal* also available in Indonesian. Actually, there is word which have same meaning with *loyal*, that is *setia*. However, the word *loyal* is also available in the target text. The translator seems does not want to lose the sense of *loyal* from source text. Perhaps, the translator wants to achieve the equivalence. So, the translator copied the pun from source text into target text.

#### **4.2.1 Translating pun to pun**

When looking at the relative popularity of each translation strategy used by translator, it can be seen that the translator has managed quite well to leave the wordplay into target text. So, the translator also translated by rendering pun in source text to pun in the target text. From 55 data of wordplay in this movie, the writer found only 5 instances of this strategy. This strategy only occurred in two category of wordplay, that are intertextual wordplay and homonymy. These are some examples:

### a. Intertextual Wordplay

NO.	ST	TT
1.	<p><b>Patrick:</b> Is he a <i>mermaid</i>?</p> <p><b>Dennis:</b> All right. Enough gab.</p>	<p><b>Patrick:</b> Apa dia <i>putri duyung</i>?</p> <p><b>Dennis:</b> Baiklah. Cukup bicaranya.</p>

Translator uses an intertextual pun in his translation as well in example above. *Mermaid* is translated into *putrid duyung* in target text. *Putrid duyung* is also intertextual wordplay which refers to a mythical sea creature with the head and trunk of a woman and the tail of a fish. So, the pun from source text is translated into target text. By translating intertextual wordplay in this way, it seems that the translator successfully transfers the sense of wordplay into target text. The translator also achieves the equivalence of the translation.

### b. Homonymy

No.	ST	TT
1.	<p><b>SpongeBob:</b> Oh, thanks, Patrick. And tonight, after my big promotion, we're</p>	<p><b>SpongeBob:</b> Oh, terimakasih, Patrick. Dan malam ini, setelah promosi besarku, kita akan</p>

	gonna party till we're <i>purple</i> .	berpesta sampai kita jadi <i>ungu</i> .
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From example above, the word *purple* is translated becomes *ungu*. It is not only achieves the equivalence but also retains the wordplay from source text. Since, *purple* in source text shows lexical ambiguity, the word *ungu* also present lexical ambiguity in target text.

#### 4.2.5 Translating pun to zero

The puns are omitted altogether from the subtitles in 3 cases. Translating pun to zero is where the source text wordplay is omitted. It is omitted because several reasons, like untranslatability or there is no equivalence word to target text. These are some examples in homonymy, paronymy and portmanteaux.

##### a. Homonymy

No.	ST	TT
1.	<b>Victor:</b> Shut up! Somebody in here ain't a real man. You! We're on	<b>Victor:</b> Diam! Seseorang di sini bukan pria sejati.



	a baby hunt. And don't think we don't know how to <i>weed</i> them out. Now, everybody line up! DJ! Time for the test. No baby can resist singing along to this.	Kalian! Kami sedang mencari bayi. Rasanya kami tidak tahu di mana mereka. Sekarang, semuanya berbaris. DJ, waktunya ujian. Tidak ada bayi yang bisa tahan untuk ikut menyanyikan ini.
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In the example above, the word *weed* which homonymy is omitted in target text. The translator, translates *And don't think we don't know how to weed them out it* becomes *Rasanya kami tidak tahu di mana mereka*. This translation lost the sense of wordplay in source text. It considered far from equivalence. It also can be translated into *Dan jangan berpikir kita tidak tahu bagaimana untuk menyingkirkan mereka*.

#### b. Portmanteaux

No.	ST	TT
1.	<b>Mr. Krabs:</b> What's this? King Neptune is riding	<b>Mr. Krabs:</b> Apa ini? Raja Neptune sedang menuju

	toward The Krusty Krab at <i>brunch time</i> . He's got money	The Krusty Krab pada jam makan ini. Dia punya uang
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In example above, *Brunch* is a portmanteaux of the words *breakfast* and *lunch*. The translator translates does not translated it. The translator adds the word *makan* in *jam makan* to makes it appropriate to the context. It is clearly that the word *brunch* is omitted in the target text. The translator cannot translated portmanteaux of *brunch* into portmanteaux in Indonesian because, portmanteaux of *sarapan dan makan siang* is not available in Indonesian.

#### 4.2.2 Translating pun to related rhetorical device

There is only 2 data of wordplay using strategy of translating pun to related rhetorical device. In this strategy, the pun from source text is replaced by some wordplay-related rhetorical device, such as; repletion, alliteration, rhyme, referential vagueness, irony, paradox, etc. Here are the examples:

No.	ST	TT
1.	<b>Squidward: __Rude dude</b> with a bad <i>tude</i>	<b>Squidward: __Anak cekak</b> dengan <i>lagak</i> buruk

2.	<b>SpongeBob &amp; Patrick:</b>  Now that we're men, we can  do anything. Now that we're  men, we are invincible.  Now that we're men, we'll  go to Shell City, get the  <i><b>crown</b></i> , save the <i><b>town</b></i> , and  Mr. Krabs. Now that we're  men	Kami sekarang pria dewasa  Kami bisa melakukan apa saja  Kami sekarang pria dewasa  Kami tak terkalahkan. Kami  sekarang pria dewasa  Kami akan pergi ke Shell City  Mengambil <i><b>mahkota</b></i> ,  menyelamatkan <i><b>kota</b></i>  dan Mr. Krabs  Kami sekarang pria dewasa
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In the first example, the translator using related rhetorical device (rhyme) in translating paronymy *rude*, *dude*, and *tude* in source text become *anak*, *cekak*, *lagak*. It sounds identical *ak*. The translator cannot translates it becomes paronymy because difficult to transfer three words of paronymy into target text.

In example two, there is play on words between *crown* and *town*. It is paronymy. The translator translates it becomes *mahkota* and *kota* in target text. They are not paronymy but they have the same rhyme *mahkota* and *kota*. It shows that the translator using related

rhetorical device, that is rhyme. The translator still achieves the equivalence and keeps humor in target text.