CHAPTER I

INTRODUCTION

1.1 Background of the Research

Translation has been enormous importance in the world as it penetrated and required in all aspect of human life to bridge a culture and help people in communicating with other people. To understand a culture and communicate with other people,a translator must able to find the equivalence each word, proverb, terms etc. from one language to another language. Translation is *the process of transferring a written text from a source language (SL) to target language (TL), conducted by a translator, or translators (*Hatim and Munday 2004:6)

The activity of translations is not an easy job to do, because as a translator we must deal with different language features,cultures,and traditions. A translator should know both source and target language, ideology, method, and procedure of translation. Therefore a deep understanding of translation will help indoing a good translation text.

Literay translation has been around for a long time , such as novels, short stories, and others. Translating literary works is different from translating any other form of translation. The idea of translating literary works has been developed and has become the most crucial part of language

development. Some translators stated that translating literature work is much more complicated than translating any kind of other text.

One of the translated literary works is a work by Sir Arthur Conan Doyle “The Adventure of The Illustrious Client”. And translated into Indonesian by Oci Hasan. The Illustrious Client, written in 1924, consists of 11 pages. The story is used as a data source because it is one of Conan Doyle's famous works and this work is chosen because many wordplays could be found in it.

The key issues in this research are wordplay. Wordplay is a clever way to convey meaning by playing on the language to make an impression mostly on jokes or serious effect. The issue is that playing words deals with the culture of the source language, which can be different from one country to another one. The wordplay can be defined as humorous play on words which is very dependent on the structure of language.

The important things that are discussed further in this research are the wordplay forms contained in the source text along with the function. After that, the techniques used in translating the wordplay. The results of the wordplay translation will be assessed for compatibility based on the degree of equivalence.

1.2 Theoritical Framework

1.2.1 Translation

There are various definitions of translation proposed by scholars. This study includes definition proposed by Bell (1991:6) , Hatim and Munday (2004), Nida and Taber (1982). According to Bell (1991:6) translation is the replacement of a representation in a text in one language by a representation of an equivalent text in a second language. Hatim and Munday (2004:6) defined translation as the process of transferring a written text from source language (SL) to (TL),conducted by translator,or translators.

Nida and Taber also defined that the closest natural equivalent of the source language message in terms of meaning and in terms of style is delivered by target language (1982). They have added the definition that the translation has the terms of style. The termsof style refers to the writing style. There are two points that the translators should pay attention with. Firstly, terms of meaning, any term use to make the target language text equivalence. Secondly, terms of style, the way the translators transfer the meaning with their own style. From the defenitions above,the writer conclude that translation is the ability to give the same meaning of a text into anthher language.

1.2.2 Equivalence in Translation

Nida and Taber (1982) are referred to a formal correspondence and dynamic equivalence. Formal correspondence “focuses attention on the message itself, in both form and content, unlike dynamic equivalence which is based

upon the principl of equivalent effect "(p.159). Catford introduces his idea of types and shifts of translation. Shifts refer to the changes that take place during the translation process. More specifically, Catford (1965) describes types of translation according to three criteria. Firstly, full translation is contrasted with partial translation which differs according to the extent of translation.

Secondly, total translation differs from restricted translation according to the levels of language involved in translation, and, thirdly, Catford distinguishes between rank-bound translation and unbounded translation depending on the grammatical or phonological rank at which equivalence is established.

1.2.3 Wordplay

Wordplay is a playing on words in a clever way to create a certain effect,This means that wordplay is created by manipulating language in such a way that a word or a longer linguistic construct carries multiple meanings in the same context. According to Delababastita (2011:180),"wordplay is the general name of various textual phenomena in which structural features of the languages 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."Leech (1969:209) defines wordplay as "foregrounded lexical ambiguity,which may have its origin either in homonymy or polysemy. Homonymy is words,which have the same sound

and writing but different meaning while polysemy is a word that has more than one possibly meaning.

1.2.4 Types of Wordplay

1. Phonological and Graphological Structure

a. Homonymy

Homonymy refers to condition where two or more words are identical spelling and pronunciation but different in meaning.

Example: (Hanggar Sulistyowaty in her Thesis,2017)

ST: "Well. If she said "**Miss**"and didn't say anything more, the Gnat remarked, "of course you'd **miss** your lessons. That's a joke. I wish you had made it."

(Carroll, 1871:45 *Through the Looking Glass)*

b. Homophony

Homophony happens when two forms of word has identical pronunciation but different spelling.

Eample:

ST: "If your man is more dangerous **than** the late Professor Moriarty, or than the living Colonel Sebastian Moran, **then** he is indeed worth meeting."

(Conan doyle,*The Adventure of Illustrious Client)*

c. Homography

Homography happens in the case of two or more words that have the same form of pronunciation or spelling or it also can be similar in both forms, but different in meanings.

Example:

"How the **US** put **US** to shame.

(Delabastita in Vandaele, 2011: 180 Wordplay in Translation)

The word **US** is actually the abbreviation for United States, which is pronounced /juː ˈ es/ meanwhile the second **US** is the objective pronoun for we', which is pronounced /ʌ s/. (Hanggar Sulistyowaty in her Thesis,2017)

d. Paronymy

Paronymy refers to the situation where two words are nearly,but not quite identical spelling and pronunciation.

Example:

ST: if her poor old broken father cannot move her, how shall I, a **stranger,** prevail? And yet there is something in the suggestion if all else fails. But I think we must begin from a different **angle**".

TT: *Kalau ayahnya yang hancur hati saja tak berhasil membujuknya, apalagi aku **yang tak dikenalnya**. Tapi usulmu bisa dicoba bila yang lain-lain tak berhasil. Sekarang kurasa kita harus mulai dari **sudut** yang berbeda".*

(Conan doyle,*The Adventure of Illustrious Client)*

There is only a slightly difference on the pronunciation of **stranger'** and **angle'** so that is why they are categorized as paronymy

2. Lexical Structure (polysemy)

According to Murphy (2010),polysemy refers to the situation where a word has two or more distinct meanings but those are still related in sense. It can be said that the sense might be similar, but the meaning is different based on the context of the words. The meaning of a single word can be different and it depends on the context of the word.

Example: "He left the **bank** a few minutes ago"

The word 'bank'can have at least two meaning,the first bank as financial establishment and bank as the edge of the river.

3. Lexical Structure (Idiom)

Idioms can describe as the group of words whose meaning cannot be predicted. Wordplay from idioms can be created by changing the formal structure of idioms or by having its literal contrasted with figurative meaning. Based on Leech and Short (2007:65),defines idioms as a sequence of two more words,the meaning which is not predictable from the meaning of the constituent words."

Example:

"I asked you where you lived," he said, spinning his nasty web."Ayemenem,"

Estha said. "I live in Ayemenem. My grandmother owns Paradise, Pickles & Preserves. She's the **Sleeping Partner**."

“Is she, now?”the Orange drink Lemon drink Man said. “And who does she **sleep** with?”

(Roy, 1997: 98 The God of Small Things) Translation can elicit ambiguity by which an idiom can be translated literary or contextually. As the following the word **‘sleep‘** in the **sleeping partner** can mean the one who provides some of the money in a company and refers to sexual activity.

4. Morphological Structure

Morphology is a branch of linguistic dealing with words, structures, and forms (Aronoff and Fudeman, 2010: 1-2). Meanwhile, morphological wordplay can be defined as creating a new word or composing words. Veselovská in Kuchařová (2013: 16-17).

Example:

“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.”

(Carroll, 1871:64 Through the Looking Glass)

The example of morphological wordplay is on the word **a-dressing‘** which is derived from the term ‘dress‘ with prefix a- which means being in the process of wearing dress.

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5. Syntactic Structure

Syntactic structure deals with grammar. According to MacDonald et al. (1994, 676, : "Syntactic ambiguities arise when a sequence of words has more than one syntactic interpretation." Simply, ambiguity can be achieved through the use of several syntactical devices, such as prepositions, article usage, etc. Let me demonstrate on the following example taken from Ivan Poldauf's study The Have Construction (1967, 24). Syntactic ambiguity can be interpreted as a structure of a sentence or phrase that has more than one interpretations. That is why it is called ambiguous.

Example:

ST: "I don't quite know yet," Alice said, very gently. I should like to **look all round me** first, if I might."

"You may look in front of you, and on both sides, if you like,"said the Sheep: but you can't **look all round you**"unless you've got eyes at the back of your head."

TT: "*Aku belum tahu," kata Alice, lembut. "**Aku ingin melihat-lihat dulu,** kalau boleh.""Kau boleh melihat ke depanmu, dan ke kedua sisi, kalau kau mau," kata si Domba. "Tapi kau tak bisa **melihat semua yang di sekelilingmu** – kecuali kalau kau punya mata di belakang kepala."*

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1.2.5 Translation Technique in Wordplay Translation

1. Wordplay – Wordplay

This technique gives opportunity for Target Text (TT) to possess he exact meaning and form with the Source Text (ST). Both ST and TT should share similar concept, and the humorous effect of the ST should be felt in TT.

Example: (According to Hanggar Sulistyowaty in her Thesis "*The Translation of Wordplay in Lewis carroll's Through The Looking Glass and What Alice Found There Into Bahasa Indonesia by Djokolelono* 2017)

Example:

ST: "I'm sure I didn't **mean** Alice was beginning, but the Red Queen interrupted her impatiently. "That's just what I complain of! You should have **meant**! What do you suppose is the use of child without any meaning?

TT: "*Aku yakin aku tidak **bermaksud** ..." Alice akan membela diri, tetapi Ratu Merah menukas tak sabar. "Justru itu yang aku keluhkan! Kau harus punya **sesuatu maksud**! Apa gunanya seorang tanpa **suatu maksud**?*

From the example above,the translator translate 'mean'and 'meant' into 'bermaksud' and 'suatu maksud'. The writer conclude that this is quite appealing to initiate that they are paronymy without changing the meaning at all. Certainly, 'mean', meant', and 'meaning' is paronymy because they are derived from the word 'mean' which functions as a verb. Therefore, the source text and the target one share the same form.

2. Wordplay to Non wordplay

The wordplay in source text is rendered by a Non-wordplay phrase that may save both senses of the wordplay but in the form of Non-wordplay conjunction. In addition, the translator may translate one of the two meanings or even both meanings are translated but it is beyond recognition

Example :

ST: "Joe's my **dad.** He never hits. Hardly ever" (Sophie Mol said)

"How can be hit if he's **dead?"**Estha asked?

(Roy,1997:143 *The God of Small Things*)

TT: '*Tetapi Joe adalah* ayahku,*ia tidak pernah memukul. Nyaris tidak pernah"*

"Bagaimana dia dapat memukul kalau dia ***sudah mati****?"Tanya Estha*

(Haryo,2009:185 *Yang Maha Kecil*)

The word of "dad" and "dead" has identical pronunciation but different spelling (homophony),they are translated literary into "ayahku" dan "mati" which cannot represent the sense of wordplay in the target text.

3. Wordplay – Related Rhetorical Device

This technique aims at reproducing the effect of the ST wordplay by replacing it by rethorical devices such as repetition, alliteration, rhyme, irony,idioms,paradox, etc

Example :

ST: "**It may be** some fussy, self-important fool; **it may be** a matter of life or death,"said he as he handed me the note.

TT: "***Ini bisa jadi*** *cuma ulah orang dungu yang sok penting, atau* ***bisa jadi*** *merupakan masalah hidup-matinya seseorang," katanya sambil menyerahkan surat itu kepadaku.*

Here, the translator translates" **It may be"** into "***bisa jadi".*** This technique reproducing the effect of the ST wordplay by replacing it by rethorical devices that is repetition.

4. Zero – Wordplay

Thiste chnique can described as addition of new textual material in the target text, which contains wordplay and has no corresponded justification in the source text. It functions as compensatory device.

Example :

ST: The reason is ,"said the Gryphon,"that they would go with the lobsterto the dance".

(Carroll, 1865: 153 *Alice"s Adventure in Wonderland)*

"La raz ó nes". Dijo el Grifo, "que quer í anbailar con las langostasa toda costa ..."

(Translator)

The phrase "toda costa" refers to along the whole coast' and and at any prince

5. Wordplay – zero

This technique is also called deletion in which the wordplay in the source text is not translated into target text.

example:

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.'

(Carroll, 1865: 108 *Alice in Wonderland)*

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*)*

(Julius, 1978: 82 *Elisa di Negeri Ajaib)*

6. Non wordplay – Wordplay

The translator introduces the wordplay into the target language in which the source text does not have one. It is realized by compensation in which the translator inserts a wordplay that is in the ST.

Example :

ST: “She’s under sentence of excecution”.

“**What for**?”said Alice.

“Did you say.”**What a pitty**!” the Rabbit asked.

“No,I didn’t said Alice.”I dont’t think it’s all a pitty. I said”What for?”

(Carroll,1865:120. *Alice’s Adventure in Wonderland*”)

TT: *“Dia divonis hukuman mati”*

“Alasannya?”kata Alice.

“Apa kau baru saja mengatakan “kasihannya!’? tanya si Kelinci.

“Tidak,”kata Alice”aku sama sekali tidak kasihan,aku bilang Alasannya?’

(Translator)

7. Editorial Technique

Editorial Technique can be described as inserting explanatory device,such as footnotes or comments in order to explain how the wordplay works. It aims to make the translation clearer so that there will be no missunderstanding in understanding the meaning.

example :

ST: “There was a table set out under a tree in front of the house, and the Match Hare, and the Hatter were having tea at it; a Dormouse was sitting between them, fast a sleep, and the other two were using elbow on it, and talking over its head.

*(*Carroll, 1865: 95 *Alice"s Adventure in Wonderland)*

TT: *Ada sebuah meja yang disiapkan di bawah sebuah pohon di depan rumah itu dan si Terwelu Maret serta si Tukang Topi sedang minum teh di situ. Seekor Tikus Muskardinus* sedang susuk di antara mereka dan tertidur lelap,sementara yang lainnya sedang menggunakan tubuh si tikus sebagai bantalan kursi, sambil meletakkan siku-siku mereka di atasnya dan berbicara di atas kepalanya.*

*(*A. Reni, 2010: 69 *Alice di Negeri Ajaib)*

1.3 Review of Previous Study

In order to make this research valid,the writer take some linguistics previous study to support this research. There are some previous research related to this topic study,which also discussed about wordplay.

The first study is a thesis written by Andi Bayu Nugroho (2011),entitled "*Teknik Penerjemahan Wordplay dan Kualitas Terjemahannya dalam Novel Charlie and the Great Glass Elevator karya Roald Dahl*" The purposes of this study are to describe the forms and functions of wordplay realize in Roald Dahl"s Charlie and the Great Glass Elevator as the source text, identify the translation techniques to the wordplay applying the target text, identify the translation techniques realizing the forms and functions of theoriginal wordplay, and discover the effects of the applied translation techniques of the wordplay towards the quality of the target text in general. From the study found 12 types of wordplay .The strength point of this research is the researcher analyzed the data quite simple and easy to understand. This research has

much information to support the argument. The weak point of the research is in explaining the scope of the analysis because the writer did not write it in his research. Therefore, the readers do not know the limit of his research. The similarity is this research also discuss about wordplay,the difference is Andy Bayu Nugroho found in the novel,but the writer found it in a short story.

The second study is a journal article written by Ayyuhatsanail Fithri,Ichwan Suyudi (2019) entiled *English Wordplay Translation Into Indonesians In The Subtitle of "Friends" Television Series.* Program Studi Sastra Inggris, Fakultas Sastra Universitas Gunadarma. This paper is to investigate types of wordplay found in the subtitles of Friends and strategies applied to translate English wordplay into Indonesian. The data of this study was collected from a long American series entitled 'Friends' from season one to ten.

The result showed there are four types of wordplay found in an American series entitled 'Friends' namely: phonological and graphological structure consists of homonymy, paronymy, and homophony, lexical structure (polysemy), morphological structure, and syntactic structure. And there are three strategies of translations used in this series,that is wordplay to wordplay, wordplay to non-wordplay, and editorial technique. The strength of this research is easy to understand and it gives a lot of information about wordplay. The weak point in this research is in explaining the scope of the analysis,the writers did not write in their research. The similarity is this research also identify wordplay,the difference is this journal is taken a subtitle of television series as the data,meanwhile a short story is chosen as the source of data by the writer.

The third study is a journal article written by Sang Ayu Isnu Maharani (2016), from Udayana University. The title of the research is *The Wordplay of 'The Big Bang Theory' Movie Subtitle.* The purpose of this research is to describe the types of wordplay in the movie 'The Big Bang Theory' Movie Subtitle and also to explain about the technique applied in translating of wordplay.

The researcher uses an observative and note taking techniques to collected the data, and this study is a descriptive qualitative and library study. From this study found that there are three types of wordplay,they are the phonological structure: homonymy and homophony, the lexical development is idiom,and the syntactic structure. The strength point of this research is easy to understand and it gives a lot of information about wordplay. The weak point in this research is The researcher did not have any theory to support her opinion. She only focuses on type of wordplay found in the subtitle. The similarity is this research also identify wordplay,the difference is this journal is taken a movie subtitle as the data,meanwhile a short story is chosen as the source of data by the writer.

The fourth related study is a journal article written by Retno Wulandari Setyaningsih, Ahiko Antaniami (2019), from English Department, Faculty of Humanities Universitas Airlangga Surabaya, Indonesia. Entiled *Wordplay or Not Wordplay (The Indonesian version of Lewis Carroll's Alice's Adventures in Wonderland).* This research describes the English wordplay translation into Indonesian in Alice's Adventures in Wonderland. The purpose of the research are to explain the types of wordplay and translation techniques used in this journal. According to Delabatista and Leech,There are six types of wordplay found in this

jurnal such as, Phonological and graphological wordplay (Paronymy,Homonymy, Homophony, Homography), Polysemy, Idiomatic wordplay, Morphological wordplay, Syntactic structure, Play on antonym.

As the result, there are 50 wordplays identified in the novel Alice's Adventures in Wonderland. Phonological and graphological wordplay (Paronymy is the type of wordplay which appears the most, 15 data or 30%, Homonymy 9 data or 18%, Polysemy 7 data or 14%, Homophony 5 data or 10%, and Homography does not appear at all). Play on Antonym 5 data or 10%, Morphological wordplay 4 data or 8%, Idiomatic wordplay 3 data or 6%, Syntactic Ambiguity 2 data or 4% .

And from the second table confirmed that Wordplay to Non-wordplay is the technique that is used the most in translating wordplay as many as 31 data or 62% then,wordplay to wordplay 14 data or 28%,wordplay to RRD 3 data or 6%, wordplay to zero 1 data or 2%,Editorial technique 1 data or 2%,and Wordplay ST = Wordplay TT do not appear at all. The similarity of the research also discuss about wordpaly and this research makes a useful contributions to the writer in analyzing wordplay translation technique.

The last research is a thesis by Kristiana Tri Wahyuni (2014), entiled *Lexical Ambiguity Represented Through Pun And Wordplay in The Script Of Romeo And Juliet Adapted By David Hundsness.* In this study,the researcher discussed the lexical ambiguity represented through pun and wordplay in the

script of Romeo and Juliet by David Hundsness. The data are taken from the script of Romeo and Juliet and this research uses a descriptive qualitative method.

From the research,find there are two types of lexical ambiguity they are homonymy (78,26%) and polysemy (21,74%). Homonymy is the most frequent form of lexical ambiguity in the script. The simalarity is this research also discuss about wordplay and the type of wordplay,althought it only focuses on the lexical ambiguity. However,this research is really helpful to understand the type of wordplay by Delabatista. The weakness is un analyzing data is difficult to understand.

1.4 Research Questions

Then to conduct this research, the writer formulates some research questions as follow:

1. What are the types of wordplay employed in The Adventure of The Illustrious Client?
2. What are the translation techniques applied by the translator in translating the wordplay in the short story The Adventure of Illustrious Client?

1.5 Objective of The Study

The purpose of the writer to conduct this research is to answer the research questions above:

1. To find out the types of wordplay in the target language
2. To find the techniques of wordplay in the target language

1.6 Scope of The Study

This research is focused on the techniqes and the types of wordplay in the target language. The data are taken from a short story entitle ”Klien Terkenal” translated by Oci Hasan as target text and the source language text from “The Adventure of The Illustrious Client by Sir Arthur Conan Doyle.

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