

CHAPTER I

INTRODUCTION

1.1 Background of The Research

Through time, wordplay becomes an important aspect of making a literary text more attractive to the readers. Wordplay is usually used to raise jokes and humor. How it conveys meaning indirectly and adds aesthetical effect to the text by playing with words makes it become one type of humor according to the language structure. Whether we realize it or not, wordplay is one of the interesting aspects that makes a literary text more entertaining. Sometimes, the wordplay used in the literary text can be an inherent characteristic of the text. However, not all people can understand wordplay from another country. Therefore wordplay can be considered as a part of the culture.

Even though wordplay is considered a part of the culture, the function of wordplay is still to raise amusement of the readers. The word “amusement” not only refers to humor but also can be in the form of seriousness. Although the terms joke and humor are more familiar with wordplay, it is also can be used to draw greater attention from the audience. Wordplay can be a problem if the readers cannot understand the meaning or message the wordplay is carrying.

Nowadays, wordplay is not only used in literary works but it is also used in movie dialogues. One of the movie genres that frequently uses wordplay is

comedy. People can find amusement through jokes and humor, and comedy movie has a significant role in creating humor by exaggerating the characteristics of characterization and language. As previously mentioned, wordplay is a type of humor according to language structure by playing with words to raise amusement.

In Indonesia, animated comedy movies are getting more popular these days. One of the famous animated comedy movies in Indonesia is *Penguin of Madagascar The Movie*. This movie is about four Penguins – Skipper, Kowalski, Rico, and Private journey to a glorious future. While on their way to steal Cheezy Dibbles for Private’s Birthday gift, the Penguins were kidnapped by their old zoo mate, Dr. Octavius Brine. After hearing Dr. Brine’s evil plan to turn all the penguins in the world into monster, Skipper, Kowalski, Rico, and Private manage to escape from Dr. Brine’s cage. While trying to escape from Dr. Brine’s subordinate, the penguins meet The North Wind agents. Together they go on a journey to thwart Dr. Brine’s evil plans.

This movie is not only popular among children but also adults audience. This movie contains interesting and clever humor/wordplay that will be hard for children audience and audiences who do not speak English to understand. As previously mentioned, wordplay can be a problem if the readers cannot understand the meaning or message the wordplay is carrying because not all people can understand wordplay from another country.

To help the audience understand the wordplay contained in the movie dialogues, the role of translator is needed, especially to translate the wordplay. In

a movie, the translations of movie dialogue can be in the form of dubbing or subtitling, but subtitling is the most frequently used form. In translation, messages from the source language (SL) are transferred into the target language (TL). According to Newmark (1988, p. 5), Translation is the replacement of textual material into another language. Meanwhile, subtitling, according to Baker (2005, p. 244) is a transcription of film or TV dialogue, and commonly presented in the lower part of the screen.

Translating a language from the source language to the target language is not easy, especially in translating wordplay. Veiga (2009, p. 1), states translating humor poses a genuine challenge to the translator. What makes translating wordplay challenging is that when a wordplay from the source language (SL) is translated into the wordplay in the target language (TL), it may lose its humorous effect. Or if a wordplay from SL cannot be translated to wordplay in TL and changed into a non-wordplay phrase, this can make the wordplay effect disappear. It is really hard to translate a wordplay from the source language (SL) to the target language (TL) equally in meaning. Therefore, the translator needs to know the types of wordplay and the right technique to apply in translating wordplay.

According to the phenomena above, in this research, the writer will analyze the type of wordplay and the translation techniques of wordplay used by translators in translating *Penguin of Madagascar The Movie* subtitles from English to Indonesian.

1.2 Theoretical Framework

1.2.1 Translation

Translation has an important role in transferring meaning from one language into another language. In other words, it is the bridge between languages. According to language diversity, translation has an important role as a mediator. Translation shows how one language deals with another language. Translation is a process of how the meaning of the source language (SL) is transferred into the target language (TL). According to Newmark (1988, p. 5), in translation, the meaning of a text is rendered to how the author intended the text.

Nowadays, technology in the language field has been highly developed. Everyone who understands a foreign language can be a translator and translate a text on their own. However, there are several things need to be considered before we translate a text. The result of a translation determines the success of a translation. If the result of a translation is successful in conveying/transferring meaning to the target language it can be considered as a good translation.

A translator has an important role related to the success of a translation. In translation, a translator takes a role as a mediator, therefore the translator needs to consider several things before translating a text, such as language ability (grammar, sentence structure, idioms, word terms, part of speech, etc.), cultural and regional matters, and the target readers.

A. Types of Translation

Larson (1984, p. 15), proposed that translation can be classified into Form-based translation and meaning-based translation.

1. Form-based Translation

Form-based translation is also known as literal translation. In this type of translation, the source language and the result of the translation have the same grammatical form. Because the form-based translation is more focused on grammatical form, sometimes the result of the translation does not really make cultural sense to the target text.

2. Meaning-based Translation

Meaning-based translation is also known as idiomatic translation. This type has grammatical and lexical structure in both languages. This type of translation attempts to convey the meaning of the source language's original form to the target language. the result of meaning-based translation is more natural and original by the target language.

It is similar to the types of translation proposed by Newmark in Munday.

Newmark (2001, p. 44), suggests two types of translation that is called communicative and semantic translation.

1. Semantic Translation

The focus of semantic translation is primarily on linguistic aspects. Semantic translation fully transfers the contextual meaning of the source language to the target text, therefore the result of the translation may be

more accurate in term of linguistic aspects, but it might be less communicative to the reader.

2. Communicative Translation

This type of translation is more reader-oriented. Communicative translation intends to give the target reader an experience that is similar to what the original reader experienced. The example of commucative translation is in translating poems and song lyrics.

Another linguist, Roman Jakobson in Jeremy Munday's "Introducing Translation Studies", explains about three types of translation. According to Jakobson (1959, p. 139), there are three types of translation: Itralingual Translation, Interlingual Translation, and Intersemiotic Translation:

1. intralingual translation refers to rewording or rephrasing in the same language.
2. interlingual translation or translation proper is between two verbal languages, for example, Indonesian and English, Dutch and Korean.
3. intersemiotic translation refers to the changes in media, or when verbal signs are interpreted by the nonverbal signs system. For example when a composer puts words into music or, even more specifically, when verbal code is entirely replaced by the sound of music.

B. Translation Process

There are three phases of the translation process, which can be divided into analyzing, transferring, and restructuring, based on Nida (2004, p. 45). Analyzing is the step where the translator needs to analyze the message of the text in SL first. Then, in transferring, the message will be transferred by the translator. Finally in restructuring, in this phase, the translator will restructure the message to the target language, in this step the translator needs to consider many things so the result of the translation will be appropriate to the target readers.

Furthermore, Bell (1991, p. 20) asserts that the process of transforming SL into TL occurs in memory. The first step in the translation process is the analysis of language-specific text into a universal semantic representation. Next, the semantic representation is synthesized into specific text in the target language.

1.2.2 Subtitling

Subtitling is a part of translation practice that is also known as Audio-Visual Translation (AVT). Subtitle is usually presented in the lower part of the screen and contains a transcription of a movie or TV dialogue. According to Cintas and Ramael (2007, p. 8), subtitling can be defined as a translation practice that consists of the presentation of written text usually in the lower of the screen which attempts to retell the speaker's original dialogue, including the discursive elements that appear in the image (letters, inserts, graffiti, etc.) and the soundtrack information that is contained such as songs and voice off. According to Baker

(2005, p. 245), subtitles consist of two lines with the average maximum length of 35 characters displayed on the lower part of the screen.

A. Types of Subtitling

Gottlieb (1992, p.163) in Orero distinguishes subtitling into two types:

1. Intralingual Subtitling

Intralingual subtitling is a translation between one cultural language. It is either the subtitling of domestic programs for the deaf and hard of hearing, or subtitling of foreign-language programs for language learners. In intralingual subtitling the speech is written, involving a change of mode but not language.

2. Interlingual Subtitling

It is a translation between two cultural languages. The subtitlers have to write down the speech and change the form from one language to another language. it involves a change of mode and language.

1.2.3 Wordplay

The terms “wordplay” and “pun” are related to each other. The terms wordplay and pun are actually referring to the same thing and can be used interchangeably. In this research, the term wordplay will be used to explain the phenomena that will be discussed.

Wordplay is a humorous play on words to raise humor and arouse laughter. It is a clever way to convey meaning by using language creatively in the

form of rhyme, alliteration, play with grammar, etc. Chiaro (1992, p. 2) defined wordplay as the use of language with the intent to amuse. Even though jokes and humor are more familiar to wordplay, the term “amuse” here also can be in the form of seriousness to draw greater attention from the readers.

Wordplay is not only to amuse and entertain reader. Delabastita (1996, p.129) states, it also can be used to attract the reader’s attention by adding persuasive force to the statement, playing on our social reflexes toward taboo topics, and more. According to Delabastita, wordplay contrasts with linguistic structures that have *different meanings* based on their *formal similarity*. He lists the different ways that linguistic structure can share a similar form. They are homonymy, homophony, homography, and paronymy. Furthermore, according to its linguistic features, Delabastita classifies wordplay into four categories. They are phonological wordplay, lexical wordplay, syntactic wordplay, and morphological wordplay.

A. Types of Wordplay

Delabastita (1993, p. 102) classified wordplay into four basic categories, they are;

1. Phonological Wordplay

The English phonological system creates several numbers of phonemes and involves the use of limited number of phonemes. Phonological wordplay is formed by a group of words that share

several phonemes without being related etymologically or semantically.

a. Homonymy

Homonymy occurs when two or more words have similar spelling and pronunciation but have different meanings. For example, the word “miss” has some different meaning, such as miss as longing, miss as a young woman, or miss as losing something. Another example of homonymy wordplay can be seen in the dialogue below.

SPONGEBOB: Get him, The Rodent!

SANDY: Consider him roasted! aw, **nuts**! I’m all out of **nuts**!

(The SpongeBob Movie : Sponge Out of Water)

In the dialogue above, the first “nuts” shows an expression of anger, meanwhile the second “nuts” refers to a dried fruit called peanut. Both of the words “nuts” are homonymy because they are identical in spelling and pronunciation but the meaning are different.

b. Homophony

A wordplay is considered homonymy when there are two or more words have the same pronunciation yet the spelling and meaning are different. For example, the words “die” and “dye” and

the words “meat” and “meet”. Another example of homophony wordplay can be seen in *The Lego Movie* dialogue below.

Swamp Creature: This is supposed to make us feel better?

Emmet Brickowoski: What? No. There was about to be a **but**...

Gandalf: You're a **butt**!

Dumbledore: Yes.

(The Lego Movie)

In the dialogue above, the words “but” and “butt” are homophony because both of them are identical in pronunciation but different in meaning and spelling.

c. Homography

Homography occurs when there are two or more words that have the same spelling and might have the same/different pronunciation but the meanings are different.

Example:

HOMER: I have a great way to solve our money woes. You rent your womb to a rich childless couple. If you agree, signify by getting indignant.

MARGE: Are you crazy? I’m not going to be a surrogate mother.

HOMER: C’mon, Marge, we’re a team. It’s [uter-US], not [uter-YOU].

(The Simpsons)

In the example above, if the word uterus and uter-Us are spelled, the spelling would be identical but the meaning are completely different.

d. Paronymy

Paronymy occurs when there are words that are nearly but not similar in spelling and pronunciation.

Example:

MR. KRABS: Knock, knock

PLANKTON: Oh, boy. Who's there?

MR. KRABS: Jimmy.

PLANKTON: Jimmy who?

MR. KRABS: **Jimmy** back my formuler, Plankton.

(The SpongeBob Movie : Sponge Out of Water)

When Mr. Krabs plays the knock knock joke, he replies "Jimmy" when Plankton asks "Who's there?". The sound "Jimmy" has a similar pronunciation to "Gimme" which is short of "Give me".

2. Lexical wordplay

a. Polysemy

Sometimes it is quite difficult to distinguish polysemy from homonymy since both are words with the same spelling and pronunciation but have different meanings. Bergen in Ulfah (2017),

explain that polysemy refers to a situation when a word has multiple meanings that are still related to each other.

Example:

SL

Lord Business: You see your friends? Oh, they're **finished!** And my world is almost **finished**. And the last thing I need to do is **finish** you.

TL

Tuan Bisnis: Lihatlah kawan-kawanmu. Oh mereka sudaht**amat**. Duniaku hampir **selesai**. Hal terakhir yang perlu lakukan adaah **menghabisimu**.

(The Lego Movie)

From the example above, the word 'finish' can be termed into three different meaning but still related to each other.

b. Idiomatic Wordplay

Idiom is a group of words that cannot be understood by its individual meaning. Simply, the real meaning of an idiomatic expression is different from its individual words meaning.

Example:

Vitruvius: Why are my pants cold and wet?

Wyldstyle: Ew!

Vitruvius: Uh...

Unkitty: **The walls are crying!**

Benny: we're falling apart at the sea!

(*The Lego Movie*)

This conversation happens when water seeps inside their ship, when they are in the middle of the sea. Unkitty uses a different way to represent that situation by saying “The walls are crying!” to warn all the people when she sees the water about to enter the ship and they are going to sink.

3. Syntactic Wordplay

Syntactic wordplay can be used to raise ambiguity. Ambiguity arises when a sentence has more than one meaning or when a complex phrase can be parsed in more than one way.

Example:

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

(*The SpongeBob Movie : Sponge Out of Water*)

The word ‘guts’ in the dialogue “You got guts, kid” means braveness. The ambiguity arise when Dennis say “Too bad I gotta rip them out of you”, Dennis wants to rip someone’s gut, but ‘gut’ also refers to bowel.

4. Morphological Wordplay

Morphological wordplay is composed of words that can be related to other words using morphological devices such as derivation and compounding.

Example:

Emmet Brickowoski: There's obviously been a **mix up** here! You've got the wro... Ow! Ow, ow, ow! Ooow! That is gonna start hurting pretty soon! No, no, no!

(The Lego Movie)

Compounding refers to combining two or more words to create a new word with a combined meaning. In this example, the words "mix" and "up" are combined together to form the word "mix up". The word "mix" means to combine one thing with another thing. Meanwhile, the word "up" refers to moving from a lower place to a higher position or place. When these words are combined together and form the word "mix up" the meaning changes to a mistake that results from taking one thing to be another.

B. The Translation Techniques of Wordplay

Translation technique is a procedure for classifying and analyzing translation equivalence. The term "translation techniques" is used by Delabastita (1993) for general translation studies in translating wordplay including in translating subtitles. Delabastita (1993, p. 191), propose eight possible translation techniques in translating wordplay. The translation techniques of wordplay according to Delabastita are as follows:

1. Wordplay to Wordplay Translation (WP→WP)

In this technique, the wordplay in the source language is translated by the target text wordplay. Simply wordplay in SL is replaced by

wordplay in TL. There may be differences in terms of the linguistics basis, contextual setting, and formal construction.

Example:

ST

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

President Business: Wonderful, fantastic. Would you cancel my two o'clock, this next meeting could run **a little bit...deadly**.

Octan Computer: Activate helmet. Light sequence. Flame test. Engage dramatic entrance.

TT

Velma Staplebot: Bad Cop menunggumu di kantor, pak!

Presiden Bisnis: Bagus sekali. Fnatastis. Bisakah kau membatalkan rapat pukul 2:00 ku? Pertemuan berikutnya ini akan memakan waktu **sedikit...mematikan**.

Octan Komputer: Mengaktifkan helm. Urutkan cahaya. Uji api, melaksanakan pemasukan yang dramatis.

(The Lego Movie)

In the Indonesian subtitle, the wordplay “little bit...deadly” is translated into “sedikit...mematikan”. The wordplay in source text is translated into its literal meaning and replaced by a target text wordplay. In this case, the wordplay in source text can be recreated using the WP→WP translation.

2. Wordplay to Non-Wordplay Translation (WP→NON-WP)

In wordplay to non-wordplay translation, the wordplay is replaced by a non-wordplay phrase, which might save both meanings of wordplay.

The wordplay in the source text become a non-wordplay phrase in the target text. Simply, to save one at the cost of sacrificing another.

Example:

ST

SHREK: So, Charming, you want to let me out of these so we can settle this **ogre-to-man**?

PRINCE CHARMING: That sounds fun. But I have a better idea.

TT

SHREK: Mau lepaskan ini agar kita bisa selesaikan antara **ogre dan pria**?

PANGERAN CHARMING: Kedengarannya menyenangkan. Tapi aku punya ide yang lebih baik.

(Shrek Movie)

The wordplay ogre-to-man is originally from the idiom man-to-man. However, Shrek uses the wordplay ogre-to-man because he is an ‘ogre’ and the Prince Charming is a ‘man’.

3. Wordplay to Rethorical Devices Translation (WP→RT)

In this technique, the rethorical devices (e.g. alliteration, repetition, rhyme, poetic metaphor, paradox, irony, etc.) are replacing the wordplay. This technique aims to recapture the effect of the wordplay in the source text.

Example:

ST

As she said this, she looked up, and there was the Cat again, sitting on a branch of a tree. ‘Dis you say a **pig**, or a **fig**?’ said the Cat.

TT

Dan sementara itu dia menengok ke atas. Di situ kucing Chesire sudah ada lagi, duduk di cabang pohon. ‘apakah tadi kau sebut **celeng** atau **geleng**?’ ujar kucing.

(Alice in Wonderland)

The example above is a paronymy wordplay. To recreate the same effect as the word “pig” and “fig”, the translator use the word “celeng” and “geleng that ryme with each other to recapture the similar effect of the wordplay in the target text.

4. Wordplay to Zero Translation (WP→Z)

In this technique, the part of the text that contains wordplay in the source text is omitted. In other words, in the target text, there is no wordplay found. It probably happened because the translator find it difficult to translate the wordplay into the target text or because the translator is not aware of the wordplay presence in the source text.

Example:

ST

PATRICK: We're not kids.

SPONGEBOB: Open your eyes, Patrick! We blow bubbles, we eat ice cream. We worship a dancing peanut, **for corn's sake!** We don't belong out here!

PATRICK: We do not worship him.

TT

PATRICK: Kita bukan anak-anak.

SPONGEBOB: Buka matamu, Patrick! Kita meniup gelembung, kita makan es krim. Dan memuja kacang yang bisa menari. Kita tak cocok disini!

PATRICK: Kita tak memujanya.

(The SpongeBob Movie : Sponge Out of Water)

The wordplay “for corn’s sake” is originally comes from the expression “for god’s sake”. Spongebob replaces the word “god” into “corn” because he thinks he wordships a dancing peanut. In the Indonesian subtitle, the text that contain wordplay is omitted.

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

In this technique, the wordplay from the source text is translated the way it is. The translator translates the source text into its original formulation. The translator directly transfers the wordplay from ST to

TT without actually translating it. It happens a lot in translating proper names.

Example:

ST

SHREK: My but is itching up a storm and I can't reach it in this monkey suit. Hey, you! Come here. What's your name?

SERVANT: **Fiddlesworth**, sir.

SHREK: Perfect.

TT

SHREK: Bokongku gatal dan aku tak bisa menggaruknya dengan baju monyet ini. Kau, kemarilah! Siapa namamu?

PEMBANTU: **Fiddlesworth**, Tuan.

SHREK: Sempurna

(*Shrek Movie*)

The name “Fiddlesworth” is a paronymy of “a fiddle’s worth” that actually means “a small amount”. Because it is a proper name, the translator translate the wordplay as the way it is without actually translating it.

6. Non-Wordplay to Wordplay Translation (Non-WP→WP)

In this technique, the translator introduces wordplay in textual positions where the original text has no wordplay, by way of compensation to make up for source-text wordplay lost elsewhere, or for any other reason.

7. Zero to Wordplay Translation (Z→WP)

In zero to wordplay translation, completely new textual material is added, which contains wordplay and has no explicit precedent or justification in the source text except as a compensatory device.

8. Editorial Techniques

This technique is effective to use when the wordplay is difficult to reproduce in the target text. The explanatory footnotes or endnotes and comments are provided in the translator's forewords, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem.

Example:

ST

Robot: Who are you here to see?

Batman: I'm here to see your **butt**.

Robot: Is that a last name **Butt**, first name Your...? Oh, my gosh!

Batman: Pow! Wham! Kezap! First try!

TT

Robot: Kau kemari untuk melihat siapa?

Batman: Aku di sini untuk melihat "**butt**" mu. (bokong)

Robot: Apakah itu nama belakang, "**Butt**" Nama pertama? "kau.." Oh, Tuhan!

Batman: Pow! Wham! Kezap! Sekali Coba!

(The Lego Movie)

In the dialogue, the word "butt" according to Batman is a part of body. Meanwhile, Robot thinks "butt" is a last name of a person. In the subtitle, the translator writes the meaning of the word "butt", which is "bokong", in brackets, because the wordplay cannot be recreated in the

target text. Thus, the translator uses editorial technique to translate the wordplay in the target text.

The example of types of wordplay and its translation techniques is taken from previous research by Sari (2016), Chairina (2019), Ulfa (2017), and Tussa'diah and Iranda (2020) because there is no example of translation techniques of wordplay in movie subtitles are provided by Delabastita.

1.3 Review of the Previous Studies

The discussion about the translation techniques of wordplay has been widely used in linguistics studies. Before getting into the discussion about the types and translation techniques of wordplay, the writer has review some works related to this study. The writer uses some references to find out the theories and previous studies about translation strategies for wordplay.

The first previous study is an article written by Francisco Javier Díaz-Pérez (2013), entitled The Translation of Wordplay from the Perspective of Relevance Theory: Translating Sexual Puns in Two Shakespearian Tragedies into Galician and Spanish. The aims of this research is to analyse the puns translation from the perspective of relevance-theory. The Analysis of this study is taken from two tragedies by shakespeare namely *Hamlet* and *Othello* based on five Spanish and two Galician versions of the two plays. The writer explain according to the theoretical framework, rather than on equivalence, the relation between a translation and its source text is considered to be based on interpretiv resemblance. In purpose to seek optimal relevance, the writer use different

strategies to recreate the cognitive effect intended by the source writer with the lowest processing effort on the part of the target addressee. In this article, there are 9 strategies of puns translation from relevance theory perspective, they are The Translation of Wordplay as a Translation Problem, Punning Correspondence, Change of Pun, Sacrifice of Secondary Information, Separate Explanation, Diffuse Paraphrase, Editorial Means, Omission, and Addition. In the article, even though the writer provides the example of the wordplay, yet s/he do not provides the number of analysis result or percentages in the writing.

The second previous study is an article written by Lana Camili (2019), entitled The Dubbing of Wordplay: The Case of A Touch of Cloth. The aims of this study is to examines the dubbing of wordplay of a British comedy series into French. The data of this research is taken from a British comedi series entitled *A Touch Cloth* and its dubbed version in French. The writer uses the techniques of translation theory that proposed by Delabastita (1993) to identified the pattern of translation. In this article, the writer explains the factors that contribute and might influence the results of translations are: the language used, the nature of the joke, and the audiovisual featurers the joke conveys. The sequence of wordplay identification is collecting the wordplay as the data, identification of particular type of wordpay and the result of translation, and an examination of each case about how different factors affect the result of the translation. In this article, the writer provides percentages of data analysis and the example of the wordplay.

The third previous study is an article written by Prof. Dr. Turkey Bulut and Najah Almabrouk (2020), entitled The Function of Puns in “Alice’s

Adventure in Wonderland". The aims of this research is to explore the relation between wordplay, particular puns, and discourse. The data of this research is taken from a literary text written by Lewis Carroll entitled *Alice's Adventure in Wonderland* (only ninth and tenth chapters). In this study, the writers apply two different analysis techniques, the first techniques is Discourse Analysis (DA), and the second technique is Relevance Theory by Sperber & Wilson (1986). The classification of the data is analyze using a theory proposed by Delabastita (1996). In the result in this study, there are twenty puns are found in ninth and tenth chapters of *Alice's Adventure in Wonderland* by Lewis Carroll, thirteen of them were made of allusion, five are homonymic and two are homophonic. Even though the writers of this article write down the examples of wordplay contained in the movie subtitles as the example of a phenomenon that occurs in the literary text, the writers do not provide the number of results or percentages from each type of data contained in this research.

The fourth previous study is an article written by Meri Giorgadze (2014), entitled Linguistic features of Pun, Its Typology and Classification. The aims of this research is to analyze pun as a category of wordplay and its manifestation in English one-liner joke. The data of this research is taken from different books and online sources that contained puns in the form of one-liner joke. The writer uses a theory proposed by Delabastita to categorize the pun. The weakness of this article is, the data is taken from various source without limitation in the data collection. Even though the writer provides the example of the data and its analysis, the

writer do not provide information about the amount of the data dan the percentages of each data.

The fifth previous study is an article written by Nurlaila and Endang Purwaningsih (2015), entitled Teknik Penerjemahan Worplay Dalam Subtitle Film Spongebob Squarepants “Sponge Out of Water” Serta Dampaknya Terhadap Kualitas Terjemahan. The aims of this study is to analyze the wordplay and the translation techniques as well as the effect on the translation quality in Spongebob Squarepants “Sponge Out of Water” movie subtitles. The data collection of this study is carried out by the document analysis and questionnaire technique. The result of this study showed there was one type of wordplay found in this movie, it was paronymy. The translation techniques that the subtitler tend to use are Pun-Non Pun technique (58.3%), Editorial techniques (33.3%), and Pun ST = Pun TT (8.3%). The writers of this article also explain the use of these translation techniques has an impact on the low level of acceptance and the loss of the humorous effect of wordplay on the translated text. This article is written in Bahasa Indonesia. Although this article is more dominant to use Bahasa Indonesia, the writers of this article still use several terms in English. One of the weaknesses of this article is the use of terms that are difficult to understand in Bahasa Indonesia, for example, the use of the word "keberterimaan".

The last previous study is an article written by Halimah Tussa'diah and Iranda Bella Utami (2020), entitled Wordplay in Shrek Movie and Its Bahasa Indonesia Subtitle. The aims of this study is to find out the types of wordplay and the translation techniques used in *Shrek* movie. The source from the data was

taken from *Shrek* movie subtitles. The steps that the writer of this article used in analyzing the data are: reading, classifying, interpreting, and concluding. The findings of this research shows there are five types of wordplay found in the movie, they were Homonymy, Paronymy, Polisemy, Idiom and Morphological development. There are also three types of traslation techniques of wordplay found in the movie subtitles, they were Literal Translation, Loan Translation, and Deletion. Although the writers of this article write down the number of results from each type of data in the form of a column, the writers do not provide the examples of wordplay contained in the movie subtitles as the example of a phenomenon that occurs in the movie, so it will be hard for the readers to understand the result of the study.

This research has a similarity with the previous studies above. This research also discuss about the type and the translation techniques of wordplay contained in the movie subtitles. However, this research has a different object of study and will be analyzed in different ways. From the previous study above, the writer can learn more about how to analyze the type and the translation techniques of wordplay. The previous studies also help the writer to understand more how to apply the theory to the analysis.

1.4 Research Questions

The main aims of this research is to find out the wordplay that contained in the movie subtitles and the translation techniques applied in translating the *Penguin of Madagascar The Movie* subtitles. In order to focus in the problems, the writer limit the analysis and focus on two questions. The questions are:

1. What are the types of wordplay found in *Penguin of Madagascar The Movie*?
2. What are the translation techniques applied in translating the wordplay in *Penguin of Madagascar The Movie* subtitles from English to Indonesian?

1.5 The Objective Of The Research

Based on the research questions above, The aims of this research are:

1. To figure out what are the types of wordplay found in *Penguin of Madagascar The Movie*.
2. To identify what are the translation techniques applied in translating the wordplay in *Penguin of Madagascar The Movie* subtitles from English to Indonesian.

1.6 Scope of the Research

The analysis concerns in this research are the types of wordplay and the techniques in translating wordplay found in comedy movie subtitles. This study is trying to analyze the types and translation techniques of English wordplay found in *Penguin of Madagascar The Movie* and their Indonesian subtitles by using Delabastita's theory. According to Delabastita, there are four basic types of wordplay and eight translation techniques in translating wordplay.