

**WORDPLAY IN *SHREK* MOVIE AND ITS BAHASA INDONESIA  
SUBTITLE**

**SKRIPSI**

*Submitted in Partial Fulfilment of Requirements  
for the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

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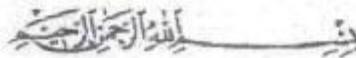


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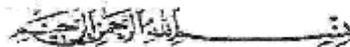
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## SURAT PERNYATAAN



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Hormat saya  
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## ABSTRACT

**Utami, Bella Iranda. 1402050341. Wordplay in *Shrek* movie. Skripsi. English Department, Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan. 2018.**

This study dealt with the types of wordplay in *Shrek* movie. The objectives of this research were to find out the types of wordplay in *Shrek* movie, and to find out technique to translate the wordplay used in this research. Descriptive qualitative method was used in this research. Source of data was obtained by downloading *Shrek* movie and the script of the *Shrek* movie. In collecting the data, the researcher watched the movie, wrote the dialogue, which contained with wordplay, wrote the Bahasa Indonesia subtitle of the English dialogues containing with the wordplay and classified the types of wordplay according to types of wordplay found in *Shrek* movie. The data were analyzed by some steps such as; reading, classifying, interpreting and concluding. The finding showed five types of wordplay in *Shrek* movie, they were Homonymy with 6 data, Paronymy with 4 data, Polysemy with 4 data, Idiom with 4 data and Morphological development with 5 data. The finding also showed three types of technique of translating the wordplay, they were Literal translation with 22 data, Loan translation with 2 data and Deletion with 1 data. It is hoped result of this study will be useful to everyone who wants to study about wordplay.

*Keywords: Wordplay, Translation, Shrek movie*



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Finally, the researcher hopes that her research will be usefull for the readers, especially the students of English Education Program and also for the researcher. May Allah bless all forever. Aamiinyarobbalalamin

Medan, Maret 2018

The Researcher,

**Iranda Bella Utami**

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## CHAPTER I

### INTRODUCTION

#### A. Background of the problem.

In learning language there are so many ways can do by people, one of them is by watching movie. Because by watching movie they can explore the use of words of wordplay in that movie. But, unfortunately not all movies which use foreign language have same meanings as the source language, like Bahasa Indonesia. Moreover, if it is a comedy movie.

Actually, a comedy movie must not use words which have funny meaning to deliver a comedy movie, but it can stimulate the audiences to laugh. In Shrek movie there are some scenes that actually does not use words which have funny meaning, but after being analyzed its wordplay, there are a lot of jocularity found in Bahasa Indonesia.

A person who is capable of mastering both the source and the target language, through the act of translation can convey the message in the movie to the audience to understand it. In other words, translators make the effort to spread the content of movie to the audience to understand the movie. Furthermore, the act of translation has evidently made a lot of box office movies, such as *Titanic*, *Avatar*, *Spiderman*, *Pirates of the Carribbean* , or *Harry Potter* to be famous enjoyable to the viewers in Indoneia. Besides, there are also numerous other foreign movies imported to Indonesia, to be translated into *Bahasa Indonesia* and can amuse the viewers. The most noticeable thing from comedy movie is the fact that they contain humor as the

primary element, where the problem comes. Because translating humorous movie is not an easy work..

The difficulty in translating humorous movie is reflected in the purpose of the research of this movie. It can be seen from the frequency of this movie which is frequently broadcasted on the national television. It can be said *Shrek* movie very popular in Indonesia. Shrek movie is interesting for adult audience, although actually it is created to the children. It contains a great deal of verbal humor which children may not understand it, because children do not understand verbal humor which the adult do very well. Thus, shrek movie provide interesting material to study.

On the other hand, there are some reasons why the researcher chooses wordplay as a title in the research. Firstly, the researcher has decided to study translation because the researcher know that many movie viewers just watch Shrek movie, but they do not understand about the meaning of word that includes in types of wordplay. Secondly, based on the observation of the researcher there are some students study about vocabulary from this movie.

Based on phenomenon above, the researcher is interested in doing this research entitled Wordplay in shrek movie and its Bahasa Indonesia Subtitle.

## **B. Identification of the Problem**

The problem of the study were identified as follow:

1. Watching movie can explore the use of words of wordplay in that movie
2. Not all movies which use foreign language have the sam meanings as the source language, like Bahasa Indonesia
3. Translating humorous movie is not an easy work

### **C. Scope and Limitation**

The scope of this research were focused in translation. And the research limited in wordplay in Shrek movie.

### **D. The Formulation of the Problem**

Based on the focus of the research, the problem of the research were formulated as follows :

1. What types of wordplay are found in *Shrek* movie?
2. What techniques of translating wordplay are used in *Shrek* movie?

### **E. The Objective of the Study**

The objectives of the study were :

1. To find out the types of wordplay found in *Shrek* movie
2. To find out the techniques of translating wordplay in *Shrek* movie

### **F. The Significance of the Study**

The significance of this research were wiewed both in theoretical and practical point of view as described below :

Theoretical

1. This research can add skill and knowledge in analyzing wordplay in comedy movie.

Practical

1. Teachers or Lectures, as source of information and examples of a study relating to the translation of wordplay.
2. Students, to add the students's knowledge about vocabulary and knowledge in understanding types of wordplay

3. Other researcher, as a source of information to do a research with the same topic but different point of view.

## CHAPTER II

### LITERATURE REVIEW

#### A. Theoretical Framework

##### 1. Translation

It must be realized that several meanings can be attached to the word translation. It can refer to the general subject field, the product (the text has been translated) or the process (the act of producing the translation). (Munday, 2001: 4-5). Therefore, before trying to discuss the notions of translation, the term translation being discussed needs to be clarified. The discussion below will then focus on translation as a process.

##### a. Notions of Translation

As a process translation has been under discussions of many scholars. Each of them has attempted to propose their own definitions about translation. Halim and Munday (2004: 6) for example define translation as “the process of transferring a written text from source language (SL) to target language (TL) conducted by a translator, or translators.” This definition seems too general because what is transferred in the written text is not clearly stated. It is popovic in Sokolovsky (2010: 286) who tells us that it is the linguistic appearance and stylistic shape of a linguistic text that are translated and he uses the word ‘recording’ to refer the process of translation.

A slightly different definition is proposed by Newmark in Shiyab (2006: 22). He puts the author of the SL text in an important position by defining translation as “rendering the meaning of a text into another language in the way that the author intended the text.” In his definition Newmark adds something that has been absent in the two previous definitions, which is meaning.

Besides ‘linguistic appearance’ and ‘meaning’ as Popovic and Newmark have stated, Bassnett (2002: 22) adds that what is involved in the process of translation is ‘a whole set of extra-linguistic criteria’.

Beyond the notion that translation involves the transfer of ‘meaning’ contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process also involves a whole set of extra-linguistic criteria. Extra linguistic criteria is criteria that are not included within the real of language.

Furthermore, Catford in Malmkjaer (2005 :24) states that translation may be defined as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). “ In a similar tone with Catford, Nida and Taber (2003: 12) suggests that “translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” These two definitions have a similarity; both emphasize on the equivalence between the SL and TL. This means that in translating the text from SL, translator should seek the equivalence in TL. However the difference is that in the first definition Catford does not explain further in what way the textual material should

be equivalent, while in the latter definition Nida and Taber clearly states that what should be equivalent is meaning and the style of the language . Accordingly, Nida and Taber’s definition also indicates that in the process of translation, meaning should be put in the first place ahead of style.

## **b. Types of Translation**

In his article ‘On Linguistics Aspects of Translation’, Roman Jakobson (1959: 145) distinguishes translation into three kinds as the following.

1. Intralingual translation or rewording can be defined as “an interpretation of verbal signs by means of other signs in the same language.”
2. Interlingual translation, or translation proper is “an interpretation of verbal signs by means of some other language”
3. Intersemiotic translation, or transmutation means “an interpretation of verbal signs by means of signs of nonverbal sign systems”

Jakobson further explains that in intralingual translation, a word translated using another word which is more or less synonymous. However, he goes on to clarify that synonymy is not complete equivalence. For example, “every celibate is a bachelor, but not every bachelor is a celibate.” Moreover, he adds that “[a] word or an idiomatic phrase-word may be fully interpreted only by means of an equivalent combination of code-units.” For example, “every bachelor is unmarried man, and every unmarried man is a bachelor,” or “every celibate is bound not to marry, and everyone who is bound not to marry is a celibate”

Meanwhile, regarding interlingual translation, Jakobson states that as translation from one language into another, interlingual translation

substitutes messages in one language in the same other languages not for separate code-units but for entire messages. In his words “the translator recodes and transmits a message received from another source” and therefore translation “involves two equivalent messages in two different codes.” Finally, intersemiotic translation happens when a written text is translated into, for example music, film or painting (Munday, 2001: 5)

### **c. Technique of Translation**

As known, in the field of translation studies there have been confusion about some terms used; different terms sometimes are used to refer the same thing. The word techniques, for example often overlaps in use with method and strategy. To clarify this confusion, Nababan (2007: 55) explains the differences among them. According to him, method is “the way a translation process is carried out in terms of the translator’s objective, which affects the whole target text”, whereas strategy can be defined as “procedures a translator employs in order to solve problem” and lastly technique refers to “categories that allow us to describe the actual steps taken by the translators in each textual micro-unit by comparing the source text to target one”. Referring to the explanation above, it is obvious that the word ‘technique’ used in this research, then, refers to translation as product.

## **2. Wordplay**

### **a. Notions of Wordplay**

In the attempt of discussing the definition of wordplay, a question that might always arise is: Do wordplay pun refer to the same thing?

Actually, the answer is that there is no consensus among scholars on the difference between them. The two terms can be used interchangeably and therefore refer to the same thing (Balci, 2005:8).

In a simple definition, wordplay can be said as humorous play on words. Some scholars, however have proposed more detailed definitions. Chiaro (1992: 2) for example tells us that wordplay is “the use of language with intent to amuse”. In a similar tone Newmark (1988: 217) states the purpose of wordplay is to arouse laughter or amusement. The thing that can be highlighted from both definitions is that although it is obvious that the intention of wordplay is to arouse laughter and amusement, how the language is used to do so needs to be clarified more.

Furthermore, Balci (2005: 8) states that wordplay is “a portrayal of a word or a phrase” with several meanings that has the same sound with a different spelling or the same sound with a different spelling or the same spelling with a different meaning. Considering this definition, the previous question as to how the language is used to create wordplay can be answered; wordplay can be created by using a word or a phrase with several meanings that has the same sound with a different spelling or the same spelling with a different meaning.

No less interestingly Leech in Alexander (1997: 51) defines wordplay as “a foregrounded lexical ambiguity which may have its origin either in homonymy or polysemy”. Here, the word ‘ambiguity’ should be underlined. It refers to “a word or statement that can be understood in more than one way”. (*Oxford Advanced Learner’s Dictionary*).

Meanwhile, the most comprehensive definition about wordplay that covers all the above-mentioned definitions is probably proposed by Delabastia (1993: 57). He states that “wordplay is the general name indicating the various textual phenomena (i.e. on the level performance or parole) in which certain features inherent in the structure of the language used (level of competence or langue) are (near) simultaneous confrontation of at least two linguistic structures with more or less more dissimilar meanings (signifieds) and more or less similar forms (signifiers) “.

From the above definition, there are at least four important aspects that can be highlighted. First, wordplay is a textual phenomenon. It means that wordplay needs to be used in particular textual settings. In other words, wordplay requires context. The second aspect is related to the exploitation of structural features of the language used. Delabastia classifies it into five. They are phonological structure, lexical development: polysemy, lexical development: idiom, morphological development, and syntactic structure. Third, referring to wordplay as a communicative significance means that wordplay is intentional, which allows to distinguish wordplay from slip of the tongue or pen, and that wordplay has a communicative effect, which can be humorous, attention-getting, persuasive, or of any other type (Perez, 2010: 22). Fourth, wordplay establishes a confrontation of two linguistic structures with more or less dissimilar meanings and more or less similar forms.

## b. Types of Wordplay

Delabastita (1993: 102) argues that “wordplay both exploits and highlights particular structural features of the language in question”. These individual linguistic features may be classified into four basic types.

### 1) Phonological structure

According to Delabastita (1993: 102), the English phonological system makes use of limited number of phonemes; moreover, certain restrictions are imposed on the possible combination of phonemes in certain position within words. As a result, the lexicon of the language will contain numerous groups of words that share one or more phonemes. Delabastita (1993: 102-5) goes on to explain that the relationships established between the components of a phonological wordplay can be in the form of homophony, homonymy, and paronymy.

#### a) Homonymy

Homonymy refers to the situation where two word/s or word group are identical both in sound and spelling but different in meanings. An interesting example of homonymy can be seen in Humphrey/s dialogs take from *Yes, Prime Mimister* sitcom. In his dialogue Humphrey is comparing the situation in Qumran, an archeological site in Israil to the situation in Britain.

HUMPREY: I wouldn't want to go there, though. It'country they cut people's hand off for theft. And women **get stoned** when they commit adultery. Unlike Britain, where women commit adultery when they **get stoned.**”

Here 'get stoned' has two meanings. First, it refers to a form of ritual punishment where a group of people throws stones at a person until he dies. Second, it refers to a situation when one becomes very drunk.

Furthermore, the relations of formal similarity may be established on the level of word strings and not just individual words (Delabastita, 1993: 103). For example, a word such as 'women' shares only part of its phonemes with the word 'we' and 'men' respectively.

### **b) Homophony**

Homophony refers to the situation when words or group of words are different in writing but identical in pronunciation. The example of homophony would be 'air' (mixture of gases that surrounds the earth and that we breathe) and 'heir' (legitimate successor). They are written in a different way but their pronunciation exactly.

### **c) Paronymy**

Paronymy is a condition when words or group of words are nearly but not quite identical in spelling and pronunciation . the example below are taken from *Alice Advenure in Wonderland*

'They were obliged to have him with them,' the Mock Turtle said; 'no wise fish would go anywhere without a porpoise.'  
'wouldn't it really?' said Alice in a tone of great sureprise.

'of course not ,' said The Mock Turtle : 'why if a fish came to me and told me he was going a journey, I should say "with what **porpoise**?"

'Do you mean **purpose**?' said Alice.

In the example above, the word ‘porpoise’ (a sea animal that looks like a large fish with pointed mouth) and ‘purpose’ (what something is supposed to achieve) have only slight differences in the spelling and pronunciation. In other words, ‘porpoise’ and ‘purpose’ are paronymous.

## 2) Lexical developments

### a) Polysemy

Delabastia (1993: 106) even says that “polysemy is often notoriously difficult to distinguish from homonymy. Hence, for the purpose of this research, clear distinction needs to be made. Bergen (2008: 1) argues that polysemy is a condition where a word has multiple, related meaning, while homonymy happens when two, unrelated words, have the same form (spelling or sound). Taylor in Lukes defines polysemy as the association of two or more related senses with a single linguistic form. In reference to all above the definitions, it can be concluded that the difference between polysemy and homonymy can be seen from their meaning. When the meaning is related, it belongs to polysemy, while when the meaning is unrelated, it is called homonymy. To give more understanding, the example below can be considered.

- a. The **newspaper** fired its editor
- b. John spilled coffe on the **newspaper**

The word ‘newspaper’ both in the first and second example has exactly the same spelling and pronunciation. But the meaning is different. The first

refers to newspaper as a company that publishes the newspaper, while the latter means the physical form of newspaper.

### b) Idioms

According to Delabastita (1993 :108), idioms are as “word combinations with a sum meaning that is etimologically based on the combinations of their components meanings”. Moreover, *Oxford Advanced Learner’s Dictionary* defines idiom as ‘a group of words whose meaning is different from the individual words’. From these two definitions it can be said that idioms are a group of words that cannot be understood from its individual meaning.

Moreover, Lukes (2013: 54) argues that wordplay in the form of idioms can emerge in two conditions. The first is ambiguity of the idioms, which means that the idiom can be interpreted either literally or figuratively. For this condition Delabastita (1993: 109) gives an example taken from *Two Gentleman of Verona*

Julia : would you counsel me to **fall in love**?

Lucetta : Ay, madam, so you stumble not unheedfully?

In the example above what Julia means by ‘fall in love’ is to experience the feelings of love. Yet, Luceta interprets it literally, indicating by her use of the ‘stumble’.

### 3) Morphological Development

Delabastita (1993: 109) states that wordplay can be created through morphological mechanism, such as derivation and composition (or compounding). On the notion of derivation, *thefreedictionary.com* gives the following definition.

The process by which words are formed from existing words or bases by Adding affixes , as singer from sing or undo from do, by changing the shape of the word or base , as song from sing , or by adding an affix and changing the pronunciation of the word or base, as electricity from electric.

In the case of wordplay derivation is often done to create a new word that cannot even be found in the dictionary, as seen in the example below

Hacker: I was **agog**. And my **agogness** was soon to be rewarded.

The wordplay in the example above is based on the adjective ‘agog’ which refers to the feeling of excitement. Here, Hacker makes derivation by adding the suffix -ness in the word ‘agog’ to create the noun ‘agogness’. However, the word ‘agogness’ is not recognized in the dictionary.

### 3) Syntactic structure

Delabastia (1993: 113) explains that syntactic ambiguity can make wordplay opportunity arise. The example he gives is ‘old men and women were left at the village’. In this example, it is unclear whether the adjective ‘old’ is related to both men or women or just to men. Another example would be ‘our girls sell well’. Here, it is unclear what the sentence actually means. The word ‘girls’ can refer to girls in negative connotation or they can also refer to salesgirls.

### a. Translation of wordplay

It is true that wordplay is ideally translated into wordplay. However to translate wordplay from the ST so that it will also function the same in TT is not an easy thing to do. There are some contains that translators may face. Gotlieb (1997: 216) lists three constraints that may create loss in the translation of wordplay. The first is language-specific constraint, which is related to “the presence of “untranslatable” elements in the original which fail to have linguistic counterparts in the target language”. According to Gotlieb, homophony would be a good example because two specific words that sound alike in any source language will be possibly sound more differently in any target language involved.

The word ‘tale’ and ‘tail’ can be taken as an example. These two words belong to the classification of homophony since both have identical sound. However, if they are to be translated into *Bahasa Indonesia* ‘tale’ becomes *cerita* and ‘tail’ becomes *ekor*. Both are not homophony; *cerita* and *ekor* do not sound identical at all. Due to this language differences, wordplay is sometimes considered untranslatable.

The second is media-specific constraint which is related to the type of language transfer used, in the case of this research is subtitling. Actually, this constraint will not be discussed here because it belongs to the sub-chapter of subtitling and will be discussed further there. Nevertheless, it must be noted that to translate wordplay alone has been already very problematic let alone in the case of subtitling which is limited by time and space.

## b. Translation Techniques for Wordplay

As stated in the previous discussions, technique refers to translation as product. To describe the actual steps taken by the translators in each textual micro-unit. Humanika (2012 :3) suggests that there are eight techniques in the translation of wordplay from English into *Bahasa Indonesia*.

### 1) Wordplay to wordplay translation

Using this technique, the translators maintains the wordplay of the ST in the TT. The TT wordplay does not necessarily have to possess the exact meaning and form with the ST. the important thing is that both TT and ST wordplay share similar concept and the humorous effect of ST wordplay can still be felt in the TT.

SL : “They were to have him with them,’ the mock turtle said; ‘no wise fish would go anywhere without a porpoise.’ ‘wouldn’t it really?’ said Alice in a tone of great surprise.

‘of course not,’ said the Mock turtle: ‘why, if a fish came to me, and told me he was going a journey, I should say “with what **porpoise**?”’ ‘Do you mean **purpose**?’ said Alice.

TL : “Mereka wajib menerima pesut bersama mereka,” kata si kura-kura tiruan, “ikan bijak manapun tidak akan pergi kemana-mana tanpa pesut.” “begitukan?” kata Alice dengan nada sangat terkejut.

“tentu saja tidak,” kata si kura-kura tiruan, “jika seekor ikan datang padaku dan mengatakan bahwa ia akan melakukan perjalanan, aku akan

berkata ‘Dengan **pesut** apa?’” “apakah artinya ‘dengan **maksud** apa?’” kata Alice.

In the example above, the wordplay can be found in the words ‘porpoise’ and ‘purpose’. Both belongs to the classification paronymy due to their identical sounds; ‘porpose’ and ‘purpose’. By the translator, ‘porpoise’ and ‘purpose’ are translated into ‘pesut’ and ‘maksud’ respectively. Both ‘pesut’ and ‘maksud’ also belong to the classification of paronymy since their last syllable is pronounced the same. Thus, the translation of the wordplay is considered successful.

## 2) Using Rethorical Device

This technique aims at reproducing the effect of the ST wordplay by replacing it with some wordplay-related rhetorical devices, e.g. repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.

SL: Did that just say Grand **Central Station**? Or my aunt’s **constipation**?

TL : Katanya “Stasiun Grand **Central**” atau “bibiku **mual**?”

Due to their similarity of sound , the words ‘central station’ and ‘constipation’ are considered wordplay. The translator translates them into Bahasa Indonesia by replacing the wordplay with two words with the same rhyme of ‘al’ that is ‘central’ and ‘mual’.

## 3) Situational Translation

In order to make the wordplay more obvious for the reader, using this technique the translator adds word pictures or descriptive phrase to help give a better understanding of the wordplay. However due to the limited space and time of subtitling, in this research this technique is simply out of the question.

#### 4) Literal Translation

In literal translation the translators translate the wordplay literally according to its literal meaning. As a result, the wordplay in SL becomes non-wordplay in TT.

SL : Do **cats** eat **bats**? Do bats eat cats?

TL : Apakah kucing makan kalelawar? Apakah kalelawar makan kucing?

In this example, ‘cats’ and ‘bats’ are paonymy because of the sound of /aets/ they posses. The translator here employes literal translation technique by translating the wordplay literally; ‘cats’ is translated into *kucing* and ‘bats’ is translated into *kalelawar*. Consequently, the ST wordplay cannot be found in the TT.

#### 5) Editorial techniques

In editorial technique, the translator inserts footnotes or comments in order to explain how the wordplay works. This technique is quite effective when the wordplay is difficult to recreate in TT.

SL : “ just think of what work it would make with the day and night! You see the earth takes twenty-four hours to turn around on its **axis**.

‘Taking of **axes**, said the Duchess, ‘chop off her head!’

TL: “coba bayangkan akibatnya pada siang dan malam! Kau tahu, bumi memerlukan waktu dua puluh empat jam untuk berputar pada **porosnya**.

“Omong-omong soal “**kapak**” kata sang Duchess, penggal kepalanya!”

Note :

1. Poros dalam bahasa Inggris adalah *axis*
2. Kapak dalam bahasa Inggris adalah *axes*. *Axis* dan *axes* terdengar mirip. Maksud Alice mengatakan *axis*. Sementara sang Ratu berfikir Alice mengatakan *axes*

In the example above, the translator tries to inform the readers by using note in the same page that in there is wordplay found in the text. However, just as situational translation, editorial technique is impossible to be implemented in subtitling

#### 6) Compensation

If wordplay is unable to be translated, the translator will sometimes insert wordplay of her/his own or try to gain wordplay by the use of another word or word phrase.

SL: ‘I couldn’t afford to learn it,’ said the Mock Turtle with sigh. ‘

I only took the regular course.’

‘What was that?’ inquired Alice.

‘**Reeling** and **Writhing**, of course, to begin with,’ the Mock turtle replied; ‘ and the different branches of Arithmetic – Ambition, Distruction, uglification and Derition.

TL : “ Aku tidak sanggup mempelajari ekstrakurikuler itu,” desah si kura-kura tiruan.

“Aku hanya mengambil kelas regular”

“ Kelas apa sajakah itu?” selidik Alice

“Pertama-tama, tentu saja ada pelajaran **Memfaca** dan **menufis**,” jawab si kura-kura tiruan. “Lalu ada beberapa jurusan dari Aritmatika – Ambisi, Gangguan, Memperjelek dan Ejekan

In the example above, ‘reeling’ and ‘writhing’ are wordply derived from ‘reading’ and ‘writing’. ‘realing’ means to stagger while ‘writhing’ means to twist. This wordplay really creates humorous effect since it is absurd that there are courses so called ‘reeling’ and ‘writhing’. In order to maintain the humorous effect in TT, the translator here chooses to creae wordplay of his own by translating them into two words that cannot even be found in Indonesian dictionary : memfaca dan menufis. Even so, this technique is quite effective since the purpose of the wordplay to create humorous effect can be maintained.

#### 7) Loan translation

Loan translation refers to the technique in which the translator directly transfers the ST wordplay to the TT without any change. The wordplay is translated the way it is..

### 8) Deletion

Deletion means that the translator simply omits the part where the wordplay takes places. In other words, there is no translation of ST wordplay in TT.

SL: ‘You can draw water out of a 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.’

TL :“Kau bias 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)

### 3. Equivalence

Until the second half of the twentieth century, the problem in translation studies lies in the debate between literal and free translation (Munday, 2001: 19). However, nowadays the new debate has been emerged around certain keys issues and one of the most prominent one was that of equivalence (ibid.). Moreover, many scholars have attempted to define the nature of equivalence. Roman Jakobson in Venuti (2000: 113-118) examines the issues of linguistic meaning and equivalence. Jakobson goes on to examine the problem of equivalence in meaning

between words in different languages. He describes that translation involves “substituting message in one language not for separate code-units but for entire messages in some other languages”.

Another scholar who has discussed the problem of equivalence in translation is Eugene Nida. According to him, because it is impossible for text in SL to be identically equivalent in TL. Translators must seek “the closest possible equivalent” (Nida, 2003: 159). Nida goes on to classify equivalence into two types, namely formal and dynamic equivalence. About formal equivalence, he explains that “formal equivalence focuses on the message itself, in both form and content. In contrast, dynamic equivalence is based on what Nida calls “the principle of equivalent effect”. In this kind of translation, translators do not seek to try to match the receptor language message with the source language message, but translators should seek ‘dynamic relationship’ where the relationship between receptor and message must be substantially the same as that which existed between the original receptors and the message (Nida, 2003: 159).

#### **4. Subtitling**

##### **a. Notions of Subtitling**

To begin with, it needs to be realized that subtitling belongs to the classification of screen translating or audiovisual translation (AVT). AVT may be defined as the translation of any material in audio, visual or audiovisual format. This includes subtitling, dubbing and voice over. Moreover, subtitling can be defined as “the rendering in a different

language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in sync with the original written message” (Gottlieb, 2001: 87). In a similar tone, Spanakaki (2010: 9) defines subtitles as “the textual versions of the dialogue in a film and in television programs and are usually displayed at the bottom of the screen”. Spanakaki adds that there are two forms of subtitles: 1) in a form of written translation of a dialogue in a foreign language, or 2) in a form of written rendering of the language in the same language to help viewers with hearing disabilities to follow the dialogue.

#### **b. Types of Subtitling**

According to Gottlieb (1992: 163), linguistically, subtitling can be distinguished into two types.

- 1) Intralingual subtitling (translation within one cultural language). This includes
  - a) Subtitling of domestic programmes for the deaf and hard of hearing
  - b) Subtitling of foreign-language programmes for the language learners.
- 2) Interlingual subtitling ( translation between two cultural languages)
 

This type is diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

## B. Relevant Study

1. By Eko Setyo Humanika (2012), University of Helsinki. The techniques and translation ideology used to translate Alice's Adventure in Wonderland from English into Bahasa Indonesia. The results show that there are five techniques used by the translator: Literal Translation, Wordplay to Wordplay Translation, Compensation, Editorial Techniques and Deletion.
2. By Nurlaila and Purwaningsih (2015), University of Gunadarma. The results show that there is one kind of wordplay in Spongebob Squarepants movie "sponge out of water" that is Paronymy. To translate the movie, the translator make Pun-Non Pun (58,3%), Editorial techniques (33,3%) and Pun ST = Pun TT (8,3%). The use of translation techniques make the effect of humorous of translation wordplay in the movie low.

## C. Conceptual Framework

This research deals with translation of wordplay in the movie ; that is Shrek movie . it has relation to types of wordplay in which there are Phonological Structures include: Homonymy and Paronymy. There is also Lexical Developments including: Polysemy. The researcher chooses of Shrek movie as the source of the data in which the data are learned and analyzed based on the technique of translate the wordplay; they are Wordplay to Wordplay Translation, Using Rethorical Device, Situational

Translation, Literal Translation, Editorial Technique, Compensation, Loan Translation and Deletion.

## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **A. Research Design**

The research was conducted by using descriptive qualitative design. This research aimed at describing the phenomena found in the translation of wordplay in Shrek movies. These phenomena was related to the types of wordplay and the techniques used to translate the wordplay.

#### **B. Source of Data**

The data in this research were words and phrases considered wordplay found in Shrek movie and its Bahasa Indonesia subtitling texts in Shrek movie.

#### **C. The Technique of Collecting the Data**

The steps taken to collect the data for this research including

1. Watching the movie to get an insight about the phenomena which was found in the translation of wordplay.
2. Writing the dialogue based on the movie which contained with wordplay.
3. Writing the Bahasa Indonesia subtitle texts of the English dialogues containing with the wordplay
4. Classifying the types of wordplay according to types of wordplay.

#### **D. The Technique of Analyzing the Data**

The data in this research are analyzed by using some steps as follows.

1. Reading

In this first step all the data was collected in the data. Both were taken from the Source Translation and Target Translation, then they were read comprehensively.

2. Classifying

The relevant data were categorized by using a table. The table was made to classify the data into types of wordplay and techniques used to translate the wordplay.

3. Interpreting

The data were analyzed by interpreting data by data to answer the research questions.

4. Concluding

In this last step, the data were concluded. Some examples from the findings were taken and further explanation of the interpretation were elaborated.

## BAB IV

### DATA AND DATA ANALYSIS

#### A. Data

This chapter dealt with Wordplay in Shrek movie and its Bahasa Indonesia Subtitle. The data were the conversation of the characters in Shrek movie with the duration of 120 minutes.

#### B. Data Analysis

##### 1. The Types of Wordplay

The types of wordplay found in Shrek movies are phonological structure (divided into homonymy and paronymy), lexical developments: Polysemi, lexical developments : idioms and morphological developments. Examples of each type and more detailed explanation of them were discussed below.

NO	TYPES OF WORDPLAY						
	Phonological Structure			Lexical Developments		Morphologica Development	Syntactic Structure
	Hm	Hp	Pr	Pl	Id		
1.	6	-	6	4	4	5	-
<b>Total : 25 data</b>							

No	Technique to Translate the Worplay							
	W	Rt	St	Lt	Et	Cm	Ln	Dl
1	-	-	-	22	-	-	2	1
Total : 25 data								

### a. Phonological structure

Wordplay that is based on phonological structure can be classified into homonymy, homophony and paronymy. In Shrek movies, there is no single instance of homophony found. The examples and their explanation are elaborated below.

#### 1) Homonymy

The basic idea of homonymy is that two words or word groups are identical both in sound and spelling but different in meanings. This condition is often exploited in order to arouse humorous effect.

#### SL :

Donkey : Oh, no. that's the old keebler's place. Let's back away slowly .

Puss : that's the fairy Godmother's cottage. She's the largest Producer ofhexes and potions in the whole kingdom.

Shrek : Then why don't we pop in there for a **spell**? Ha-ha! **Spell!**

#### TL :

Donkey : Itu tempat yang perlu dihindari. Ayo kita kabur pelan pelan.

Puss : Itu pondok ibu peri. Produksi terbesar untuk kutukan dan Ramuan.

Shrek : Ayo kesana untuk suatu **Mantera. Mantera!**

(data no 20)

The reason why both Shrek and Donkey bursted into laughter was the word 'spell' that Shrek says. It seems that the word 'spell' is said to refer a word that is believed to have magic power. This argument is supported by the fact that Shrek and his companions are looking for a potion. Indeed, spell and potion both are closely related. However, it turns out that the word 'spell' can also mean another thing. At the same time , the use of a word with the same sound and spelling but different meanings, or called as homonymy.

Moreover, homonymy may also be used in order to create a sentence that can be interpreted more than one way. As seen in the datum below, the wordplay is constructed in a clever way by using a word that has exactly the same spelling and sound but completely different meanings.

**SL:**

Shrek : How do you feel?

Donkey : I don't feel any different. I look any different?

Puss: You still look like an **ass** to me.

Shrek: Maybe it doesn't work on donkeys.

**TL:**

Shrek: Bagaimana rasanya?

Donkey : Aku tak merasakan perbedaan. Aku terlihat lain?

Puss: **No Translation**

Shrek: Mungkin ini tak bereaksi para keledai.

(data no 14)

Actually, the word ‘ass’ uttered by Puss can refer to two different meanings. The first means ‘a donkey’ and the second is ‘a stupid person’. Both have exactly the same sound and spelling. In other words, they are homonymous. Moreover, Puss’ utterance “You still look like an ass to me” can be interpreted in two ways. Firstly, Puss thinks that after drinking the potion Donkey is still Donkey in terms of his physical appearance. Secondly, due to the fact that Puss and Donkey do not get along too well, Puss’ utterance can be interpreted as a means of mockery. Puss sees Donkey as a stupid animal who the only thing he can do is talk and talk.

In the datum above not only the wordplay is not translated, the translator does not even translate the source text expression. Actually, if the translator finds it hard to recreate the wordplay, at least s/he must be able to maintain the meaning of the source text expressions. After all, meaning is important in the realm of translation. Thus, deleting the source text expression that causes the loss of meaning is certainly not a good option.

To end the discussion about homonymy, it should be realized that homonymy does not always refer to a condition in which two words are identical both in sound and spelling but different in meanings as seen in the discussion of two data above. Two word groups that are identical both in sound and spelling but different in meanings can also be categorized as homonymy.

**SL :**

Donkey : I’ m gonna just stop talking

Shrek : Finally

Donkey : This is taking forever , shrek. There’s no in flight movie

or nothing.

Shrek : The kingdom of **Far, Far Away**, Donkey. That's where we're going . **Far,far...away!**

**TL :**

Donkey : aku akan berhenti bicara

Shrek : Akhirnya!

Donkey : tapi perjalanan ini terlalu jauh, tanpa tayangan film atau apapun.

Shrek : Kerajaan **Far Far away** adalah tujuan kita. **Sangat, sangat jauh**

(data no 9)

When shrek says the kingdom of 'Far far away' in the first sentence, he refers to the name of the kingdom. Yet, the 'far far away' he says in the second sentence refers to the distance of kingdom of far far away is so far far away.

**SL:**

Shrek: Puss, do you think you could get to those on top?

Puss: No problem, boss. In one of my nine lives, I was the great cat burglar of Santiago de Compostela

**TL:**

Shrek: Bisakah kau panjat keatas sana?

Puss: Tak masalah,Bos. Satu dari 9 hidupku , aku perampok hebat dari Santiago de Composela

(data no 11)

Word 'cat burglar' can refer to two different meanings. The first is 'a house breaker' and the second is 'a burglar that is a cat'

**SL:**

Reporter: it's time to teach these **madcap** mammals their "devil may mare" attitudes just won't fly.

**TL:**

Reporter: Saatnya pasukan mengajar **si gila** ini bahwa kejahatannya takkan berhasil.

(data no 16)

The word ‘madcap’ can refer to two different meanings. The first is “acting impulsively” and the second is a fictional character characterized by his typical cap.

**SL:**

Gingy: He croacked

**TL:**

Gingy: Dia berkuak

(data no 19)

The word ‘croack’ can refer to two meanings. The first is “to utter as the sound of a frog” and the second is “to die” ( slang)

## 2) Paronymy

Paronymy refers to a condition when words or group words are nearly but not quite identical in spelling and pronunciation.

**SL :**

Gingy : You are a monster

Farquaad : I’m not the monster here. You are. You and the rest of faiytale trash, poisoning my perfect world. Now, tell me! Where are the others?

Gingy : **Eat me !**

**TL:**

Gingy : kau monster

Farquaad : Bukan aku yang monster disini, tapi kau. Kau dan sampah negeri dongeng lainnya. Meracuni duniaku yang sempurna. Kini 34atakana, dimana yang lain?

Gingy : makan aku!

(data no 3)

When gingy says ‘eat me’ , it seems that it is a form of resistance which means that rather than telling Farquaad where his friends are. Gingy chooses to die by allowing Farquaad to eat him. Nevertheless, the expression ‘eat me’ is actually a play on the informal expression ‘beats me’, which mean ‘I do not know’. Here, the word ‘eat’ and ‘beats’ are paronymous since both are nearly but not quite identical in spelling and pronunciation.

**SL:**

Donkey: This is taking forever, Shrek. There's no in-flight movie or nothing

Shrek: The kingdom of far far away, Donkey. That's where we're going. Far far away

Donkey: All right, I'll right. I get it. I'm just so darn bored.

**TL:**

Donkey: tapi perjalanan ini terlalu jauh tanpa tayangan film atau Apapun.

Shrek: Kerajaan Far far away adalah tujuan kita. Sangat sangat Jauh

Donkey: baiklah aku mengerti, aku bosan sekali

(data no 10)

The word 'darn' is a euphemism for the word 'damn'

**SL:**

Shrek: What do you see?

Puss: Toad Stool Softener?

Donkey: I'm sure a nice **BM** is the perfect solution for marital problems.

Puss: Elfa-Seltzer? **Hex-Lax**?

Shrek: No! Try "handsome."

Puss: Sorry. No handsome.

**TL:**

Shrek: Apa yang kau temukan?

Puss: Pelembut katak?

Donkey: Aku yakin sakit perut adalah solusi terbaik masalah pernikahan.

Puss: Alca seltzer? **Pelemah kutukan**?

Shrek: Tidak. Cobalah 'Tampan'.

Puss: Maaf, tak ada itu.

(data no 13)

The name 'Hex-Lax' is actually derived from a medicine called 'Ex-Lax'. 'Ex-Lax', in which 'Lax' is the abbreviation for laxative, is a medicine to relieve constipation. To create the effect of fairy tale, the letter 'h' is added. As a result, the name of the potion becomes 'Hex-Lax'. The word 'Hex' itself is

synonymous with the word ‘curse’. Thus, it can be said ‘Hex-lax’ is a potion to dispel a curse. This is a good example of paronymy since the words ‘Hex’ and ‘Ex’ are nearly identical in both spelling and pronunciation. The Bahasa Indonesia subtitling texts show that ‘Hex-Lax’ is translated literally into ‘Pelemah kutukan’.

**SL:**

Shrek: What do you see?

Puss: Toad Stool Softener?

Donkey: I'm sure a nice BM is the perfect solution for marital problems.

Puss: **Elfa-Seltzer**? Hex-Lax?

Shrek: No! Try "handsome."

Puss: Sorry. No handsome.

**TL:**

Shrek: Apa yang kau temukan?

Puss: Pelembut katak?

Donkey: Aku yakin sakit perut adalah solusi terbaik masalah pernikahan.

Puss: **Alca seltzer**? Pelemah kutukan?

Shrek: Tidak. Cobalah ‘Tampan’.

Puss: Maaf, tak ada itu.

Word “Elfa seltzer” changes into “ Alca seltzer” because the actual medicine is Alka Seltzer (pain reliever)

**SL:**

Shrek: Fiona! Fiona! Fiona!

Fairy Godmother: Fiona! Fiona! Ho-ho-ho! **Shoot!** I don't think they can't hear us, pigeon.

**TL:**

Shrek: Fiona! Fiona! Fiona!

Fairy Godmother: Fiona! Fiona! Ho-ho-ho! **Diam!** Kurasa mereka tak bisa dengar kita, burung merpati.

(data no 23)

The word ‘shoot’ is a euphemism for the word ‘shit’

## b. Lexical Developments

### 1) Polysemy

As explained in chapter II, the difference between polysemy and homonymy sometimes is subtle since both are words with the same spelling and pronunciation, but different meanings. In this research, the difference between polysemy and homonymy can be seen from their meaning. When the meaning is related, it belongs to polysemy, while when the meaning is unrelated, it is called homonymy. The example of polysemy can be seen in the data below

**SL:** :

Fiona : And what of my groom-to-be? Lord Fardquaad? What's he like?

Shrek : Let me put it this way, Princess. Men of arquaad's **stature** are in **short** supply.

Donkey : I don't know. There are those who think **little** of him.

Fiona : You're just jealous you can never measure up to a great ruler like Lord Farquaad.

Shrek : But I'll let you do the "measuring" when you see him Tomorrow

**TL :**

Fiona : Bagaimana calon mempleai priaku, Lord Fardquaad? Seperti apa dia?

Shrek : Begini saja menyebutnya. Pria **setinggi** farquaad tersedia **pendek**.

Donkey : sejumlah kalangan menganggap **kecil** dirinya.

Fiona : Hentikan kalian berdua. Kalian hanya cemburu tak bias sebanding dengan penguasa seperti Farquaad.

Shrek : mungkin kau benar tapi biar kau saja yang membandingkan saat kau lihat dia besok.

(data no 6,7,8)

This misinterpretation can happen because Fiona fails to understand three important words in Shrek and Donkey conversation. They are "stature", 'short' and 'little'.

Actually, the word ‘stature’ can refer to two different meanings. The first refers to the height of a human in terms of physical appearance and the second refers to the height of human in terms of status. What is meant ‘stature’ by Shrek is the first, but Fiona interprets it as the latter. Moreover, the word ‘short’ can refer to either short in terms of height or short in terms of quality. Again, what Shrek means is the first, but what Fiona perceives is the latter. Lastly, the word ‘little’ also refers to two different meanings. The first means ‘small in size’ and the second is ‘small in influence’. Just as the previous cases, Shrek means the first, but Fiona understands it as the latter.

**SL:**

Puss: Senor? “to make the effects of this potion permanent, the drinker must obtain his true love’s kiss by midnight,”

Shrek: Midnight? Why is it always midnight?

Woman1: Pick me! I’ll be your **true** love!

Woman2: I’ll be your **true** love.

Woman3: I’ll be true...enough

Shrek: look, ladies I already have a **true** love

**TL:**

Puss: tuan. Agar hasil ramuan permanen, peminum harus mencium cinta sejatinya sebelum tengah malam

Shrek: apa? Kenapa selalu tengah malam?

Wanita1: pilihlah aku! akulah cinta **sejatimu**!

Wanita2: aku saja

Wanita3: aku saja, cinta....cukup

Shrek: aku sudah punya cinta **sejati**

(data no 15)

## 2) Idioms

Idioms can be defined as a group of words whose meaning is different from individual words. The instance of wordplay in which idioms can be interpreted literally and figuratively often found in *Shrek* movie.

The misunderstanding between the speaker and the hearer is effective to create humorous effect for the audience as can be seen in the data below

**SL :**

Fiona : Wait where are you going?

Shrek : well, **I have to save my ass**

Fiona : what kind of knight are you?

Shrek : one of a kind

**TL :**

Fiona : mau kemana kau?

Shrek : **aku harus menyelamatkan keledaiku**

Fiona : ksatria macam apa kau ini?

Shrek : yang unik

(data no 5)

Shrek has successfully rescued Fiona and afterwards he wants to save his friend, a donkey named Donkey. When Shrek says “I have to save my ass” what he actually means is that he wants to save Donkey (‘ass’ is synonymous of donkey).

**SL:**

Donkey: Shrek? Remember when you said ogres have layers?

Shrek: aye.

Donkey: well, I have a bit of a confession to make. Donkeys don't have layers. We wear our **fear right out there on our sleeves**

Shrek: wait a second. Donkeys don't have sleeves.

Donkey : you know what I mean

Shrek: you can tell me you're afraid of heights.

**TL:**

Donkey: Shrek? Ingat kau saat kau bilang ogre itu berlapis-lapis?

Shrek: Ya

Donkey: aku mau mengakui sesuatu. Keledai tak punya lapisan. Kami **tak punya apapun di balik lengan baju kami**

Shrek: Tunggu, keledai tak punya lengan baju

Donkey: kau tahu apa maksud ku

Shrek: masa kau takut ketinggian?

(data no 4)

The actual idiom is ‘wear one’s heart on one’s sleeve’. Which means ‘to display one’s feelings openly and habitually, rather than keep the private’. The use

of this idiom is related to the fact that Doney confessing something. And Donkey replaces word 'heart' with 'fear' because he is afraid of height.

**SL:**

Reporter: Did they get away with it? Or did someone **let the cat out of the bag?**

**TL:**

Reporter: akankah mereka bebas atau ada **kucng yang menolong?**  
(data no 18)

The idiom 'let the cat out of the bag' can be understood either figuratively or literally. The idiom means 'to reveal secret or a surprise by accident'

**SL:**

Gingy: Folks, it looks like we're **up chocolate creek without a Popsicle stick**

**TL:**

Gingy: Teman-teman, tampaknya **usaha kita sia-sia**  
(data no 27)

The actual idiom is 'up the creek (without a paddle)' which means 'in an awkward position with no easy way out'

### 3) Morphological Development

Wordplay can be formed through morphological mechanism, such as derivation and compounding. The simple definition of derivation is the formation of lexemes. The formation can be done by means of affixation, conversion, reduplication, etc. The data below presents the wordplay that is based on affixation, formation of a word by means of an affix

**SL:**

Headguard: Well?

Old woman: he's just.. he's just a little nervous. He's really quite a chatterbox. Talk, you bone headed dolt...

Headguard: that's it. I've heard enough. Guards!

Old woman: no,no, he talks! He does. I can talk. I love talk. I'm the **talkigest** damn thing you ever saw.

Headguard: get her out of my sight.

**TL:**

Kepala penjaga: bagaimana?

Wanita tua: ia hanya demam panggung. Biasanya bicara tak henti. bicaralah dasar keras kepala.

Kepala penjaga: sudah cukup yang kudengar. Pengawal!

Wanita tua: ia bisa bicara. Sungguh. Aku bisa bicara aku suka bicara. Aku makhluk **yang paling banyak bicara.**

Kepala penjaga: bawa dia pergi

( data no 1)

What is meant by ‘talkingest’ is the most ‘talkative’ the old woman does not know how to say it right. So, she just adds suffix – est after ‘talking’ to indicate the degree of superlatives.

**SL:**

Donkey: now, I’m a flying, talking donkey. You might have seen a house fly, maybe even a super fly, but I bet you are not never seen a **donkey fly**

**TL:**

Donkey: kini aku keledai yang bisa bicaradan terbang. Kau pernah lihat lalat rumah atau superfly tapi pasti kau belum pernah lihat **keledai terbang**

(data no 2)

Donkey names himself ‘donkey fly’ inspired by ‘house fly’ ( a fly that lives in a house) and superfly (a film)

**SL:**

Shrek: working **hard or hardly** working, eh Mac?

**TL:**

Shrek: kerja **keras** atau **hampir** tak kerja, Mac?

(data no 21)

The word ‘hard’ (as adv) which means strenuous effort, and the word ‘hardly’ (as adv) which means almost not.

**SL:**

Donkey: I think you grabbed the “ **Farty Ever After**” potion.

Puss: maybe it’s a dud

**TL:**

Donkey: kurasa kau minum ramuan **buang angin**  
 Puss: mungkin ramuannya gagal

(data no 22)

The word ‘Farty Ever After’ is not the actual phrase. The actual phrase is ‘Happily Ever After’

**SL:**

King Harold: I don't think you realize that our daughter has married a monster!

Queen Lilian: oh, stop being such a **drama king**

King Harold: Fine! Pretend there's nothing wrong!

**TL:**

Raja Harold: kurasa kau tak sadar putrid kita akan menikahi seorang monster.

Ratu Lilian: hentikan **dramatisirmu**

Raja Harold: baiklah. Berpura-puralah semuanya baik

(data no 26)

The actual word is ‘drama queen’ which means ‘a person who habitually responds to situations in a melodramatic ways’

## 2. Technique to Translate the Wordplay Shrek movie

There are four techniques found in the translation of wordplay in Shrek movie. They are Literal translation, Loan translation, Deletion and Multiple technique. Examples of each type are discussed below

### a. Literal translation

In Literal translation, the translator translates the wordplay word-for-word. As a result, the wordplay is sometimes lost in the target text as seen in the data below

**SL:**

Shrek : So, Charming, you want to let me out of these so we can settle the **Ogre-to-man?**

Prince Charming : that sounds fun. But I have a better idea

**TL :**

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

Pangeran : kedengarannya menyenangkan, tapi aku punya ide yang lebih baik.

The wordplay in this data can be found in the phrase ‘ogre-to-man’ . it is actually a play on the idiom man-to-man. However, because Shrek is an ogre and Prince Charming is a man, Shrek replaces the word ‘man’ with ‘ogre’. By the translator, the idiom is translated literally’. As a result, the idiomatic meaning and the wordplay are lost in the target text at the same time.

**b. Loan Translation**

Loan translation refers to the technique in which the translator directly transfers the ST wordplay to the TT without any change. The wordplay is translated the way it is. In *Shrek* movie all the wordplay translated using loan translation is that on proper name.

**SL :**

Puss : **Elfa-Seltzer?** Hex-Lax?

Shrek : No! try “handsome”

Puss : Sorry. No handsome

**TL :**

Puss : **Alca seltzer?** Pelemah kutukan?

Shrek : tidak, cobalah tampan

Puss : maaf. Tak ada itu.

Actually the word ‘Alka-Seltzer’ by means of morphological development. Alka-Seltzer is a kind of medicine for relieving pain. However the word ‘Alka’ is replaced by ‘Elfa’ to create the effect of fairy tale (the word elf can also mean fairy). The translation can still be considered using loan translation. Moreover, this choice to translate the wordplay by means of loan translation may bring two effects in the target text. First, the wordplay is lost because the play on words ‘Alfa’ and ‘Elfa’ are not maintained. Second, it is very likely that the source text meaning cannot be well conveyed because the medicine ‘Alka-Seltzer’ is not familiar for Indonesian people.

### c. Deletion

Deletion means that the translator simply omits the part where the wordplay takes place. Sometimes the wordplay is omitted for cultural reasons. The wordplay is omitted because it is probably seen as profanity which is considered inappropriate for Indonesian audiences.

#### SL :

Donkey : it’s nothing to be ashamed of. I cry all the time. Just thinking about my grandma, or thinking about baby kittens, or my grandma kissing a baby kitten, or a little baby grandma kitten. that is so **darn** sad.

#### TL:

Donkey : Tak perlu malu. Aku sering menangis, memikirkan nenekku, atau bayi-bayi kucing atau nenek mencium kucing atau kucing tua yang kecil. Menyedihkan sekali

The wordplay in this data can be found in the word 'darn'. Which is a euphemism for 'damn'. In the Bahasa Indonesia Subtitling text, however the wordplay is omitted. It is assumed that such an omission is because the word 'darn' is considered profanity by the translator. As a result, the wordplay cannot be found in the *Bahasa Indonesia* subtitle texts.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. Conclusion**

Based on the findings and discussions, there were some points that could be concluded from this research

1. There were 5 types of wordplay identified in *Shrek* movie. They are homonymy, paronymy, lexical development: polysemy, idioms and morphological development. Out of the total 24 data, Homonymy was with 6 data. While lexical developments : polysemy and idioms were in the lowest rank with 4 data. The other types of wordplay had not found in this *Shrek* script movie.
2. The techniques used by the translator to translate the wordplay in *Shrek* movie into Bahasa Indonesia were literal translation, loan translation and deletion. Literal translation is the most frequently used with 22 data, Loan translation with 2 data and Deletion with 1 data.

## **B. Suggestion**

Based on the conclusion of the research, some points that can be suggested for some people are as the following :

1. **To the Translator :** Translators should realize that wordplay is not easy to translate at all, especially in the case of subtitling which is limited by space and time. Therefore, the research suggests two things for translator. Firstly, translators should have sufficient knowledge about the source text language and culture in order to detect the occurrence of the wordplay. Secondly, translators should have the ability and creativity to recreate the source text wordplay in the target text. The reason is that sometimes although the translator recognizes the occurrence of the wordplay, s/he

cannot recreate it in the target text because of the language constraint hampered. Such as language and media constraints. Therefore, creative solutions are highly needed.

- 2. To the Students of Translation Studies :** It is suggested that students of translation studies consider the topic of wordplay when they are going to conduct a research on the field translation. One of the main reasons is because the study of wordplay, especially in subtitling is still rarely conducted. Therefore, by conducting the study on this topic, it will improve and broadcast the academic in the field of translation studies.
- 3. To other Researcher :** This research is still far from being perfect. One of the main weakness of this research that can be identified is that with one movie selected as the object of study. As a result, the result of the analysis are limited. It is suggested that other researcher collect more data so that the results of analysis can be wide coverage.

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		the word 'heart' with 'fear' because he is afraid of heights.																	
	Donkey: aku mau mengakui sesuatu. Keledai tak punya lapisan. Kami <b>tak punya apapun dibalik lengan baju kami.</b> Shrek: Tunggu, Keledai tak punya lengan baju Donkey: kau tahu apa maksudku Shrek: masa kkau takut ketinggian?																		
5	Fiona: wait. Where are you going? The exit's right over there. Shrek: well, I have to <b>save my ass</b> Fiona: what kind of knight are you? Shrek: One of a kind	The informal idiom 'to save someone ass' can be interpreted figuratively, which means 'to rescue from danger' or literally, which means 'to save someone ass'. (ass is synonymous with donkey. Shrek's friend is a donkey)					√								√				
	Fiona: mau kemana kau? Jalan keluar disana. Shrek: <b>aku harus menyelamatkan keledaiku</b> Fiona: ksatria macam apa kau ini? Shrek: yang unik																		
6	Fiona: and what of my groom-to-be? Lord Farquaad? what's he like? Shrek: let me put this way, Princess. Men of Farquaad's <b>stature</b> are in	The word 'stature' can refer to two different meanings. The first is 'the					√								√				















Note:

Types of Wordplay

Ph: Phonological Structure

Hm: Homonymy

Hp: Homophony

Pr: Paronymy

Lx: Lexical Development

Pl: Polisemy

Id: idioms

Mr: Morphological development

Translation Techniques

W: Wordplay to Wordplay translation

Rt: Using rhetorical device

Lt: Literal translation

Cm: Compensation

Ln: Loan Translation

Dl: Deletion