

## CHAPTER II

### REVIEW OF LITERATURE

In this chapter, the researcher would like to put some theories related to the issues in this thesis. It includes the strategies by Vinay and Darbelnet (1958:61-64), namely Direct (literal translation) and the Indirect (oblique translation).

#### B.1 Theoretical Framework

##### B.1.1 Definition of Translation

There are so many definitions about translation according to experts. Translation is the conversion from one form into another form, or changing from one language into another language (The Merriam-Webster Dictionary, 1984). Larson in Choliludin (2009:4) also adds that translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of second language by semantic structure. It is the meaning which is being transferred and must be held constantly. Translation of the term has several meanings which the first is the subject of a study, the second is the product in the form of a translated text, and the third is to produce a translation activity.

A translation work is a multi-faceted activity; it is not a simple matter of vocabulary and grammar only but that it can never be separated from the culture

(Hatim, 2001: 10). Translation is not a simple thing, but something that can be categorized as something complex. It is complex because the translation can not be separated from other factors that are associated with linguistic, and cultural factors.

In addition to the necessity for proficiency in the source language and target languages, translation as a process also requires other skills; flexibility, and possession of insight on a variety of disciplines, depending on the type of text being translated. At this point, Hatim said, quoted by Richards explains: Translation as very probably the most complex type of event yet produced in the evolution of the cosmos (Hatim, 2001: 11).

Therefore, from those experts it can be concluded that translation is a language that changing from one language to another language. A translation process not only focus on a simple matter of vocabulary and grammar but also concerned about the culture that existed and applied by the state of the translator or interpreter. The translator must pay attention about that if he wants the contentor purpose of a translation can be understood and received by the readers.

### **B.1.2Types of Translation**

Nababan (1999: 30-46) In his book *Teori Menerjemah Bahasa Inggris* differentiates kinds of translation, such as word for word translation, free translation, literal translation, dynamic translation, pragmatic translation,

aesthetic-poetic translation, ethnographic translation, linguistic translation communicative translation and semantic translation.

#### **B.1.2.1 Word by Word Translation**

In this kind of translation, a translator just ascertains the same meaning of the source language word to the receptor language word. It can be implemented when the source and the receptor language have the same sentence structures. For the examples:

- She can speak French. (*Dia dapat berbicara Bahasa Prancis*)
- I like reading. (*Saya suka membaca*)

#### **B.1.2.2 Free Translation**

To translate with free translation, a translator has to understand the main idea for the source language paragraph of discourse and then describes it to the receptor language. Idiomatic expressions and proverbs are often translated freely. For the examples:

- To play truant. (*membolos*)
- To kick something around. (*membahas*)
- Killing two birds with one stone. (*menyelam sambil minum air*)

#### **B.1.2.3 Literal Translation**

It is between word-for-word translation and free translation. It is usually used when the sentence structure of the source language and the receptor the language is different.

Example: My dog is chasing your neighbor's cat.

*(Anjing saya sedang mengejar kucing tetangga anda).*

#### **B.1.2.4 Dynamic translation**

It is transferring the main idea of source language to receptor language by common expressions. It gives the priority to the main idea expression and specific receptor language. e.g. the sentence 'The author has organized this book since 1995.' is not common when translated to be: '*Penulis mengorganisasi buku ini sejak 1995*'. '*Menyusun*' is the common translation of the word 'to organize'.

#### **B.1.2.5 Pragmatic Translation**

It prioritizes the similarity of the source language and the receptor language information translation. It does not depend on esthetic values. For the example:

White Cross Baby Powder is soft and smoothing. It absorbs moisture and keeps baby cool and comfortable. It contains Chlorhexidine 0,038 %, and antiseptic widely used in hospitals and clinics.

*(White Cross Baby Powder lembut dan halus, menyerap kelembaban, menjaga kesegaran dan kenyamanan bayi anda. Mengandung Chlorhexidine 0,038 % antiseptik yang banyak digunakan di rumah sakit dan klinik).*

#### **B.1.2.6 Aesthetic-Poetic Translation**

It does not only give a priority to transfer the information, but also to impression, emotion and feeling by considering esthetic values of receptor language. The example of Aesthetic-Poetic translation of Brislin (1976: 6):

The rising sun is found not to be the rising sun.  
It is the world which goes around.  
The bachelor is found not to be a bachelor.  
It is the flower that thought he was a liar.  
The love that shine collides with the lust and desire she fears.  
And the bachelor flies to the skies to get the dice to show in front  
of hereyes.  
But he dies and she dies.  
If we can't say good bye, eye to eye.  
Then we don't have to cry.  
But actually I WANT to cry.  
For you must fly high up in the sky.  
Leaving me alone here high and dry.  
There will be no more lullaby.  
Recited with a tone of shine.  
(Choliludin, 2005:27)

#### **B.1.2.7 Ethnographic Translation**

In kind of translation, the translator tries to describe the culture context of source language in the receptor language. In translation we often find some words that can not be translated in the receptor language. Translators usually write the original word when the words can not be translated.

#### **B.1.2.8 Linguistic Translation**

It is the translation that contains implicit linguistic information in source language that is changed to be explicit and in the transfer meaning, it use the reflect transformation and meaning component analysis. For the example:

Surface Structure	Deep Structure
a. Harry is willing to help.	a. Harry is willing to help one.
b. Harry is difficult to help.	b. Harry is difficult for one to help.

### B.1.2.9 Communicative Translation

Communicative translation requires a translation language that has form, meaning and function. For the example:

- I would admit that I am wrong.  
(*would* in the sentence express a willing to do something)
- I will admit that I am wrong.  
(*will* in the sentence express something to do)

### B.1.2.10 Semantic Translation

Semantic translation is focused on the most suitable word for the receptor language that pays attention to the source language culture. e.g. Differences in using word 'dad' and 'sir'. Although the word are used to call the same person, the meaning is still different; '*papa*' and '*Pak*'.

### B.1.3 Strategies of Translation

There are several strategies used by the professional translators to translate the word it does not exist equivalence between the source language (source language) and the target language (target language) (Baker, 1992).

- 1) Translation by more general word

Example: "I constantly worried about street traffic"

*"Aku selalu khawatir akan lalu lintas di jalan"*

The word 'Constantly' translated by the word '*selalu*'

- 2) Translation by more neutral/less expensive word

Example: "She is still looking Deathly pale and shaking"

*"Ia masih kelihatan sangat pucat dan tubuhnya gemetar"*

The word 'Deathly' translated by the word '*sangat*'

- 3) Translation by cultural substitution

Translating the language related to culture / customs that no equivalent in the target language interpreters choose another word that is different but has the same feel of meaning for the reader

Example: "Andy looked pleased as the Rocky Road finally engulfed the tip of his nose."

*"Andy kelihatan senang. Hidungnya sudah hampir tertutup es krim."*

The word 'Rocky Road' translated by the word '*es krim*'

- 4) Translation by a loan word (kata pinjaman) or loan word plus explanation.

Example: "She is completely narcissistic"

*"Pendeknya, kakakku itu benar-benar narcissistik"*

the word 'narcissistic' is loan word

5) Translation by paraphrase using a related word

This strategy tends to be used when the concept which translates the source language described with different words with the same interpretation to be more natural for the reader.

Example: "He really loves it"

*"la girang bukan main"*

The word 'Really' translated by the word '*bukan main*'

6) Translation by paraphrase using unrelated word.

Example: "Andy looked pleased as the Rocky Road finally engulfed the tip of his nose"

*"Andy kelihatan senang. Hidungnya sudah hampir tertutup es krim"*

The word 'Finally' translated by the word '*hampir*'.

7) Translation by omission (dihilangkan/tidak diterjemahkan)

Not a bad thing if it does not translate the word that is not really necessary and does not disturb the overall meaning of the translated article.

Example: "That's not exactly used for Luigi's"

*"Tak cocok dipakai ke Luigi's"*

The word "exactly" is not translated

8) Translation by illustration

This study is based on Viney and Darbelnet (1958:61-64) model of translation. They represent two broad categories, namely direct or literal, and oblique translation methods. These two categories include seven strategies: borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation.

#### **B.1.4 Equivalence**

Equivalence consists of the concept of sameness and similarity; it has the same or a similar effect or meaning in translation. Vinay and Darbelnet (2001) as cited in Munday, stated that “equivalence refers to cases where languages describe the same situation by different stylistic or structural means”.

There are types of equivalence defined by Nida and Taber (1982), which are also called two basic orientations of translation:

1. Formal correspondence

It focuses attention on the message itself, in both of form and content. Once is concerned that the message in the receptor language should match as closely as possible the different elements in the source language.

2. Dynamic equivalence

It is the principle equivalent effect, where the relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message. The goal of

the dynamic equivalence is seeking the closest natural equivalent to the source message. This receptor oriented approach considers adaptations of grammar, of lexicon, and of cultural reference to be essential in order to achieve naturalness.

### **B.1.5 Audiovisual Translation**

The single characteristic that best defines audiovisual translation is probably the type of text with which it deals. The audiovisual text has a number of features that make it unique and that distinguish it from other types of texts, such as oral or written ones. Thus, audiovisual translation is often defined as translation of text that (1) is transmitted through two simultaneous and complementary channels (acoustic and visual) and (2) combines several signifying codes (Martínez-Sierra 2008: 29).

### **B.1.6 Humor Translation**

#### **B.1.6.1 Definition of Humor Translation**

Every language has its own essence of humor. Sometimes it transcends to other languages and sometimes it does not. The translation of humor is the one of the most difficult types of translation. It is constantly a challenge for translators and something they have to pay close attention to. Humor is just another reason why Google Translate and other computer translators fail. They cannot change the wording of a humorous sentence in order to appeal to the masses. They translate as stated and do not have the capability to acknowledge how a culture might interpret it.

Many people seem to say that humor is actually untranslatable. Humor depends on inherent knowledge. Different cultures have different backgrounds of knowledge inclusive of history, social play, and traditions. Sayings, names, and terms that are used in one culture can be seen as a bit of joke in another. The translator who translating of work from either of these cultures must be wary of how the humor will be translated to the other.

Being “untranslatable” can also be due to cultural linguistics. Puns and word play are an important role in the result of humor. Jeroen Vandaele (2002) from University of Oslo comments on the linguistics of translating humor here, “The specific trouble with humor translation, however, is that humor has a clear penchant for (socio)linguistic particularities (group-specific terms and “lects”) and for metalinguistic communication. As a form of play, indeed, metalinguistic communication suits humorous purposes and sociolinguistic particularities can also strengthen humor because both phenomena regard, in Deacon’s phrase, “the maintenance of group cohesion.”

We touch on the subject of etiquette when we translate humor. Is the humor from one country going to offend another? This is something professional translators make sure they are wary of. Speaking very formally in one country may seem as comical but speaking formally in another may be normal. The humor is therefore lost and offensive if someone knows that the piece is “supposed” to be humorous. There are a lot of space in which writing can fail

when translated and it's tricky to make sure to dodge those holes, but it is essential if you want a piece of work to transcend across the world.

#### **B.1.6.2 Direct and The Indirect Translation**

Vinay and Darbelnet in Munday's *Introducing Translation Studies* (2001, p. 56) mention seven procedures in translation. They have divided translation process into two terms: First, direct or literal translation procedures are used when structural and conceptual elements of the source language can be transposed into the target language. It consists of borrowing, calque and literal translation. Second, oblique translation procedures are used when the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistics elements of the target language. It consists of transposition, modulation, equivalence and adaptation. Each of the procedure is explained below.

##### **B.1.6.2.1 Direct or Literal Translation Procedures**

Direct or literal translation procedures are used when structural and conceptual elements of the source language can be transposed into the target language. According to them, there are three procedures of direct or literal translation: borrowing, calque, and literal translation.

##### **1. Borrowing**

This procedure is the simplest translation procedure. It is used usually when there is a metalinguistic gap in the target language, for example when a new technique or an unknown concept is introduced. It

can also be used to create a particular stylistic effect, for example to introduce an element of local, source language color to the target language: tortilla, tequila, and sauna. Many old loanwords have later become a fixed part of the lexis of the borrowing language, for example word from English to French: alcool from alcohol, and redingote from riding-coat. There are some possibilities that may occur in this procedure; first, borrowing with no change in form and meaning (pure loanwords), the second, borrowing with changes in form but without changes the meaning (mix loanwords) and the third, borrowing when part of the term is native and other part is borrowed, but the meaning is fully borrowed (loan blends).

Examples:

a. Borrowing with no change in form and meaning (pure loanwords)

voucher → voucher

bonanza → bonanza

bank → bank

b. Borrowing with change in form but without change the meaning

(mix loanwords)

dividend → dividen

accrual → akrual

credit → kredit

debit → debet

c. Loan blend

nominal account → *perkiraan nominal*

bussines transaction → *transaksi usaha*

temporary investment → *investasi sementara*

2. Calque

Calque is another form of loan translation: a complete syntagma (syntactic unit) is borrowed, but its individual elements are translated literally. The result can be a calque of expression, which preserves the syntactic structure of the source language while introducing a new mode of expression to the target language. It consists of phrases in direct (literal) translations of fixed expressions in target language, for example French *Compliment de la saison*, which comes from English Christmas greeting compliments of the season. The result can also be a structural calque, which introduces a whole new construction into the target language, for example science fiction, used as such in French. Calque is loan translation (linear substitution) of morphologically analyzable source language syntagms which after a time, are often accepted, or at least tolerated by the target language community.

3. Literal Translation

This procedure is a word for word translation, replacement of source language syntactic structures, normally on the clause or sentence scale, by syntactic which are isomorphic (or near isomorphic) concerning

number and type of speech parts and synonymous in term of content, where the resulting target language is grammatically correct and idiomatic. The translation has not needed to make any changes other than the obvious one, like those concerning grammatical concord or inflectional endings, for example English 'where are you?' translated into French '*Ou etes vous?*'. This procedure is most commonly found in translations between closely related language, for example French-Italian, and especially those having a similar culture. There are other examples of literal translation.

Examples:

deferral → *penangguhan*

revenue expenditure → *pengeluaran pendapatan*

capital element → *unsur modal*

capital increase → *modal bertambah*

close the book → *menutup buku*

#### **B.1.6.2.2 Indirect or Oblique Translation Procedures**

Oblique translation procedures are used when the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistics elements of the target language. According to Vinay and Darbelnet, there are four procedures of oblique: transposition, modulation, equivalence, and adaptation.

## 1. Transposition

Transposition means the replacing of one word-class by another without changing the meaning of the message. It can also be used within a language, as when rewording the phrase, for example 'He announced that he would return' to 'He announced his return' (the subordinate verb becomes a noun). In translation, there are two types of transposition: obligatory and optimal. It is also a change in the grammar from source language to target language (singular to plural; position of the adjective, changing the word class or part of speech). There are more examples of transposition

Examples:

sales journal → *buku harian penjualan*

equity → *hak kepemilikan*

proceeds → *hasil diskonto*

balance sheet → *neraca*

## 2. Modulation

Modulation means a variation in the message due to a change in the point of view: seeing something in different light. Using modulation is justified when a literal or transposed translation results in a form which is not quite natural and going against the feeling of the target language. There are two types of modulation: fixed and free.

Fixed or obligatory modulation must be used when for example translating a phrase 'the time when' to French as '*le moment ou*'. In this example, the time become moment, and when becomes where. In this case of fixed modulation, a competent bilingual will not hesitate to have recourse to this procedure if it supported by frequency or total acceptance of usage, or a status establish by the dictionary or grammar.

Free or optimal modulation takes place for example, when a negative expression in the source language positive in the target language because of language specific stylistic features: 'it is not difficult to show' becomes '*il est facile de demontrer*' ('it is easy to show'). With the free modulation the process must be undergone a new in this case, and no fixation has taken place. However, free modulation is not really optimal in the strict sense, for when it is correctly done, it must result in the ideal target language solution corresponding to the source language situation: a correct usage of free modulation makes a native reader of a target language say: "Yes, that just how it would be said." A free modulation may at any moment become fixed as soon as it becomes frequent, or is felt to be a unique solution.

### 3. Equivalence

Two texts in different language will account for the same situation by means of very different stylistic and structural devices. The change

which happened in the message with this procedure is usually syntagmatic, and it affects the whole message. Most examples of this procedure belong to the phraseological repertoire of idiom, clichés, proverbs, nominal or adjectival collocation, etc. For example the proverbs 'too many cooks spoil the broth' becomes '*deux patrons font chavirer la barque*' (two skippers will capsizes the boat") in French. It must be remembered, that idioms, for example as like as two peas must not be translated as calques or any account, for the responsibility of introducing calques (of idiom) into a language that is already perfectly organized should be the author's choice, not the translators. There are other examples of equivalence in accounting term:

Examples:

account payable → *hutang dagang*

account receivable → *piutang dagang*

marketable security → *surat berharga*

#### 4. Adaptation

This procedure is used in cases where the situation to which the message refers does not exist at all in the target language and must thus be created by reference to a new situation, which is judged to be equivalent. For example, it is culturally normal for an English father to kiss his daughter on the mouth, but a similar action would be culturally unacceptable in a French text, and must be translated as something like

*'il serra tendrement sa fille dans ses bras'* ('he tenderly embraced his daughter in his arms').

A refusal to make use of adaptations which are not only structural but also pertain to the presentation of idea or their arrangement in the paragraph, leads to a text that is perfectly correct but nevertheless invariably betray its status as translation by something indefinable in its tone, something that does not quite ring true.

#### **B.1.7 SpongeBob SquarePants**

***SpongeBob SquarePants*** is the main protagonist and the eponymous character of the Nickelodeon animated comedy series of the same name. He was designed by marine biologist and animator Stephen Hillenburg. SpongeBob's a childish, joyful, eccentric and optimistic sea sponge who lives in a pineapple in the underwater city of Bikini Bottom with his pet snail, Gary, who meows like a cat. He works as a fry cook at The Krusty Krab, a job that he is exceptionally skilled. Living two houses down from SpongeBob is his best friend Patrick Star, a dim-witted yet friendly pink starfish who lives under a rock. Even despite his "mental setbacks", Patrick still sees himself as intelligent. Squidward (which from now on will be referred to as SW) Tentacles is SpongeBob's next-door neighbor and co-worker at the Krusty Krab. Squidward is an arrogant and ill-tempered octopus who lives in an Easter Island moai and dislikes his neighbors (especially SpongeBob) for their childlike behavior. He enjoys playing the clarinet and painting self-portraits, but hates his job working at the Krusty Krab.

Another close friend of SpongeBob is Sandy Cheeks, a squirrel from Texas. Sandy is a scientist and expert at karate. She lives in an underwater tree dome. When not inside her tree dome, she wears an astronaut-like suit because she cannot breathe underwater. Mr. Krabs, a miserly crab obsessed with money, is the owner of the Krusty Krab restaurant and SpongeBob's boss. His rival, Plankton, is a small green copepod who owns a low-rank fast-food restaurant called the Chum Bucket across the street from the Krusty Krab. Plankton spends most of his time planning to steal the recipe for Mr. Krabs's popular Krabby Patty burgers to obtain success.

## **B.2. Review of Related Research**

Analysis of the translation of jokes has also been conducted by :

Handoyo's (2009) thesis, entitled "Investigates the Translation of Jokes from English into Indonesian". In his work, the main objective is to identify and describe: 1) the strategies of translation, 2) the accuracy of the translation and 3) the humorousness of the translation. The investigation on the translation strategies of all data (55 jokes) identifies ten strategies namely addition of meaning, reduction of meaning, change of sentence structure, shift of focus, change of word's connotative value, transference (borrowing), compensation of phonetic features, use of common TT equivalence, deviation of meaning and literal translation. The results of his analysis show the significance of translation process which focuses on the equivalence of effects. This process should be

started with an exploration to the humor ideas and their techniques of making, and ended with an evaluation to assure the accuracy of meaning.

In the other hand, Ewelina Bruzdzia (2011)'s thesis, entitled "Translation Strategies and Techniques in Audiovisual Translation of Humour: Analysis of "Shrek 2" and "Ice Age". The aim of this thesis is to analyze translation strategies and techniques applied in the process of humor translation in dubbing and subtitling. The analysis is based on two animated films: Shrek 2 and Ice Age.

In the thesis, the original version of film dialogues is compared with its dubbed and subtitled versions in Polish. The material for the study comes from DVD releases. The thesis is divided into two chapters. In the first chapter the concept of humor is explained and humor translation is described. In this chapter she also provides definitions of translation strategy and translation technique explain the difference between these two concepts and describe possible translation strategies and techniques in humor translation. In the second part of the first chapter the specificity of audiovisual translation is discussed, and subtitling and dubbing are described as two different translation methods. The second chapter offers a comparison between the Polish dubbed and subtitled dialogue versions. In this chapter she describes about the translation strategies and techniques used by the translators and compare the humorous effect evoked by them with the humorous effect of the original dialogues.