

CHAPTER 1

INTRODUCTION

A.1 Background of the Research

Humor is a kind of entertainment that is appreciated by the public. One form of humor that is in the form of text, called a humor. The humor has a power to entertain, strengthen social relations and even to criticize without causing confrontation (Veatch: 1998). Not only in book form, now humor jokes can be found in the form of audio, visual and audio visual such as in the films with humor or comedy aired on television stations and movie theaters.

Translating jokes from English into Indonesian language has its own challenges. Therefore, a translator must be a master of the first language of the text or the source text (which from now on will be referred to as ST) and the second language or target text (which from now on will be referred to as TT) well. Besides, he also must understand the culture of the ST because the jokes are often made based on cultural background of its creator (Shibles, 2000).

According to Munday (2001: 5) translation is intermediate language into the target language resources in the form of written text. *as changing of an original text written in the original verbal language into a written text in a different verbal language* (Munday, 2001: 5). Related to the matter defined equivalence as a keyword, Catford defines that translation as a placement

(*replacement*) the source language text with the text equivalent in the target language. The replacement of textual material in one language (ST) by equivalent textual material in another language (TT) and the equivalent term is a clearly a key term (Catford, 1965: 20-21).

Although a very rare equivalent of a word in the source with meaning in the target language, but both can be functioned, both are interchangeable. Equivalent translations shall be disclosed appropriately in the target language to pay attention to the rules of language translation, so the readers can enjoy reading it and forget that what he read is actually a mere translation. The translator should be more careful to analysis is needed when translating a humor in order to produce the idea of a joke that is equivalent to its original and still function's to entertain.

Nida and Taber (1969:12) stated 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."

The statement means that a translator must be able to produce a translation from one language to another language without omitting the purpose or real meaning of the ST. The translator must also pay attention and know the style of the language of a country or the receiving area to avoid misunderstandings between the aims of the translator with what is captured by the people.

Related to the subject matter of meaning, Larson (1984: 3) defines

translation as the transfer of meaning from source language into the target language through a three-step approach, namely: 1) study the lexicon, grammatical structure, communication situations, and cultural context of the source language text, 2) analyzing the source language text to discover its meaning, and 3) reveal the same meaning by using the lexicon and grammatical structure that fits in the target language.

In other words, a translator in translating a text that is the meaning, message or information to be presented should be appropriate with lexical, grammatical structure, communication situation, and cultural context of the ST text. In the process of translating text, it is only change the structure and context of the language, but the meaning or information to be conveyed by the ST should be maintained as much as possible.

A translator have to know the reconstruction process to shape the form of the ST to the TT that every language has a different way of delivering a similar message. The difference could be at the lexical level or grammar levels. To express the same information, for example that the speaker suffered dizziness, an English speaker would say, "*I have dizzy*". Indonesian people will probably say, "*Kepala saya pusing*". While the Javanese saying, "*Sirahku mumet*". This means that if we translate the English sentence above the literal translation, "*Saya mempunyai rasa pusing*" or "*akunduwe rasa mumet*" so the Indonesian and Javanese speakers will feel the sentence was not unusual even it is possible in certain cases to avoid misunderstandings. Using the lexical meaning "have" in English and "*mempunyai*" in Bahasa Indonesia to express a pain are unusual or

unacceptable in Indonesian and Javanese. At the level of grammar, syntax, so clear that English using verbal sentence structure while Indonesian and Javanese choosing to use nominal sentences. This option is arbiter.

A translator cannot always bound by the lexical and grammatical form of the source language. If he fails to do so then the translation will sound unnatural by speakers of the TT (Sumardiono, 2009).

The equivalence of meaning should be the main thing. This is more emphasis on a reproduction of the message rather than the form. The meaning should be precedence in the translation and the content of messages is a fundamental virtue. The best translation is the translation that simple and easy to understand by the audience. This means that the translation should sound like the original target language. The translation should produce a reasonable equivalence, reducing the rigidity of the grammar and stylistic. If it shows a rigidity the grammatical and stylistic of humor translation, there would not be the humor or comedy not funny and the people will be bored. Thus, most of humor translators will be impossible to create a joke without breaking the meaning.

In fact, translating jokes are often made without considering the equivalence idea of humor. The jokes would be difficult to understand and responded to by readers, it is not rule out the possibility of humor would lose its power to entertain (Pujo: 2009).

It means the translator should observe the equivalence idea of humor in the ST in order to be accepted or understood by the reader in the TT. Then, a translator must not only be a master of the ST and the TT well but also have to

understand the cultural context of the ST and the TT, so that the humor can be understood and responded by the readers that humor does not lose its function to entertain.

The phenomenon can be found in subtitle of American animated television series, *SpongeBob SquarePants*. It is an American animated television series, created by marine biologist and animator Stephen Hillenburg. Much of the series centers on the exploitation and adventures of the title character and his various friends in the underwater city of *Bikini Bottom*. The series' popularity has prompted the release of a media franchise, contributing to its position as Nickelodeon's highest rated show, the most distributed property of *MTV Networks*, and among Nicktoons' most watched shows. The series has won a variety of awards, including six Annie Awards, eight Golden Reel Awards, two Emmy Awards, 12 Kids' Choice Awards, and two BAFTA Children's Awards.

Here, the researcher will analyze the equivalence of the subtitle of *SpongeBob SquarePants* (which from now on will be referred to as SBSP). This study will use a primary data source that is *SpongeBob SquarePants* tv series, episode "*Scaredy Pants*" from season one, which aired on October 28, 1999, and episode "*Squidward the Unfriendly Ghost*" from season one, which aired on September 25, 1999. The study will focus on verbal jokes and their translation in Indonesian dubbing. It will examine the equivalence of joke translation and the strategies adopted by the translation in translating the jokes.

A.2 Problems of the Research

This paper was prepared with the formulation of the problems as follows:

1. How is the equivalence of joke in SBSP series?
2. What are the strategies adopted to transfer the jokes of SBSP series ?

A.3 Objectives of the Research

The objectives to be achieved in this study was to find out:

1. The equivalence level of the dubbing of SBSP series
2. The various strategies adopted to transfer the humor of SBSP series

A.4 Significances of the Research

This research is expected to give some contributions to:

1. The students who are interested in finding out the humor direct-speech translation and the strategies that are used in the translation from English to Indonesian.
2. The translators as an additional information to improve their abilities in translating subtitle.
3. Other researchers who are interested in conducting further researches related to humor direct-speech translation.

A.5 Limitation of the Research

The researcher only focused on an analyzing the equivalence, the strategy is adopted to transfer the message by translator and the effects of human achieved in the dubbing of SBSP series.

A.6 Organization of the Research Report

This research is arranged and divided into five chapters:

Chapter I is Introduction. It consists of Background of the Research, Problems of the Research, Objectives of the Research, Significance of the Research, Limitation of the Research, and Organization of the Research Report.

Chapter II is Literature Review. It consists of Definition of Translation, Humor Translation; Definition of Humor Translation; Humor Translation and Theory: Direct (literal translation) and The Indirect (oblique translation), and SpongeBob SquarePants.

Chapter III is Research Methodology. It contains Type of Research, Source of Data, Technique of Collecting Data, and Technique of Analyzing Data.

Chapter IV is the Data Analysis and Discussion.

Chapter V is Conclusion and Suggestion. It comprises conclusion of the analysis and recommendation to other researchers or readers of the thesis.