

CHAPTER 2

REVIEW OF RELATED LITERATURE

Reviews of related literature that the researcher used are translation, wordplay or pun, humor, translation strategies and comics.

2.1 Translation

“Translation is the replacement of textual material in first languages by equivalent textual materia in another language” (Catford, 1965:20). It consist of reproducing in the receptor language the closest natural equivalence of the source language message, first in term of meaning and secondly in term of style. Briefly Newmark (1981:62) states that it is a craft consisting in the attempt to replace a written mesaage an/or statement in first language by the same message and/or statement in another language.

Translation is very complex activity, because that not all people can not be called as translator, especially in comics. The quality of comics translation will depend on the quality of the translator’s. In comics, it defines a narrative, integrating text and interplay between the ideas. “Comics are juxtaposed pictorial and other images in a deliberate sequence, intended to convey information and/or produce an aesthetic response in the viewer” (Mccloud, 1993:1). These forms showed in a variety of different ways. In most, a sequence of comics images clearly exists to the translators. Translator who able to understand ideas and thoughts, including the message showed by the source language and represent the target language to make a good translation work and process are the proper translator.

The other opinion has described translation as “a procedure which leads from a written source language text to an optimally equivalent target language text and requires the syntactic, semantic, stylistic, and text pragmatic comprehension by the translator of original text” (Wills, 2006:3).

From the statement of Wills, translation also means the changing of forms. It is a process of replacing meaning from oral or written way in words, phrases, clauses, sentences, even passages from source language to target language. Whether serious or humor “pun creates linguistic problems of translatability because different languages have different meaning form distributions” (Delabastita, 2004:601). However, when changing source language to target language in comics, it is always has problems occurred during the translation process.

2.2 Translation Problems

There are several problems that occurred during the translation process. The most common problems in a more specific examination is non-equivalence taking place in the word level commonly called non-equivalence at word level. It means the target language has no direct equivalence for a word in the source language. There are some non-equivalences namely culture-specific concepts, the source-language concept is not lexicalize in target language, the source-language word is semantically complex, the source and target languages make distinctions in meaning, the target language lacks a superordinate, the target language lacks a specific term (hyponym), differences in physical or interpersonal perspective, differences in expressive meaning, differences in form differences in frequency and purpose of using specific forms, the use of loan words in the source language (Baker, 1992:18).

Source-language concept is not lexicalized in target language it means that the source language word is known in the target culture. Source-language word is semantically complex it means that another difficult in translating from source language to target language is the word of the source-language semantic complex. A word that consist of a single morpheme can sometimes reveal a more complex word meaning from sentences.

Culture-specific concepts mean the concept of culture that is unknown in target culture. The concept of summary as: relate to a religious belief, social custom, or even a type of food. Such concepts are often called “culture-specific”. An example is the translated pun in comics and the words of Delabastita (2004:601) notes that a structural and typological dissimilarity of source and target language increases the linguistic untranslatability of puns. Yet he also insists that puns are textual phenomena requiring a textual solution. A textual, rather than an isolated, approach to puns increases translatability.

2.3 Wordplay or Pun

Wordplay comprises “the creative use of language in the form of e.g. rhyme, alliteration, and play with grammar” (Schröter, 2004:159). First of the ways to play with language, and also probably first of the most common ways to do it, is wordplays. Wordplays as a variety of textual features used in an unusual, yet humorous and interesting way in order to arouse curiosity give pleasure and attract the reader. The use of wordplays is a humorous method to increase the attractiveness and interaction of a certain piece of text. “Wordplays are constantly being used in order to attract the audience's attention, to give the audience the pleasure of understanding the wordplays and to create an atmosphere of common knowledge, which again makes the accompanying text more accessible for the audience” (Larovici et al, 1989:444; van Mulken et al, 2005:708). An additional type of wordplay is the pun; the pun is a complex and diverse phenomenon, which is evident from the terminological and conceptual inconsistency that different works and publications on the subject tend to show.

Pun refers to “the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of second (or more) linguistic

structures with more or less similar forms and more or less different meanings” (Delabastita, 1996:128). According to Delabastita pun is divided into four categories. (Delabastita, 1996:128):

1. Homonymy (identical sounds and spelling);
2. Homophony (identical sounds but different spellings);
3. Homography (different sounds but identical spelling);
4. Paronymy (there are slight differences in both spelling and sound).

A pun is first of the most important types of wordplay and can be found at all levels of language. Such features can be phonological, morphological, derived and compound words; the parts of which have lost their literal meaning, lexical (polysemous words and idioms) and syntactic ambiguous phrases or sentences Delabastita (1996:130-131). Delabastita (1996:129-130) notes that ambiguity alone is not enough to create the humorous effect of wordplay. So the types of puns depend on the structural features of language at the Homonymy, Homophony, Homography, Paronymy, and they are often used as a rhetorical device to create the humour feeling.

Humor is a general term that (in its usual sense) refers either to something intended to cause laugh or to whatever quality makes something funny. “The (intended) presence of humorous content explains what makes a literary or theatrical presentation a comedy; humor is the quality that is the common element in farces, satires, absurdities, jokes, witticisms, and anything else that may be found to be amusing” (Maurice, 2005:1). First form to express humor feeling is through the use of pun. This in accordance to Larovici et al (1989:446-447) state that the humor and irony of wordplays can show the author's attitude, and also make the reader adopt the author's point of view. This means that wordplays or pun are a very good way to persuade the audience, as well as entertain them.

Viesbergs (1997:159) and Delabastita (1996:130) in Koponen (2004:38) state that the function and goal of wordplay is to create a humorous effect and draw the audience's attention to something in the text

2.4 Translation Strategies

Among the various translation theories proposed by different researchers, many of them share second major concepts: source-language orientation and target-language orientation. Source-language orientation refers to a concept that the translated text tend to conform to the source language/culture as well as the form and meaning of the original text. Theories conforming to this concept include formal equivalence (Nida, 1964/2004), semantic translation (Newmark, 1988), foreignization (Venuti, 1995), mocking. On the contrary, target-language orientation is a concept that the translated text tend to conform to the target language/culture, so that it may appear more acceptable and familiar to the target audience. Theories of this kind include dynamic equivalence (Nida, 1964/2004), communicative translation (Newmark, 1988), domestication (Venuti, 1995) and translation strategies of puns (Delabastita, 1993).

The difference between a source-language and target-language and also the cultures make the translating process challenging for the translator. In practical translation processes, there can be a series of translation strategies ranging from the most source-language oriented to the most target-language oriented.

Delabastita (1993:191-218) proposes 9 strategies for the translation of puns:

1. Pun to pun; in which the ST pun is transferred into a TT pun, which may or may not share the same properties of the ST pun.
2. Pun to non-pun, in which the original pun is transferred into a TT word or phrase, which may preserve first or more senses of the

original pun. In this category, there are three possibilities: non-selective non-pun, selective non-pun, and diffuse paraphrase

(i) *Nonselective non-pun*. Both of the original meanings are rendered -hence the term non-selective - but in a nonpunning conjunction.

(ii) *Selective non-pun*. First of the second linguistic meanings of the S.T. pun has been selected and translated more or less equivalently, while the other has been selected – hence the term selective.

(iii) *Diffuse paraphrase*. The original meanings have been translated beyond recognition due to the rather free treatment of the entire punning passage.

3. Pun to punoid, in which the translator has perceived the original pun, and tried to recreate its effect by using some other wordplay-related rhetorical devices, such as repetition, assonance, irony allusion, and mocking.
4. Zero translation, in which the original pun is simply omitted
5. Direct copy: in which the translator reproduces the ST pun in its original form, i.e. without actually “translating” it.
6. Transference, like (5) Direct copy. The difference is that it imposes source language signified on a target language text, while the method of direct copy brings the original signifiers into the T.T. without any necessary concern about the semantic consequences of it.
7. Addition: non-Pun to pun. The T.T. contains wordplay which the ST does not have. Its purpose is to compensate the loss of those puns that the translator is unable to render appropriately in their original position.

8. Addition (new textual material): zero to pun. The translator added in T.T. a new pun which is impossible to identify a counterpart in the S.T.
9. Editorial technique. It includes a whole range of phenomena: articles by the translator published in a periodical or in a volume; introduction, epilogue and mocking. Within the volume; footnotes and endnotes; parentheses within the primary text, but distinguished from it by means of square brackets, italics, mocking.

Since strategies play an essential role in the problem solving, they are a central part of the sub competencies that make up the translation competence. An example, the pun of phrase "Boi-yoing", it is referring to word of "*boring*", and translated into Indonesian language become "membosankan". The strategies used to translate the pun are Pun to non-pun strategies. Deadpool uses the word of "Boi-yoing" as humor and to mock the enemy. The context he spoke it when he heard the word of "*Mercenary*" from Black Widow and this concept is very understood by most people. Moreover, Strategies enable the translator finding a solution for a translation unit, the solution as materialized using particular translation strategies.