

CHAPTER II

REVIEW OF RELATED LITERATURE

In supporting this research, the researcher uses quite a lot of references like translation method and types of humor like pun, exaggeration, surprise, silliness, and the put-down. In this thesis, the researcher reviews them to make sure that it can help the researcher in doing his research to guide him and also to avoid duplicating or copying previous research about the similar topic since the research conducted by the researcher must be original. To make the reader understand about this thesis, the researcher presents a review of related literature that has a function to improve the value of humor to written and oral communication in ways that benefit attention, learning, and mood state. It is easier said than done. It could facilitate for who makes a joke ability to add good humor to individual and group communication.

1.1. Definition of Translation

In this part of thesis the researcher applied with some literary review including definition of translation. The researcher will be present some of definition of translation based on circle writer such as Nugroho (2009:1). Translation is a process of rendering meaning, ideas, or messages of a text from one language to other language. There are some considerations which follow this process, which mainly related to the accuracy, clarity and naturalness of the meaning, ideas, or messages of the translation. It means that it is an important thing to consider whether the readers of the target language (TL) accept equivalent information as the readers of the source language (SL) do.

One of the most prominent definitions of translation is stated by Newmark (1988: 5) who defines translation as “rendering the meaning of a text into another language in the way that the author intended the text”. This definition stresses on rendering meaning of the source language text into the target language text as what is intended by the author. Translation is not merely concerning on meaning as a unit of lexical meaning. The process of rendering meaning involves some aspects as diction, grammatical structure, communication setting, and culture text of the source text. Meaning of the source and target texts must be equivalent.

The meaning equivalence is involved by, at least, language. The system of rules in one language, which is different from other language, will have role for the translator in

his or her decision making in the process of translation. For example, in this case, is the process of translation which involves Indonesian and English language. Both languages have different system on the structure of noun phrase. Noun phrases of English language usually follow the structure of modifier + noun head. While that of Indonesian language usually follow the rule of D-M (Diterangkan – Menerangkan) where modifier comes after the noun head.

1.2. Translation Process

Translation process can be interpreted as a series of activities carried out by a translator when he transferred the message from the source language into the target language. According to Suryawinata (1987:80), the process of translating consists of few steps of activities, so a translator should do those steps. To help understanding about the steps of translation process here is a figure explaining about it:

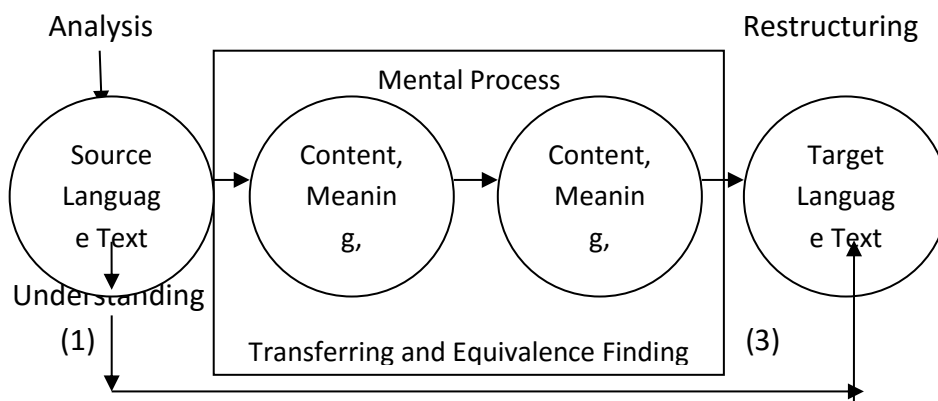


Figure 2.2. Translation Process (Suryawinata,1987:80)

From the figure 2.2 it can clearly see that there are three main steps of translating activities. The first step is analysis, or analyzing the SL text by understanding that text. In order to understand the text, the content, meaning, and idea of the text, the translator has to read it first. Understanding a source text is quiet difficult for a translator because texts genre are vary and the translator’s knowledge is limited or has no deep knowledge in a specific area. For example in translating literary text, science, economic, business, or health that may contains a utterance in those area which is difficult for the translator to understand it and finding the equivalence. For that reason a translator may need help from the experts on the area of what the source text is about, so the translator will be able to understand some difficult utterances, then transferring them and finding the

equivalence of the utterances into the target text, thus the inner process, the second step of the translation process, the translator uses his/her mind to do that. Here is the most difficult part of the process, because sometimes the translator faces some problems on how to convey the intention of the source text into the target text. On this step the translator is also doing an evaluation and revision of the transferred utterances or the equivalences that has been found before. Then the third step, the last step in the translation process is restructuring. In this step the translator is re-writing the text into the acceptable structural and cultural form of the target text. The translator should make his/her writing as natural as possible for the target readers and he/she should also consider about their readability.

In the context of formulating theories and hypotheses concerning the process of translation, many models were developed. However, the difficulties involved in explaining and clarifying the process constitute a great obstacle for the development of a comprehensive representation of the process of translation. These difficulties arise "from the fact that translation is a specific form of linguistic performance" (Wilss, 1982:13) which cannot be fully investigated in a systematic way.

1.3. Translation Method

To begin with, let us cite what Tytler (1907: 9), an authority both in theory and in practice, has to say:

1. That the translation should give a complete transcript of the ideas of the original work.
2. That the style and manner of writing should be of the same character with that of the original.
3. That the translation should have all the ease of original composition. This is the well-known Tytler's Three Principles.

Then, according to Brislin (1976: 3-4), there are four categories of translation method, namely:

1. Pragmatic Translation

It refers to the translation of a message with an interest in accuracy of the information was meant to be conveyed in the source language form and it is not concerned with other aspect of the original language version. For example,

photograph, illustrations, use of high Resolution Paper, Glossy Photo Paper of High Glossy Photo Film is recommended. These media provide better color reproduction and brighter colors than plain paper.

2. Aesthetic-poetic Translation

This refers to translation in which the translator takes into account the affect, emotion, and feelings of an original author, as well as any information in the message. The examples of this method are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

3. Ethnographic Translation

The purpose of ethnographic translation is to explicate the cultural context of the source and TL versions.

2. Linguistic Translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form. This theory above is less comprehensive and specific, if it is compared with Peter Newmark's translation methods.

Newmark (1988:45) divides translation into eight methods in the process of translating, four of the four methods oriented to the SL, and four others oriented to the TL. The four methods are put in the form of a flattened V diagram (Fig. 2.4).

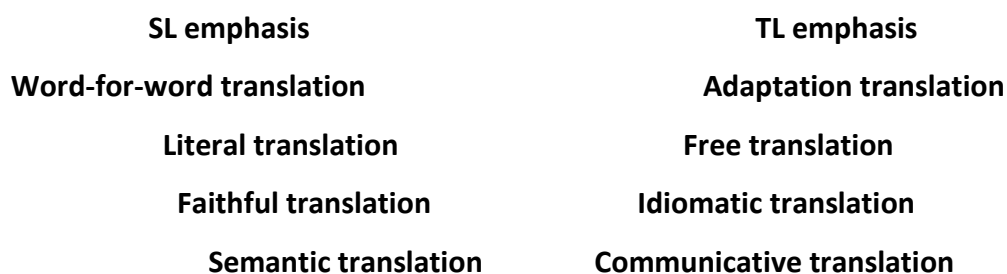


Figure 2.4 Diagrams (Newmark; 1988:45)

1. word for word translation

This is often demonstrated as interlinear translation, with the TL immediately below the SL utterances. The SL word order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word for word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre translation process.

Example: (SL) Saya bisa menari
(TL) I can dance

2. Literal Translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical utterances again translated singly, out of context. As a pre translation process, this indicates the problems to be solved.

Example: (SL) Jangan bawa pensilku.
(TL) Don't bring my pencil.

3. Faithful translation

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserve the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text realization of the SL writer.

Example: (SL) Raden Ajeng Kartini adalah orang Jawa.
(TL) Raden Ajeng Kartini was a Javanese.

4. Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text, compromising on 'meaning' where appropriate so that no assonance, utterance play or repetition jars in the finished version. Further, it may translate less important cultural utterances by culturally neutral third or functional terms but not by cultural equivalents - *une none repassant un corporal* may become 'a nun ironing a

corporal cloth' and it may make other small concessions to the readership. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

Example: (SL) Dia adalah orang yang sangat suka membaca.

(TL) He is a book-worm

5. Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays.

Example: (SL) The rising sun is found not to be the rising sun. It is the world which goes round.

(TL) Matahari terbit ternyata bukan matahari terbit.

Dunialah yang sebenarnya mengorbit.

6. Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious, and not translation at all.

Example: (SL) Sambil menyelam minum air.

(TL) Killing two birds with one stone.

7. Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original - (Authorities as diverse as Seteskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation).

Example: (SL) Ini sangat mudah.
(TL) It's a piece of cake.

8. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Example: (SL) Awas ada anjing!
(TL) Beware of dog!

From 8 kinds of translation methods, the researcher only take four kinds of translation methods of Newmark's to review this stand-up comedy show that is SL (source language).

1.4. Film Translation

Film is a kind of audio-visual art, where dialogues work together with visual images, sound tracks and music. Film translation, as a kind of mass multimedia translation, is a new field of art and translation. Based on detailed analysis of the characteristics of film translation compared with general translation, two prevalent methods of film translation: dubbing and subtitling, and the constraints of each method, this paper attempts to categorize some feasible principles and requirements that account for successful film translation, which can be used to guide film translation practice (Yan Chang, 2012:1). Dubbing and subtitling are the most prevalent methods of film translation used to make foreign-language programs available to the domestic market according to different communication channels (Karamitroglou, 2000:4).

1.4.1. Dubbing

Dubbing or lip-sync dubbing as a specific technique attempts to cover entirely the spoken source text with a target text adjusted to fit the-visual-lip movements of the original utterances. (Karamitroglou, 2000:4).

Before the 1940s, with dubbing, all the original soundtracks in the film have to be erased, which with no doubt decrease the audience's illusion of authenticity. But Dr. Fotios Karamitroglou, a member of ESIST (the European Association for studies in Screen Translation) says that with the help pf digitalization, dubbing seems to have a better future.

Firstly, the ability to have the voices of the original actors on separate tracks allows us to retain the original background sound, as well as the music and effects, and opt for smooth blending with the original images. Secondly, since lip-sync has been regarded as a most difficulty in film translation, dubbing is also enhanced by our recently acquired ability to interfere with the original image. (Karamitroglou, 2000:4) The procedure that the Japanese animators follow to change the lip movements of their drawing in order to synchronize them to a French script has already drawn the attention of advertising companies as well as individual film producers.

There are two types of dubbing namely humor and utteranceplay (pun).

1.4.1.1. Humor

Adding humor to written and oral communication in ways that benefit attention, learning, and mood state is easier said than done. We've all had the experience of telling a joke that didn't work the way we wanted. It's not enough to have a good, humorous story to illustrate a point. The story needs to be told well and at the right time. Audience reaction (or lack thereof) tells me when my humor worked or flopped. And my students and professional colleagues often give me direct feedback about the appropriateness, frequency, or timing of humor-driven stories or illustrations. While it might not be fun to get corrective feedback, it is certainly useful in improving the integration of quality humor with other material (Geller, 2006:3).

Our sense of humor can also be developed by understanding what makes a story or illustration funny. In a 1996 audiotape series, "The secrets of power negotiating," Roger Dawson explains there are only five different jokes. Although stories told by comedians, teachers, and safety coaches vary widely, each story gets its humor in one of five different ways. Understanding these five approaches to making us laugh will increase your appreciation of humor. Plus, it could facilitate your ability to add good humor to individual and group communication (Geller, 2006:3).

There are five types of humor there are exaggeration, surprise, silliness, the put-down and pun.

1. Exaggeration

Many comedians use exaggeration to add humor to common place examples. Bill Cosby, for example, is a master at using this type of humor. Whether talking about raising his kids, boarding an airplane, or performing in grade school, Cosby has used exaggeration to stretch a point and create a visual image we can relate to and laugh at. For example, he talked about his experiences in kindergarten while writing with a pencil “as big as a horse’s hoof” and on paper “with pieces of wood still in it.” Even an infrequent viewer of the Tonight Show with Johnny Carson can recall laughing at Johnny’s use of exaggeration in an opening monologue. In fact, his use of exaggeration to describe everyday events became so well known his audiences would prompt him to use this type of humor. He would say, for example, that it was hot in Burbank, and the audience would shout, “How hot was it?” and then Johnny would say something like, “It was so hot that a flock of birds burst into flames from spontaneous combustion.” Can you think of a humorous exaggeration to safety-related questions like, “How little involvement was demonstrated at the last safety meeting?” or “How safety-aware were the associates?” or “How fast was the forklift traveling when it rounded the corner?”

2. Surprise

A third type of humor is based on the element of surprise. When we are surprised by something, the fight or flight reaction of our autonomic system is activated. Our pulse quickens, but when we see there is no danger, laughter often occurs. The surprise joke works well when you present your audience with a simple story description that stimulates thought and imagery. Then you wreck the image by adding surprise to the end. The more you catch the audience off guard, the greater the laughter.

I have often told the following story to my students at Virginia Tech to explain “modeling” or how we learn by watching others. When the father tucked his little six-year old daughter in bed, she asked, “Daddy, would you tuck me in tonight like you do mommy every night?” “Sure,” he said, as he pulled the covers up and underneath his daughter’s chin. As he began to walk away, his daughter said, “Wait, daddy! Would you give me a

goodnight kiss like you do mommy every night.” “Sure, honey,” said dad, and he leaned down and kissed his daughter on the cheek. As he turned to leave once again, his daughter called after him again with one more request. “Daddy, would you now whisper in my ear like you do mommy every night?” He replied, “Sure honey,” leaned down and went “buzz, buzz, buzz” in his daughter’s ear. She immediately popped up her little head and said, “Not tonight, daddy, I have a terrible headache.”

I once witnessed a group facilitator use surprise to break tension and slow down an overacted safety meeting. He announced, “We must pause a moment for a spot announcement.” Immediately, a coworker barked, “Arf, arf,” and the facilitator responded with “Thank you, Spot.” This is not only surprise, but is also a pun as explained earlier, and silliness which is described next.

3. Silliness

Most of the humor in British sitcoms (as in “Mr. Bean”) is based on silliness. Of course, there have probably been no American comedian sillier than the three stooges -- Curly, Moe, and Larry. Perhaps readers have experienced the silliness of “Gallager.” He would take a large watermelon, put it on a large slab of wood, and then proceed to smash the melon so that pieces of fruit rained over the audience. And audiences laughed hysterically, even those whose clothes were soiled by flying food.

The following statements get much of their humor from silliness. “Suicidal twin kills sister by mistake,” “He who laughs last thinks slowest,” “Criminal lawyer is a redundancy,” “Women who seek to be equal to men lack ambition,” “Save a tree: Eat a beaver,” “I don’t suffer from insanity, I enjoy every minute of it.” This last line derives some humor from the personal put-down contained in the statement. And, the put-down is the fifth type of humor.

4. The Put-Down

The put-down is usually used to insult other people for a laugh. Many comedy teams derived their humor from one person putting down another. For example, the put-downs between Abbot and Costello, Laurel and Hardy, Dean Martin and Jerry Lewis, and Burns and Allen are well known. More recently, comedians derive their humor by putting down themselves instead of other people. For example, consider these following statements I

found on the internet. “I went to a freak show and they let me in for nothing.” “My psychiatrist told me I’m going crazy.” I told him, “If you don’t mind I’d like a second opinion.” He said, “Alright, you’re ugly too!” And, “When I played in the sandbox the cat kept covering me up.” This latter put-down statement is also funny because it seems ridiculous or silly. And as I described above, that’s another form of humor.

I once heard a humorous put-down excuse given when hardly anyone showed up for a special safety meeting. The invited speaker for the poorly-attended meeting asked at the start, “Did you tell them I was coming?” “No,” was the reply from the safety coordinator, “It must have leaked out.” To those readers wondering if I was that invited speaker, let me just say I’ve frequently been disappointed by low turnout for a safety meeting. And, a smaller-than-expected audience has often created the mood for a less-than-optimal meeting. But, the laughter that resulted from the put-down humor at the start of this particular meeting set the stage for a very enjoyable and memorable session.

5. Pun

A pun is a utterance that has more than one meaning, depending on the context. Humor occurs when the context is changed to give the utterance an alternative meaning. Consider, for example, the OSHA inspector who begins his safety presentation with, “I suppose you all want the latest dope from Washington, well here I am.” And then there’s the boy who asks his father to make a noise like a frog. When the father asks why, he says, “Because mom said we could all go to Disneyland after you croaked.” These examples obviously get their humor from the double meaning of the utterances “dope” and “croak.” Similarly, the double meanings of utterances make the following statements humorous, “More hay, Trigger?” “No thanks Roy, I’m stuffed.” “I used to have a handle on life, and then it broke.” “Where there’s a will, I want to be in it.”

1.4.1.2. Wordplay or Punning

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (Delabastita 1996: 128).

Semantically, several meanings are activated by identical or similar forms in a text. Formally, the definition includes homonymy (same sound and writing), homophony (same sound), homography (same writing) and paronymy (similar form). Textually, the author adds, a pun can be “horizontal” or “vertical” (Hausmann, explained by Delabastita 1996: 128).

1.5. Stand-up Comedy

According to Stebbins (1990:1) “Standup comedy is the art, initially developed in the United States, of humorous dialogue presented before an audience. The talk itself is memorized and today usually expressed in a spontaneous conversational manner as if the performer were speaking to friends. Although it tends to be one-sided, there may be interaction between performer and the audience. Which former does not always want. Often verbal content is augmented with a range of theatrical embellishment such as costumes, props, grunt, snorts, howls, bodily movement and facial gestures. The typical act consist anecdotes, narrative jokes, one-liner and short descriptive monologue, which may or may not be related“. Based on Stebbins’s theory, the researcher concludes that standup comedy is the speakers talk to the audience based his memorized and usually expressed in a spontaneous conversational manner as if the performer were the speakers talk to the audiences.

According to Attardo and Hempelmann (2011, p. 131). Stand---up comedy has been neglected within humour research analysis, yet could provide greater knowledge into the production and cognition of jokes in conjunction with the GTVH or any proposed theory of humour. Transcribing, and adapting a stand---up comedy routine into a succession of jokes could be useful in carrying out a rigorous linguistic analysis, contributing an insight into the style of a comedian. Stand---up comedy’s variation between performers and the audience’s intuitive categorisation of them into genres has the potential to contribute a clear illustration of differences in types of verbal humour when analysed.

The majority of academic work surrounding stand---up comedy has focused on the performance aspect of it within the discipline of drama. Numerous books have been devised in order to suggest best practice in stand---up comedy and provide insight into making an audience laugh, yet research from a linguistic perspective is difficult to come by. One of these performance---based contributions is that of Judy Carter’s (1989) Stand---Up Comedy: The Book. It is inclusive of elements such as microphone technique, as well as how and why to

perform such aspects as segues. This prescriptive look at how to Perform stand---up comedy does not provide insight into the language used to convey jokes and its importance in bringing the audience to laughter.