

CHAPTER FOUR

CONCLUSION

After analysing eleven data of translation of language play, I find that in translating the language play, the translator has to choose whether to keep only the form of language play or keep only the sense or keep both the form and the sense or neither of them. From the eleven data which I analyse, I find two data in which the translator can keep both the form and the sense, while the other nine data must change either the form or the sense. From the result of the analysis, I come to the conclusion that the translator finds it difficult to translate language play from English into Indonesian without changing the form or the sense.

This is understandable considering that English and Indonesian have very different systems of language. Moreover, the translator has to be creative in making the translation of language play; he or she has to do his or her best to make the same form of language play in different language. This is not an easy job to do as can be seen in data seven, where I find that the translator changes the pattern of the rhyme but the translator chooses to keep the same language play as the original text.

In reading the novel, I find that the author uses many kinds of language play. Seven data deal with sounds, namely rhyme, alliteration, consonance, and onomatopoeia. After analysing the data I find that the translator could translate

most of the data which deal with sounds without changing the form of language play; on top of that, the translator can also keep the sense. Only two out of the seven have to change the form of language play. This is because there are no equivalent words available in Indonesian vocabulary to substitute the English words. Thus, it seems that language play that deals with sounds can be translated well if the target text has the equivalent words to substitute the words in the source text.

Another form of language play that I find in the data deals with meaning, namely homophones and homonyms. Both of the data have more than one meaning. Both of the data lose their language play after being translated. This form of language play that deals with meaning is difficult to translate. The translator needs to choose the most suitable meaning before choosing the words to substitute the original text.

I also find in the data that the author uses the form of language play that deals with a morphological process, namely suffixation and compounding word. After analysing, I find that the translator cannot keep the forms of suffixation and compound words. In my opinion language play which deals with morphological process is difficult to translate. The different process of combining words becomes the primary factor which makes the translator unable to keep the form of language play when translating English language play to Indonesian.

In analysing the effects of language play, I find that there are similar effects of the use of language play that deals with sound. The effect of language play that deals with sound is that the reader will find it pleasant to hear; on top of that, it is entertaining. The effect of the language play that is related to meaning, in this case having more than one meaning is the reader will find it funny. On the

whole, all the forms of language play that are used in the novel make the reader appreciate the creativity of the author.

The language play used in the novel surely gives effects on the reader. When the forms of language play cannot be kept, the reader will not feel the same effect as those in the source text. That is why, the translator, ideally speaking, should maintain both the form of language play and the meaning of those forms. From the eleven data that I have analysed, I find that seven cannot keep the form of language play and as a result, the effect of language play on the reader changes too. The data which cannot keep the form of language play after translation will not keep the same effect of language play which becomes the author's purpose. When this happens, I think the purpose of translation needs to be better considered. When the reader does not feel the funny element anymore, for instance, it will not be right for the writer as well as the reader of the translated version.

In this case, a translator who deals with a novel which consists of language play has to have creativity; otherwise, the novel will not be translated equivalently. Personally, I consider the translator of Charlie and the Chocolate Factory to be a good translator as she can deliver the story without losing any important part. None of the data analysed keeps neither the form nor the sense. However, I find that the translator also finds difficulties in translating some forms of language play which do not have an equivalent meaning or equivalent form of language play in Indonesian. In eleven data, I find that the translator choose to keep the sense in seven data. It shows that the translator tries to deliver same messages with the author.

Besides creativity, I am of the opinion that in translating novel which consists of language play; a translator needs lot of knowledge about the original language that is used in the novel so that he or she can translate the novel well. It is important to understand what the author's purpose is and the kinds of language play that the author uses so that the translator can translate the novel without changing the author's purpose.