CHAPTER I

INTRODUCTION

Background of the Study

Language, one of the most remarkable things in this world, is a way for people to communicate with one another. Whether we realise it or not, people need language to express their feelings and to understand one another. People communicate by speaking and listening to one another; what is more, communication also happens in writing and reading. In any form of communication, language is obviously needed; therefore, language plays the most important role in communication.

Languages in this world have their own grammar or lexeme, which are mostly caused by cultural differences. Some words that exist in one language may not exist in another language. For example, the Indonesian words *kebaya* and *lotek* do not exist in English. It is caused by the fact that in the English culture, we do not find such clothes as *kebaya* or such food as *lotek*.

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These differences have obviously caused people to have difficulties in communicating with others who use different languages, both in written and in oral forms. Therefore, translation is essential to help people all over the world to communicate. A translator translates either a written or an oral form from one language into another language.

According to Newmark, 'Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.' (Newmark, 1982: 7) Translators must replace the language in the original source text (ST) with another language which is called the target text (TT). It is a complex job with a lot of problems in the process. Translators need to transfer the writer's message which is put both in the sense/content and the form/style. The sense/content focuses on the meaning or the message in words or sentences, while the form/style focuses on the style of writing in order to present the idea of the writer.

In general, all texts must be translatable. However, according to Roman Jakobson,

> 'Only poetry by definition is untranslatable' since in verse the form of words contributes to the construction of the meaning of the text. Such statements express classical dichotomy in translation between sense/content on the one hand and form/style on the other. This clearly is most likely to be in poetry, song, advertising, punning and so on, where sound and rhyme and double meaning are unlikely to be recreated in the target language.
> (Hatim and Murray, 2004: 10).

In relation to the quotation above, it is clear that a text containing language play also has the same problems as described above when it is translated. It is

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because a message conveyed through language play always depends on its sense as well as on its form.

According to Crystal,

We play with language when we manipulate it as a source of enjoyment, either for ourselves or for the benefit of others. I mean 'manipulate' literally: we take some linguistic feature - such as a word, a phrase, a sentence, a part of word, a group of sound, a series of letters- and make it do things it does not normally do. We are in effect, bending and breaking the rules of the language. And if someone were to ask why we do it, the answer is simply: for fun. (Crystal, 1987:1)

From the definition above, we can know that the linguistic elements that may create language play are **Phonology**, which is '…the study of how speech sounds are organised and how they function in language.' (Crane, Yeager, and Whitman,1981: 72); **Morphology**, which '…focuses on the structure of words and word formations.' (Crane, Yeager, and Whitman, 1981: 96); **Semantics**, which is '…the study of the relationship between linguistic forms and entities in the world; how words literally connect to things.' (Yule, 1996: 4); **Syntax**, which '…focuses on the sentence structure in which most important grammatical relationships are expressed.' (Crystal, 1987:94); **Pragmatics**, which is 'the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader).' (Yule, 1996:3); and **Graphology,** which is 'a variation minor and superficial part of style, concerning such matters as spelling, capitalization, hyphenation, italicization, and paragraphing.' (Leech and Short, 1994:131).

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My topic is related to both translation and language play, and I would like to show how the language play is translated. I am interested in analysing how the language play in Roald Dahl's <u>Charlie and the Great Glass Elevator</u> and <u>The Witches</u> is translated from English into Indonesian. I find this topic very challenging since translating language play is not a simple matter. The translators should be capable of delivering the author's messages, which are put both in the content/sense and in the form/style in ST, by conveying it in TT.

Roald Dahl has become my favourite writer. I love his stories ever since I watched a film that is based on his novel, <u>Matilda</u>. After that, I have been interested in finding and in reading more of his books. What amazes me most is his brilliant imagination as well as his limitless creativity in playing with the language. There are a lot of implicit meanings in the language play in his stories; furthermore, I am sure that although most of his stories are intended for children, people of all ages love his stories.

Statement of the Problem

Based on the topic that I choose, I would like to discuss three problems:

1. What are the sense/content and the form/style of the language play used in the English version of Roald Dahl's <u>Charlie and the Great Glass Elevator</u> and <u>The Witches</u>?

2. How are the sense/content and the form/style of the language play conveyed in the Indonesian translation?

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3. What are the effects when there is loss of form/style after the language play is translated?

Purpose of the study

In this thesis I would like to show:

1. The sense/content and the form/style of the language play used in the English version of Roald Dahl's <u>Charlie and the Great Glass Elevator</u> and <u>The Witches</u>.

2. How the sense/content and the form/style of the language play are conveyed in the Indonesian translation.

3. The effect when there is loss of form/style after the language play is translated.

Method of Research

The method I use in writing this thesis is divided into four steps. First, I search for the linguistic features that contain language play in the English version of Roald Dahl's novels. Second, I compare the language play in the English version with the language play in the Indonesian version, then I analyse both the English and the Indonesian language play using the theories taken from the text books and the Internet. Third, I analyse the effects of language play that has been translated. Finally, I write the research report.

Organisation of the Thesis

   This thesis consists of four chapters. Chapter I, Introduction, contains Background of the Study, Statement of the Problem, Purpose of the Study, Method of Research, and Organisation of the Thesis. Chapter II provides the linguistic theories used to discuss the translation of language play. Chapter III contains the discussion on the translation of language play used in Roald Dahl's <u>Charlie and the Great Glass Elevator</u> and <u>The Witches</u>. Chapter IV, the conclusion, presents my personal opinions and comments on the discussion. This thesis ends with the Bibliography and the Appendices. The Bibliography contains the list of the references that I use. The Appendices consist of the summaries of the novels and the tables of data.