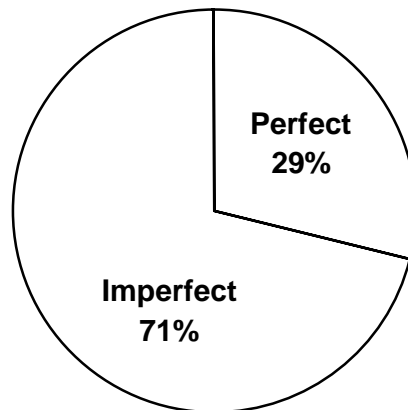


## CHAPTER IV

### CONCLUSION

There are forty-two data in Chapter III, Analysis of the Indonesian Translation of Language Play in Charlie and the Great Glass Elevator and The Witches. Out of the forty-two data, I find that there are twenty-eight data which contain one type of language play, twelve data containing two types of language play and the other two data contain three types of language play. Therefore, there are fifty-eight data which contain language play. There are seventeen data which are perfectly translated, in which the translators keep both the content/sense and the form/style, and forty-one data which are imperfectly translated. The imperfect translation happens when the translator keeps only the content/sense of the language play, or when the translator keeps only the form/style of language play, or when the translator keeps neither the content/sense nor the form/style. It means that twenty-nine per cent of the translation of the language play in the novels is perfect translations, while seventy-one percent is imperfect.

**Translation of Language Play Found in Roald Dahl's Novels**



Based on the percentage above, I think the translators are not good enough at translating language play in Roald Dahl's Charlie and the Great Glass Elevator and The Witches because more than half of the number of the language play translated are imperfect translation. I am sure it happens because, as I have mentioned in Chapter I, translating language play is difficult. Language play has a message in both the meaning of the word (content/sense) and the form of the word (form/style). Besides, the difficulty also occurs because of the different systems of the English and the Indonesian languages, such as the differences in the grammar and lexicon, which also affect the phonology and graphology. It is very difficult for a translator to keep both the content/sense and the form/style at the same time. When a translator decides to keep the content/sense only, he or she will most probably ruin the form/style of the language play. On the other hand, when he or she decides to keep only the form/style, the content/sense is most likely lost.

In my analysis, I find eighteen kinds of language play. They are onomatopoeia, alliteration, minimal pair, rhyming, mouth play, compounding, clipping, blending, affixation, reduplication, simile, personification, homonym,

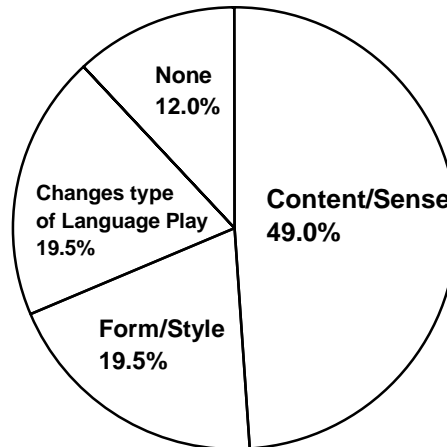
contradictory words, nonsense, lexical repetition, misuse of words, and spelling. Among these types of language play, onomatopoeia and personification can always be translated. In my opinion, onomatopoeia can easily be translated because the form/style of this language play is taken from the universal sound of things which also exists in Indonesian; while personification is relatively easy to translate because by only translating each word used in the personification, we can automatically have the same type of language play in the Indonesian translation. Therefore, there is no difficulty for the translator in translating it.

However, there are also some types of language play which can sometimes be translated and sometimes cannot be translated. They are alliterations, minimal pairs, rhyming, mouth play, compounding, clipping, blending, affixation, reduplication, similes, homonyms, contradictory words, nonsense, lexical repetition, misuse of words, and spelling. In my opinion, whether or not these kinds of language play are translated perfectly depends heavily on the translator's ability, whether he or she can keep the existence of the content/sense or the form/style or both the content/sense and the form/style. I further notice that one of the reasons for creating the perfect translation of these kinds of language play is that the form/style of this language play is presented in the content/sense, for example, in data 12 of The Witches, which contains lexical repetition *But there were not field mice or house mice or wood mice or harvest mice. They were white mice!* Another possible reason is because one type of language play in English can also be found in Indonesian, such as simile, as it only involves such words as *like, as, etc*, which can be translated well into Indonesian.

On the other hand, the imperfect translation of these kinds of language play may occur because of the difficulty in finding the equivalent words in Indonesian, which use the same type of language play, for example the equivalence of alliteration. Another possible reason is because the language play involves the creation of a nonsense word and the content/sense of that word cannot be translated into Indonesian. The next possible reason for the imperfect translation of language play is due to the different system of writing and sound that are involved in the language play. For example, homonyms can hardly be translated into Indonesian.

Moreover, I find out that of the forty-one data which are imperfect translations, there are twenty data (49%) in which the translator keeps the content/sense instead of the form/style of language play; eight data (19.5%) in which the translator keeps the form/style instead the content/sense of the language play; eight data (19.5%) in which the translator does not keep the content/sense but keeps the existence of the form/style of language play, although the type of language play is changed; five data (12%) in which the translator keeps neither the content/sense nor the form/style.

### Imperfect Translation of Language Play



From the above percentages, I find that most of the time the translator keeps the existence of the content/sense of the language play in the imperfect translations. In my opinion it is easier for a translator to translate the content/sense than the form/style. In addition, I also admire the translator's creative way of keeping the existence of the language play by changing the type of language play. For example, alliteration which is replaced with rhyming, or mouth play which is replaced with clipping.

As the final remark, having carried out the study of the translation of language play, I do believe that translating language play is not a simple matter. The most ideal principle of translation, which should convey both the content/sense and the form/style, very often cannot be fulfilled. Furthermore, if the translator cannot translate the language play perfectly, I personally think that it is better for the translator to put the original version of the language play and give the translation of the content/sense separately so that the Indonesian readers can still enjoy and understand the language play. Otherwise, the author's creativity in creating the language play will not be noticed and appreciated.