CHAPTER ONE

INTRODUCTION

Background of the Study

Humans are social beings. In order to survive, we cannot live alone in this world; thus, socializing is a basic need for everyone. In socializing, it is crucial to communicate with one another. One important tool whose primary function is to communicate with each other is language. (Crystal 201)

"Language is many things – a system of communication, a medium for thought, a vehicle for literary expression, a social institution, a matter for political controversy, a catalyst for nation building" (O'Grady 1). The fact that there are so many things that we are able to do and convey through language proves that language really plays an important role in our daily life. There are at least two ways in using language, spoken and written. Spoken language is used to deliver thoughts, feelings and to communicate directly with other people, while by using written language people can convey their feelings in many ways. They can write poetry, songs and also convey their feelings through many other media, such as magazines, newspapers, blogs. They can share knowledge via text books and

produce "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 7). However, Nida, a translation expert especially in Bible translation, asserted that "there can be no fully exact translations, the total impact of a translation may be reasonably close to the original, but there can be no identity in details. (Nida 156) That is why, in translating, a translator has to decide whether to keep the sense or meaning, to keep the form or style, to keep neither or to keep both.

In addition to the language function mentioned above, there are several other uses of language where the basic aim has nothing to do with communicating ideas; one of them is being playful. (Crystal 201) Since we were young, the awareness of language has been developed with the help of our parents, teachers, and our friends. Since we have not known grammar and other language rules such as punctuations, which words are formal and which ones are informal or slangs, etc., we have been playing with language. This can be seen in children. Since ages 1 and 2 they play with lexicalized noised such as *ding ling, pow pow, beep beep*. (Crystal 4) At the ages 3 and 4 they play with more complex variations, such as adding rhymes like A says *"Go up high"*, B says "*High in the sky*" (Crystal 5). The ability of using language develops through time. Adults, despite knowing grammar pretty well, love to play with language also. This is done simply for fun (Crystal 1) Language play is so common to encounter in everyday life because it is a normal and frequent part of adult and child behavior. (Crystal 1)

Related to translation, translating language play may be hard, especially for unskilled translators because it requires skills and creativity of the translator.

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A translator has to choose wisely whether to sacrifice the form, the meaning, or keep them both. What is more, he/she has to maintain the purpose of the text in which the language play is included.

The topic of my thesis is *analysis of the translation of language play of the Dragonese language from English into Indonesian in Cressida Cowell's How to Speak Dragonese*. I am interested in choosing this topic because besides wanting to know further the linguistic processes of the language play in the book, I also want to know whether the language play in the English version is in accordance with child language or not. Moreover, I also want to know whether the translator maintains the accordance, which is in line with; or discordance, which is not in line with, in the Indonesian version as well.

The reason why I choose this novel as my data source is because the Dragonese language in the novel is so unique and funny. I love reading novels, yet I have never found a novelist that creates many words in a self-invented language which is derived from English. Moreover, when I read further, I found that the Dragonese language seems to adapt child language features, which is probably done on purpose by the author to attract children readers, as this novel belongs to the realm of children literature. The facts I found makes me more and more interested in the novel and its highly creative Dragonese language.

The topic of my thesis belongs to the fields of language play, translation and child language. I will mainly use Crystal's and Cook's theories of language play, Hatim & Munday's theories of translation, O'Grady, Kennedy and Radford's theories of linguistic processes and Peccei's theories of child language.

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This topic I choose is significant because it can expand the readers' knowledge about language play including the linguistic processes in creating language play and some child language features. Besides providing some theories from language and translation experts, the readers may learn about how the translator translates the language play. Finally, the readers will understand more about the purpose of using language play and child language in a literary work, especially children literature. From those benefits, this thesis can help both those who want to become translators and those who have become translators in knowing the strategy to translate language play well.

Statement of the Problems

The problems that I am going to analyze in this thesis are:

1. What are the linguistic processes used in creating the language play in the English and in the translated Indonesian versions of *How to Speak Dragonese*?

2. Which one does the translator keep in translating the language play from English into Indonesian; the sense, the form, neither or both?

3. Is the Dragonese language in accordance with child language? Why?

4. Does the translator keep the accordance or discordance of the Dragonese language with child language in the translated version?

Purpose of the Study

In this thesis, I will discuss:

1. The linguistic processes used in creating the language play in the English and in the translated Indonesian versions of *How to Speak Dragonese*.

2. The language play aspect which is kept by the translator in translating the language play from English into Indonesian: whether it is the sense, the form, neither or both.

3. Whether the Dragonese language is in accordance with child language or not.

4. Whether the translator keeps the accordance or discordance of the Dragonese language with child language in the translation or not.

Method of Research

There are five steps I used in writing this thesis. First, I looked for the theories of language play, translation and child language to support my analysis later on. Second, I read the original version of *How to Speak Dragonese* and looked for the language play in Dragonese. Third, I analyzed the linguistic processes of the language play and translation strategies. Fourth, I looked and compared the language play with the Indonesian version, analyzed the accordance or discordance of the language play with child language features and finally wrote my thesis.

Organization of the Thesis

This thesis consists of four chapters. Chapter One, the Introduction, contains the Background of the Study, Statement of the Problems, Purpose of the Study, Method of Research and Organization of the Thesis. Chapter Two, the

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Theoretical Framework, presents the theories of language play, translation, linguistic processes and child language for the analysis. Chapter Three, the Analysis, is the discussion of the language play, including the linguistic processes, the translation and the relation of the language play to child language. Chapter Four, the Conclusion, contains my opinions and comments on my analysis. This thesis is closed with the Bibliography and the Appendix.

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