

CHAPTER FOUR

CONCLUSION

After analyzing the data found in Roald Dahl's *James and the Giant Peach* and its translation *James dan Persik Raksasa*, I conclude that forms of language play used in the two novels are almost the same. Regarding the first research question, which is related with the form of language play, I find out that there are eight forms of language play. I categorize the form of language play into three areas of linguistic, namely phonology, morphology, and semantics.

The first linguistic aspect is phonology, in which there are four devices, namely alliteration, assonance, rhyme, and onomatopoeia. In the first device, there are four data in the English version contain alliteration and only two data that the translator can keep both the form and the sense. The translator can only keep the sense in data (1) because there are no other translated words in the target language and so she has to change the form of language play. Moreover, she fails to keep both the form and the sense in data (4). In the second device, there are four data contain rhyme, in which the translator fails to keep the all the sense. In the next device, there are four data containing onomatopoeia, in which the translator keeps

all the use of language play with the same sense. In the last device, there is one data containing assonance, in which the translator keeps the use of language play in the form of assonance and consonance. From the analysis, I notice that sometimes the translator has to change the form of language play or use loan words in order to keep the use of language play and the effect for the readers.

The second linguistic aspect is morphology. I only found two data that deal with morphology, namely data (14) that contains affixation and data (15) that contains compounding. In the two data, the translator fails to keep the form, which means the language play is not available. In my opinion, the difficulty in keeping the use of language play is caused by different availabilities of vocabulary in both languages, as can be seen in data (14). The word *slitherer* is not available in English dictionaries; while the translated word *perayap*, which has the same meaning as *slitherer*, is available in Indonesian dictionaries.

The last linguistic aspect is semantics. The devices are figurative language and contradiction. I only analyzed four data concerning figurative language. Two data contain simile, in which the translator has succeeded to keep the sense in data (16), but failed to keep the sense in data (17). One data contains personification, in which the translator has succeeded in translating the language play by keeping the form and the sense. One data contains metaphor, in which the translator has succeeded in keeping the form of language play although she fails to keep the sense. The last device is contradiction, in which the translator fails to keep the use of language play in data (19), but has succeeded in keeping the use of language play in data (21) and data (22). Therefore, that she can transfer the meaning and the effect of language play to the readers.

From the finding above, I conclude that language play in the novel that contains a device in phonology is easier to be translated into the same sense because the meaning usually remains the same. In addition, in order to translate language play in morphological and semantic aspects, the translator has to be more careful because it is more difficult to state the aims of the author in making the language play.

After doing the analysis, I conclude that the use of language is various in functions. Dahl shows that language is not only used for communicating with others, but also used for certain purposes. One can create enjoyment for others by manipulating language or without manipulating it. In addition, one can create humours by playing with language. From the analysis, I find that Dahl uses the language play mostly as a source of enjoyment for the readers.

Concerning translation, I conclude that the translator's expertise will determine whether the translation is accurate and clear in order to convey the meaning and the effect of language play precisely to the reader of the translated version. As a whole, it can be concluded that the Indonesian translation of Dahl's *James and the Giant Peach* has not really succeeded in transferring the meaning and the effect of the original text. It can be seen from several data containing language play in the original version that are not well translated, so the form and the sense are not well delivered to the readers of the translated version.

In my opinion, the language play found in the novel is interesting because it is creatively made by the writer. Furthermore, when the language play found in the English version is translated into Indonesian, I think it is difficult for the translator to keep the same form and sense. Sometimes, the translator can only

keep the form or the sense only; and sometimes, the translator cannot keep either of them. When the translator fails to keep the form and the sense, the readers of Indonesian version will not get the effect of language play found in the English version.

For any researchers who intend to take a similar topic, I suggest to find other books by Roald Dahl because he is well-known for being creative at playing on words. However, it is still possible for any researchers to analyze this novel because there are other topics that can be used to analyze this novel, such as nonsense and name-playing. There is also a similar topic that can be used to analyze this novel, namely figurative language. There are still many data that contain figurative language that have not been analyzed because of the limitation of words. In addition, there are other sources such as newspapers, textbooks, speeches, and subtitles that can be chosen for further research because further exploration is needed to obtain more knowledge and enrich the translation research as a means of conveying information.

Personally, I am interested in the way the writer creates language play in the novel. He uses many kinds of language play that makes the novel more interesting. Moreover, I really enjoy reading this novel. Last of all, I dare say that Dahl is a great writer who is excellent at language play.

(1,067 words)