



Linguistics

Strategies in Translating Wordplay in *Perahu Kertas* Novel from Indonesian to English

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A B S T R A C T

The aims of this research are to identify wordplays found in the source-language text, classify them based on their types, and then analyze the strategies used to translate them. This research utilizes the descriptive qualitative approach. The data sources of this research were a novel entitled *Perahu Kertas* authored by Dewi Lestari as the source language text, and the translation of this novel entitled Paper Boat that was translated by Tiffany Tsao as the target language text. The theories apply in this research are the theories about Wordplay proposed by Dirk Delabastita (1993) and Leech (1969). After analyzing 20 data, the researcher found four types of Wordplay, they are phonological structure (homonymy, Homophony, and Paronymy), lexical development (Idiom), play on antonym, and punning repetition. Furthermore, four strategies used by translators in translating Wordplay are discovered as a result of this analysis. The four strategies used by the translator are Wordplay to Wordplay, Wordplay to non-wordplay, wordplay ST into wordplay TT, and Wordplay to zero. The main strategy used by the translator to convey the meaning of Wordplay is Wordplay to Wordplay.

I. INTRODUCTION

Dirk Delabastita (1997) states that there is witty exploitation of the meaning and the ambiguities of the language in Wordplay. Wordplay is often seen as a special problem to the translator because of the difference between particular structures of the source language and the target language. For example, the popular phrase in English, “you are the apple of my eye,” which belongs to the types of Wordplay, namely Idiom. It means that “you are the one and only for me” or “you meant so much to me,” but because of the different structure between the source language and the target language, sometimes the readers did not get it. If it translates into Indonesian, it means “*kamu adalah apel dari mataku*”. Another wordplay from Indonesian is the sentence “*jangan mengarungi lautan karena karung lebih cocok untuk beras*”. The word *mengarungi* means *melewati* in the phrase “*mengarungi lautan*” and means *memasukkan ke dalam karung* or *memberi karung* in the phrase “*mengarungi*

beras”. The word *mengarungi* belongs to the types of Wordplay, namely homonymy because it has similar spelling and sounds but refers the different meanings. Therefore, this topic needs to study because somehow reader’s understanding and reaction to the original and translated books also can be different. From the cases above, the writer researches the strategies used by the translator to translates the equivalent meaning of Indonesian Wordplay into English properly are.

Translating means conveying written or spoken source language into the written or spoken target language. The translator must be cautious about translating it, especially for Wordplay. It must have the match meaning in each of the languages. To solve this problem, the translator must follow the translation procedures, strategies, and methods. Krings (1986:18) states translation strategy as a conscious potential of the translator to solve the concrete translation problem in the framework of a concrete translation. To make it complex, a

translator has some important things to do to find the meaning of words or even books that they are going to translate. To change and make the equivalent meaning in SL into the TL, a qualified translator must be fluent and has good knowledge in both source language and target language to make it easier to be understood by the readers.

Furthermore, regarding Wordplay, the writer focuses on the “*Perahu Kertas*” novel by Dewi Lestari (2009). This novel consists of the complicated love problem that must be faced by lovers. It also consists of the various language terms in the daily life of teenagers who are growing up. This makes the writer interested in analyzing the Wordplay used by the translator in translating this novel, also a contradictory style of languages between them.

This study will focus on answering the following questions:

1. What are the types of wordplays found in the novel?
2. What are the strategies applied by the translator when translating wordplay from Indonesian to English?

This study aims to explain and classify the types of wordplays and analyze the strategies used by the translator in translating the wordplays from Indonesian to English as found in both novels. This study focuses on what are the strategies used in translating Wordplay and how the wordplays are translated into English, especially found in the Indonesian novel entitled “*Perahu Kertas*” and its translation entitled “*Paper Boat*.”

II. METHOD

This study uses the descriptive qualitative approach to analyze the strategies in translating Wordplay found in this novel. The writer also uses this method for interpreting the existing data to analyze the data. Mackey and Gass (2005) state that, in short,

the term qualitative research is based on descriptive data and does not usually use statistical procedures.

This study also used the Translational identity methods proposed by Sudaryanto (1993). According to Sudaryanto (1993), this method used on analyzing the translation of one into another language. In this study, the writer uses the steps of analyzing data that are divided into three steps. The first step is identifying the wordplay components in the source language found in the novel and classify them based on the theories of the types of wordplays proposed by Dirk Delabastita (1993) and Leech (1969). Then find the translation of the source language novel. After that, identifying and also analyze the strategies in translating wordplays from the source language into the target language based on the theory about translating Wordplay proposed by Dirk Delabastita (1996). The last step is drawing conclusions.

RESULTS AND DISCUSSION

In this study, the writer identified wordplays found in this research by classifying them based on their types used the theories about Wordplay proposed by Dirk Delabastita (1993), they are phonological structure (homophony, homonymy, and paronymy), lexical development (idiom and polysemy), and two more types proposed by Leech (1969), they are punning repetition and play on antonym.

Then, the writer analyzes the strategies used by the translator in translating Wordplay used the theory proposed by Dirk Delabastita (1996), they are Wordplay to Wordplay, Wordplay to Non-wordplay, Wordplay to related Rhetorical Device, Wordplay to Zero, Wordplay source language to Wordplay target language, Non-Wordplay to Wordplay, Zero to Wordplay, and Editorial Techniques.

There are 20 of wordplays found in this study. The 20 of wordplays were classified as their classifications and were shown in the table.

Table.1 Result of Analysis

NO.	Source Language	Target Language	Wordplays	Strategies
	“Emang! Kadang-kadang mendingan nge-date pake <i>sepeda kumbang</i> daripada <i>Fiat</i> si Kuning itu.”	“Tell me about it. Sometimes when we go out, we use a <i>motor scooter</i> instead of <i>Fuad</i> .”	Play on Antonym	Wordplay to Wordplay
	“ <i>Air</i> sungai bakal sampai ke <i>laut</i> ?” Karel <i>mengangguk</i> “ <i>Air</i> empang bakal sampai ke <i>laut</i> ?” Karel <i>mengangguk</i> lagi “ <i>Air</i> selokan bakal sampai ke <i>laut</i> ?” Karel masih <i>mengangguk</i>	“All rivers flow to the sea?” Karel nodded. “All reservoirs flow to the sea?” Karel nodded again. “All gutters flow to the sea?” Karel continued to nod.	Punning Repetition	Wordplay to Non- Wordplay
	“Gy, lu kayak <i>gembel</i> baru gila! <i>Keren!</i> teriak Eko sembari merogoh-rogoh ransel mencari kamera.	“Great! You look like you’ve gone <i>broke</i> and insane,” he exclaimed as he rummaged in his backpack for his camera.	Play on Antonym	Wordplay to Zero
	“Nah. Berhubung segala sesuatu yg berhubungan dengan gue adalah keren adanya, jadinya gue nggak <i>aneh</i> . Dan Eko, yang harusnya lebih <i>aneh</i> karena bisa suka sama orang <i>aneh</i> bahkan jadi anggota perpustakaan orang <i>aneh</i> dengan pilihan buku yang <i>aneh</i> , akhirnya juga jadi nggak <i>aneh</i> .”	“So you see? I can’t be a <i>weirdo</i> because everything that has anything to do with me is awesome. Eko—whose claim to <i>weirdness</i> rests on falling for and associating with a <i>weirdo</i> —isn’t <i>weird</i> after all because the <i>weirdo</i> he likes is awesome.	Punning Repetition	Wordplay to Wordplay
	Pak Wayan gantian tertawa sambil memampangkan kedua telapak tangannya, “Ini <i>jari kuas</i> , bukan <i>jari perkakas</i> .”	“These <i>fingers</i> are made for <i>brushes</i> , not <i>chisels</i> .”	Homonymy	Wordplay to Wordplay
	“Tidak mungkin ada cowok normal yang tidak tertarik dengan Wanda... <i>tapi</i> mungkin Keenan beda, dia melihat kualitas yang lain... <i>tapi</i> cowok tetap saja cowok... <i>tapi</i> mungkin Wanda membosankan, nggak seru, nggak nyambung... <i>tapi</i> kalau secantik itu, siapa lagi yang peduli soal seru dan nyambung...” dan benak Kugy pun tak berhenti menceloteh.	“No normal guy wouldn’t be attracted to Wanda. <i>But</i> Keenan might be different—he values different things. <i>Then again</i> , guys are guys. <i>But</i> Wanda might be boring and bland, and maybe they won’t click. <i>Still</i> , if you’re that pretty, who cares if you’re bland and if you don’t click . . . “And so Kugy’s mind rambled on.	Punning Repetition	Wordplay to Wordplay
	“Namanya <i>Kang Keenan</i> ” and “Apa kamu bilang? <i>Rangginang?</i> ” “Well, udah hampir lima bulan kalian kenal dan jalan bareng. <i>Jelas-jelas</i> kalian nyambung. <i>Jelas-jelas</i> dia selalu bela-belain nemuin lu, bahkan dialah orang yang paling berjasa buat karier lu. Dan... <i>jelas-jelas</i> ...dia...Wanda gitu!”	“Say hello to <i>Kang Keenan</i> ” and “What did you say? <i>Rangginang?</i> ” “Well, you’ve been hanging out with each other for almost five months. You two are a good match. <i>It’s obvious</i> she’s always making an effort to spend time with you, and you couldn’t ask for anyone more helpful for your career. And <i>it’s obvious</i> that she’s . . . well, Wanda!	Homophony Punning Repetition	Wordplay ST into Wordplay TT Wordplay to Wordplay

<p>“Gua yakin lu pasti punya alasan lu sendiri, dan gue ga berhak ngutak-ngatik.”</p>	<p>“I’m sure you had your reasons, and I didn’t have the right to meddle.”</p>	Paronymy	Wordplay to Non-Wordplay
<p>Dengan patuh dan serius, Keenan mengikuti, “Cang bojok care bojog.”</p>	<p>Keenan repeated after her. “Cang bojok care bojog.”</p>	Homophony	Wordplay ST into Wordplay TT
<p>“Lagaknya saja pemalu. Padahal ia banyak tahu.” sambung Pak Wayan lagi sambil terkekeh</p>	<p>“She looks shy, but she knows a lot,” Uncle Wayan continued, chuckling.</p>	Play on Antonym	Wordplay to Wordplay
<p>“Gua bener-bener berutang budi sama lu.”</p>	-	Idiom	Wordplay to Zero
<p>“Buatku masalahnya selalu jelas, yaitu: dia nggak jelas! That’s it!”</p>	<p>“Namely that she’s not! She’s never open with us! That’s the problem.”</p>	Homonymy	Wordplay to Non-wordplay
<p>“Saya kayak stuck di musik’80. nggak bisa dengar yang lain,” Kugy menjelaskan. “Iya. Itu unik.” Remi pun manggut-manggut setuju, “tapi saya nggak terlalu kaget. Karel pun sudah bilang kalau kamu memang unik.”</p>	<p>It’s like I’m stuck in the 1980s.” “Yeah, that’s pretty unusual,” said Remi, nodding. “But I’m not surprised. Karel told me how ‘unique’ you are.”</p>	Homonymy	Wordplay to Non-wordplay
<p>“Mata-mata gue di Alpukat sih belum ngelapor apa-apa”</p> <p>“Eh, disini engga ada anak Alpukat, kan?”</p>		Homophony	Wordplay to Wordplay
<p>Alpukat adalah julukan gaul untuk AdVocaDo</p>	<p>“Avocado was the advertising world’s nickname AdVocaDo”</p>		
<p>“Hari gini.. janur kuning udah nggak ngaruh! Sebelum bendera kuning berdiri, kompetisi masih tetap terbuka! Haha!”</p>	<p>“Who cares about wedding vows these days? Before the death rites are read, anything is fair game!” The woman who said this laughed.</p>	Homonymy	Wordplay to Non-wordplay
<p>“Malam ini aku bisa bilang kalau ucapan kamu ini ada benarnya, tapi bukan karena factor makanku. Tapi...” Kugy mencoba menelan tawanya, “justru karena teman makanku.”</p>	<p>“Tonight I can say with all certainty that you’re right. But it has nothing to do with my eating. It’s”—she tried to suppress her laughter—“my eating companion they’re jealous about.”</p>	Homonymy	Wordplay to Wordplay
<p>“Woi! My Ring Man! Dan lu... My ringworm.”</p>	<p>“Hey!” exclaimed Eko. “My Ringman! And you!” he said, hugging Kugy. “My ringworm.”</p>	Homonymy	Wordplay ST into Wordplay TT
<p>“Yah, gitu deh, fenomena anak bau kencur, semangatnya juga tai-tai ayam.”</p>	<p>“Well, what do you expect? Kids these days. They do everything halfheartedly.”</p>	Idiom	Wordplay to Non-wordplay
<p>“Klapertaart” “Hah? Keparat?”</p>	<p>“Klapertaart” “What? A fart?”</p>	Homophony	Wordplay to Wordplay

From the table above, there are 20 wordplays found by the writer on this research by using the theories about the types of wordplays proposed by Dirk Delabastita (1993) and Leech (1969). Based on the types of wordplays proposed by Dirk Delabastita (1993), the writer found 11 types of Wordplay in *phonological structure* as follows: (6 of them as *homonymy* and 4 of them as *Homophony*), (one of them as *Paronymy*), and 2 of them belong to *lexical development* namely *idioms*. In order to complete this research, the writer also identified the types of wordplays used in theory proposed by Leech (1969). There are two types of Wordplay proposed by Leech (1969) as follows: 3 of them *play on antonym* and 4 of them as *punning repetition*.

After identified the wordplays found in this research, the writer analyzes the strategies used by the translator in translating the Wordplay from Indonesian to English. In this research, the writer used the tour theory about strategies in translating Wordplay proposed by Dirk Delabastita (1996), they are *Wordplay to Wordplay*, *Wordplay to Non-wordplay*, *Wordplay to Zero*, and *Wordplay ST into Wordplay TT*.

IV. CONCLUSIONS

After analyzing 20 wordplays found in *Perahu kertas* Novel, the writer found only two types of wordplay among four types of wordplay proposed by Delabastita, they are: 11 of them belongs to phonological structure (6 of them as homonymy and 4 of them as Homophony), (one of them as Paronymy), and 2 of them belong to lexical

development namely idioms. And the two types of Wordplay proposed by Leech (1969) as follows: 3 of them play on antonym and 4 of them as punning repetition. To answer the second research question about the strategies applied by the translator in translating wordplay, the writer found there are four strategies among eight strategies proposed by Dirk Delabastita (1996), they are Wordplay used by the translator, as follows: 9 of them are used the Wordplay to Wordplay strategy, 2 of them are used the Wordplay to Zero strategy, 3 of them are used Wordplay ST to Wordplay TT strategy, and 6 of them are used the Wordplay to Non-Wordplay strategy. After analyzes the strategies used by the translator in translating the Wordplay from Indonesian to English found in the *Perahu Kertas* novel into its translation Paper Boat novel, the writer concludes that the most dominant strategy used by the translator is Wordplay to Wordplay strategy nine times.

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