CHAPTER I

INTRODUCTION

A. Background

Subtitling is a form of audio visual translation. Spanakaki (2007, n.d.) defines subtitle as "the textual versions of the dialogue in a film and in television programs, and are usually displayed at the bottom of the screen." She adds that subtitle appears in two forms: a) in the form of a written dialogue translation in foreign language, and b) in the form of a written dialogue and sounds to help people with hearing disabilities. Furthermore, subtitling as a model of translation has a number of constraints. According to Mailhac (2000), these constraints are: a) the medium changes from oral to written, b) the linguistic transfer is constrained by the length and structure of utterances, c) link to visuals, d) frame changes can divert viewer's attention away from the subtitle, and e)

the viewers' reading speed, which varies according to their degree of literacy and in terms of age range (as cited in Spanakaki, 2007).

All those constraints can make subtitling difficult, especially when dealing with comedy movies or TV programs full of humorous dialogues and witty jokes. As said by Spanakaki (2007) “when it comes on translating humor, the translator has to deal with the intended effect of humor and its possible unsuccessful reproduction.” It is because humor is rooted in specific cultural and linguistic context, or in other words, humor is not always universal. One of the components of humor that is difficult to translate and can be found in many comedy films and TV programs is pun, which will be the focus of this thesis.

Before analyzing the problems of pun translation, there have to be a better understanding of what pun is. The Free Dictionary (2014) defines pun as “a play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words”. Delabastita (1993) states that pun happens because there is a confrontation of linguistic structures that are similar in forms but have different meanings. Due to that fact, Delabastita (1993) categorizes pun based on its formal structures and its linguistic features.

Delabastita states that pun can be categorized into horizontal and vertical pun according to its formal structure (Delabastita, 1993). On the other hand, based on its linguistic features, Delabastita (2004, p. 602-603) suggests the following categorization of pun. The puns is divided into five;

phonological and graphological structure, lexical structure (polysemy), lexical structure (idiom), morphological structure, and syntactic structure. He adds that two or more of the above mentioned can be used to produce one single pun.

Translating pun is different from translating non-humorous texts. As stated by Delabastita (1997), the usual translation strategies are hard to apply on translating pun. Therefore, he distinguishes eight strategies solely to render pun; a) PUN → PUN, b) PUN → NON-PUN, c) PUN → RELATED RHETORICAL DEVICES, d) PUN → ZERO, e) PUN S.T. = PUN T.T., f) NON-PUN → PUN, g) ZERO → PUN, and h) EDITORIAL TECHNIQUES (Delabastita, 2004, p. 604). These strategies have been widely used by many researchers in analyzing the translation of puns.

One of them is Jana Kuchařová from Czech Republic. She conducts a research on the translation of pun also in the subtitle of *Friends*, from English to Czech. She finds that the translation in Czech is not always identical. However, the formal and functional aspects are mostly maintained. Another researcher conducting a study on the translation of puns is Candra Kurniajati from Sebelas Maret University in 2009. He gathers the data from the Indonesian subtitle of *Madagascar* and analyzes the types of pun and what strategies that are used in translating the puns. In the research, he also consults to the raters that will rate the translation as accurate, less accurate, or inaccurate. Both researches use Delabastita's theory in terms of the categories of puns and the strategies of

translating pun. While there are some similarities between this research and both previous researches, the language analyzed is different and this research focuses solely on the categorization and translation of the puns, not on the effect of the puns towards the audiences.

For this research, the data are gathered from the subtitle of the 2nd and 5th seasons of *Friends*. *Friends* is a sitcom TV series depicting the story of 6 adult best friends living their lives in New York City. While watching the show, many puns have been encountered throughout the episodes. Thus, analyzing the puns found on this show is necessary in order to understand about puns better.

B. Statement of Problems

The research problems are:

1. What are the categories of the puns found in the subtitle of the 2nd and 5th seasons of *Friends*?
2. What are the strategies used in the translation of the puns found in the subtitle of the 2nd and 5th seasons of *Friends*?

C. Objectives

The research seeks to determine:

1. The category of each pun found in the subtitle of the 2nd and 5th seasons of *Friends*.

2. The strategies used in the translation of the puns found in the subtitle of the 2nd and 5th seasons of *Friends*.

D. Scope and Limitation

The foci of this research are the categories of puns and the strategies employed to render it in the subtitle of *Friends*. Delabastita's theories are used in analyzing the data.

E. Research Methodology

1. Method

   Descriptive qualitative is the method used in conducting this research. Descriptive is a method to describe characteristics, and qualitative is a method used to gain deep understanding of the phenomenon (Shield and Rangarajan, 2013). In this research, the context of the dialogues containing puns, the characteristics of the puns, and the translation of the puns have to be explained. Meanwhile, collecting the data is done by watching each episode and taking notes of the dialogue and the subtitle which contains puns. After that, the data will be analyzed by referring to Delabastita's theories of pun translation by categorizing the data and analyzing the strategies employed in the translation of puns in the subtitle.

2. Data Source

The data are taken from the original VCD of the 2nd and 5th seasons of *Friends*. The 2nd and 5th seasons are selected because as of the time this thesis is written, these are the only complete seasons of the original VCD available in the market. *Friends* is a TV series which had begun airing since 1994 and finished airing in September 2004 after 10 seasons. It is chosen because the TV series' genre is comedy and it contains a lot of comedic dialogue with many puns included, and because of the availability of the VCD. The data source is the video and the English-Indonesian transcription of each episode.

3. Data

   The data are the transcription of dialogues containing puns and the corresponding subtitle for the dialogues.

4. Data Collection

   In collecting the data, these following steps are used.

   a) Watching episodes 1 to 20 from the 2nd season and episodes 5 to 24 from the 5th season of *Friends*.
   b) Taking note of the puns found in the dialogue by listening and referring to the English script if necessary, and the corresponding Indonesian subtitle for the dialogue.

5. Data Analysis

   a) Looking up for the meaning of the linguistic structures of the puns, be it the morphemes, words, phrase, or idioms.

b) Categorizing the puns according to the formal structure and linguistic features.

c) Analyzing the strategies employed in the translation of the pun in the Indonesian subtitle.

F. Organization of Writing

In Chapter I, the Introduction is presented. Chapter II reviews the relevant theories. Chapter III discusses the findings. In Chapter IV conclusions and suggestions are given.