

CHAPTER II

LITERATURE REVIEW

II.1 Theory of Humor

II.1.1 Humor

There are many definitions of humor. Koestler in Suprana (1996:96) defined “humor as the only form of communication in which a stimulus in a high level of complexity produces a stereotyped, predictable response on the physiological reflex level.” Apte in Wijana (1996:96) stated that humor is any kind of stimulus, both verbal and non-verbal, that is potential to make the hearer smile and laugh. Nusantara apparently defined humor in different way. He said, “Humor invokes something serious and something different from comedy” (Nusantara, 1996:81).

Veatch (1999) tried to depict humor as something interesting, something mysterious that no particular theory or disciplinary perspective so far appears to have succeeded. Wijana (1996:3) emphasized his explanation towards humor functions. He asserted that humor has a great role in human life since it is not merely as an entertainment to release our psychological burden, but also as a media of social criticism towards social lag.

Humor consists of many types. Audrieth (2002) stated that types of humor depend on the speaker’s style of speaking and situation. One of the types is anecdote, the one that is going to be explored. He further explained that anecdote

is any interesting incident or striking event, published or not and it is usually more intricate or complex than jokes.

Anecdote is a folk response on each event of our life and it covers all life's sides (from policy to family life) ([http://fplib.ru/literature/index.html\(opt,ozilla,pc,english,new\)](http://fplib.ru/literature/index.html(opt,ozilla,pc,english,new))). Further, Kundolini (2002:48) explained that anecdotes dramatize events, usually with scenes, setting, character description, and dialogue. The thing that makes anecdotes funny is that there is usually some unusual twist or turn of events as the story goes.

II.1.2 Language Style of Humor

As stated by Sandig and Selting in Van Dijk (1997:138), style includes literary style (of different epochs, authors or genres), non-literary written styles (such as the styles of various newspapers or magazines, or variations within a newspaper such as news style, arts/review style, advertisement style and so on), as well as different styles in spoken discourse. Also, humor has a language style:

In many societies with emphasis on linguistic niceties, although a formal diglossia situation may not exist, the least formal talk, sometimes labeled "idle talk" or "privolous speech" is used for joking and humor primarily because it is flexible and least burdened with rigid conventions, rules of formality, and other similar restrictions (Albert in Wijana, 1996, p. 12)

According to Wijana (1996:12), for humor, informal language which is flexible and not bounded by standard language rules is more appropriate. It is why function of styles is needed, that is, to enable the self-presentation of the

speaker/writer as, for example, 'involved', 'funny', 'educated', 'member of a group', 'acting in a certain role'(Sanding and Selting in Van Dijk, 1997:140)

Crystal (1995:404-406) took into account how language has roles in creating humors. He stated that humor can arise from unintentional use of language, resulting in such effects as howlers, misprints, slips of the tongue, and accidental puns. Implicitly, he claimed that deviations in language: deviation from the norms of spelling, punctuation or deviation from the normal use of sounds, by adding, deleting, substituting, or transposing vowels and consonants; could cause humor.

The facts show that humor is universal, meaning that people of a certain nation could enjoy humor of other nations. To bridge the communication due to the distinct language between humor and the readers/listeners, translation is required.

II.2. Translation

Although some scholars had defined translation in various ways, the digest of each is the same. They included some elements which absolutely involve in: transferring; Source Language (SL); Target Language (TL), and equivalency. Catford in Rachmadie (1988: 1.2) defined translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Other scholars depicted translation as a communication process, just like what Darwis (1989) explained, that translation is a communication process which involves the transfer of a message from a source language to a target language. He

further said, "Text linguistics, which is concerned with the way the parts of text are organized and related to one another in order to form a meaningful whole, is useful for the analysis of the translation process and the transfer of meaning from one language to another."

Meanwhile, Grace offered a definition of translation by saying that there was so-called a translation model. Grace said (2002), " Translation begins with a source-language linguistic expression (a "text") and seeks to find (or design) a corresponding target-language linguistic expression (text) such that the correspondence between the two is sameness (or at any rate equivalence) of meaning."

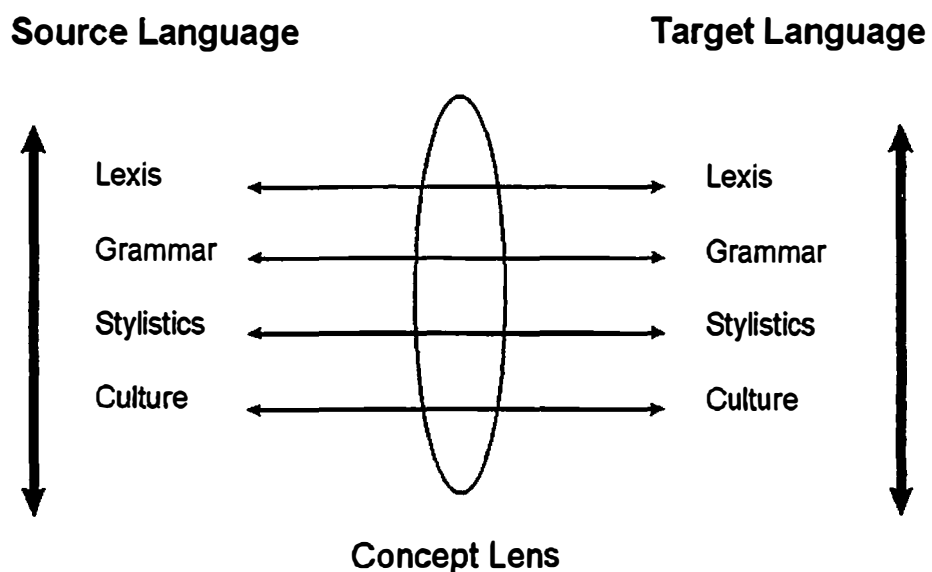
II.2.1 Points of Translation

De Maar in Widyamartaya (1989:34) stated that the translation must express the whole meaning of the original, but it must do this without sacrificing its claim to be good, idiomatic Indonesian. Bathgate in Widyamartaya (1989:40) recommended the same thing. According to him, tuning is the main part to get the feel of the text to be translated. He further said that depending on their field of work, translators need to be able to produce the language of a poet or novelist, lawyer or economist, research physicist or factory manager, advertising copywriter or biblical prophet. Then he continued explaining that each 'register', as it is often called, demands a different mental approach, a different choice of words or turn of phrase.

Darwis (1989) accounted for the translation process in detail as follows:

In the translation process, the translator possesses two sets of parallel linguistic and cultural repertoires. Each repertoire has a subset of components and units with codes and flags embedded in each one of them. When the translation analysis begins, the two parallel repertoires move constantly to match and replace lexis, grammar, stylistics, phonology, cultural and situational equivalents and to give universal concepts language properties.

In the transfer of text from the source language to the target language, all (or nearly all) the attributes of text/discourse travel from one repertoire to the other through the Concept "lens", which is also in constant focusing converting concepts invoked by the flagged attributes in context in the source language repertoire through the activation of matching attributes in the target language. This binary action-reflex mechanism results in the translation product. The process can be further illustrated by the following model.



The model above depicts the tight relations between the two languages: the target language and the source language. The lines, in fact, are always bidirectional which means that there must be 'two-way communication' between the source language and the target language. The translator should adjust words to words, phrase to phrase, stylistic to stylistic, culture to culture and so forth between the source and the target language (Darwis, 1989).

Darwis' theory is seemingly concomitant with what Eugene Nida called "The two types of equivalence". According to Nida in Bassnett (1991:26), those two types of equivalence are: **formal and dynamic equivalences**. Formal equivalence focuses attention on the message itself, in both form and content. They concern with such correspondences as sentence to sentence, poetry to poetry, and concept to concept. Nida called this type of translation as a 'gloss of translation', which aims to allow the readers to understand as much of the SL context as possible. Dynamic equivalence is based on the principle of equivalent effect, i.e. that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message.

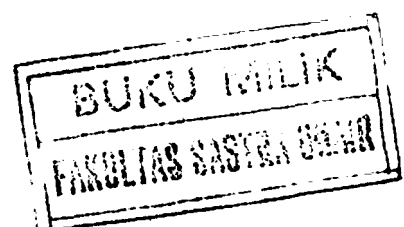
Equivalence in translation should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version (Bassnett, 1991:29). To create a good translation, we still need 'something' called 'concept *lens*' by Darwis or 'go beyond' by Hartman. Hartman (cited in Darwis, 1989) wrote, "The most important step in translation theory is to go beyond the comparison of different textual versions and linguistic systems." He then explained that these factors are based on an understanding of how translation operates in totality of all communicative interaction, how communication can take place when different codes are involved, and what the mediating translator does to bring about communication in the target language. To put it differently, translating cannot be perceived as a simple task of haphazard matching of SL lexical items with their TL counterparts (Al-Zoubi and Al-Hassnawi:2001). They further suggested that

translators analyze the meaning of the SL lexical items before attempting to find TL equivalents for these items. During his search for efficient lexical equivalents in the TL, the translator should play the role of a competent proxy on behalf of his readers, which means that he must notice the areas where cultural overlap and linguistic interference between the two languages may exist.

In accordance with those things, it is seemingly legal if a translator does make some changes in translated text, so that it is equal to original text. This is exactly similar with what Nida and Taber said in Gentzler (1993:54). It was asserted that translated text should produce a response in a reader in today's culture that was "essentially like" the response of the "original" receptors; if it did not, he (Nida) suggested *making changes in the text* in order to solicit that initial response. Wills in Al-Zoubi and Al-Hassnawi (2001) explained, "if the context of situation is changed, changes will inevitably take place in the linguistic texture. Conversely, if a shift is carried out on the linguistic level, this context of situation will also change."

II.2.2 Translation Procedures

Rachmadie (1988:1.34) explained the way a translator translates texts through some elements that are so-called 'Translation procedures'. He defined that translation procedures as the technical devices used to transfer the meaning of a text in one language into a text in another language. The procedures involve some processes below:



- ❖ Adding or subtracting structural or lexical elements toward those in the SL

For example:

1. Adding

| | | | |
|------|----|---|---------|
| saya | - | - | guru |
| I | am | a | teacher |

2. Subtracting

| | | | |
|------|----------|----|-------|
| saya | kembali | ke | rumah |
| I | returned | - | home |

- ❖ Eliminating unnecessary elements in the SL to be put in the TL or under reason that there is no counterpart in the TL
- ❖ Adapting the content of the message because of the difference in both SL and TL texts beyond language pattern

For example:

(Adding + Adapting)

| | | | | |
|------|-----------|-----------|-------|-------|
| - | Perlu | diketahui | bahwa | |
| It's | necessary | to know | that | |

A model of translation procedures had been performed by innovative theorists, Vinay and Darbelnet. The model they showed was based on their comparative analysis of French and English. They compared the texts of both

languages, found the differences, and identified different translation strategies and procedures. According to Vinay and Darbelnet (cited in Munday, 2001:56-58), there are two general translation strategies, namely **direct translation** and **oblique translation**. Both strategies cover seven procedures, of which **direct translation** encompasses three:

1. **Borrowing**: The SL word is transferred directly to the TL. *Glastnost* and *Perestroika* has been taken as the example of SL word which is used in TL to fill a semantic gap in the TL. It is also said that sometimes borrowings are employed to add local color: e.g. *Armagnac* and *Pétanque* in a tourist brochure about south west France.

2. **Calque**: This is ‘a special kind of borrowing’ where the SL expression or structure is transferred in a literal translation. For instance, the French calque ‘*Compliments de la Saison*’ for the English ‘*Compliments of the Season*’.

3. **Literal Translation**: This is ‘word to word’ translation, which Vinay and Darbelnet described as being most common between languages of the same family and culture. The example given is ‘I left my spectacles on the table downstairs’ which becomes ‘*J’ai laissé mes lunettes sur la table en bas.*’

Vinay and Darbelnet mentioned some conditions that make a translator may judge literal translation to be ‘unacceptable’. This happens when the translation:

- (a) gives a different meaning
- (b) has no meaning
- (c) is impossible for structural reasons;

(d) 'does not have a corresponding expression within the metalinguistic experience of the TL';

(e) corresponds to something at a different level of language

When such things happen, it is time for a translator to use the strategy of **oblique translation**. This strategy covers four procedures below:

4. Transposition: This is a change of one part of speech for another without changing the sense. Transposition can be:

- obligatory: 'dès son lever' in particular past context would be translated as 'as soon as she got up';
- optional: in the reverse direction 'as soon as she got up' could be translated literally as 'dès qu'elle s'est levée' or as a transposition in 'dès son lever'.

Vinay and Darbelnet described transposition as probably the most common structural change undertaken by translators.

5. Modulation: This changes the semantics and point of view of the SL. In <http://web.letras.up.pt/egalvao/newmark's%20translation%20procedures.htm>, modulation was mentioned as a variation through a change of viewpoint, of perspective or very often of category of thought. The definition was based on what Vinay and Darbelnet recommended. Modulation could be in the following forms: abstract for concrete; cause-effect; part-whole; part-another part; reversal of terms; negation of opposite; active to passive (and vice versa); space for time; rethinking of intervals and limits (in space and time); and change of symbol

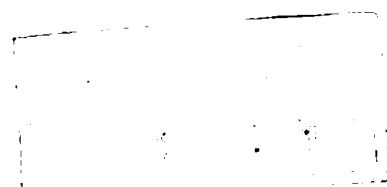
(including fixed and new metaphors). For example: ‘Vous l’avez échappé belle’ [lit. ‘You have escaped beautifully’] —► ‘You’ve had a narrow escape’.

6. **Equivalence:** is particularly useful in translating idioms and proverbs (the sense, though not the image, of ‘comme un chien dans un jeu de quilles’ [lit. ‘like a dog in a set of skittles’] can be rendered as ‘like a bull in a china shop’). Vinay and Darbelnet used equivalence to refer to cases where languages describe the same situation by different stylistic or structural means. Kenny in Leonardi (<http://accurapid.com/journal/14equiv.htm>) drew a conclusion that with regard to equivalent expressions between language pairs, Vinay and Darbelnet claimed that they are acceptable as long as they are listed in a bilingual dictionary as ‘full equivalents’. Whilst, glossaries and collections of idiomatic expressions are recognized as one that is ‘never be exhaustive’. At last, they summarized that creating equivalences comes up from a situation enables a translator to seek for a solution.

7. **Adaptation:** This involves changing the cultural reference when a situation in the source culture does not exist in the target culture. For instance, Vinay and Darbelnet suggested that translating the cultural connotation of a reference in an English text to the game of cricket might be best done into French by a reference to the Tour de France.

The same study—a bit similar to study of translation procedures above—has been done by Al Zoubi and Al Hasnawi (<http://accurapid.com/journal/18theory.htm>). Through their writing entitled *Constructing a Model for Shift Analysis in Translation*, they have performed

translation theory in more detail. Though they have not further explained about direct involvement of translation procedures, they have given an overt depiction that transformational sub-component—that is the same with translation procedures—is considered to bridge the gap in the categorial sub-component. In sum, Al-Zoubi and Al-Hasnawi (2001) confirmed that a translator needs to employ more or less four translational syntactic processes, namely, *deletion*, *insertion*, *permutation*, and/or *substitution*.



CHAPTER III

PRESENTATION AND ANALYSIS OF THE DATA