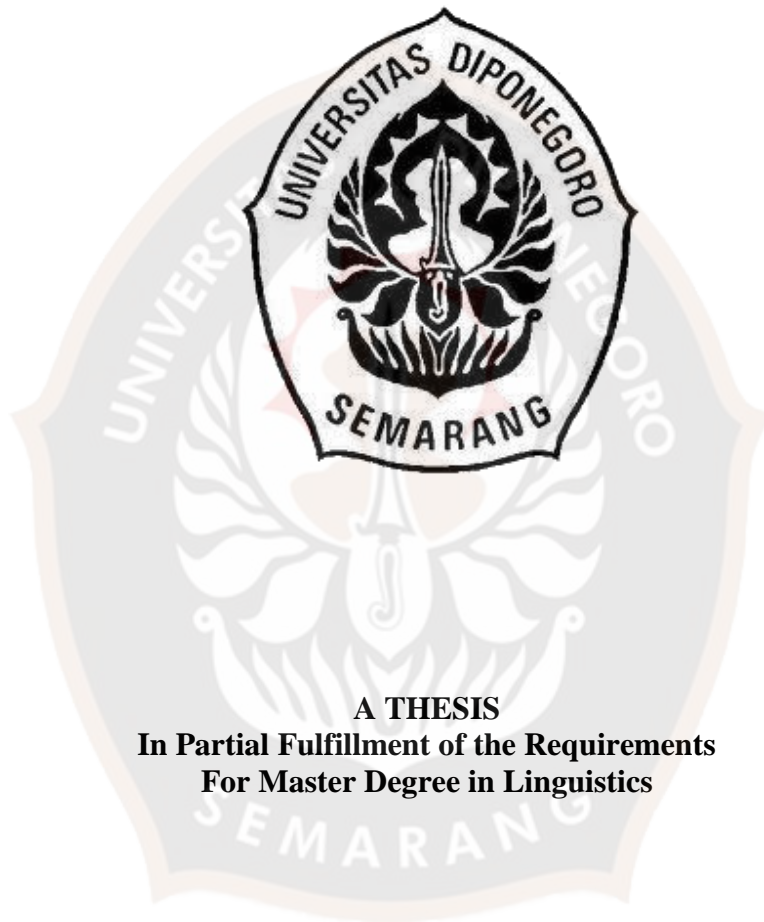


**STRATEGIES AND EQUIVALENCE OF WORDPLAY
TRANSLATIONS OF ROALD DAHL'S CHILDREN
BOOKS**



**A THESIS
In Partial Fulfillment of the Requirements
For Master Degree in Linguistics**

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**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG
2016**

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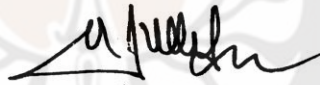
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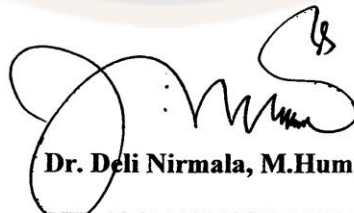
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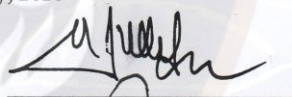
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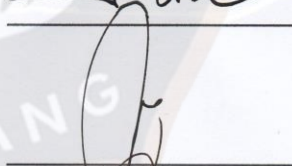
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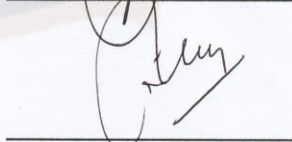
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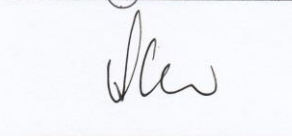
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CERTIFICATION OF ORIGINALITY

I hereby declare that this study entitled *STRATEGIES AND EQUIVALENCE OF WORDPLAY TRANSLATIONS OF ROALD DAHL'S CHILDREN BOOKS* is my own and that, to the best of my knowledge and belief, this study contains no material previously published or written by another or material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institutes of higher learning, except where due acknowledgement is made in the text of the thesis.

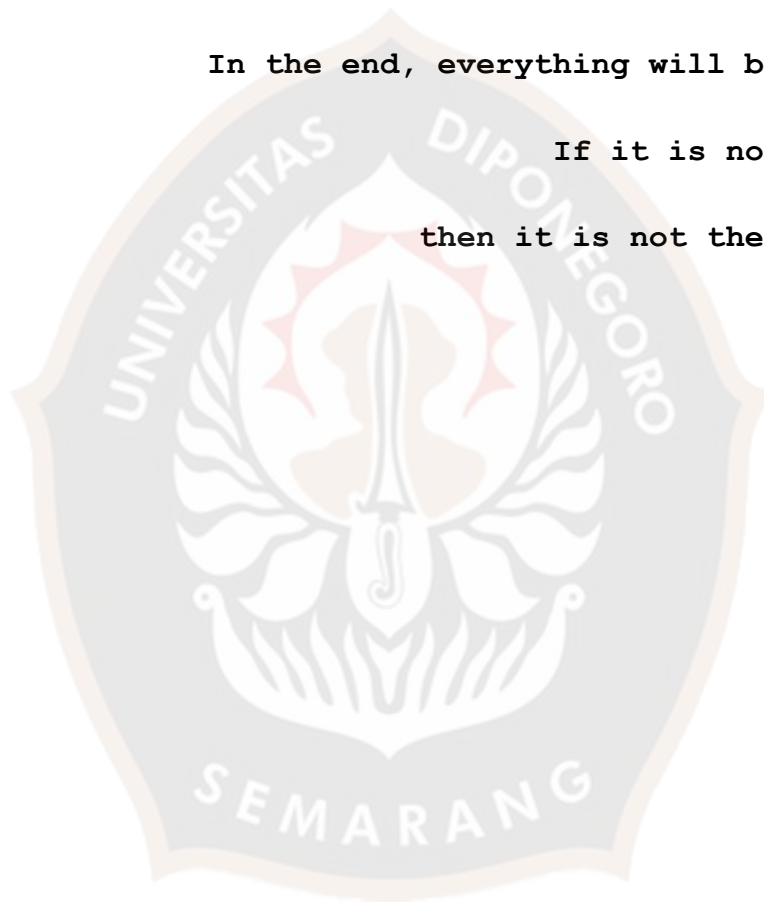
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Muhsiyana Nurul Aisyiyah

In the end, everything will be alright.

If it is not alright,
then it is not the end. Yet.





For my parents: for saying I can

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Semarang, June 2016

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ABSTRACT

This study focuses on the strategies and equivalence of wordplay translations of Roald Dahl's books for children into Indonesian. The data were collected from the English and Indonesian versions of seven Dahl's books using observation method with note taking technique. 203 instances of wordplay were found and then were classified based on Delabastita's (1993) typology of wordplay and translation strategies. Three key informants were asked to rate the degree of translation equivalence as the secondary data for analysis support. The result shows that there are nine wordplay types found in Dahl's books with wordplays based on morphological structure are in the highest rank (31.53%). It is closely followed by alliteration (30.54%), homonymy (11.33%), misuse of idiom/expression (10.84%), paronymy (5.92%), spoonerism (4.43%), homophony and polysemy (2.46%), and wordplay based on syntactical ambiguity (0.49%). It was also found that wordplays in Dahl's books for children serve two functions; to produce humorous effect and break taboo. The translation strategy which was mostly used is wordplay to non-wordplay strategy (35.46%). 37.44% of wordplay instances were successfully translated into Indonesian with the same meaning and function as in the source text. In 46.30% of wordplay instances, the translators chose to preserve either the meaning or the function only. Meanwhile 14.29% of wordplays are not equivalent both in meaning and function. 1.97% of wordplays were not translated or simply omitted by the translators.

Key words: translation, wordplay, translation strategies, equivalence

INTISARI

Penelitian ini membahas strategi dan kesepadanan penerjemahan *wordplay* dalam buku anak-anak karya Roald Dahl dari bahasa Inggris ke dalam bahasa Indonesia. Data dikumpulkan dari tujuh novel anak-anak karya Roald Dahl versi bahasa Indonesia dan Inggris menggunakan metode observasi dengan teknik catat. 203 data berhasil dikumpulkan dan dianalisis menggunakan klasifikasi dan strategi penerjemahan *wordplay* dari Delabastita (1993). Tiga informan kunci diminta untuk menilai derajat kesepadanan penerjemahan *wordplay* sebagai data sekunder untuk mendukung analisis. Hasil penelitian menunjukkan bahwa terdapat Sembilan jenis *wordplay* dalam ketujuh buku Roald Dahl dengan *wordplay* berdasarkan *morphological structure* yang paling banyak ditemukan (31.53%) disusul oleh *alliteration* (30.54%), *homonymy* (11.33%), *misuse of idiom/expression* (10.84%), *paronymy* (5.92%), *Spoonerism* (4.43%), *homophony* dan *polysemy* (2.46%), dan *wordplay* berdasarkan *syntactical ambiguity* (0.49%). Fungsi *wordplay* dalam buku karya Roald Dahl adalah untuk menciptakan efek humor dan mematahkan tabu. Strategi penerjemahan yang paling sering digunakan adalah strategi *wordplay to non-wordplay* (35.46%). Sebanyak 37.44% kasus *wordplay* berhasil diterjemahkan ke dalam bahasa Indonesia dengan makna dan fungsi yang sama dari teks sumbernya. Dalam 46.30% kasus *wordplay*, penerjemah memilih untuk mempertahankan makna atau fungsi saja. Sebanyak 14.29% terjemahan *wordplay* tidak sepadan baik fungsi maupun maknanya dan 1.97% kasus *wordplay* dihapus oleh penerjemah atau tidak diterjemahkan.

Kata kunci: penerjemahan, *wordplay*, strategi penerjemahan, kesepadanan

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Though more than fifty years have passed, numerous novels written by Roald Dahl (1916-1990) still enchant new generations of young as well as adult readers. Most of his books have been translated into various languages around the world and some have been made into widely popular films such as *Charlie and the Chocolate Factory* and *The BFG*. The popularity of Roald Dahl's stories might lie in his talent to enchant readers by a combination of adventure and his fascinating works on language which utilize amusing verses and clever sayings.

One of the most notable features of the language that Dahl used in his books for children is the great number of wordplays. These wordplays generally produce humorous effect to light up the mood of each situation. We can find his witty language in almost every page of his books that makes the stories even more playful and funnier. Wordplays have a great value in Dahl's writing that it would be a serious loss to target readers if they were ever lost in translation.

Even though it has been more than 50 years since Dahl's first story was published in America, his works were just translated into Indonesian

for the first time in 2006 and published by Gramedia Pustaka Utama. Dahl's stories garnered wide attention from Indonesian readers after the movie adaptation release of *Charlie and the Chocolate Factory* in 2005 directed by Tim Burton.

Translating Dahl's works is a challenging task for any translator. The target readers of Dahl's books are children and translating children's literature is not as easy as it seems to be. The translator should take into consideration the characteristics of child readers; their interests as well as their level of reading and comprehension abilities. Another factor that makes translating Dahl's books particularly challenging is the difficulty to preserve the funny-playful side and humorous effect created by wordplays which frequently found in the books. Chiaro (2005: 135) says that the translation of humor is 'a notoriously arduous task the results of which are not always triumphant.' In line with Chiaro, Diot in Vandaele (2010: 142) states that 'when it comes to translating humor, the operation proves to be as desperate as that of translating poetry.' The difficulties of wordplay translation, according to Chiaro (2005:137) are due to the fact that 'the translation of humour manifestly touches upon the most central and highly debateable issues in translation study, those of equivalence and translatability'.

Wordplay, a common source of humor, uses certain structural characteristics of the source language to produce its meaning and humorous effect. These special characteristic is hardly found in the target

language because of the linguistic system differences. When dealing with wordplay which involves phonological structure (i.e. a homophone, a homograph, a homonym), for example, the possibility to find the same type of wordplay is extremely rare. Hence, when translating those types of wordplays, a translator is likely forced to compromise.

Chiaro (2005: 137) suggests that ‘as far as the translation of verbal humour is concerned, formal equivalence is sacrificed for the sake of dynamic equivalence.’ In other words, it is unavoidable to do some compromises as long as the wordplay in target language serves the same function as the wordplay in source language. Some features of the source text might be sacrificed in exchange for a gain in the target language.

Wordplay is, in fact, an inseparable part of Dahl’s writings. Wordplay, as discussed above, is closely related to certain characteristics of linguistic system of the source language and source culture which leads to equivalence and translatability issues when it comes to its translation. Certain strategies are also needed for its treatment. Therefore, translating Dahl’s works into other languages, including Indonesian, is a formidable task.

Another factor that encourages me to choose this topic is, as a big fan of literary works, especially of genre fiction, I find myself disappointed more often than not with the quality of translated books. Most authors who write in English express their ideas with dry wit, sarcastic humor, wordplay, and interesting vocabularies. These

characteristics that make reading books so much fun, often get lost in translations. Therefore, a research project about the translation of wordplay, a form of humor which is considered as a proper object of linguistic study, captures my interest.

1.2. Research Questions

Based on the statements above, two questions are addressed:

1. What are the types and significance of wordplay found in Roald Dahl's books for children?
2. What are the translation strategies and their impact on the equivalence degree of the translated wordplay in the translation of Roald Dahl's books into Indonesian?

1.3. Objectives of the Study

Based on the research problems, this study has two objectives:

1. To describe the types and significance of wordplay found in Roald Dahl's books for children.
2. To describe the translation strategies applied to the wordplay translations in Roald Dahl's books into Indonesian and their impact on the translated wordplay's equivalence.

1.4. Scope and Significance of the Study

This study sought to investigate wordplays found in the 7 out of 12 children books written by Roald Dahl which had been translated into Indonesian, namely *Charlie and the Chocolate Factory* and *Charlie and*

the Great Glass Elevator, translated by Ade Dina Sigarlaki; *The BFG*, *Danny the Champion of the World*, and *James and the Giant Peach*, translated by Poppy Damayanti; *The Witches*, translated by Diniarty Pandi and *Mathilda*, translated by Agus Setiadi. Those seven books are considered as Dahl's most popular works. With Delabastita's (1993: 102) typology of wordplay as a frame of reference, I would classify and then analyze what types of wordplay employed by Roald Dahl in delivering his quirky-witty-adventurous stories. Then, it concentrates on how wordplays are retained in the Indonesian translations based on Delabastita's translation strategies for wordplay

Translation studies are relatively new compared to other disciplines. Chiaro (2005: 135) states that 'scholars of translation studies have, however, dedicated little energy to the subject of humour'. It is hardly surprising that there is not much works done in the field of wordplay translation, including in Indonesia. Theoretically, this work will enrich the knowledge of translation studies within the field of humour especially wordplay, no matter how small it is. Practically, the outcome of this study will be expected to give useful hints for improving the translation of wordplay.

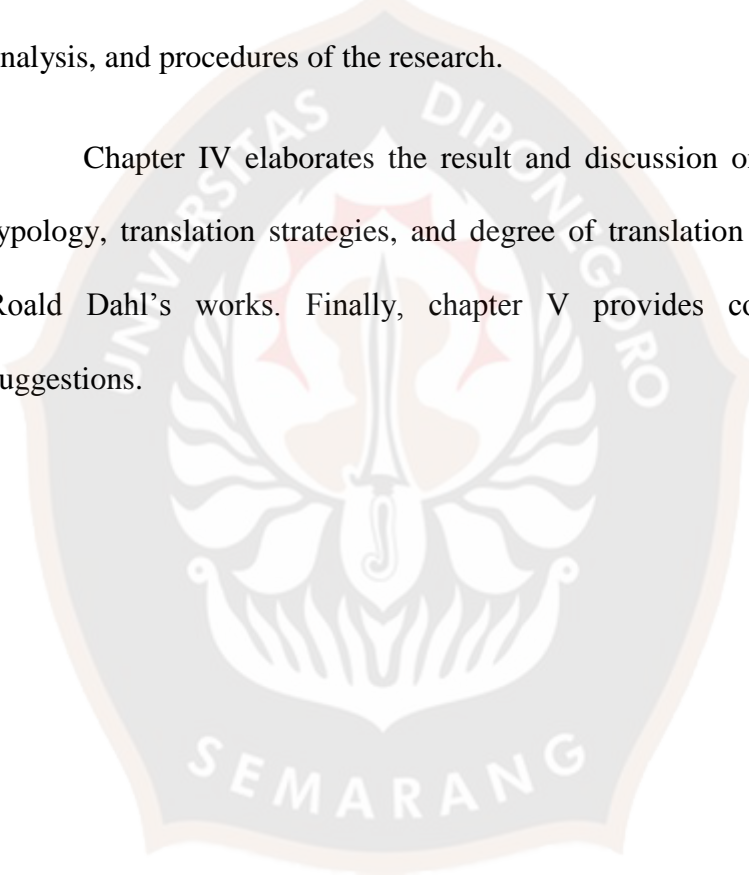
1.5. Writing Organization

This thesis contains five chapters comprising introduction, literature review, method of research, result and discussion, and summary. Chapter I provides the introduction of this study by briefly elaborating the

background of the study, research questions, purposes of the study, scope and significances of the study, and writing organization.

Chapter II provides the literature reviews on previous studies related to this research, underlying theories on wordplay and its features employed on the analysis of this study. Chapter III describes the method, research design, unit of analysis, data and population, data collection, data analysis, and procedures of the research.

Chapter IV elaborates the result and discussion on the wordplay typology, translation strategies, and degree of translation equivalence of Roald Dahl's works. Finally, chapter V provides conclusions and suggestions.



CHAPTER II

LITERATURE REVIEW

2.1. Previous Studies

Several studies have already been done in the area of wordplay translation. Perez (1999) explored the magical words of Lewis Carrol in his most popular works *Alice in Wonderland* and *Through the Looking Glass*. He analyzed how wordplays have been dealt with in the Galician translation and Spanish translation of two Carrol's novels. The result yielded that generally, the translators choose to render the source text wordplay by a congenial target language wordplay whenever possible. If the congenial target language pun could not be found, they strive to produce a pun which, if it does not have the exact same meaning of the source pun, at least have a similar effect.

Koopenen (2004) investigated wordplays from the Finnish translation of *Donald Duck* comics. She compared how wordplay is created and used in the source text and the target text and then analyzed the differences between instances of wordplay in the source text and its translation. The General Theory of Verbal Humor by Attardo was used to analyze the examples of wordplay to see which elements of the joke differed in the translation. The result shows that wordplay is indeed an important feature of *Donald Duck* comics. It was found that the changes

were due to linguistic system differences, especially because a suitable phrase preserving the pun could not be found in Finnish.

Korhonen (2008) ventured the field of multimedia translation. He conducted a study about the subtitling of wordplay in *The Simpsons*. The purpose of this study was to investigate what kind of translation strategies used by the translator to render the wordplays found in *The Simpsons* into Finnish. The result shows that the strategy mostly used by the translator is rendering the source text puns by non-puns and only less than a third of instances of wordplay was rendered into pun in the target language.

Herawati (2009) conducted a study about the Indonesian translation of wordplays in *Donald Duck* comic strips. The result yields that the difficulties in translating wordplays relate to the interplay of verbal and iconic elements in comic strips, cultural differences, and norm of translations.

Humanika (2011) investigated the Indonesian translation of wordplays found in Lewis Carroll's *Alice in Wonderland*. He focuses on the translation ideology used by the translator. The result shows that the translation ideology used by the translator is foreignization. The foreignization ideology is marked by the frequent use of translation technique which heavily leans toward source language such as borrowing technique.

Unlike the previous studies which treat wordplay as being synonymous with pun, this study follows Leppihalme's (1997) and Chiaro's (1992) framework and treats pun as a subclass of wordplay. This study does not only investigate humor instances with double senses, but it also covers those which do not have double senses. By treating pun as a subclass of wordplay, hopefully, this study has a wider coverage.

2.2. Theoretical Framework

2.2.1. Wordplay

Almost in every attempt of defining wordplay, there is a question that always arises: do wordplay and pun refer to the same thing? There is not a consensus among scholars as to how to define and treat wordplay. Delabastita (1993: 56), for instance, considers pun being synonymous with wordplay. However, some researchers treated pun only as a subclass of wordplay. Leppihalme (1997: 42) refers pun to a subclass of wordplay, that of homophonous or paronymical types. Therefore, wordplay can be discussed in its narrow and broad sense. In its narrow sense, wordplay is treated synonymously with pun as suggested by Delabastita (1993: 56). Meanwhile, in a broad sense, wordplay is classed as an umbrella term covering all the subclasses, such as spoonerism and other linguistic units (Giorgadze, 2014: 271). The latter approach is used in this study.

In support of wordplay in its broad sense approach, Chiaro (1992: 2) says that the term wordplay covers every conceivable method in which language is used with the purpose to amuse. Further, she explained that

the term wordplay has a wide coverage. It covers phenomena such as puns, spoonerisms, wisecracks and humorous stories.

Delabastita (1993: 56), on the other hand, defines wordplay as:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings.

There are some aspects that should be noted from Delabastita's definition. First, wordplay is textual phenomena. Thus, wordplay needs to be used in particular textual setting or in another words, it requires particular context. Second, there are language features that can be exploited to create humorous effect. Delabastita explained in detail that the language features which can be exploited are phonological and graphological features, lexical feature, morphological feature, and syntactic feature. Third, another aspect of wordplay that should be noted is communicative significance. It is related to pun's intentionality. A pun can be said to be communicatively significant if and when it is intentional. Fourth, wordplay involves confrontation of two or more linguistic structures. It can be two or more linguistic structures resembling each other in form which are contrasted to create humor out of their different meanings. This confrontation of two senses is the aspect that differentiates wordplay in its narrow from its broad sense.

To illustrate how wordplay works, the example from Roald Dahl's *The Big Friendly Giant* below might be considered:

“The human bean,” the Giant went on, “is coming in dillions of different flavours. For instance, human beans from Wales is tasting very whooshey of fish. There is something very fishy about **Wales**.”
 “You mean **whales**,” Sophie said. “Wales is something quite different.”

The context of the example above is that the Big Friendly Giant was telling Sophie about the distinct taste of human from different country for human-eating giants. He told Sophie that the people from Wales tastes very fishy. Here, the linguistic structures which are contrasted are Wales and Whales. Both of them have similar forms but differ in meanings. According to Cambridge English Dictionary, “Wales” is a country that is part of the United Kingdom. It is pronounced /weilz/. Meanwhile, “whale” is a very large sea mammals that breathes air through a hole at the top of its head. It is pronounced /weil/. Roald Dahl deliberately made it plural in order to make that word sounds similar to “Wales”. He exploited the phonological feature of the language to amuse his readers. Dahl intentionally attached the word “fishy” to describe “Wales” when logically, there is no relation at all between the two words. Instead, “fishy” is associated with “whales”.

Generally, the primary reason why a speaker or an author uses wordplay is to create humorous effect. It is intended to amuse readers or listeners. Delabastita (1996: 130) stated that aside from creating humorous effect and drawing reader’s or listener’s attentions to something in the text, wordplay is forcing reader/listener into greater attention, adding to persuasive force to the statement, deceiving our socially conditioned reflex against sexual and other taboo themes, and so

forth. Recognition and appreciation of wordplay depends on reader's reading habit as well as the genre convention of the text.

2.2.2. Wordplay and Incongruity

Another important aspect of modern theories of humor is incongruity. Since wordplay is humorous, this theory is applicable to it as well. Velae (2004: 420) states that humor is a phenomenon that relies on incongruity. In other words, humor is produced by incongruity between what we know or what we expect, and what actually takes place.

According to Chapman and Foot (1996: 44) incongruity is a situation when what she or he expects differ from the fact experiences. Velae, Chapman and Foot basically have a similar view of humour and incongruity. Humour might arise because there is mismatch between ideas or object that have been thought with what really occurs on the joke, jest, gag, wordplay, or puns. An example from the famous comedian Robert Orben is provided in which the conflict between what is expected and what really occurs are obvious.

The world has so many problems that if Moses came down Mount Sinai today, two of the tablets he would be carrying would be aspirins.

When a punster says "Moses came down Mount Sinai with two tablets", the listeners expects to hear something like "two tablets of the covenant law". Instead they heard "aspirin" which was unexpected. There is a room for the punster to deliberately mismatch what was

expected by the listeners and what he actually said. The item “tablets” may well correspond to slates of stones, marble or rock as well as to drugs. Here, the punster exploited the two senses of the word “tablet” and purposefully create incongruity.

Vandaele (1999: 148) states that incongruity occurs when cognitive rules are not being obeyed. In other words, there are violations, illogicality, incompatibility of expectation in every humorous instances, including wordplay.

2.2.3. Pun (A Subclass of Wordplay) and Ambiguity

According to Attardo (1994: 133) all scholars in the field of linguistic and humor studies agree that pun, a subclass of wordplay, involves two senses of a linguistic unit. This statement is quite similar to a linguistic phenomenon known as ambiguity. Leech (1969: 205) defines ambiguity as a phenomenon when the same piece of language have more than one cognitive meaning. Further, he supports his definition of ambiguity by providing Empson’s definition of pun. Empson defines pun as any form of verbal nuance which ignites different responses to the same piece of language (Leech, 1969: 205). Pun and ambiguity definitely have one thing in common: the presence of more than one meaning. This notion evokes a question: what is the differences between pun and ambiguity?

Attardo (1994: 133) states that “words can be ambiguous outside of any context (e.g. bank), but puns can only occur in a sentence in which

two senses are in conflict”. Further, he describes that the two senses involved in a pun cannot be random, but have to be semantically incompatible in the context. Any cases of ambiguity is not enough to create a pun. Delabastita (1993: 77) argues that there can be an overlap between pun and ambiguity. But then, the overlap is just partial. It is restricted to vertical pun only (where the second sense is not presented by the author or speaker; readers have to find out that second sense themselves).

Dynel (2009: 210) says that a pun is a humorous verbalization which has two interpretations couched in purposeful ambiguity of a word or a string of words. This opinion shows that ambiguity is the foundation of pun; the author or speaker deliberately uses ambiguous words to create humorous effect. Ambiguity in pun is always purposeful. Delabastita refers this intentionality of wordplay as communicative significance.

2.2.4. Typology of Wordplay

As a result of the different definitions of wordplay, there are also various classification of wordplay. Welnick and Fisiak (2008:102) say that ‘the classification of wordplay tends to be flexible. Wordplay may also extend to include such phenomena as alliteration, assonance, and rhyme’. Delabastita (1993: 102) divides four structural features of a language which can be exploited to create wordplay. They are phonological structure, lexical structure, morphological structure, and syntactical structure. I adapt Delabastita’s (1993: 102) wordplay typology

with some modifications. First, although this study uses Delabastita's typology, it treats wordplay in its broad sense. Second, in addition to Delabastita's typology, there are two additional types of wordplay which can be exploited from phonological structure: spoonerism (Chiaro, 1992: 4) and alliteration (Welnick and Fisiak, 2008: 102). The four structural linguistic features that can be exploited to create wordplay are:

a. Phonological structure

When wordplays are based on phonological structure, wordplay is formed by words which share several phonemes or similar spelling without being semantically related. Delabastita (1993: 102) classifies that the relationships established between the components of a phonological wordplay can be in the form of homophony, homonymy, and paronymy.

Homonymy is a situation where two words or word groups are identical both in sound and spelling but differ in meaning. An interesting case of homonymy can be found in Lewis Carroll's *Through the Looking Glass* below:

“That would never do, I'm sure,” said Alice, “the governess would never think of excusing me lessons for that. If she couldn't remember my name, she'd call me ‘Miss’, as the servants do.”

“Well, if she said ‘Miss’, and didn't say anything more,” the Gnat remarked, “Of course you'd miss your lesson. That's a joke. I wish you made it.” (Carroll: 34)

The words “miss” and “Miss” have exactly the same spellings and pronunciations but they differ in meaning. The first sense is “Miss” as the nominal designation and the second sense is “miss” as verb. Homophony refers to a word or a string of words with different spelling but identical in pronunciation. The example of this case can be seen from Lewis Carroll’s Alice’s Adventures in Wonderland such as:

“I had not!” cried the Mouse, sharply and very angrily.
 “A knot!” said Alice. (Carroll: 17)

The word “not” and “knot” have the same pronunciations but they differ in spelling. When the Mouse said “not” what he truly meant is “knot” but he twisted the word, exploited phonological feature, and create a pun.

Paronymy refers to words or group of words with nearly but not quite identical spelling and pronunciation. Below is the example of paronymy case which is taken from Alice’s Adventures in Wonderland.

“They were oblige to have him with them,” the Mock Turtle said; “no wise fish would go anywhere without a porpoise.”

“Wouldn’t it really?” said Alice in a tone of great surprise.

“Of course not,” said the Mock Turtle; “why, if a fish came to me, and told me he was going a journey, I should say ‘With what **porpoise**?’”

“Do you mean **purpose**?” said Alice (Carroll: 155)

In the example above, the word “porpoise” (a sea animal that looks like a large fish with pointed mouth) and “purpose” (what

something is supposed to achieve) have only small differences in the spelling and pronunciations. The first is pronounced /pʊ:pəs/ and the latter /pɜ:pəs/. In other words, “purpose” and “porpoise” are paronymous.

b. Lexical structure (polysemy)

Klein and Murphy (2001: 259) described polysemy as word that have several related senses. In other words, polysemy refers to a phenomenon in which a word have different but related senses. They give an example of polysemy case with the word “paper”. The word paper can refer to both a thin flat material which is produced from pulp and a publication on that thin flat material. Senses of the same word are rarely ambiguous in context; but if the context is less specific, then the possibility of ambiguity is greater.

Delabastita (1993: 106) says that it is rather difficult to distinguish polysemy case from homonymy. Bergen (2008: 1) argues that polysemy is a condition where a words has multiple, related meaning, while homonymy happens when two, unrelated words, have the same form (spelling or sound). The example below can be considered to illustrate the concept of polysemy.

- 1) Simmon said “Grace, don’t postpone working on your paper. *Tik tok*. Your time is ticking.”
- 2) Simmon said “Grace, can you hand me a paper and a pen, please?” then he started talking on the phone again, “Okay, what’s the address and number?”

The word “paper” in the first and second sentence has exactly the same spelling and pronunciation, but the meaning is different. The word “paper” in the first sentence refers to a short piece of writing on particular subject. Meanwhile “paper” in the second sentence refers to thin flat material made from crushed wood or cloth, used for writing, printing, or drawing on.

c. Lexical structure (idiom)

According to Delabastita (1993: 108), idioms are “word combinations with a sum meaning that is etymologically based on ... the combinations of their components meanings”. How idiom can be exploited to create puns is explained by Veisbergs (1997: 157). There are two way to create puns from idiom. The first one is structural modification. Idiom can be structurally modified by inserting, omitting, substituting words in the idiom in order to change its meaning. Delabastita (1996: 130) sees semantic modification as “the distance between the idiomatic and literal reading of idioms that gives the punster an opportunity for creation of a pun”. The following examples are illustrating structural and semantic modification of idiom.

Fred : Dude, be careful! **Curiosity kills the cockroach.**

George : Aww! That hurts. I am not even a cat.

This is an example of structural wordplay in which the highlighted idiomatic expression is modified by the substitution of

the word “cat” with “cockroach”. The correct form is “curiosity kills the cat” which means being curious about other people’s affairs may get you into troubles.

Jill : why don’t you start groveling in repentance for breaking my ancient Ming vase?

Jack : I’ll grovel **when pigs fly**, alright?

Jill : Honey, pigs cannot fly. Don’t you know that? They don’t have wings.

The example above demonstrates semantic transformation of an idiom. When pigs fly is a way of saying that something will never happen. Jill’s response to the idiom is based on a word for word interpretation.

d. Morphological structure

Delabastita (1993: 109) states that wordplay can be created through morphological mechanisms, such as derivation and composition (or compounding). Delabastita (1996, 130) provides the following example:

Is life worth living? It depends upon the liver

The punster above used derivational development to create a new word. The word “liver” is constructed by adding suffix –er to the word “live”. The word “liver” is recognized in dictionary entry but with totally different meaning

e. Syntactic structure

Delabastita (1993: 113) explains that syntactic ambiguity can make wordplay opportunity arise. The example of this case is

‘our girls sell well’. Here, it is unclear what the sentence actually means. The sentence either tried to point out that call girls are in demand or it can also refer to literal meaning, for example, girls are good in sales.

2.2.5. Humour in Translation

Humour is regarded as one of text types that are most difficult to translate. Chiaro (2005: 135), for example, states that ‘verbally expressed humour travels badly’. She argues that humour encounters two major translation barriers: different languages and different cultures. Vandaele (2010: 149) expressed the same thing: ‘humor is known to challenge translators’. Humor is often regarded as untranslatability case.

Further, Vandaele (2010: 149) explains the particular problem with humor translation is that humour is often group specific. In order to create humorous effect, certain rules need to be violated, expectation need to be built up but realized differently, and incongruity need to be resolved in an alternative way. These rules, expectation, and incongruity rely heavily on the source culture. Someone needs to be part of that culture to be able to appreciate the humour instances, let alone to translate them. Being able to appreciate humour does not mean one can translate it with the same effect. In order to be able to create the same humorous effect in the target language, a translator need to know what caused that effect and what effect those humour instances has on the readers or listeners.

Further, Chiaro (2005: 138) says that the transposition from source language (SL) to target language (TL) will present the translator with a series of problems which will be both practical and theoretical in nature. Such difficulties are due to the fact that the translation of verbal humour manifestly touches upon the most central and highly debateable issues in translation studies, those of equivalence and translatability.

2.2.6. The Translatability of Wordplay

One issue of wordplay and translation that has been discussed by many researchers is whether wordplay is translatable or not. The translatability of wordplay is questioned because it depends strongly on the structure of source language for its meaning and effect. However, as Delabastita (1996: 131) points out, 'languages differ in their structures, and thus different languages may well have different ways of creating wordplay. Some forms of wordplay may also be used in one language more than they are in another'.

Translating wordplay is a challenging task because language manifests itself in different ways from one language to another (Alexieva, 1997: 141). For instance, a word which have more than one meanings in English possibly has a corresponding word in Indonesian which has only one meaning.

Further, Alexieva (1997:141-142) says that the difficulty goes even deeper than just merely linguistic structure differences. Speakers of

certain language and members of certain culture will have their own perspective toward the world; perspective that differ from speaker from different culture and language. For example, a joke which is perceived as funny in English culture maybe does not always work in Indonesian culture. Although translating wordplay provides formidable challenge for any translator, wordplay cannot be said as untranslatable. Wordplay can be translated into other languages although the meaning will be different form the original wordplay and the context may also has to be adjusted to fit in the target language culture in order to be perceived as funny by the target readers.

2.2.7. Equivalence

The question regarded how much freedom a translator could apply in creating the same messages in the target text without neglecting any respect to the source text and the question on how a translator should overcome the translation problems due to different language systems has divided translators between those who are source text oriented and those who are target text oriented. Munday (2001: 19) says that ‘until the second half of the twentieth century, the problem in translation studies lies in the debate between literal and free translation’. In line with Munday, Chiaro (2005: 136) states that ‘through the centuries theorists argued either in the direction of the *word* or in the direction of *sense*’. Those who are source text oriented preferred a translation which remains as closely as possible to the source text. Meanwhile those who are target

text oriented favoured a translation which treats source text as a model in creating a new text in target text as long as it conveys the same message.

However, nowadays the new debate in translation studies has been emerged around certain key issues and one of the most prominent ones was that of equivalence (Munday, 2001: 19). Some translation scholar have attempted to define the nature of equivalence. Nida (2012: 149-153) classify equivalence into formal and dynamic equivalence. Later he replaced the term “dynamic” with “functional”. Nida explains that formal equivalence focuses on the message itself in both form and content. The message in the receptor language should match as closely as possible the different elements in the source language. Further, Nida says that the message in the receptor culture should be constantly compared to the message in source culture. By doing so, what Nida calls “accuracy” and “correctness” can be determined.

On the other hand, dynamic equivalence do not pursue the sameness in the form and meaning between source text and target text, instead it aims for an equivalence effect. Nida (2012: 151) states that there are three essential terms in his definition of dynamic equivalent, they are: (1) *equivalent*, which points toward the source-language message, (2) *natural*, which points toward the receptor language, and (3) *closest*, which binds the two orientations together on the basis of the highest degree of approximation. The word natural itself must fit (1) the

receptor language and culture as a whole, (2) the context of the particular message, and (3) the receptor-language audience.

Similar division was also proposed by Newmark. Newmark (1981: 38) proposes the term semantic translation and communicative translation. The main purpose of semantic translation is ‘to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original text’. This concept is similar to what Nida called as formal equivalence. Meanwhile communicative translation’s goal is “to produce on its readers an effect as close as possible to that obtained on the readers of the original”. This goal is similar to Nida’s dynamic equivalent.

The issue of equivalence is significant to wordplay translation because it deals with a very specific structural characteristic of the source language to produce its meaning and humorous effect. The nature of wordplay translation is so language specific and culture specific that the translator is likely forced to make extreme changes in the target text in order to preserve the original text’s communicative function or to retain the effect it has on the readers. Hence, the probability to achieve formal equivalence is very small. Fortunately, recent discussions on translation favor target text oriented approaches. For example, Skopos theory focuses on the intended function of the text (Vermeer, 1989). Nida’s dynamic equivalence which later was changed into functional equivalence is also target text oriented. Nida (2012: 151) states that

functional equivalence is directed primarily toward equivalence of response rather than equivalence of form. The target text is expected to have similar effect on its readers as the source text affects its readers. This approach is more suitable for wordplay translation. A case from Roald Dahl's *BFG* is taken as an example:

He says Turks from **Turkey** is tasting of **turkey**

In this case, the issue of translationa equivalence becomes more intricate as the wordplay in question involves phonological structure. "Turkey" is a country in southeastern Europe and western Asia, a word which as well as having the meaning of a large bird grown for its meat. In Indonesia, the counterpart of "turkey" is *kalkun* which does not resemble and relation to Turkey of a country in anyway. The Indonesian translator offers the following solution:

*Bonecruncher bilang orang di **Kamboja** wanginya seperti bunga kamboja*

"Turkey" and "turkey" is a pun instance which is based on the sameness of pronunciation and spelling with entirely different meanings. The Indonesian translator substitute the word "turkey" with "kamboja". In Indonesian, "kamboja" is a country in Southeast Asia (Cambodia), as well as a kind of flower.

Naturally the two texts are very different both formally and semantically yet the translators have succeeded in retaining the joke. Chiaro (2005: 138) states that 'why shouldn't functional equivalence be

acceptable equivalence? It is crucial to translation because it is the unique intertextual relation that only translations, among all conceivable text types, are expected to show'. Further she explains that instead of assessing equivalence in absolute terms. The issue can be approached in terms of degrees of equivalence.

2.2.8. Translation Strategies for Wordplay

Translation strategy can be described as “the procedures (conscious or unconscious, verbal or nonverbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind” (Molina and Albir, 2002: 508). Delabastita (1996) proposes eight translation strategies for wordplay, they are:

1. Pun to pun

The source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function

2. Pun to non-pun

The pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated ‘beyond recognition’

3. Pun to related rhetorical device

The pun is replaced by some wordplay-related rhetorical device (repetition, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source text pun

4. Pun to zero

The portion of text containing the pun is simply omitted

5. Pun source text is pun target text

The translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it.

6. Non pun to pun

The translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason

7. Zero to pun

Totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device

8. Editorial techniques

Explanatory footnotes or endnotes, comments provided in translators' forewords, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth

Delabastita treats wordplay in its narrow sense. He uses the term wordplay interchangeably with “pun”. This study adapts Delabastita’s translation strategies for wordplay but with the broad sense of wordplay in mind. Thus, the term “pun” is changed into “wordplay”. The translation strategies for wordplay used in this study are: The strategies are: (1) wordplay to wordplay (The source-text wordplay is translated by a target-language wordplay, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function), (2) wordplay to non-wordplay (the wordplay is rendered by a non-wordplay phrase), (3) wordplay to related rhetorical device (wordplay is translated into repetition, referential vagueness, irony, paradox, rhyme, malapropism etc.), (4) wordplay to zero (the portion of text containing wordplay is simply omitted), (5) wordplay source text is wordplay target text (the translator reproduces the source-text wordplay and possibly its immediate environment in its original formulation, i.e. without actually ‘translating’ it), (6) non-wordplay to wordplay, (7) zero to wordplay, (8) editorial techniques (explanatory footnotes or endnotes, comments provided in translators’.

2.2.9. The Life and Works of Roald Dahl

Roald Dahl was born on September 13th, 1916, in Wales. His memories of the two British boarding schools he attended are mostly negative and include savage beatings, sadistic headmasters and prejudiced teachers. He never excelled academically, but was an avid

reader. After graduating, he went to work for the Shell Oil Company in East Africa, and joined the Royal Air Force in 1939 when World War II began. Dahl then moved to the United States to help with the British war effort as assistant air attaché. He started writing short stories for literary magazines. Dahl published the book *James and the Giant Peach* in 1961. It was his first highly successful children's book. In 1964, he released *Charlie and the Chocolate Factory*, which went on to become his most popular work. Over his decades-long writing career, Dahl wrote nineteen children's books and nine short story collections (<http://www.roalddahl.com/roald-dahl/timeline>).

His other successful children's books include *Fantastic Mr. Fox* (1970), *The Witches* (1983) and *Matilda* (1988). The synopsis of the Dahl's books which are studied in this research are as follow:

1. *James and the Giant Peach*

Original Title : *James and the Giant Peach*
 Publisher : Knopf Books
 Publication date : 2010 (first published 1961)
 Indonesian title : *James dan Persik Raksasa*
 Translator : Poppy Damayanti
 Indonesian Publisher : PT Gramedia Pustaka Utama
 Indonesian Publication date: February 2010
 Synopsys :

Four-year-old James Henry Trotter must went and lived with his two dreadful aunts after his parents passed away in an

accident involving a rhinoceros. James' life was miserable as he lived with Aunt Sponge and Aunt Spiker. He was lonely and abused. One day he met a strange stranger who gave him a pouch of strange green powder and told him that his problem would go away if he ate them. Unfortunately, James dropped the bag and the powder scattered all over the soil under a peach tree in the garden. As a result of this incident, a giant peach appeared in the garden. His curiosity led James to explore the giant peach and he found an entrance passage. He got inside the peach and met a handful of peculiar insects, all of whom had grown into human size thanks to the green magic powder. He met a cheeky centipede, an old grasshopper, a kind-hearted ladybird, a fearful spider, a gloomy earthworm, a shy silkworm, and a gullible glow-worm. Together, they rolled off the hill in their new home and accidentally ran over James's aunts in the process. They ended up floating on the Atlantic Ocean. They escaped a school of angry and hungry sharks, flew off into the clouds and created chaos over Cloud-Men kingdom, and landed their giant peach on the spike of the Empire State Building in New York City. James introduced himself and his peculiar friends to all New Yorkers. The giant peach got eaten by hundreds of children and everyone began a new life. The cheeky centipede was made Vice President of boot and shoe manufacturers. The ever-oh-so-gloomy earthworm, with his lovely pink skin, was made the spokesperson of a cosmetics brand. The silkworm and Miss Spider set up a factory producing nylon. The

Glow-worm became the light inside the torch of Liberty Statue. The Old Green Grasshopper became a member of the New York Symphony Orchestra. The Ladybird got married and had her ever after. Last but not least, James Henry Trotter lived inside the enormous peach stone and wrote a book about his amazing adventures.

2. *The BFG*

Original Title : *The BFG*
 Publisher : Puffin Books
 Publication date : 2001 (first published 1982)
 Indonesian title : *Raksasa Besar yang Baik*
 Translator : Poppy Damayanti
 Indonesian Publisher : PT Gramedia Pustaka Utama
 Indonesian Publication date: February 2010
 Synopsys :

In the dead of the night, a little orphan named Sophie stuck her head out of her window and happened to see a giant with an enormous trumpet-like tool blowing something into the bedrooms of nearby buildings. Unfortunately, the giant noticed her and took her away to Giant Country. There, the giant identified himself as the Big Friendly Giant (BFG). The BFG spent his time catching dreams and bottled them up. Every night, the BFG blew beautiful bottled dreams into every sleeping child he encountered. The BFG told Sophie that all giants ate human but himself. He only ate the notorious repulsive snozzcumpers (cucumber-shaped vegetables), the one and only

vegetable that grew in giant country. The BFG spoke in a very strange way and sometimes it took great effort for Sophie to understand him. Sophie happened to hear that all the human-eating giants went to hunt down humans all over the world. Horrified, Sophie wanted to stop the cruel human-eating giants for good. Then, she persuaded the BFG to approach the Queen of England and reported to her about the brutality of human-eating giants. The Queen invited them both for breakfast in the ballroom of the Buckingham Palace and gave orders to the Head of the Army and Head of the Airforce to follow the BFG to Giant Country with helicopters, captured the human-eating giants and bring them back to England. All of the human-eating giants were imprisoned in a pit. As a punishment they were fed nothing but snozzcumpers. A huge castle was built to reward the BFG. Next to his door, there is a little cottage where Sophie lived. The BFG learned proper English and wrote a book about his adventure with Sophie. Together, they lived happily ever after.

3. *Charlie and the Chocolate Factory*

Original Title : *Charlie and the Chocolate Factory*
 Publisher : Puffin Books
 Publication date : 2005 (first published 1964)
 Indonesian title : *Charlie dan Pabrik Cokelat Ajaib*
 Translator : Ade Dina Sigarlaki
 Indonesian Publisher : PT Gramedia Pustaka Utama
 Indonesian Publication date: February 2010

Synopsys :

Little Charlie Bucket, an extremely poor child, lived with his parents and four grandparents in a shabby little cottage near the biggest chocolate factory in the world, Wonka Chocolate Factory. Mr. Willy Wonka, the owner of the factory, announced that he hid five golden tickets in ordinary chocolate bars around the world, and whoever found one would be allowed to visit his factory, which had been mysteriously closed for a decade. They would also receive a life-time supply of chocolate and sweets after the visit. Charlie miraculously found one of the golden tickets and took his grandfather Joe along with him to see the factory. Inside the chocolate factory, the visitors saw wonderful things. They met the eccentric Oompa-Loompas, a tribe with dwarfish features. They rode a boat down a chocolate river, visited Wonka's top-secret inventing room and travelled around the factory in his Great Glass Elevator. One by one of the other golden ticket winners got into nasty accidents for their horrible personalities. Augustus Gloop was sucked up a chocolate pipe for being too greedy, Veruca Salt slipped into the rubbish chute for being a spoilt brat, Violet Beauregarde turned blue and bloated like blueberry for chewing so many gums, and Mike Teevee was trapped inside a television screen for his crazy obsession with television. The one and only child left was Charlie Bucket, and Mr. Willy Wonka told Charlie that the golden tickets was his way to find

an heir to inherit the factory for he has no children of his own. He invited Charlie and his family to live inside the factory.

4. *Charlie and the Great Glass Elevator*

Original Title : *Charlie and the Great Glass Elevator*
 Publisher : Puffin Books
 Publication date : 2005 (first published 1964)
 Indonesian title : *Charlie dan Elevator Kaca Luar Biasa*
 Translator : Ade Dina Sigarlaki
 Indonesian Publisher : PT Gramedia Pustaka Utama
 Indonesian Publication date: February 2010
 Synopsys :

Willy Wonka gave the ownership of his chocolate factory to Charlie. Mr. Wonka invited all Charlie's family member to live in the factory. They travelled from the Buckets's cottage to Wonka Factory riding a flying elevator. At a critical moment during the return trip to the factory, a panicking grandma Josephine pushed a button at the panel of the great glass elevator. The elevator was sent into outer space. Mr. Wonka and the Buckets parked their elevator outside of *Space Hotel*, a luxurious outer space hotel commissioned by the United States government. In the White House, the President of the United States, the vice president, and the US cabinets held an urgent meeting about the unidentified flying object on their air space. They feared it contained hostile agent from foreign government. Mr. Wonka and the Buckets continued their journey, embarked the most bizarre adventure until they safely landed on earth once again

5. *The Witches*

Original Title : *The Witches*
 Publisher : Scholastic, Inc.
 Publication date : 1997 (first published 1983)
 Indonesian title : *Ratu Penyihir*
 Translator : Diniarty Pandi
 Indonesian Publisher : PT Gramedia Pustaka Utama
 Indonesian Publication date: February 2010
 Synopsys :

A seven year old boy went live with his Norwegian grandmother after he lost his parents in a car accident. His grandmother loved to tell him stories about witches, a flock of horrible creatures who kidnapped children. Grandma explained how to recognize them. The witches were all bald but wore high-quality wigs, had no toes and always wore gloves to hide clawed fingernails, and had strange pupils and blue spit and slightly larger nostrils than normal human. The boy and his grandma returned to England, where the boy attended school. Grandma warned him to be on his guard since English witches were known to be the cruelest witches in the world. Shortly after arriving back in England, the boy encountered a witch while playing in a tree but escaped unharmed. The two planned to go on holiday to Norway, but Grandmother catches pneumonia, so they were forced to go to a hotel in Bournemouth on the South coast of England instead. The boy went to train his mice in the hotel ballroom when a witch showed up for the witches annual gathering.

The Grand High Witch revealed her true appearance and made a speech about her plan to turn all the children of England into mice. The boy and his adventurous grandma stole the special mouse-making potion from the Grand High Witch's hotel room, and managed to pour it into the soup that would be served to all the witches during dinner time. All the witches turned into mice and were chased away by the hotel staff. The boy and his grandma devised a plan to get rid of all the witches around the world.

6. *Mathilda*

Original Title : *Mathilda*
 Publisher : Puffin Books
 Publication date : 1998 (first published 1988)
 Indonesian title : *Mathilda*
 Translator : Agus Setiadi
 Indonesian Publisher : PT Gramedia Pustaka Utama
 Indonesian Publication date: February 2010
 Synopsys :

Mathilda, a prodigy who could speak perfectly at the age of one and a half, lived in a small Buckinghamshire village. By the age of three, she developed a habit of visiting the public library on her own and devoured classic literature. Mathilda was often ill-treated by his father and mother but she had no trouble getting back at them. She put superglue on her father's hat and exchanged his father's hair tonic with peroxide. At school, Mathilda also made enemy of the headmistress, Miss Trunchbull, a horrible woman who hated children.

The only person who appreciated her extraordinary talent was Miss Honey, her teacher. One day, Matilda's friend Lavender put a newt in Miss Trunchbull's jug of water and when Matilda get blamed for it, she discovered that she could make objects move with her willpower. She tipped over Miss Trunchbull's glass of water. She found out that Miss Honey was actually the headmistress's niece and had been ill-treated all her life by that horrible woman. Mathilda devised a plan to help Miss Honey. She pretended to be Miss Honey's late father and made the chalk wrote messages to Miss Trunchbull on a blackboard saying that she should leave Miss Honey alone and gave her back the house that was rightly hers. Miss Trunchbull was scared out of her wit and moved away the following day. Matilda's parents moved to Spain because the police is after Mr. Wormwood. Matilda stayed behind and lived with Miss Honey.

7. *Danny the Champion of the World*

Original Title : *Danny the Champion of the World*
 Publisher : Knopf Books
 Publication date : 2002 (first published 1975)
 Indonesian title : *Danny Juara Dunia*
 Translator : Poppy Damayanti
 Indonesian Publisher : PT Gramedia Pustaka Utama
 Indonesian Publication date: February 2010
 Synopsis :

Danny's was only four months old when his mother died. He lived with his widowed father in a gypsy caravan next to their

filling station. His dad was his very best friend who never run out of wonderful stories to tell. One night, Danny discovered his father's deep dark secret: he loved to poach pheasants. Dad's favorite place to go to poach was Mr. Hazell's wood. Dad loved to poach Mr. Hazell's pheasants because he was a terrible-arrogant man. Soon, Danny learned from his father all the strategy to poach pheasant such as *The Horse-Hair Stopper* and *The Sticky Hat*. Mr. Hazell's annual pheasant-shooting party was approaching. It was a great event where Mr. Hazell hosted dukes, lords, barons, and other peerage. The night before the party, Danny and his dad soaked raisins with sleeping pill and gave them to the pheasants. They could poach 120 pheasants and hide them at the vicar's house. The next morning, Mrs. Clipstone, the vicar's wife, delivered the pheasants in an oversized baby carriage; but the sleeping pill effect ceased and many of the pheasants woke up and attempted to escape. Still drugged, the pheasants only perched around the filling station. Mr. Hazell saw this and became furious, but there was nothing he could do, because pheasants were property of whoever's land they were on. Danny was hailed as the champion of the world by the neighborhood because his succeed in poaching 120pheasants.

CHAPTER III

RESEARCH METHOD

This chapter describes the research method and research design of this thesis, as well as data and population used for analysis. This chapter also elaborates the used translation quality assessment tool, ways of collecting and analyzing data, and briefs the procedures of research.

3.1. Research Design

This study was conducted by using descriptive qualitative approach. Creswell (2014: 69) defines qualitative approach as “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem”. The result of qualitative research design according to Ary et al. is a narrative report, that you can understand the social reality experienced by the participants (2009:23). The problems described in this study are the wordplay types found in Roald Dahl’s books for children and their significances. This study also discusses the translation strategies used in translating Dahl’s wordplays and the equivalence degree of the translated wordplays.

This study is a product oriented study. The purpose of this study is to find out what strategies are adopted by the translator in dealing with wordplay translation and to describe whether the translation strategy effects the degree of wordplay translation equivalence in Roald Dahl’s books for

children. Holmes in Sorvali (1996: 21) explained that pure translation studies has two main goals: descriptive and theoretical. Descriptive translation studies' goal is to describe the phenomena of translating and translation(s) as they manifest themselves in the world of experience. Further, he classified descriptive translation studies into three types: 1) product oriented, 2) process oriented, and 3) function oriented. Product-oriented research focuses on the translation product, instead of the translation process. This view is based on the fact that from translation products, the data can be easily obtained and lingual unit that can be studied range from word level to textual level. The purpose of this study also varied. This study can be conducted to measure the translation quality, to reveal the types of translation, and to describe what strategies and approaches are adopted by the translator in dealing with equivalence issues.

3.2. Data and Sources of the Data

The source of the data in this study are 7 Roald Dahl's books for children namely, *Charlie and the Chocolate Factory*, *Charlie and the Great Glass Elevator*, *James and the Giant Peach*, *The BFG*, *Danny the Champion of the World*, *Mathilda*, and *The Witch* and their Indonesian translations. These books were chosen because they are considered as the most popular books written by Roald Dahl. The main analysis is focused on the Indonesian translation, and the original text is used to refer, compare, and confirm the type of wordplay, the translation strategies, and the degree of equivalence.

There are two types of data in this study: primary and secondary data. The primary data are wordplays and their Indonesian translations in the form of words, phrases, clauses, and sentences. Analysis of the primary data will reveal what type of wordplay and what translation strategies are adopted by the translators to deal with wordplays.

The secondary data are the scale given by the raters. Three raters are asked to assess the equivalence degree of wordplay translation. The expert should have (1) proficiency both in Indonesian and English (scored 550 in TOEFL at the very least), (2) advanced knowledge of the translated text subject/field, and (3) experiences in technical concepts used in the translated text (Nababan, Nuraeni, & Sumardiono, 2012:50). The three raters assisting this research are Irfan Zahid Prasetya (a professional translator), Pratama Lysa Hapsari (an English-Indonesian interpreter and translator at a foreign company), Rahma Juwita (a diplomat at Indonesian Ministry of Foreign Affairs who is frequently in charge of interpreting and translating documents). The three of them meet the expert's requirements set by Nababan et al. The personal information of the three raters are enclosed in the appendix section.

3.2. Data Collection Method

Purposive sampling was used to select the data source and the data that fit this study's objectives. In this case I deliberately chose seven books written by Roald Dahl because Dahl is widely known for his amusing joke. In collecting the data from the selected data source, this study used non-

participant observation method with note taking technique because the primary data were taken from written documents. The data collection was conducted by closely reading all the chapter of seven Roald Dahl's books in their original versions and Indonesian translations, paid closer attention to wordplay instances, and wrote down wordplay instances on data cards. Below is an example of a data card.

63	ST:	But because I is refusing to gobble up human beans like the other giants, I must spend my life guzzling up icky-poo snozzcumber instead. If I don't, I will be nothing but skin and groans .' (BFG: 37)
	TT:	<i>“Tapi karena aku menolak melahap tomat manusia seperti raksasa-raksasa lain, aku harus hidup dengan memakan snozzcumber yang rasanya bwahbweh ini. jika tidak, tubuhku akan menjadi tulang dan tumit saja.” (BFG: 50)</i>

The data above is a datum number 62 which were taken from Roald Dahl's book entitled *the BFG*. In English version, the datum can be found on page 37 while in Indonesian version, it can be found on page 50.

The secondary data were collected from questionnaires distributed to three raters. The three raters as the key informants, were asked to assess the degree of functional equivalence of the wordplay translations. Below is the example of the questionnaire form. ST stands for source text and TT stands for target text.

Table 3.1. Questionnaire Form to assess Equivalence Degree

No	ST	TT	Scale				Note
			3	2	1	0	
1	'It's a Wampus! ' (JATGP: 98)	"Itu <i>wampus!</i> " (JDPR: 170)					

The scale is based on the Sarcevic's (2000: 238) classification of functional equivalence (near, partial, and non-equivalent). The rubric assessment can be seen in the table below.

Table 3.2. Assessment Rubric for Functional Equivalence Degree

Degree of Equivalence	Type of Equivalence	Description	Scale
Near Equivalent	Equivalent in function and meaning	Wordplay is translated into wordplay. Accurately accomplishes the function of the original and the meaning of the source text expressions is maintained	3
Partial Equivalent	Equivalent in function only	Wordplay is translated into wordplay, the function of the original is maintained but the meaning of the source text expressions is different	2
	Equivalent in meaning only	Wordplay is translated into non-wordplay in order to maintain the meaning of the source text, but the function of the original text cannot be maintained	2
Non equivalent		Wordplay is translated into non-wordplay, the intended function of the original text and the meaning is different	1
Unrealized		Wordplay in the SL is not translated in the TL	0

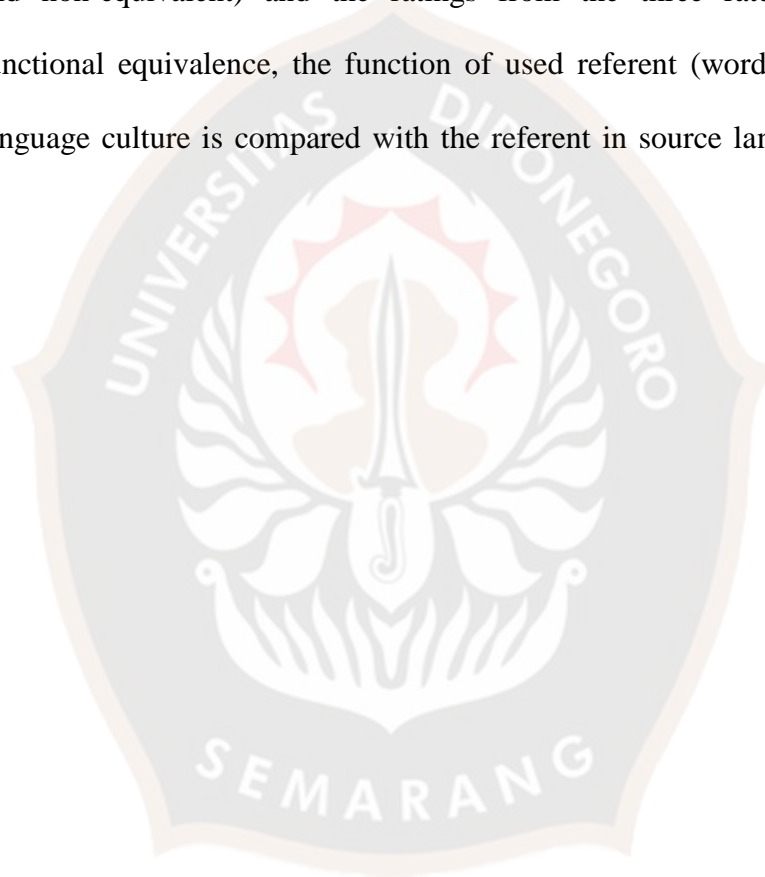
3.2. Data Analysis Method and Procedures

This study used referential method and translational method to analyze the data. According to Sudaryanto (2015: 14), the referential method's definer tools are reality or any language referents. This method was used to analyze the meaning of wordplay in its original context (source language) and its function. The wordplays, then, were grouped based on their types. Meanwhile translational method was used to analyze data which involves two distinct languages (Sudaryanto, 2015: 14). The main analysis of a translation study was focused on the target text (the translated text); the original text (source text) was used to refer, compare, and confirm the particular characteristics of the translated text in which the researcher is interested in. The main analysis of this study focused on the Indonesian translations of wordplays found in seven Roald Dahl's books. The original text (the English text) was used to refer, compare, and confirm the wordplay translation strategies and the degree of equivalence.

The first step of data analysis is classifying the collected wordplays from the source text based on Delabastita's (1993) typology of wordplay. All wordplays were divided into nine groups according to the language structure in which they appear. Each of the ninth group and respective examples were then described and analyzed. The statistical calculation was also used to strengthen the data analysis. Next, the identification of wordplay translation strategies was done by closely reading the Indonesian

translated text side by side with the English text as comparison. Each translation strategy is grouped and examined to find any particular pattern.

Furthermore, the equivalence degree of the translated wordplays were analyzed and discussed in relation with translation strategies using Sarcevic's (2000: 238) classification of functional equivalence (near, partial, and non-equivalent) and the ratings from the three raters. To assess functional equivalence, the function of used referent (wordplay) in target language culture is compared with the referent in source language culture.



CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the findings of the research is elaborated and discussed. All of the discussions in this chapter are aimed at finding answers to the research questions: what types and significance of wordplay were found in seven Dahl's books (*Charlie and the Chocolate Factory*, *Charlie and the Great Glass Elevator*, *James and the Giant Peach*, *The BFG*, *Mathilda*, *Danny the Champion of the World*, *The Witch*); and what translation strategies were used and their effect on the equivalence degree of the translated wordplay.

4.1. Findings

4.1.1. Types of Wordplay in Roald Dahl's Books

Delabastita (1993: 102) classifies wordplay into four basic types. They are phonological structure, lexical developments, morphological development, and syntactic structure. Phonological structure includes homonymy, homophony, paronymy; there are two additional types of wordplay which can be exploited from phonological structure: spoonerism (Chiaro, 1992: 4) and alliteration (Welnick and Fisiak, 2008: 102). Meanwhile lexical developments are divided into polysemy and misuse of idiom/expression. Therefore, there are total nine types of wordplay. The table below shows the frequency and percentage of wordplay instances found in the source text.

Table 4.1. Types of wordplay in Roald Dahl's books

No	Types of Wordplay	Frequency	Percentage
1	Phonological structure		
	Homonymy	23	11.33%
	Paronymy	12	5.92%
	Homophony	5	2.46%
	Alliteration	62	30.54%
	Spoonerism	9	4.43%
2	Lexical Structure		
	Polysemy	5	2.46%
	Misuse of idiom/expression	22	10.84%
3	Morphological Structure	64	31.53
4	Syntactical structure	1	0.49%
	Total	203	100%

Table 1 shows that morphological development is in the highest rank with 64 data (31.53%) out of 203 total data. It is then followed by alliteration with 62 data (30.54%). Homonymy and Misuse of idiom/saying/expression are in the third and fourth rank with 23 data (11.33%) and 22 data (10.84%) respectively. Paronymy contributes 12 data (5.92%) while spoonerism contributes 9 data (4.43%). Polysemy and homophony contributes 5 data (2.46%) each and there is one instance of syntactical structure (0.49%).

The further detailed analysis of the above wordplay types are described with respective samples and presented in their Source Text (ST) with the

information of data number. The discussion starts from the most to the least frequently appeared wordplay type. Wordplays are typed in bold.

a. Wordplay based on Morphological Structure

Wordplay can be formed through morphological mechanism such as derivation and compounding. Wordplay which is formed through morphological mechanism is the largest wordplay type found in Roald Dahl's books with 64 data (31.53%) out of 203 data in total. Morphological mechanism forms made-up words which are mostly found in *The BFG*, *Charlie and the Chocolate Factory*, and *Charlie and the Great Glass Elevator*.

Some of the made-up words that Dahl invented cannot be found in dictionaries, although the origin of some words can be traced in dictionaries. Thus, Dahl's made-up words fall under two categories, either they belong to portmanteau case or neologism. Portmanteau is a combination of two or more morphemes which form a new word that incorporates all the meanings of its constituent words. The constituent words that constructed a portmanteau word can be traced in dictionaries. On the other hand, neologism is a completely made up word without a known origin. Some examples of portmanteau and neologism cases can be seen in the table below. The table presents the original wordplays in ST column (Source Text), the data number, and the possible origin words.

Table 4.2 Portmanteau and Neologism words

Portmanteau		Neologism	
ST	Origin Word	ST	Origin Word
(188) Cattlepiddler	cattle+piddle+er	(34) Prock	-
(115) Cattypiddlers	catty+piddle+er+s	(37) Oinck	-
(72) Whizzpopper	whizz+popper	(185) Swudge	-
(61) Wraprascal	wrap+rascal	(68) Frobscottle	-
(182) Buttergin	butter+gin	(58) Snozzcumber	-
(76) Delumptious	delicious+scrumptious	(62) Crumpscodde	-
(78) Chidders	children+toddlers	(75) Grobsquiffler	-
(77) Disgustive	disgusting+repulsive	(73) Raztwhizzler	-

Table 4.2 shows only some examples out of the many portmanteau and neologism cases found in Dahl's books. In portmanteau column, if the made-up words are dissected, there will be constituent words which are recognized in dictionary; for example, if **wraprascal** are taken apart, there will be "wrap" and "rascal" which exist in dictionary. Meanwhile in neologism column, even if the words are dissected, its constituents are not known in dictionary; for instance, the word **frobscottle** is not recognized by English dictionary. Even if that word is

divided into two parts, frob+scottle, the constituent words are still not found in the entries of any English dictionaries. The more thorough description and analysis of portmanteau and neologism cases are provided below.

No: 115

ST: The BFG sighed and shook his head firmly. 'I has told you five or six times,' he said, 'and the third will be the last. I is never showing myself to human beans.'
'why ever not?' asked Sophie
'If I do, they will be putting me in the zoo with all the **jiggyraffes** and **cattypiddlers**'

This conversation is taken from the popular book *The Big Friendly Giant* where the two main characters are BFG, a friendly and kind hearted giant and Sophie, an orphaned little girl who traveled with BFG. Sophie and BFG were talking about the secret existence of giant race. Sophie asked why BFG never revealed his existence to human being. BFG said that if he ever revealed his existence, human would put him in the zoo with **jiggyraffes** and **cattypiddlers**. The context makes it clear that **jiggyraffes** and **cattypiddlers** are animals.

Jiggyraffes strongly resemble the name of real animal “giraffe”. If we take **jiggyraffes** apart to find its elements, it may consists of two or more components that carry certain meanings: “jiggy+raffes”. “Jiggy” may be derived from the word “jig” which either means “an energetic traditional dance of Great Britain and Ireland” or a verb “to move quickly up and down or from side to side” (www.dictionary.cambridge.org). The possible root word of “raffes” is “raff” from “riffraff”, people with a bad reputation or of a low social class (www.dictionary.cambridge.org). From the context and the meanings of its

components, we can assume that **jiggyraffes** is probably a bad (or in this case, wild) animal which can move fast.

The similar operation also occurs on **cattypiddler** case. **Cattypiddler** are also strongly similar to the name of a real animal, “caterpillar”. **Cattypiddler** consists of two obvious unrelated words, *catty* and *piddler*. **Catty** can either refer to “cat-like” or “unkind” and **to piddle** means “to urinate” (www.dictionary.cambridge.org). There is a possibility that “a urinating cat-like animal” live in the zoo. Dahl delights his readers with an image of a cat-like animal piddling in a cage somewhere in a zoo.

Another example of portmanteau case is **whizzpopper** can be seen in the data below.

No: 72

ST: 'But with your drink,' Sophie said, 'what was it you called it?'

'Froboscottle,' said the BFG.

'With frobscottle,' Sophie said, 'the bubbles in your tummy will be going downwards and that could have a far nastier result.'

'Why nasty?' asked the BFG, frowning.

'Because,' Sophie said, blushing a little, 'if they go down instead of up, they'll be coming out somewhere else with an even louder and ruder noise.'

'A **whizzpopper!**' cried the BFG, beaming at her. 'Us giants is making whizzpoppers all the time! Whizzpopping is a sign of happiness. It is music in our ears! You surely is not telling me that a little whizzpopping is forbidden among human beans?'

The context of the conversation still centers on Sophie and BFG. Sophie was worried of the after-effect of drinking frobscottle, a giant special beverage. Frobscottle is a coke-like beverage in giant country. The only difference between coke and frobscottle is their bubble movements. In human world, coke has bubbles that travel upward, while frobscottle' bubbles travel downward. Sophie

thought that even with bubbles that travel upward, one would occasionally blech after drinking coke. What if one drank frobscottle with bubbles that travel downward? Drinking frobscottle could have nastier result. BFG said that after drinking frobscottle, giant always do **whizzpopper**.

If the word **whizzpopper** is taken apart, there will be two main components: “whizz” and “pop+er”. “Whizz” is “to move or do something very fast” and “pop” is “a short, sharp sound like something exploding” ([www.dictionary Cambridge.org](http://www.dictionary.cambridge.org)). The context and the meaning of its components, make it clear that **whizzpopper** is a term used for noisy and loud farts brought on by drinking frobscottle. Dahl delights children with this made-up word because it clearly refers to something that they are usually told it is impolite to discuss. Children tend to love digestive related joke like burp, blech, and farts. Dahl coined a new word to deliver his jokes and break taboo without getting into trouble.

Data number 183 is also an interesting case of portmanteau which is formed through compounding mechanism.

No: 183

ST: BUTTERSCOTCH AND **BUTTERGIN**, it said on the next door they passed.

Data number 183 is about information on a door sign. The door sign said that the room contains of butterscotch and **buttergin**. The wordplay revolves around the word **buttergin** in comparison to butterscotch. Butterscotch is a hard light-brown colored, sweet food made by boiling butter and sugar together. Butterscotch is a compound word consisting of the word “butter” and “scotch”.

“Scotch” is a type of whiskey made in Scotland. “gin” is also an alcoholic drink. Dahl uses this similar characteristic of “scotch” and “gin” to create a made-up compound word: **buttergin**. It is assumed that even young readers (children) from English speaking culture are familiar with the name of alcoholic beverages such as “gin” and “scotch” and they can recognize the joke in **buttergin**.

In other cases of morphological development, Dahl packed two meanings into one word as can be seen in the table below.

Table 4.3 Portmanteau Words-Packing two synonymous words

Data No.	Wordplay	Word Origin
76	Delumptious	delicious + scrumptious
77	Disgustive	disgusting + repulsive/ disgust + -ive
78	Chidders	children + toddlers
79	Filthsome	filthy + gruesome
80	Gigantuous	gigantic + enormous
197	Disgusterous	disgusting + horrendous

A closer look at table 4.3 reveals that there is a certain pattern in which Dahl creating portmanteau words. Dahl does not packed random words into one. He deliberately combines two synonymous words into one to create a new word with a stronger effect than its constituents. The contexts from which the wordplays above are taken and the more detailed analysis are presented as follow.

No: 76

ST: '**Delumptious** fizzy frobscottle,' the BFG answered. 'Everyone must be drinking frobscottle with breakfast, Majester.'

Delumptious consists of two words, “delicious” and “scrumptious”. Both words have more or less the same meanings. “Delicious” means “having a very pleasant taste or smell”. Meanwhile “scrumptious” means “extremely tasty” (www.dictionary.cambridge.org). BFG used **delumptious** to describe how good the taste of frobscottle (his favorite) drink is. BFG might think that frobscottle is too delicious to be scrumptious or too scrumptious to be delicious. Delicious alone or scrumptious alone are not enough to describe the taste of his favorite drink. Thus, Dahl decides to pack “delicious” and “scrumptious” into one and creates **delumptious**. This way, Dahl emphasizes the delicious taste of frobscottle while humoring his readers.

No: 77

ST: ‘This is the repulsant snozzcumber, Majester, and that is all we is going to give these **disgustive** giants from now on!’

The context of data number 77 is the conversation happened between BFG (the big friendly giant) and The Queen of England. After they captured and imprisoned all the human-eating giants, BFG suggested to the Queen that they feed **snozzcumber** (a very revolting vegetable) to the cruel giants. BFG used the word **disgustive** to attribute the cruel- human-eating giants.

Disgustive is not recognized by English dictionary. However, **disgustive** resembles the word “disgusting”. The context also suggests that the meaning of **disgustive** is not far from “disgusting”. If the word **disgustive** is taken apart, we find constituent word “disgust” and suffix –ive. “Disgust” can refer to a noun or a verb. As a noun, disgust means a strong feeling of dislike or disapproval at a situation or person’s behavior; as a verb, disgust means to make someone feel

extremely dislike or disapproval. Meanwhile, *-ive* is suffix which is added to verbs to form adjective meanings showing the ability to perform the ability represented by the verb. If this logic is followed, then any verb which is attached to *-ive* will be adjective. Dahl exploits this grammatical rule and makes generalization of it to create a wordplay. By adding suffix *-ive* to “disgust”, Dahl creates the adjective form of “disgust” which is, of course, unacceptable because the correct adjective form is “disgusting”. This can be the example of how derivation mechanism is exploited to create a wordplay.

Another possible method on how to construct the word **disgustive** is by packing two synonymous words into one. **Disgustive** may be formed by combining the word “disgusting” and “repulsive”. Both words have the same meaning. Disgusting means extremely unpleasant or unacceptable, while repulsive also means extremely unpleasant or unacceptable. By combining the two words, Dahl creates a new word with stronger message with a touch of humor.

Aside of **disgustive** case, there are only two other cases in which the wordplays are formed through derivation mechanism. The two cases can be seen in the data below.

No: 44

ST: ‘You is trying to change the subject,’ the Giant said sternly. ‘We is having an interesting **babblement** about the taste of the human bean. The human bean is not a vegetable.’

No: 198

ST: ‘It is disgusterous!’ the BFG gurgled. ‘It’s **sickable**! It’s rotsome! It’s maggotwise! Try it yourself, this fouslome snozzcumber

In the data above, the wordplays are **babblement** and **sickable**.

Babblement is formed by attaching the suffix *-ment* to the word “babble”.

“Bable” means to say something in a quick way or in a silly excitement. Meanwhile –ment is a suffix which is used to form a noun which refers to an action or its process. The context of data 44 suggests that the giant used the word **babblement** in the same sense of the word conversation. The same process also happens with **sickable**. **Sickable** is not recognized by any English dictionaries. **Sickable** is constructed by attaching suffix –able to the word “sick”. The word sick can either refer to adjective (ill, unpleasant) or noun (vomit). –able is a suffix that is added to a verb to form an adjective which mean able to receive the action of the stated verb (www.dictionary.cambridge.org). “Sick” is already an adjective. It is not necessary to attach suffix –able to that word.

All the wordplays on table 4.3 were taken from *The BFG*, a book written by Dahl about an orphaned girl who travels in giant country. In *The BFG*, all the giant characters have peculiar ways of speaking. They tended to break the grammatical rules and made strange words through compounding and derivation mechanism. This speaking characteristic was only uttered by the giant characters. Meanwhile, all the human characters in this book spoke normally. Therefore, wordplay can be a valuable device to depict the characters in Dahl’s books.

All the wordplays above are in portmanteau category for the original words can be traced in dictionary. The following examples represent some of neologism cases; made up words without known origins.

No: 68

ST: 'Never is it nasty! **Frobscottle** is sweet and jumbly!' He got up from his chair and went to a second huge cupboard. He opened it and took out a glass bottle that must have been six feet tall. The liquid inside it was pale green, and the bottle was half full.

Froboscottle is an example of neologism case. Its root cannot be traced even after breaking down the word into *frob* and *scottle*. However, Dahl provided a detail description about **froboscottle**. It is pale green and fizzy liquid whose bubbles travel downward and it is BFG's favorite drink. In other words, **froboscottle** is a coke-like beverage in giant country.

No: 185

ST: The grass you are standing on, my dear little ones, is made of a new kind of soft, minty sugar that I've just invented! I call it **swudge**!

Swudge cannot be found in English dictionaries. **Swudge** also cannot be dissected because it is a monosyllabic word. In neologism cases, Dahl always provides a detailed description about the meaning of the word. In the case of **swudge**, dahl describe it as a new kind of soft, minty sugar.

The analysis of some wordplay cases above reveals several patterns regarding Dahl's wordplays which are constructed based on morphological development. One of the most notable pattern is how Dahl utilizes compounding and derivation mechanism to create made up words. Wordplays which are formed through compounding mechanism alone can be categorized into two types: portmanteau and neologism. There are two patterns in which Dahl creates portmanteau words: the first one is by combining two unrelated words into one to create a totally new word. For example, Dahl twists the dictionary spelling of "caterpillar" and invented a new word **cattlepiddler** (data number 188) which constitutes of cattle and piddle, **warprascal** (data number 61), and **buttergin** (data number 182). The second pattern of Dahl's portmanteau is the combination of two synonymous words into one to create a new word with stronger effect than

its constituents, for instance, Dahl packed the words “delicious” and “scrumptious” into one and created **delumptious** (data number 76), “filthy” and “gruesome” into **filthsome** (data number 71), and “children” and “toddler” into **chiddlers** (data number 78).

In the case of neologism, Dahl always provide the readers with detailed description or uses the context as the guideline for readers to interpret his new invented words. Meanwhile, in the case of wordplays which are formed through derivation mechanism, Dahl attaches the unlikely affixes to certain words and creates nonsensical words.

b. Alliterations

The second largest category of wordplay is alliterations which contribute 62 data (30.54%). Dahl is famous for his peculiar-wonky alliterations. There are two patterns emerged in alliteration cases. The first pattern is alliteration in the form of unusual similes; and the second one is two-word/three-words alliterations. Some cases of alliterations can be seen in the table below.

Table 4.4 Alliterative Similes

Data No.	Source Text
130	jumpy as a jack-rabbit
131	madder than a mackerel
132	bloated old blue-faced baboon
136	dotty as a dogswoggler
137	fast as a fizzlecrump
138	helpless as horsefeathers

140	jumpy as a joghopper
152	Deaf as a dumpling
153	Happy as a hamburger

The alliterations cases above happen to be amusing similes too. Those are unusual similes. Dahl has a tendency to attach unlikely characteristics (in the form of adjectives) to unusual animals or nonsensical objects (in the form of noun or noun phrase) and create a combination of silly unconventional similes to humor his child readers. For example, in data number 136, Dahl uses **dotty as a dogswogglor** to express a character's insanity. It is an unusual expression to express how crazy someone is.

No: 136

ST: **Dotty as a dogswogglor**

Dotty as a dogswogglor is an alliterative phrase. **Dotty and dogswogglor** share the same first consonant which is /d/. The context where **dotty as a dogswogglor** occurred is when a human-eating giant mocked BFG for his peculiar diet. The human-eating giant told BFG he was crazy to deny the pleasure of eating such delicious food as human. "Dotty" means "slightly strange or mentally ill" and "dogswogglor" is a portmanteau case. "Dogswogglor" consists of two words, "dog" and "wogglor". Dog is an animal while "wogglor" can't be found in dictionaries. There are two possible word origins of "wogglor". It may come from the word "wiggle" which means "a small, quick movement up and down and/or from side to side" (www.dictionary.cambridge.com). Sometimes the word "wiggle" is associated with "dog" for butt's wiggling. Another option is the word "waggle" which means "to move quickly up and down or from side to side"

(www.dictionary.cambridge.com). “Wiggle” and “waggle” have similar meanings. They are about up and down or side to side movement. **Dotty as a dogswoggler** means, more or less, crazy like a wiggling/wagging dog. An unusual term to express one’s insanity.

Another example of alliterative simile can be seen in the data 130 below.

No: 130

ST: **Jumpy as a jack-rabbit**

Jumpy as a jack-rabbit phrase is alliterative. “Jumpy” is pronounced /dʒʌm.pi/ and “jack” is pronounced /dʒæk/. Both words share the same first consonant which is /dʒ/. The context where **jumpy as a jack-rabbit** occurred was when Danny and his father was about to close their filling-station to go to poach Mr. Hazell’s pheasants but a customer arrived and asked them to fill her gas. Danny served the customer in a hurry and the customer told him he looked **jumpy as a jack-rabbit**. “Jumpy” means “nervous and worried, especially because you are frightened or guilty” (www.dictionary.cambridge.com). Meanwhile “a jack-rabbit” is actually a hare, not a rabbit. Hare is “an animal like large rabbit with long ears” (www.dictionary.cambridge.com). A hare is larger than a rabbit and has longer ear. Hare is also called jackass-rabbit for its ears which similar to donkey’ or jackass’ ears. The name was later shortened into jack-rabbit.

The word “jumpy” as in “jump+y” if taken literally is a characteristic of rabbits. Rabbits do not walk, they go in jumps or hops instead. Dahl played with the denotative and connotative sense of “jumpy” and create **jumpy as a jack-rabbit** which means, more or less, nervous or frightened like a rabbit.

The second pattern of Dahl's alliterations is two-word or three-word alliteration. Some cases of this kind of alliterations can be seen in the table below.

Table 4.5 two-word/three-word alliterations

Data No.	Source Text
117	Misty moonlit
118	Glints and glimmers
120	rude and rambunctious
121	rumble and roar
122	sloshing and splashing
123	mystic and marvelous
127	jiggled and joggled
128	sliding and slithering
129	foul and filthy
134	smug superior little smile
135	flabby folds of fat
143	venomsome vindscreen viper
145	mince my maggots

This type of alliteration was used by Dahl to give a stronger image of a situation. In this case, Dahl usually combines two words which have the same initial consonants and have close meanings but they are not necessarily synonymous. For instance, in the phrase **glints and glimmers** (data number 118). "Glints" and "glimmers" are not exactly synonymous but they do have close meanings. Both words are about light. "Glint" means small bright flashes of light reflected on a surface. "Glimmer" means weak light.

The two-word/three-word alliterations are also used by Dahl to soften insult and curse with bubbly humor. Dahl's books contain no small amount of insults and dark humor. Dahl smartly softens his darker side of humor and insults with bubbly humor to make his books suitable for child readers. For instance, **mince my maggots** (data number 145) is a curse that can be harsher if it was expressed in normal way of cursing.

No: 145

ST: 'Oh No!' BFG cried, 'Oh **mince my maggots!** Oh **swipe my swoggles!**'

This data was taken from Dahl's book entitled *The BFG*. In this data, BFG (Big Friendly Giant) was shocked because he caught a very bad dream and cursed spontaneously. He expressed his shock by cursing with unusual expression, **mince my maggots! Swipe my swoggles!** If Dahl did not use wordplay to express BFG's shock and used common swear words instead, the profanity would be much harsher. Common swear words such as damn! Hell! Shit! are not suitable for children's ears. By creating unusual expression to curse, Dahl softens the harsh nature of cursing or swearing.

c. Misuse of Idiom/ Expression

Another prominent characteristic of Dahl's writing is misuse of idiomatic phrase (22 cases, 10.84%). He often transforms common idiom into something unheard-of by inserting, omitting, substituting words in the idiom to alter the meanings. Below is a list of some cases of wordplay based on misuse of idioms/expressions.

Table 4.6 Wordplay based on Misuse of Idiom/Expression

Data Number	Idiomatic Wordplay	Original idiom
23	Pulling his leg	Pulling his leg
63	skin and groans	skin and bones
66	Disappearing into thick ear	Disappearing into thin air
91	Out of the window	Out of the question
93	I is going to be bug as a snug in a rug up here	Snug as bug in a rug
94	Once in a blue baboon	Once in a blue moon
95	Shot away	Fire away
102	We must go pell mell for leather	Hell for leather
105	Vee will scrub them off the face of the earth	We will wipe them off the face of the earth

The method of creating wordplay from fixed expression/ idiom which is mostly used by Dahl is substituting words in the idiom with other words to alter the meanings. The example of how this method works can be seen in the data number 63.

No: 63

ST: 'But because I is refusing to gobble up human beans like the other giants, I must spend my life guzzling up icky-poo snozzcumber instead. If I don't, I will be nothing but **skin and groans**.' (BFG: 37)

BFG explained to Sophie that he refused to eat human, not like the other giants, instead he had to eat the notorious repulsive “snozzcumber”, the one and only vegetable that grew in giant country. If he didn't eat snozzcumber he would be **nothing but skin and groans**. Of course, the original idiom is “nothing but skin and bones”. This wordplay is based on phonetic alteration of the original idiom. Dahl replaced the word “bones” with “groans”. The pronunciations of

“bones” and “groans” are similar. The word “bones” is spelled /boonz/ and “groans” is spelled /groonz/ (www.dictionary.cambridge.org).

The pronunciations of the two words are slightly similar but their meanings are unrelated at all. Because this wordplay is based on the familiar idiom, the readers immediately recognize the wordplay and interpret it as the original idiom, which is “extremely thin”. However, if the meaning of “groans” is considered, there will be a new meaning of the idiom. “Groans” might be considered as the representation of the dire situation of the starving person.

d. Homonymy

Another prominent wordplays found in Dahl’s books is homonymy. The basic idea of homonymy is that two word/s or more which are identical both in sound and spelling but different in meanings. This condition is often exploited in order to arouse humorous effect. Homonymy cases occur in 23 instances (14.84%) and the example can be seen below.

No: 7

ST: ‘Knock-Knock,’ said the Presidentt
‘Who der?’

‘**Ginger.**’

‘Ginger who?’

‘**Ginger** yourself much when you fell off the Great Wall of China?’
said the President.

In this instance, the wordplay is in the form of the famous knock-knock joke. The context is that the President of USA called Chinese Prime Minister’s

office to discuss an urgent matter. The one who received his call was the assistant of the Prime Minister and the President played this joke on him.

The wordplay centers on the word *ginger* which, in this case, has two senses. The first *ginger* refers to a person's name (the president). Meanwhile, the word *ginger* in line six refers to a verb which means to make something more exciting, interesting, or active. Because the President talked to a Chinese, he then played a joke related to China. The punchline "**Ginger** yourself much when you fell off the Great Wall of China?" means, more or less, did you entertain yourself by falling of the Great Wall of China?

Homonymy cases also was often found in Dahl's *Charlie and The Chocolate Factory*. Mr. Willy Wonka, a character in that book, are well known for his amusing and clever words. Some wordplays below are taken from the secret recipe of chocolate created by Willy Wonka.

No: 3

ST: A **MOLE** FROM A **MOLE**

⁴mole= mole, it can also refer to a certain kind of rat.

In this case, the wordplay is based on the word "mole" which has two meanings. Based on Cambridge Dictionaries, "mole" means a small mammal that is almost blind, has dark fur, and lives in passages that it digs underground. The dictionary shows that "mole" can also refer to a small, dark spot or lump (=raised area) on a person's skin (www.dictionary.cambridge.org).

Dahl put these two words which are identical in both spelling and pronunciation together in a sentence. He contrasted the two meanings of "mole"

to amuse his readers. The use of a word with the same sound and spelling is quite effective to create humorous effect.

e. Paronymy

Paronymy refers to a condition when words or group words are nearly but not quite identical in spelling and pronunciation. The datum below shows how two words can have ‘nearly but not identical spelling and pronunciation’.

No: 15

ST: 'Knock-Knock,' said the President.

'Who's there?' said the Soviet Premier.

'Warren.'

'Warren who?'

'Warren Peace by Leo Tolstoy,' said the President.

This knock-knock joke occurred when the President of USA phoned the Prime Minister of Soviet to talk about an urgent matter. An unidentified flying object had been spotted in the USA air space. Mr. President accused that flying object carried Russian astronauts to spy on the air space of USA.

Mr. President started the knock-knock joke first. The Premier of Soviet played along and asked “who’s there?” The President’s answer was “Warren”, a person’s name. The Premier of Soviet asked for the second time “Warren Who?” The answer the Soviet Premier got was not the full name of someone called Warren or the explanation about Warren’s identity, instead he got “Warren Peace by Leo Tolstoy”. The well knowledge readers will immediately recognize the punning of the famous book entitled *War and Peace* by Leo Tolstoy.

“Warren” and “War and” have similar but not identical pronunciations. “Warren” is pronounced /wɔːrən/. Meanwhile “War” is pronounced /wɔːr/ and “and” is pronounced /ænd/ or /ən/ for unstressed word or weak pronunciation (www.dictionary.cambridge.com). If the phrase “war and peace” is pronounced it will be /wɔːr/ /ən/ /piːs/. The sounds /wɔːr/ /ən/ and /wɔːrən/ are quite similar.

Another case of paronymy can be seen in the datum below.

No: 45

ST: 'Not the human bean,' the Giant said. 'The **human bean** has two legs and a vegetable has no legs at all.'

After kidnapping Sophie from the orphanage and took her to his cave in giant country, BFG told Sophie that all giants ate human except for him. He told her about various tastes of human. Sensing a danger, Sophie asked BFG whether he liked vegetables or not. Reading between the lines, BFG knew that Sophie was trying to change the subject and he told her that **human bean** is not a vegetable.

In this case, Dahl played with the words “bean” and “being”. Instead of “human being”, BFG used the term **human bean** throughout the book. The word “being” and “bean” are slightly similar in both spelling and pronunciation. “Being” is pronounced /'biːɪŋ/ and “bean” is pronounced /biːn/. They share the same first consonant /b/. “Human being” refers to “a man, woman, or child” while “bean” means “a seed, or the pod containing seeds, of various climbing plants, eaten as a vegetable” (www.dictionary.cambridge.com). In order to add humorous element, Dahl contrasted “human being” with **human beans**, a vegetable. Human is no vegetable. Human is much closer to animal than vegetable/plant. Even, there are some scholars who describe human as the species of *Homo sapiens*,

distinguished from other animal by superior mental development, power of articulate speech, and upright stance. **Human bean** is a term which does not only bear resemblance with the original term “human being” in term of spelling and pronunciation, but it also has a very contrast meanings.

f. Spoonerism

Spoonerism can be described as wordplay in which the initial sounds (consonants, vowels) or letters are transposed within one word or between two or more words. There are 9 instances of spoonerism (4.43%) found in this study. Some of the cases are presented in the table below.

Table 4.7 Spoonerism Cases

Data Number	Wordplay	Original Phrase
189	Nosey Cook	Cosy Nook
190	Portedo	Torpedo
191	Prosefors	Professors
193	Gun and flames	Fun and games
194	Curdbloodling	Bloodcurling
195	Crook and nanny	Nook and cranny
196	Catasterous disastrophe	Disastrous catastrophe

No: 190

ST: 'You do not put him inside,' the BFG said. 'You sling him underneath the belly of your bellypopper and carry him like a **portedo**.'

'Like a what?' said the Head of the Air Force.

'Like a torpedo,' Sophie said.

The conversation in data 59 occurred when BFG, Sophie, Queen of England, and the Head of the Air Force discussed how to capture the savage

giants and imprisoned them. BFG suggested that they slung the savage giants underneath helicopter and carried them like a **portedo**. The correct word of **portedo** is of course “torpedo”. Dahl transposed the initial consonant /t/ with middle consonant /p/.

g. Homophony

Homophony refers to a word or a string of words with different spelling but identical in pronunciation. There are 5 instances of homophony (2.46%). The example of this case can be seen in the datum below.

No: 4

ST: ‘...there is something very fishy about **Wales**.’

‘You means **whales**,’ Sophie said. ‘Wales is something quite different.’

‘Wales is whales,’ the Giant said. ‘Don’t gobblefunk around with words...’

In one of the most famous scenes in BFG, the Big Friendly Giant (BFG) explained to Sophie that humans from each country tasted differently. Dahl played with the literal meaning of country names. He contrasted the word Wales and whales.

He told Sophie that the people from Wales tastes very fishy. Here, the linguistic structures which are contrasted are **Wales** and **whales**. Both of them have similar forms but differ in meanings. “Wales” is a country that is part of the United Kingdom. It is pronounced /weilz/. Meanwhile, “whale” is a very large sea mammals that breathes air through a hole at the top of its head. It is pronounced /weil/. Dahl deliberately made **whale** plural in order to make that word sounds similar to **Wales**. He exploited the phonological feature of the language to amuse

his readers. Dahl intentionally attached the word “fishy” to describe **Wales** when logically, there is no relation at all between the two words. Instead, “fishy” is associated with **whales**.

h. Polysemy

The difference between polysemy and homonymy sometimes is subtle since both are words with the same spelling and pronunciation, but different meanings. Therefore, a clear distinction between them needs to be made. The difference between polysemy and homonymy can be seen from their meaning. When the meaning is related, it belongs to polysemy, while when the meaning is unrelated, it is called homonymy. The example of polysemy can be seen in the datum below.

No: 42

ST: “Not me!” cried Centipede happily. “I am a **pest** and I’m proud of it!
Oh, I am such a shocking dreadful **pest**!”

The wordplay here revolves around the word “pest”. The word “pest” has two senses. The first one is “an insect or small animal that is harmful or damages crops”. The second sense is “an annoying person”.

i. Wordplay based on Syntactical Structure

Syntactic structure can make wordplay opportunity arise by creating ambiguous sentences. There is only one instance of wordplay from syntactical structure (0.61%) and it can be seen in the datum below.

No: 6

ST: There was the President's Chief Financial Adviser, who was standing in the middle of the room trying to **balance the budget on top of his head**, but it kept falling off.

The situation where this syntactical ambiguity occurred was when the President of USA .held a meeting about a strange object flying in their air space with the entire cabinet. One of the attendee was The Chief Financial Adviser who, despite the topic of the meeting was a threat in USA air space, was trying to *balance the budget on top of his head*.

The source of the ambiguity is the word **balance**. **Balance** means “to be in a position where you will stand without falling to either side, or to put something in this position”. However, **balance** in financial term refers to “to make certain that the amount of money spent is not more than the amount of money received”. The sentence “trying to balance the budget on top of his head” is ambiguous because even if the context is related to financial stuff, there is a possibility that the Chief of Financial Adviser physically tried to balance the budget book on top of his head.

4.2. Wordplay Translation Strategies and Their Impact on the Equivalence of the Translated Wordplay

There are six strategies found in the translation of wordplay in Roald Dahl’s books. They are wordplay to wordplay, wordplay to non-wordplay, wordplay ST= wordplay TT, wordplay to zero (deletion), wordplay to related rhetorical devices, and editorial techniques. Examples of each type and more detailed explanation of them are discussed in the following parts. There are six out of eight strategies which were used by the Indonesian translators of Roald Dahl’s

books. Total number of translation strategies is identical to number of occurrences of wordplay, i.e., 203 instances of wordplay.

Table 4.8. Translation strategies for wordplay in Roald Dahl's books

No	Translation Strategies	Frequency	Percentage
1	Wordplay to non-wordplay	72	35.46%
2	Wordplay to wordplay	60	29.55%
3	Wordplay ST= wordplay TT	38	18.72%
4	Wordplay to related rhetorical devices	22	10.84%
5	Wordplay to zero	4	1.98%
6	Editorial Technique	7	3.45%
7	Non-wordplay to wordplay	0	0%
8	Zero to wordplay	0	0%
	Total	203	100%

Table 2 shows that the most frequently used translation strategy is wordplay to non-wordplay with 72 data (35.46%). It is closely followed by wordplay to wordplay in 60 data (29.55%). 38 source text wordplays (18.72%) are borrowed as the wordplays in target text. Wordplay to related rhetorical devices strategy was used in 22 cases (10.84%). The strategies which are used less frequently are editorial technique with 7 data (3.45%) and wordplay to zero with 4 cases (1.97%).

In general, the translators chose to use wordplay to non-wordplay strategy. This result shows that translating wordplay with wordplay is a challenging task. The translators used this strategy because they could not find the congenial target

language wordplay. In most cases of alliteration translations, the translators prefer this strategy. The translators tend not to put special attention to alliteration; they rather preserve the meaning than retain the linguistic form, in this case is the sound sameness as the stylistic figure. Other than alliteration, wordplay to non-wordplay strategy often applied to translate idioms. It is rare to find the corresponding idiom in the target language because idioms are culture-specific. The translator either chose to preserve the literal meaning or the idiomatic one. This strategy is also frequently used to translate pun or wordplay which has more than one sense (homonymy, homophony, polysemy, paronymy). If the translators did not find the congenial target pun, the translators chose to retain one of the two senses while sacrificing the other.

It is assumed that the use of certain translation strategies will affect the translated text's equivalence. This study also sought to find out the equivalence degree of Dahl's wordplay translations. Adapting Sarcevic's (2000: 238) classification of functional equivalence, the degree of equivalence is assessed based on the following scale: scale 3 for near equivalence (equivalent in function and meaning), scale 2 for partially equivalence (equivalent in function only or meaning only), scale 1 for non-equivalence (not equivalent both in meaning and function), and scale 0 for wordplay which is untranslated or deleted. The wordplay translations of Dahl's creations acquire functional equivalence in various degree. Table 4.9 shows the equivalence degree of wordplay translations which are assessed by three key informants.

Table 4.9 The Degree of Functional Equivalence of Dahl's Wordplay Translations

Strategies	F	Equivalence								Total %
		3		2		1		0		
		F	%	F	%	F	%	F	%	
Wordplay to wordplay	60	131	72.77	49	27.23	0	0	0	0	100
Wordplay to non-wordplay	72	6	2.78	207	95.83	3	1.39	0	0	100
Wordplay ST= wordplay TT	38	21	18.42	16	14.04	77	67.54	0	0	100
Wordplay to related rhetorical devices	22	66	100	0	0	0	0	0	0	100
Wordplay to zero	4	0	0	0	0	0	0	12	100	100
Editorial Technique	7	0	0	17	80.95	4	19.05	0	0	100
Non-wordplay to wordplay	0	0	0	0	0	0	0	0	0	0
Zero to wordplay	0	0	0	0	0	0	0	0	0	0
Total	203	224	37.44	289	46.30	84	14.29	12	1.97	100

609 data were collected from three raters (each rater assessed 203 cases of wordplay). It is found from the observed target text and referred source text that most of the functional equivalent of the translation is partial, i.e. 46.30%, and only 37.44% are in near equivalence. Meanwhile 14.29% of wordplays are not equivalent both in meaning or function. 1.97% of wordplays were not translated or simply omitted by the translators.

Further, for the purpose of this research, the detailed analysis of each translation strategies and the equivalence results are described with some samples representing Source Text (ST), Target Text (TT), and Back Translation (BT). BT is provided to facilitate the thesis readers who are not familiar with the ST. Wordplays are typed in bold and Indonesian in italic.

a. Wordplay to Non-wordplay Strategy

If a translator uses this strategy, the wordplay is translated into a non-wordplay which may salvage the meaning of the source text but not the effect of the wordplay. This strategy is the most frequently used. This result shows that translating wordplay is a formidable task. The translators used this strategy because they could not find the congenial target language wordplay.

The translators mostly used this strategy to translate alliteration. Most alliteration cases in Dahl's books were translated into non-wordplay (38.70% cases). The tendency to ignore preserving alliteration in the translated text is understandable. Alliteration is a stylistic figure which is not heavily used in Indonesian. The following table is a list of some alliteration cases which were translated into non-wordplay.

Table 4.10. Wordplay to non-wordplay Strategy on Alliterations

No	Source Text Alliterations	Target Tex
1	Misty moonlit (D: 27)	Sinar bulan yang berkabut (D: 39)
2	Glints and glimmers (D: 105)	Kilauan dan cahaya (D: 174)

3	great greedy gulps (JATGP: 45)	Tegukan rakus (JDPR: 69)
4	rude and rambunctious (JATGP: 69)	Tak sopan dan kasar (JDPR: 117)
5	Jumpy as a jack-rabbit (JATGP: 88)	Gelisah seperti kelinci (JDPR: 150)
6	mystic and marvelous (CATCF: 43)	Ajaib dan hebat (CDPCA: 71)
7	blowing up like a balloon (CATCF: 74)	Menggelembung seperti balon (CDPCA: 129)
8	sizzled like a sausage (CATCF: 88)	Dibakar seperti sosis (CDPCA: 151)
9	foul and filthy (DTCOTW: 132)	Menjijikkan dan jorok (DSJD: 217)
10	madder than a mackerel (DTCOTW: 69)	Kegilaan (DSJD: 110)
11	hovering like a helicopter (CATCF: 110)	Melayang seperti helicopter (CDPCA: 190)
12	helpless as horsefeathers (BFG: 92)	Tak berdaya seperti bulu kuda (BFG: 112)

Table 4.4 shows that most cases of alliterations were translated into non-wordplay, or in this case into non alliterative phrases in the target text. The translators seem to choose preserving the meanings of the original alliterations than forcing themselves to maintain the sound sameness which probably will end in awkward translations. If the translators somehow force themselves to create alliterative phrases in the target text, the translations might be seen as not fluid and unnatural due to the presence of the strange stylistic figures. Another probable reason why the translators chose to preserve the meanings of the original text over the stylistic figure is because they did not want to disrupt the context of the text. Forcing to create an alliterative phrase in the target text while altering the original

meanings of the source text might result in a translated text which does not fit for the context where the alliteration occurred.

Translating alliterations using “wordplay to non-wordplay strategy” results in producing partial equivalence (score 2). This strategy often guarantees that the meaning of the original alliterations are well preserved in the target text. Although the same satisfaction results cannot be achieved regarding the functional equivalence matters. Translating wordplay into non-wordplay does not preserve the gleeful effect of reading so many alliterative phrases. A detailed description of data number 130 might illustrate this phenomenon.

No: 130

ST: **Jumpy** as a **jack-rabbit**

TT: *Gelisah seperti kelinci*

BT: fidgety as a rabbit

The alliterations cases above happen to be amusing similes too. **Jumpy as a jack-rabbit** phrase is alliterative. “Jumpy” is pronounced /dʒʌm.pi/ and “jack” is pronounced /dʒæk/. Both words share the same first consonant which is /dʒ/. The Indonesian translation of **jumpy as a jack-rabbit** is *gelisah seperti kelinci*. This alliteration was translated using wordplay to non-wordplay strategy. *Gelisah seperti kelinci* is not alliterative. The first consonant of the three words are all different. The three raters gave score 2 (partial equivalent). Although the function is not retained, the meaning of the two phrases are considered equal enough. *Gelisah* means anxious, fidgety, restless, or jumpy. *Kelinci* is not exactly a jack-rabbit. *Kelinci* means rabbit or bunny. The exact Indonesian counterpart of “hare” is *terwelu* but Indonesian readers do not familiar with *terwelu*. Thus, *kelinci* is a

better option, considering the majority of target readers of Dahl's books are children and they likely do not know what *terwelu* is. Wordplay to non-wordplay strategy tends to produce partial equivalent because the translators chose to retain the meaning rather than the function.

Another wordplay type which is mostly translated using wordplay to non-wordplay strategy is idiomatic wordplay. The decision to translate idiomatic wordplay into non-wordplay is understandable because the interpretation of an idiom is a rather complicated and difficult task even for a native speaker moreover to translate it into other languages. The example of idiomatic wordplay which is translated into non-wordplay can be seen in the data number 101 below.

No	: 101
ST	: 'Well, that is the nicest present anybody is ever giving me in my whole life!' cried the BFG. 'Are you sure you is not twiddling my leg? '
TT	: "Well, itu hadiah terbagus yang pernah diberikan kepadaku sepanjang hidupku!" seru BFG. "Kau yakin kau bukan hanya menggelitik kakiku? "
BT	: "Well, that's the most beautiful gift that is ever given to me in my whole life!" cried BFG. "Are you sure you are not tickling my leg?"

In this data, BFG felt so happy about Sophie's compliment but he grew rather suspicious and said 'are you sure **you is not twiddling my leg?**' The wordplay revolves around the phrase **you is not twiddling my leg?** The original idiom is 'you are not pulling my leg?' Pulling somebody's leg means to try to persuade someone to believe something which is not true as a joke. Dahl replaces the word "pulling" in the idiom with the word "twiddle" which means to move something repeatedly between your fingers, especially without any purpose.

Judging from the context, BFG used the idiom **twiddling my leg** as in the original idiom “pulling somebody’s leg”.

The Indonesian translation of **twiddling my leg** is *menggelitik kakiku?* The translator chose to translate the idiom literally. She preserved the literal meaning of the idiom and abandon the idiomatic meaning of pulling someone’s leg. The translator’s decision is understandable because there is no corresponding idiom of pulling somebody’s leg in Indonesian. The three raters gave the translation of this idiom score 2 which falls under category of partial equivalence. They argue that only one out of two meanings of **twiddling my leg** is preserved.

Wordplay to non-wordplay strategy is also frequently used to translate pun (wordplay that has more than one senses) such as paronymy, homonymy, polysemy, and homophony. By using this strategy to translate pun, the translator chose to preserve one sense out of two senses as in the polysemy case below.

No: 42

ST: “Not me!” cried Centipede happily. “I am a **pest** and I’m proud of it! Oh, I am such a shocking dreadful **pest**!”

TT: “Tidak termasuk aku!” seru lipan gembira. “Aku hama dan aku bangga akan hal itu! Oh, aku memang **hama** yang menyebalkan!”

BT: “Not me!” cried the Centipede happily. “I am a pest and I am proud of it! Oh, I am such an annoying pest!”

The wordplay here revolves around the word “pest”. The word “pest” has two senses. The first one is “an insect or small animal that is harmful or damages crops”. The second sense is “an annoying person”. It is the second definition that could not be transferred into Indonesian. Because the word *hama* (pest) in Indonesian only refer to harmful insect that damages crops. The wordplay was translated by using wordplay to non-wordplay strategy. All the

three raters gave this wordplay translation score 2. The translator chose to retain one out of two senses of the word pest and lost the pun. Therefore, the wordplay translation does not have the same function of the original wordplay.

b. Wordplay to Wordplay Strategy

It can be argued that translating wordplay with wordplay is the best possible solution regarding the functional equivalence of source text and target text. In 60 cases out of 203 (39.40%), the translators managed to do that. Spoonerism is the most wordplay type that were translated using wordplay to wordplay strategy. Almost every case of spoonerism was translated into spoonerism too. For wordplay which has more than one sense or puns (homonymy, homophony, polysemy, paronymy) sometimes the translators were able to find a way to translated them into wordplays in the target text although the meanings are sacrificed such as in the case below.

No: 4

ST: ‘...there is something very fishy about **Wales**.

'You means **whales**,' Sophie said. 'Wales is something quite different.'

“Wales is whales,’ the Giant said. ‘Don’t gobblefunk around with words...”

TT: “...orang-orang **Salem benar-benar abu amis**.”

“Maksudmu *ikan salem*,” kata Sophie. “**Kota Salem** sih sama sekali berbeda.”

“Salem ya salem,” kata si Raksasa. “Jangan jungkar jungkir kata ya...”

BT: “...people from Salem is very fishy.”

“You means salem fish,” Sophie said. “Salem city is something totally different.”

“Salem is salem,” the Giant said. “Don’t flip your words upside down...”

Dahl plays with the literal meaning of country names, and the Indonesian translator was therefore forced to adapt the nationalities in order to not lose the

pun. She used wordplay to wordplay strategy. She replaced the word Wales into **Salem**, a city in Massachusetts, known as the witch city. In Indonesian, the word *salem* is also associated with a certain type of fish. Therefore, the translator chose to replace Wales-Whales punning with Salem-salem punning. Rater 1 gave this wordplay translation score 3 while the other two raters gave it score 2. Although the wordplay translation is brilliant, it is not in near-equivalence category. The translator sacrificed the meaning in order to retain the function of the original text, that to amuse the readers.

Another brilliant example where the translator manage to render the wordplay in the target text can be seen in the following data.

No: 45

ST: 'Not the human bean,' the Giant said. 'The **human bean** has two legs and a vegetable has no legs at all.'

TT: "*Bukan tomat manusia,*" si Raksasa membantah. "***Tomat manusia memiliki dua kaki, sementara sayuran tidak memiliki kaki sama sekali.***"

BT: "Human tomato isn't," the Giant denied. "Human tomato has two legs, while vegetable doesn't have legs at all."

In this case, Dahl played with the words "bean" and "being". Instead of "human being", BFG used the term **human bean** throughout the book. **Human bean** was translated using wordplay to wordplay strategy. The Indonesian translation of **human bean** is ***tomat manusia***. *Tomat* for tomato and *manusia* for human. The translation is a very creative one. *Tomat manusia* works as well as the original wordplay. The Indonesian phrase for human being is *umat manusia*. *Tomat* and *umat* are similar in pronunciation. Both words end in /mat/. Therefore,

tomat manusia and *umat manusia* is also a paronymy case. *Tomat* (tomato) also corresponds well to “beans”. *Tomatoes* and “beans” are vegetables. All the three raters gave this wordplay translation score 3. It is a rare case where the translator managed to find the same wordplay in target language with the same meaning too.

There are several cases of idiomatic wordplay which is translated into wordplay too. If the translator is lucky, a more or less corresponding idiom will exist in the target language. The probability is extremely rare though. The example of such cases in this study can be seen below.

No: 63

ST: ‘But because I is refusing to gobble up human beans like the other giants, I must spend my life guzzling up icky-poo snozzcumber instead. If I don't, I will be **nothing but skin and groans**.’ (BFG: 37)

TT: “*Tapi karena aku menolak melahap tomat manusia seperti raksasa-raksasa lain, aku harus hidup dengan memakan snozzcumber yang rasanya bwahbweh ini. jika tidak, tubuhku akan menjadi tulang dan tumit saja.*”

BT: “But because of I refuse to eat human tomatoes like the other giants, I have to live with eating disgusting snozzumber. If I don't, I will be nothing *tulang dan tumit*.”

The correct idiom of **nothing but skin and groans** is “nothing but skin and bones”. The Indonesian translation of idiom **nothing but skin and groans** is interesting. The translator used wordplay to wordplay strategy to translate this idiom. Indonesian has the similar idiom, *tulang dan kulit* (bones and skin). All the three raters gave score 3 (near equivalent/ equivalent both in function and meaning) to the idiom translation. The Indonesian idiom *tulang dan kulit* is also used to describe an extremely thin condition. The translator substituted the word *kulit* (skin) with the word *tumit* (heel). *Kulit* and *tumit* has a similar

pronunciation. Both words end with consonant /t/. The only difference between the two word pronunciations is the initial consonants. *Kulit* begins with consonant /k/, while *tumit* begins with /t/. The replacement of *kulit* with *tumit* is as amusing as the replacement of “bones” with “groans”. Although the meaning of groans and *tumit* (heel) are different, but the overall idiomatic meaning of **skin and groans** and ***tulang dan tumit*** are quite the same (to describe an extremely thin condition).

The most common situation, however, is the non-existence of a corresponding idiom in the target language because idiom is so culture specific. In this study, such cases leave the translators with two options. The first one is by preserving the deeper-idiomatic meaning and at the same time finding another way to twist this idiomatic meaning in a playful manner without involving too much meaning alteration. The example of this case is the translation of **out of the window**. The original or the correct idiom is “out of the questions” which means to be an event that cannot possibly be happen (www.dictionary.cambridge.org). The Indonesian translation is ***hil yang mustahal***. The right expression of ***hil yang mustahal*** is *hal yang mustahil* (impossible). The translator applied spoonerism operation on *hal yang mustahil* to create wordplay based on that very phrase. She swapped the vowel “a” of the word *hal* with the vowel “i” of the word *mustahil*. By doing this spoonerism operation, the translator managed to preserve both the idiomatic meaning of the source text idiom and the effect of the idiomatic wordplay. The three raters gave this idiom translation full score (3) which signifies near equivalence category.

Some alliteration cases were also translated into wordplays, in this case alliterations into alliterations as can be seen in the table below.

Table 4.11. Alliteration translations into Alliterations

Source Text Alliterations	Target Tex
whizzing whirring (CATCF: 72)	Mendesis dan menggeram (CDPCA: 123)
bloated old blue-faced baboon (DTCOTW :133)	Babon tua berwajah biru bengkak (DSJD: 217)
smug superior little smile (DTCOTW: 39)	Senyum simpul sombong (DSJD: 58)
squish and squallop and squiggle (TW: 76)	Menyikat, menyapu bersih, dan menyingkirkan (RP: 119)

It is rather rare occurrences where alliterations were also translated into alliterations. It is quite difficult to preserve both the sound sameness and the meaning of the original alliteration at the same time. Only two cases of alliterations were translated into alliterative phrases in Indonesian without changing their meanings. The two cases are **bloated old blue faced baboon** and **smug superior little smile**. **Bloated old blue faced baboon** were translated into ***babon tua berwajah biru bengkak***. If the Indonesian alliteration is taken apart to define the meaning of each word, we will find “*babon*” for “baboon”, “*tua*” for “old”, “*berwajah*” for “faced”, “*biru*” for “blue”, and “*bengkak*” for “bloated”. It is a very fortunate coincidence that all the Indonesian corresponding words for **bloated old blue faced baboon** start with the consonant “b” except for “*tua*” (old). This brilliant translation earns full score (3) from the three raters which signifies that both the meaning and the effect of the original alliteration are well preserved.

However, most alliterations which are translated into such are due to the use of prefixes in Indonesian. For instance, **whizzing and whirring** was translated into *mendesis dan menggeram* (hissing and growling). “*Mendesis*” and “*menggeram*” share the same initial sound “me”. The shared initial sound is the result of prefixes in Indonesian. The root of the word “*mendesis*” is “desis” (noun). With the addition of prefix “me”, “desis” become “*mendesis*” (verb). The same operation occurred to “*menggeram*”. Both “*mendesis*” and “*menggeram*” are about some kind of sound. And so are the word “whizzing” and “whirring”. “whizzing” is a whooshing sound made by something moving fast through air meanwhile “whirring” is a humming or buzzing sound (www.dictionary.cambridge.com). Although “*mendesis*” is not the exact translation of “whizzing” and “*menggeram*” is not the exact Indonesian word for “whirring”, the translations were considered adequate to maintain the effect of the original wordplay by the three raters.

Some cases of wordplays based on morphological development were also translated using this strategy. The examples can be seen in the following data.

No: 188

ST: 'If I do, they will be putting me in the zoo with all the **jiggyraffes** and **cattypiddlers**'

TT: “*Jika aku menampakkan diri, mereka akan mengurungku di kebun binatang bersama **jeparah** dan **urat-urat**.*”

BT: “If I show up, they will put me in the zoo with **jeparah** and **urat-urat**”

Jiggyraffes and **cattypiddlers** are strongly resemble to the name of real animals, giraffe and caterpillar. The word **Jiggyraffes** is translated using

wordplay to wordplay strategy. The Indonesian translation of **Jiggyraffes** is *jeparah*. *Jeparah* is a made up word constructed from the word *jerapah* which is the Indonesian word for giraffe. *Jeparah* is a spoonerism case. The consonants /r/ and /p/ are transposed. All the three raters gave *jeparah* score 3 for its degree of equivalence. The three raters consider *jeparah* preserve the meaning and function of **Jiggyraffes**.

The word **cattypiddler** is translated using wordplay to wordplay strategy. The Indonesian translation of **cattypiddler** is *urat-urat*. It is also based on the real animal's name, *ulat* which means caterpillars in English. The translator replaced the consonant /l/ with /r/ and repeat the word to create humorous effect. The word *urat* itself is an actual word in Indonesian which means "vein" in English. Rater 1 gave the translation of **cattypiddler** score 3 (near equivalent) while the other two raters gave score 2 (partial equivalent). *Urat-urat* is considered convey the same communicative function of **cattypiddler**, i.e., to amuse the readers. The meanings of **cattypiddler** and *urat-urat* are quite different although they are both some kind of animals. *Urat-urat* doesn't have anything to do with piddle. By using wordplay to wordplay strategy, the translator chose to retain the communicative function of the text while sacrificing the meaning.

c. Wordplay ST is Wordplay TT

"Wordplay source text is wordplay target text" strategy is often applied to translate wordplay based on morphological development. Out of 38 usage frequency of this strategy, 32 cases are used to translate wordplay based on morphological development. Fascinating made-up words of Dahl's own making,

such as **winksquiffler**, **whiffsquiddler**, **quogwinkles**, are scattered throughout his books. In general, the translators chose to use the original made-up words rather than to invent their own made-up words in target language. Examples of the application of this strategy can be seen in the following data.

- No: 68
- ST: 'Never is it nasty! **Frobscottle** is sweet and jumbly!' He got up from his chair and went to a second huge cupboard. He opened it and took out a glass bottle that must have been six feet tall. The liquid inside it was pale green, and the bottle was half full.
- TT: *“Tidak mengerikan! **Frobscottle** itu manis dan gerinyang!” Dia bangkit dari kursi dan berjalan menuju lemari besar kedua. Dia membukanya dan mengeluarkan botol kaca yang tingginya pasti mencapai dua meter. Cairan di dalamnya berwarna hijau pucat, dan botol itu setengah penuh.*
- BT: “It isn’t horrible! **Frobscottle** is sweet and *gerinyang!*” He got up from his chair and went to a second huge cupboard. He opened it and took out a two meter tall glass bottle. The liquid inside it was pale green, and the bottle was half full.

Frobscottle is an example of neologism case. It is pale green and fizzy liquid whose bubbles travel downward and it is BFG’s favorite drink. **Frobscottle** was translated using “wordplay TT = wordplay ST strategy”. All the three raters gave score 1 (non-equivalent). According to the raters, a borrowing term does not have the similar effect on target readers as the original wordplay affects its readers. The raters also consider that the borrowing term are not equivalent in term of meaning because the target readers, who are mostly children, also do not know the meaning of **frobscottle**. **Frobscottle** is an unfamiliar term (foreign term) thus they cannot relate it to the word they already know.

The next case of wordplay based on morphological development is **whizzpopper**. The data can be seen below.

- ST: ‘A whizzpopper!’ cried the BFG, beaming at her. ‘Us giants is making **whizzpoppers** all the time! Whizzpopping is a sign of happiness. It is music in our ears! You surely is not telling me that a little whizzpopping is forbidden among human beans?’
- TT: “**Whizzpopper!**” seru BFG, nyengir ke arah Sophie. “Kami para raksasa berbuat **Whizzpopper** setiap saat. **Whizzpopper** tanda kebahagiaan. Seperti musik di telinga kami! Kau yakin tidak salah waktu mengatakan **whizzpopper** dilarang di antara tomat manusia?”
- BT: “Whizzpopper!” cried the BFG, grinning at Sophie. “Us giant are always making whizzpoppers all the time!” whizzpopper is a sign of happiness. It is like music in our ears! Are you sure you are telling me the truth that whizzpopper is forbidden among human tomatoes?

The context and the meaning of its components, make it clear that **whizzpopper** is a term used for noisy and loud farts brought on by drinking **froboscottle**. The translator choose to borrow the English term **whizzpopper** into the Indonesian texts or in another words applied “wordplay ST is wordplay TT strategy”. All the three raters gave score 1 (non-equivalent). According to the three raters, a borrowing term does not have the same function as the source text. **Whizzpopper** is an unfamiliar term to Indonesian readers, thus it does not have the same effect on Indonesian readers as it affects the source readers. The raters also consider that the borrowing term are not equivalent in term of meaning because the target readers, who are mostly children, also do not know the meaning of **whizzpopper** and they cannot relate it to the word they already know. Instead of borrowing the term **whizzpopper**, it should have been better if the translator created word such as, for instance, *bangbangtut* from the word *kentut* (fart) which is more familiar to Indonesian readers.

d. Wordplay to Related Rhetorical Devices

The next prominent strategy which frequently produces translated text with full score (3) in term of functional equivalence is “wordplay to related rhetorical devices strategy”. The related rhetorical devices can be in the form of repetition, referential vagueness, irony, rhyme, paradox and other devices. There are 22 cases of wordplay which were translated using this strategy. Most of those cases are in the form of alliterations. Below is a list of other alliteration cases which were translated into rhyming phrases.

Table 4.12. Alliteration Translations into Rhyme

Source Text Alliterations	Target Text
Cracked as a crab (CATGGE: 12)	<i>Ia sinting seperti kepiting (CDEKLB: 12)</i>
Screaming scorpions (CATGGE: 36)	<i>Kalajengking Melengking (CDEKLB: 59)</i>
swift and silent (TW: 81)	<i>Kencang dan tenang (RP: 81)</i>
squinky little squiddler (BFG: 47)	<i>Pengutil kecil (BFG: 75)</i>
ruddy little runt (BFG: 60)	<i>Si kerdil yang usil (BFG: 75)</i>
shrively little shrimp	<i>Udang lintang pukang (BFG: 75)</i>
squaggy little squib (BFG: 60)	<i>Cumi-cumi kremi (BFG: 75)</i>
frizzled like a fritter (TW: 46)	<i>Garing seperti ikan kering (RP: 73)</i>

The table above shows that alliterative phrases mostly consist of adjectives and aside from unconventional-humorous-alliterative similes, Dahl used alliteration to give a stronger image or a stronger description of a situation such as in the case of **swift and silent**. Dahl also frequently used alliteration to soften an

insult with bubbly humor such as **cracked as a crab**, **shrivelly little shrimp**, and **ruddy little runt**. The detailed description of data 136 might illustrate this phenomenon.

No: 36

ST: Dotty as a **dogswoggler**

TT: *Sesinting anjing gudisan*

BT: loony as a scabious dog

The Indonesian translation of **dotty as a dogswoggler** is *sesinting anjing gudisan*. The translator used wordplay to related rhetorical devices strategy. When **dotty as a dogswoggler** is an alliterative phrase, then *sesinting anjing gudisan* is a rhyming phrase. *Sesinting* rhymes with *anjing*. *Sesinting* and *anjing* end with /ɪŋ/. All the three raters gave score 3 because they consider *sesinting anjing gudisan* has the same function and meaning as **dotty as a dogswoggler**. The meaning of *sesinting anjing gudisan* corresponds to the meaning of **dotty as a dogswoggler**. “Dotty” and *sinting* have the same sense, loony or crazy. *Anjing* is the Indonesian word for “dog”. Meanwhile *gudisan* is not exactly “woggler” but we don’t even know the exact meaning of “woggler”. Wordplay to related rhetorical devices strategy tends to produce near equivalence (score 3) when the translator manages to preserve the function and also the meaning of the wordplay.

English has a rich tradition in using alliteration such as alliterations in the works of Poe, Hemingway, Fitzgerald, Shakespeare, and the like. Alliteration is a very prominent stylistic figure in English. On the other hand, alliteration is not very common in Indonesian. Unless it is very obvious, alliterative phrases in

Indonesian prose likely go unnoticed. It is understandable if the translators chose not to preserve alliterations or even prefer to translate them into rhyming phrases. For about 35.49% of alliteration instances were translated into rhyming phrases; the number is only slightly less than translating them into non-wordplay. This tendency probably occurs because rhyme is a prominent stylistic figure in Indonesian. It is more common to find rhyme in Indonesian prose than to find alliteration in Indonesian literary.

Rhyme, in this study, is categorized as other related rhetorical devices. Using “wordplay to related rhetorical devices strategy” on wordplay translation resulted in producing all near equivalent translations (score 3). This strategy gives room to translators to use all their creativity in producing translated text with the same effect as the original wordplay without altering its meaning.

e. Editorial Technique

The next translation strategy used to translate Dahl’s wordplays is editorial technique. There are 7 cases (3.45%) of wordplay which were translated using this strategy. The wordplay types which were translated using this strategy are homonymy and polysemy. Both homonymy and polysemy are wordplay types with double entendre. The translator made an effort to make sure that the pun is noticed by the readers by adding some additional information as footnote. The example of the application of this strategy can be seen in the data below.

No: 15

ST: 'Knock-Knock,' said the President.

'Who's there?' said the Soviet Premier.

'Warren.'

'Warren who?'

'**Warren** Peace by Leo Tolstoy,' said the President

TT: "*Tok-tok,*" kata Presiden.

"*Siapa di situ?*" Perdana Menteri Soviet bertanya.

"**Warren.**"

"*Warren siapa?*"

"**Warren** Peace oleh Leo Tolstoy¹," Presiden memberitahu.

¹*ini plesetan buku War and Peace karya pengarang Rusia terkenal, Leo Tolstoy.*

BT: "Knock-knock," said the President.

"Who's there?" said the Soviet Premier.

"Warren."

"Warren who?"

"Warren Peace by Leo Tolstoy¹," said the President.

¹This is a punning of War and Peace book by the Russian famous author, Leo Tolstoy.

This wordplay was translated using editorial technique. The translator added extra information as a footnote. She added "this is a punning of War and Peace book by the Russian famous author, Leo Tolstoy". The translator tried to make sure that the wordplay was noticed by the readers. Hopefully by adding this information, the readers who are not familiar with knock-knock joke or a book entitled War and Peace or the famous author Leo Tolstoy will notice the wordplay. All the three raters gave this wordplay translation score 2. They consider, editorial technique produces meaning equivalence but it does not preserve the original function of the text.

f. Wordplay to Zero (omission)

There are only four cases of wordplays which were deleted by the translators. Mostly, the wordplays which were simply deleted are in the form of alliterations with strange made-up words such as the data below.

No: 14

ST: pibbling little pitsqueak

TT: -

BT: -

No: 139

ST: rotten old rotrasper

TT: -

BT: -

Pebbling, pitsqueak, and rotrasper are all made-up words. The translator chose to delete those alliterations. Those alliterations are used to express insult. The translator probably considered them unimportant and would not disrupt the flow information of the text. Sometimes when it is impossible for the translators to come up with a satisfactory solution in translating a wordplay into target text, the translators deleted the wordplay as an act of last resort. Omission is the least desirable option.

4.2. Discussion

4.2.1. The Significance of Wordplays to Roald Dahl's Books

This research result shows that wordplay based on morphological development is the most prominent wordplay type found in Dahl's books for children with 64 data (31.53%). It is then closely followed by alliteration with 62 data (30.54%). The probable reason why these two wordplay types occur more often than the rest of the wordplay types is because they take on more simplistic forms that are less challenging for readers especially the younger ones. Wordplay

requires extra effort from the readers to understand and interpret its meaning and then to finally appreciate the made-up words, the strange idiom or the pun presented by Roald Dahl. It is far easier for children to understand made-up words and enjoy its intended joke than to discern the secondary meaning of a pun or an ambiguous sentence. Dahl relies on familiar words and use the context to guide his young readers to understand his made-up words.

The result also shows that wordplay is in fact an inseparable part of Dahl's writings. The significance of wordplay to Dahl's books is that wordplays give the opportunity to Dahl's readers to experience intellectual pleasure in dissecting layers of linguistic features to finally grasp and appreciate the witty humors in his works. Although wordplay often requires extra effort from the readers, once they succeed in interpreting the wordplay, the readers will be rewarded by fresh and unexpected images. The nature of children is that they get easily fascinated by strange things, including strange words and weird language that defy the rules of their normal everyday languages. However, when dealing with unheard-of expressions or words, their readability is always questioned. The language might turn into nonsense without meaning when there is not much information provided for interpretation. Children might grow impatient and bored. Realizing the potential loss of readability, Dahl provides his wordplays with informative context that help readers to interpret the meaning of the wordplay. Dahl also relies on the familiar words to create his made-up words or familiar idiom to create his strange idioms. By modifying the familiar words or expression and turning them into wordplay, Dahl make it easier for readers to interpret the wordplay's meaning.

Wordplay is also an important device to depict the characters in Roald Dahl books. For instance, Mr. Willy Wonka (one of the main characters in *Charlie and the Chocolate Factory*, and *Charlie in The Great Glass Elevator*) frequently uses wordplays such as pun, made-up words, and unheard of idioms. His peculiar language leads the readers to think that he is witty, creative, and imaginative even if he possesses an air of mystery and eerie. The President of USA character in *Charlie and the Great Glass Elevator* is also depicted by his witticism and his clever way when spoke in riddles. The same case occurs on Dahl's other book *The BFG*. Wordplays such as made-up words and misuse of idiom/expression contribute significantly in the depiction of all giant characters. In *The BFG*, Dahl's narrations and other characters do not use wordplay. Wordplay is only used by the BFG and the other giants. Wordplay on *The BFG* also has different effect on the depiction of the kind hearted giant, the BFG, and the cruel-human-eating giants. Wordplay gives the good giant an impression of smart, witty, and imaginative. On the other hand, wordplay gives the other cruel giant an air of stupidity and slow-witted. The other books of Dahl also shows this pattern in the depiction of their characters.

Besides of producing humorous effect and act as an important device in the depiction of the characters of the book, wordplay also serves another function in Dahl's books. Wordplay can be used to break taboo without getting into trouble. Dahl often creates jokes related to digestive system that children love although adult people find them rather gross. For instance, Dahl invents a new word **whizzpopper** to substitute the word "fart". Dahl provides the hints or clues

about the meaning of **whizzpopper** in the context. This way, the readers still can have a good laugh about farting joke without sounding too gross. Dahl also often uses wordplay to soften insults and swear words. Instead of using common swear words such as “damn”, “hell”, “shit”, Dahl prefers to use unusual expression such as **mince my maggot!** When describing how one of his character cursed or swore because something untoward happened to them.

4.2.2. The Impact of Translation Strategies on the Translated wordplay’s Equivalence

The result shows that in translating wordplay, the translators of Dahl’s books are likely under heavy pressure to decide which text feature has the highest significance and therefore should be retained. When it is impossible to preserve both wordplay form and its meaning, the translator should decide which feature of the text that should be preserved and which one that could be sacrificed. The options are (1) to preserve the wordplay form and sacrifice the meaning, (2) to retain the meaning and sacrifice the wordplay form, (3) to translate wordplay with other rhetorical devices with the probability of maintaining both wordplay and its meaning or (4) simply deleted the wordplay if it is possible.

It can be argued that translating wordplay with wordplay is the best possible solution to preserve the original effect of wordplay. In 60 cases out of 203 (39.40%), the translators managed to do that. Wordplay to wordplay strategy produces full score (3) when the translator managed to find the corresponding wordplay in the target text without altering the meaning of the original wordplay. This strategy also produces wordplay translations which fall under the category of

partial equivalence (score 2). This happens when the translator managed to translate the original wordplay into wordplay in the target text but with meaning alterations. The translators decide to produce wordplay in the target text, even if it does not have the exact same meaning of the original wordplay, as long as it has similar effect. For instance, **turks from Turkey is tasting of turkey** was translated into *orang di Kamboja wanginya seperti bunga kamboja*. The translator managed to find the agreeable wordplay in the source language which is regarded to have more or less the similar effect with the source text wordplay. However, in doing so, the translator sacrificed the meaning while preserving the wordplay.

Another prominent strategy to produce near equivalent translations (score 3) is “wordplay to related rhetorical devices strategy”. All the 22 wordplay cases which had been translated using this strategy achieve full mark (score 3). Using related rhetorical devices allows the translator to use all his/her creativity to produce a translated text which is not necessarily a wordplay but with similar effect without changing the meaning. For instance, the Indonesian translation of **delumptious** is *lezut*, a malapropism case of *lezat* (delicious). *Lezut* as a malapropism case does not fall under the classification of wordplay in this study, but *lezut* possess certain humorous characteristic. Although *lezut* is not as sophisticated as *delumptious* (delicious + scrumptious), the three raters decide that *lezut* at least has a similar effect as the original wordplay.

Wordplay to non-wordplay strategy mostly contributes to produce partial equivalence (score 2). Although the equivalence result is not satisfying, generally

the translators chose to use wordplay to non-wordplay strategy. This result shows that translating wordplay with wordplay is a challenging task. The translators used this strategy because they could not find the congenial target language wordplay. In most cases of alliteration translations, the translators prefer this strategy. The translators tend not to put special attention to alliteration; they rather preserve the meaning than retain the linguistic form, in this case is the sound sameness as the stylistic figure. Other than alliteration, wordplay to non-wordplay strategy often applied to translate idioms. It is rare to find the corresponding idiom in the target language because idioms are culture-specific. The translator either chose to preserve the literal meaning or the idiomatic one. This strategy is also frequently used to translate pun or wordplay which has more than one sense (homonymy, homophony, polysemy, paronymy). If the translators did not find the congenial target pun, the translators chose to retain one of the two senses while sacrificing the other. Thus, the translated text falls under category of partial equivalence (score 2).

“Wordplay ST is wordplay TT strategy” mostly produces non-equivalent translations. Merely borrowing the source text wordplay is not considered the act of translating. Borrowing source text wordplay is regarded cannot convey the meaning and intended effect of the original wordplay on its source readers. This strategy is often applied to translate wordplay based on morphological development. Out of 38 usage frequency of this strategy, 32 cases are used to translate wordplay based on morphological development. Fascinating made-up words of Dahl’s own making, such as **winksquiffler**, **whiffsquiddler**,

quogwinkles, are scattered throughout his books. In general, the translators chose to use the original made-up words rather than to invent their own made-up words in target language.

The next translation strategy used to translate Dahl's wordplays is editorial technique. There are 7 cases (3.45%) of wordplay which were translated using this strategy. The wordplay types which were translated using this strategy are homonymy and polysemy. Both homonymy and polysemy are wordplay types with double entendre. The translator made an effort to make sure that the pun is noticed by the readers by adding some additional information as footnote.

When it is impossible for the translators to come up with a satisfactory solution in translating a wordplay into target text, the translators deleted the wordplay as an act of last resort. There are 4 cases (1.98%) of wordplay which were simply deleted by the translators. Omission is the least desirable option. The translator may omit the wordplay only if the omission does not disrupt the coherence of the target text. Two of Delabastita's translations strategies for wordplay (non-wordplay to wordplay, zero to wordplay) were not used at all. It is hardly surprising because it would take extra work for the translator to create a wordplay in target text when the original text has no wordplay at all; besides it would be unnecessary.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. Conclusion

The findings and discussion reveal that the majority of wordplays found in Dahl's books for children is based on morphological structure with 64 instances (31.53%). There are two patterns in which Dahl created new words: the first one is by combining two unrelated words into one to create a totally new word and the second one is by packing two synonymous words into one to create a new word with stronger effect than its constituents. Wordplay based on morphological structure is closely followed by alliteration with 62 instances (30.54%). Alliteration was used by Dahl to give a stronger image or description of a situation in a humorous way, to soften insults with bubbly humor, and to create unconventional yet humorous similes. Homonymy and misuse of idiom/expression occurred in 23 cases (11.33%) and 22 cases (10.84%) respectively. The remaining number of wordplays account for 12 cases of wordplay based on paronymy (5.92%), 9 cases of spoonerism (4.43%), 5 cases of homophony and polysemy (2.46%), and a case of wordplay based on syntactical ambiguity (0.49%).

The reason behind the frequent occurrences of wordplay based on morphological development and alliteration is because made-up words and alliterative phrases take on more simplistic forms that are less challenging for child readers to understand than wordplay of homophonous or paronymical types,

moreover wordplay based on syntactical ambiguity. It was also found that wordplay is a valuable device to depict the characters in Dahl's books for children, wordplay also serves to produce humorous effect and break taboo without getting into trouble.

The analysis also shows that the most frequently used translation strategy is wordplay to non-wordplay with 72 data (35.46%). Wordplays were translated into wordplay in 60 data (29.55%). 38 source text wordplays (18.72%) are borrowed as wordplay in the target text. 22 instances (10.84%) of wordplay were translated into related rhetorical devices. The strategies which were less used are editorial technique with 7 data (3.45%) and wordplay to zero (deletion) with 4 data (1.98)

609 data were collected from three raters (each rater assess 203 cases of wordplay). It is found from the observed target text and referred source text that most of the functional equivalent of the translation is partial, i.e. 46.30%, and only 37.44% are in near equivalence. Meanwhile 14.29% of wordplays are not equivalent both in meaning or function. 1.97% of wordplays were not translated or simply omitted by the translators. Wordplay to wordplay strategy produces near-equivalence (score 3) when the translator manage to find wordplay in the target language without sacrificing the meaning of the original wordplay. This strategy also tends to produce partial-equivalence (score 2) because often the translators are forced to make extreme changes in order to preserve the function of the original wordplay. Wordplay to non-wordplay strategy produces partial-equivalence (score 2) because the translators choose to preserve the meanings and

sacrifice the function. Wordplay to related rhetorical devices produces wordplay translations which are all under category of near equivalence (score 3) because this strategy give room to translator to use all his creativity in preserving both the meaning and effect of the original wordplay. “Wordplay ST is wordplay TT strategy” produces non-equivalence (score 1) while “wordplay to zero” or deletion strategy results in score 0.

5.2. Suggestion

This is a product-oriented-translation study. Thus, the reasons behind the translators’ decision making, the role of editor, and the role of publisher’s in translating the books were not covered. This study also assessed translation quality based on the degree of equivalence only. Other aspects such as naturalness, readability, acceptability, and accuracy were not investigated. The limitations of this study, however, lead suggestions for further research, for instance: (1) a study about the acceptability of the effect of wordplay translation on target readers in comparison with the effect of the original wordplay on source text readers; (2) a study of wordplay translation which also investigates the translator’s decision making and the role of editor and publisher in translation process.

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APPENDIX

No	Source Text	Target Text	Type of Wordplay	Technique	Equivalence			Note
					R1	R2	R3	
1	<p>“We must hurry!” said Mr Wonka. “We have so much time and so little to do! No! Wait! Cross that out! Reverse it! Thank you! Now back to the factory!” he cried, clapping his hands once and springing two feet in the air with two feet (CATGGE: 12).</p>	<p>“Kita harus buru-buru!” ujar Mr. Wonka. “Begitu banyak waktu dan sedikit sekali pekerjaan! Tidak! Tunggu! Coret kata-kata itu! harap dibalik! Terima kasih! Sekarang kita kembali ke pabrik!” serunya sambil menepuk tangannya satu kali dan melompat ke udara dengan kedua kakinya. (CDEKLB: 12).</p>	Misuse of idiom/expression	Wordplay to non-wordplay	2	2	2	<p>- Roald Dahl Reversed Idiom So Much To Do So Little Time. This wordplay serves to Produce humorous effect</p>
2	<p>“We must hurry!” said Mr Wonka. “We have so much time and so little to do! No! Wait! Cross that out! Reverse it! Thank you! Now back to the factory!” he cried, clapping his hands once and springing two feet in the air with two feet (CATGGE: 12).</p>	<p>“Kita harus buru-buru!” ujar Mr. Wonka. “Begitu banyak waktu dan sedikit sekali pekerjaan! Tidak! Tunggu! Coret kata-kata itu! harap dibalik! Terima kasih! Sekarang kita kembali ke pabrik!” serunya sambil menepuk tangannya satu kali dan melompat ke udara dengan kedua kakinya. (CDEKLB: 12)</p>	Polysemy	wordplay to zero	0	0	0	<p>The first “feet” means the plural form of foot (part of body) and the second “feet” refers to measurement of length and distance. This wordplay serves to Produce humorous effect</p>

3	A MOLE FROM A MOLE (CATGGE: 75).	Tahi lalat mole⁴ ⁴ mole= tahi lalat, bisa berarti tikus mondok (CDEKLB: 134)	Homonymy	Editorial technique	2	2	2	The first “mole” refers to a small dark spot on skin, while the second “mole” means a small mammal that lives underground. This wordplay serves to Produce humorous effect
4	A TRUNK (AND THE SUITCASE) OF AN ELEPHANT (CATGGE: 75)	BELALAI (DAN KOPER)¹ ¹ belalai = <i>trunk</i> , tapi <i>trunk</i> bisa juga berarti peti tempat pakaian (CDEKLB: 132)	Homonymy	Editorial technique	2	2	2	The word “trunk” here refers to both “the long tube-shaped nose of an elephant” and “suitcase” This wordplay serves to Produce humorous effect
5	On the other side it said: THE KITCHENS OF THIS HOTEL ARE LOADED WITH LUSCIOUS FOOD, LOBSTERS, STEAKS, ICECREAM. WE SHALL HAVE A FEAST TO END ALL FEASTS	Pada sisi itu tertulis: DAPUR HOTEL INI PENUH DENGAN MAKANAN SEDAP, UDANG, BISTIK, ESKRIM, KITA AKAN PESTA SEPUAS-PUASNYA (CDEKLB:)	Polysemy	Wordplay to non-wordplay	2	1	1	The repetition of the word “feast”, have a “feast” (a special meal with very good food or a large meal for many people) to end all feast (something that is

	(CATGGE: 31).							very enjoyable to experience). This wordplay serves to Produce humorous effect
6	There was the President's Chief Financial Adviser, who was standing in the middle of the room trying to balance the budget on top of his head , but it kept falling off (CATGGE: 24).	Ada juga kepala penasihat keuangan, yang berdiri di tengah ruangan sambil mencoba menyeimbangkan buku kas di kepalanya , tapi buku itu miring terus. (CDEKLB: 38)	Syntactic structure	Wordplay to wordplay	2	2	2	It is unclear whether "balance the budget on top of his head" means planning to balance how much money will be earned and spent or literally balancing the budget book on top of his head. This wordplay serves to Produce humorous effect
7	'Knock-Knock,' said the President. 'Who der?' ' Ginger. ' 'Ginger who?' ' Ginger yourself much when you fell off the Great Wall of	"Tok-tok," kata Presiden. "Sapa di situ?" " Ginger. " "Ginger sapa?" " Ginger klenger kalau jatuh dari Tembok Besar Cina?" ujar Presiden. "Baiklah, Chu-On-	Homonymy	Wordplay to related rhetorical devices	3	2	2	The first "Ginger" refers to a person's name, while the second "ginger" means to make something more exciting, interesting, or active. This wordplay serves to Produce humorous

	China?' said the President. 'Okay, Chu-On-Dat. Let me speak to Premier HowYu-Bin,' (CATGGE: 28).	Dat. Biar saya berbicara dengan Perdana Menteri How-Yu-Bin. (CDEKLB: 45)						effect
8	THE HORN OF A COW (IT MUST BE A LOUD HORN) (CATGGE: 75).	TANDUK SAPI (TAPI HARUS KERAS) ² ² <i>horn</i> = tanduk, bisa juga berarti terompet (CDEKLB: 132)	Homonymy	Editorial technique	2	2	2	The first “horn” refers to a hard pointed curved part that grows from the top of the head of some animals. Meanwhile, the second “horn” refers to device that is used to make loud noise. This wordplay serves to Produce humorous effect
9	THE HIDE (AND THE SEEK) OF A SPOTTED WHANGDOODLE (CATGGE: 75)	KULIT (<i>HIDE</i>) ⁵ (DAN <i>SEEK</i>) WHANGDOODLE BERBINTIK ⁵ <i>hide</i> = kulit, <i>hide and seek</i> = nama permainan	Homonymy	Editorial technique	2	2	2	Hide here refers to both “the strong, thick skin of an animal” and “to put someone in a place that cannot be seen. This wordplay serves to Produce

		(CDEKLB: 133)						humorous effect
10	THE THREE FEET OF A SNOZZWANGER (IF YOU CAN'T GET THREE FEET , ONE YARD WILL DO) (CATGGE: 75).	TIGA KAKI SEEKEOR SNOZZWANGER (KALAU KAU TIDAK BISA MENDAPAT TIGA KAKI , SATU YARD JUHA BOLEH) ⁶ ⁶ <i>foot</i> = kaki, bisa juga merupakan ukuran panjang, 1 kaki= 30 sentimeter (CDEKLB: 133)	Polysemy	Editorial technique	2	3	3	The first “feet” means the plural form of foot (part of body) and the second “feet” refers to measurement of length and distance. This wordplay serves to Produce humorous effect
11	THE SQUARE- ROOT OF A SOUTH AMERICAN ABACUS (CATGGE: 75).	AKAR SEMPOA DARI AMERIKA SELATAN ⁷ ⁷ <i>root</i> = akar pohon, <i>square root</i> = akar (dalam hitungan) (CDEKLB: 133)	Homonymy	Editorial technique	2	3	2	Root in this context refers to part of a plan and square roots means a number that produces a specified quantity when multiplied by itself. This wordplay serves to Produce humorous effect
12	THE CHEST (AND THE DRAWERS) OF A WILD GROUT (CATGGE: 75).	DADA (<i>CHEST</i>) (DAN LACI) ⁸ <i>GROUT LIAR</i>	Homonymy	Editorial technique	2	2	2	Chest here refers to “upper front part of body” and also

		⁸ <i>chest</i> = dada, bisa juga berarti lemari (CDEKLB: 133)						“drawers”. This wordplay serves to Produce humorous effect
13	THE FANGS OF A VIPER (IT MUST BE A VINDSCREEN VIPER) (CATGGE: 75).	TARING ULAR BERBISA (HARUS ULAR BERBISA VINDSCREEN) (CDEKLB: 133)	Paronymy	Wordplay to non-wordplay	2	2	2	Viper means poisonous snake. While, the right term of vindscreen viper is windscreen. This wordplay serves to Produce humorous effect
14	pibbling little pitsqueak (BFG: 47)	-	Alliteration	Wordplay to zero	0	0	0	
15	'Knock-Knock,' said the President. 'Who's there?' said the Soviet Premier. 'Warren.' 'Warren who?' 'Warren Peace by Leo Tolstoy,' said the President	“Tok-tok,” kata Presiden. “Siapa di situ?” Perdana Menteri Soviet bertanya. “Warren.” “Warren siapa?” “Warren Peace oleh Leo Tolstoy ¹ ,” Presiden memberitahu.	Paronymy	Wordplay ST = wordplay TT	3	2	3	Knock-knock joke with <i>warren</i> as the focus. The first Warren refers to a person's name (the President). The second Warren is a punning of a book's title by Leo Tolstoy, War and Peace. This wordplay serves to

	(CATGGE: 27).	<p>'ini plesetan buku War and Peace karya pengarang Rusia terkenal, Leo Tolstoy</p> <p>(CDEKLB: 43)</p> <p>'ini plesetan buku War and Peace karya pengarang Rusia terkenal, Leo Tolstoy</p>						Produce humorous effect
16	<p>'Knock-Knock,' said the President.</p> <p>'Who's there?' said the Chief Spy.</p> <p>'Courteney.'</p> <p>'Courteney who?'</p> <p>'Courteney one yet?' said the President.</p> <p>There was a brief silence. 'The President asked you a question,' said Miss Tibbs in an icy voice?'</p> <p>'No, ma'am, not yet,' said the Chief Spy, beginning to twitch.</p> <p>'Well, here's your chance,'</p>	<p>"Tok-tok," kata presiden.</p> <p>"Siapa di situ?" kata Kepala Mata-mata.</p> <p>"Courtney."</p> <p>"Courtney siapa?"</p> <p>"Courtney penggemar kornet?" tanya Presiden.</p> <p>Diam sejenak. "Presiden bertanya padamu," Miss Tibbs berkata dengan nada dingin.</p> <p>"Kau Courtney penggemar kornet?"</p> <p>"Bukan, Ma'am," ujar Kepala Mata-mata yang mulai gelisah.</p> <p>"Nah inilah kesempatanmu,</p>	Paronymy	Wordplay to wordplay	3	3	3	Knock-knock joke with <i>Courtney</i> as the focus. The first Courtney refers to a person's name (the President). Meanwhile the second Courtney is a punning of court anyone yet? This wordplay serves to Produce humorous effect

	snarled Miss Tibbs (CATGGE: 25).	makan kornet sana,” Miss Tibbs membentak. (CDEKLB: 41)						
17	'Now see here, Yugetoff! You get those astronauts of yours off that Space Hotel of ours this instant! Otherwise, I'm afraid we're going to have to show you just where you get off, Yugetoff! ' (CATGGE: 27).	“Nah, sekarang dengarkan dulu, Yugetoff! Bawa pergi para astronaut kalian dari Hotel Angkasa kami sekarang juga! Kalau tidak, kami akan menunjukkan di mana kau harus mendarat, Yugetoff! ” (CDEKLB: 43)	Homonymy	Wordplay to non-wordplay	2	2	2	Yougetoff refers to a person's name and a clause you get off . This wordplay serves to Produce humorous effect
18	'It is very difficult to phone people in China, Mr President,' said the Postmaster General. 'The country's so full of Wings and Wongs , every time you wing you get the wong number' (CATGGE: 28).	“Sulit sekali menelpon orang di Cina, Mr. Presiden,” ujar Kepala Kantor Pos. “Negara itu penuh dengan Wing dan Wong , sehingga setiap kali kita menelpon, yang mengangkat kalo tidak Wing ya Wong .” (CDEKLB: 45)	Paronymy	Wordplay to non-wordplay	2	2	2	Wings and Wongs refers to person's name (surname). The second wing is a punning of <i>ring</i> and wong is a punning of <i>wrong</i> . Everytime you wing (ring), you get the wong (wrong) number. This wordplay serves to Produce humorous effect

19	<p>'No mistake!' barked the President. 'And if you don't call them off right away I'm going to tell my Chief of the Army to blow them all sky high! So chew on that, Chu-On-Dat!' (CATGGE: 29)</p>	<p>"Tidak salah!" Presiden berteriak. "Dan kalua kau tidak segera memanggil mereka pulang, saya akan memerintahkan Kepala Angkatan Darat saya untuk meledakkan mereka sampai hancur! Jadi camkan itu, Chu-On-Dat!" (CDEKLB: 46)</p>	Paronymy	Wordplay to non-wordplay	2	2	2	Chu-On-Dat (a person's name, a Chinese name) and chew on that have similar pronunciation. This wordplay serves to Produce humorous effect.
20	<p>'Put him on,' said the President.</p> <p>'Mr President, sir, this is Walter Wall. What a sumptuous hotel this is! The decorations are superb!'</p> <p>'Have you noticed that all the carpets are wall-to-wall, Mr Walter Wall?' said the President.</p> <p>'I have indeed, Mr President.'</p> <p>'All the wallpaper is all wall-to-wall, too, Mr Walter Wall.' (CATGGE: 29)</p>	<p>"Sambungkan saja," ujar Presiden.</p> <p>"Mr. Presiden, Sir, di sini Walter Wall. Hotel ini begitu luar biasa! Dekorasinya luar biasa! Dekorasinya sempurna!"</p> <p>"Apakah kau menyadari bahwa seluruh lantainya tertutup karpét, Mr. Walter Wall? Sang Presiden bertanya.</p> <p>"Ya, Mr. Presiden."</p> <p>"Semua dindingnya juga dilapisi kertas dinding, Mr. Walter Wall."</p>	Paronymy	Wordplay to non-wordplay	2	2	2	Wall-to-wall (refers to the hotel's decoration especially the carpet) and Walter Wall (is a person's name). Both have similar pronunciation. This wordplay serves to Produce humorous effect.

		(CDEKLB: 89)						
21	TWO HAIRS (AND ONE RABBIT) (CATGGEL: 75)	Dua rambut (dan satu kelinci) (CDEKLB: 132)	homophony	Wordplay to non-wordplay	1	2	2	The first hair is a punning of <i>hares</i> , This wordplay serves to Produce humorous effect
22	‘But there’s a hole in it already,’ said Charlie. ‘We made it when we came out.’ ‘Then we shall make another,’ said Mr Wonka. ‘Two holes are better than one. Any mouse will tell you that.’ (CATGGE: 12)	“Tapi di sana kan sudah ada lubangnya,” ujar Charlie. “Kita tadi membuat lubang waktu keluar.” “Kalau begitu kita harus membuat lubang lain,” ujar Mr. Wonka. “Dua lubang lebih baik daripada satu lubang. Tikus saja tahu.” (CDEKLB: 14)	Misuse of idiom/expression	Wordplay to wordplay	2	2	2	Misuse of idiom. The original version is two heads are better than one. This wordplay serves to Produce humorous effect
23	‘Stop pulling the Earthworm’s leg,’ the Ladybird said. This sent the Centipede into hysterics. ‘Pulling his leg!’ he cried, wriggling with glee and pointing at the Earthworm. ‘Which leg am I pulling? You tell me that!’ (JATGP: 36)	“Jangan suka menggelitik kaki si Cacing Tanah,” kata Kepik. Ucapan ini membuat Lipan tertawa histeris. “Menggelitik kakinya!” serunya, menggeliat-geliat kegelian dan menunjuk Cacing Tanah. “Kaki yang mana yang kugelitik? Katakan	Misuse of idiom/expression	Wordplay to non-wordplay	2	2	2	Pull somebody’s leg means telling someone something that is not true as a way of joking with the person . The wordplay occurs when Centipede take it literally. This

		padaku!” (JDPR:53)						wordplay serves to Produce humorous effect
24	'And oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world hornswogglers and snozzwangers and those terrible wicked whangdoodles. (CATCF: 42)	“Dan aduh betapa buruknya negeri tersebut! Hanya terdiri atas hutan lebat yang penuh binatang paling berbahaya di dunia— <i>hornswogglers</i> , <i>snozzwangers</i> , dan <i>whangdoodles</i> yang mengerikan dan jahat. (CDPCA: 93)	Morphological structure	Wordplay ST= wordplay TT	1	1	1	Nonsense words (animals) created by Roald Dahl. This wordplay serves to Produce humorous effect
25	'And oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world hornswogglers and snozzwangers and those terrible wicked whangdoodles. (CATCF: 42)	“Dan aduh betapa buruknya negeri tersebut! Hanya terdiri atas hutan lebat yang penuh binatang paling berbahaya di dunia— <i>hornswogglers</i> , <i>snozzwangers</i> , dan <i>whangdoodles</i> yang mengerikan dan jahat. (CDPCA: 93)	Morphological structure	Wordplay ST= wordplay TT	1	1	1	Nonsense words (animals) created by Roald Dahl. This wordplay serves to Produce humorous effect
26	'And oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world	“Dan aduh betapa buruknya negeri tersebut! Hanya terdiri atas hutan lebat yang penuh binatang paling berbahaya di	Morphological structure	Wordplay ST= wordplay TT	1	1	1	Nonsense words (animals) created by Roald Dahl. This wordplay serves to

	hornswooglers and snozzwangers and those terrible wicked whangdoodles . (CATCF: 42)	dunia— <i>hornswooglers</i> , <i>snozzwangers</i> , dan <i>whangdoodles</i> yang mengerikan dan jahat. (CDPCA: 93)						Produce humorous effect
27	'Whips!' cried Veruca Salt. 'What on earth do you use whips for?' 'For whipping cream, of course,' said Mr Wonka. 'How can you whip cream without whips? Whipped cream isn't whipped cream at all unless it's been whipped with whips. Just as a poached egg isn't a poached egg unless it's been stolen from the woods in the dead of night! Row on, please!' (CATCF: 51)	" Kocokan! " teriak Veruca Salt. "Apa gunanya kocokan?" "Buat mengocok krim, tentunya," ujar Mr. Wonka. "Bagaimana kau mau mengocok krim tanpa kocokan? Krim kocok bukanlah krim kocok kalau tidak dikocok. Sama seperti telur rebus yang bukan telur rebus kalau tidak direbus! Ayo dayung terus!" (CDPCA: 114)	Polysemy	Wordplay to non-wordplay	3	3	3	Ambiguity caused by the word whip. This wordplay serves to Produce humorous effect
28	They passed a yellow door on which it said: STOREROOM NUMBER 77 — ALL THE BEANS, CACAO BEANS, COFFEE BEANS, JELLY BEANS, AND HAS BEANS .	Mereka melewati pintu kuning dengan tulisan: GUDANG NOMOR 77- SEMUA BIJI, BIJI KAKAO, BIJI KOPI, BIJI JELY, DAN BIJI TUA . "Biji tua?" teriak Violet	Paronymy	Wordplay to wordplay	3	3	3	Wordplay with the word <i>bean</i> . Roald Dahl created a nonsense word, <i>has beans</i> (a variant of <i>bean</i>). <i>Has beans</i> and <i>has been</i> are

	'Has beans?' cried Violet Beauregarde. (CATCF: 51)	Beauregarde. (CDPCA: 114)						similarly pronounced. This wordplay serves to Produce humorous effect
29	'Lovely stuff, lickable wallpaper!' cried Mr Wonka, rushing past. 'It has pictures of fruits on it — bananas, apples, oranges, grapes, pineapples, strawberries, and snozzberries . . .' (CATCF: 62)	"Menyenangkan sekali, kertas dinding yang bisa dijilat itu!" teriak Mr. Wonka sambil bergegas lewat. "Ada gambar buah-buahan pada kertas itu-pisang, apel, jeruk, nanas, stroberi, dan snozberry ..." (CDPCA: 138)	Morphological structure	Wordplay ST= wordplay TT	2	1	1	Nonsense words. Snozberry is a nonsense variant of berry
30	"And what keeps it up?" said grandma Josephine "Skyhook," said Mr. Wonka. "You amaze me," said grandma Josephine. (CATGGE: 12)	"Dan apa yang membuatnya tetap berada di atas?" tanya Grandma Josephine. "Kait angkasa," jawab Mr. Wonka. "Menakjubkan," kata Grandma Josephine. (CDEKLB: 11)	Morphological structure	Wordplay to wordplay	2	3	3	Nonsense words. This wordplay serves to Produce humorous effect
31	'What if my beard were made of green spinach?' cried Mr Wonka. 'Bunkum and	"Bagaimana kalau janggutku terbuat dari bayam hijau?" teriak Mr. Wonka. "Omong kosong	Morphological	Wordplay to wordplay	3	3	3	Tummyrot is an unusual word grouping. This

	tummyrot! You'll never get anywhere if you go about what-iffing like that..." (CATGGE:21)	dansampah tumpah! Kalian tak bakal sampai ke manapun kalau terus bagaimana-kalau seperti itu..." (CDEKLB: 31)	structure					wordplay serves to Produce humorous effect
32	But they can't be real people,' Charlie said. 'Of course they're real people,' Mr Wonka answered. 'They're Oompa-Loompas! ' (CATCF: 41)	"Tapi tak mungkin mereka orang betulan," ujar Charlie. "Tentu saja mereka orang betulan," jawab Mr. Wonka, "mereka adalah bangsa oompa-loompa. " (CDPCA: 92)	Morphological structure	Wordplay ST= wordplay TT	3	2	3	Nonsense words. This wordplay serves to Produce humorous effect
33	'you call that walking!' cried the Centipede. 'You're a slitherer , that's all you are! You just slither along!' (JATGP: 35)	"Kau sebut itu berjalan!" seru Lipan. "Kau adalah perayap, itulah kau! Kau hanya dapat merayap!" (JDPR:51)	Morphological structure	Wordplay to wordplay	2	3	3	This wordplay serves to Produce humorous effect
34	'It's a Prock! ' (JATGP: 98)	"Itu prock! " (JDPR: 170)	Morphological structure	Wordplay ST= wordplay TT	1	1	1	Nonsense word. This wordplay serves to Produce humorous effect
35	'It's a Snozzwanger! ' cried the Chief of Police. (JATGP: 98)	"Itu Snozzwanger! " seru Kepala Polisi (JDPR: 170)	Morphological structure	Wordplay ST= wordplay TT	1	1	1	Nonsense word. This wordplay serves to Produce humorous effect

36	'It's a Whangdoodle! ' yelled the Head of the Fire Department. (JATGP: 98)	"Itu Whangdoodle! " teriak Kepala Pemadam Kebakaran. (JDPR: 171)	Morphological structure	Wordplay ST=wordplay TT	1	1	1	Nonsense word. This wordplay serves to Produce humorous effect
37	'That one's an Oinck! ' screamed the Head of the Fire Department. 'I just know it's an Oinck!' 'Or a Cockatrice!' yelled the Chief of Police. (JATGP: 99)	"Itu Oinck! " jerit Kepala Pemadam Kebakaran. "Aku tahu itu <i>Oinck!</i> " "Atau seekor <i>Cockatrice!</i> " teriak Kepala Polisi. (JDPR: 171)	Morphological structure	Wordplay ST=wordplay TT	1	1	1	Nonsense word. This wordplay serves to Produce humorous effect
38	'That one's an Oinck!' screamed the Head of the Fire Department. 'I just know it's an Oinck!' 'Or a Cockatrice! ' yelled the Chief of Police. (JATGP: 99)	"Itu Oinck!" jerit Kepala Pemadam Kebakaran. "Aku tahu itu Oinck!" "Atau seekor <i>Cockatrice!</i> " teriak Kepala Polisi. (JDPR: 171)	Morphological structure	Wordplay ST=wordplay TT	1	1	1	Nonsense word. This wordplay serves to Produce humorous effect
39	The famous Bonecrunching Giant! (BFG: 20)	Raksasa Bonecruncher yang terkenal! (BFG: 25)	Morphological structure	Wordplay ST=wordplay TT	1	1	1	An unusual morphological structure. This wordplay serves to Produce humorous effect
40	'Bonecrunching Giant says Turks is tasting oh ever so	"Raksasa Bonecruncher bilang orang Kamboja lebih wangi dan	Homonymy	Wordplay to wordplay	3	2	2	Turkey refers to a country in

	much juicier and more scumdiddlyumptious! Bonecruncher says Turkish human beans has a glamourly flavour. He says Turks from Turkey is tasting of turkey .' (BFG: 20)	ramnyamnyam! Bonecruncher bilang orang di Kamboja wanginya seperti bunga kamboja ." (BFG: 25)						southeastern Europe and Western Asia , but it also means a large bird grown for its meat on farms . This wordplay serves to Produce humorous effect
41	'Every human bean is diddly and different. Some is scumdiddlyumptious and some is uckyslush. Greeks is all full of uckyslush . No giant is eating Greeks, ever.' (BFG: 20)	"Tentu saja!" teriak si Raksasa. "Setiap tomat manusia rasanya khas dan berbeda. Ada yang ramnyamnyam dan ada yang bwahbweh . Orang Arab rasanya bwahbweh. Tidak ada raksasa yang makan orang Arab." (BFG: 26).	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense words. Uckyslush here refers to a very bad taste. This wordplay serves to Produce humorous effect
42	"It seems that almost everyone around here is loved!" said James. "How nice this is!" "Not me!" cried Centipede happily. "I am a pest and I'm proud of it! Oh, I am such a shocking dreadful pest !" (JATGP: 71)	"Tidak termasuk aku!" seru lipan gembira. "Aku hama dan aku bangga akan hal itu! Oh, aku memang hama yang menyebalkan !" (JDPR: 121)	Polysemy	Wordplay to non-wordplay	2	2	2	Pest refers to an insect or small animal that is harmful or damages crops . Pest also means an annoying person. This wordplay serves to Produce humorous effect

43	<p>“Whatever it is,” my father said, “I wish to heavens she’d stop running. It’ll give the game away.” (DTCOTW: 128)</p>	<p>“Apapun itu,” kata Dad, “aku berharap demi Tuhan Mrs. Clipstone mau berhenti lari. Ini akan mengakhiri permainan ini.” (DSJD: 209)</p>	Homonymy	Wordplay to non-wordplay	2	2	2	Game refers to a competition or game as wild animals and birds that are hunted for food or sport . This wordplay serves to Produce humorous effect
44	<p>You is trying to change the subject,' the Giant said sternly. 'We is having an interesting babblement about the taste of the human bean. The human bean is not a vegetable.' (BFG: 22)</p>	<p>“Kau mencoba mengalihkan pembicaraan,” si Raksasa berkata galak. “Kita tadi mengobrol tentang rasa-rasa tomat manusia yang menarik. Tomat manusia bukan sayuran.” (BFG: 26)</p>	Morphological structure	Wordplay to non-wordplay	2	2	2	Unusual morphological structure. This wordplay serves to Produce humorous effect
45	<p>“Oh, but the bean is a vegetable,' Sophie said.</p> <p>'Not the human bean,' the Giant said. 'The human bean has two legs and a vegetable has no legs at all.'</p>	<p>“Oh, tapi tomat kan memang sayuran,” kata Sophie.</p> <p>“Bukan tomat manusia,” si Raksasa membantah. “Tomat manusia memiliki dua kaki, sementara sayuran tidak memiliki kaki sama sekali.” (BFG: 27)</p>	Morphological structure	Wordplay to wordplay	3	3	3	All the giants call human as human bean, a punning of human being. This wordplay serves to Produce humorous effect
46	<p>‘...there is something very</p>	<p>“...orang-orang Salem benar-</p>	Homophon	Wordplay to	3	2	2	Wales refers to a

	<p>fishy about Wales.'</p> <p>'You means whales,' Sophie said. 'Wales is something quite different.'</p> <p>'Wales is whales,' the Giant said. 'Don't gobblefunk around with words...' (BFG: 22)</p>	<p>benar abu amis.”</p> <p>“Maksudmu ikan salem,” kata Sophie. “Kota Salem sih sama sekali berbeda.”</p> <p>“Salem ya salem,” kata si Raksasa. “Jangan jungkar jungkir kata ya...”</p> <p>(BFG: 27)</p>	y	wordplay					country which is a part of UK, meanwhile whales are big mammals that lives in the sea. This wordplay serves to Produce humorous effect
47	<p>‘Bonecrunching Giant says Turks is tasting oh ever so much juicier and more scrumdiddlyumptious!</p> <p>Bonecruncher says Turkish human beans has a glamourly flavour. He says Turks from Turkey is tasting of turkey.’ (BFG: 20)</p>	<p>“Raksasa Bonecruncher bilang orang Kamboja lebih wangi dan ramnyamnyam! Bonecruncher bilang orang di Kamboja wanginya seperti bunga kamboja.” (BFG: 25)</p>	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense words. This wordplay serves to Produce humorous effect	
48	<p>‘...human beans from Jersey has a most disgusting woolly tickle on the tongue,’ the Giant said. 'Human beans from Jersey is tasting of cardigans.'</p> <p>'You mean jerseys,' Sophie said.</p>	<p>“...tomat manusia dari Jersey mempunyai rasa benang wol menjijikkan yang menggelitik lidah,” kata si Raksasa. “Tomat manusia dari Jersey rasanya seperti cardigan.”</p> <p>“Maksudmu kaus jersey,” ujar</p>	Homonymy	Wordplay ST = wordplay TT	2	3	3	Here, dahl twisted the word jersey, a sweater/cardigan, and relate it to Jersey (New Jersey). This wordplay serves to Produce humorous	

	(BFG: 22)	Sophie. (BFG: 27)						effect
49	<p>'Danes from Denmark is tasting ever so much of dogs,' the Giant went on.</p> <p>'Of course,' Sophie said. 'They taste of great danes.'</p> <p>'Wrong!' cried the Giant, slapping his thigh. 'Danes from Denmark is tasting doggy because they is tasting of labradors!'</p> <p>'Then what do the people of Labrador taste of?' Sophie asked.</p> <p>'Danes,' the Giant cried, triumphantly. 'Great danes!'</p> <p>'Aren't you getting a bit mixed up?' Sophie said. (BFG: 23)</p>	<p>"Orang-orang Dane dari Denmark rasanya amat mirip anjing," si Raksasa melanjutkan.</p> <p>"Tentu saja," kata Sophie, "mereka rasanya seperti anjing jenis <i>great dane</i>."</p> <p>"Salah!" seru si Raksasa, menepuk paha. "Orang-orang Dane dari Denmark rasanya seperti anjing karena rasa mereka seperti anjing <i>Labrador</i>!"</p> <p>"Lalu orang-orang Labrador rasanya seperti apa?" tanya Sophie.</p> <p>"<i>Dane</i>," kata si Raksasa penuh kemenangan. "<i>Great dane</i>!"</p> <p>"Apa tidak terbalik?" tanya Sophie. (BFG: 28)</p>	Homonymy	Wordplay ST = wordplay TT	3	3	3	Danes refer to people from Denmark and also a dog breed, <i>great Dane</i> . This wordplay serves to Produce humorous effect
50	<p>'Danes from Denmark is tasting ever so much of dogs,' the Giant went on.</p>	<p>"Orang-orang Dane dari Denmark rasanya amat mirip anjing," si Raksasa melanjutkan.</p>	Homonymy	Wordplay ST = wordplay TT	3	3	3	Labrador refers to eastern region of Canada and also a dogbreed, Labrador

	<p>'Of course,' Sophie said. 'They taste of great danes.'</p> <p>'Wrong!' cried the Giant, slapping his thigh. 'Danes from Denmark is tasting doggy because they is tasting of labradors!'</p> <p>'Then what do the people of Labrador taste of?' Sophie asked.</p> <p>'Danes,' the Giant cried, triumphantly. 'Great danes!'</p> <p>'Aren't you getting a bit mixed up?' Sophie said. (BFG: 23)</p>	<p>"Tentu saja," kata Sophie, "mereka rasanya seperti anjing jenis <i>great dane</i>."</p> <p>"Salah!" seru si Raksasa, menepuk paha. "Orang-orang Dane dari Denmark rasanya seperti anjing karena rasa mereka seperti anjing <i>Labrador</i>!"</p> <p>"Lalu orang-orang Labrador rasanya seperti apa?" tanya Sophie.</p> <p>"<i>Dane</i>," kata si Raksasa penuh kemenangan. "<i>Great dane</i>!"</p> <p>"Apa tidak terbalik?" tanya Sophie. (BFG: 28)</p>						retriever. This wordplay serves to Produce humorous effect
51	<p>'Your head is full of squashed flies,' the Giant said. 'Wellington is in New Zealand. The human beans in Wellington has an especially scrumdiddlyumptious taste, so says the Welly-eating Giant.'</p> <p>'What do the people of Wellington taste of?' Sophie</p>	<p>"Kepalamu penuh lalat remu," ejek si Raksasa. "Wellington ada di Selandia Baru. Tomat manusia dari Wellington memiliki rasa yang amat ramnyamnyam, begitu kata Raksasa pemakan orang Wellington."</p> <p>"Orang Wellington rasanya</p>	Homonymy	Wordplay ST = wordplay TT	3	2	2	Wellington refers to the capital city of New Zealand and also a type of boot (a knee-length waterproof boot). This wordplay serves to Produce humorous effect

	asked. 'Boots,' the Giant said. 'Of course,' Sophie said. 'I should have known.' (BFG: 24)	seperti apa?" tanya Sophie. "Sepatu bot," jawab si Raksasa. "Tentu saja," kata Sophie. "Seharusnya bisa kutebak." (BFG: 28)						
52	They would be putting me into the zoo or the bunkumhouse with all those squiggling hippodumplings and crocadowndillies .' (BFG: 25)	Mereka akan memasukkan aku ke kebun binatang atau kolong rumah beserta para hippodumpling dan crocadowncilly . (BFG: 31)	Morphological structure	Wordplay ST = wordplay TT	1	1	1	Nonsense word (animal). This wordplay serves to Produce humorous effect
53	They would be putting me into the zoo or the bunkumhouse with all those squigglinghippodumplings and crocadowndillies .' (BFG: 25)	Mereka akan memasukkan aku ke kebun binatang atau kolong rumah beserta para hippodumpling dan crocadowncilly . (BFG: 31)	Morphological structure	Wordplay ST = wordplay TT	1	1	1	Nonsense word (animal). This wordplay serves to Produce humorous effect
54	'I'm not sure I quite know what that means,' Sophie said. 'Meanings is not important,' said the BFG. 'I cannot be right all the time. Quite often I is left instead of right.' (BFG: 27)	"Aku tidak tahu apa arti krodkolop," kata Sophie. "Apa artinya tidak penting," balas BFG. "Aku tidak selalu benar . Lebih sering aku salah daripada benar." (BFG: 33)	Homonymy	Wordplay to nonwordplay	2	2	2	The BFG confused the meaning of right (correct) with right (the opposite of left). This wordplay serves to Produce humorous effect
55	The filthy old fizzwiggler !	" Nenek sihir tua yang buluk!"	Morphological	Wordplay to non-	2	2	2	Nonsense word, unusual word

	(BFG: 30)	(BFG: 38)	structure	wordplay				grouping. This wordplay serve to break taboo (softening insult and profanity)
56	Because I is brimful of buzzburgers, ' the BFG said. 'If you listen to everything I am saying you will be getting earache.' (BFG: 31)	Karena mulutku penuh dengan lidah mendengung, " balas BFG. "Jika kau mendengarkan semua yang kukatakan, kau akan sakit telinga." (BFG: 40)	Morphological structure	Wordplay to wordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
57	Is that really true?' Sophie asked. 'You think I is swizzfiggling you?' (BFG: 34)	"Benarkah?" tanya Sophie. "Kaupikir membingungkanmu? " (BFG: 45)	Morphological structure	Wordplay to non-wordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
58	'The snozzcumber! ' cried Sophie. 'There's no such thing.' (BFG: 37)	" Snozzchumber! " seru Sophie. "Tidak ada sayuran dengan nama itu!" (BFG: 48)	Morphological structure	Wordplay ST = wordplay TT	1	1	1	Nonsense word. This wordplay serves to Produce humorous effect
59	'what about for instance the great squizzly scotch-hopper? ' (BFG: 37)	"Bagaimana, misalnya, dengan scotch-hopper besar yang merutuk?" (BFG: 49)	Morphological structure	Wordplay ST = wordplay TT	1	1	1	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous

								effect
60	'And the humplecrimp ?' (BFG: 37)	“Dan <i>humplecrimp</i> ?” (BFG: 49)	Morphological structure	Wordplay ST = wordplay TT	1	1	1	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
61	'And the wraprascal ?' (BFG: 37)	“Dan <i>wraprascal</i> ?” (BFG: 49)	Morphological structure	Wordplay ST = wordplay TT	1	1	1	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
62	'And the crumpscoddle ?' (BFG: 37)	“Dan <i>crumpscoddle</i> ?” (BFG: 49)	Morphological structure	Wordplay ST = wordplay TT	1	1	1	Nonsense word, unusual word grouping. This wordplay serve to Produce humorous effect.
63	'But because I is refusing to gobble up human beans like the other giants, I must spend my life guzzling up icky-poo snozzcumpers instead. If I don't, I will be nothing but skin and	“Tapi karena aku menolak melahap tomat manusia seperti raksasa-raksasa lain, aku harus hidup dengan memakan <i>snozzcumber</i> yang rasanta bwahbweh ini. jika tidak, tubuhku akan menjadi tulang	Misuse of idiom/expression	Wordplay to wordplay	3	3	3	The correct idiom is skin and bones, but the BFG replace the word <i>bones</i> with <i>groans</i> . This wordplay serves to Produce humorous

	groans.' (BFG: 37)	dan tumit saja.” (BFG: 50)						effect
64	‘To me it is tasting of clockcoaches and slimewanglers!’ (BFG: 41)	“Bagiku rasanya seperti kecolak dan ular berlendir!” (BFG: 52)	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
65	‘To me it is tasting of clockcoaches and slimewanglers! ’ (BFG: 41)	“Bagiku rasanya seperti kecolak dan ular berlendir! ” (BFG: 52)	Morphological structure	Wordplay to non-wordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
66	‘You do unless you is wanting to become so thin you will be disappearing into a thick ear. ’ (BFG: 41)	“Harus, jika kau tidak ingin menjadi kurus sehingga lenyap di perut bumi. ” (BFG: 52)	Misuse of idiom/expression	Wordplay to non-wordplay	2	2	2	The correct idiom is <i>disappearing into thin air</i> . This wordplay serves to Produce humorous effect
67	‘human beans from Chile is very chilly. ’ (BFG: 47)	“Tomat manusia dari Islandia amat dingin. ” (BFG: 60)	Paronymy	Wordplay to wordplay	2	3	2	Though the meaning is unrelated at all, but Dahl relate Chile with Chilly. This wordplay serves to

								Produce humorous effect
68	' Frobscottle ,' announced the BFG. 'All giants is drinking frobscottle.' (BFG: 50)	" Frobscottle ," BFG memberitahu. "Semua raksasa minum Frobscottle." (BFG: 63)	Morphological structure	Wordplay ST= wordplay TT	1	1	1	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
69	By ringo, your head must be so full of frogsquinkers and buzzwangles , I is frittered if I know how you can think at all! (BFG: 51)	"Ampun, kepalamu pasti penuh katak keropeng dan lebah dengung , aku heran kok kau bisa berpikir!" (BFG: 64)	Morphological structure	Wordplay to wordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
70	By ringo, your head must be so full of frogsquinkers and buzzwangles , I is frittered if I know how you can think at all! (BFG: 51)	"Ampun, kepalamu pasti penuh katak keropeng dan lebah dengung , aku heran kok kau bisa berpikir!" (BFG: 64)	Morphological structure	Wordplay to non-wordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
71	'But your brain is so full of bugwhiffles , I doubt you will ever understand.' (BFG: 51)	"Tapi otakmu penuh kumbang denging , aku tidak yakin kau bakal mengerti." (BFG: 64)	Morphological structure	Wordplay to wordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect

								effect
72	<p>'Whizzpopper!' cried the BFG, beaming at her. 'Us giants is making whizzpoppers all the time! Whizzpopping is a sign of happiness. It is music in our ears! You surely is not telling me that a little whizzpopping is forbidden among human beans?'</p> <p>(BFG: 52)</p>	<p>"Whizzpopper!" seru BFG, nyengir ke arah Sophie. "Kami para raksasa berbuat <i>Whizzpopper</i> setiap saat. <i>Whizzpopper</i> tanda kebahagiaan. Seperti music di telinga kami! Kau yakin tidak salah waktu mengatakan <i>whizzpopper</i> dilarang di antara tomat manusia?"</p> <p>(BFG: 66)</p>	Morphological structure	Wordplay ST= wordplay TT	1	1	1	Nonsense word, unusual word grouping. This wordplay serves to break taboo.
73	<p>'It's a razztwizzler,' the BFG said.</p> <p>(BFG: 56)</p>	<p>"Seperti merayang-rayang," kata BFG. (BFG:69)</p>	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
74	<p>'YourMajester,' he said. 'I is your humbug servant.' He bowed again. (BFG: 144)</p>	<p>"Yang Melia," katanya. "Aku hambamu." Ia membungkuk lagi. (BFG: 156)</p>	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect

75	'Now then, you little grobsequiffler! ' boomed the Fleshlumpeater. (BFG: 58)	"Itu dia si Kerdil! " raung Fleshlumpeater. (BFG: 72)	Morphological structure	Wordplay to non wordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to break taboo (softeninginsult and profanity).
76	' Delumptious fizzy frobscottle,' the BFG answered. 'Everyone must be drinking frobscottle with breakfast, Majester.' (BFG: 177)	"Frobscottle lezut yang bersoda," jawab BFG. "Setiap orang harus minum <i>frobscottle</i> saat sarapan, yang Melia." (BFG: 167)	Morphological structure	Wordplay to related rhetorical devices	3	3	3	Nonsense word, unusual word grouping. This wordplay serve to Produce humorous effect.
77	'This is the repulsant snozzcumber, Majester, and that is all we is going to give these disgustive giants from now on!' (BFG: 204)	"Ini adalah <i>snozzcumber</i> yang menjijikkan , Melia, dan hanya inilah yang akan kita berikan pada raksasa-raksasa memuakkan itu mulai sekarang!" (BFG: 195)	Morphological structure	Wordplay to nonwordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serve to Produce humorous effect.
78	'Other giants is all saying they is wanting to gallop off to England tonight to guzzle school- chiddlers ,' the Bloodbottler said. (BFG: 49)	"Raksasa-raksasa lain mengatakan mereka akan berderap ke Inggris untuk menelan kanak-kanak sekolah," kata Bloodbottler. (BFG: 60)	Morphological structure	Wordplay to non wordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect

79	'And there I was telling him to eat the filthsome snozzcumber and you was all the time inside it!' the BFG cried. (BFG: 48)	"Dan aku memintanya memakan <i>snozzcumber</i> buluk itu sementara kau di dalamnya!" seru BFG. (BFG: 61)	Morphological structure	Wordplay to nonwordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to break taboo (softeninginsult and profanity).
80	The BFG sat down on the chest-of-drawers-piano and gazed in wonder around the Great Ballroom. 'By gum-drops!' he cried. 'What a spliffing whoppsy room we is in! It is so gigantuuous .' (BFG: 174)	BFG duduk di buffet piano dan memandang kagum ke sekeliling ruang dansa. "Demi kutil kuda!" serunya. "Ruangan ini amat gerimang kilangkintang! Ruangan yang serungguh besar ." (BFG: 165)	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
81	'Because you SAW me,' the Big Friendly Giant answered. 'If anyone is ever SEEING a giant, he or she must be taken away hipswitch .' (BFG: 25)	"Karena kau MELIHAT-KU," jawab si Raksasa Besar yang Baik. "Kalau ada yang MELIHAT raksasa, dia harus dibawa bratbret segera." (BFG: 30)	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect
82	'I cannot help thinking,' said the BFG, 'about your poor mother and father. By now they must be jipping and skumping all over the house shouting "Hello	"Aku tidak bisa berpikir," kata BFG, "tentang ayah dan ibumu yang malang. Sekarang mereka tentu melompat-lompat dan berjungkar-jungkir di rumah	spoonerism	Wordplay to nonwordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous

	hello where is Sophie gone?" (BFG:30)	sambil berseru 'halo, halo dimana Sophie?" (BFG: 37)						effect
83	'Human beans is having their own music, right or left?' (BFG: 79)	"Tomat manusia memiliki music sendiri, benar atau salah?" "Benar," sahut Sophie. "Banyak jenis musik." (BFG: 97)	homonymy	Wordplay to nonwordplay	2	2	2	Punning of the word right (correct) and right (the opposite of left). This wordplay serves to Produce humorous effect
84	"We is off to Mrs Sippi and Miss Souri to guzzle them both!" (BFG: 101)	"Kami akan berangkat ke Mrs Sippi dan Miss Souri untuk makan mereka berdua!" (BFG: 114)	Homophony	Wordplay ST= wordplay TT	3	3	3	This wordplay serves to Produce humorous effect
85	"We is off to Mrs Sippi and Miss Souri to guzzle them both!" (BFG: 101)	"Kami akan berangkat ke Mrs Sippi dan Miss Souri untuk makan mereka berdua!" (BFG: 114)	Homophony	Wordplay ST= wordplay TT	3	3	3	This wordplay serves to Produce humorous effect
86	'Fleshlumpeater did that one! He went off to Baghdad to bagdad and mum and all the little kiddles!' (BFG: 180)	"Fleshlumpeater melambai dan berteriak, 'Aku pergi ke Baghdad dan akan makan Baghpak dan ibu serta kesepuluh anak mereka!" (BFG: 172)	Paronymy	Wordplay to wordplay	3	3	3	Baghdad (the capital city of Iraq) and bagdad (to put dad in a bag) have similar spelling. This wordplay serves to Produce humorous

								effect
87	<p>'That is no reason why we should follow their example,' the Queen said. 'Two wrongs don't make a right.'</p> <p>'And two rights don't make a left!' cried the BFG. (BFG: 181)</p>	<p>"Itu bukan alasan bagi kita untuk berbuat yang sama," kata Ratu, "Dua kesalahan tidak membuat satu kebenaran."</p> <p>"Dan dua benar tidak membuat satu salah!" seru BFG. (BFG: 174)</p>	Misuse of idiom/expression	Wordplay to nonwordplay	2	2	2	Misuse idiom, the right idiom is two wrongs don't make a right. This wordplay serves to Produce humorous effect
88	'Curiosity is killing the rat,' the BFG said. (BFG: 197)	' Keingintahuan membunuh tikus, ' kata BFG (BFG: 190)	Misuse of idiom/expression	Wordplay to nonwordplay	2	2	2	Curiosity is killing the cat. The cat I replaced with rat. This wordplay serves to Produce humorous effect
89	It serves them right left and centre! he said. (BFG: 204)	"Itu akan memberikan mereka pelajaran yang setimpal, setumpuk, dan segumpal!" kata BFG. (BFG: 195)	Misuse of idiom/expression	Wordplay to wordplay	3	3	3	The correct expression is it serves them right. This wordplay serves to Produce humorous effect
90	' save our solos, deliver us from weasels, the devil is dancing on my dibbler ' (BFG:	"Oh, selamatkanlah roh kami! Selamatkan kami dari malapetaka! Iblis menari-nari di atas kepalaku!" (BFG:84)	Misuse of idiom/expression	Wordplay to nonwordplay	2	2	2	The original expression is save our souls, deliver us from evil, the devil is dancing on my

	66)							shoulder. This wordplay serve to Produce humorous effect.
91	out of the window (BFG: 101)	Tapi itu hil yang mustahal (BFG: 114)	Misuse of idiom/expression	Wordplay to wordplay	3	3	3	The original expression is out of the question. This wordplay serve to Produce humorous effect.
92	'And you could mix them all up just as I want you to?' Sophie asked, getting more and more excited. 'Of course,' the BFG said. 'But how is this helping us? I think you is barking up the wrong dog. ' (BFG: 105)	“Dan dapatkah kau mencampur mimpi-mimpi itu sesuai keinginanku?” tanya Sophie, makin lama makin bersemangat. “Tentu saja,” jawab BFG. “Tapi bagaimana ini bisa menolong kita? Kurasa kau memakai kaus kaki yang salah (BFG: 119)	Misuse of idiom/expression	Wordplay to nonwordplay	3	2	1	The original expression is barking up the wrong tree. This wordplay serve to Produce humorous effect.
93	'I is going to be bug as a snug in a rug up here' (BFG: 174)	“Aku akan sekuman taman di nyaman duduk di sini (BFG: 165)	Misuse of idiom/expression	Wordplay to wordplay	2	2	2	The original expression is snug as a bug in a rug. This wordplay serve to Produce humorous effect.

94	<p>'When do you sleep?' Sophie asked.</p> <p>'Even less,' the BFG answered. 'I is sleeping only once in a blue baboon.' (BFG: 69)</p>	<p>"Kapan <i>kau</i> tidur?" tanya Sophie.</p> <p>"Bahkan lebih sedikit daripada itu," jawab BFG, "Aku tidur sekali dalam sekue bulan." (BFG: 90)</p>	Misuse of idiom/expression	Wordplay to wordplay	2	3	3	The original expression is once in a blue moon. This wordplay serve to Produce humorous effect.
95	<p>For a few moments the cave was silent. Then Sophie said, 'May I ask you a question?'</p> <p>The BFG wiped the tears from his eyes with the back of his hand and gave Sophie a long thoughtful stare. 'Shoot away,' he said. (BFG: 31)</p>	<p>Selama beberapa saat gua itu hening. Lalu Sophie berkata, "boleh aku bertanya?"</p> <p>BFG mengusap air mata dengan punggung tangan dan menatap Sophie lama sambil berpikir. "Silakan," katanya. (BFG: 39)</p>	Misuse of idiom/expression	Wordplay to nonwordplay	2	2	2	The original expression is fire away. This wordplay serve to Produce humorous effect.
96	<p>"Oh, Queen! Oh Monacher! Oh,</p> <p>Golden Sovereign! Oh, Ruler!</p> <p>Oh, Ruler of Straight Lines!" (BFG: 144)</p>	<p>"Oh, Ratu! Oh, Kepala Negeri! Oh, Penguasa Keemasan! Oh, Pemimpin! Oh, Pemimpin yang Lurus!" (BFG :157)</p>	Homonymy	Wordplay to nonwordplay	2	2	2	The BFG uses the two senses of the word ruler, ruler (n) the leader of a country , and ruler (n) a tool to measure things. This wordplay serve to Produce humorous effect.

97	'all human beans is having different flavours. Human beans from Panama is tasting very strong of hats.' (BFG: 25)	"Semua tomat manusia memiliki rasa yang berbeda. Tomat manusia dari Panama rasanya seperti topi." (BFG: 26)	Homonymy	Wordplay ST= wordplay TT	3	2	2	The BFG brought two senses of Panama (n, a country in central America, and a man's hat made from straw). This wordplay serve to Produce humorous effect.
98	'Now then, spell " write " 'Which one?' Nigel asked. 'The thing you do with a pen or the one that means the opposite of wrong?' (M: 138)	"Nah, sekarang ejalah kata write ." "Yang mana?" tanya Nigel. "Yang dilakukan dengan pena atau lawan kata 'salah'?" (M: 157)	Homophony	Wordplay ST= wordplay TT	1	2	2	The word <i>write</i> and <i>right</i> have the same pronunciation. This wordplay serve to Produce humorous effect.
99	'Whipped cream isn't whipped cream at all unless it's been whipped with whips. Just as a poached egg isn't a poached egg unless it's been stolen from the woods in the dead of night! Row on, please!' (CATCF: 69)	"Krim kocok bukanlah krim kocok kalau tidak dikocok. Seperti telur rebus yang bukan telur rebus kalau tidak direbus! Ayo dayung terus!" (CDPCA: 114)	Homonymy	Wordplay to nonwordplay	2	2	2	Dahl contrasted the two meanings of poach, (1) to cook something such as a fish , or an egg with its shell removed , by putting it in gently boiling water or other liquid , and (2) to catch and kill animals without permission on

								someone else's land . This wordplay serve to Produce humorous effect.
100	"I have eight coconuts, eight monkeynuts and eight nutty little idiots like you. How many nuts do I have altogether?" (M: 101)	"Aku punya delapan celana monyet, delapan jambu monyet, dan delapan monyet yang tak tahu apa-apa seperti kau itu! berapa monyetkah semuanya? Jawab dengan cepat." (M: 236)	Homonymy	Wordplay to wordplay	3	3	3	Dahl contrasted the two meanings of <i>nut</i> , (1) a dry fruit (2) a silly, stupid, strange person. This wordplay serve to Produce humorous effect.
101	'Well, that is the nicest present anybody is ever giving me in my whole life!' cried the BFG. 'Are you sure you is not twiddling my leg? ' (BFG: 42)	" <i>Well</i> , itu hadiah terbagus yang pernah diberikan kepadaku sepanjang hidupku!" seru BFG. "Kau yakin kau bukan hanya menggelitik kakiku? " (BFG: 53)	Misuse of idiom/expression	Wordplay to nonwordplay	2	2	2	The original idiom is pulling my leg, but the word pull is replaced with twiddle. This wordplay serve to Produce humorous effect.
102	'How much longer before it begins to get light?' Sophie whispered. 'Very short,' the BFG said. ' We must go pell-mell for leather	"Berapa lama lagi hari akan terang?" bisik Sophie. "Sebentar lagi," bisik BFG. " Kita harus bergegap gempita sekarang. " (BFG: 141)	Misuse of idiom/expression	Wordplay to nonwordplay	3	2	3	The original expression is <i>to go hell for leather</i> . This wordplay serve to Produce humorous effect.

	now!' (BFG: 126)							
103	<p>“They is at least two times my widenessand double my royal highness!”</p> <p>“Twice as high as you!’ cried Sophie. (BFG: 28)</p>	<p>“Mereka paling sedikit dua kali lebih lebar daripada aku dan dua kali tinggiku!”</p> <p>“Dua kali lebih tinggi daripada kau!” seru Sophie. (BFG: 34)</p>	Homonymy	Wordplay to nonwordplay	2	2	2	Usually, royal highness refers to someone from royal family (king, queen, prince, princess) but here, royal highness refers to BFG’s body size. This wordplay serve to Produce humorous effect.
104	<p>“I told you you was driving me up the wall and now you has done it.” (BFG)</p>	<p>“Kau selalu meneriakiku seperti mengusir cicak yang menempel di dinding dan sekarang kau berhasil.” (BFG: 104)</p>	Misuse of idiom/expression	Wordplay to nonwordplay	2	2	2	The expression driving me up the wall. This wordplay serve to Produce humorous effect.
105	<p>“Vee will vipe them all avay! Vee will scrub them off the face of the earth!</p> <p>Vee vill flush them down the drain!” (TW: 77)</p>	<p>“Kita akan menyingkirkan mereka ssemua! Kita akan menyapu berssih mereka dari muka bumi! Kita akan menghajar mereka sssampai berssih!” (RP: 86)</p>	Misuse of idiom/expression/phrase/	Wordplay to nonwordplay	2	2	2	The correct phrases are “to wipe something off the face of the earth” and “to flush something down the toilet” This wordplay serve to Produce humorous effect.

106	<p>“Children are smelling of dogs’ droppings!” screeched the Grand High Witch. “Pooooooo!” cried the audience. “Poooooo! Poooooo! Poooooo!” (TW:77)</p>	<p>“Anak-anak bau <i>tahi anjing!</i>” seru Ratu Penyihir dengan suara melengking menyakitkan kuping.</p> <p>“Tuuuuuuul!” hadirin berteriak menyetujui. “Tuuuuuuul! Tuuuuuul! Tuuuuuul!” (RP: 86)</p>	Paronymy	Wordplay to nonwordplay	2	2	2	The exclamation “Booooo!” is replaced with “Pooooooo!” which suits the Grand High Witch’s speech about children smells like dogs’ droppings. This wordplay serve to Produce humorous effect.
107	<p>“I am told that The Grand High Witch makes it a rule to fry at least one witch at each Annual Meeting. She does it in order to keep the rest of them on their toes.”</p> <p>“But they don’t have any toes, Grandmamma.” (TW:130)</p>	<p>“Aku diberitahu bahwa Ratu Penyihir membuat peraturan bahwa pada setiap Pertemuan Tahunan ada paling tidak satu penyihir yang dipanggang. Dia melakukannya supaya penyihir lain tidak berani macam-macam.”</p> <p>“Tapi mereka kan sudah takut padanya, tanpa ada ancaman hukuman itu sekalipun, Grandmamma.” (RP: 142)</p>	Misuse of idiom/expression	Wordplay to nonwordplay	2	2	2	To keep them on their toes means to keep their attention directed to you. In this case, the expression is taken literally. This wordplay serve to Produce humorous effect.
108	<p>‘I didn’t like that,’ she said.</p> <p>‘Phew!’ said the BFG. ‘Phew and far between! They was in</p>	<p>“Aku tidak menyukai kejadian tad,” katanya.</p> <p>“Fiuh!” kata BFG. “Fiuh dan</p>	Misuse of idiom/expression	Wordplay to wordplay	3	3	3	Phew is an expression for relieve, the BFG add a string of words,

	a nasty crotching mood today, was they not! I is sorry you was having such a whirlgig time.' (BFG: 60)	Fuah! Mereka sedang dalam suasana hati yang buruk rupa, bukan? Aku menyesal kau harus mengalami saat-saat menggulingkan seperti tadi.” (BFG: 75)						derived from idiom few and far between. This wordplay serve to Produce humorous effect.
109	'But if you is taking these sloshbuckling noisy bellypoppers any closer, all the giants is waking up at once and then pop goes the weasel. ' (BFG: 189)	“Tapi jika kau membawa belipoper yang gedumbreng berisik ini lebih dekat, mereka akan terbangun dan hop la tralala. ” (BFG: 183)	Misuse of idiom/expression	Wordplay to wordplay	2	3	3	The original expression is <i>go pop</i> means <i>to explode</i> but the BFG adds another words taken from a nursery rhymes’s lyric <i>pop goes the weasel</i> . This wordplay serve to Produce humorous effect.
110	Violet, you’re turning violet, Violet! (CCF: 75)	“ Violet, kau berubah seperti warna bunga Violet, Violet! ” (CDPCA: 128)	Homonymy	Wordplay to wordplay	3	3	3	Violet refers to somebody’s name (a little girl named Violet) and also violet as in color (purple like). This wordplay serve to Produce humorous effect.

111	'Oh yes!' said the BFG. 'But I am warning you not ever to go whiffing about out of this cave without I is with you or you will be coming to an ucky-mucky end!' (BFG: 26)	"Oh ya!" balas BFG. "Tapi kuperingatkan kau, jangan pernah kelayar keluyur keluar dari gua ini tanpa aku. Kalau tidak, kau akan menemui ajal yang luluh lintah! " (BFG: 32)	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense word, unusual word grouping. This wordplay serve to Produce humorous effect.
112	'You is having bellypoppers , is you not?' 'Is he being rude?' the Head of the Air Force said. 'He means helicopters,' Sophie told him. (BFG: 182)	"Kau memiliki belipoper , kan?" "Apakah dia meledekku?" tanya Kepala Angkatan Udara. "Maksudnya helicopter," Sophie memberitahu. (BFG: 176)	Morphological structure	Wordplay ST= wordplay TT	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect.
113	'Human beans!' the Flushlumpeater yelled. 'What is all you flushbunking rotsome half-baked beans doing in our country?' (BFG: 192)	"Tomat manusia!" teriak fleshlumpeater. "Sedang apa kalian bunyuk-bunyuk tomat setengah matang di negeri kami?" (BFG: 186)	Morphological structure	Wordplay to wordplay	2	3	3	Nonsense word, unusual word grouping. This wordplay serves to break taboo (softening insult and profanity).
114	' Now hang on a mintick ,' the BFG said. 'How is I possibly going to get near enough to the Queen of England's bedroom to blow in my dream? You is	" Nanti dulu ," kata BFG. "Bagaimana aku dapat berdiri sedekat mungkin dengan kamar Ratu Inggris untuk dapat meniupkan mimpiku? Kau	Morphological structure	Wordplay to nonwordplay	2	2	2	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous

	...talking dumsilly.' (BFG: 105)	...melantir.” (BFG: 119)						effect.
115	'If I do, they will be putting me in the zoo with all the jiggyraffes and cattypiddlers .' (BFG: 101)	“Jika aku menampakkan diri, mereka akan mengurungku di kebun binatang bersama jeparah dan urat-urat .” (BFG: 115)	Morphological structure	Wordplay to wordplay	3	3	3	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect.
116	'I'll bet you is also finding it hard to believe in quogwinkles ,' the BFG said, 'and how they is visiting us from the stars.' (BFG: 79)	“Aku bertaruh kau juga sulit memercayai quogwikle ,” kata BFG, “dan bagaimana mereka mengunjungi kita dari bintang-bintang.” (BFG: 98)	Morphological structure	Wordplay ST= wordplay TT	1	1	1	Nonsense word, unusual word grouping. This wordplay serves to Produce humorous effect.
117	Misty moonlit (D: 27)	Sinar bulan yang berkabut (D: 39)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
118	Glints and glimmers (D: 105)	Kilauan dan cahaya (D: 174)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
119	great greedy gulps (JATGP: 45)	Tegukan rakus (JDPR: 69)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
120	rude and rambunctious (JATGP: 69)	Tak sopan dan kasar (JDPR: 117)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous

								effect.
121	rumble and roar (JATGP: 88)	Bergemuruh dan meraung-raung (JDPR: 150)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
122	sloshing and splashing (CATCF: 72)	Muncrat dan mengucur (CDPCA: 122)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to Produce humorous effect.
123	mystic and marvelous (CATCF: 43)	Ajaib dan hebat (CDPCA: 71)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
124	whizzing whirring (CATCF: 72)	Mendesis dan menggeram (CDPCA: 123)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to Produce humorous effect.
125	blowing up like a balloon (CATCF: 74)	Mengelembung seperti balon (CDPCA: 129)	Alliteration	Wordplay to wordplay	2	2	2	Alliterative simile. This wordplay serves to Produce humorous effect.
126	sizzled like a sausage (CATCF: 88)	Dibakar seperti sosis (CDPCA: 151)	Alliteration	Wordplay to wordplay	2	2	2	Alliterative simile. This wordplay serves to Produce humorous effect.
127	jiggled and joggled (CATCF: 97)	Berguncang dan bergoyang (CDPCA: 166)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to Produce humorous

								effect.
128	sliding and slithering (DTCOTW: 137)	Meluncur dan tergelincir (DSJD: 224)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
129	foul and filthy (DTCOTW: 132)	Menjijikkan dan jorok (DSJD: 217)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
130	jumpy as a jack-rabbit (DTCOTW: 93)	Gelisah seperti kelinci (DSJD: 152)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to Produce humorous effect.
131	madder than a mackerel (DTCOTW: 69)	Kegilaan (DSJD: 110)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to Produce humorous effect.
132	bloated old blue-faced baboon (DTCOTW :133)	Babon tua berwajah biru bengkak (DSJD: 217)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to Produce humorous effect.
133	hovering like a helicopter (CATCF: 110)	Melayang seperti helicopter (CDPCA: 190)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to Produce humorous effect.
134	smug superior little smile	Senyum simpul sombong	Alliteration	Wordplay to	3	3	3	This wordplay serves to Produce humorous

	(DTCOTW: 39)	(DSJD: 58)		wordplay				effect.
135	flabby folds of fat (CATCF: 25)	Lipatan lemak (CDPCA: 36)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to Produce humorous effect.
136	dotty as a dogswoggler (BFG: 45)	Sesinting anjing gudisan (BFG: 56)	Alliteration	Wordplay to wordplay	3	3	3	Alliterative simile. This wordplay serves to break taboo (softening insult and profanity).
137	fast as a fizzlecrump (BFG: 186)	Cepat bagai kribat (BFG: 181)	Alliteration	Wordplay to wordplay	3	3	3	Alliterative simile. This wordplay serves to Produce humorous effect.
138	helpless as horsefeathers (BFG: 92)	Tak berdaya seperti bulu kuda (BFG: 112)	Alliteration	Wordplay to non-wordplay	2	2	2	Alliterative simile. This wordplay serves to Produce humorous effect.
139	rotten old rotrasper (BFG: 30)	-	Alliteration	Wordplay to zero	0	0	0	This wordplay serves to break taboo (softening insult and profanity).
140	jumpsy as a joghopper (BFG: 57)	Berdebur-debur seperti tamporin (BFG: 71)	Alliteration	Wordplay to non-wordplay	1	2	1	Alliterative simile. This wordplay serves to Produce humorous

								effect.
141	serious and snitching (BFG: 23)	Serius dan pontang-penting (BFG: 27)	Alliteration	Wordplay to wordplay	2	2	2	This wordplay serves to Produce humorous effect.
142	filthy old fizzwiggler (BFG: 30)	Nenek sihir tua yang buluk (BFG: 38)	Alliteration	Wordplay to wordplay	2	2	2	This wordplay serves to break taboo (softening insult and profanity).
143	venomsome vindscreen viper (BFG: 195)	Ular berbusa (BFG: 188)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to Produce humorous effect.
144	flushbunking flurry (BFG: 109)	Terburit-burit (BFG: 124)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to Produce humorous effect.
145	mince my maggots (BFG: 66)	Cacing cincang (BFG: 84)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to break taboo (softening insult and profanity).
146	swipe my swoggles (BFG: 66)	Bajing kering (BFG: 84)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to break taboo (softening insult and profanity).

147	ruddy little runt (BFG: 60)	Si kerdil yang usil (BFG: 75)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to break taboo (softening insult and profanity).
148	troggy little twit (BFG: 60)	-	Alliteration	Wordplay to zero	0	0	0	This wordplay serves to break taboo (softening insult and profanity).
149	shrivelly little shrimp (BFG: 60)	Udang lintang pukang (BFG: 75)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to Produce humorous effect.
150	mucky little midget (BFG: 60)	Cebol tolol (BFG: 75)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to Produce humorous effect.
151	squaggy little squib (BFG: 60)	Cumi-cumi kremi (BFG: 75)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to break taboo (softening insult and profanity).
152	Deaf as a dumpling (BFG: 34)	Setuli kue bolu (BFG: 43)	Alliteration	Wordplay to wordplay	2	2	2	Alliterative simile. This wordplay serves to break taboo (softening insult and

								profanity).
153	Happy as a hamburger (BFG: 46)	Segirang hamburger (BFG: 60)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to Produce humorous effect.
154	A CORN FROM THE TOE OF A UNICORN (CATGGE: 75)	BIJI-BIJIAN (CORN) DARI JARI KAKI SEEKOR UNICORN (CDEKLR: 132)	Homonymy	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
155	Screaming scorpions (CATGGE: 36)	Kalajengking Melengking (CDEKLB: 59)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to Produce humorous effect.
156	whistling whirring sound (CATGGE: 86)	Bunyi berisik dan berdesing (CSEKLB: 155)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to Produce humorous effect.
157	Snorting snozzwanger (CATGGE: 106)	Sesinting Kepiting (CDEKLB: 192)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to Produce humorous effect.
158	'Great whistling whangdoodles! (CATGGE: 106)	Lebah merekah (CDEKLB:191)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to Produce humorous effect.

159	A famous sword-swallower from afghanistan who is now teaching me to eat my words (what you do is you take the s off the beginning of the sword and put it on the end before you swallow it) (CATGGE: 106)	Seorang penelan pedang yang terkenal dari Afghanistan yang sekarang mengajari saya untuk menelan kata-kata saya (yang perlu dilakukan hanyalah menukar huruf s dari depan pedang dan meletakkannya di belakang sebelum kau menelannya) (CDEKLB: 193)	Spoonerism	Wordplay to nonwordplay	2	2	2	Sword sallower = words swallower. This wordplay serves to produce humorous effect.
160	Mixers mixing (CATGGE: 89)	Pengaduk yang mencampur (CDEKLB: 158)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
161	Bubbles bubbling (CATGGE: 89)	Gelembung yang menggelegak (CDEKLB: 158)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to Produce humorous effect.
162	Oh, my crawling cats! (CATGGE: 44)	Aduh, kucing miring (CDEKLB: 73)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to Produce humorous effect.
163	Madder than a maggot (CATGGE: 26)	Kebakaran janggut (CDEKLB: 42)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to Produce humorous effect.
164	dotty as a doughnut!	Otakmu beku seperti es	Alliteration	Wordplay to	2	2	2	Alliterative simile. This wordplay serves

	(CATGGE: 19)	(CDEKLB: 25)		nonwordplay				to break taboo (softening insult and profanity).
165	Cracked as a crab (CATGGE: 12)	Ia sinting seperti kepiting (CDEKLB: 12)	Alliteration	Wordplay to related rhetorical devices	3	3	3	Alliterative simile. This wordplay serves to break taboo (softening insult and profanity).
166	He had a false moustache, a false beard, false eyelashes, false teeth and a falsetto voice (CATGGE: 25)	Pria itu memakali kumis palsu, janggut palsu, bulu mata palsu, gigi palsu, dan bersuara sumbang (CDEKLB: 41)	Paronymy	Wordplay to nonwordplay	2	2	2	This wordplay serves to produce humorous effect.
167	Bald as a boiled egg (TW: 19)	botak seperti telur rebus (RP: 29)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to break taboo (softening insult and profanity).
168	frizzled like a fritter (TW: 46)	Garing seperti ikan kering (RP: 73)	Alliteration	Wordplay to related rhetorical devices	3	3	3	Alliterative simile. This wordplay serves to break taboo (softening insult and profanity).
169	frighful and frightening (TW: 47)	Menakutkan dan mengerikan (RP: 74)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to produce humorous

								effect.
170	shrunk and shriveled (TW: 47)	Kisut dan kusut (RP: 74)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to produce humorous effect.
171	stinks like a sewer (TW: 78)	Busuk seperti comberan (RP: 122)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to break taboo (softening insult and profanity).
172	Blue as a bilberry (TW: 23)	Biru seperti langit (RP: 36)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to produce humorous effect.
173	Stiff and silent (TW: 127)	Terpaku dan tanpa suara (RP: 201)	Alliteration	Wordplay to wordplay	2	2	2	This wordplay serves to produce humorous effect.
174	Silly slob (TW: 118)	Bego (RP: 187)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to break taboo (softening insult and profanity).
175	fit and frisky (TW: 107)	Langsing dan lincah (RP: 172)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to produce humorous effect.

176	swift and silent (TW: 81)	Kencang dan tenang (RP: 81)	Alliteration	Wordplay to related rhetorical devices	3	3	3	This wordplay serves to produce humorous effect.
177	searing scorching feeling (TW: 80)	Rasa terbakar (RP: 80)	Alliteration	Wordplay to nonwordplay	2	2	2	This wordplay serves to produce humorous effect.
178	squish and squallop and squiggle (TW: 76)	Menyikat, menyapu bersih, dan menyingkirkan (RP: 119)	Alliteration	Wordplay to wordplay	3	3	3	This wordplay serves to produce humorous effect.
179	squinky little squiddler (BFG: 47)	Pengutil dekil (BFG: 75)	Alliteration	Wordplay to related rhetorical devices	3	3	3	Alliterative simile. This wordplay serves to break taboo (softening insult and profanity).
180	ghoulish grins (TW: 55)	Tersenyum menyeramkan (RP: 87)	Alliteration	Wordplay to nonwordplay	2	2	2	Alliterative simile. This wordplay serves to break taboo (softening insult and profanity).
181	Whiffsquiddler (BFG: 86)	kriyangklontang (BFG: 107)	Morphological structure	Wordplay to wordplay	3	3	3	This wordplay serves to produce humorous effect.
182	BUTTERSCOTCH AND	BUTTERSCOTCH DAN	Morphologi	Wordplay	1	1	1	This wordplay serves

	BUTTERGIN , it said on the next door they passed. (CATCF: 84)	BUTTERGIN , tertulis di pintu berikut yang mereka lewati. (CDPCA: 143)	cal structure	ST= wordplay TT				to produce humorous effect.
183	STICKJAW FOR TALKATIVE PARENTS (CATCF: 93)	PERMEN RAHANGKAKU UNTUK ORANGTUA BAWEL (CDPCA: 158)	Morphological structure	Wordplay to wordplay	3	2	3	This wordplay serves to produce humorous effect.
184	COKERNUT-ICE SKATING RINKS (CATCF: 92)	ARENA SKATING ES COKERNUT (CDPCA: 158)	Morphological structure	Wordplay ST= wordplay TT	2	1	1	This wordplay serves to produce humorous effect.
185	The grass you are standing on, my dear little ones, is made of a new kind of soft, minty sugar that I've just invented! I call it swudge!	Rumput yang kalian injak itu, anak-anak kecil tersayang, terbuat dari sari gula lembut yang belum lama kuciptakan. Aku menamakannya swudge! (CDPCA: 90)	Morphological structure	Wordplay ST= wordplay TT	1	1	1	This wordplay serves to produce humorous effect.
186	"Vee will vipe them all away! Vee will scrub them off the face of the earth! Vee vill flush them down the drain! " (TW: 77)	"Kita akan menyingkirkan mereka ssemua! Kita akan menyapu bersssih mereka dari muka bumi! Kita akan menghajar mereka sssampai bersssih! " (RP: 86)	Misuse of idiom/expression	Wordplay to nonwordplay	2	2	2	The correct phrase is to flush something down the toilet. This wordplay serves to produce humorous effect.

187	I do think I is remembering where they said they was going the night before last. They was galloping off to Sweden for the Sweden sour taste.' (BFG: 179)	“Kupikir aku ingat kemana mereka pergi dua malam lalu. Mereka berderap ke Swedia untuk mendapatkan rasa saus masam Swedia.” (BFG: 170)	Paronymy	Wordplay to nonwordplay	2	2	2	Sweden for Sweden sour taste (Sweet and sour taste). This wordplay serves to produce humorous effect
188	'Who else do you hear?' Sophie asked. 'One of the biggest chatbags is the cattlepiddlers ,' the BFG said. (BFG35)	“Mahluk apalagi yang kau dengar?” tanya Sophie. “Salah satu mahluk yang cerurewet adalah urat bulu ,” kata BFG (BFG: 47)	Morphological structure	Wordplay to related rhetorical devices	3	3	3	Cattlepiddlers is contrasted with the word caterpillar. This wordplay serves to produce humorous effect.
189	It was a modern brick house that could not have been cheap to buy and the name on the gate said COSY NOOK . Nosey cook might have been better, Miss Honey thought (M: 41)	Rumah orang tua Mathilda berbentuk modern dan terbuat dari batu bata. Harganya waktu dibeli pasti tidak murah. Pada pintu pagar tertulis nama rumah itu: COSY NOOK , yang kurang lebih berarti pojok yang asyik. (M:99)	Spoonerism (swap letters and deliberate typo)	Wordplay ST= wordplay TT	2	2	2	Cosy nook (a pleasant corner) with Nosey Cook (nosy). This wordplay serves to produce humorous effect
190	'You do not put him inside,' the BFG said. 'You sling him underneath the belly of your belypopper and carry him like a portedo .' 'Like a what?' said the Head of	“Jangan dimasukkan,” kata BFG. “Kau selipkan dia di bawah belipopermu seperti portedo .” “Seperti apa?” tanya Kepala	Spoonerism (swap letters and deliberate typo)	Wordplay to wordplay	3	3	3	Ported -> torpedo. This wordplay serves to produce humorous effect

	the Air Force. 'Like a torpedo,' Sophie said (BFG: 182)	Angkatan Udara. "Seperti torpedo," Sophie menjelaskan. (BFG: 176)						
191	'Dreams is very mystical things,' the BFG said. 'Human beans is not understanding them at all. Not even their brainiest prossefors is understanding them. Has you seen enough?' (BFG: 86)	"Mimpi hal yang mistis," kata BFG. "Tomat manusia sama sekali tidak mengerti mimpi. Begitu juga para profesor terpandai sekalipun. Apa kau sudah cukup melihat-lihat?" (BFG: 107)	Spoonerism (swap letters and deliberate typo)	Wordplay to wordplay	2	2	2	Prossefors-> profesors. This wordplay serves to produce humorous effect
192	Sophie took the book out of his hand. Nicholas Nickleby,' she read aloud. 'By Dahl's Chickens ,' the BFG said. 'By who?' Sophie said.	"Sophie mengambil buku itu dari tangan BFG. "Nicholas Nickleby," ia membaca keras-keras. "Karangan Dahl's Chickens ," kata BFG. "Karangan siapa?" tanya Sophie. (BFG: 110)	Spoonerism (swap letters and deliberate typo)	Wordplay ST= wordplay TT	3	3	3	Dahl's Chickens-> Charles Dickens. This wordplay serves to produce humorous effect
193	'Now,' he said, 'we is waiting for the gun and flames to begin.'	"Sekarang," katanya, "Kita tunggu petasannya meletus." (BFG: 92)	Spoonerism (swap letters and deliberate typo)	Wordplay to nonwordplay	2	2	2	Gun and flames -> fun and games. This wordplay serves to produce humorous effect

194	'I is never never letting it go!' the BFG cried. 'If I do, then some poor little tottler will be having the most curdbloodling time!' "	"Aku tidak akan pernah membiarkan mimpi ini lolos!" seru BFG. "Jika kubiarkan seorang bayi kecil perangkak akan mengalami saat-saat yang membuat bulu punuk merinding!" (BFG: 85)	Spoonerism (swap letters and deliberate typo)	Wordplay to wordplay	3	3	3	Curdbloodling-> bloodcurling. This wordplay serves to produce humorous effect
195	'You is welcome to go and search my cave from frack to bunt,' the BFG answered. 'You can go looking into every crook and nanny . There is no human beans or stringy beans or runner beans or jelly beans or any other beans in there.' (BFG: 58)	"Kalian boleh datang memeriksa guaku dari depan sampai belakang," jawab BFG. "Kalian dapat mencari di setiap dusut dan jopok . Tak ada tomat manusia, tomat sayur, tomat buah, saus tomat, atau tomat jenis apapun di sini." (BFG: 73)	Spoonerism (swap letters and deliberate typo)	Wordplay to wordplay	3	3	3	Crook and nanny-> nook and cranny. This wordplay serves to produce humorous effect
196	'One is Coke,' Sophie said. 'Another is Pepsi. There are lots of them.' 'And the bubbles is all going up?' 'They all go up,' Sophie said. 'Catasterous!' cried the BFG. 'Upgoing bubbles is a catasterous	"Salah satunya bernama Coke," kata Sophie. "Yang lain bernama Pepsi. Mereknya banyak." "Dan semuanya memiliki gelembung yang <i>naik</i> ?" "Ya, semua naik," sahut Sophie. "Busibah!" seru BFG. "Gelembung yang ke atas adalah	Spoonerism (swap letters and deliberate typo)	Wordplay to wordplay	3	3	3	catasterous disastrophe -> Disastrous catastrophe. This wordplay serves to produce humorous effect

	disastrophe! (BFG: 51)	busibah mencana! ” (BFG: 64)						
197	'It's sdisgusterous! the BFG gurgled. 'It's sickable! It's rotsome! It's maggotwise! Try it yourself, this fouslome snozzcumber!' (BFG: 41)	“Ini bermuakkan! ” seru BFG sambil bersuara seperti berkumur. “Ini memualkan! Rasanya subuk! Seperti makanan basa-basi! Cobalah sendiri, <i>snozzcumber</i> yang tidak enak ini!” (BFG: 52)	Morphologi cal structure	Wordplay to d rhetorical devices	3	2	3	This wordplay serves to produce humorous effect
198	'It's disgusterous!' the BFG gurgled. 'It's sickable! It's rotsome! It's maggotwise! Try it yourself, this fouslome snozzcumber!' (BFG: 41)	“ini bermuakkan!” seru BFG sambil bersuara seperti berkumur. “Ini memualkan! Rasanya subuk! Seperti makanan basa-basi! Cobalah sendiri, <i>snozzcumber</i> yang tidak enak ini!” (BFG: 52)	Morphologi cal structure	Wordplay to nonwordplay	2	2	2	This wordplay serves to produce humorous effect
199	'It's disgusterous!' the BFG gurgled. 'It's sickable! It's rotsome! It's maggotwise! Try it yourself, this fouslome snozzcumber!' (BFG: 41)	“ini bermuakkan!” seru BFG sambil bersuara seperti berkumur. “Ini memualkan! Rasanya subuk! Seperti makanan basa-basi! Cobalah sendiri, <i>snozzcumber</i> yang tidak enak ini!” (BFG: 52)	Morphologi cal structure	Wordplay to related rhetorical device	3	3	3	This wordplay serves to produce humorous effect
200	'It's a winksquiffler! ' he whispered with a thrill in his voice. 'It's ... it's ... it's ... it's even better. It's a phizzwizard!	“Ini <i>winksquiffler!</i> ” ia berbisik dengan suara yang bersemangat. “Ini...ini...ini bahkan lebih baik. Ini <i>phizzwizard!</i> Ini	Morphologi cal structure	Wordplay ST= wordplay TT	1	1	1	This wordplay serves to produce humorous effect

	It's a golden phizzwizard!' (BFG: 65)	<i>phizzwizard</i> emas!' (BFG: 83)						
201	'It's a winksquiffler!' he whispered with a thrill in his voice. 'It's ... it's ... it's ... it's even better. It's a phizzwizard! It's a golden phizzwizard!' (BFG: 65)	“Ini <i>winksquiffler!</i> ” ia berbisik dengan suara yang bersemangat. “Ini...ini...ini bahkan lebih baik. Ini <i>phizzwizard!</i> Ini <i>phizzwizard</i> emas!' (BFG: 83)	Morphological structure	Wordplay ST= wordplay TT	1	1	1	This wordplay serves to produce humorous effect
202	'You little swinebuggler! roared the Bloodbottler	“Dasar keronyuk kecil!” teriak Bloodbottler	Morphological structure	Wordplay to wordplay	3	3	3	This wordplay serves to break taboo (softening insult and profanity).
203	'You little pigswiller!	“Dasar kamprit tua!”	Morphological structure	Wordplay to wordplay	3	3	3	This wordplay serves to break taboo (softening profanity).

