

ENGLISH WORDPLAY TRANSLATION INTO INDONESIAN IN THE SUBTITLE OF *FRIENDS* TELEVISION SERIES

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ABSTRACT

In the new era of audiovisual translation (AVT), identifying the translation of wordplay from English into Indonesian in various English comedy movies and series is a massive task as the wordplay is a form of humor which quite problematic to translate. The fundamental issue in translating humor is about the diversity of languages and different linguistic typology. This paper is to investigate types of wordplay found in the subtitles of Friends and strategies applied to translate English wordplay into Indonesian. The data of this study was collected from a long American series entitled 'Friends' from season one to ten. Hence, the most appropriate method employed is qualitative. The sampling technique applied is purposive sampling. The total four types of wordplay found in an American series entitled 'Friends' to create laughter, namely: phonological and graphological structure (consists of homonymy, paronymy, and homophony), lexical structure (polysemy), morphological structure, and syntactic structure. In the translation strategies, there are three dominant ways used by the translator, namely: wordplay to wordplay, wordplay to non-wordplay, and editorial technique. However, most of the translator whom sub movies or series used wordplay to non-wordplay strategy. This technique has a significant effect in rendering the meaning to the target text that affects the audience when they watch the film whether to laugh or not to laugh.

Keywords: AVT; subtitles; wordplay

ABSTRAK

Pada era modern di mana bidang penerjemahan audio visual (AVT) berkembang, mengidentifikasi terjemahan wordplay (permainan kata) dari Bahasa Inggris ke Bahasa Indonesia dalam berbagai film dan serial komedi Barat merupakan tugas yang tidak mudah, mengingat permainan kata adalah salah satu bentuk humor yang cukup sulit diterjemahkan. Kendala dasar dalam menerjemahkan humor adalah mengenai keragaman bahasa dan tipologi linguistik yang berbeda. Tulisan ini membahas mengenai jenis wordplay dan strategi yang diterapkan untuk menerjemahkan wordplay dalam subtitle serial 'Friends'. Data penelitian ini berasal dari serial Amerika berjudul 'Friends' dari season 1 hingga 10. Oleh karena itu, metode yang digunakan dalam tulisan ini adalah metode kualitatif. Teknik sampling yang digunakan dalam tulisan ini adalah teknik purposive sampling. Terdapat empat jenis permainan kata yang ditemukan dalam serial 'Friends', yaitu: struktur fonologis dan grafologis (terdiri dari homonimi, paronimi, dan homofoni), struktur leksikal (polisemi), struktur morfologis,

dan struktur sintaksis. Sementara, dalam strategi penerjemahan, terdapat tiga cara yang paling dominan digunakan oleh penerjemah, yaitu: wordplay to wordplay, wordplay to non-wordplay, dan editorial technique. Namun, sebagian besar penerjemah subtitle dalam film atau serial komedi ini menggunakan strategi wordplay-nonwordplay. Teknik ini mempengaruhi efek kelucuan yang signifikan pada teks subtitle di bahasa target sehingga berpengaruh bagi penonton saat film atau serial ditonton.

Kata kunci: penerjemahan audio visual, subtitle, permainan kata

A. INTRODUCTION

The idea of translating literary works have been developed and become the most crucial part of language development nowadays. It has been shown by the popularity of television series and movies produced by Hollywood in several countries increase during the time. According to BRIC nation, Indonesia has become one of Hollywood target in reaching their market among Iran, Mexico, Nigeria, the Philippines, and South Korea as they have a massive population. Thus, this phenomenon discovers numerous translation forms. There are three most dominant ways of translating audiovisual programs, those are dubbing (also called lip-sync), subtitling and voice over (Cintas & Remael, 2007, p. 8).

However, most of the Hollywood series and movies appear in Indonesia are dominantly subtitled, whereas some other audiovisual translation is occasionally for children or some other series from East Asian who's the audience is are older members of a family. Subtitling deals with the oral form, while it had shown in a written text come up in a screen accompanying the original speech. Due to the various movies and series during these days, subtitling finds several complications as both of them hold their genre which results in different exclusive terms.

Comedy is the most genre people mostly looking to watch. One of the most iconic American series had aired in Indonesia since its appearance in the US on 1994 is entitled *Friends*. This series was the most iconic situation comedy not only in the country where it aired, US but also around the world including Indonesia. The story is about a group of six people consists of three women and men who were friend each other and lived in New York City with each problem of life, love, and to seek their essence of life. Each plot of this series offers jokes involved several issues. Several jokes appeared in the series had something to do with words, sounds, pronunciation or even pictures. One humor aspect discovered in this television series is called wordplay.

Aside from the wordplay problem, numerous issues occurred in subtitling were as follows: The essence of wordplay from the source language, the translation equality in the target language, and the limitedness of space and run-time in subtitling. It is hardly possible to translate one wordplay in two languages equally in meaning. The Indonesian language shares different cultural terms in each part of a region, while English is an analytic language, that differed in structure and vocabulary. Whereas translators may

struggle with the translation quality and equality in translating wordplay, they must consider the length and runtime as well in subtitling.

Based on several reasons above, this paper is to investigate (1) types of wordplay found in Friends series, (2) the strategies applied to translate English wordplay into Indonesian. Wordplay is a language of jokes and puns (Chiaro, 1992, p. 3). In the present article, the researcher investigates kinds of wordplay revealed in an American series *Friends* subtitling and the translation strategy employed in the series from English into Indonesian.

B. THEORETICAL FRAMEWORK

1. Subtitle

The term subtitling is illustrated as a translation practice that consists of presenting a written text, occasionally on the lower part of the screen that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, etc.) and the information that is contained on the soundtrack (songs, voice off) (Cintas & Remael, 2014, p. 8). Furthermore, Luyken (1991, p. 31) explained the term as a condensed written translation of original dialogue which appear as lines of text, generally positioned towards the foot of the screen. He stated as well that subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity.

The concept of subtitling may add several technical constrains, such as space (occasionally, it was limited by two lines of text and a number of characters per line), time (the length of a subtitle is directly related to its on-air time), and presentation (the size of characters and their position on screen) (Cintas & Anderman, 2009, p. 22). Besides, it is essential for subtitler to note three main components, namely: the spoken word, the image, and the subtitles (Cintas & Remael, 2014, p. 8). Therefore, he explained that subtitles must appear in synchrony with the image and dialogue, give a semantically adequate account of the SL dialogue, and keep displaying on screen with such time for the viewers to be able to read them.

There are different types of subtitles, namely, professional subtitler and fansubs. The word fansubs started with the creation of the first anime clubs back in the 1980s (Cintas & Sanchez, 2006, p. 37). They defined the term fansubs as a fan-produced, translated, subtitled version of Japanese anime program. Although in the first instance, fansubs appear to popularize the Japanese anime (cartoons) from Japan into English, nowadays it has spread to some other language combinations and other audiovisual programs such as films and series (Cintas & Remael, 2014, p. 50).

2. Wordplay

Various definition of wordplay was defined by some experts. As Delabastita (1996) postulated:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited 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.

Wordplay can be used on several different features of the language(s) involved. These features include pronunciation, spelling, morphology, vocabulary or syntax (Leppihalme, 1997, p. 142). It is also labelled as the general name for the various textual phenomena in which structural features of the language(s) 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 (Delabastita, 1996, p. 128). In addition, it is considered that the term wordplay conjures up an array of conceits ranging from puns and spoonerisms to wisecracks and funny stories (Chiaro, 1992, p. 4). It aims to attract the audience’s attention through some jokes produced in a language aspect. As stated that the term wordplay includes every conceivable way in which language is used with the intent to amuse (Chiaro, 1992, p. 2). Wordplay is distinguished into four typologies (Delabastita, 1996, p. 102) as follows:

- a. Phonological and graphological structure meaning that consequently, many pairs of words will have a similar or even identical form in spite of being unrelated semantically and historically, which consists of homonymy, paronymy, homophony and homograph.
- b. Lexical structure which consists of Polysemy: words having different senses which usually derive from the same semantic root and are still to be related, and Misuse of idiom: Word combination that have a sum meaning that is historically based on, but can no longer be reduced to the combination of their component meanings.
- c. Morphological structure: In most morphological puns, words are construed as compounds or derivatives in a way which is etymologically ‘incorrect’ but semantically effective.
- d. Syntactic structure, meaning grammars will often generate phrases or sentences that can be parsed in more than one way.

3. Translation Strategies of Wordplay

Some experts confused the term ‘wordplay’ and ‘pun’. However, puns is classified as a subcategory of wordplay (Leppihalme, 1997, p. 6), while eight strategies was provided to translate wordplay from source language into target language (Delabastita, 1996). Several lists are as follows:

Pun-Pun	Pun S.T-Pun T.T
Pun-Non Pun	Non Pun-Pun
Pun-Related Theoretical Device	Zero-Pun

C. RESEARCH METHOD

As the aim of this study is to identify the typology of wordplay and strategies in translating English wordplay into Indonesia, the most suitable method applied is qualitative. The source of data was taken from English and Indonesian fans subtitle of *Friends*. Purposive sampling is employed in this study as well. In collecting the data, the researcher watched American series entitled *Friends* from season one to ten using two subtitles (English and Indonesian). Then, the researcher tried to find several unusual or funny words identified as an English wordplay. After that, some English wordplay was noted down with the Indonesian translation. The next step was the researcher classified them based on four types of wordplay and analyzed a few strategies used in translating English wordplay by a number of Delabastita's translation strategies for wordplay. Then, the researcher created two columns which contains two subtitles; English subtitle and Indonesian subtitle to make them easy to analyze and understand.

The source of data of this study were collected from a popular American series entitled *Friends* aired by the National Broadcasting Company (NBC) network during ten years, from 1994—2004, while Indonesia aired this series on private television station, RCTI. Lately the Net TV was aired this series as well. This series was chosen as a number of jokes existed are in wordplay typology (Delabastita, 1996, p. 102). Besides, some jokes appear in *Friends* subtitle was dominated by such cases: slip of the tongue, reported slips, deliberate wordplay, and inexplicable play on language (Chiaro, 1992, p. 17). Slip of the tongue tends to appear when the utterance reveals a subconscious thought or idea which is accidentally modified slightly, while reported slips occurs when somebody reported the linguistic mistake made by somebody else. Meanwhile, a joke called deliberate wordplay when it is uttered accidentally but on purpose. Another cases in wordplay is inexplicable play on language, a joke about meanness seems unsatisfactory (Chiaro, 1992, p. 24).


D. FINDING AND DISCUSSION

1. Typology of Wordplay

The analysis reveals that there are 17 (70.8%) data were found in **phonological and graphological structure** type, those are: (5 data were *homonymy*), (4 data were *paronymy*), and (8 data were *homophony*). Based on **Lexical structure**, there is one (4.2%) *polysemy*, while in **Morphological structure** there were two (8.3%) data, and in **Syntactic structure** there were four (16.7%) data. Several types of wordplay can be viewed from the following instances.

a. Phonological and graphological structure


Table 1. Homonymy

Visual Frame	Situation	English	Indonesian
 <p>S04E24</p>	<p>Joey asked Chandler if he was in any circumstances see a girl named Monica. On the other hand, Chandler felt anxious that somebody knew his affair and the secret meeting between he and Monica, so he answered with denying, “I’m not seeing Monica.”</p>	<p><i>Have you seen Monica?</i></p> <p><i>I'm not seeing Monica.</i></p>	<p><i>Hei. Kau melihat Monica?</i></p> <p><i>Aku tak bertemu Monica.</i></p>

Two words are homonyms when their phonemic or graphemic representation is identical (Attardo, 1994). The word ...**seen**... and ...**seeing**... which is originally ‘see’ is a homonymy case in wordplay as it is identical in written, pronunciation and spelling. Furthermore, both of the word ...**see**... in past participle form (seen) and present participle (seeing) is pronounced /si:/.

The context in the scene is that Joey asked Chandler if he is in any circumstances see (using eyes) a girl named Monica who is their friend. On the other side, the word ...**see**... uttered by Joey gave an ambiguous effect to Chandler that he thought that Joey guess he and Monica were seeing (have meeting) each other. Thus, he answered with denying, “I’m not seeing Monica.”

Table 2. Paronymy


Visual Frame	Situation	English	Indonesian
 <p>S03E04</p>	<p>Chandler consulted his problem with his best friends, Rachel and Monica. Then, Rachel give an advice of what he supposed to do to his girlfriend. However, by the time he made sure of himself to Rachel if he was not going to lose her, she did not listen to him properly.</p>	<p>So what you have to do is...you have to accidentally run into her on purpose and then act aloof.”</p> <p>“So, I’m not gonna lose her?”</p> <p>“Oh, honey, you’re not a total loser.”</p>	<p>“Yang harus kau lakukan adalah berniatlah mendatangnya tanpa sengaja dan bertingkahlah menjauhinya.”</p> <p>“Jadi aku takkan kehilangan dia (lose her)?”</p> <p>“Oh, sayang, kau sama sekali bukan pecundang (loser) kok.”</p>

		“I said, so I’m not gonna lose her?”	“Aku bilang, “Jadi aku tidak akan kehilangan dia (lose her)?”
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Two words are paronyms when their phonemic representations are similar but not identical (Attardo, 1994). The wordplay centered on the word ...**loser**... which in this case are slightly similar with the sentence ...**lose her**... but not identical in pronunciation. The word ...**loser**... is pronounced /'lu:zə(r)/. Meanwhile the sentence ...**lose**... is pronounced /lu:z/ ...**her**... is pronounced /hə(r)/. The sentence ...**lose her**... will be pronounced /lu:z/ /hə(r)/. It is almost look like pronouncing /'lu:zə(r)/. They share the same first consonant /L/ and the same last sound /(r)/.

It is supported by the scene as well indicated that there is a misheard in the utterance of Rachel and Chandler. Chandler felt awful and sad after he broke up with his girlfriend, so he consulted his problem with his best friends, Rachel and Monica. Then, Rachel gave an advice of what he supposed to do to his girlfriend. However, by the time he made sure of himself to Rachel if he was not going to lose her, she did not listen to him properly. It affected her answer to Chandler. Instead of saying, “You’re not gonna (or totally) **lose her**.” She said, “Oh, honey, you’re not a total **loser**.” That made the scene even funnier.

Table 3. Homophony


Visual Frame	Visual Image and Kinetic Action	English	Indonesian
 <p>S04E23</p>	<p>By the time they walked together, Joey was taking a video to interview Chandler about his feeling to be in <i>Westminster Abbey</i>. However, when Joey asked a question about the possibility of <i>Westminster Abbey</i> to change its name, Chandler was upset and answering it with the answer, “To “Put the Camera Away.”</p>	<p>All right. Westminster Abbey. Hand down, Best Abbey I ever seen.</p> <p>Hey.</p> <p>Okay. What do you think of the Abbey, Chandler?</p> <p>Oh, I think it’s great. They’re thinking of changing the name.</p> <p>Really? To what?</p>	<p><i>Baiklah. Westminster Abbey.</i></p> <p><i>Hei!</i></p> <p><i>Baiklah. Apa pendapatmu Mengenai gereja ini, Chandler?</i></p> <p><i>Menurutku bagus. Ada kemungkinan namanya akan diganti.</i></p> <p><i>Benarkah?</i></p>

		To "Put the Camera Away."	<i>Menjadi apa?</i> <i>Menjadi Simpan Kamera Itu!</i>
		Man, you are Westminster Crabby .	<i>Astaga, kau Pamarah Westminster.</i>

Two words are homophones when their phonemic representation is identical (i.e., they are pronounced the same) (Attardo, 1994). Both of them are also a homophony phenomenon in wordplay as they are identical in pronunciation. The word ...**Abbey**... is pronounced /'æbi/. Meanwhile, the word ...**Crabby**... is pronounced /'kræbi/. The wordplay is classified as a deliberate wordplay as well occurred accidentally but on purpose.

b. Lexical Structure

Table 4. Polysemy


Visual Frame	Situation	English	Indonesian
 <p>S04E12</p>	Monica and her roommate named Rachel were trying to bet a lot of money with Joey and Chandler in a game but, in a few minutes, they bet their apartment.	<p>Monica, I don't want to lose \$200.</p> <p>We won't.</p> <p>Okay.</p> <p>Three hundred?</p> <p>Monica.</p> <p>I'm just trying to spice it up.</p> <p>Okay, so then play for some pepper. Stop spending my money.</p>	<p><i>Monica, aku tak mau kehilangan 200 dolar.</i></p> <p><i>Takkan.</i></p> <p><i>Baiklah.</i></p> <p><i>Bagaimana jika 300 dolar?</i></p> <p><i>Monica!</i></p> <p><i>Aku hanya mencoba membumbuinya.</i></p> <p><i>Kalau begitu, taruhan merica saja.</i> <i>Jangan menghabiskan uangku.</i></p>

Multiple Meaning (Polysemy) means same form, different meaning (Leech, 1999). Based on the situation on the scene, the word **spice** in a phrase ...spice it up... said by Monica means to add interest (*supaya lebih menarik/membuat situasi*

memanas). However, Rachel finds it different that is to add spice to food. Thus, it translated into *...membumbui...* It is a polysemy case as one word has several meanings.

c. Morphological Structure


Table 5. Morphological Structure

Visual Frame	Situation	English	Indonesian
 <p>S02E14</p>	<p>Monica and Ross talked about lending money. Ross then lent his little money to Monica.</p>	<p>Okay, here you go. Pay me back whenever you like.</p> <p>You have dinosaur checks?</p> <p>You get your money and you learn something.</p> <p>What's wrong with that?</p> <p>Nothing.</p> <p>Hey, you're a cheap-a-saurus!</p>	<p><i>Okay, nih. Bayarnya kapanpun kau bisa.</i></p> <p><i>Kau punya cek dinosaurus?</i></p> <p><i>Kau dapat uangmu dan kau bisa mempelajari sesuatu.</i></p> <p><i>Apa yang salah dengan itu?</i></p> <p><i>Tidak ada.</i></p> <p><i>Hey, kau dinosaurus pelit!</i></p>

In morphological puns, words are construed as compounds or derivatives in a way which is etymologically ‘incorrect’ but semantically effective (Delabastita, 1996). The punster above (Monica) used a compound word to create a new word. The word *...cheap-a-saurus...* is a compounding of the word **cheap+dinosaurus**. The word *...cheap-a-saurus...* could not be found in dictionary. The word *...cheap...* means low price, while the word *...dinosaurs...* refers to an animal that lived millions of years ago but extinct now on.

d. Syntactic Structure

Table 6. Syntactic Structure

Visual Frame	Situation	English	Indonesian
 <p>S03E24</p>	<p>Chandler's boss in <i>Friends</i> series tried to embrace all of members in the team with the utterance, "There is no I in 'team'." However, Chandler made fun of the sentence.</p>	<p>It's good to have you guys on my team. I come to play. I hope you do too.</p> <p>Let's go out there and get them! And remember:</p> <p>There is no I in "team."</p> <p>Yes, but there's two in "martini." So, everybody, back to my office.</p>	<p><i>Senang memiliki kalian dalam tim saya. Saya datang untuk bekerja keras. Saya harap kalian juga.</i></p> <p><i>Mari kita bekerja! Dan ingat :</i></p> <p><i>Ingat, tak ada "I" (aku) di dalam "team" (tim).</i></p> <p><i>Ya, tapi ada dua di "martini". Semuanya, kembali ke kantorku.</i></p>


Grammars will often generate phrases or sentences that can be parsed in more than one way (Delabastita, 1996). The ambiguity occurred in syntactic structure. It appeared in the word 'I'. This word was misunderstood with the pronoun "I" and the letter 'i'. It was supported as well in the scene when Chandler's boss in *Friends* series tried to embrace all of members in the team with the utterance, "There is no **I** in 'team'," means the team always works and stands together. However, Chandler made fun of the sentence by saying, "Yes, but there's **two** in "**martini**." It emphasized that what he and his boss meant was different. Chandler meant the word 'I' is a letter 'I', while his boss meant the word 'I' is a pronoun for the existence of a superior person in a team. Thus, he made a funny assumption that the word ...**martini**... consists of two letters 'I'. It was placed after the letter **t** and **n**.

2. Translation Strategies

According to the chart above, it is presented that six (25%) wordplays (pun) are subtitled into pun, 11 (45.8%) are subtitled into non-pun, and seven (29.2%) are subtitled into editorial technique (i.e. additional brackets). Strategies used can be viewed from the following instances.

a. Pun to Pun


Table 7. Pun to Pun

Visual Frame	Situation	English	Indonesian
 <p>S03E04</p>	Chandler was asking for advice to his two friends (Monica and Rachel) about his love's life and it has ended with the last sentence from one of them	<p>“And then I just, you know...threw the bag of barley at her and ran out of the store.”</p> <p>“My God, Chandler, we said be aloof, not a doof.”</p>	<p>“Kemudian aku hanya, kau tau... melempar kantong beras ke dia dan lari ke luar toko.”</p> <p>“Demi Tuhan, Chandler, kita bilang “menjauh” bukan “membodoh.”</p>

In the source text, the sound **aloof** and **a doof** almost look alike. If the phrase **a doof** is constructed will be heard *adoof*. Meanwhile, in the scene the speaker pronounces the word **aloof** separately that become **a loof** to create a laughter from audience. In the target text, the translator successfully renders the meaning with the word had the same value that the word ‘aloof and the phrase ‘a doof’ was translated into ‘*menjauh*’ and ‘*membodoh*’. The translator played with the prefix –me, not only ‘*bodoh*’, but ‘*membodoh*’.

b. Pun to Non-Pun

Table 8. Pun to Non-Pun


Visual Frame	Situation	English	Indonesian
 <p>S10E08</p>	Chandler Bing was talking to his two friends in front of the door where it closed to the kitchen, next to the cranberries.	<p>And get ready to taste my very special cranberries. Or should I say "Chan-berries"?</p> <p>That's some</p>	<p><i>Baiklah. Bersiaplah untuk merasakan cranberry spesialku. Apa harus kusebut chanberries.</i></p> <p><i>Itu adalah</i></p>

		gentle comedy, dude.	<i>gurauan yang tidak terlalu lucu.</i>
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In the target text, the word **...cranberry...** and **...cranberries...** are translated with loan technique. In another words, there is no significant wordplay in the target text.

c. **Editorial Techniques**

Table 9. Editorial Techniques

Visual Frame	Situation	English	Indonesian
 <p>S03E04</p>	Chandler Bing was asking for advice from his two best friend about his love matters	<p>“I got it. Pretend that you just woke up. That’ll throw her off.” “Be sleepy.”</p> <p>“Yes. And Grumpy.” “What are you...stop naming dwarves.”</p>	<p>“<i>Aku mengerti! Pura-pura kau bangun. Itu akan membuatnya biasa!</i>” “Mengantuklah (sleepy)!”</p> <p>“<i>Ya! Dan galak (grumpy)!</i>” “<i>Apa yang kau...? Berhenti menyebutkan nama-nama kurcaci!</i>”</p>

In the target text, the translator renders the meaning **...sleepy...** and **...grumpy...** literally and with additional bracket **...mengantuklah...** dan **...galak...** to emphasize both of them had another meaning. Besides, it is functioned to give an exact information that they are names of dwarves as well.

E. CONCLUSION

This study reveals three types of wordplay quite often employed to create laughter in Friends from season 1—10, those are a phonological and graphological structure (consists of homonymy, paronymy, and homophony), lexical structure (polysemy), morphological structure, and syntactic structure. It is obvious that most of the wordplay found in the source text was subtitled into non-wordplay, which is based on meaning or literally. Meanwhile, a few of them was subtitled use editorial technique with additional brackets to render the meaning to the audience. Only a few of them was subtitled into wordplay, where it appeared as well in the target text. Therefore, the translation strategy applied by the subtitler influences the meaning and effect of the wordplay in the target text.

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