

**INTERLINGUAL SUBTITLING OF NONSENSICAL
WORDS, PHRASES AND UTTERANCES IN THE MOVIE
*ALICE IN WONDERLAND***

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2017

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WORDS, PHRASES AND UTTERANCES IN THE
MOVIE *ALICE IN WONDERLAND***

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ABSTRACT

Interlingual Subtitling of Nonsensical Words, Phrases and Utterances in the Alice in Wonderland Movie

Alice in Wonderland has always held a prevailing repute on its whimsical storyline and surreal characters for more than a century and a half (Craig, 2015). Its prominent language style has altered linguistic conventions through nonsensical utterances, puns and portmanteau. Its substantially unique language has led to a significant concern on the interlingual subtitling through its film adaptation by Tim Burton (2010). The purpose of this study is to explore the interlingual subtitling strategies employed in translating nonsensical words, phrases and utterances in Malay subtitles from the movie *Alice in Wonderland*. Additionally, this study also seeks to investigate the effectiveness of the strategies applied in translating the selected nonsensical words, phrases and utterances. Data for this study were obtained through the transcription of the movie subtitles and analysed using a descriptive qualitative approach. On the basis of the results of this research, it can be concluded that 'Imitation', 'Transfer', 'Transcription' and 'Paraphrase/ Translation by cultural substitution' respectively are the most frequent strategies used in translating the nonsensical words, phrases and utterances. However the results also reveal that the available framework for types of subtitling strategies are not relatively applicable to analyse nonsensical words, phrases and utterances and such framework should be enhanced to incorporate the qualities of nonsensical language. In spite of this, there are seven (7) combined strategies discovered throughout the analysis as a result of the nonsensical words, phrases and utterances that partially partook more than one strategy. Consequently, these results support the view that the visual illustration has aided the effectiveness of the subtitles in complementing the nonsensical words, phrases and utterances. All in all, the findings of this study will help to confirm and refine the criteria for subtitling of nonsensical language while aiding the scholars of translation and practitioners to understand the range of important considerations that need to be made when undertaking future translation/subtitling tasks for nonsensical language.

ABSTRAK

Penarikataan Antara Bahasa dalam Perkataan, Frasa dan Ujaran Karut dalam Filem Alice di Alam Ajaib

Kisah '*Alice di Alam Ajaib*' sentiasa menjadi sebutan ramai sejak lebih 150 tahun yang lalu berikutan keanehan jalan ceritanya dan keunikan karakter- karakter yang dipaparkan (Craig, 2015). Gaya bahasa penulisan cerita yang sangat terkenal ini telah mengubah resam linguistik menerusi ujaran karut, pan serta kata lakur. Keunikan bahasa ini telah mendorong kepada perhatian yang ketara dalam mengkaji penarikataan antara bahasa menerusi adaptasi filem oleh pengarah Tim Burton (2010). Tujuan kajian ini adalah untuk meneroka strategi penarikataan antara bahasa yang digunakan dalam menterjemahkan perkataan, frasa atau ujaran karut dalam sarikata Bahasa Melayu daripada filem '*Alice di Alam Ajaib*'. Selain itu, kajian ini juga bertujuan untuk mengkaji keberkesanan strategi yang digunakan dalam menterjemahkan perkataan, frasa atau ujaran karut yang terpilih. Data kajian ini diperolehi melalui transkripsi sarikata filem tersebut dan dianalisis menggunakan kaedah deskriptif kualitatif. Berdasarkan kepada hasil dapatan kajian ini, ia dapat disimpulkan bahawa 'Imitasi', 'Pindahan', 'Transkripsi' dan 'Parafrasa/Terjemahan dengan penggantian budaya' merupakan strategi yang paling banyak digunakan untuk menterjemahkan perkataan, frasa atau ujaran karut. Walaubagaimana pun, hasil dapatan kajian juga turut memberi gambaran bahawa rangka kerja yang sedia ada untuk strategi penarikataan adalah kurang bersesuaian untuk analisa perkataan, frasa atau ujaran karut dan rangka kerja tersebut juga harus dipertingkatkan dengan mengambil kira kualiti bahasa karut ini. Namun demikian, terdapat tujuh (7) strategi gabungan yang dijumpai menerusi analisa perkataan, frasa atau ujaran karut hasil daripada perkataan, frasa atau ujaran karut tersebut yang menggunakan lebih daripada satu strategi. Selain itu, hasil dapatan kajian ini turut menyokong pandangan bahawa ilustrasi visual telah membantu dalam keberkesanan sarikata yang menjadi pelengkap kepada perkataan, frasa atau ujaran karut. Secara tuntasnya, hasil dapatan kajian ini akan membantu dalam mengesahkan serta memperhalus kriteria untuk penarikataan bahasa karut selain dapat membantu para sarjana serta pakar dalam bidang terjemahan untuk memahami perkara penting yang diperlukan untuk menjalankan kerja penterjemahan atas penarikataan bahasa karut pada masa akan datang.

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TABLE OF CONTENTS

Abstract	iii
Abstrak	iv
Acknowledgements	v
Table of Contents	vi
List of Figures	xii
List of Tables.....	xiv
List of Symbols and Abbreviations.....	xvi
List of Appendix	xvii
CHAPTER 1: INTRODUCTION.....	1
1.1 Background of the study	1
1.2 Statement of the problem.....	3
1.3 Purpose statement	5
1.4 Research question	5
1.5 Significance of the study	5
1.6 Limitations of the study	6
1.7 Definition of the key term: ‘Nonsense’/ ‘Nonsensical’	6
1.8 Organization of the study.....	7
CHAPTER 2: LITERATURE REVIEW.....	9
2.1 Audiovisual Translation (AVT).....	9
2.2 Subtitling	12
2.3 Translating nonsense	13
2.4 Translating wordplays, puns and humour.....	20
2.5 The quality of translation.....	23

CHAPTER 3: RESEARCH METHODOLOGY	30
3.1 Data.....	30
3.2 Data collection and tabulation procedure	30
3.3 Data Analysis to answer Research Question 1: Interlingual Subtitling Strategies	31
3.3.1 Theoretical Framework for Analysis of Interlingual Strategies: Gottlieb's (1994) 'Typology of Subtitling Strategies'	35
3.4 Data analysis to answer Research Question 2: Translation Quality Assessment ..	35
 CHAPTER 4: RESULTS.....	 37
4.1 Extract 1: ' <i>shukm</i> '	37
4.1.1 Classification of nonsense	38
4.1.2 Strategy.....	38
4.1.3 Translation Quality Assessment.....	39
4.2 Extract 2: ' <i>Oraculum</i> '	39
4.2.1 Classification of nonsense	40
4.2.2 Strategy.....	40
4.2.3 Translation Quality Assessment.....	41
4.3 Extract 3: ' <i>Squimberry</i> '	42
4.3.1 Classification of nonsense	42
4.3.2 Strategy.....	42
4.3.3 Translation Quality Assessment.....	43
4.4 Extract 4: ' <i>Calloh! Callay!</i> '	44
4.4.1 Classification of nonsense	44
4.4.2 Strategy.....	44
4.4.3 Translation Quality Assessment.....	45
4.5 Extract 5: ' <i>Griblig Day</i> '	45
4.5.1 Classification of nonsense	46

4.5.2	Strategy.....	46
4.5.3	Translation Quality Assessment.....	47
4.6	Extract 6: ‘Frabjous Day’	48
4.6.1	Classification of Nonsense	48
4.6.2	Strategy.....	48
4.6.3	Translation Quality Assessment.....	49
4.7	Extract 7: The Time	49
4.7.1	Classification of Nonsense	50
4.7.2	Strategy.....	50
4.7.3	Translation Quality Assessment.....	51
4.8	Extract 4.8: ‘Things that begin with the letter ‘M’.....	52
4.8.1	Classification of Nonsense	53
4.8.2	Strategy.....	53
4.8.3	Translation Quality Assessment.....	54
4.9	Extract 9: A raven is like a writing desk	56
4.9.1	Classification of Nonsense	56
4.9.2	Strategy.....	57
4.9.3	Translation Quality Assessment.....	57
4.10	Extract 10: swear words.....	58
4.10.1	Classification of Nonsense	59
4.10.2	Strategy.....	60
4.10.3	Translation Quality Assessment.....	60
4.11	Extract 11: ‘Futterwacken’	61
4.11.1	Classification of Nonsense	62
4.11.2	Strategy.....	62
4.11.3	Translation Quality Assessment.....	62

4.12	Extract 12: Twinkle twinkle little bat	64
4.12.1	Classification of Nonsense	64
4.12.2	Strategy.....	65
4.12.3	Translation Quality Assessment.....	66
4.13	Extract 13: ‘ <i>Muchness & Muchier</i> ’	67
4.13.1	Classification of Nonsense	67
4.13.2	Strategy.....	68
4.13.3	Translation Quality Assessment.....	68
4.14	Extract 14: <i>Fairfarren</i>	69
4.14.1	Classification of Nonsense	70
4.14.2	Strategy.....	71
4.14.3	Translation Quality Assessment.....	72
4.15	Extract 15: The codfish.....	73
4.15.1	Classification of Nonsense	73
4.15.2	Strategy.....	73
4.15.3	Translation Quality Assessment.....	74
4.16	Extract 16: cross dressing	75
4.16.1	Classification of Nonsense	76
4.16.2	Strategy.....	76
4.16.3	Translation Quality Assessment.....	76
4.17	Extract 17: ‘ <i>Brillig</i> ’ in Jabberwocky poem (Line 1)	77
4.17.1	Classification of Nonsense	78
4.17.2	Strategy.....	79
4.17.3	Translation Quality Assessment.....	80
4.18	Extract 18: ‘ <i>Slithy</i> ’ in Jabberwocky poem (Line 1).....	81
4.18.1	Classification of Nonsense	81

4.18.2	Strategy.....	82
4.18.3	Translation Quality Assessment.....	83
4.19	Extract 19: ‘ <i>Toves</i> ’ in Jabberwocky poem (Line 1).....	84
4.19.1	Classification of Nonsense	84
4.19.2	Strategy.....	86
4.19.3	Translation Quality Assessment.....	86
4.20	Extract 20: ‘ <i>gyre and gimble</i> ’ in Jabberwocky poem (Line 2).....	87
4.20.1	Classification of Nonsense	87
4.20.2	Strategy.....	88
4.20.3	Translation Quality Assessment.....	89
4.21	Extract 21: ‘ <i>wabe</i> ’ Jabberwocky poem (Line 2).....	90
4.21.1	Classification of Nonsense	90
4.21.2	Strategy.....	92
4.21.3	Translation Quality Assessment.....	92
4.22	Extract 22: ‘ <i>mimsy</i> ’ Jabberwocky poem (Line 3).....	94
4.22.1	Classification of Nonsense	94
4.22.2	Strategy.....	95
4.22.3	Translation Quality Assessment.....	95
4.23	Extract 23: ‘ <i>borogoves</i> ’ Jabberwocky poem (Line 3)	96
4.23.1	Classification of Nonsense	96
4.23.2	Strategy.....	96
4.23.3	Translation Quality Assessment in the TL.....	97
4.24	Extract 24: ‘ <i>mome</i> ’ Jabberwocky poem (Line 4)	97
4.24.1	Classification of Nonsense	98
4.24.2	Strategy.....	99
4.24.3	Translation Quality Assessment.....	99

4.25	Extract 25: ‘rath’ Jabberwocky poem (Line 4).....	100
4.25.1	Classification of Nonsense	100
4.25.2	Strategy.....	100
4.25.3	Translation Quality Assessment.....	101
4.26	Extract 26: ‘outgrabe’ Jabberwocky poem (Line 4).....	102
4.26.1	Classification of Nonsense	102
4.26.2	Strategy.....	103
4.26.3	Translation Quality Assessment.....	103
4.27	Conclusion.....	104
CHAPTER 5: DISCUSSION AND CONCLUSION.....		106
5.1	Summary of research findings.....	106
5.1.1	Research Question 1	106
5.1.2	Research Question 2.....	113
5.2	The implications of the use of subtitles in learning English as a second language	117
5.3	Recommendations.....	119
	References.....	122
	Appendix A.....	127

LIST OF FIGURES

Figure 4.1 ' <i>Shukm</i> '	38
Figure 4.2 ' <i>Oraculum</i> '	40
Figure 4.3 ' <i>Squimberry</i> '	42
Figure 4.4 ' <i>Calloh! Callay!</i> '	44
Figure 4.5 ' <i>Griblig Day</i> '	46
Figure 4.6 Another illustration of ' <i>Griblig Day</i> '	47
Figure 4.7 ' <i>Frabjous Day</i> '	48
Figure 4.8 The Time.....	50
Figure 4.9 'Things that begin with the letter M'	52
Figure 4.10 A raven is like a writing desk	56
Figure 4.11 Swear words.....	59
Figure 4.12 ' <i>Futterwacken</i> '	61
Figure 4.13 ' <i>Futterwacken</i> ' dance	63
Figure 4.14 Twinkle twinkle little bat'	64
Figure 4.15 <i>Muchness & Muchier</i>	67
Figure 4.16 Fairfarren	70
Figure 4.17 The codfish	73
Figure 4.18 cross dressing.....	75
Figure 4.19 continuation of cross dressing scene.....	75
Figure 4.20 <i>Toves</i> ' illustration	84
Figure 4.21 ' <i>gimlet</i> ' illustration	89
Figure 4.22 ' <i>gyroscope</i> ' illustration.....	89
Figure 4.23 Line 3 and 4 in Jabberwocky poem	93

Figure 4.24 ‘ <i>mome</i> ’ (green pig)	102
Figure 5.1 Types of interlingual subtitling strategies in translating the nonsensical words, phrases and utterances in the movie <i>Alice in Wonderland</i>	106
Figure 5.2 Frequency of nonsense categorization for the nonsensical words, phrases and utterances in the movie <i>Alice in Wonderland</i>	111

University of Malaya

LIST OF TABLES

Table 1.1 Characteristics of Nonsense	7
Table 3.1 Coding of the Characteristics of Nonsense	31
Table 3.2 Strategies employed in translating nonsensical word or phrases	32
Table 3.3 Examples for each strategy proposed by Gottlieb (1994) 'Typology of Subtitling Strategies'	33
Table 3.4 Data analysis template	34
Table 4.1 ' <i>shukm</i> '	37
Table 4.2 ' <i>Oraculum</i> '	39
Table 4.3 ' <i>Squimberry</i> '	42
Table 4.4 ' <i>Calloh! Callay</i> '	44
Table 4.5 ' <i>Griblig Day</i> '	45
Table 4.6 ' <i>Frabjous Day</i> '	48
Table 4.7 The Time	49
Table 4.8 Things that begin with the letter 'M'	52
Table 4.9 Scene (i) - 'Things that begin with the letter 'M'	53
Table 4.10 Scene (ii) Things that begin with the letter 'M'	54
Table 4.11 A raven is like a writing desk.....	56
Table 4.12 Complete dialogues of 'A raven is like a writing desk' in three scenes	58
Table 4.13 Swear words.....	58
Table 4.14 ' <i>Futterwacken</i> '	61
Table 4.15 Twinkle twinkle little bat'	64
Table 4.16 'Twinkle twinkle little bat'	66
Table 4.17 <i>Muchness&Muchier</i>	67
Table 4.18 Fairfarren.....	69

Table 4.19 equivalence of <i>fairfarren</i>	71
Table 4.20 The codfish.....	73
Table 4.21 cross dressing	75
Table 4.22 <i>brillig</i>	78
Table 4.23 ‘ <i>Slithy</i> ’	81
Table 4.24 ‘ <i>gyre and gimble</i> ’	87
Table 4.25 ‘ <i>wabe</i> ’	90
Table 4.26 ‘ <i>mimsy</i> ’	94
Table 4.27 ‘ <i>borogoves</i> ’	96
Table 4.28 ‘ <i>mome</i> ’	97
Table 4.29 ‘ <i>rath</i> ’	100
Table 4.30 ‘ <i>outgrabe</i> ’	102
Table 5.1 Frequency of interlingual subtitling strategies used in nonsensical words and phrases in the movie <i>Alice in Wonderland</i>	107
Table 5.2 Types of interlingual subtitling strategies.....	107
Table 5.3 Characteristics of Nonsense	110
Table 5.4 Frequency of nonsense categorization for the nonsensical words, phrases and utterances in movie <i>Alice in Wonderland</i>	110
Table 5.5 New Characteristics of Nonsense	112
Table 5.6 Proposed new strategies in translating nonsensical words, phrases and utterances.....	120
Table 5.7 Proposed new qualities of nonsense	120

LIST OF SYMBOLS AND ABBREVIATIONS

SL	:	Source Language
TL	:	Target Language
ST	:	Source Text
TT	:	Target Text
AVT	:	Audiovisual Translation

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LIST OF APPENDIX

Appendix A: Glossary of Nonsensical Words, Phrases, and Utterances in the
movie *Alice in Wonderland*

127

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CHAPTER 1: INTRODUCTION

This chapter discusses the background of the study; statement of problem; purpose statement; research questions; significance of the study; limitations of the study; definitions of terms and organization of the study.

1.1 Background of the study

Translation activities dated as early as 3000 B.C. that is during the Egyptian old kingdom where inscriptions written in two languages were found (Newmark, 1981). It has evolved so rapidly that the 20th century is known as the “age of translation” (Jumpelt, as cited in Newmark, 1981, p. 3) and daily mass “reproduction” of information into various languages continues to take place. A hundred years ago, commonly translated texts were mainly religious, literary, science and philosophical texts (Bashir M. M. Basalamah, 1995). Over the years, the number of languages and types of discourse being translated has increased in tandem with the escalation of the number of countries that have come to realize the importance of intercultural knowledge and assimilation.

Translation is no easy task. It requires intense mastery and understanding of the source language (SL) and target language (TL) and yet this alone may not be sufficient without proper training in translation techniques and approaches (Muhammad Bukhari Lubis, 1984). According to Newmark (1981, p. 7-8), translation can be referred to a skill applied in making an attempt to convert a written message and/ or statement to another language. He also added that this process implicates “loss in meaning” due to cultural differences, language systems differences, language styles, different theories of meaning and values hold by different translators. Generally, the available translation works has yet to achieve the expected standard which are mainly caused by four (4) main problems: (1) challenges in language; (2); concepts (3); less cultural awareness in the SL; and (4) translation approaches (Muhammad Bukhari Lubis, 1984).

Translation in the mass media has now gained much attention. Translation studies used to focus more on the literary works rather than media (Delabastita, 1990). According to Bassnett and Lefevere (1990), there are two (2) fundamental techniques in film translation known as dubbing and subtitling. Bassnett and Lefevere (1990) further define dubbing as “the substitution of acoustic/ verbal signs” while subtitling refers to “addition of visual/ verbal signs”. A paper presented by Ahmad Rejal Arbee (1984) discusses the weaknesses in the available translation materials provided by the media as well as the factors contributed to the problems. It is indisputably common to see or listen to wrongly translated words, terms or phrases in the mass media (either electronic or the print). It will be very obvious in the subtitles of a film since it is concurrently shown while the scripts are being uttered in the film. The subtitles will be obstructive to the eyes of the audience if what is being uttered in the film has been atrociously translated in the text form.

Studies in translation has loomed so large in discussing the concept of equivalence. Newmark (1981, p. 10) remarks that there is an extensive but not common agreement in the translator’s core goal to produce (as nearly as possible) similar effect to the readers in the TL as portrayed to the readers in the SL. On the other hand, the concept of “sense” has also been widely deliberated. Translators put extensive efforts to express the sense from one language to another (Chernyakhovskaya, 1993, p. 110). Logically “sense” is used mainly “to name the invariant in synonymic expressions” where it remains “unchanged” albeit a variety kind of techniques imposed to it (Chernyakhovskaya, 1993, p.111). She describes further that in linguistic field, the aspect of sense concerns the relationship between “what is said in speech” and the “linguistic means that produce speech” as well as the way it is being said. This study makes a good combination between the concept of sense, equivalence and audiovisual translation (AVT) toward the assessment of the translation quality.

1.2 Statement of the problem

For the past two decades, studies on Audiovisual Translation (AVT), specifically on interlingual subtitling, have gained much attention (Gambier, 2009). However, in Malaysia, there have been relatively few studies done in interlingual subtitling particularly from other languages into the Malay language.

Like in all types of translation work, communicating the message is of primary importance in subtitling work (Danan, 2004). Providing good subtitles from the SL to the TL is vital in order for the intended message to be effectively understood by the target audience. According to Hasuria Che Omar (2007), good subtitles can be produced based on two main factors: (i) the subtitler's adept understanding and interpretation of the intended message with its range of nuances and (ii) the subtitler's adequate experience that will aid him/her in selecting appropriate strategies of translation which fit well within the constraints of subtitling work.

Bad subtitles will undeniably affect the readers' understanding. Not only that, it may affect the whole mood and atmosphere of the audience who are anxiously eagerly waiting for a good film in front of the white screen. For example, when a "serial killer" is subtitled as "*pembunuh bijirin*" (cereal killer) in Malay, a thriller film may turn into a comedy as the subtitles are so hilarious that the film loses its seriousness (Bernama, 2007).

The researcher has been experiencing a lot of hilarious subtitles throughout the research progress. There are countless films being shown in cinema with low quality subtitles which turn hilarious at some point. For instance, in a shooting scene of an action movie where a group of police and criminal are fighting, one of the police screams to his colleague "Duck!" as the criminal is aiming to shoot, it was translated as "*Itik!*" in Malay. "*Itik*" is the correct translation of "Duck" which refers to a farm animal however in this circumstance it should have been translated as "*Tunduk!*" which seems fitting with the

circumstance. The word “duck” is a homonyms, a word that carries several meaning. Homonyms often confuse people however it will not be if it is used in the appropriate context. Another example illustrated in an online news article by The Brunei Times on a scene where a father kisses his daughter and wishes her "good night cutie pie", it was amusingly translated as "*selamat malam kuih manis*" (Bernama, 2007). Film maker on the other hand is seen as taking little consideration on the quality of subtitles as it only fits as the requirement for a film to be broadcasted in the cinema. Hence, to save cost they may prefer to hire amateur translators or students just to comply with the cinema requirement. This is further supported by Hasuria Che Omar in the same article by Bernama (2007):

It was quite bad many years ago due to factors like hiring untrained and inexperienced translators. Some of them do not really understand and have no knowledge of the target language.

(Bernama, 2007)

She then remarks that ‘the quality of translations for subtitles in movies and TV are getting better’ (Bernama, 2007) nevertheless there is still a wide gap in the area of improvement on the quality of subtitles on the silver screen.

It goes without saying that in any translation assignment, some of the aspects of language use that prove to be uphill tasks are when there are unfamiliar terminology or archaisms, complex or convoluted syntactical structures and figurative uses of language which either break the norms of standard use of language or are uniquely culture-bound. Translating nonsense language falls within these types of challenges.

Nonsense or nonsensical language refers to the creative use of language which turns words upside down semantically and pragmatically. As a result, it challenges our interpretation skills for it confronts our sense of logic and rational understanding of things

around us. As the translation of nonsensical language is an area that has received little attention, the researcher see the need to venture into this area to explore how translators or in the case of present study, how subtitlers deal with such confounding language use. As the movie, *Alice in Wonderland* abounds with nonsensical words and phrases it will serve as an interesting data source.

1.3 Purpose statement

The purpose of this study is to explore the interlingual subtitling strategies employed in translating nonsensical words, phrases and utterances in Malay subtitles from the movie *Alice in Wonderland*. Additionally, this study also seeks to investigate the effectiveness of the strategies applied in translating the selected nonsensical words and phrases.

1.4 Research question

The following questions will guide this study:

1. What are the types of interlingual subtitling strategies employed in translating the nonsensical words, phrases and utterances in the movie *Alice in Wonderland* into Malay?
2. How effective are the subtitling strategies used in translating the nonsensical words, phrases and utterances in the movie *Alice in Wonderland* into Malay?

1.5 Significance of the study

This study will directly benefit novice and professional translators doing interlingual subtitling who are having difficulties in translating nonsensical word or phrases. Translators will gain better understanding of the strategies that are most appropriate for translating this type of unfamiliar or 'strange' language use. It will help them avoid the less useful strategies and thereby minimize ineffectiveness in conveying meaning.

As a whole, the findings of this study will help to confirm and refine the criteria for good quality subtitling. This along with past findings will aid scholars of translation and practitioners understand the range of important considerations that need to be made when undertaking future translation/subtitling tasks which are somewhat similar in nature to the data in this study.

1.6 Limitations of the study

There are a number of limitations in this study.

- (i) This study only focuses on the transcribed subtitles of the movie *Alice in Wonderland* directed by Tim Burton which was released in 2010.
- (ii) Only the *Alice in Wonderland* DVD movie which is distributed by Berjaya HVN Sdn. Bhd is used in this study. For the past decades, HVN has been one of the largest home entertainment licensees/distributors in Malaysia and Singapore producing original DVDs with Malay subtitles. Since this study focuses on Malay subtitles in an original DVD, it is most appropriate to use the Berjaya HVN *Alice in Wonderland* DVD as the data source.
- (iii) Data collection via interviews conducted with the subtitlers for the movie is not considered in this study. This is because, Berjaya HVN Sdn. Bhd, the Malaysian distributor of Burton's *Alice in Wonderland* informed me (via e-mail communication) that Berjaya HVN staff do not provide the translation for the subtitles; the subtitles in the movie are provided by the distributor from overseas. Therefore, the translator/s who is/are in charge of the Malay subtitles is/are unknown and an interview with the subtitler(s) cannot be conducted.

1.7 Definition of the key term: 'Nonsense'/'Nonsensical'

The key term of this study is 'Nonsense'/'Nonsensical' which shall be further explained due to its significance since both terms are widely and interchangeably used in

this study. According to *The Oxford English Dictionary*, it refers to spoken or written words that have no meaning or make no sense. In order to classify whether a word or phrase is considered nonsensical, the characterization of ‘nonsense’ by Tabbert (1975, as cited in Tigges, 1988, p. 29) presented in Table 1.1 below is employed in this study.

Table 1.1 Characteristics of Nonsense

Characteristics of Nonsense

- Meaningless accumulation of words and concepts (additive incongruence)
- Lack of causality in thought and action
- Conscious expression of trivialities
- Conscious misapplication of words
- Creation of new words without definable sense

1.8 Organization of the study

This research examines interlingual subtitling strategies employed in the translation of nonsensical words, phrases and utterances in the Malay subtitles of the movie *Alice in Wonderland*. This consists of five (5) main chapters. The first chapter addresses the rationale for the study to be undertaken. The objectives in this research are also outlined. It also includes statement of the problem, the significance and limitations of this research as well as the definition of terms.

The second chapter incorporates the literature review related to the main area of this research. It also discusses the conceptual framework for this study. Meanwhile, the third chapter explains the research methodology of this research that gives an in-depth description of all the necessary steps carried out throughout this research. This included research design, sampling technique, sample size, data collection procedures, instrument, and plan of data analysis.

The fourth chapter describes the findings of study. It presents a complete account of the results and analysis in the form of tables and text. Finally, in the fifth chapter, the researcher includes the conclusion with few recommendations being highlighted essentially for this study.

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CHAPTER 2: LITERATURE REVIEW

This chapter presents a review of theories that underpins the study as well as a review of related studies concerning subtitling strategies and nonsensical translation. The concept of Audiovisual Translation (AVT), subtitling, translating nonsense and the quality of translation will also be discussed in this chapter.

2.1 Audiovisual Translation (AVT)

Translation has always been seen as an activity related to the process of transferring utterances and verbal symbols only while the non-verbal information has always been left aside as though the verbal utterances have covered every paralinguistic symbol, kinesics or semiotic that completes the verbal symbol cohesion (Varela, 1997, p. 315). According to Karamitroglou (2000, p. 10), translation can also be regarded as an act of interpersonal communication and the translated text is a means to express that such communicative act is successfully performed. Karamitroglou (2000, p. 1) also deemed Audiovisual Translation (AVT) as 'screen translation' or 'film translation' though the term AVT is much preferred due to the emphasis of communication mode that is towards audio-visual. Audiovisual translation is a type of communicative interaction that is remarkably extraordinary. Reich (2006) added that subtitling is one of the areas in translation, specifically audiovisual translation for audience to read and listen to the dialogues while watching the images that complement those dialogues.

According to Luyken, Herbst, Langham- Brown, Reid and Spinhof (1991) there are generally three ways to translate text and audiovisual programme. For example, in a television programme, the first process is known as dubbing, where a native speaker will record the entire soundtrack and synchronize the utterances with the lip movements of the original actor. The second process is the use of subtitles, where the original soundtrack will be wholly perceived and the utterances will be converted to text that will be displayed

at the bottom of the television screen. The third process is voice-over. In this technique, the target language is used to narrate events that take place throughout the programme, while at the same time the source language of the programme can be heard softly in the background of the programme.

Apart from the dubbing, subtitling and voice-over, Gambier (1994) has also listed other types and methods of multilingual transfer for audiovisual communication as a whole and for television in particular. Methods explained by Luyken et al. (1991) and Gambier (1994) can be summarized as follows:

- a. Subtitle
- b. Dubbing
- c. Interpretation
- d. Voice- over
- e. Narration
- f. Review/ free review
- g. Revoicing/ multilingual voicing
- h. Surtitling or supratitling, intertitle
- i. Simultaneous translation
- j. Caption

According to Wan Ida Rahimah (2007, p. 45-53) subtitling for TV programmes are mostly attached to the structure and style of the ST however it is important for the subtitler to use the spoken language of the TL for instance, Malay language for Malay target audience simply because each language is unique and has its own language rules and structures hence, the Malay target audience will understand their language better. It is recommended for the subtitler to prioritise the informal language, use sentence simplification and completely follow the syntactical structure of the Malay language.

The introduction of AVT in Malaysia can be traced back due to the demand in getting the latest international news, specifically the news on the America's attack on Iraq in March 2003 where a local broadcasting station, ASTRO initiated a new TV channel

known as Al- Jazeera (Hasuria Che Omar, 2004, p.12). This initiation has set the foundation of AVT and given crucial, direct impact on AVT to the Malaysian audience. The latest news from Al- Jazeera channel was immediately being dubbed and this has shown the capability and important role of translation activities. Hasuria Che Omar (2004, p.12) further remarked that there are relatively few studies done on AVT in Malaysia. Even if there were articles written on subtitling, the writing was just in the form of comments or review from the local newspaper to express their opinions on the quality of translation the television programmes being broadcasted.

One of the earliest AVT studies conducted on interlingual subtitling that involves Malay language is a study by Dodd (2009) who investigated the Malay subtitling for the English movie entitled 'The Tailor of Panama', a movie released in 2001. The study employed the Columbia/ Tristar DVD version of the film with Malay subtitles which was released in late 2001 and intended to examine some of the obstacles faced by the subtitlers and ways of overcoming the hurdles. There were many specific language structures in this comparative study and one of them is in terms of the terms of address. There are quite a number of terms of address in Malay to indicate formality and status of speaker. For instance, the translation of the English pronoun 'you' is translated as '*kamu*' which is an informal term of address in Malay, rather than being translated as a more formal term i.e. '*anda*' or a neutral term i.e. '*engkau*'. Dodd (2009) further highlighted on the errors found in the Malay subtitles. For instance, the phrase 'a corporation in Miami' was translated as '*sebuah koperasi di Miami*'. Another example of error found in the subtitle is in the sentence 'Andrew, I take it you have a secure safe in your apartment' which was translated as '*Andrew, saya anggap kamu ada apartmen yang selamat?*' The misinterpretation of the word 'safe' has led to an inappropriate translation where it is supposed to be 'peti besi'. Dodd (2009) came to a conclusion that due to the heavy dependence on the English subtitles as the basis of the Malay subtitles, the subtitlers tend to use word-for-word

translation rather than not to limit themselves within the ST context in order to achieve “a more fluent and authentic target language text” in which may be resulted by poor training in translation, excessive compliance to the original or might be due to the fact that the translators believe that the audience would be proficient enough in English to be able to watch the movie and that they would be “disconcerted” if the subtitles were “not very close to a word-for-word, gloss- style translation of the original.”

2.2 Subtitling

Luyken et al. (1991) states that audiovisual language transfer is a skill (and art) that focuses on the production of the audiovisual which should prove to be entertaining, informative, artistic and educative. The complex practice in audiovisual language transfer involves economic considerations, technical procedures and important linguistic aspects. Generally, language transfer is a form of translation however audiovisual language transfer differs from other forms of translation in at least four aspects: (i) language only involves one element of the whole work, (ii) messages are modified by language transfer, (iii) audiovisual language transfer is shorter than the source language, and (iv) audiovisual language transfer consists of the editing element.

In subtitling, addition and subtraction from the source information cannot be avoided. Summarization or reduction is a specific method in the subtitling process and the result is, only a part of the source dialogues are preserved in the target language

According to Wan Ida Rahimah (2007), translation is a significant medium in a language conflict situation that constrains intercultural communication. One of the dominant translation forms or applications in the context of Malaysia today is subtitling. Specifically, subtitles can be defined as:

- a. Dialogue translation as well as other information that involve at least two elements for instance, spoken language and written language;
- b. Occur synchronously with the source utterance (placed on the screen simultaneously with the utterances of the source language);
- c. Writing materials are commonly displayed one or two lines at the bottom of the screen;
- d. Minor elements preserve all the sound symbols (original soundtrack including music, sound effect, source utterance) exactly like in the source programme
- e. Direct translation (based on the source language not intermediary language or pivot language)

(Wan Ida Rahimah, 2007: 43-53)

When we talk about audiovisual translation, people often picked on subtitles as a means to measure the quality of a translation product. In fact, subtitles are constantly seen negatively as people are not satisfied with the subtitles produced on televisions and cinemas in Malaysia. According to Hasuria Che Omar (2007), languages in Malaysian television are no longer restricted to subtitling or dubbing produced from English to Malay only. The large number of foreign language movies aired on Malaysian channels demand for subtitling between various pairs of languages and this presents a large area of study in subtitling. Hasuria Che Omar (2007) also adds that the quality of translation produced through subtitling can be enhanced by allowing the source text to communicate via its own features without attempting to adapt with the culture of the target language.

2.3 Translating nonsense

What is sense? What is nonsense? Though there have been many attempts made to properly define the term 'nonsense', it has never been appropriately done (Tigges, 1988, p. 6). Edward Lear and Lewis Carroll are among the pioneers in nonsense writing. According to Tigges (1988, p. 6), literary nonsense is often related to typical Victorian phenomena. The word 'nonsense' is first recorded by *The Oxford English Dictionary* in Ben Jonson's writing in 1614 where it has been defined as 'spoken or written words which make no sense or convey absurd ideas'. In consequence to this, 'nonsense verses' are

interpreted as ‘verses consisting of words and phrases arranged solely with reference to the metres and without regard to the sense’. However, Dr. Samuel Johnson, a distinguished lexicographer, in his 1755 Dictionary describes it as ‘unmeaning or ungrammatical language’ and ‘trifles, things of no importance’. In the 1970s, the nonsense books started to emerge in the era with Lear and Carroll being the most criticised authors due to their unconventional writings where in that particular time, the term ‘nonsense’ was associated with children’s literature due to its appealing and imaginative element.

Strachey’s article in *The Quarterly Review* of 1988 (as cited in Tigges, 1988, p. 8) states that “Nonsense...is the proper contrary of Sense”. He also adds that ‘Nonsense’ is a wonderful and amusing way of ‘bringing confusion into order by setting things upside down, bringing them all into all sorts of unnatural, impossible and absurd, but not painful or dangerous combinations. Tigges (1988, p. 9) characterizes nonsense as ‘words conveying absurd or ridiculous ideas’ alongside another minor sort of nonsense in written discourse where it is considered as ‘language without meaning’. He also added that it is rather difficult to translate nonsense without losing its important element (Tigges, 1988, p. 5)

In Cammaerts’ remarks on ‘literary nonsense’ (cited in Tigges, 1988, p. 9), he states that ‘it is far easier to say what is non nonsense than to say what it is’. Cammaerts added that “meaningless” and irrational describe nonsense poems and stories. He also further added that Edward Lear’s limerick writing is nonsensical due to its incomplete element which eventually lies within the line of logical or illogical. De la Mare (1932, as cited in Tigges, 1988, p. 11) also seems to concur with Cammaerts’ statement on nonsense as he depicts nonsense as indescribable amongst wittiness, dream and a ‘sweet unreasonableness’. Sewell (1952, as cited in Tigges, 1988, p. 12-13) essentially describes nonsense as a game, which in its turn is outlined as ‘the active manipulation, serving no

useful purpose, of a certain object or class of objects, concrete or mental, within a limited field of space and time and according to fixed rules, with the aim of producing a given result despite the opposition of chance and/ or opponents.’ we can describe nonsense as a collection of word or event which in their arrangement do not fit into some recognized system in a particular mind. Nonsense is not a universe of things but of words or ways of using them, plus a certain amount of pictorial illustration.

In Forster’s (as cited in Tigges, 1988, p. 16) view on nonsense, he defines it as ‘no sheer absence of logical sense, but the creation of a structure which is satisfying in itself, without reference to verisimilitude, logical sense or even intelligible words, though it may embody elements of all of them.’

It is very likely to achieve a set of characteristics of nonsense by assuming that Lear’s *Complete Nonsense* and Carroll’s *Alice* book series and *The Hunting of the Snark* are nonsense texts and examine what they have in common (Tigges, 1988). Hildebrant (cited in Tigges, 1988, p. 16-17) has presented a practical categorization of nonsense where he divides into three categories:

1. Folk or popular nonsense (particularly in the nursery rhymes)
2. Ornamental nonsense (wordplay and similar devices)
3. Literary nonsense

The third category, Literary Nonsense is highly associated with the data of this study since Hildebrant mentions that the nonsense works by Carroll and Lear fall into this category. He also adds that a nonsense work would be categorized under Literary Nonsense when its nonsense predominates in form and content. Blumenfeld (cited in Tigges, 1988, p. 18) emphasizes that nonsense in literature revolves only around semantics and logic. He explains in detail that semantic nonsense has no association with

sign and object while logical nonsense refers to insignificant utterances with no basis.

The example illustrated to aid the explanation is given:

“The round table is square.”

Describing a round table as square is nonsensical as both components are incongruent. Another type of nonsense demonstrated by Blumenfeld (cited in Tigges, 1988, p. 18) is ‘Eidic Nonsense’ which refers to nonsense in the form of visual arts. Since the study revolves around AVT, the researcher believes that this particular type of nonsense needs to be highlighted in assessing the quality of translation. In fact, nonsense can be extensively portrayed through visual art because art has no limit. We can draw an elephant with wings or a lion with a horn because there is no specific rule when it comes to art.

Hildebrand (as cited in Tigges, 1988, p. 17) also points out that nonsense is a logic, complementary to ‘common sense’ rather than to ‘sense’. He also regards nonsense as highly related to dreams rather than jokes and distinguishes nonsense’s association with fairy tale (Tigges, 1988, p. 17). Holquist (1969, p. 404) defines nonsense as “a closed field of language in which the meaning of any single unit is dependent on its relationship to the system of the other constituents” and meaning in nonsense is greatly “abstract”. Holquist further describes that “absurd”, in essence, is “play with order and disorder” while nonsense is “play with order only”.

The Oxford English Dictionary (2010) provides the definition of “nonsense” as “the spoken or written words that have no meaning or make no sense”. Very plainly it is a word with an absence of meaning and logic.

Rather than emphasizing nonsense as a genre, Tabbert (1975, as cited in Tigges, 1988, p. 29) highlights five (5) characteristics of nonsense which has been highlighted earlier in Chapter 1 in Table 1.1 (p. 7).

1. Meaningless accumulation of words and concepts (additive incongruence)
2. Lack of causality in thought and action
3. Conscious expression of trivialities
4. Conscious misapplication of words
5. Creation of new words without definable sense

Tabbert (1975, as cited in Tigges, 1988, p. 29)

Since there is no further explanation made for each characteristic in Tigges (1988) as well as other sources, the researcher explains each characteristic of nonsense using the data collected in this study to enhance the readers' understanding. In Tabbert's first criterion of nonsense i.e. 'meaningless accumulation of words and concepts (additive incongruence)' can be best explained based on the example taken from *Alice in Wonderland* as follows:

Mad Hatter: Yes yes, of course. But now you are back, you see, and we need to get on to the Frabjous day. I'm investigating things that begin with the letter M.
Have you any idea why a raven is like a writing desk?

In this scene, Mad Hatter's first encounter with Alice has brought slight disorientation on whether she is the right Alice or not. Mad Hatter, who is known as a rather odd one, is complaining on Alice's tardiness and muttering uncanny utterances while chatting with Alice. In spite of this odd utterance, Mad Hatter has expressed the weird utterance three (3) times in the movie in different scene. Mad Hatter's comparison between a raven and a writing desk is an absolute contrast which can be considered an absurd concept. Those two entities are not congruent and may cause bewilderment for people to understand it. The concept of "a raven is similar to a writing desk" is deemed as a meaningless one thus, considered nonsensical. In addition to that, the utterance "Have you any idea why a raven

is like a writing desk?” is peculiar as it does not correlate with the previous dialogue, which may be related to the second quality highlighted by Tabbert.

Another nonsensical feature that Tabbert (1975, as cited in Tigges, 1988, p. 29) classifies as nonsense is a ‘lack of causality in thought and action’. Take a look at below excerpt by Mad Hatter.

Mad Hatter: Yes yes, of course. **But now you are back, you see, and we need to get on to the Frabjous day. I’m investigating things that begin with the letter M.**

This feature can be briefly explained as a causal-effect relationship. In this case, what is being taught does not correlate with what is being done. Mad Hatter, in the above excerpt, initially is getting serious to make ready for the Frabjous Day, the day where Alice is predicted to slay the Jabberwocky however in a split second he mentions something else out of the blue. This creates nonsensical element because of the incongruity between the former and latter.

The next quality, ‘conscious expression of trivialities’ can be seen in below excerpt.

Alice : Hamish, do you ever tire of the Quadrille?

Hamish : On the contrary. I find it invigorating.
(He struts like a peacock. Alice laughs.)

: Do I amuse you?

Alice : No. **I had a sudden vision of all the ladies in trousers and the men wearing dresses.**

This is among the early scenes in this movie. Alice and her mother, Mrs. Kingsley are invited to Lord and Lady Ascot’s garden party. Alice half- heartedly follows her mother as she rather stays at home than to attend a formal occasion. Upon their arrival, Alice is asked by Lady Ascot to see Hamish, Lord and Lady Ascot’s beloved son who is waiting for Alice at the party. While strolling along the garden, they are talking to each other but

Alice's seems distracted as she keeps on mentioning things that are odd and illogical. Based on the above excerpt, we can see Alice's absurd imagination that is irrelevant to the topic of the conversation yet she regards it as important. She told Hamish that she has a vision of seeing all women wear trousers and the men wear dress. The statement came out of the blue and it is rather insignificant to address such nonsense vision. In fact, Alice's such idea is rather nonsensical and certainly unlikely to happen hence, it is considered under the category of 'conscious expression of trivialities'.

In addition to Tabbert's quality of nonsense, the next one is 'conscious misapplication of words', which can be seen in below excerpt:

Hare/Hatter/Dormouse: Twinkle twinkle little **bat**,
How I wonder where you're at,
Up above the world you fly,
Like a **teatray** in the sky.

In this scene, the Red Queen's Knights and Red Queen's right hand man, Stayne interrupt the tea party that Hare, Mad Hatter and the Dormouse are having. They are looking for Alice to be devolved to the Red Queen and held hostage. Knowing the Red Queen knights' intention to capture Alice, they hide Alice by making her drink a potion that will shrink her and shoving her into a teapot. The Knights interrogate them to reveal Alice's hideout however they make fun of it by singing a ridiculous nursery rhyme as in the excerpt above. The original, acknowledged nursery rhyme is as follows:

Twinkle twinkle little **star**,
How I wonder where you're at,
Up above the world so high,
Like a **diamond** in the sky

It is clear that from the original nursery rhyme, the song sung by Hare, Mad Hatter and the Dormouse has been modified and they have applied different words which makes the

nursery rhyme sounds nonsensical. The word ‘star’ in Line 1 is replaced by ‘bat’ and the word ‘diamond’ in Line 4 is replaced by ‘tea tray’. If we try to explicate the modified version of the nursery, it does not make any sense as how a tea tray is described to be in the sky.

Tabbert’s last quality, ‘creation of new words without definable sense’ is the most recognized and accepted one since the definition of ‘nonsense’ fits the quality the most. In fact, Carroll’s writing is acquainted with the numerous creation of nonsensical words which does not carry any meaning in the SL where in his case would be English language. Below is one of the examples of a creation of a new word without definable sense:

White Rabbit: They go about entirely unclothed and they do their ... **shukm**
 in public.

This is the scene where Alice has just stepped her feet in the fantastical world, the Underland, where everything in this new world is bizarre and strangely beautiful. At the same time, White Rabbit is intensely convincing his friend that he has brought the right Alice to the Underland and explaining to them that how odd his experience is during his trip to the other world trailing Alice. His encounter with other animals in Alice’s world is regarded an unforgettable one as he finds that the animals in the other world behave differently as compared to the Underland. In fact, the word ‘shukm’ used is totally undefinable and does not carry any meaning in either the SL or TL.

2.4 Translating wordplays, puns and humour

In the realm of translation of wordplay, Dirk Delabastita is highly recognised due to his extensive research in the said area. His definition of wordplay is considered “dense but comprehensive” (Vandaele, 2011, p. 180). Delabastita (1996) defines wordplay as:

Wordplay is 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: 128)

Vandaele (2011) further described Delabastita's (1996) definition of wordplay as semantically referring to a number of meanings that are activated by identical or similar forms in a text in which it includes homonymy (same spellings and pronunciations but different meanings), homophony (same pronunciation but different spellings and meanings), homography (same spellings but different meanings) and paronymy (similar pronunciations but different spellings and meanings).

Although most scholars interchangeably use the terms 'wordplay' and 'pun', wordplay also often relates to humour due to its natural effect of amusing people or creating a smile and/or laughter (Williamson and Raquel, 2008). They agree on this notion that wordplay and humour are inseparable and they often create complications for the translator due to wordplay and humour being closely intertwined with the source language and culture which often makes them untranslatable. The translation task for wordplay in audiovisual texts, particularly in the context of subtitling is therefore mostly an impossible one.

Traditionally, studies on wordplay in translation are focused on written literary texts hence research in AVT or subtitling is few and far between (Williamson and Raquel, 2008). There has been much debate about the translatability of humour; the translation task is acutely dependent on a common ground between the source and recipient culture: "If humour is to cross linguistic and cultural borders successfully, the source and target audiences must share certain knowledge" (Ellender, 2015, p.2).

A study on a subtitler's challenges to translate humour in two French comedy films by Dany Boon namely *Bienvenue chez les Ch'tis* and *Rien à déclarer* conducted by Ellender

(2015) has revealed that humour in both films could be depicted as ‘linguistically-oriented’ and ‘culturally-oriented’. This article has demonstrated that, in both of Boon’s films, humour is achieved through “drawing attention to the language of others, be they of the same or a different nationality”. The subtitler of these films has successfully retained these in his English-language subtitles to preserve its linguistic style in the TL using various strategies including the use of TL equivalents and direct transposition of SL terms, de-contextualisation techniques, creative transposition of SL sounds onto the TL, use of compensation strategies and creation of alternative wordplays and neologisms in the TL. Meanwhile, retaining culture-specific elements require other strategies such as adopting a close translation approach, transposing onto (or retaining in) the TT the SL lexical items in order to fully preserve their exotic flavour and resorting to some very occasional playfulness.

Taking Lewis Carroll works into consideration, it is undeniable that his prominent works namely *Alice’s Adventures in Wonderland* and *Through the Looking Glass and What Alice Found There* consist of abundant wordplays. Some examples of Carroll’s wordplay in his works are as follows:

“Mine is a long and a sad **tale!**” said the Mouse, turning to Alice, and sighing.

“It is a long **tail**, certainly,” said Alice, looking down with wonder at the Mouse’s tail, “but why do you call it sad?”

Chapter 3: ‘A Caucus-Race and A Long Tale’ of *Alice’s Adventures in Wonderland*
(Carroll, 2008:30)

“And how many hours a day did you do **lessons?**” asked Alice, in a hurry to change the subject.

“Ten hours the first day,” said the Mock Turtle: “nine the next, and so on.”

“What a curious plan!” exclaimed Alice.

“That’s the reason they’re called **lessons**,” the gryphon remarked: “because they **lessen** from day to day.”

Many studies have been conducted to explore Carroll's wordplay and puns including the translation of his wordplay in other languages. A study done by Smoleńska (2013) on 'Wordplay in selected Polish translations of *Alice's Adventures in Wonderland* by Lewis Carroll' examined the methods employed by three Polish translators namely Antoni Marianowicz, Maciej Słomczyński, and Bogumiła Kaniewska. Rendering the wordplay in *Alice's Adventures in Wonderland* into a foreign language is no easy task and it was found that Słomczyński and Marianowicz frequently used the following techniques: preserving the puns or replacing them with new ones while Kaniewska applied a more literal translation technique which eventually led to failure in conveying the ambiguity and comic effect of the original (Smoleńska, 2013).

It is clear that though translating wordplay, puns or humour is an interesting task as it expands one's creative potential, it requires meticulous effort to produce an effective or dynamic 'linguistically-oriented' and 'culturally-oriented' piece of interlingual translation.

2.5 The quality of translation

Translation quality assessment is an issue that has not been widely acknowledged in Translation Studies (Rothe-Neves, 2002) owing to the underlying problem when it comes to quality that is on how quality is to be expressed and how it is to be measured. Professional translators or subject matter experts often assess translation quality by comparing the target text with the source text. Target text quality is generally assessed according to the degree of its similarity with the source text.

To assess the quality of a translation is a challenging task since the criteria for such assessment are vague (Bittner, 2011: 1). Therefore it is safe to conclude that there is no

such thing as absolute quality in translation. A translation can be deemed as good or bad only within its own relevant framework of clear-cut criteria, where target text is often assessed as being ‘more appropriate’ or ‘less appropriate’ than the source text. Bittner (2011) stated that:

Good quality in translation is, then, the perception of a translation as most appropriate within the context in which it functions.

(Bittner, 2011: 3)

According to Tytler (1790) who is among the pioneers in Translation Studies, translation can be deemed as good if the quality of the original work is wholly transferred into the TL which is able to remarkably capture the understanding of the native speakers of the TL akin to what is being understood and felt by the speakers of the SL.

The concept of equivalence is always a central idea in translation (Sager, as cited in Trosborg (1997). The equivalence concept has been evaluated based on its accuracy, fidelity, appropriateness, and other such poorly defined values. Nida (1964) enhanced the qualification of this concept by introducing ‘closest natural equivalent’, ‘formal vs dynamic equivalence’ while Baker (1992) further introduced the term ‘pragmatic equivalence’.

The quality assessment model proposed by House (1977) by far is the most prominent in the translation field. According to House, the basis characteristic of a translation is significantly seen in its double binding nature that is its affinity to the source text and to the recipients’ communicative conditions. She also adds that most linguistic-textual approaches consider this nature of translation as equivalence in translation. Within this notion of equivalence, House distinguishes between two types of translation which are overt and covert translation. Overt translation allows access to the readers to the function of the original in its original lingua-cultural setting through another language. A covert

translation, on the other hand, 'imitate[s] the original's function in a different discourse frame, a different discourse world' (House, 1997, p. 29).

House (1997) also adds that:

The quality of a translation depends largely on the translator's subjective interpretation and transfer decisions, which are based on his linguistic and cultural intuitive knowledge and experience.

(House, 1997:3)

House's (1997:3) verdict has corroborated the role of the translator in determining the quality of a translation where it can be seen that the translator's understanding and interpretation coupled with their knowledge and experience in translation can be a constraint in translation.

In discussing the notion of equivalence, Koller (1979, as cited in Panou, 2013, p. 4) has distinctively explained this equivalence relation between the ST and TT in translation theory and proposed five (5) types of equivalence as listed below:

1. Denotative equivalence: The extra linguistic content transmitted by a text; the kind of equivalence oriented towards this factor
2. Connotative equivalence: The connotations transmitted by means of the word choice (especially where there is a specific choice between synonymous expressions), with respect to level of style (register), the social and geographical dimension, frequency, etc
3. Text normative equivalence: The text and language norms (usage norms) for given text types: this kind of equivalence, having to do with text-type specific features
4. Pragmatic equivalence: The receiver (reader) to whom the translation is directed (who is supposed to be able to understand the text), and to whom the translation is "tuned" in order e.g. to achieve a given effect;
5. Formal- aesthetic equivalence: Certain formal-aesthetic features of the source language text, including word play, metalinguistic aspects, individual stylistic features; the kind of equivalence that relates to these textual characteristics

(Koller, 1979, as cited in Panou, 2013, p. 4)

In the actual task of translation, these five types of equivalence may not all be achievable. Translation is a complex decision-making process where the translator is inevitably subjected to a range of demands thus has to decide which of these equivalences are to be prioritized.

Bittner (2011) also added that the assessment of the quality of a translation is further complicated in the case of subtitling when the translator has to deal with the constraints and few opportunities of the audiovisual medium. Gottlieb (2004) pointed out:

A screen adaptation of a 100,000 word novel may keep only 20,000 words for the dialogue, leaving the semantic load of the remaining 80,000 words to the non-verbal semiotic channels – or to deletion.

Gottlieb (2004, p.86)

Tomaszkiewicz (1993, as cited in Bogucki, 2004, p.80) added that those figures are subjective and indefinite yet the fact is actual reduction in subtitling is neutralized due to the complementation of the other three elements of filmic message. These figures are arbitrary and tentative, but it remains a fact that actual reduction in subtitling is neutralized due to the complementation of the other three elements of filmic message (Tomaszkiewicz, 1993, as cited in Bogucki, 2004, p.80). A linguistic analysis of the subtitled text is thus never sufficient.

Having said about the quality of translation, Bogucki (2004) states that Nida's (1964:164) framework of what comprises a good translation is most relevant to Audio Visual Translation (AVT). The four fundamental criteria of a translation that he has proposed were as follows:

1. Making sense
2. Conveying the spirit and manner of the original
3. Having a natural and easy form of expression
4. Producing a similar response

All the four aforementioned requirements have been supported by several studies which are explained in detail.

Nida's statement on 'making sense' is reiterated by Bittner (2011, p. 10) when he says that translation is regarded as 'acceptable' only if it makes sense in the target text context. In subtitling, Bittner points out that the subtitles would make sense when they match and complement the image shown on screen. When Bittner (2011, p.11) talks about film viewers who would want "to kill the translator" due to 'incompetent' subtitle" it simply means that the subtitles did not make sense.

'Making sense' also means achieving a hierarchy of equivalences that are pertinent to preserving the intended meaning of the movie dialogue. According to Brondeel (1994), it is neither necessary nor possible to achieve all levels of equivalence and that having a high level of semantic and communicative equivalence is imperative, rather than having full informative equivalence.

With regard to Nida's second criterion that is 'conveying the spirit and manner of the original', Morris (2009, p. 152) highlights this in her study when she concludes that complete neutralization of all foreign cultural references is not advisable. She adds:

In fact, in a genre as inherently cultural as heritage, it is not possible for the subtitler to entirely neutralise these foreign cultural elements.

(Morris, 2009, p. 152)

Translating culture-specific words in the target language is highly challenging especially when the target readers are not acquainted with the source language culture. Therefore it is often better to retain it in the target language, rather than to neutralize it.

Nida's third criteria of 'having a natural and easy form of expression' in the context of subtitling can be understood by what Jaskanen (1999, p. 23) refers to as "invisibility of subtitling". By this she means that subtitling should not be obstructive to the eye and should ideally blend in with the film. Bakewell (1987, p.16, as cited in Bogucki, 2004) also adds that 'the best possible response from the audience would be for them never to be aware that we had done anything at all'. In other words, the subtitles on the screen should be simple, clear, concise and non-attention seeking.

Producing semantically equivalent expressions is seen as being easier and more natural for target readers to comprehend in lieu of translating it syntactically. Brondeel (1994, p. 29) stresses on this when he talks about whether the meaning has been transferred correctly. In other words, criteria one 'making sense' is the other side of the coin of criteria three 'having a natural and easy form of expression'. Achieving semantic equivalence is rather significant in subtitling because we must ensure that the intended message, though concise, it remains clear in the target text. Bogucki (2004) discusses about optimum subtitling as follows:

"The optimum subtitle is thus one which is easy to process, yet fraught with content. Too little information, even when coupled with stimuli coming from the other semiotic channels, renders the audience confused as to what the intended meaning of the communication was. Too much information either constitutes a breach of (in most cases hard and fast) rules of subtitle production, or, where that does not apply, renders the audience even more confused as their information processing ability is stretched to the limit..."

(Bogucki, 2004:81)

Nida also emphasizes on ‘producing a similar response’ which is also discussed by Brondeel (1994) when he mentions transferring the communicative dynamism in subtitling. Good subtitling is seen if the subtitler is able to produce the similar impact as close as possible to that experienced by the readers of the original.

Nida’s criteria of translation is valuable in analysing AVT data hence, it is significantly relevant to be applied into the analysis of the data of this study.

University of Malaya

CHAPTER 3: RESEARCH METHODOLOGY

This chapter presents the data used in this study and data collection and procedure. The researcher then further elaborates on the data analysis to answer each research question together with the theoretical framework employed to analyse the data.

3.1 Data

The *Alice in Wonderland* DVD movie, directed by Tim Burton (2010), distributed by Berjaya HVN Sdn. Bhd was used as the data source of this study. The method of data collection was by transcription of the movie subtitles. The approach used for analysis of the data was the descriptive qualitative approach. Additionally, for the purpose of this study, English language of nonsensical items found in the movie *Alice in Wonderland* shall be interchangeably labelled as Source Language (SL) or Source Text (ST) and the Malay subtitle being translated from the English audio shall be Target Language (TL) or Target Text (TT) depending on either the researcher talks about the language as a whole or individual items as in words, phrases or utterances. Data from the movie *Alice in Wonderland* were selected based on the diversity of the nonsensical items found in the movie and due to the fact that *Alice in Wonderland* is extensively known as one of the main sources for literary nonsense. The researcher does not only consider nonsensical words for example, ‘*shukm*’, ‘*Oraculum*’, ‘*Futterwacken*’ and many more but also phrases and utterances that are immensely available in the movie. Those items contributed a lot in this study and should not be forsaken as those data fit the description of nonsense by Tabbert (1975, as cited in Tigges, 1988, p. 29) in his notion the Characteristics of Nonsense.

3.2 Data collection and tabulation procedure

The English audio and its Malay subtitles of the selected movie were fully transcribed. Next, all nonsensical words, phrases and utterances in the transcription were identified in

two stages according to the definition of term (as mentioned in Section 1.7 in Chapter 1). First, the English words, phrases or utterances that fit the definition of nonsense were taken into account based on Tabbert's (1975, as cited in Tigges, 1988, p. 29) Characteristics of Nonsense in order to verify whether the selected words, phrases and utterances are indeed considered nonsense. The nonsensical words, phrases and utterances being identified were then coded as illustrated in Table 3.1:

Table 3.1 Coding of the Characteristics of Nonsense

<i>Code</i>	<i>Characteristics of Nonsense</i>
<i>N1</i>	Meaningless accumulation of words and concepts (additive incongruence)
<i>N2</i>	Lack of causality in thought and action
<i>N3</i>	Conscious expression of trivialities
<i>N4</i>	Conscious misapplication of words
<i>N5</i>	Creation of new words without definable sense

Source: Tabbert (1975, as cited in Tigges, 1988, p. 29)

Next, all the identified English nonsensical words, phrases and utterances together with its equivalence in the Malay subtitles were tabulated (see Appendix A).

3.3 Data Analysis to answer Research Question 1: Interlingual Subtitling Strategies

The next stage is data analysis. To answer the first research question, the data was analysed in terms of the strategies employed in subtitling the nonsensical word or phrase according to Gottlieb's (1994) 'Typology of Subtitling Strategies' which has been slightly adapted and tabulated as in Table 3.2.

Table 3.2 Strategies employed in translating nonsensical word, phrases and utterances

Code	Strategy	Details
S1	Expansion	Is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.
S2	Paraphrase	Is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.
S3	Transfer	Refers to the strategy of translating the source text completely and accurately.
S4	Imitation	Maintains the same forms, typically with names of people and places.
S5	Transcription	Is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.
S6	Dislocation	Is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.
S7	Condensation	The shortening of the text in the least obtrusive way possible.
S8	Decimation/ Deletion	An extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted.
S9	Resignation	Refers to the total elimination of parts of a text.
S10	Translation by cultural substitution	Replaces a culture-specific item or expression with a target language item considering its impact on the target reader

Adapted from Gottlieb's (1994) 'Typology of Subtitling Strategies'

To further enhance the readers' understanding in Gottlieb's (1994) 'Typology of Subtitling Strategies' in analysing the nonsensical data from the movie *Alice in Wonderland*, the researcher has managed to provide a compilation of examples to

illustrate each strategy proposed by Gottlieb (1994) in Table 3.3. However since not all strategies are employed in translating the nonsensical words, phrases and utterances of the movie *Alice in Wonderland*, the researcher has collected some examples from other studies. Examples for S6 is taken from Nuria (2015) who explores the translation of onomatopoeia between English and Spanish while examples of S8 and S9 are taken from Yeo, Siti Munirah Ismail & Yuen (2016) based on their study entitled *Malay Subtitles of Sexual References and Profane Language of English Films*.

Table 2.3 Examples for each strategy proposed by Gottlieb (1994) 'Typology of Subtitling Strategies'

Code	Strategy	Source Text (ST)	Target Text (TT)
S1	Expansion	'Twas <i>brillig</i> , and the slithy toves,	Ia jam 4 petang dan tove berselut,
S2	Paraphrase	Did gyre and gimble in the wabe,	Berpusing dan berputar di rumput jam,
S3	Transfer	I'm investigating things that begin with the letter 'M'	Saya menyiasat semua benda yang bermula dengan huruf "M".
S4	Imitation	Unroll the Oraculum	Buka gulungan Oraculum
S5	Transcription	They go about entirely unclothed and they do their ... shukm in public.	Mereka tak berpakaian, dan buang air di tempat awam.
S6	Dislocation (Nuria, 2015)	snuffle-snuffle (sound of rabbits) [English]	"hi hi" or "iii" [Spanish]
S7	Condensation	You guddler's scuttish pilgar lickering shukem juggling sluking ur-pals. Bar lom muck egg brimni	Awak si pengecut. Awak tak guna!
S8	Decimation/ Deletion (Yeo, Siti Munirah Ismail & Yuen, 2016)	Gentlemen, I think you underestimate my horniness.	Awak berdua saya rasa awak memandang rendah pada saya.
S9	Resignation (Yeo, Siti Munirah Ismail & Yuen, 2016)	Well, I don't give a shit.	Saya tak peduli.
S10	Translation by cultural substitution	'Twas brillig, and the slithy toves,	Ia jam 4 petang dan tove berselut ,

Next, once both data have been recorded (i.e., nonsensicality and strategy) it will then be itemised accordingly in the full table for the complete analysis by using the template in Table 3.4. An additional column on part of speech was added to categorize the word accordingly for ease of understanding. However for the phrase and utterance form, it will be analysed as a whole which will be classified based on English's four types of sentences as follows:

1. Declarative sentence (Statement)
2. Imperative sentence (Command)
3. Interrogative sentence (Question)
4. Exclamatory sentence (Exclamation)

Table 3.4 Data analysis template

SL	TL	Part of Speech/ Type of Sentence	Characteristics of Nonsense	Translation Strategies
They go about entirely unclothed and they do their ... <u>shukm</u> in public.	Mereka tak berpakaian, dan <u>buang air</u> di tempat awam.	SL:Noun TL:Noun	N5	S5
I'm investigating things that begin with the letter 'M'	Saya menyiasat semua benda yang bermula dengan huruf "M".	SL: Declarative TL: Declarative	N3	S3
Have you any idea why a raven is like a writing desk?	Tahu tak kenapa burung gagak seumpama meja menulis?	SL: Interrogative TL: Interrogative	N1	S3
<u>Fairfarren</u> , Alice. Perhaps, I will see you in another life.	<u>Selamat tinggal</u> , Alice. Mungkin saya akan jumpa awak di kehidupan yg lain.	SL: Interjection TL: Interjection	N5	S5

3.3.1 Theoretical Framework for Analysis of Interlingual Strategies: Gottlieb's (1994) 'Typology of Subtitling Strategies'

Data was analysed using an adapted version of Gottlieb's (1994, p. 166) 'Typology of Subtitling Strategies' as shown in Table 3.2. It has been slightly adapted by adding another translation strategy that is, 'Translation by cultural substitution' in S10 from Baker's (1992) Taxonomy as it is used to translate culture- specific words.

3.4 Data analysis to answer Research Question 2: Translation Quality Assessment

To answer the second research question, Nida's (1964) framework was employed as the basis of the analysis, along with what other researchers have supported in their studies (Brondeel, 1994; Morris, 2009; Sayman, 2011 & Bogucki, 2004). Bogucki (2004) states that Nida's (1964:164) framework of what comprises a good translation is most relevant to Audio Visual Translation (AVT). Nida's criteria was therefore selected to analyse the selected data. The four fundamental criteria of a translation that he has proposed were as follows (1964:164):

1. Making sense
2. Conveying the spirit and manner of the original
3. Having a natural and easy form of expression
4. Producing a similar response

All the four aforementioned requirements have been supported by several studies which have been explained in detail in Section 2.4.

Besides the above requirements proposed by Nida (1964), other criteria that should be taken into consideration is technicalities. This is supported by Sayman (2011) in his study on the quality of audiovisual translation, specifically on subtitling and dubbing. He states that:

...it might be safe to state that the quality of translations is not achieved nor jeopardized by the audiovisual translator alone. Apart from the profile of the translator, the working conditions offered to the translator, the recruitment criteria for the hiring of translators, on-the-job training provided, and a reviewing/editing system, all of which are the responsibilities of the commissioner, are the main components of the production process that constitute the quality of translations.

(Sayman, 2011:132)

It is certainly necessary to consider the technicalities involved in the background of the translation process in order to assess the quality of translation, but in the case of the movie selected for this study, the information on the subtitling process is out of reach because the subtitles in the movie are provided by the distributor from overseas. Therefore, only Nida's four criteria were used as a yardstick for measuring the effectiveness in conveying the semantic meaning and pragmatic impact of the nonsense words/phrases identified.

Additionally, based on the four criteria mentioned by Nida (1964, p. 164), each data in this study will be scrutinised in terms of its compliance to the four criteria. Since a good translation must have all the criteria, each data must comply with it and will be regarded as 'good translation' provided that all four criteria are fulfilled. If either one of all four criteria is not fulfilled, the quality of the translation for the particular data will be regarded as 'poor translation'.

CHAPTER 4: RESULTS

In this chapter, data is first analysed to answer Research Question 1 by utilizing the frameworks of Tabbert's (1975, as cited in Tigges, 1988, p. 29) Characteristics of Nonsense and Gottlieb's (1994) Strategies. The second research question is then further answered by employing Nida's (1964) framework as the basis of the analysis, along with what other researchers have supported in their studies (Brondeel, 1994; Morris, 2009; Sayman, 2011 & Bogucki, 2004). Each data is explained in three parts for ease of understanding:

- Part I: Classification of Nonsense
- Part II: Translation Strategy
- Part III: Translation Quality Assessment

4.1 Extract 1: '*shukm*'

Table 4.1 '*shukm*'

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
They go about entirely unclothed and they do their ... shukm in public.	Mereka tak berpakaian, dan buang air di tempat awam.	SL: Noun TL: Verb	N5	S5



Figure 4.1 'Shukm'

4.1.1 Classification of nonsense

The word 'shukm' is regarded as nonsense as it fits the N5 characteristic of nonsensical word that is 'creation of new words without definable sense'. The word 'shukm' does not exist neither in the SL nor the TL thus, it is considered nonsense.

4.1.2 Strategy

In Extract 1, this conversation takes place between the White Rabbit with Alice, the Talking Flower, Tweedledee and Tweedledum as well as Mallymkun, the Dormouse. In this scene the White Rabbit is arguing with Mallymkun and is persuading her that it is the right Alice who has just entered the Underland. He is complaining that Mallymkun is not being grateful for his efforts in trailing the right Alice in Alice's world (outside the world of Underland) and at the risk of being almost eaten by other animals which are not naked and defecate wherever they like. The White Rabbit uses the word 'shukm' to express the act of defecating. *Shukm* is a nonsense word that does not exist in the SL however from the sentence, we can deduce that it refers to the act of defecating as it is generally known that animals defecate anywhere they like. In the above extract, the subtitler employs S5: Transcription in order to translate the nonsense word *shukm*. The subtitler translates it as

‘*buang air*’ in the TL which is a more neutral word to express the act of defecating. Based on Gottlieb’s framework, this strategy is best used for cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language. In this case, the word ‘shukm’ is considered as nonsense word as it does not belong to either the SL or the TL.

4.1.3 Translation Quality Assessment

The Malay equivalence ‘*buang air*’ in the subtitle is a descriptive equivalence of the nonsense word ‘shukm’. In other words, it provides the plain meaning instead of fully borrowing the source word. The White Rabbit’s explanation about animal’s behaviour in Alice’s world in the previous conversation has made it clear to the audience that ‘shukm’ relates to the act of defecating even though they have no idea of what ‘shukm’ actually means and without any visual aid of what White Rabbit is trying to say. Despite the fact that the translation has not conveyed the spirit and manner of the original (hence it might not effect a similar response of being in a strange world with its own unique language), the Malay translation provides a more natural and easy form of expression and this is obviously done so that the audience will not face a difficulty in comprehending the nonsensical words used in the movie. Of course, the subtitler could have retained ‘shukm’ with ‘*buang air*’ in parentheses to convey the spirit and manner while aiding comprehension at the same time. This however, would depend on whether the space on the screen would allow for more words.

4.2 Extract 2: ‘*Oraculum*’

Table 4.2 ‘*Oraculum*’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
Unroll the <u>Oraculum</u>	Buka gulungan <u>Oraculum</u>	SL: Noun TL: Noun	N5	S4

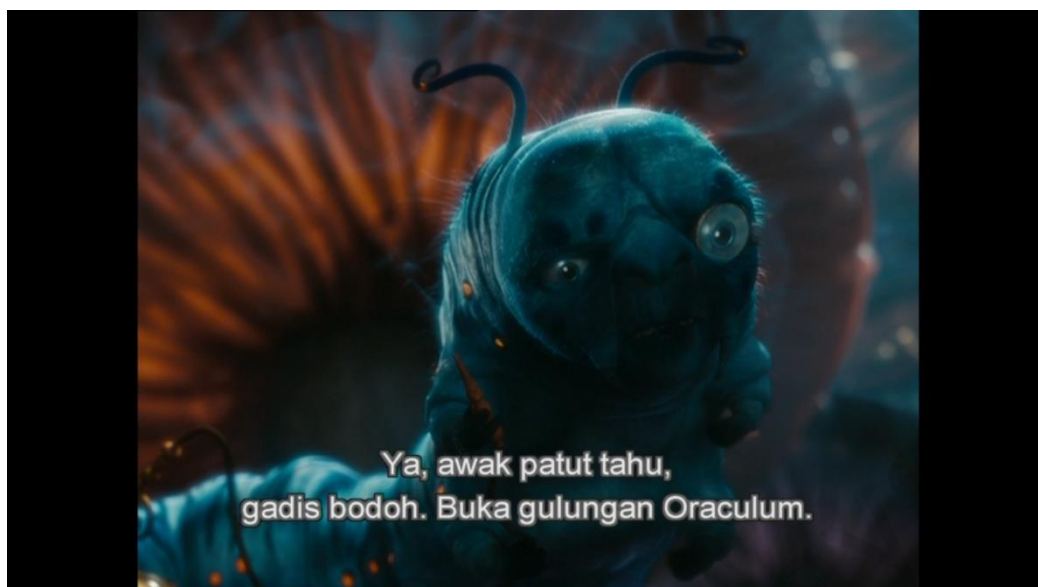


Figure 4.2 '*Oraculum*'

4.2.1 Classification of nonsense

The word '*Oraculum*' is categorised under N5 as it does not carry any meaning in both SL and TL. This is a made up word and fits the characteristic of nonsense in N5.

4.2.2 Strategy

In this scene, Absolom, the caterpillar, asks the White Rabbit to unroll an ancient parchment to show Alice about the prophecies that have been forecasted to occur in Underland. The word '*Oraculum*' with a capital O that shows it is a proper noun; do not carry any meaning in SL however an English word 'oracle' can be derived from the word '*Oraculum*'.

ORACulum > Oracle

Oracle simply means a statement of prediction. In the movie, *Oraculum* refers to a Calendrical Compendium of Underland which can be inferred as a set of calendrical events predicted to occur in Underland that has been compiled and documented. The subtitler uses the imitation strategy to translate the word *Oraculum*. Thus, translation of

TL for *Oraculum* remains unchanged. Since the word ‘oracle’ is derived from *Oraculum*, it can be best translated to ‘*ramalan*’ which sound more precise rather than imitating it from the SL however the subtitlers prefers to retain the original word in the TL. The subtitlers most probably believe that it is easier for them to do so rather than to think of the best word to translate into the TL. Additionally, rather than looking for possible equivalence in the TL, it can be deduced that since most of the words and phrases used in this movie are from nonsensical language created by the original author, it is fine for them to retain it. Furthermore, since English is widely used as the second language in Malaysia, the subtitlers probably assume that there will be no problem in comprehending the subtitles as the audience would on the whole be fairly proficient in English.

4.2.3 Translation Quality Assessment

Nida’s first criteria of translation, that is, ‘making sense’, does not apply immediately in this scene though the subtitler preserves the spirit and manner of the original by retaining the source word in the subtitle. It is quite difficult to grasp what *Oraculum* actually means in the beginning because the subtitler does not provide a natural and easy equivalent form of expression in Malay however, because the next scene shows the *Oraculum* being unrolled, the audience have an idea that it is referring to a tangible object and that it is a kind of prophecy or calendrical event which has been recorded to take place. Since the word matches and complements the image shown on screen, it is eventually regarded as making sense as the visual aid actually helps the audience to understand the nonsensical term.

4.3 Extract 3: ‘Squimberry’

Table 4.3 ‘Squimberry’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
<u>Squimberry</u> juice.	Jus <u>Squimberi</u>	SL: Noun TL: Noun	N1	S4



Figure 4.3 ‘Squimberry’

4.3.1 Classification of nonsense

Carroll has made up the word ‘squimberry’ by combining an unknown word ‘squim’ with an existing word ‘berry’. The word ‘squimberry’ sounds normal however it is considered nonsense since it fits the N1 classification; meaningless accumulation of word and concepts (additive incongruence). The morpheme ‘squim’ carries an unlexicalized meaning in either the SL or TL though the morpheme ‘berry’ exists in the SL which is borrowed as ‘beri’ in the TL. Thus, the word ‘squimberry’ is classified as nonsense.

4.3.2 Strategy

In this scene, the Red Queen is looking for the perpetrator who has stolen her favourite tart. She inspects the frogs by studying their faces and finds out that one of the frogs has

traces of the jam from the tart at the side of his mouth. The word ‘*Squimberry*’ here does not hold any meaning in the SL however it is safe to deduce that it is a type of berry which refers to a small, juicy, fleshy fruit.

SquimBERRY> Berry

The strategy used to translate the word is imitation as it remains the same in the TL though with a slight modification. It has been localized or naturalized to suit the phonic form of the TL.

Berry > Beri

4.3.3 Translation Quality Assessment

The Malay translation of the word ‘squimberry’ is ‘*squimberi*’ is a sensible choice. The subtitlers have retained the SL word in Malay with a slight adaptation by localising its spelling to suit with Malay sound system. This, on the whole, helps to convey the spirit or manner of the source word and therefore a similar response, The help of the image of the ‘squimberry’ which is shown prior to the word being spoken actually makes ‘squimberi’ easy to comprehend. The image of the red juice on the sides of the frog’s mouth will tend to lead the audience to relate it with the nearest possible equivalence that is, ‘strawberry’ which is also a type of red-coloured berry as ‘squimberry’, which seems to be another type of unknown berry, has no equivalent in Malay. The visual and common knowledge of audience’s schemata would certainly aid the audience in understanding the meaning of the nonsensical word ‘squimberry’.

4.4 Extract 4: ‘*Calloh! Callay!*’

Table 4.4 ‘*Calloh! Callay!*’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
O Frabjous Day! <u>Calloh!</u> <u>Callay!</u>	Hari Frabjous! <u>Hooray!</u>	SL:Interjection TL:Interjection	N5	S5



Figure 4.4 ‘*Calloh! Callay!*’

4.4.1 Classification of nonsense

‘*Calloh! Callay!*’ are both unknown words in both the SL and TL as they carry no meaning thus, it is apt to consider both words as nonsense. They will be classified under the category N5.

4.4.2 Strategy

In this scene, the Hatter bursts into an enthusiastic dance and exclaims delightfully to celebrate the victory of the White Queen. He yells ‘*Calloh! Callay!*’ to express his joy. In the SL these words are not lexicalized items. However, since it is made clear that this is a kind of exclamation or interjection that expresses much joy, it can be assumed that

the equivalence of that word is ‘Hooray’ (in Standard English). Thus, the translation strategy used in this word is transcription and it has aided to convey a suitable meaning in the TL.

4.4.3 Translation Quality Assessment

The translation of the word ‘*Calloh! Callay!*’ does make sense particularly due to that scene where it has ended with a jubilant moment and the Mad Hatter who feels over the top expresses his intense joy. People will use exclamations like ‘hurray’ or ‘yippee’ or ‘yahoo’ to express joyfulness therefore the Malay translation of the source word would sound natural for the audience. Though the correct equivalent to be used in the TL should be ‘Hore’ (PRPM) as the word ‘Hooray’ is actually an English word, the subtitlers have chosen the word ‘Hooray’ rather than ‘Hore’. It gives a more natural and easy form of expression due to its common usage in either spoken or written discourse. Besides that, it conveys similar form as in the source word as both are interjections and the audience would sense a similar effect of happiness. As such, the translation of the source word can be deemed successful.

4.5 Extract 5: ‘*Griblig Day*’

Table 4.5 ‘*Griblig Day*’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
Today is Griblig Day in the time of the Red Queen.	Hari ini ialah Hari Griblig pada zaman Permaisuri Merah	SL:Noun TL:Noun	N1	S4



Figure 4.5 ‘Griblig Day’

4.5.1 Classification of nonsense

‘Griblig Day’ is considered nonsense as it falls under the category of N1. The concept of an important event in a calendar is apt to be considered nonsense as it does not exist in an ordinary calendar.

4.5.2 Strategy

The above conversation takes place during the scene where the Oraculum is presented to Alice by the White Rabbit and Absolem. Both of them explain to Alice what the Oraculum is and next the White Rabbit points out the illustration of the Griblig Day. At the moment of speaking, the current event actually takes place, that is the event where Alice came to the Underland which was also known as Wonderland (the name Alice had given it when she was a kid), during the time of the Red Queen. Griblig Day is a nonsensical word which cannot be found in existing calendars. Since it does not have an equivalence in Malay nor does it hold any meaning in the TL, the subtitler uses S4, the imitation strategy, to translate Griblig Day. Therefore, there is a full transference of the SL word into the TL subtitle.

4.5.3 Translation Quality Assessment

Imitation is a sure solution when an equivalent word in the TL for a nonsensical word or phrase in the SL is non-existent or near impossible to recreate. In interlingual translation as it is easier to retain the nonsensical word in the SL with perhaps a little modification to suit the TL as in the case of ‘squimberi’ in an earlier sample. Imitating ‘Griblig’ in the subtitle here conveys the spirit and manner of the SL in the TL with the word ‘Day’ being translated to ‘Hari’ as it is the equivalent word in the TL. Even in the SL, ‘Griblig’ does not carry any meaning and the audience cannot depend on the SL nor the TL to understand the meaning of this nonsensical word. However, the translation of this word can be considered as natural and easy enough to process particularly due to the aid of the visual in Figure 4.6 below.



Figure 4.6 Another illustration of ‘Griblig Day’

4.6 Extract 6: ‘Frabjous Day’

Table 4.6 ‘Frabjous Day’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
Yes, Frabjous being the day you slay the Jabberwocky.	Ya, Frabjous ialah hari awak membunuh Jabberwocky.	SL:Noun TL:Noun	N1	S4



Figure 4.7 ‘Frabjous Day’

4.6.1 Classification of Nonsense

A similar reference as in Extract 5, ‘Frabjous Day’ is portrayed to be an important event in the Wonderland calendar however this lexical item is not congruent in either the SL or TL, hence, it is considered nonsense and categorized as N1.

4.6.2 Strategy

This is the continuation of the scene where Alice is presented with the Oraculum. After the White Rabbit showed Alice the illustration of the Griblig Day, Absolem orders him to show Alice the Frabjous Day. The White Rabbit turns the scroll further in the future and Tweedledee explains to her that on Frabjous Day, she will be fighting with the

Jabberwocky and end up slaying the creature. Hence, it can be deduced that ‘Frabjous Day’ refers to the day where Alice kills the Jabberwocky. Similar to ‘Griblig’ the word ‘Frabjous’ does not exist in the TL thus it has been retained by using the Imitation strategy in S4.

4.6.3 Translation Quality Assessment

As with ‘Griblig’, the subtitlers have imitated the SL word ‘Frabjous’ in the TL. It is a nonsensical word with no association at all with the SL therefore imitation is actually the best way to produce effective translation which effects the preservation of the spirit and manner of the SL. The word ‘Day’ in the SL has been naturally translated to ‘Hari’ in the TL. It must also be highlighted here that the definition of what the ‘Frabjous Day’ is that is ‘hari awak [Alice] membunuh Jabberwocky’ would easily clarify the sense of the reference to ‘Frabjous’.

And, Once again, the illustration shown in the Oraculum assists the audience to identify the connotation of ‘Frabjous’. Hence, the response received by the TL audience would be what the SL intends it to be and this leads to a sensibly successful translation.

4.7 Extract 7: The Time

Table 4.7 The Time

SL	TL	Type of Sentence	Characteristics of nonsense	Translation strategies
Well, as you can see we’re still having tea. And it’s all because I was obliged to kill Time waiting for your return. You’re terribly late, you know... naughty. Well anyway, time became quite offended and	Seperti yang awak lihat, kami masih minum petang. Itu semua kerana saya perlu buang Masa tunggu awak kembali. Awak sangat lewat. Nakal. Jadi, Masa kecil hati dan terus berhenti.	SL: Declarative TL: Declarative	N2	S3

stopped altogether. Not a tick ever since.	Langsung tak berdetik sejak itu.
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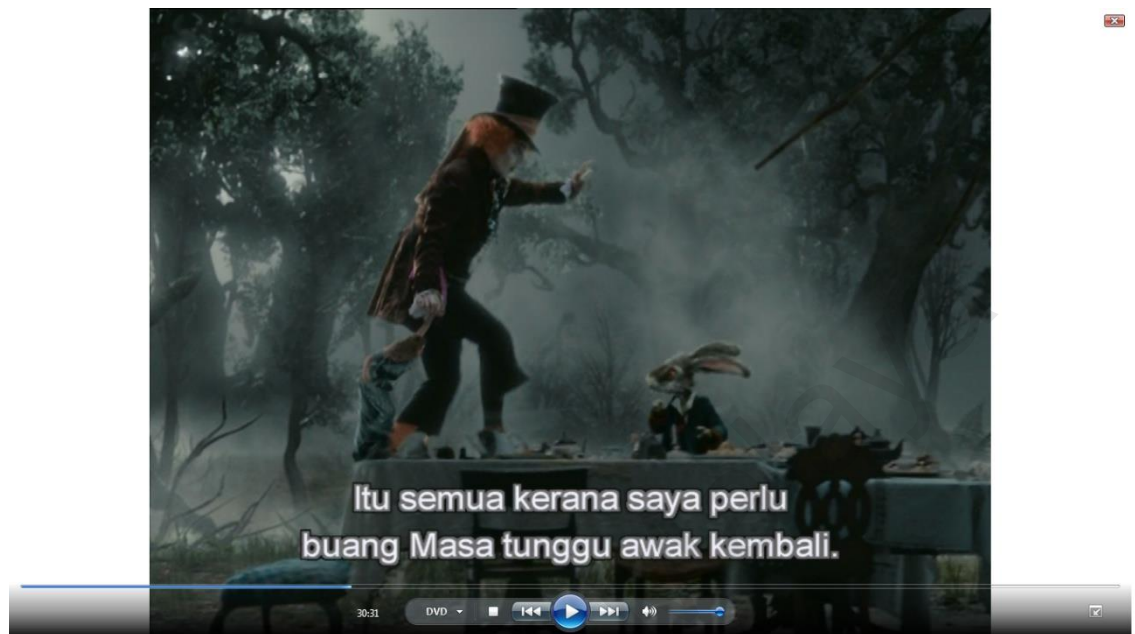


Figure 4.8 The Time

4.7.1 Classification of Nonsense

The overall concept of the above sentences by the Mad Hatter appears to be nonsensical as the concept of the 'time' being upset at someone for having to wait for the person is irrelevant. Mad Hatter complains to Alice about her tardiness and that the 'time' has been waiting for her return for such a long time. Mad Hatter uses 'Time' as the accuser rather than himself and indicts Alice for being late. It shows lack of causality while uttering the words thus, it belongs to N2 category due to its extraneous concept.

4.7.2 Strategy

This is the scene where Alice who has been following the Cheshire Cat finally arrives at House of the March Hare. Mad Hatter is having a tea party with March Hare and Dormouse. Alice's sudden appearance excites Mad Hatter yet whines on her late arrival. He complains that he has been waiting for Alice's return for quite some time and that they

are having tea up till now to kill time waiting for her. He further expresses that since Alice is very late to come here, the time felt upset about it and stopped ticking. The translation from the SL is very straightforward; a word by word translation where the TL subtitles follows exactly the SL audio. Thus the strategy employed for this particular set of sentences is S3, the transfer strategy. The SL audio is translated completely and accurately using S3.

4.7.3 Translation Quality Assessment

Since there are 3 sets of frame for this particular scene where it consists of 5 sentences, the TL subtitles follow exactly the SL according to its frame. Although the translation seems acceptable and it does makes sense, there is a part of it that is missing. Even though it conveys the spirit and manner of the original and conveys a natural and easy form of expression (since it uses word to word translation), it is missing the core ingredient i.e., producing similar response. That is the most important element that will determine whether the translation is of quality or the other way around. Since the subtitlers have managed to translate the sentences completely and accurately where we can say that it is semantically equivalent to the SL yet the subtitlers are not able to produce similar impact. The nonsensical element does not give much impact in the TL translation and it seems as though it is just a literal translation, purely done just to translate the word into the TL.

4.8 Extract 4.8: ‘Things that begin with the letter ‘M’

Table 4.8 Things that begin with the letter ‘M’

Scene	SL	TL	Type of Sentence	Characteristics of nonsense	Translation strategies
(i)	I’m investigating things that begin with the letter ‘M’	Saya menyiasat semua benda yang bermula dengan huruf ‘M’.	SL: Declarative	N3	S3
(ii)	I’ve been considering things that begin with the letter ‘M’: moron, mutiny, murder, malice...	Saya sedang memikirkan semua benda yang bermula dengan huruf ‘M’. bodoh, pembunuhan...	TL: Declarative	N3	S3

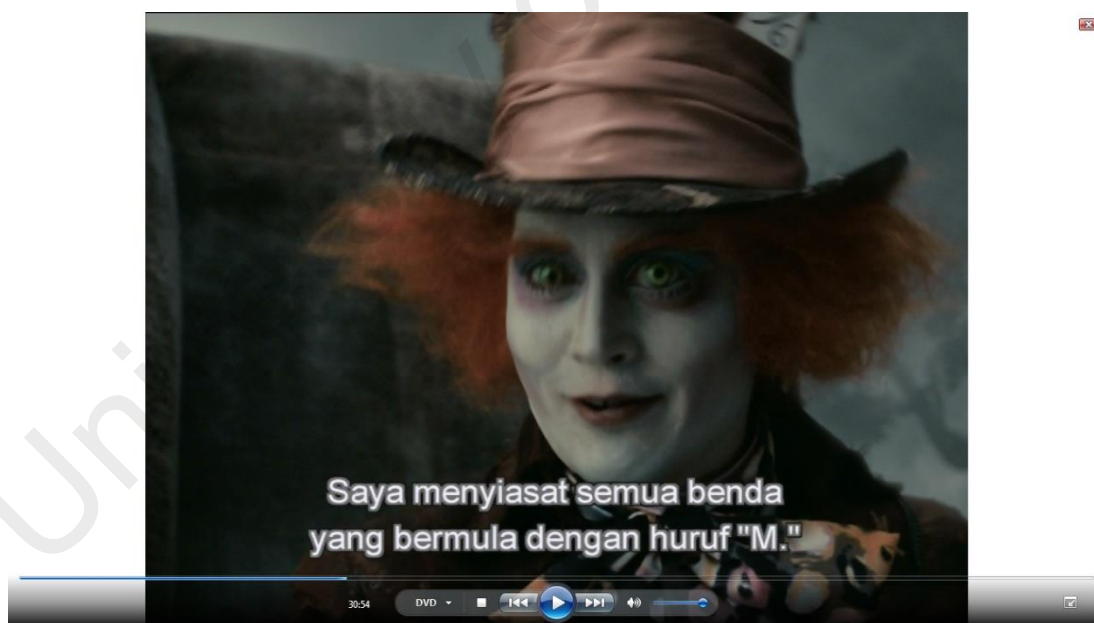


Figure 4.9 ‘Things that begin with the letter M’

Due to slight differentiation with these two examples that highlight on the phrase ‘things that begin with the letter ‘M’’, the analysis will be elaborated by distinguishing those two by Scene (i) and Scene (ii).

4.8.1 Classification of Nonsense

In Scene (i) and (ii), Mad Hatter portrays nonsensical element in the above utterance where he shows an expression of trivialities in the above utterance as though it is an important matter that needs to be mulled over. Things that begin with the letter ‘M’ is such an insignificant matter and nonsensical because a more crucial matter, that is the Frabjous Day should be taken into consideration. Also, the dialogue is incoherence as the Mad Hatter seems to jump from one topic to another within a split second and it sounds nonsensical as there is no relation from one sentence to another as shown in Table 4.9 below:

Table 4.9 Scene (i) - ‘Things that begin with the letter ‘M’

Mad Hatter:	Yes yes, of course. But now you are back, you see, and we need to get on to the Frabjous day. I’m investigating things that begin with the letter M. Have you any idea why a raven is like a writing desk?
-------------	---

4.8.2 Strategy

The above dialogues as illustrated in Figure 4.9 is actually the continuation of the scene where Mad Hatter complains about Alice’s late return to the Underland. The sentence “*I’m investigating things that begin with the letter M*” is uttered twice by Mad Hatter in this movie however with slight changes in the sentence yet no changes in meaning. Table 4.10 presents the second scene where the same sentence is uttered. In Scene 2, Mad Hatter is kept hostage in the Red Queen’s castle and is interrogated by the Queen who is very keen to know where Alice is not knowing that Alice is just right under her nose (since the Queen does not know how Alice looks like). During the interrogation, Mad Hatter does

not respond to the Queen’s demand yet he murmurs under his breath instead by saying the nonsensical sentence as in Table 4.10.

Table 4.10 Scene (ii) Things that begin with the letter ‘M’

Red Queen	We know Alice has returned to Underland. Do you know where she is?
Mad Hatter	I’ve been considering things that begin with the letter “M”: moron, mutiny, murder, malice...

The subtitlers have translated the SL audio using S3 as the TL translation is a literal translation where every single utterance in the SL is completely translated word by word. In Scene (i), the subtitlers have retained the form and structure of the SL in the TL. In Scene (ii), the phrase “things that begin with the letter ‘M’” is repeated with slight modification of the whole sentence and again, the subtitlers still employ the same strategy, S3.

4.8.3 Translation Quality Assessment

For the aforementioned sentence in Scene (i), all the four criteria proposed by Nida in determining the quality of a translation are followed accordingly however having looked at the subtitles of the particular sentence, the quality of the TL translation somehow lies within a thin, grey line. Even though it does make sense in a way that the translation follows exactly the SL audio as the subtitlers use literal translation, that is, Transfer strategy (S3), coupled with its natural and easy form of expression as well as having the spirit and manner of the original thus producing similar response, the nonsensical impact is not strongly expressed in the TL. Nevertheless, it is safe to deduce that the TL translation is a good one for as a whole it complies with Nida’s measure.

For Scene (ii), since there is a slight distinction than the Scene (i), the assessment of the translation quality in Scene (ii) is fairly contradictory to the Scene (i). It is evident

that the subtitlers have employed the Transfer strategy (S3) as well in this scene as it is translated “word- for- word”. Though it makes sense in the TL given that it follows the SL exactly, the nonsensical element is somehow lost in translation. Conversely, if the audience has the general knowledge of the story *Alice in Wonderland* and its characters, they would understand why Mad Hatter is inexplicably odd and seems to jump from one topic to another in a split second. Additionally, the second criteria reflects back to the first one particularly due to its subtitle translation that follows the literal translation. Rather than neutralizing the nonsensical phrases, the subtitlers have chosen to retain the spirit and manner of the original. On the other hand, the third criteria does not comply with the TL translation and does not complement the SL. Take a look at below:

I've been considering things that begin with the letter “M”: moron, mutiny, murder, malice... **Saya sedang memikirkan semua benda yang bermula dengan huruf “M”. Bodoh, pembunuhan....**

The continuation of the phrase “*things that begin with the letter M*” in Scene (ii) is ‘moron, mutiny, murder, malice’ which link back to the initial phrase. However, the TL translation does not follow the SL form as the subtitlers use the exact word of the SL without considering its form. To produce a good translation, the subtitles should not be obstructive to the eyes. The subtitlers can opt for other selection of words in the TL that begins with letter ‘M’.

Moron = mangkuk*

Mutiny = memberontak

Murder= membunuh

In addition to that, the impact of the translation is not amply transferred in the TL translation though the audience will not have difficulties to understand the subtitle due to the use of S3 strategy which does not alter the meaning of the SL.

4.9 Extract 9: A raven is like a writing desk

Table 4.11 A raven is like a writing desk

SL	TL	Type of Sentence	Characteristics of nonsense	Translation strategies
Have you any idea why a raven is like a writing desk?	Tahu tak kenapa burung gagak seumpama meja menulis?	SL: Interrogative TL: Interrogative	N1	S3



Figure 4.10 A raven is like a writing desk

4.9.1 Classification of Nonsense

The phrase ‘a raven is like a writing desk‘ falls into the N1 category as the concept is incongruent and meaningless. Associating a raven with a writing desk and asking somebody’s opinion of why these two are similar is such an absurd concept. A bird and

a furniture are two different entities which cannot be correlated with one another as one is animate and the other inanimate with no obvious or immediate features of similarity.

4.9.2 Strategy

Mad Hatter is having a tea party with March Hare and Dormouse who has arrived ahead of Alice escaping from the Red Queen's army when Alice arrives at March Hare's house with the Cheshire Cat. Alice's sudden appearance excites Mad Hatter yet whines on her late arrival. Mad Hatter's first encounter with Alice, during the tea party, has brought slight disorientation on whether she is the right Alice or not. He mentions that he has been waiting for Alice's return for quite some time yet suddenly he changes quite ridiculously from one topic to another. Mad Hatter, who is known as a rather odd one, while he complains on Alice's tardiness, he mutters uncanny utterances while chatting with Alice. The subtitlers employ S3 for this particular translation which by far, is the easiest way of translating into the TL.

4.9.3 Translation Quality Assessment

In spite of this odd utterance, Mad Hatter has expressed the weird utterance three (3) times in the movie in different scenes. Mad Hatter's comparison between a raven and a writing desk is an absolute contrast which can be considered as an absurd concept. Those two entities are not congruent and may cause bewilderment for people to understand it. The concept of 'a raven is similar to a writing desk' is deemed as a meaningless one thus, considered nonsensical. In addition to that, the utterance "Have you any idea why a raven is like a writing desk?" is peculiar as it does not correlate with the previous dialogue as seen in Table 4.12, which may be related to the second quality highlighted by Tabbert (1975, as cited in Tigges, 1988, p. 29).

Table 4.12 Complete dialogues of ‘A raven is like a writing desk’ in three scenes

Mad Hatter:	Yes yes, of course. But now you are back, you see, and we need to get on to the Frabjous day. I’m investigating things that begin with the letter M. *Pause* Have you any idea why a raven is like a writing desk?
Mad Hatter:	Have you any idea why a raven is like a writing desk? I’m frightened. I don’t like it in here, terribly crowded. Have I gone mad?
Mad Hatter:	*Pause* Why is a raven like a writing desk?
Alice:	A riddle! This will be fun. Let me think about it.

With regard to its quality of translation, this is very much related to Extract 8 as discussed previously. While all the four criteria proposed by Nida are adhered to, it is still lacking in the impact felt in the SL. The TL translation does make sense as literal translation is employed to translate where every SL word is entirely translated. The translation makes sense in the TL and it is not obtrusive to the eyes of the audience thus, it shows that it has a natural and easy form of expression. The spirit and manner of the original one is also being followed. As we can see, it is a question- form in the SL and the form is also maintained in the TL which then produces a similar response for the audience to understand. All in all, having followed all of Nida’s criteria, the translation is deemed a good one although the similar impact intended by the SL is absent in the TL.

4.10 Extract 10: swear words

Table 4.13 Swear words

SL	TL	Type of Sentence	Characteristics of nonsense	Translation strategies
You guddler’s scuttish pilgar lickering shukem juggling sluking ur-pals. Bar lom muck egg brimni	Awak si pengecut. Awak tak guna!	SL:Exclamatory / Declarative TL:Exclamatory / Declarative	N5	S7



Figure 4.11 Swear words

4.10.1 Classification of Nonsense

All the words in the SL except the word 'you' are all nonsensical words as well as made up words thus it belongs in N5 since they carry no meaning too. In addition to that, those are actually swear words in nonsensical language which is rather uncommon. Mad Hatter is fuming with fury as he talks to Cheshire Cat and it annoys Mad Hatter to the extent that provokes him to explode. Tabbert (1975, as cited in Tigges, 1988, p. 29) has highlighted in his criteria of 'nonsense' that a word can be deemed as nonsense when it fulfills the criterion of 'Creation of new words without definable sense'. Since the SL phrases does not carry any meaning in the TL, and the words are unknown in the TL, it fits well in Tabbert's fourth definition thus can be considered nonsense.

4.10.2 Strategy

While running away from the Bandersnatch and the Red Knights, Alice, alone and wounded, has bumped into the Cheshire Cat in the Tulgey Wood. The Cheshire Cat sees Alice's wound and offers himself to treat the wound by licking on it as he claims that the wound caused by the Bandersnatch can only be purified by someone with evaporating skills. When he realizes that the girl is Alice, the one that everyone is waiting for, he offered himself to bring Alice to meet the Hare and the Hatter. When they reach the Hare's place, the March Hare, Mad Hatter and Dormouse is having a tea party and both of them join the tea party as well. As the Cat is having his tea, the others keep on talking about extreme stuff and it disgusts the Cat and has put him off his tea. The Hatter is mad with the Cat's remark and starts to argue with him. The Cat's denial has provoked the Mad Hatter and led him to curse in an unknown language, known as the Outlandish. The subtitlers have chosen S7 i.e Condensation strategy to translate the sentences. Even though according to Gottlieb's (1994: 166) 'Typology of Subtitling Strategies', when an unusual term is used in the source text, he suggested S5 strategy to be employed for such cases. Conversely, the subtitlers utilise S7 strategy instead. The TL translation of the phrases is rather simple and concise, "Awak si pengecut" followed by "Awak tak guna!" which are both natural translation so that the audience would understand naturally what the Hatter is trying to say in the scene.

4.10.3 Translation Quality Assessment

The best part about this particular data is its translation where it has managed to give a similar impact closest to the SL. Eventually the translation makes sense in a way that the subtitlers manage to translate the best equivalence to the SL. It is highly acceptable and complements the spirit and manner of the original. The SL phrases are actually a set of swear words uttered by Mad Hatter where the subtitlers have maintained its form in the SL. Even though it is not as harsh as it sounds in the SL, it gives a natural and easy

form of expression where the audience will have no difficulty in comprehending the nonsensical language. The most important part in a translation depends on whether the translation can produce a similar response as to what the audience have in the SL or in the TL. In this case, it does. The subtitlers have successfully transferred optimum subtitle-less word yet succinct with content.

4.11 Extract 11: ‘Futterwacken’

Table 4.14 ‘Futterwacken’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
You used to do the best Futterwacken in all of Witzend.	Dulu awak buat Futterwacken	SL:Noun	N5	S4
	terbaik di seluruh Witzend.	TL:Noun		
On the Frabjous day, when the White Queen once again wears the crown, on that day I would Futterwacken vigorously.	Pada Hari Frabjous, apabila Permaisuri Putih kembali bertakhta pada hari itu saya akan menari Futterwacken dengan bertenaga.	SL:Verb TL:Verb	N5	S4

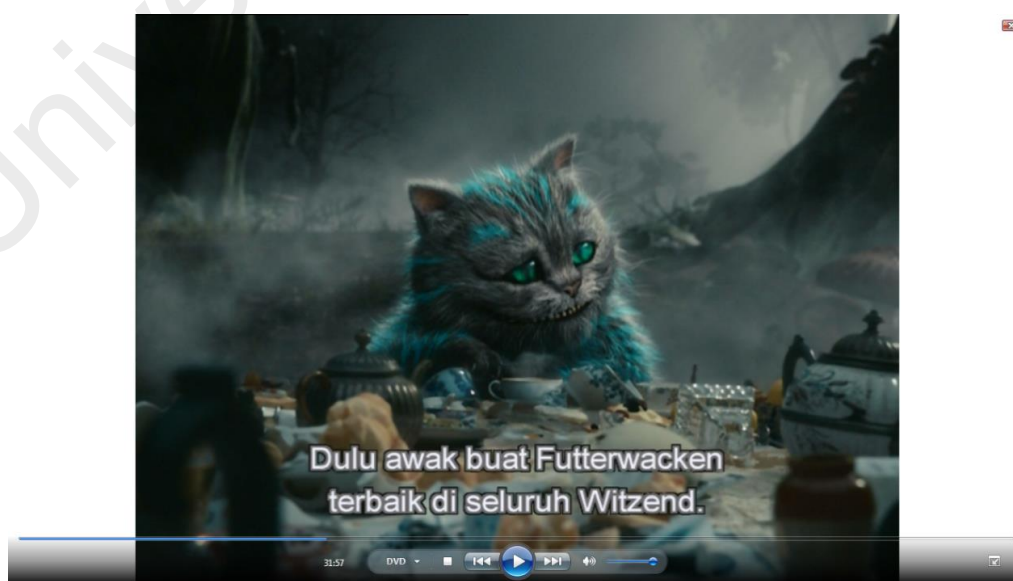


Figure 4.12 ‘Futterwacken’

4.11.1 Classification of Nonsense

The word 'Futterwacken' is an unknown word in both the SL and TL thus it promptly belongs to the N5 category. The said word is used in different ways throughout the movie. It is first described as a Noun, a Proper Noun to be precise, when it is first introduced in the beginning of the movie. Later, when the word is again mentioned, it is described as an action, linguistically known as Verb. Hence, it is clear that though a certain word is created nonsensically, it may follow linguistic rules of the SL to blend with the SL as much as possible.

4.11.2 Strategy

When the word 'Futterwacken' is first mentioned in the movie, it is actually the consequent scene after the scene in Extract 10. Once Mad Hatter has regained his sanity for being furious with Cheshire Cat the moment before, the Cheshire Cat wonders what has made Mad Hatter so dull for he used to be the most vibrant one in any occasion. Alice, listening attentively to their conversation, is baffled with the unknown word and later than explained by the Dormouse that it refers to a type of dance. Subsequently, Mad Hatter has made a sort of pledge that he will do the 'Futterwacken' vigorously on the Frabjous Day. For this particular word, the subtitlers have retained it in the TL using the S4 strategy. The subtitlers imitate the word with no amendment at all in the TL. According to Gottlieb's (1994) list of subtitling strategies, names of people and places are typically maintained therefore the subtitlers employ this strategy so not to cause any semantic change.

4.11.3 Translation Quality Assessment

Since the subtitlers have maintained the same word from the SL into the TL, the quality of the translation is not a subject to argue. Thus, all four Nida's criteria are extraneous to be elaborated further as evidently it complies with the requirement and intermingle well

in the subtitle. Additionally, what is worth vindicated for this discussion is on its semiotic part where it is explained in words and later then visualized towards the end of the movie. When ‘Futterwacken’ is first mentioned in the movie, Alice has no idea what it is and mutter the word partially as she is unsure how to articulate the odd word and the Dormouse who understands that Alice requires explanation, puts in in plain word and defines ‘Futterwacken’ as a type of dance as displayed below:

Cheshire Cat:	What’s wrong with you, Tarrant? You used to be the life of the party. You used to do the best Futterwacken in all of Witzend.
Alice:	Futter...?
The Dormouse	<u>It’s a dance.</u>



Figure 4.13 ‘Futterwacken’ dance

Towards the end of the movie, the audience is then presented with the visual form of ‘Futterwacken’ when Mad Hatter has kept his promise to do the dance during the Frabjous Day. This visual enactment increases the audience’s understanding of the nonsensical word which at first would have confounded the audience.

4.12 Extract 12: Twinkle twinkle little bat

Table 4.15 Twinkle twinkle little bat'

Sl	Tl	Type	Characteristics of nonsense	Translation strategies
Twinkle twinkle little bat,	Kelip- kelip kelawar kecil,	Nursery rhyme	N4	S3
How I wonder where you're at,	Saya bertanya awak di mana,			
Up above the world you fly,	Di atas dunia awak terbang,			
Like a tea tray in the sky.	Seperti dulang teh di angkasa.			



Figure 4.14 Twinkle twinkle little bat'

4.12.1 Classification of Nonsense

This is actually a nonsensical version of a famous nursery rhyme modified by Mad Hatter, the Dormouse and Hare when their tea party is interrupted by the Red Queen's

Knights who are in their pursuit of capturing Alice with the Queen's order. The original, acknowledged nursery rhyme is as follows:

Twinkle twinkle little star,
How I wonder where you're at,
Up above the world so high,
Like a diamond in the sky

It is clear that from the original nursery rhyme, the song sung by Hare, Mad Hatter and the Dormouse has been modified and they have applied different words which makes the nursery rhyme sounding nonsensical. The word 'star' in Line 1 is replaced by 'bat' and the word 'diamond' in Line 4 is replaced by 'tea tray'. If we try to explicate the modified version of the nursery, it does not make any sense as to how a tea tray is described to be in the sky. Due to the conscious misapplication of words, this belongs to N4 category.

4.12.2 Strategy

In this scene, the Red Queen's knights and Red Queen's right hand man, Stayne interrupt the tea party that Hare, Mad Hatter and the Dormouse are having. They are looking for Alice to be devolved to the Red Queen and held hostage. Knowing the Red Queen knights' intention to capture Alice, they hide Alice by making her drink a potion that will shrink her and shoving her into a teapot. The knights interrogate them to reveal Alice's hideout however they make fun of it by singing a ridiculous nursery rhyme as portrayed in Table 4.16.

In terms of the strategy, the subtitlers prefer to use S3 strategy by translating the nursery rhyme into the TL completely and accurately. In Figure 4.14, each line is translated literally using S3 strategy regardless of whether it makes sense or not.

Table 4.16 ‘Twinkle twinkle little bat’

SL	TL
Twinkle twinkle little bat, How I wonder where you’re at, Up above the world you fly, Like a tea tray in the sky.	Kelip- kelip kelawar kecil, Saya tertanya awak di mana, Di atas dunia awak terbang, Seperti dulang teh di angkasa.

4.12.3 Translation Quality Assessment

When it comes to the quality of the translation, the element of making sense for this particular item has been disregarded in the first place. Criteria 1 in Nida’s framework is not even fulfilled if we consider the items as a whole. Even in the SL, the nursery rhyme is deemed as nonsensical due to its misapplication of words such as ‘twinkle twinkle little bat’ and ‘like a tea tray in the sky’. It does not make any sense as to how a tea tray is described to be in the sky. Nonetheless, if we were to look at the criteria ‘making sense’ according to each individual line, then the translation of each line does make sense in a way that it follows exactly what is being said in the SL. Additionally, it conveys the spirit and manner of the original in the sense that it follows the ‘nonsensicality’ of the odd words regardless of its semantic element. To say that the translation has a natural and easy form of expression would not be fully accurate because it reflects back to the criteria ‘making sense’. However, the subtitlers have managed to produce similar response due to the literal translation that they have employed. It may be quite difficult for most audience to grasp what is the denotation of the nursery rhyme and why the nursery rhyme is altered in that way. Since Malaysian English-speaking children are accustomed with the original version of the nursery rhyme, often learnt at kindergarten, it will be challenging to understand the adapted version coupled with its nonsensical words and meaning. In spite of this, knowing Lewis Carroll’s works on nonsensical language, the audience will come to an understanding that this is nonsensical language which is

intentionally created to depict a world very different from the one they know where the known norms are perceived differently.

4.13 Extract 13: ‘*Muchness & Muchier*’

Table 4.17 *Muchness & Muchier*

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
You’re not the same as you were before. You were much more...much more <u>muchier</u> ...	Awak tak seperti semasa awak di sini dahulu. Awak <u>lebih berani</u> .	SL:Adjective TL:Adjective	N4	S5
You’ve lost your <u>muchness</u> .	Awak dah hilang <u>keberanian</u> .	SL:Noun TL:Noun	N4	S5



Figure 4.15 *Muchness & Muchier*

4.13.1 Classification of Nonsense

The use of the word ‘muchier’ and ‘muchness’ sounds ordinary due to its relation with the first morpheme: much in which it is highly recognised in the SL. The word much can be simply defined as ‘many’ which belongs to the part of speech: adjective. However, in this case, the use of morpheme ‘much’ is combined with the suffix –er and –ness. Suffix

–er if combined with an adjective, denotes comparison whereas suffix –ness signifies ‘noun’.

Much + -er/ -ier = adjective (comparison)

Much + -ness + = noun

Albeit its commonality with linguistics rules, there is no such word as ‘muchier’ and ‘muchness’ in the SL. Due to its misapplication of words, it belongs to N4 category. It may be argued that the examples in Extract 14.13 can be considered to be in N5 category however, the words ‘muchier’ and ‘muchness’ are not a creation of new words as it is a combination of the existing SL word with ungrammatical language use.

4.13.2 Strategy

Mad Hatter convinces Alice that it was her destiny to slay the Jabberwocky by reciting the Jabberwocky poem to Alice while they are on their way to Marmoreal to meet the White Queen after being probed by the Knights of the Red Queen. Alice denies herself doing the slaying part as she does not believe in it. This has triggered Mad Hatter’s irritation and claimed that Alice is not like the one that he has met before because back then Alice used to be very bold. Since these two words are considered unusual terms, the utilization of S5 is best used to translate the terms into the TL.

4.13.3 Translation Quality Assessment

Nida's first criteria i.e. making sense is in evidence as the subtitlers have efficaciously provided competent translation for this particular terms. The TL translation of these terms are highly appropriate regardless of their nonsensicality and complement with what the meaning in the SL would be. The words have also been translated precisely according to their spirit and manner of the original. As discussed beforehand in 4.13.1, their forms and parts of speech in the SL are adhered to in the TL. For instance:

SL: much + -er/ -ier = adjective (comparison)

TL: *lebih* (-er) + *berani* (much) = adjektif (perbandingan)

SL: much + -ness (Noun)

TL: keberanian (Benda)

Based on the above illustration, it is clear that the subtitlers have managed to convey the originality of the SL into the TL without tampering its denotation. On the other hand, the choice of word in the TL shows a natural and easy form of expression as it makes sense very well in the TL. Even though one will not be able to grasp the exact meaning of the unusual terms, along the line the audience will be able to associate the sense of the odd terms with the storyline. It is clear through the conversation between Alice and Mad Hatter about Alice being the one who will slay the Jabberwocky, where Alice opposes the idea, Mad Hatter is dismayed with Alice's refusal and compares her with the other Alice that he has met before who is a more courageous one and daring. Thus, the term 'berani' which is semantically equivalent to 'brave' or 'bold' is best used in the translation activity. In fact, it has eventually created similar response to what is achieved in the SL and naturally conveys its communicative and semantic translation.

4.14 Extract 14: *Fairfarren*

Table 4.18 Fairfarren

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
Fairfarren, Alice. Perhaps, I will see you in another life.	<u>Selamat tinggal</u> , Alice. Mungkin saya akan jumpa awak di kehidupan yg lain.	SL: Interjection TL: Interjection	N5	S5



Figure 4.16 Fairfarren

4.14.1 Classification of Nonsense

The term 'fairfarren' is considered nonsensical at one glance due to its absence of meaning in the TL as well as the SL. Although the said term seems to have the linguistic feature of the SL where it resembles an English word, it does not carry any meaning in the SL. This can be best explained as follows:

Fair + farren

The word 'fair' is present in the SL and carries several meanings. It can be roughly defined as 'fine or clear' as in the colour of skin and 'just' as in the 'judgement or decision.

Fairfarren (SL) = *Selamat tinggal* (TL)

Selamat tinggal (TL) = Farewell (SL)

In addition to that, having translated the SL term into the TL as ‘*selamat tinggal*’, the TT equivalence in the SL can be either ‘Goodbye’ or ‘Farewell.’ Then, if we were to analyse the best equivalence of the nonsensical word in English, suppose ‘farewell’ is the most suitable one as compared to ‘Goodbye’ due to its similar structure.

Table 4.19 Equivalence of *fairfarren*

Nonsensical language	ST	TT
<u>Fairfarren</u>	<u>Farewell</u>	Selamat tinggal

The morpheme ‘*fair*’ is pronounced exactly like the TL, ‘*fare*’, regardless of its different spelling yet the second morpheme of the nonsensical word, ‘*farren*’ does not follow the form in TL equivalence. The morpheme ‘*farren*’ does not carry any meaning in the TL, conversely, if we look at the word as a whole there is slight resemblance with both the TL and nonsensical term. Thus, it can be deduced that the TL term is in correspondence to the nonsensical term. All in all, the term ‘*fairfarren*’ belongs to N5 owing to its attribute as a new word in the SL.

4.14.2 Strategy

This scene takes place almost at the end of the movie. At this moment, they have won the war with Alice slaying the Jabberwocky, as predicted. Knowing the fragility of their position, the Red Knights all surrender and give up their weapon saying that they no longer follow the Red Queen. The Red Queen and her assistant are given fair punishment by the White Queen. So Alice’s task has been fulfilled and now it is the time for her to leave the Underland. The White Queen grants her a vial filled with the blood of the Jabberwocky as a token of gratitude and for her efforts in saving the Underland. Alice is delighted to know that the blood can bring her back home but Mad Hatter is unhappy that Alice is leaving the place and tries to persuade her to stay. In the end, Alice insists to return to her world as there are a lot of unfinished businesses that she needs to attend. The

use of S5 in this particular word comes handy as it is an unknown word in the SL and TL thus the most natural equivalence in the TL, '*selamatinggal*' is the best solution to translate it.

4.14.3 Translation Quality Assessment

Since it is very clear that there will be farewell to bid and knowing that Alice is leaving the Underland despite the fact that the meaning of the word '*fairfarren*' is unknown, based on the context, the translator has translated it to the phrase '*selamatinggal*' in the TL. This is a good piece of translation for the particular word in the SL as it makes sense. While the TL audience may not have the slightest idea of what '*fairfarren*' would mean, there will be no difficulty in reading the subtitle as it complements with the context of bidding farewell. Even though the original word is only one word whereas the TL translation is in two words (*selamat + tinggal*), it conveys the spirit and manner of the original as the word in the TL that means farewell is only '*selamat tinggal*' which also belongs to the same category as in the SL i.e. interjection. It is also a kind of greeting where people only articulate the word when they leaving. On the other hand, it has a natural and easy form of expression since the TL translation provided is a very natural way to say goodbye in the TL. It is also commonly used in the TL culture which will not be cumbersome to the audience to comprehend the word. Eventually, since all the criteria of good translation are in place, it has produced a precisely similar response as in the SL. The TL translation blends well in the subtitle of the movie even if it is not a nonsense language as to what the word in the SL belongs to as the most important thing is to ensure that the audience understand the SL with ease.

4.15 Extract 15: The codfish

Table 4.20 The codfish

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
To me a corset is like a codfish.	Pada saya, korset umpama ikan kod.	SL: Declarative TL: Declarative	N1	S3



Figure 4.17 The codfish

4.15.1 Classification of Nonsense

Comparing a corset with a codfish is an extremely absurd concept. These two concepts are incompatible and are unable to coexist due to their tremendous distinction. A corset is a woman's tight undergarment, worn inside their clothing to give the slimming effect while a codfish is a type of fish. Due to these nonsense concepts, the nonsensical phrase is classified in N1 category.

4.15.2 Strategy

Alice and her mother are on their way to a garden party with a horse-drawn carriage which Alice half-heartedly follows her mother. She insists of not going at first as she

despises wearing the traditional women's formal attire and finds that wearing what other women deem as proper is not relevant. For example, corset and stockings. While sprucing Alice up, her mother finds out that Alice is not properly dressed for the occasion and is rather furious at her. She does not wear her corset and stockings. Alice argues about being 'properly dressed' and expresses her view on how subjective proper is. The translation of the SL is very simple and direct as the translators completely maintain the translation in the TL. The subtitlers employ S3 to translate this nonsensical phrase.

4.15.3 Translation Quality Assessment

To be considered as a good translation, it has to be deemed as acceptable when it makes sense in the TL. In Extract 15, since the strategy used to translate it into the TL is S3, Transfer strategy which refers to the strategy of translating the source text completely and accurately, the translation quality of this phrase is vague. Though the TL is equivalent to the SL, due to its word-to-word translation, it does not reach a high level of semantic equivalence because the concept of 'corset is like a codfish' is incomprehensible. Audience may not be able to grasp the meaning of Alice's simile as they are confounded to how this two concepts related to each other. Therefore, the translation for Extract 15 does not fit the first quality element in translation. Nevertheless, it corresponds with the spirit and manner of the original which can be seen as follows:

Corset > korset

Codfish > ikan kod

This shows that the subtitlers prefer to retain the SL in the TL. Having said that, since the TL of Extract 15 seems to make no sense, its expression does not seem natural and easy and both concepts do not complement one another. In fact the impact is not felt as the audience are left in bewilderment while contemplating its significance.



Figure 4.18 cross dressing



Figure 4.19 continuation of cross dressing scene

4.16 Extract 16: cross dressing

Table 4.21 cross dressing

SL	TL	Type	Characteristics of nonsense	Translation strategies
No. I had a sudden vision of all the ladies in trousers and the men wearing dress.	Tiba- tiba saya terbayangkan yang semua wanita memakai seluar dan lelaki memakai gaun.	Simile	N1	S3

4.16.1 Classification of Nonsense

Alice's imagination of cross dressing between male and female is rather peculiar. It is very insignificant and trivial to imagine about men wearing female's attire and vice versa. In fact, Alice's such idea is rather absurd hence, it is considered under the category of N3, conscious expression of trivialities.

4.16.2 Strategy

This is among the earlier scenes in this movie. Alice and her mother, Mrs. Kingsley are invited to Lord and Lady Ascot's garden party. Alice half-heartedly follows her mother as she rather stays at home than to attend a formal occasion. Upon their arrival, Alice is asked by Lady Ascot to see Hamish, Lord and Lady Ascot's beloved son who is waiting for Alice at the party. While strolling along the garden, they are talking to each other but Alice seems distracted as she keeps on mentioning things that are odd and illogical. Based on the above excerpt, we can see Alice's absurd imagination that is irrelevant to the topic of the conversation yet she regards it as important. She told Hamish that she has a vision of seeing all women wear trousers and the men wear dress. The statement came out of the blue and it is rather insignificant to address such nonsense vision while Hamish is expecting a romantic talk with Alice as without Alice knowing, he is planning to ask for her hand. Nevertheless, the translation of the subtitles is very straightforward and the forms are maintained in the TL hence, a combination of S3 strategy: Transfer and S4: Imitation is employed for this excerpt.

4.16.3 Translation Quality Assessment

One of the criteria of translation proposed by Nida's (1964) i.e. 'making sense' is significantly substantial to be highlighted here. If we may recall, Alice is imagining ladies who wear trousers and the men who wear dress while dancing with Hamish. Such thinking would be considered highly ludicrous since the original book was written in the Victorian

era 1862–1863 in Oxford. In this era, cross dressing is a very critical issue as supported by Cox (2014) who mentions in his book that, gender- identity crimes are among the areas which brought about extensive difficulties to the authorities in the eighteenth century coupled with the subsequent issues of transsexual relationship which has gained quite an attention in that era. The public acceptance on cross dressing was very low at that particular time and such idea will not be in favour to some people. However, as time goes by, those illegal issues particularly on gender dysphoria or simply known as gender identity disorder (GID) are now prevalent and trans-friendly laws are widely accepted in many countries like Ireland, Denmark, India, Australia, New Zealand, Germany and many more listed countries (Macarow, 2015). Since the movie was published in the modern era where those issues are already made known to the public, it was not as nonsense as it seems before. People can now accept those weird changes in the community regardless of how odd it would be. Having said that, in the initial movie script by Woolverton (2008) the words ‘pants’ and ‘gowns’ are actually replacing the words ‘top hats’ and ‘bonnets’. Since the movie is published in this era, top hats and bonnets are hardly worn these days and the words ‘pants’ and ‘gowns’ are deemed as acceptable. Nevertheless, if the director/ script writer employs those classic words, this may create a better setting related to what is being portrayed throughout the film. On the other hand, the translation of the declarative utterance is rather straightforwardly imitating the spirit and manner of the original which eventually forming a natural expression and providing similar impact of the translation as to what was felt by the SL audience because of the effortless.

4.17 Extract 17: ‘*Brillig*’ in Jabberwocky poem (Line 1)

There are numerous number of concerns in explaining the Jabberwocky poem as the whole poem is loaded with juicy words hence, the best way to analyse it is by analysing it according to words or utterance instead of the whole line. For example, in Line 1 of the

whole poem of Jabberwocky, several words were identified as nonsensical. Nevertheless, due to the vast admiration and recognition of this book and this interesting poem, many studies and opinions were contributed to understand the meanings of the nonsensical words created by Carroll. In the attempt of analysing the words and phrases in the poem ‘Jabberwocky’, it is best to refer to Humpty Dumpty’s explanation on the poem in Carroll’s (2009) *Through the Looking Glass and What Alice Found There*, a sequel to Carroll’s (1865) celebrated *Alice’s Adventures in Wonderland*. In Chapter 6 of the book entitled ‘Humpty Dumpty’, Alice has bumped into Humpty Dumpty, an egg-like creature who seems to be very good with words and explaining things thus Alice asks her to explain about the poem ‘Jabberwocky’. Humpty Dumpty has given useful information on the meaning of each word hence, an individual analysis is done to provide a better insight and clarification for each nonsensical word and utterance.

Table 4.22 *brillig*

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
‘Twas <i>brillig</i> , and the slithy toves,	Ia jam 4 petang dan tove berselut,	SL:AdjP TL:AdjP	N5	S1

4.17.1 Classification of Nonsense

The word ‘*brillig*’ is considered nonsensical due to its absence of meaning in the TL as well as the SL. The linguistic feature of the word also does not resemble an English word but rather resembling other language feature due to its unknown word formation.

Nevertheless, this nonsensical word is defined by Humpty Dumpty as follows:

“That’s enough to begin with,’ Humpty Dumpty interrupted: ‘there are plenty of hard words there. “Brillig” means four o’clock in the afternoon— the time when you begin broiling things for dinner.”

Carroll (1991:88)

Since the meaning is clearly explained as ‘four o’clock in the afternoon’, the TL translators has followed the exact meaning and found the equivalence in TL.

Moreover, it is considered as an Adjective Phrase based on its syntactical structure as follows:

‘Twas brillig

(AdjP)

‘*Brillig*’ is an AdjP as it modifies pronoun (it) from the word ‘twas’ which is a contraction of ‘it was’ or informally spelled as such.

Having analysed the words in detail, there is no common English affix or affix can be associated with ‘*brillig*’. Nonetheless, the closest possible connection with the SL would be the word ‘broil’ as mentioned by Humpty Dumpty above. ‘Broil’ refers to:

("Broil"): To cook by direct radiant heat, as over a grill or under an electric element.

Brillig: four o’clock in the afternoon- the time when you begin broiling things for dinner

Based on the above definition, it correlates with Humpty Dumpty’s explanation of ‘*brillig*’ which is related to the act of cooking. The creation of the word ‘*brillig*’ can be said that it is derived from the SL word, ‘broil’. On the other hand, since ‘*brillig*’ is an unknown word in both the SL and TL, it is then classified under N5: creation of new words without definable sense.

4.17.2 Strategy

Mad Hatter and Alice are running away from Stayne and his knights who are looking for Alice on the Red Queen’s order. While travelling through the Tulgey Woods, Mad Hatter recites the poem to Alice in the hope that Alice would understand that the poem is actually meant for her and it is Alice’s calling to fulfil the prophecy. There is no further

explanation about the poem even when Alice is rather perplexed with the strange language as it was ignored by Mad Hatter who happily continues reciting the poem till the end. Since '*brillig*' is an unknown word in both the TL and SL, it is very difficult to translate the word however as there is an available explanation of such word in the book, i.e. 'four o'clock in the afternoon- the time when you begin broiling things for dinner', the translator has managed to straightforwardly apply the definition into the TL and follows the definition portrayed in the original book. Based on the analysis, it can be deduced that the strategy used to translate the word '*brillig*' is S1: expansion.

4.17.3 Translation Quality Assessment

The first criteria of a translation, 'making sense' is directly complied for the translation of '*brillig*' as it is acceptable in the TL conversely, the spirit and manner of the SL is not fully apprehended on its TL translation. Eventhough the element of nonsense is not resembled in the TL translation it provides a natural and easy form of expression which naturally blend in the TL. Rather than trying to find an equivalence that sounds nonsensical in the TL, the subtitlers have opted for a better way to convey the message while retaining its meaning in the TL as well. Since the explanation of the word '*brillig*' refers to 'four o'clock in the afternoon', the TL translation fits well with the description of the nonsensical word. The subtitlers manage to produce a semantically equivalent translation rather than attempting to produce a syntactically equivalent translation by dealing with nonsensical language. This eventually leads to producing, though slightly, similar impact as to the SL word. The TL translation has aided the audience to understand the SL word which is more effective instead of translating the SL word using a nonsensical word or utterance in the TL.

4.18 Extract 18: ‘*Slithy*’ in Jabberwocky poem (Line 1)

Table 4.23 ‘*Slithy*’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
‘Twas brillig, and the slithy toves,	Ia jam 4 petang dan tove berselut ,	SL: AdjP TL: AdjP	N1/N5	S10

4.18.1 Classification of Nonsense

‘*Slithy*’, another nonsensical word is unknown in both the SL and TL. Though the form pretty much resemble an English word, specifically an adjective phrase because it follows the NP structure and the fact that “-y” is a common adjective suffix in the SL, it does not carry any meaning in the SL. Taking Humpty Dumpty’s explanation as a guide to apprehend the context, ‘*slithy*’ is defined as follows:

“Well, “slithy” means “lithe and slimy.” “Lithe” is the same as “active.” You see it’s like a portmanteau—there are two meanings packed up into one word.”

Carroll (1991:89)

As explained by Humpty Dumpty, the creation of the nonsensical word ‘*slithy*’ is by a combination of two (2) SL words i.e. ‘slimy’ and ‘lithe’. Since we understand that the nonsensical word is an adjective phrase, ‘*slithy*’ modifies the adjacent word, ‘*toves*’ which is also an unknown word in both SL and TL. Let us get a better understanding of the meaning of ‘*slithy*’ based on the words derived from it:

("slimy") : Consisting of or resembling slime; viscous

("slime") : A thick, sticky, slippery substance

("lithe") : (1) readily bent; supple

: (2) marked by effortless grace

Lithe (by Humpty Dumpty): the same as ‘active’

Based on the aforementioned definition, '*slithy*' may simply be visualised as something that has a slug-like feature, scale-less and glide its body to move but having incorporated Humpty Dumpty's remarks on "lithe" in which he refers as 'active', the noun that '*slithy*' shall modify is probably something that is 'wild' or 'vigorous' which shall later be thoroughly explained in '*toves*'. In relation to Humpty Dumpty's clarification, he mentions the word 'portmanteau' in which he later describes as 'two meanings packed up into one word'. This is an excellent example of a portmanteau as the outcome of the combination will usually be an unknown word except for certain portmanteaus which eventually become an accepted word in the dictionary. For example 'smog' derived from smoke and fog or 'shopaholic' derived from shopping and alcoholic. Portmanteau, on the other hand is also linguistically known as 'blend'.

Slimy + lithe = *slithy* (a portmanteau/ blend)

Concisely, in terms of the characteristics of nonsense, it is quite challenging to determine which category it falls in as '*slithy*' sits in the continuum of N1 and N5. To say that it is classified as N1: meaningless accumulation of words and concepts (additive incongruence) is inaccurate as it conveys significant words while to label it in N5: creation of new words without definable sense is also unfitting as it does carry a sensible meaning upon the combination of those two words. Thus, '*slithy*' shall be categorized under N1/N5.

4.18.2 Strategy

In addition to the previous data, '*brillig*' the next nonsensical word in line is '*slithy*' which carries a perplexing meaning. As explained in 4.18.1 above, the word '*slithy*' is a portmanteau of slimy and lithe. The subtitlers translate this word in the TL as '*berselut*' which means 'miry or 'mud-covered' in the SL. In the explanation by Humpty Dumpty

on the 'toves' habitat (Refer 4.19.1), he tells about characteristics of the habitat in which the 'toves' inhabit that is cheese. The glossy and slick condition of cheese reflects its distinctive animal locomotion where in this case is known as 'slithy'. However, the subtitler has replaced the nonsensical word using the S10 Strategy: translation by cultural substitution by incorporating the TL culture into it. The TL word for 'slithy', 'berselut' has a stronger impact in the TL culture especially those with no background information that 'toves' live on cheese. If we were to apply Strategy S2: Paraphrase for example, we may probably use the word like 'melekit' or 'lembik' but the effect may not be as convincing as the TL word.

4.18.3 Translation Quality Assessment

The word 'slithy' is a totally unknown word in both the TL and SL nevertheless the subtitler has translated it in a natural way that the translation is acceptable to the TL audience. It blends well with the whole sentence due to its natural and easy form of expression. Even though the subtitler does not create a new nonsensical word in the TL just like the word in the SL, the choice of word in the TL has given a strong impact in the TL. Rather than creating an unknown word which will leave the audience clueless, it is best to use the closest, more natural word in the TL. The TL audience will most likely relate 'toves' as a creature that lives in a swamp area (mud-covered) like crocodile, skink or monitor lizard. This is supported with the illustration of 'toves' in Carroll's (1991) book (Figure 4.20) that has the resemblance of a skink or monitor lizard. Owing to this justification, it seems reasonable for the SL nonsensical word to be translated to 'berselut' (miry) in the TL.



Figure 4.20 *Toves*' illustration

4.19 Extract 19: '*Toves*' in Jabberwocky poem (Line 1)

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
'Twas brillig, and the <i>slithy toves</i> ,	<i>Ia jam 4 petang dan tove berselut,</i>	SL: Noun SL: Noun	N5	S4

4.19.1 Classification of Nonsense

Another nonsensical word which requires a detailed explanation is the word '*toves*'. Since the preceding word, '*slithy*' has been well explained and recognised as an adjective, it modifies the word '*toves*' with suffix '-s' that shows plurality which comes after it hence, '*toves*' is considered a noun. Therefore, it is deduced that '*toves*' is a noun along with the justification by Humpty Dumpty as follows:

"I see it now," Alice remarked thoughtfully: "and what are '*toves*'?"

"Well, "*toves*" are something like badgers—they're something like lizards—and they're something like corkscrews."

"They must be very curious looking creatures."

“They are that,” said Humpty Dumpty: “also they make their nests under sundials—also they live on cheese.”

Carroll (1991:89)

‘*Toves*’, as explained by Humpty Dumpty, are referred to a type of animal which seems to be solely existing in the Underland based on the odd description of such creature as it has no resemblance of any known animal except for some portion of its body. Even Humpty Dumpty concurred it as “curious looking creatures” due to its peculiar features. In addition to that, an extensive dictionary search has been made to understand the word ‘*tove*’ however the search result is unsatisfactory as none has had any association to Humpty Dumpty’s description. Some online dictionary provide a few suggestions on other spelling alternative and definition from other language as such word has no exact match in English lexicon:

("tove")

In Merriam-Webster.com

Scottish

: to smoke or emit a smoky smell

In The Free Dictionary by Farlex

: a fictional creature created by Lewis Carroll that appears in his poem Jabberwocky

As a consequence of the popularity of the Jabberwocky poem, the word ‘*tove*’ has even been added to The Free Dictionary by Farlex being referred to the character introduced by Carroll in his poem Jabberwocky. The reader of the book is able to envisage what a ‘*tove*’ really is based on the illustration given in the book however those who have not read the book may find it difficult to imagine a ‘*tove*’ and the fact that no explanation is

given after the poem is fully recited by the Mad Hatter. Since the word '*toves*' has no association in the English lexicon, it is categorised as N5: Creation of new words without definable sense.

4.19.2 Strategy

Unlike '*slithy*', '*toves*' is a totally nonsensical word with no connection with the SL. This has made it very challenging to figure out the best equivalence in the TL thus the subtitler resolved it by retaining the original word in the SL into the TL using S4 strategy: Imitation which maintains the original form.

4.19.3 Translation Quality Assessment

The word '*toves*' has been replicated in the TL as it is highly intricate to find the best equivalence in the TL due to the nonsensical meaning of the word itself. It is described as partly badgers, partly lizards and partly corkscrews hence no such word in the TL would be able to give a similar equivalent to the SL word. It is considered acceptable to maintain the word in the SL to the TL translation rather than creating a new nonsensical word in the TL which carries no meaning. '*Toves*' is depicted as the plural form of '*tove*' while in the TL, such distinction is not highlighted to ensure the form is maintained in the TL. Otherwise the subtitlers may have to translate it as '*tove- tove*' in the TL due to the nature of the TL's plural form where to signal the plural form, the word shall be duplicated next to the word with a hyphen ('-') in between. Following the TL form will not give a beautiful effect for a poem particularly. All in all, although the subtitlers employ similar word in the SL for the TL translation, it seems fitting to do so to maintain the quality of a nonsensical poem.

4.20 Extract 20: 'gyre and gimble' in Jabberwocky poem (Line 2)

Table 4.24 'gyre and gimble'

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
Did gyre and gimble in the wabe,	Berpusing dan berputar di rumput jam,	SL: VP TL: VP	N4/N5	S2/S10

4.20.1 Classification of Nonsense

In Line 2 of the Jabberwocky poem, the word 'gyre' and 'gimble' comes together like a collocation. Both words are considered Verb Phrase and it is actually a continuation of the phrase 'the *slithytoves*' in Line 1 which describes the action of the 'toves' at that particular time. If we combine Line 1 & 2 together, it will be like this:

"Twas *brilig*, and the *slithy toves* did *gyre* and *gimble* in the *wabe*."

It is clear the two words are considered as Verb Phrase which denote motion. The definition of both nonsensical words are supported by Humpty Dumpty's explanation to Alice as follows:

"And what's the "gyre" and to "gimble"?"

"To "gyre" is to go round and round like a gyroscope. To "gimble" is to make holes like a gimlet."

Carroll (1991: 89)

As explained by Humpty Dumpty, the nonsensical word 'gyre' seems to be derived from the word 'gyroscope' while 'gimble' comes from the word 'gimlet'. Let us get a better understanding by looking at the meaning of each word below:

("gyre") : to go round and round like a gyroscope (Definition by Humpty Dumpty)

("gyroscope") : a device consisting of a spinning mass, typically a disk or wheel, usually mounted on a gimbal so that its axis can turn freely in one or more directions and thereby maintain its orientation regardless of any movement of the base.

("gimble") : to make holes like a gimlet (Definition by Humpty Dumpty)

("gimlet") : a small hand tool having a spiralled shank, a screw tip, and a cross handle and used for boring holes.

Based on the definition above, there are essence of SL within the nonsensical words of 'gyre' and 'gimble' therefore in terms of the characteristics of nonsense, both words stand in the continuum of N4 and N5. However, to say that it is classified as N4: Conscious misapplication of words is inaccurate as it does convey significant essence of SL while to regard it in N5: creation of new words without definable sense is also unfitting as it does carry a sensible meaning based on the incorporation of plausible ST. Thus, 'gyre' and 'gimble' shall be classified under N4/N5.

4.20.2 Strategy

The definition provided by Humpty Dumpty and dictionary definition for the partial SL words assimilated into the nonsensical words demonstrate that the subtitlers have done their study on the meaning of the nonsensical word otherwise they will not know what 'gyre' and 'gimble' are. The TL translation of 'gyre' is 'berpusing' while 'gimble' is 'berputar' which correlate with Humpty Dumpty's and dictionary definition. Nonetheless, the strategy employed for this particular data seems vague predominantly because it seems to be in the continuum of S2: Paraphrase and S10: Translation by cultural substitution. The subtitlers have maintained the verb form in the TL by using a practical word which seems more natural to the TL audience.



Figure 4.21 ‘gimlet’ illustration



Figure 4.22 ‘gyroscope’ illustration

4.20.3 Translation Quality Assessment

The TL translation of both ‘gyre’ and ‘gimble’ is highly remarkable regardless the nonsensicality of both words. The TL translation for both nonsensical words are successful and complies with all the criteria of a translation. It really makes sense that it blends well having transferred the semantic equivalence. Though the nonsensical form is not retained in the TL, the TL equivalences are highly acceptable for the subtitlers have provided the exact meaning of the nonsensical words and translate them in the TL. The word ‘gyre’ is translated as ‘berpusing’ and ‘gimble’ is translated as ‘berputar’. These translation become more natural and easier for the audience to comprehend and most importantly the impact is experienced by the TL audience without obstructing their understanding of the nonsensical poem.

4.21 Extract 21: ‘wabe’ Jabberwocky poem (Line 2)

Table 4.25 ‘wabe’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
Did gyre and gimble in the wabe ,	Berpusing dan berputar di rumput jam ,	SL: NP TL: NP	N5	S1/S5

4.21.1 Classification of Nonsense

Another nonsensical word discovered in the poem Jabberwocky is ‘wabe’ that carries a highly distinctive feature of the SL word. It is regarded as a Noun based on the preceding word ‘in the’ which is a preposition phrase and follows the prepositional phrase structure rule:

$$\text{NP} \rightarrow \text{Det} + \text{N}$$

(in the) (wabe)

It is also supported by Humpty Dumpty’s justification on ‘wabe’ in which Alice guesses as ‘grass-plot round a sun-dial’ and being explicated further by Humpty Dumpty on how ‘wabe’ is formed.

“And “the wabe” is the grass-plot round a sun-dial, I suppose?” said Alice, surprised at her own ingenuity.

“Of course it is. It’s called “wabe,” you know, because it goes a long way before it, and a long way behind it—”

“And a long way beyond it on each side,” Alice added.

“Exactly so.”

Carroll (1991: 89)

Alice’s guess (*wabe* = grass-plot round a sun-dial) is chiefly due to the foregoing elucidation about ‘*toves*’ that make their nests under sundials and the movement of ‘*toves*’

(spinning and making hole) knowing that sundial is a round object and spinning around the sundial does makes sense. The definition of sundial and grassplot is demonstrated below:

("sundial") : An instrument that indicates local apparent solar time by the shadow cast by a central projecting pointer on a surrounding calibrated dial.

("grassplot") : a piece of ground with grass growing on it; esp., a lawn

Humpty Dumpty later describes further about 'wabe' that is called as such "because it goes a long way before it, and a long way behind it and a long way beyond it on each side". Having analysed the word 'wabe' and Humpty Dumpty's description, this might be the closest supposition we can make:

Wabe = way before

Wabe = way behind

Wabe = way beyond

This might be another portmanteau in *Alice in Wonderland* besides previous data that we have discussed i.e. 'slithe'. A combination of two words into one word may produce a new nonsensical word. The only difference between 'wabe' with the common portmanteau is that the two words being combined does not give any indication on its meaning. Since 'wabe' is initially described as 'grassplot round a sundial' or in another words, 'a lawn', 'wabe' or any part of the word does not give any sound meaning to the definition as explained in the book. Though 'wabe' may be regarded the same category as 'slithe' in terms of nonsense, 'wabe' is best categorised in N5 Category due to its implausible features embedded into the word.

4.21.2 Strategy

The translation of ‘*wabe*’ in the TL is quite unusual to the extent that it may seem hilarious for some people. The subtitlers use the word *rumput jam* in the TL which carries no meaning in the TL itself. It may be seen that the subtitlers are imitating the nonsensical style of the SL by creating a new word in the TL. Since there is a detailed explanation of the meaning of ‘*wabe*’ in the book version, the subtitlers has efficaciously managed to translate the concept of the SL into the TL by employing a nonsensical word yet considered sensible in the TL to match the SL style.

Wabe = grassplot round a sundial = *rumput jam*

Rumput jam, in TL’s syntactical structure is a type of grass, looking at its syntactical element is equivalent to the description of ‘*wabe*’ in the book. Eventhough there is no such grass in the TL it creates nonsensical element which is seem natural to the eyes of the audience. When the researcher first looked at the translation it really sounded odd however having analysed in details one can see that the subtitlers have done a decent job in finding the best equivalence to the nonsensical word. Based on the analysis of the strategy employed in translating the nonsensical word ‘*wabe*’, it is classified in between Strategy S1: Expansion and S5: Transcription as it gives details on the nonsensical word and maintains the nonsensical element by creating a new word in the TL.

4.21.3 Translation Quality Assessment

This particular data has supplemented the translation of nonsensical language to a new level. Translating the nonsensical word of ‘*wabe*’ is no easy task particularly when dealing with a made up word without any resemblance of the SL nor TL. Thanks to the translation by Humpty Dumpty, the subtitlers manage to find the closest equivalence to the SL which makes sense in the TL. However, the degree of making sense for this TL translation is quite debateable due to the element of nonsense in the TL translation. As

mentioned in 4.21.1, '*wabe*' is described as 'the grass-plot round a sundial' and translated in the TL as '*rumput jam*'. This has made the analysis of the translation even more appealing chiefly because the TL phrase '*rumput jam*' does not exist in the TL. In relation to the translation criteria, it makes sense for such utterance to be used in the TL as it conveys the spirit and manner of the original. The subtitlers has creatively created the word '*rumput jam*' to take after the definition of the SL word itself. Let us take a look at a simple analysis below:

Wabe = grassplot round a sundial = *rumput jam*

Rumput = grass

Jam = sundial

In this regard, we are now able to grasp the concept of the word '*rumput jam*' as created by the subtitlers to complement the SL word. Eventhough such phrase holds no meaning in the TL it is regarded as acceptable in the TL for hold a natural and easy form of expression. The TL translation of '*wabe*' is very clear and concise and above all it produces a similar impact (nonsense language) to the TL audience.



Figure 4.23 Line 3 and 4 in Jabberwocky poem

4.22 Extract 22: ‘*mimsy*’ Jabberwocky poem (Line 3)

Table 4.26 ‘*mimsy*’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
All mimsy were the borogoves,	Semua burung mop sangat sedih,	SL:Adjective TL:Adjective	N1/N5	S2/S10

4.22.1 Classification of Nonsense

In line 4 of the Jabberwocky poem, a further nonsensical word identified is ‘*mimsy*’. Similar to other nonsensical words and utterances found in this movie, ‘*mimsy*’ follows TL morphology as it looks natural to the eyes of the reader. Since there is no such meaning in the SL, the meaning of the word is justified by Humpty Dumpty as follows:

“... Well, then, “*mimsy*” is “flimsy and miserable” (there’s another portmanteau for you).”

Carroll (1991: 89)

Based on the above definition, it is regarded as a portmanteau (or blend) being combined with two (2) available TL words namely ‘miserable’ and ‘flimsy’. Let us explore the definition of each word to further comprehend the word ‘*mimsy*’:

(“miserable”) : Very uncomfortable or unhappy; wretched.

("flimsy") : Lacking solidity or strength; easily damaged

(“mimsy”) : prim, underwhelming, and ineffectual (a blend of miserable and flimsy, coined by Lewis Carroll)

Since some of Carroll’s blends are highly recognised, some are incorporated into dictionaries regardless of its nonsensicality. The reference dictionary being used for this study provides the definition of ‘*mimsy*’. ‘*Mimsy*’ is coined from two (2) adjectives which eventually made it an adjective too based on the syntactical structure and its possible definition. It is translated as ‘*sangat sedih*’ in the TL which is considered a suitable

equivalence to the SL. Based on the dictionary definition of ‘miserable’ and ‘flimsy’, it describes a negative emotion beyond sorrow therefore the translation in the TL blends well but again it is categorised in between the N1 and N5 as it does have the essence of plausible words embedded into it.

4.22.2 Strategy

In terms of strategy, there is no definite criteria that tells the exact strategy employed in translating the word ‘*mimsy*’. Because ‘*mimsy*’ is a blend of SL words that made up a nonsensical word and it is being translated in the TL using the most neutral equivalence, it seems like the strategy lies in between S2 and S10. The word is being paraphrased using the most neutral word in the TL without following the nonsensical element. Simply put, a nonsensical word in the SL is being translated to a common and sensible word in the TL. Therefore, it is categorised in S2/ S10.

4.22.3 Translation Quality Assessment

Having analysed ‘*mimsy*’ in detail, it seems to conform to all the criteria of a translation. The TL translation for this particular SL word makes sense for the TL audience although the choice of word in the TL translation is not akin to the SL style. Being translated as ‘*sangat sedih*’ in the TL, it creates a more natural expression which definitely has aided the audience to understand the nonsensical word ‘*mimsy*’. Having known the meaning of ‘*mimsy*’ from the explanation of Humpty Dumpty in 4.22.1, this acts as a guideline to the subtitlers to choose the closest word available in the TL and eventually convey the gist of the nonsensical word. In accordance to this, it is safe to say that the translation has expressed the spirit and manner of the original whilst produced a similar response. The translation is sufficient enough for the audience to understand the intended meaning of the SL word.

4.23 Extract 23: ‘borogoves’ Jabberwocky poem (Line 3)

Table 4.27 ‘borogoves’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
All mimsy were the borogoves ,	Semua burung mop sangat sedih,	SL: Noun TL: Noun	N5	S1/S4/S5

4.23.1 Classification of Nonsense

‘Borogoves’, another strange creatures in the Wonderland are bizarrely being described according to Humpty Dumpty.

“...And a “borogove” is a thin shabby-looking bird with its feathers sticking out all round something like a live mop.”

Carroll (1991: 89)

It is another fictional creature created by Carroll aside ‘*toves*’. On top of this, it does not hold any likeness of being a type of bird based on its name for it does not resemble any plausible TL words in it. Without Humpty Dumpty explanation, one will never know what actually ‘*borogoves*’ is. The only clue we have is that ‘*borogoves*’ is a type of bird that looks like a mop because of its feathers sticking out all over the body. Since the word ‘*borogoves*’ is totally unknown in the TL, it is considered as N5: creation of new word without definable sense.

4.23.2 Strategy

This particular data offers a fascination outcome of its translation. As mentioned in 4.23.1, ‘*borogoves*’ is described as ‘a type of bird that looks like a mop because of its feathers sticking out all over the body’ thus the TL translation of this nonsensical word is rather relevant based on its description in the book. Though the TL translation of ‘*borogoves*’ that is ‘*burung mop*’ does not exist in the TL, it has served both the elements of nonsensical word and meaning in the SL. Nevertheless the type of strategy employed

in translating such word is fairly complex because none of the given strategies fits the description in translating ‘*borogoves*’ in the TL. It seems to encompass a combination of S4: Imitation with S1: Expansion and S5: Transcription.

4.23.3 Translation Quality Assessment in the TL

‘*Borogoves*’ serves another remarkable finding for its translation. Translating an unknown word plus a strange mythical creature is very challenging nevertheless the subtitlers have achieved a successful translation for this data. In spite of the complexity of the word due to its nonsensical feature, the subtitlers have created a very interesting TL word to complement the SL word. ‘*Borogoves*’ being translated as ‘*burung mop*’ in the TL makes sense in the TL in which it conveys the spirit and manner of the original. The subtitlers have created a new nonsensical word in the TL to go along with the nonsensical word in the SL. It is not easy to come out with a new nonsensical word in the TL yet the subtitlers have done a great job in creating one that does not only make sense but also have a natural and easy form of expression in which ultimately generate a similar impact to the TL audience. Eventhough the translation of ‘*borogoves*’ in the TL is unfamiliar for the TL audience, it is not obstructive to the eye and blends well with the movie knowing that it is fantasy movie genre.

4.24 Extract 24: ‘*mome*’ Jabberwocky poem (Line 4)

Table 4.28 ‘*mome*’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
And the <i>mome</i> raths outgrabe.	Dan <i>khinzir hijau sesat</i> berkeliaran.	SL:Noun TL:Noun	N1/N5	S2/S10



Figure 4.24: 'mome raths'

4.24.1 Classification of Nonsense

Another nonsensical word found in *Alice in Wonderland* is 'mome'. As explained by Humpty Dumpty below, 'mome' is assumed as short for 'home' hence it is roughly described as 'unable to find a way'.

"And then "mome raths"?" said Alice. "I'm afraid I'm giving you a great deal of trouble."

"Well, a "rath" is a sort of green pig: but "mome" I'm not certain about. I think it's short for "from home"—meaning that they'd lost their way, you know."

Carroll (1991: 89)

Since there is a substantial resemblance of the word 'home' with 'mome', it sits in the continuum of N1 and N5. It is neither N1: meaningless accumulation of words and concepts (additive incongruence) as it does have an expressive concept nor N5: creation of new words without definable sense because it holds explanation by Humpty Dumpty though generally it can be considered as a new word. Due to these disparity, it is considered as N1/N5 category.

4.24.2 Strategy

The nonsensical word '*mome*' is translated as '*sesat*' in the TL which is the exact denotation as per Humpty Dumpty's explanation. The subtitlers appear to have studied the meaning of the unknown words prior to the translation works otherwise one will not be able to know the meaning of '*mome*'. Since there is a valid background information of the nonsensical word, it eases the translation works and the subtitlers are able to find an equivalence in the TL. Nevertheless to label the type of strategy employed is relatively exacting due to the different nature of the SL and TL. This SL word is considered unknown or nonsensical yet the TL word is a recognised one therefore it is safe to categorise '*mome*' in S2/S10 as it uses a more neutral word in the TL as its equivalence.

4.24.3 Translation Quality Assessment

The translation of the SL word '*mome*' does make sense in the TL as the subtitlers employ a natural and easy form of equivalent to the nonsensical word that is '*sesat*'. '*Borogoves*', as explained by Humpty Dumpty in 4.24.1 is being described as 'getting lost' which is parallel to the TL translation. The spirit and manner of the SL is also retained except the fact that no new unknown equivalence is being created in the TL but this alone has managed to create a similar impact to the TL audience, which is the utmost importance in translation. It would be easier to understand each nonsensical word if there is a visual to complement the nonsensical word. However, if the audience were highly engrossed in the movie, they would pick up the earlier scene when Alice first entered the Wonderland. In figure 4.24, there is a glimpse of a '*rath*' that is running around like a lost animal. This can complement the explanation of this nonsense word albeit the big gap from such scene to the scene when we perceive the word '*mome*'.

4.25 Extract 25: ‘rath’ Jabberwocky poem (Line 4)

Table 4.29 ‘rath’

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
And the mome raths outgrabe.	<i>Dan khinzir hijau sesat berkeliaran.</i>	SL: Noun TL: Noun	N5	S4/S5

4.25.1 Classification of Nonsense

Another interesting data in the movie *Alice in Wonderland* is ‘rath’. This fictional creature being disclosed in the movie offers the uniqueness of the nonsensical component as it is not known in the TL but again being explained by the Humpty Dumpty as follows:.

“And then “mome raths”?” said Alice. “I’m afraid I’m giving you a great deal of trouble.”

“Well, a “rath” is a sort of green pig: but “mome” I’m not certain about. I think it’s short for “from home”—meaning that they’d lost their way, you know.”

Carroll (1991: 89)

‘Rath’ is being described as a ‘green pig’ which is definitely not in the existent in the TL. It does not hold any resemblance of any part of the word in both the SL and TL. Therefore, it is best to categorise the word as N5: Creation of new words without definable sense.

4.25.2 Strategy

Though the TL literal translation of ‘rath’ is ‘*khinzir hijau*’ (green pig) does not exist in the TL, it has served both the elements of nonsensical word and meaning in the SL. Nevertheless the type of strategy employed in translating such word is fairly complex because none of the given strategies fits the description in translating ‘rath’ in the TL. It seems to encompass a combination of S4: Imitation and S5: Transcription.

4.25.3 Translation Quality Assessment

In the scene when Mad Hatter is reciting the first part of the Jabberwocky poem to Alice, there is no practical visual that complement the odd poem. As compared to the previous data like Oraculum, Frabjous Day, and Griblig Day, those nonsensical words are accompanied by the visual aid which enhance audience's understanding of the word. While Bittner (2011:10) indicates the importance of visual so the subtitles would make sense, no visual aid is present together with the subtitle (refer Figure 4.23), only the appearance of Mad Hatter reciting the poem. Without one, the audience may face difficulty to visualise the unknown word, whether it is a name of an animal or a thing or probably a name of a place. Nonetheless, in the beginning of the movie when Alice stumbled upon the rabbit hole thus went down into it and came out to a strange new world with bizarre creatures around her, that is when a glimpse of a '*rath*' or a 'green pig' can be seen in Figure 4.25. Although this visual is not displayed when the word '*rath*' is uttered, the translation of '*rath*' does makes sense in the TL. In fact, it conveys the spirit and manner of the SL. The translation of '*rath*', '*khinzir hijau*' is a literal translation of 'green pig' in the TL and also considered foreign or nonsense in the TL as no such green pig ever existed in both the SL and TL. Yet in accordance to the genre of the film, the translation creates a similar response while exhibits a natural and easy form of expression. Translating a nonsensical word with a nonsensical word yet considered 'acceptable' in the TL reflects a good piece of translation.



Figure 4.24 '*mome*' (green pig)

4.26 Extract 26: '*outgrabe*' Jabberwocky poem (Line 4)

Table 4.30 '*outgrabe*'

SL	TL	Part of speech	Characteristics of nonsense	Translation strategies
And the <i>mome</i> <i>raths outgrabe</i> .	<i>dan khinzir hijau</i> <i>sesat berkeliaran</i> .	SL: AdP TL: AdP	N1/N5	S1/ S10

4.26.1 Classification of Nonsense

Outgrabe' sounds like a plausible SL word due to its structure which replicates the SL Verb structure like the word 'outdo', 'outshine', 'outgrow' and many other words that begin with prefix –out. It naturally blends with other SL words which cause no obstruction to the eyes of the reader. However, having studied the word in depth it is actually a nonsensical word without a definite meaning. Humpty Dumpty explains '*outgrabe*' as follows:

“And what does “outgrabe” mean?”

“Well, “outgrabing” is something between bellowing and whistling, with a kind of sneeze in the middle: however, you’ll hear it done, maybe—down in the wood yonder—and when you’ve once heard it you’ll be quite content.”

Carroll (1991: 89-90)

The above explanation does not really give a better picture of the word. The prefix –out is the only relation to the SL which commonly refers to nouns or adjectives that are outside, outward, or away from something nevertheless ‘grabe’ does not exist in the SL consequently this data can be considered either N1/N5 as it partly contains SL morpheme and nonsensical morpheme hence explains the word being sandwiched by 2 categories.

4.26.2 Strategy

Humpty Dumpty’s description on ‘outgrabe’ is quite vague to the extent that no such word in the SL will be able to represent the meaning of the nonsensical word. The subtitler might have faced difficulties to find the equivalence of ‘outgrabe’ which then led to opt for a substitute word that collocates with the preceding word in the TL i.e. ‘sesat’. ‘Outgrabe’, translated as ‘berkeliaran’ does not fit the meaning explained by Humpty Dumpty. It is being described as the act of making sound, in between bellowing and whistling or in another words, something like shrieking or squeaking. On the contrary, ‘berkeliaran’, being the TL translation of ‘outgrabe’ refers to the act of running in unknown direction. It does not give any expression related to the sound made. For this reason it is regarded in the category in between the strategy of S1/ S10.

4.26.3 Translation Quality Assessment

‘Outgrabe’, another fascinating nonsensical word in the movie *Alice in Wonderland* is worthy to be explored further. The explanation by Humpty Dumpty gives insignificant facilitation in translating the word into TL as there is no definite and appropriate word that gives the impression of Humpty Dumpty’s. Despite the vague denotation, the

subtitlers have translated a TL equivalence that makes sense with a natural and easy form of expression. Instead of incorporating Humpty Dumpty's meaning into the TL equivalence, the subtitlers have opted for a more practical word/ although the spirit and manner of the original is not profound in the translation. As discussed in 4.26.2, 'outgrabe' portrays a sort of noise while 'berkeliaran', being the TL translation, denotes motion, this exposes that the spirit and manner of the original is not related to one another. Having said that, the impact of the translation is comparable and close to the SL audience predominantly because the SL audience is also unacquainted with some of the nonsensical word and utterances found in the movie. Taking the visual of 'rath' as in Figure 4.25, the translation of 'berkeliaran' seems relevant as we can see in the motion picture that the green pig seems like running around with no direction thus fits the TL translation. All in all, the translation reflects an effective one although not all four criteria of translation are complied.

4.27 Conclusion

There were a total of 26 samples being analysed in this study which comprised nonsensical words, phrases and utterances in the movie *Alice in Wonderland* using a descriptive qualitative approach. Each data has its own distinctive feature hence, the researcher had to analyse the data in a number of ways. Since the researcher was dealing with nonsensical data in terms of evaluating its nonsensical characteristic, translation strategy and translation quality, the theoretical frameworks used in this study namely Tabbert's (1975, as cited in Tigges, 1988, p. 29) 'Characteristics of Nonsense' and Gottlieb's (1994) 'Typology of Subtitling Strategies' have vastly facilitated the analysis to answer the first research question. Additionally, Nida's (1964) framework, along with what other researchers have supported in their studies (Brondeel, 1994; Morris, 2009; Sayman, 2011 & Bogucki, 2004), has proven effective in answering the second research question.

Throughout the analysis the researcher has also managed to discuss the impact of the TT translation on the audience. This aided the researcher to provide better justification on the suitability of the strategy to translate the nonsensical item if the present translation used in the movie is deemed as unfitting or incongruous with the ST. Besides that, the researcher discusses how the selected strategy aids in conveying suitable meaning in the TL and how it is useful in communicating the cultural effect of the ST when translated into the TL. These additional elements help to contribute a more holistic view on interlingual subtitling in translation studies.

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CHAPTER 5: DISCUSSION AND CONCLUSION

In the previous chapter, the researcher discussed the findings of the analyses of the nonsensical words, phrases and utterances in Tim Burton's *Alice in Wonderland* movie. The range of strategies used to translate the nonsensical items were identified and an assessment of the quality of the translations was provided for each data sample. In this chapter, the research questions stated in the introduction will be reiterated below to see to what extent the results of the findings help answer the research questions.

5.1 Summary of research findings

5.1.1 Research Question 1

RQ 1: What are the types of interlingual subtitling strategies employed in translating the nonsensical words, phrases and utterances in the movie *Alice in Wonderland* into Malay?

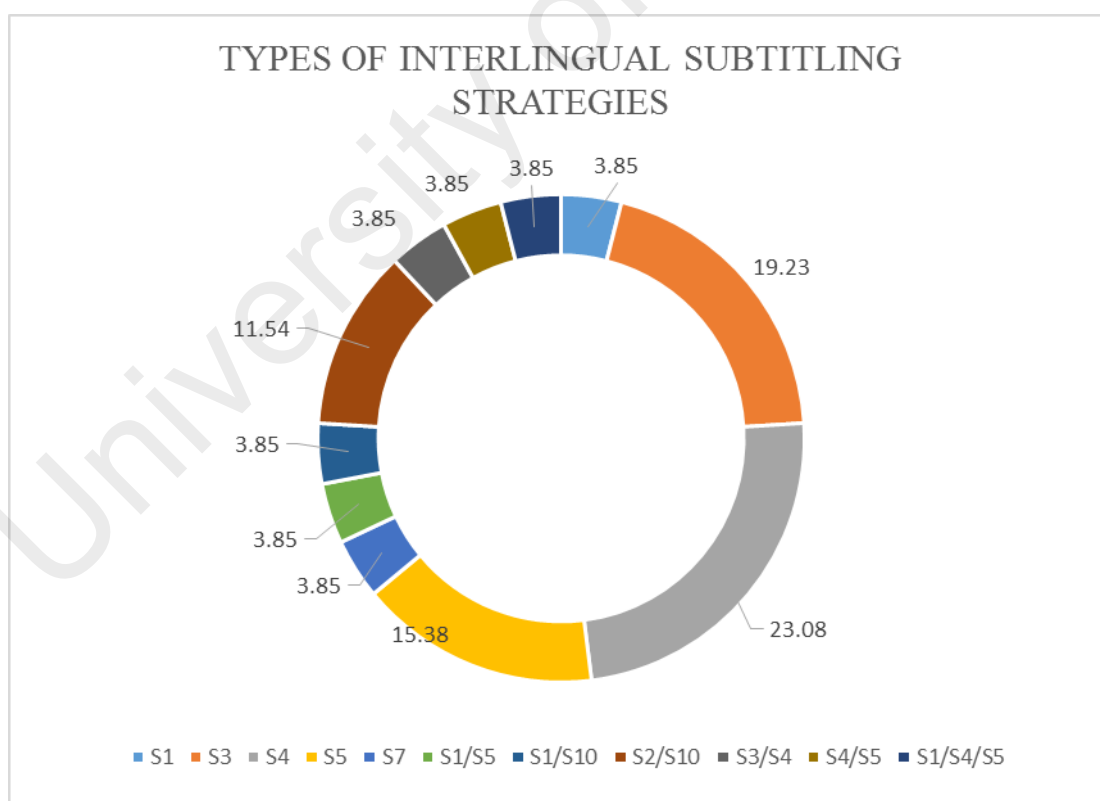


Figure 5.1 Types of interlingual subtitling strategies in translating the nonsensical words, phrases and utterances in the movie *Alice in Wonderland*

Table 5.1 Frequency of interlingual subtitling strategies used in nonsensical words, phrases and utterances in the movie *Alice in Wonderland*

Strategy	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10
Occurrence	1	0	5	6	4	0	1	0	0	1
Percentage (%)	3.85	0	19.23	23.08	15.38	0	3.85	0	0	3.85

Strategy	S1/S5	S1/S10	S2/S10	S3/S4	S4/S5	S1/S4/S5
Occurrence	1	1	3	1	1	1
Percentage (%)	3.85	3.85	11.54	3.85	3.85	3.85

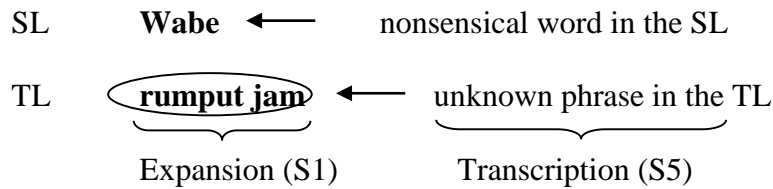
Table 5.2 Types of interlingual subtitling strategies

S1 Expansion	S7 Condensation	S2/S10 Paraphrase/ Translation by cultural substitution
S2 Paraphrase	S8 Decimation/ Deletion	S3/S4 Transfer/ Imitation
S3 Transfer	S9 Resignation	S4/S5 Imitation/ Transcription
S4 Imitation	S10 Translation by cultural substitution	S1/S4/S5 Expansion/ Imitation/ Transcription
S5 Transcription	S1/S5 Expansion/ Transcription	
S6 Dislocation	S1/S10 Expansion/Translation by cultural substitution	

Adapted from Gottlieb (1994) and Baker (1992)

Table 5.1 illustrates the frequency of interlingual subtitling strategies used in nonsensical words and phrases in English- Malay translation. Figure 5.1 shows the types of interlingual subtitling strategies employed in translating the nonsensical words, phrases and utterances. In ascending order, S4, S3, S5, S2/S10 which refers to ‘Imitation’, ‘Transfer’, ‘Transcription’ and ‘Paraphrase/ Translation by cultural substitution’ respectively are the most frequent strategies used in translating the nonsensical words, phrases and utterances. Meanwhile other eight (8) strategies namely S1, S10, S1/S5, S1/S10, S3/S4, S4/S5 and S1/S4/S5 can be found at 3.85%. However, another five (5) strategies, not being employed in translating nonsensical words and phrases, were S2, S6, S8 and S9. It can be inferred that the majority of the SL nonsensical terms are translated literally in the TL. The first three (3) most used strategies as mentioned are the easiest ones to be used in translating nonsensical items particularly due to its straightforward feature. Since most nonsensical word and phrases found in *Alice in Wonderland* are mainly unknown in the TL, the best way to translate it is by maintaining the form or localising it in the TL. Likewise, it might be assumed that the audience will have no difficulty in understanding the terms with the help of the visual which complement the nonsensical words, phrases and utterances being uttered. In spite of this, there are seven (7) combined strategies discovered throughout the analysis as a result of the nonsensical words, phrases and utterances that partially partook more than one strategy that are notable to be highlighted here. This can be illustrated as follows using Excerpt 20 as an example:

SL	TL	Gottlieb’s (1994) strategies
Did gyre and gimble in the wabe,	Berpusing dan berputar di rumput jam,	S1/S5



S2/S10 strategy is the most frequent combined strategy employed in the translation of nonsensical words, phrases and utterances at 11.54%. S2/ S10 which signifies a combination of ‘paraphrase’ and ‘translation by cultural substitution’ strategy has its distinctive attribute that makes up the combination when a word, phrase or utterance is considered unknown or nonsensical in the SL yet the translation employs a more neutral, common and sensible word in the TL as its equivalence. It is more practical to find a neutral equivalent in the TL when translating a nonsensical word, phrase and utterance instead of making up a new unknown word in the TL that may lead to utter confusion among the TL audience. In addition to that, the researcher has initially performed a preliminary data collection activity based on the vast data received from the transcription process. This analysis must not be forsaken due to the richness of the data and shall be highlighted for the validity of the data. As remarked before in subsection 3.3 in Chapter 3, the data used in this study must be verified in terms of its ‘nonsensicality’ thus Tabbert’s (1975, as cited in Tigges, 1988, p. 29) Characteristics of Nonsense is applied for this reason.

Five (5) categorization of nonsense by Tabbert (1975, as cited in Tigges, 1988, p. 29) were applied in identifying and verifying the nonsensical words, phrases and utterances in *Alice in Wonderland*. Table 5.4 displays the frequency of nonsense categorization for the nonsensical words, phrases and utterances in *Alice in Wonderland*.

Table 5.3 Characteristics of Nonsense

Code	Characteristics of Nonsense
N1	Meaningless accumulation of words and concepts (additive incongruence)
N2	Lack of causality in thought and action
N3	Conscious expression of trivialities
N4	Conscious misapplication of words
N5	Creation of new words without definable sense

Tabbert (1975, as cited in Tigges, 1988, p. 29)

Table 5.4 Frequency of nonsense categorization for the nonsensical words, phrases and utterances in the movie *Alice in Wonderland*

Characteristics of Nonsense	N1	N2	N3	N4	N5	N1/N5	N4/N5
Occurrence	5	1	2	2	11	4	1
Percentage (%)	19.23	3.85	7.69	7.69	42.31	15.38	3.85

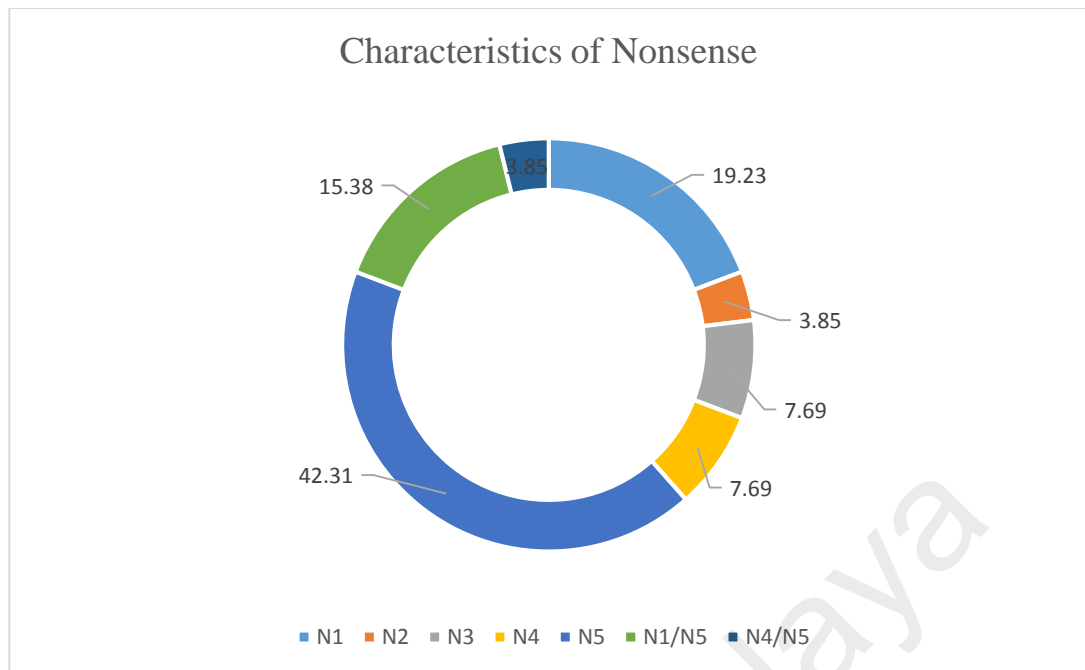


Figure 5.2 Frequency of nonsense categorization for the nonsensical words, phrases and utterances in the movie *Alice in Wonderland*

Based on the result, N5: ‘Creation of new words without definable sense’ records the highest number of items in the categorization of nonsense at 42.31%. N1: ‘Meaningless accumulation of words and concepts (additive incongruence)’ is the second highest category of all the nonsensical words and phrases found in *Alice in Wonderland* at 19.23%. This implies that Carroll creatively created his nonsensical words, phrases and utterances with no sense of denotation in English and sometimes revolved around new, fresh concept of nonsense through occasional twists of the TL words. Some of the nonsensical words found in Carroll’s works have contributed to the TL lexicon where some blends like ‘*galumph*’, ‘*frabjous*’ and ‘*chortle*’ are now officially accepted as TL words (Kahane, 2012). On the other hand, the least frequent nonsense category is N2: ‘Lack of causality in thought and action’ at 3.85%. This nonsense category can only be seen in Mad Hatter’s loud, eccentric, and insane character which often jumps from one topic to one another. The most obvious one is the utterance as follows:

“Yes yes, of course. But now you are back, you see, and we need to get on to the Frabjous day. I’m investigating things that begin with the letter M.”

The incoherence between the utterances produces the nonsensical utterances and contributes to in depth analysis hence fill the gap in the study of nonsense. Other than that, N3: ‘Conscious expression of trivialities’ and N4: ‘Conscious misapplication of words; at the same frequency 7.69% draw out fascinating sets of data which will develop notable rationalization in apprehending nonsense language. In addition to those five aforementioned categories, the researcher managed to identify new sets of characteristics of nonsensical words, phrases and utterances due to some data that do not accurately fit in any of the characteristic rather they have a combination of two (2) characteristics or sits in the continuum of two (2) characteristics. The new characteristics are as follows:

Table 5.5 New Characteristics of Nonsense

Code	New Characteristics of Nonsense
N1/ N5	Meaningless accumulation of words and concepts (additive incongruence) + Creation of new words without definable sense
N4/ N5	Conscious misapplication of words + Creation of new words without definable sense

These new found characteristics of nonsense contributes to an enhanced assessment of nonsensical words, phrases and utterances which shall facilitate a more comprehensive analysis. Identifying the nonsensical characteristics for the nonsensical words, phrases and utterances in *Alice in Wonderland* is imperative in understanding its meaning and how such nonsensicality is formed.

5.1.2 Research Question 2

RQ2: How effective are the subtitling strategies used in translating the nonsensical words, phrases and utterances in *Alice in Wonderland* into Malay?

Four (4) fundamental criteria of a translation proposed by Nida (1964) together with the supports by several other studies were employed to deal with the quality of a translation. Those four elements are relevant in understanding the quality of a translation to ensure the message in the SL is utterly communicated to the TL and understood by the TL audience however there is no rigid distinction of a good and bad translation. Owing to this reason, the effectiveness of the translation were illustrated in the analysis of the nonsensical data using Nida's (1964:164) criteria as follows.

Coding	Translation criteria
Q1	Making sense
Q2	Conveying the spirit and manner of the original
Q3	Having a natural and easy form of expression
Q4	Producing a similar response

Criteria 1: Making sense

This is one of the most important elements in any translation works as the translation is deemed as 'acceptable' only when it makes sense in the TL. Based on the analysis, more than 90% of the data complies with the criteria of making sense, particularly due to the awareness of the importance of communicating the message rather than the forms. In this regard, it is best to highlight an example from the analysis.

SL
All mimsy were the **borogoves**,

TL
Semua **burung mop** sangat sedih,

This data taken from Excerpt 23 vastly emphasizes the fourth criteria of translation i.e. producing a similar response in translating the nonsensical word '*borogoves*'. The translation of '*borogoves*' in the TL underlines a distinctive approach in translating nonsensical items. Since '*borogoves*' is considered nonsense in the SL, there is definitely no equivalence in the TL hence a neutralization process may be applied. However the subtitlers have advanced moved forward in the attempt to produce similar response. The nonsensical word is translated as '*burung mop*' that fits the meaning of '*borogoves*' while at the same time encompasses the essence of nonsense, similar to what is portrayed in the SL. Transferring communicative equivalence is essential in the attempt to produce an effect as close as possible on its readers to that obtained by the readers of the original which reiterates with Newmark's (1981) study on communicative equivalence.

Criteria 2: Conveying the spirit and manner of the original

In this second criteria, it can be summed up that about 88% of the nonsensical words, phrases and utterances are in line with this attribute. In this regard, even though the focal area of this research is on nonsensical words, phrases and utterances where it might be quite inconvenient for the subtitlers to analyse nonsensical language, the subtitlers have done well in translating the words, phrases and utterances such that it still retains the originality of the nonsensical elements with a slight neutralization when necessary. For example, the nonsensical word in Extract 44, '*Calloh! Callay*' is translated into '*Hooray!*'. This is the closest equivalence in the TL and the most neutral one without jeopardizing the quality of the translation. If the subtitlers were to translate '*Calloh! Callay*' into the TL by retaining its nonsense element by substituting it with a completely unknown or made up word in the TL say, '*Kalloh! Kallai*' or '*Yuhuu Hurray*' or perhaps maintaining the word '*Calloh! Callay*' in the TL, the TL audience may be confused by the odd subtitle. Besides that, some significant data are notable to be highlighted here due

to its unique translation of the nonsensical words phrases and utterances in relation the second criteria of a translation. The nonsensical word ‘*rath*’ has a very prominent impact in conveying its spirit and manner of the original. Being translated as ‘*khinzir hijau*’ in the TL, the subtitlers does not only manage to retain the spirit and manner of the SL but also able to find a close equivalent in the TL using a nonsensical word too in the TL. Translating a nonsensical word with another nonsensical word is a challenging task therefore a profound understanding of the SL word is highly necessary to enable us to find the closest equivalent while at the same time may be able to facilitate the translator to come up with a new way of translating nonsensical words, phrases and utterances.

Criteria 3: Having a natural and easy form of expression

This is a rather arduous criteria in translation process and requires broader understanding in both the SL and TL. In general the form of the SL will be retained in the TL to produce an effective translation. For example, if the word in the SL is in verb form, typically the translator will follow the same form in the SL except when there is no such equivalence in the TL using the same form. Extract 10 demonstrates a nonsensical phrase by Mad Hatter as follows:

SL	TL
You guddler’s scuttish pilgar licking shukem juggling sluking ur-pals. Bar lom muck egg brimni	Awak si pengecut. Awak tak guna!

This is a good sample from the movie as the SL phrases are completely unknown and may be derived from an unidentified language. The example from Extract 10 above illustrates the translation of nonsensical phrase in both the SL and TL. The phrases in the SL is obviously non-existent in terms of meaning in the TL however the subtitlers have done a good job in converting this nonsensical phrases into the closest and natural

equivalence in the TL. The subtitlers have produced a natural and easy translation for the above which is 'not obstructive to the eyes' and blends well with the film. This is in line with Nida (1964) who expressed that achieving semantic equivalence is the most important consideration to ensure the intended message is clearly communicated to the audience. Of all the analysis, more than 90% of the data holds this criteria and this can be inferred that the subtitlers are able to deliver effective translation regardless the nonsensical elements of the word, phrases and utterances.

Criteria 4: Producing a similar response

The impact of the translation is the most imperative area that should be taken into absolute concern for it is an integral aspect that would determine whether such translation is acceptable in the TL. Nevertheless, we have to take into account the focus on this study which is nonsensical language where such criteria may be rather unfeasible to be applied in the translation of such language. Taking an example of Extract 12, the unknown phrases as shown below will trigger one's understanding while trying to relate in the SL.

Twinkle twinkle little bat,

How I wonder where you're at,

Up above the world you fly,

Like a tea tray in the sky.

Such nursery rhyme is originated from the SL that is English language and is well known among the kids and toddlers though not being commercialised in the TL i.e. Malay language. The original piece of '*Twinkle, Twinkle Little Star*' nursery rhyme has been altered by adding some nonsensical elements therefore when it is translated in to the TL, there will be some difficulties for the TL audience to grasp the message. There are very few English nursery rhymes or folk songs which are converted in to the TL. Among the

recognized ones are '*Lagu Tiga Kupang*' (Song of Three Cents) and '*Kalau Rasa Gembira Tepuk Tangan*' (If You're Happy and You Know It Clap Your Hands). There is also a nursery song entitled 'Oh My Darling, Clementine' which complements the version in the TL of '*Bangun pagi*' only in terms of its melody while being altered semantically. The rest of the nonsensical words, phrases and utterances found in *Alice in Wonderland* manage to fulfill the criteria in translation chiefly owing to the visual elements that complement the words or phrases as well as the use of strategies which offers the closest equivalence in the SL.

Based on the results of the analysis of translation quality for each data, it can be summed up that more than 70% of the nonsensical words, phrases and utterances found in the *Alice in Wonderland* manage to convey effective translation through good choice of strategy. It can be inferred that majority of the translation of the nonsensical words where proper nouns in particular, are preserved in the TL to mitigate over translation or under translation which may ultimately affect the intended message. '*Frabjous Day*', '*Griblig Day*' and '*squimberry*' are among the nonsensical words found in the movie which are imitated into the TL with a slight localization for the plausible words like 'day' and 'berry'. A 'nonsensicalisation' of the ST, is a new coinage created by the researcher based on the findings found in a case where the ST which is nonsensical, is translated into a nonsensical TT. This approach is substantially exclusive for it complements the available approach in the translation field and unwraps the limitation that we have when it comes to translating nonsensical items.

5.2 The implications of the use of subtitles in learning English as a second language

Watching foreign movies in particular has gained much attention in Malaysia. Be it English movies, Chinese movies or even Korean movies, people enjoy watching it

regardless of the language as long as the subtitles are included. However we may sometimes feel diverted with the text as it may not tally with the utterance as Nornes (1999, p. 13) remarks, "all of us have, at one time or another, left a movie theatre wanting to kill the translator." This is true and commonly happened when the audience has the knowledge of both languages. For example an English movie with Malay subtitles. The audience may feel disturbed with poor subtitles of Malay language in an English movie because they understand both languages well and it is sometimes hard not to lay their eyes on the subtitles which will eventually drive them mad particularly when the subtitles provided are not what the actor or actress movie is saying, in fact it is totally different. That is what happen when the translator tends to employ direct translation rather than synchronising the subtitles with the context of the utterance. For instance, in an action movie, the subtitler may translate 'Duck' as '*itik*' (duck as in the farm animal or poultry) in Malay when it is supposed to be translated as '*tunduk*' (dodge). The word 'duck' has multiple meanings hence, without coordinating it with the context and visual of the scene where the word is uttered, it is highly possible for a translator to make such mistake.

Consequently, due to such common mistakes, some people may doubt the power of subtitles in language learning. Subtitles have always been seen as a disturbance to the eyes which will then slow down the pace of listening skills since learners tend to rely on the text instead of the speech. This may lead to the barrier in learning process. However, we should realize that "far from being a distraction and a source of laziness, subtitles might have a potential value in helping the learning acquisition process by providing learners with the key to massive quantities of authentic and comprehensible language input" (Vanderplank, 1988, p. 272-273). Indeed, text in the form of subtitles helps learners monitor a speech that would probably be lost otherwise. In fact, while TV programmes and films that are not subtitled can create a high level of insecurity and anxiety in students, the incorporation of subtitles provides instant feedback and a positive

reinforcement that contributes to create a feeling of confidence in learners that can help them feel ready and motivated to watch foreign television, films, etc., with or without the support of subtitles in the near future. Since the subtitles provide instant feedback to the learners, they will be aware on the correct use of the words hence improve their vocabulary of that particular language. All in all, it is clear that subtitles have pedagogical impact to the learners in improving their second language, in particular.

5.3 Recommendations

The study on nonsense has not gained much attention in linguistics field. There is indeed a lack of research conducted in this field particularly in the translation of nonsensical items from English to Malay. This study can be further enhanced by adding more literary nonsense works by the same author, Lewis Carroll or by comparing other works by authors like Edward Lear and Edward Gorey. On the other hand, future researchers can improve this study by exploring other linguistics items like proper nouns, idioms or metaphors in nonsensical language. Besides that, it is hoped that further research can be done to include *Alice in Wonderland's* translated books in Malay from the original works in English which can be used as a means to compare translation of nonsensical works between the book and the film.

In addition to this, the researcher would like to recommend the new breakthroughs in strategies to employ nonsensical word, phrases and utterances as well as in the identification of such items to add values in the translation field and incorporate in the available frameworks. The proposed new strategies in translating nonsensical word, phrases and utterances are presented in Table 5.6 as follows:

Table 5.6 Proposed new strategies in translating nonsensical word, phrases and utterances

New Strategy	Description
Nonsensical Expansion (S1/S5)	Is employed when a nonsensical word, phrase or utterance requires an explanation that is not available in the TL
Cultural Expansion (S1/S10)	Is employed when a nonsensical word, phrase or utterance is replaced with a culture- specific item that requires an explanation that is not available in the TL
Paraphrase with cultural neutralization (S2/S10)	Is applied when a cultural substitution supersede the source text with a modification on its syntactical structure
Absolute Transfer (S3/S4)	Refers to the strategy of translating the ST completely without affecting its original form in the TT
Preservation (S4/S5)	Is applicable when a nonsensical word, phrase or utterance in ST is translated by creating a nonsensical equivalence in the TT Is resorted to in cases where the nonsensical word, phrase or utterance is translated with culture- specific item or expression
Augmentation (S1/S4/S5)	Is employed when a nonsensical word, phrase or utterance requires an explanation that is not available in the TL while maintains the same form as in the ST

The proposed strategies can later be verified further with a more extensive studies on the nonsensical data. In addition to the new strategies, the researcher would also like to propose a new set of characteristics of nonsensical word, phrase or utterance to complement Tabbert's (1975, as cited in Tigges, 1988, p. 29) qualities of translation as depicted in Table 5.7 below.

Table 5.7 Proposed new qualities of nonsense

Reference in the study	Description of new qualities of nonsense
N1/ N5	Creation of new words without definable sense by incorporating meaningless morphemes, words or concepts
N4/ N5	A conscious misapplication of words that make up a new word without definable sense

With these recommendations, the study of nonsense in translation studies shall thrive to strengthen the available framework particularly for audiovisual translation. Subtitling partakes a more complex and intricate process as compared to the normal text translation predominantly because subtitles hold the limitation on the number of words to be displayed at one point of time. Therefore audiovisual translation should focus more on producing similar impact as felt by the audience of the original and the selection of word must be sensible enough for the culture of the TL.

University of Malaya

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