

Wordplay “Loss” in Translation: A Case Study of Margaret Atwood’s *The Handmaid’s Tale*

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Abstract. Wordplay can be described as the way of making or using words to create additional meaning for some purposes. Using a qualitative approach, this study discusses the wordplay translation in literary work especially in dystopian fiction using Delabastita’s translation techniques of wordplay. The data derived from a novel entitled *The Handmaid’s Tale* by Margaret Atwood as the source text and its subsequent translation in Bahasa Indonesia entitled *The Handmaid’s Tale – Kisah Sang Handmaid* as the target text. From 50 data retrieved, the result shows that the most frequently applied technique in wordplay translation is Wordplay to Non-Wordplay that appears 25 times or 50%. The result of this study illustrates that the translation of wordplay in this literary work tends not to preserve the author’s style of writing but one of the author’s intended meanings.

Keywords: *literary translation, The Handmaid’s Tale, translation techniques, wordplay*

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INTRODUCTION

It is universally acknowledged that every writer has his own literary style and that his style is reflected in his writing. Thus, translating literary work always poses problems related to peculiar writing style of each author. Literary work translation, including prose such as novels, often fails to preserve the style of the author or maintain the meanings intended by the author (Hartono, 2018) In that regards, this research is focused on the translation of wordplays in Margaret Atwood’s renowned novel *The Handmaid’s Tale* since wordplay is considered as one of the most notable strengths in Atwood’s writings. Therefore, it is intriguing to reveal how the translator translates the wordplays present in this novel and selects the meaning to be conveyed to the target readers. In consequence, by analyzing the technique in translating wordplays in the novel, the translator’s selection of meanings can be illustrated.

Stereotypically, translation is seen as interlinear (Lefevere & Bassnett, 1998) in which the translator only moves one linguistic system to linguistic system. Contrariwise, literary translation deals with translating essence not message in which text needs to be regarded as a coherent piece of work (Bazzurro, 2015).

Moreover, the translation of literary work is intended to stimulate the masses instead of giving information about imported work of literature for academic usage in the first place (Lefevere, 2003). Thus, literary translation according to Hassan (2011), needs to be differentiated from the general work of translation because literary translation is expected to "reflect the imaginative, intellectual and intuitive writing of the author" as literary translation weights more on its "aesthetics," which is unique and personal.

In the 1985's dystopian fiction entitled *The Handmaid's Tale* written by Margaret Atwood, language and power become the essential theme in which language facilitates power. *The Handmaid's Tale* chronicles are the journey of a single woman named Offred in the near dystopian future in a state called the Republic of Gilead where women have been stripped from their fundamental rights and oppressed both physically and emotionally. In this novel, Atwood stresses the importance of wordplays since she employs this figurative language to transfer her message to the readers and to create implication of ideas and foreshadowing without making direct allusions to them.

Hartono (2018) states that wordplay translation can pose problems since it requires a certain level of comparability. Translations must be both accurate and appropriate in the target language and cultural context of the target readers, and highly readable by target text readers, he added. To express the author's intended message, the literary translation must balance all of these factors while retaining style in the form of wordplay.

Thus far, translation of wordplay has been conducted by various scholars. Conducting an analysis of wordplay translation strategies in English Dystopian novels into Serbian, Lalić-Krstin (2018) concludes that the translation is considered ludic. While analysis of Lewis Carroll's literary works by Setyaningsih & Antamiani (2018) focusing on different Indonesian versions reveals that the most frequent type of wordplay appeared is Paronymy and the most common translation technique used is Wordplay to Non-wordplay (62%). Meanwhile, Delzendehrooy & Karimnia (2013) investigate modulation from SL to TL in poetry translation.

This current study attempts to continue the undergoing research on wordplay and literary translation techniques. It examines the trend in translating literary work especially from a particular language style, namely wordplay. Accordingly, this study aims to examine the techniques applied to translate wordplay in *The Handmaid's Tale* and the impact of the techniques used on the layered meanings of the wordplay.

Delabastita (1996) defines wordplay as follows:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (Delabastita, 1996)

Based on Delabastita's definition, it can be seen that there are at least two linguistic structures and meanings involved in one wordplay. Meanwhile, translation, by its nature, must choose between transferring the linguistic structure

or the meaning. Thus, it is clear that analyzing wordplay translation techniques will reveal the translator's decision in transferring surface or deep meanings.

Leech (1969) emphasizes that the use of ambiguity in poetry or general literary work is vital to give the author of literary work a benefit of the doubt. It is also said that the more complex and multifaceted the meaning of the source text, the more difficult it is to translate (Alikhonovna, Abdurashidovna, & Makhsudovna, 2021). Furthermore, ambiguity is used for catching readers' attention towards the text and raising their awareness of dual meaning in the form of words, phrases, or even sentences desired for artistic values. Thus, by analyzing the translation technique of wordplays in a novel, it can be seen whether the aspect of meaning ambiguity is maintained in the translation.

Concerning the translation of wordplays that contains multiple meanings, Delabastita's (1996) theoretical framework provides eight translation techniques that consist of: 1.) Wordplay to Wordplay in which the wordplay in ST is translated into another wordplay in the TT; 2.) Wordplay to Non-wordplay which means wordplay in ST are translated into the non-wordplay in TT; 3.) Wordplay to Related Rhetorical Device where wordplay in ST is translated into rhetorical devices non-wordplay, such as repetition, alliteration, irony, allegory, etc.; 4.) Wordplay to Zero which means the wordplay in ST is not translated into anything or none in the TT; 5.) Wordplay Source Text (ST) = Wordplay Target Text (TT) that is similar to borrowing since the wordplay in ST is left untranslated or the same as the source text in the TT; 6.) Non-wordplay to Wordplay which means some words that are non-wordplay or do not have any additional meanings in ST are translated into the TT as wordplay; 7.) Zero to Wordplay is similar to addition in which the translator chooses to invent new and different wordplay for TT which does not exist in the ST; 8.) Editorial Techniques where the translator gives additional information regarding certain words or sentences to readers in the form of footnotes, endnotes, or comments.

Nevertheless, in this study, there are only six techniques of wordplay translation from Delabastita (1996) that are Wordplay to Wordplay, Wordplay to Non-wordplay, Wordplay to Related Rhetorical Device (RRD), Wordplay to Zero, Wordplay ST = Wordplay TT, and Editorial Techniques that are applicable to analyze the data. The translation techniques excluded are Non-wordplay to Wordplay and Zero to Wordplay since this study only focused on wordplays found in ST that is translated into TT but not the vice versa.

RESEARCH METHOD

This study applied qualitative approach. Vanderstoep & Johnston (2009) prefer qualitative study to explain social and cultural research since it gives wealthier and more thorough comprehension of the study being researched. The source of the data for this study was Margaret Atwood's *The Handmaid's Tale* published in 1998 by Anchor Books as the Source Text (ST), and its subsequent translation entitled *The Handmaid's Tale – Kisah Sang Handmaid*, which was translated into Indonesian by Stefanny Irawan and published by Gramedia Pustaka Utama in 2018 as the Target Text (TT).

In order to identify wordplays in the novel, the researchers marked pages that contain a string of words or phrases in which the linguistic structures are exploited

or contradicted, and the meaning cannot be concluded literally. Cross-reference to Merriam-Webster Dictionary and articles related to the said novel is done to validate the identification of wordplays in *The Handmaid’s Tale*. The researchers also marked the relevant translation in the TT and put them on a table. There were 50 pairs of wordplays collected for this study. Then, the analysis was conducted. First, by categorizing the English wordplays found along with their related Indonesian translation based on Delabastita’s (1996) wordplay classifications, and later by comparing the pairs on a table to identify the translation technique. The researchers tabulated the frequency of the translation techniques used in the novel to map the occurrences and reveal the tendency and impact of the translation techniques mapped.

RESULTS AND DISCUSSION

From the collected data, the researchers were able to map the following findings. There are 50 wordplays found and six translation techniques of wordplay identified and tabulated from the Indonesian translation of Margaret Atwood’s novel *The Handmaid’s Tale*. The most frequent technique used is Wordplay to Non-wordplay. According to Delabastita (1996), this technique transforms the wordplay literally into the TT. As many as 25 wordplays or 50% of the data are translated using this technique. Since most of the wordplays are translated, consequently, they become non-wordplay in the TT.

Table 1. The Distribution of Techniques in Wordplay Translation in the TT

No	Techniques	Frequency	%
1	Wordplay to Wordplay	11	22
2	Wordplay to Non-Wordplay	25	50
3	Wordplay to RDD	3	6
4	Wordplay to Zero	0	0
5	Wordplay ST = Wordplay TT	8	16
6	Editorial Techniques	3	6
	Total	50	100

Table 1 clearly illustrated that from eight translation techniques, only six identified from the data. In addition, wordplay to non-wordplay translation technique is the most frequently applied one, 50% of the wordplays identified are translated into non wordplay. On the other hand, less than a quarter of the data is translated into wordplay. It means that the author style of writing, in this case the use of wordplay in the novel, is not maintained. The following sections elaborate the impact of the translation techniques applied to the meaning of the wordplays delivered to the readers.

Translation Technique

Translating English wordplays into Indonesian is not easy because of the vast difference in cultural boundaries and linguistic gaps between Bahasa Indonesia and English. Bahasa Indonesia is a standardized variety of Malay and belongs to the Austronesian language group (Comrie, 2009), while English falls into the West Germanic language group and its widespread use around the globe is attributed to social prestige and technology advancement (Comrie, 2009). Therefore, it is difficult to find words, phrases, or sentences in Indonesian that can represent the equivalence of English wordplays. On the other hand, the widespread use of English becomes a factor for translators to borrow some terms or translate them literally without putting the greatest effort to translate them as lively as possible, which is one of the vital characteristics of literary translation (Landers, 2001) assuming that people generally have proficiency in English in variety of degree so they may rather read the source text to grasp the cohesive experience of reading literary work.

Editorial Technique is critical to enhancing wordplay translation from English to Indonesian. The study by Mahmud, Ampera, and Sidiq (2019) found that Indonesian to English novel translation typically uses glosses with extra information. It's because translators can create wordplay in the TL without being constrained by wordplay in the SL. Transcribers can choose between developing new terms in TT or utilizing old words with similar spelling and pronunciation to translate some wordplays, while providing readers with additional information in the form of footnotes or brackets. However, the Indonesian version of *The Handmaid's Tale* only uses this tactic once.

Wordplay To Non-Wordplay Technique

In this particular translation technique, the original wordplay in the ST is translated and rendered literally in TT without salvaging both the formal and semantic structure of the wordplay. Correspondingly, it is apparent that wordplay is translated literally without taking into account the sense of wordplay in the first place that creates "non-wordplay conjunction" (Delabastita 1996). As a result, the meaning of wordplay can be either lost or preserved in the process of translation itself. In this study, 25 out of the collected data are observed using this kind of technique. The examples are provided below.

Example 1:

ST: That way I could keep the match. I could make a small hole, in the mattress, slide it carefully in. Such a thin thing would never be noticed. There it would be, at night, under me while I'm in bed. **Sleeping on it.** (Atwood 1998)

TT: *Dengan begitu aku bisa menyimpan korek apinya. Aku bisa membuat satu lubang kecil, di kasur, dan dengan hati-hati menyelipkannya ke dalam. Benda sekurus itu tidak akan menarik perhatian. Korek itu akan ada disana, di malam hari, di bawahku ketika aku berada di atas tempat tidur. Baik untuk tidur atau memikirkan apa aku akan melakukannya.* (Irawan 2018)

As illustrated in example 1, the wordplay comes to life when it tries to exploit the idiom from its intended meaning into a more literal one based on the context of the passage. Then, the sum of expression in example 1 can be interpreted differently depending on the context of the passage. The original meaning of the idiom 'sleeping on it' according to online Merriam-Webster Dictionary (2021) refers to an informal

way "to think more about something overnight and make a decision about it later". However, in this case, the literal meaning of the idiom which can be approximated as someone is sleeping on something also appropriated to become a wordplay.

This wordplay and context come from subchapter 32 of Chapter XII titled Jezebel's. Serena Joy offers Offred a match because she agreed the plan to make Offred pregnant with Nick's help to impregnate her. Therefore, Offred asks Rita for a match in the kitchen. Later, on her way to her room, she mulls about the best way to play the match. She resolves to do the match by hiding it under her bed. She then sleeps on it, the match. The idiom implied that Offred hasn't made up her mind about using the match yet. She's still delaying her choice regarding the match until the next day. Also, in the next paragraph, she considers setting fire to the house, but she is still sleeping on it.

The translator appears to be aware of the possibility of idiomatic wordplay in the paragraph. In this case, the author used both literal and intended meanings of the idiom, rather than just one. Because there is no element of wordplay in the translation from ST to TT, the translator's decision resulted in the loss of the sense of wordplay.

Another example of an ambiguous message through wordplay is provided below.

Example 2:

ST: In front of us, to the right, is the store where we order dresses. Some people call them **habits**, a good word for them. **Habits** are hard to **break**. The store has a huge wooden sign outside it, in the shape of a golden lily; Lilies of the Field, it's called. (Atwood 1998)

TT: *Di depan kami, di sebelah kanan, adalah toko tempat kami memesan gaun. Sebagian orang menyebut hal itu **kebiasaan**, kata yang tepat. **Kebiasaan** susah sekali **diubah**. Toko itu memiliki papan nama besar dari kayu di luar, berbentuk setangkai bunga lili emas. Nama toko itu Lilies of the Field.* (Irawan 2018)

Example 2 shows the vertical homonymy wordplay of the word "habit" and how selecting one meaning over another creates an implication of possible meanings of the word break itself since it is a double-layered wordplay. It can be called double-layered since the interpretation of the meaning of one word directly affect the interpretation of the meaning of another word.

This wordplay occurs in subchapter 5 that comes under Chapter II aptly entitled Shopping. The context of this wordplay can be found in Offred's description during her daily walk with her companion, Ofglen. As usual, Offred describes things that come into her mind or eyes, and one of the things that she saw during the walk is a store designated as a place to order dresses. This recollection of seeing the store triggers the wordplay itself found in the word of habit. The word "habit" has two different meanings based on the context of the narrative. The first meaning according to Lexico.com (2021) refers to "a settled or regular tendency or practice, especially one that is hard to give up." Meanwhile, the second one according to Lexico.com can be defined as "a long, loose garment worn by a member of a religious order."

The first definition can be interpreted as a euphemism of consumerism using shopping as the device to create the cycle of binge buying that can turn into a habit upon several repetition. Ironically, the title of the chapter also named *Shopping* may correspond to this matter since Offred found herself needing to do the daily walk for

shopping although now it refers to buying household items rather than dresses, for example, as stated in the passage. The interpretation of this particular meaning of habit serves as a clue for interpreting the meaning of the word “break” in the next line. The word “break” from the sentence “habits are hard to break” is also homonymy, which is similar to a habit. In this first context, the meaning of the word “break” according to Merriam Webster Dictionary as “to stop or bring to an end suddenly” denotes that Offred believes shopping as a habit that is hard to break or put to an end since it is a settled practice that becomes ordinary and may even unconsciously go unnoticed.

The second definition comes from the Republic of Gilead as the theocratic government emphasizing God on its core through the dogmas of Christianity (Loudermilk 2003). Clothes in the form of a habit become the assigned practice of appropriate attire and government issue for women’s clothing in Gilead (Loudermilk 2003). Moreover, this fact also fits the juxtaposed imagery that people used to do shopping as a habit, which in this case for the dresses that made them attractive and complement their bodies to be seen by others. However, the clothing for women in Gilead as a habit consisting of long, loose garment comes in its primary use as the device that prevented them from being seen by others and made them unattractive. This particular meaning of the word “habit” also makes the other meaning of the word “break” emerge from the sentence “Habits are hard to break.” The word “break” in this particular pathway according to Lexico.com refers to something that “separate into pieces as a result of a blow, shock, or strain.” Thus, it simply shows the habit as a such durable and sturdy article of clothing that to break it becomes a difficult task.

Considering these, the translator only transfers one meaning instead of two when translating this wordplay. The translator literally translates the first definition of the words “habit” and “break” into *kebiasaan* and *diubah* in Bahasa Indonesia. It may not be easy for the translator in translating one word with multiple meanings that comes in a single context. In this case, the translator translates the word “habit” following more common and popular usage of the word holds instead of its other meaning which affects the context in the word “break” later in the text. Moreover, the translation does not provide any explanation regarding the wordplay element of this particular word to show that it is homonymy or finds the substitution for the word in TL to turn it into homonymy wordplay or any kind of play on words in the TT.

Still, another wordplay that has multiple meanings yet is simply translated without considering the language style can be found in example 3 below.

Example 3:

ST: Yesterday morning I went to the doctor. Was taken, by a Guardian, one of those with the red armbands who are in charge of such things. We rode in a red car, him in the front, me in the back. No twin went with me; on these occasions I'm **solitaire**. (Atwood 1998)

TT: *Kemarin pagi aku pergi ke dokter. Dibawa, oleh seorang Guardian, salah satu dari mereka yang memakai ban lengan merah yang memang mengurus hal-hal ini. Kami naik mobil merah, dia di depan, aku di belakang. Untuk hal-hal seperti ini aku **sendirian saja**, tidak ditemani Handmaid pasanganku. (Irawan 2018)*

Example 3 shows another application of Wordplay to Non-wordplay translation technique. The wordplay itself is the word "solitaire". However, it does not explicitly concern with the state of being done or existing alone since this word is a noun, not an adjective. The term "solitaire" has multiple meanings according to Merriam-Webster Dictionary such as 1) a game played with cards by one person; 2) a single gem (such as a diamond) set alone. These are the meanings that seem probable according to the context of the passage while the other meanings seem to be unrelated as it is dealing with birds instead of the object. It can be said that it is unrelated since Offred usually equates herself only as an object throughout the novel. In addition, the employment of the noun *solitaire* instead of the adjective *solitary* is unusual since according to the context given, she does something alone not being something alone.

This wordplay is found in Chapter IV, Waiting Room, subchapter 11. It happens when Offred goes to the doctor for her routine check-up alone, without her "twin," Ofglen, who is her companion because they both wear a similar clothing that makes them look like twins. She's driving to the doctor with a crimson automobile. The reason she does monthly check-ups is to see if the Handmaid is pregnant or not. Then the pun occurs in the shape of the term "solitaire", which can have two plausible interpretations depending on the context.

The first meaning of "solitaire" refers to the game played by one person using cards also called *Patience* (Parlette 2008). In this interpretation playing her cards right implies "to do things intelligently and well-planned" according to Merriam Webster Dictionary. If she plays intelligently and well-planned, she may win. Her card can be interpreted as her uterus to determine her pregnancy potential. Because all Commanders are infertile, the doctor offers some "help" to impregnate her in the next scene. Offred must now play her cards carefully or risk being deported to the Colonies.

Other scenario using the word "solitaire" as a diamond or gem, which is part of jewelry, represents how the Handmaid is objectified as merely a "gem" instead of a human being that need to be checked every month for its "value" as the value resides on the Handmaid's ability to get pregnant (Loudermilk, 2003). In addition, the Handmaid is not regarded as someone unique, but rather as a monolith. Accordingly, they are dehumanized to the point that they are not seen as individuals but collective beings (Loudermilk 2003). Hence, the word "twin" is used to describe Ofglen as Offred's companion instead of individually recognized them.

Unfortunately, these interesting happenings are not shown in the Indonesian translation of this particular wordplay since "solitaire" is simply translated as *sendirian saja*, which is a straightforward and true-to-the-fact meaning. However, it lost the form and original sense of wordplay itself in translating from ST to TT. Thus, the wordplay loses its complex and multiple meanings that may cause readers of the translated version of the novel miss the intended message and the wordplay in the original work.

Overall, these are the representations of Wordplay to Non-wordplay translation techniques employed in wordplay translation. As shown in the examples above, the translator may not be aware of the wordplay in the paragraph and choose a literal translation, losing the wordplay's potency. Unfortunately, twenty-five collected data

are translated using Wordplay to Non-wordplay translation technique, causing readers to miss the author's wit.

Wordplay To Wordplay Technique

In this technique, the wordplay in the source text is preserved or translated into another form of wordplay in the target text. Moreover, the wordplay that is preserved in the target text can be at a certain extent somewhat different from the original one whether in the forms of "formal structure, semantic structure, or textual function" (Delabastita, 1996). There are 11 data translated with this technique. Below are examples of ST wordplay translated into TT Wordplay.

Example 4 – Wordplay to Wordplay

ST:

Do you know what it came from? said Luke. Mayday?

No, I said. It's a strange word to use for that, isn't it?

Newspapers and coffee, on Sunday mornings, before she was born.

There were still newspapers, then. We used to read them in bed.

It's French, he said. From *M'aidez*.

Help me. (Atwood, 1998, p. 44)

TT:

Kau tahu dari mana asalnya itu? kata Luke. Mayday?

Tidak, kataku. Kata yang aneh untuk fungsinya, ya kan?

Koran dan kopi, pada pagi hari-hari Minggu, sebelum dia lahir.

Masih ada koran waktu itu. Kami dulu suka membacanya di tempat tidur.

Itu bahasa Prancis, katanya. Dari *M'aidez*.

Tolong aku. (Irawan, 2018, p. 72)

It can be observed that example 4 employs Wordplay to Wordplay translation technique. In the context of the story, Luke answered Offred's confusion about the term Mayday, a term derived from the French word of "*M'aidez*". Yet starting from this scene, the next line can be interpreted in more than one way which made them qualified as a wordplay of syntactic ambiguity because it is placed in the next paragraph, not in the next line which creates ambiguity, which according to Leech (1969), is used for catching readers' attention towards the text and raising awareness about the dual meaning of an utterance.

The next line is a phrase that went as "help me" that has two interpretations. The first layer of meaning of the phrase "help me" is to indicate the meaning of the French word *M'aidez*, from which the term Mayday is derived. On the other hand, the second interpretation is rather sinister and pessimistic as the phrase "help me" refers to Offred's outcry that she needs someone to help her escape from Gilead that has made her life a living hell for she has been dehumanized or "devalued" as stated in the novel (Atwood, 1998).

In the translated version, the translator retains this ambiguity by placing the phrase "help me" translated as *tolong aku* in the next paragraph instead of in the next line which preserves the wordplay from SL to TL.

Example 5 – Wordplay to Wordplay

ST:

Cooking's my hobby, Luke would say. I enjoy it.

Hobby, schmobby, my mother would say. You don't have to make excuses to me. Once upon a time you wouldn't have been allowed to have such a hobby, they'd have called you queer. (Atwood, 1998, p. 121)

TT:

Memasak itu hobiku, kata Luke. Aku menikmatinya.

Hoba-hobi, jawab ibunya. Kau tidak perlu cari alasan denganku.

Dulu kau bahkan tidak boleh punya hobi semacam itu, mereka akan memanggilmu banci. (Irawan, 2018, p. 182)

Example 5 belongs to Wordplay-to-Wordplay translation technique. The word "hobby" as the base word is multiplied and added with prefix *schm-* so that it becomes "schmobby". This kind of morphological change is called *shm-reduplication* whose variants consist of the prefix *shm-* and *schm-* (Culpeper, et al., 2018). The prefix is originated from Yiddish that is absorbed into English and pronounced as /ʃm/, and many words beginning with prefix *s(c)hm-* have a negative connotation (Culpeper, et al., 2018). This kind of prefix frequently used in reduplication can be used to dismiss, belittling, mocking, or lack of interest in the ongoing discourse (Gold, 2002).

It fits the context of the story when Luke and Offred's mother are arguing about how Offred and her husband Luke are not being appreciative towards the social progress that prompts Luke to say that his hobby is cooking. Luke's statement is later belittled and mocked by Offred's mother who believes it would not be allowed in the past since a man with such a hobby would be called queer.

In the translated version, the translator also attempts to maintain the sense of wordplay found in ST into TT by using and constructing *hoba-hobi*, which is called imitative or rhyming reduplication (Sneddon, Adelaar, Djenaar, & Ewing, 2010). In imitative reduplication, the components are not identical but similar that usually involve two vowel differences in which the first component would either have vowel *o* or *a* and the second component would have either vowel *a* or *i* which in this case can be found in *hoba-hobi* (Sneddon, Adelaar, Djenaar, & Ewing, 2010). This kind of reduplication can function as intensifier, amplification, or enhancement (Subiyanto, 2018). In addition, it can be used to denote the insignificance of the purpose of doing something being discussed (Subiyanto, 2018). Accordingly, as seen from the context of the story, Offred's mother show intensity to dismiss or mock Luke's hobby of cooking that was once an unacceptable hobby for a man or made them labeled as queer.

Example 6 – Wordplay to Wordplay

ST:

My room, then. There has to be some space, finally, that I claim as mine, even in this time.

I'm **waiting**, in my room, which right now is a **waiting room**. When I **go to bed** it's a **bedroom**. (Atwood, 1998, p. 50)

TT:

Baiklah, kamarKU. Pasti ada suatu tempat, yang, akhirnya, kuanggap milikku, bahkan di masa ini.

Aku **menunggu**, di kamarku, yang sekarang adalah **kamar tunggu**.

Waktu aku **tidur**, ini adalah **kamar tidur**. (Irawan, 2018, p. 81)

Example 6 above uses Wordplay-to-Wordplay translation technique. The translator can preserve the form and the sense of wordplay in the passage. According to Lexico.com “waiting room” refers to “a room provided for the use of people who are waiting to be seen by a doctor or dentist or who are waiting in a station for a bus or train”. The wordplay here can be observed on the duality of the meaning of the phrase “waiting room” both figuratively and literally. The phrase “waiting room” may subject to two interpretations according to the context. The first interpretation will be that Offred is waiting in her room, which would be her bedroom since she is a Handmaid that turns suddenly into a faux “waiting room” because of her current state which is the act of “waiting”. Meanwhile, the second interpretation refers to Offred as waiting in a real physical “waiting room” whether it is provided by the Commander or taken up the one in the house where she lived and acclaiming it as her possession since, at that moment, she is “waiting” for someone to meet her.

Yet, it can be analyzed thoroughly that this wordplay in the original text is intended to refer to the current state of Offred, which is “waiting”, rather than its counterpart of actual physical room provided for people who are “waiting”. In addition, it can be seen that Offred seems to privatize the concept of “room” from communal, concrete physical space where people are indeed doing the “waiting” into a more personal, almost abstract realm of space that refers to the current state of her doing, which at that time is “waiting”. This illustrates how Offred cleverly make use of what is left for her and turn it in her favor since she is deprived of her rights in Gilead. Thus, if she needs something other than what is allowed, she has to make it for herself.

This strategy of privatizing the space to create ambiguity is also absorbed into the translation of this wordplay. The translator chose the word *kamar* instead of *ruang* to accompany the following word *tunggu*. In Bahasa Indonesia, the word *kamar* and *ruang* have been frequently used in turn to refer to the concept of “room” in English. However, these words are different in use based on the degree of intimacy or privacy of the space itself. The word *ruang* is generally used to refer to space that contains communal or interpersonal relationships and relatively big in terms of physical size, such as using *ruang tamu* instead of *kamar tamu* that both convey a different meaning. In addition, the word *ruang* is rather commonly used to denote a person’s dynamic activity inside the particular space, such as the use of *ruang makan* instead of *kamar makan* because the person is doing a dynamic activity, which is *eating*. However, the word *kamar* exudes passiveness, intimate relationship and tends to be smaller in physical size.

In this particular wordplay, the translator deliberately chose the word *kamar* instead of *ruang* attached to the word *tunggu*. The phrase *kamar tunggu* is not commonly matched to the term “waiting room” in English since it properly translates as *ruang tunggu*, which has been explained above might be due to the communal, active situation that it holds. However, the translator seemed to reach this decision as she or he realized that the “waiting room” that Offred said in the text rather pseudo in physical form that is based on her claim and her current state of “waiting” that she is in a “waiting room” because solely she is “waiting”. Seeing this, the translator privatized the phrase “waiting room” into *kamar tunggu* instead of *ruang tunggu* to show the delicateness of Offred’s situation. The ambiguity of the wordplay *kamar tunggu* itself may also be aimed to trick the readers to wonder

whether Offred is actually in a physical, concrete room doing "waiting" called "waiting room", or it is only in her current state of mind about doing "waiting" in a room, hence, contributed and transformed the name of the room as "a waiting room".

It may also have related to the next phrase which is a "bedroom" that being translated correctly as *kamar tidur* referring to both the common designation of the name of a room in Indonesian culture where someone is going to sleep and the current state of what Offred will do in the future using idiom "go to bed" which according to Merriam Webster Dictionary "as to lie down in one's bed to sleep". This phrase is seen as the continuation of the phrase "waiting room" that follows a similar pattern of naming a room in Offred's version by referring to the current state of doing or mind then the name of the room is already constructed. However, in this phrase, the name of the room, which is "the bedroom", is correctly used in the prevalent concept unlike in the "waiting room". Thus, to preserve the wordplay both in its form and textual function, the translator particularly chose to translate the phrase "waiting room" as *kamar tunggu* rather than *ruang tunggu* although the concept of "waiting room" is commonly translated literally as *ruang tunggu*, which is more common in Indonesian culture.

All in all, these are the representations of wordplay translated by employing the Wordplay-to-Wordplay translation technique that can be found in the collected data. The usage of this translation technique becomes the key to preserving the wordplay translation in the forms of formal structure, semantic meaning, and textual function which is used to preserve the sense of wordplay. Thus, eleven data can be categorized as translated using the Wordplay-to-Wordplay technique.

Wordplay To Related Rhetorical Devices Technique

In this particular translation technique, the wordplay found in the ST is translated or replaced with the help of a "wordplay-related rhetorical device," which according to Delabastita (1996) includes the usage of alliteration, repetition, rhyme, irony, referential vagueness, and paradox in TT. There are three wordplays in the novel translated with this technique as seen in the example below.

Example 7 – Wordplay to Related Rhetorical Devices

ST:

We both smile: this is better. This is an acknowledgement that we are acting, for what else can we do in such a setup?

"Abstinence makes the heart grow fonder." We're quoting from late movies, from the time before. (Atwood, 1998, p. 262)

TT:

Kami berdua tersenyum: ini lebih baik. Ini adalah pengakuan bahwa kami sedang berakting, sebab apa lagi yang bisa kami lakukan di kondisi macam ini? "Puasa bercinta bikin tambah cinta." Kami mengutip dialog dari film-film lama, dari masa sebelumnya. (Irawan, 2018, p. 377)

It can be seen from Example 7 that it employs Wordplay to Related Rhetorical Devices as the vehicle to translate and preserve the wordplay found in ST into its equivalent in TT. In this specimen, the original wordplay in the target text can be categorized as idiomatic wordplay. This example illustrates how the original idiom has been altered to fit into the context of the narrative in the novel.

The original idiom is “absence makes the heart grow fonder”, which according to Cambridge Dictionary is defined as “when people we love are not with us, we love them even more.” However, in this wordplay the word “absence” is replaced with the word “abstinence”. The word “abstinence” according to Merriam Webster Dictionary refers to “the practice of not doing or having something that is wanted or enjoyable.” It differs from the word “absence” in the way that the word “abstinence” is usually connoted on religious belief or any belief-related matters, which perfectly fit to the narrative of this novel that is heavily threaded on religiosity and total subservient on higher power, whether God or men in power.

This idiom is not taken literally by the translator that employs a rhetorical device in the form of assonance. This decision is probably taken because the translator could not find its wordplay equivalent in the target language and rather resort to using a rhetorical device to translate and preserve the sense of wordplay in the translation.

Assonance can be referred to as “repetition of the vowel sound” (Syarifuddin, 2017). In a narrower sense, it can be defined as the repetition of stressed vowels instead of following consonants which can be found in syllables placed rather near the end of words (Adams, 1973). Moreover, Adams (1973) stated that “assonance may involve three or more syllables,” which can be very apparent, although “commonly involve only two syllables” and become very subtle.

In the Indonesian translation of the novel, assonance is employed by the translator in the form of the repetition of stressed vowel ‘a’ in the last syllables of words: *Puasa bercinta bikin tambah cinta*. As such, it can be deduced that the translator is intended to preserve the sense and textual function of wordplay using this kind of translation technique.

Wordplay ST = Wordplay TT Technique

In this technique, the wordplay is being used by the translator in the target text from the source text along by reproducing its “original formulation” (Delabastita, 1996), and possibly it is contextual surrounding of the wordplay that the translator does not translate or make any changes to it. Thus, the translator directly copies the wordplay from ST to TT. Below is provided and explained the application of this kind of translation technique.

Example 8 – Wordplay ST = Wordplay TT

ST:

This must have been an apartment once, for a student, a young single person with a job. A lot of the big houses around here had them. A **bachelor**, a studio, those were the names for that kind of apartment. (Atwood, 1998, p. 260)

TT:

*Tempat ini dulu pastilah apartemen, untuk mahasiswa, untuk lajang yang bekerja. Banyak rumah besar di sekitar sini yang punya apartemen macam ini. **Bachelor**, studio, itu istilah-istilah yang dulu dipakai untuk jenis apartemen ini.* (Irawan, 2018, p. 375)

As it can be seen from example 8 above, the wordplay is retained in the target text from the source text through the process of translation as if the translator does it “without translating it” (Delabastita, 1996). Seeing this, this wordplay is eligible to be included in Wordplay ST = Wordplay TT translation technique in wordplay translation since the form and sense of the wordplay have not changed at all.

This move which is done by the translator will not be executed without any reason. It webbed into the context of the passage in which this particular wordplay is attached into. Thus, it is quintessential to understand the narrative context of the passage before seeing deeper through the wordplay.

This wordplay can be found in subchapter 40 which comes under Chapter XIII again with aptly titled Night. It mainly narrates how Offred is keeping her promise to Serena Joy to be "serviced" by Nick when she is in her fertile period. Her pact with Serena makes her come to visit Nick's resident that is now called "garage" and start to speculate about the former purpose of Nick's residential area as an apartment that ultimately leads to the wordplay itself, which is the word *bachelor*.

The word "bachelor" has a variety of unrelated meanings so that it can be categorized as Homonymy wordplay. There are at least three distinct meanings that can be identified through the text. The first definition of "bachelor" according to Merriam Webster Dictionary is "a man who is not and has never been married". It fits the context of the passage since Offred mentions that the former apartment would be suitable for *young* and/or *single* people. These two characteristics are conservatively associated with the term *bachelor* as an unmarried man.

The second definition of "bachelor" according to Merriam Webster Dictionary is "a person who has graduated from a college, university, or professional institution after four years of study". It illustrates that a degree bearer can be called a "bachelor". Apart from being a "bachelor" or unmarried, Offred states that the apartment would be good for "students" and "a young single person with a job". The reason Offred chose these two sentences as ascending scale is because she knows that "a young single person" is frequently a recent college graduate, i.e. a student. As a recent graduate, s/he is unlikely to earn a degree greater than "a bachelor's". So, s/he must be a "bachelor" as a person or as a degree.

The third has a distinct origin. Bachelor refers to a noun phrase in Canada, "bachelor apartment". Then it may be observed if it is purposely shortened or not. According to Lexico.com, a bachelor apartment is "an apartment that combines the living room, dining room, and bedroom". This fits the story because Offred said "the studio" in her next line. In this situation, a studio is a home, not a workplace. This name is also claimed to be North American in origin. Seeing as Canada has been gaining its term, the USA has nothing left. Also, the entire name is "a studio apartment," which Lexico.com defines as a flat with one main room. The two names' definitions are fairly similar; thus, it could be pinpointed that it is intentional to make the wordplay itself.

On the other hand, the translator does not translate the wordplay in which s/he just directly transfers the wordplay into the target text without giving any reason although it might be assumed that s/he realized the existence of wordplay and its multiple meanings. Hence, to maintain the form, meaning, and textual function of the wordplay, it is not translated from the ST.

In general, this example is given for the representation of the data that demonstrates the Wordplay ST = Wordplay TT technique. Eight-wordplay ST is directly copied or borrowed in the TT.

CONCLUSION

From the discussion above, half of the wordplays in the novel *The Handmaid's Tale* are translated into non-wordplay. As literary translation is supposed to imitate the style of the author, this translation technique hinders the readers from recognizing the author's style nor interpreting the layered meanings of the wordplays. Consequently, the expected readers in the target language may find the translation less lively and expressive compared to its original version. Thus, seeing the result of the study, the translation of this literary work, especially in wordplay, tends not to preserve the author's style of writing but explicitly conveys one of the many-layered meanings intended by the author.

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