ENGLISH WORPLAY IN DUGAN'S *GROWN UPS* AND ITS *BAHASA INDONESIA* SUBTITLE TEXT

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Abstract

This research is aimed at investigating a translation phenomenon called wordplay in *Grown Ups* the Movie. It has three objectives to reveal. The first objective is to identify the types of wordplay. The second objective is to identify the translation techniques used to translate the wordplay, and the third objective is to reveal the degrees of equivalence of the wordplay.

This research was mixed method qualitative and quantitative research. The data of this research were collected through taking notes. The data were from the transcript of the movie along with the *Bahasa Indonesia* subtitling text, and they were in the form of sentences. Triangulation method is applied to gain the trustworthiness.

The results show that in terms of the types of wordplay six out of eight sub types of wordplay proposed by Delabastita are realized in *Grown* Ups. Paronymy is the type of wordplay that is highest which shares 27.27%. In terms of the translation techniques of wordplay, four out of eight techniques of wordplay translation applied. Situational translation is the highest translation techniques which shares 51.52%. In terms of the degrees of equivalence, there are two out of three wordplay translation degrees of equivalence that is realized. Partially Equivalent is the highest degress of equivalence which shares 84.05%. It can be concluded that mantaining messages conveyed in wordplay from English into Bahasa Indonesia is difficult due to different kinds of cultures.

Keywords: wordplay, Grown Ups, translation techniques, degrees of equivalence

INTRODUCTION

Translation is a process of transferring messages from a source text into a target text. In addition, in translating a text a translator may not find it easy. He or she may find difficulties in translating the text. One of the difficulties when translating the source text is wordplay, which becomes the topic of the research.   Translating wordplay is considered a difficult task to do. To deal with it, a translator can translate the wordplay in a source text into wordplay in a target text too. However, the difficulty is that sometimes a source language has a different structural form from that of the target language. The difference in the structural form can make the meaning of the wordplay shift. Therefore, the translator should be creative enough to make a solution to maintain the wordplay to function as wordplay too in the target language. Seeing that translating wordplay is unique, the researcher chooses it as the object of the research. Proved by the evidence that translating is not an easy task to do, a translator should not only translate the language word by word literally, but he or she also has to interpret the language and understand the culture where the language is shared including the use of wordplay since it may be different form a culture to others. The translator should not only master or understand the culture in the target language, but he or she should also learn the culture of

the source language in order not to lose any message in translating the source language.

In this modernized era where technological advancement has spread rapidly, the need of translation is not only when a person is having a conversation with the person speaking a different language, but it is also when a person is watching a foreign movie. When happened, it is impossible for a translator to be present in the cinema and translates the movie manually since it may minimize the aesthetic value of the movie. Therefore, subtitling is created to overcome this problem.

Subtitling is an important means of bridging the messages conveyed in foreign movies. It enables to understand the language used in the movie the audience is watching. The subtitle translates the language in the movie and presents it in a written form which is displayed in the screen per scene. In addition, subtitle becomes an inevitable part of audio-visual media translation.

Subtitling cannot be separated from the medium where it exists, i.e. a movie. A movie is a reflection of people's daily lives. It is possible for a person to see the culture and events manifested via movies. For instance, people who have not seen a traditional performance of another culture can watch and learn it in movies. In this globalized era, the movies make the subtitling exists. The movie chosen as the object of the research is entitled *Grown Ups* directed by Dennis Dugan.

Grown Ups is an American comedy movie directed by Dennis Dugan. Like other comedy movies, this movie presents a great deal of humor. The humor itself, however, may be difficult to understand by the audience who does not share the same culture as the characters in the movie. Besides, it is even the audience of the movie who shares the same culture who may have a different sense of humor. The difference in sense of humor that may arise seems interesting for the researcher. Therefore, it can be said that *Grown Ups* provides interesting materials to be conducted as the object of a research.

This research has three objectives, i.e to identify the types of wordplay in *Grown Ups*, to describe the translation techniques of wordplay in *Grown Ups*, to present the degree of equivalence of the translation of wordplay in *Grown Ups.*

Delabastita notion on the types of wordplay is used to answer the first objective of the research. According to Delabastita (1993:102) there are four main types of wordplay consisting of eight sub types of wordplay. They are phonological sturcture including homonymy, homophony, homography, and paronymy; lexical developments including idioms and polysemy; morphological structure including derivation and composition; and syntactic structure.

In order to anwers the second objectives Delabastita (1996) suggest eight techniques strategies for translating wordplay. They are

wordplay to wordplay, using rhetorical devices, situational translation, literal translation, editorial techniques, compensation, loan translation and deletion. In order to answer the third objectives Bell (1991: 6) states that texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc) and at different ranks.

RESEARCH METHOD

This research used a mixed method since the researcher collect, analyze, and integrate both quantitative and qualitative. According to Creswell (2013) Mixed methods research is both a method and methodology for conducting research that involves collecting, analyzing, and integrating quantitative and qualitative research in a single study or a longitudinal program of inquiry. The purpose of this form of research is that both qualitative and quantitative research, in combination, provide a better understanding of a research problem or issue than either research approach alone. Forms of the data in this research were words and phrases that contained wordplay in *Grown Ups*.The context of the data was conversations.

The data in this research were taken from *Grown Ups* as the main data. The secondary data were taken from the transcript of the movie along with its *Bahasa Indonesia* subtitle. This research used two instruments. The first instrument was the researcher as the center of the whole process of collecting and analysing the data according to research objectives. The second instrument was a data sheet containing wordplay expressions found in English subtitle and its *Bahasa Indonesia* subtitle text of *Grown Ups*.

In terms of technique of data collection, the researcher used these following steps: first is watching the movie repeatedly along with both ST and TT. Second is making a list of dialogues that contain wordplay. Third is putting the words and phrases list into the data sheet. In terms of technique of data analysis the researcher used these steps: first is reading, second is classifying, third is interpreting, fourth is reporting. To gain a trustworthiness the researcher used triangulation.

FINDINGS AND DISCUSSION

In terms of first objectives according to delabastita, there are four main types of wordplay consisting of eight sub types of wordplay. They are phonological structure including homonymy, homophony, homography, and paronymy; lexical developments including idioms and polysemy; morphological structure including derivation and composition; and syntactic structure. However in this research there are only six sub types of wordplay found in *Grown Ups*. Homonymy, homophony,

homography are not found because there is not any situation that supports this type to be employed by the characters.

In terms of second objectives according to Delabastita they are eight techniques to translate the wordplay. The techniques are wordplay to wordplay, using rhetorical devices, situational translation, literal translation, editorial techniques, compensation, loan translation, and deletion. In this research not all the techniques is used by the translator to translate wordplay in *Grown Ups* . The techniques to translate wordplay in *Grown Ups* are situational translation, literal translation, loan translation and deletion.

In terms of third objectives according to Bell they are three kinds of degree equivalence. They are fully equivalent, partially equivalent, and non equivalent. In this research, there are only two degree of equivalence that applied by the translator is partially equivalent and non equivalent.

1. Types of Wordplay in *Grown Ups*
a. Phonological Structure

Phonological wordplay is formed by words which share several phonemes without being etymologicallyand semantically related (Delabastita 1993: 102). Thus, phonological wordplay is divided into four parts: Homonymy, Homophony, Homography, and Paronymy. However in this research, only paronymy that found.

1. Paronymy

Paronymy is one of the types of wordplay that belongs to phonological structure. It refers to a condition when a word or group of words is not quite identical in spelling and pronunciation. The example of paronymy found in *Grown Ups* is in the following datum.

(1) datum 14/31:16

ST

Mama Ronzoni: You got towed.

Kurt McKenzie: You got **toe.**

TT

Mama Ronzoni: Kau **diomeli.**

Kurt McKenzie: Kau punya **kaki bengkak.**

The datum 14/31:16 is a conversation between Mama Ronzoni and Kurt McKenzie who are a mother-in-law and a son-in-law. It happens in a restaurant when they and their friends are ordering foods. Kurt McKenzie is attempting to impress his wife that he also can be a good converser. However, his wife does not show her interest at all in what he is showing. Knowing that Kurt McKenzie is rejected by his wife, Mama Ronzoni, who always shows her dislike toward Kurt McKenzie, mocks him by saying *You got towed.* Receiving the mock by his mother-in-law, Kurt McKenzie also mocks her by saying *You got toe.*

The employment of *toe* which means a part of human's body located at the end of a foot is as a humorous aspect of the mock and also Mama Ronzoni he tries to lessen the mock by make it rhyme with the word *towed.*

These words are nearly identical both in terms of spelling and pronunciation. Therefore, they are paronymy.

b. Lexical Developments

Lexical development related to the words or vocabulary of a language. There are two kinds of lexical developments. The first one is Polysemy and the second one is Idioms.

1) Polysemy

Polysemy is the type of wordplay that is categorized as lexical developments. It refers to a situation when a word has the same spelling and pronunciation as another word. However, sometimes it is difficult to differentiate polysemy from homonymy since homonymy also refers to the situation when a word has the same spelling and pronunciation as another world. In reference to all the definitions, the difference between polysemy and homonymy can be seen from the existence of words. Polysemy occur when there is only one word that has more than one meaning. Meanwhile, homonymy occur when there are two words mentioned in one context and have different meaning. The example of polysemy along with the explanation is in the following datum.

(1) datum 1/01:49

ST

Coach Buzzer: Bring it in! **Bank's** open,

Lenny

 TT

Coach Buzzer: Oper! **Peluang** terbuka,

Lenny.

The example above happens when Lenny Feder, the main character, is only elementary-school aged. He is playing basketball with his friends. He is famous for his shot. At that time, his coach, Buzzer, is demanding him to shoot on target since there is not anyone guarding him by saying **Bring it in! Bank's open, Lenny.**

The word ***Bank*** employed by Coach Buzzer can mean the land alongside or sloping down to a river or lake. However, in this datum he says the word to mean a chance. The meanings of the word which are not related with each other make it categorized as polysemy.

1. Idioms

The next type of wordplay that is categorized as lexical developments is idioms. It refers to a group of words that cannot be translated one by one. It should be translated as a whole. The example of idioms along with the explanation is presented in the following datum.

(1) datum 32/01.21.53

ST

Lamonsoff: *I don't even work there anymore. I got* **laid off** *in April.*

TT

Lamonsoff : Aku bahkan tak bekerja lagi disana. Aku **dipecat** bulan April.

The datum is derived from a conversation between Lamonsoff and his friends. It happens when they are telling the truth of their lives. At that time, Lamonsoff

had been telling his friends that he worked in a company and living a fancy life, but then he realized that by lying their friendship became bad. Therefore, they decided to reveal what really happens to their lives. Lamonsoff admits that he does not work in the company he has been telling to his friends anymore since he is fired.

Lamonsoff's employment of idioms is to tell his friends that he is fired from the company he worked. The phrase *laid off*, if translated per word, cannot create the meaning Lamonsoff is trying to say. The phrase means a temporary or permanent discharge of a worker or workers. It is synonymous with the word to be fired.

c. Morphological structure

Morphological structure composed by word relatable to other words. There are two kinds of morphological structure. The first one is derivation and the second one is composition.

1) Derivation

The type of wordplay that belongs to morphological structure is derivation. It refers to a situation when someone creates a word by taking another word as a base and adding affixes or suffixes to create it. It usually cannot be found in dictionary. The example of derivation in *Grown Ups* is presented below.

(1) datum 29/01:15:22

ST

Marcus Higgins**:** *No more drinkie.*

Roxanne Feder**:** Did you really sleep in the closet, you drunk?

TT

Marcus Higgis: Tak akan **minum** lagi.

Roxanne Feder: Apa kau benar tidur di toilet?

The datum 29/01.15.22 is a conversation between Marcus Higgins and Roxanne Feder. It happens when Marcus Higgins is being fooled by Lenny Feder and Kurt McKenzie. While he was sleeping, they moved their body into ladies closet. In the morning, he wakes up from the closet with his messed look, and the ladies including Roxanne Feder catches him going outside the closet. Knowing that the ladies are looking at him, Marcus Higgins is babbling *no more drinkie.*

The employment of the word *drinkie* by Marcus Higgins is an attempt to break the awkwardness they have. It is also to save his own face that it is not a hundred percent his mistake. The word *drinkie* itself cannot be found in any dictionary. If seeing from the root, the word is derived from the word drink. However, he adds the affix *ie* to the word.

2) Composition

The other type of wordplay that belongs to morphological structure is composition. It refers to a word created by someone by adding another base word to another base word. To put it simple, it is a combination of two words that has one meaning. The example and explanation of composition are presented below.

(1) datum 21/01:01:52

ST

Deanne McKenzie **:** Hahaha everything was on steroids except for his voice.

Swimming pool guard**: hoseteasers.**

TT

Deanne Mckenzie : Hahaha tubuhnya sempurna kecuali suaranya.

Swimming pool guard: **dasar tukang ejek.**

The example of composition above is a conversation between Deanne McKenzie and a swimming pool guard. It happens in a water park where they are having their vacation. Deanne McKenzie and her friends are showing their attraction on a muscled swimming pool guard by flirting on him. The swimming pool guard also has an interest on them by approaching them and introducing himself to them. However, the moment they realize that he has a pitched voice, they are all laughing very loudly. Knowing that the ladies are laughing at himself, the swimming pool guard leaves them and says *hoseteasers.*

The word *hoseteasers* used by the swimming pool guard to describe how the ladies are cannot be found in any dictionary. It is a new word created by him by combining two words into one. The words are hose and teaser.

d. Syntactic Structure

Syntactic structure is related to syntactic ambiguity that can make wordplay opportunity arise.The examples of syntactic structure found in *Grown Ups* are presented below.

(1) datum 22/01:01:57

ST

Swimming pool guard**:** Hey, what's up, ladies? So you're from around these parts,eh? Yeah. I'm from Saskatchetoon. That's up in Canada, eh? You American ladies, you've been out to Saskatchetoon, eh?

Deanne McKenzie : *Hahaha everything was **on steroids** except for his voice.*

TT

Swimming pool guard : Hei, apa kabar? Kalian dari daerah sini? Ya, aku dari Saskatchetoon. Kota di Kanada, kalian warga Amerika, pernah ke Saskatchetoon?

Deanne McKenzie : Hahaha tubuhnya **sempurna** kecuali suaranya.

The datum happens in a swimming pool when everyone including Deanne McKenzie is having a vacation to a water park. Deanne and her friends are sunbathing and sightseeing by a pool. They put an interest on a swimming pool guard who keeps looking at them. He also shows his interest on them by approaching them. He introduces himself in a pitched voice. His pitched voice shocks Deanne and her friends since they did not expect that kind of voice spoken by a guard with a big body. Deanne shows her shocked moment by saying **hahaha everything was on steroids except for his voice.**

Deanne uses the expression on steroids to describe the swimming pool guard. Based on oxford dictionary, steroid is any of a large class of organic compounds with a characteristic molecular structure containing

four rings of carbon atoms (three six-membered and one five). To put it simple, steroid means chemicals used by a man who does gym to build their muscle fast.

2. The Techniques to Translate Wordplay in *Grown Ups*

Based on the findings, the techniques used to translate wordplay from English Langugae into *Bahasa Indonesia* in *Grown Ups* the movie are wordplay to wordplay, literal translation, loan translation, and deletion. The deeper explanation of each technique along with the example is presented in the following points.

a. Situational Translation

The explanation of situational translation found in *Grown Ups* along with its examples is discussed in the following data.

(1)Datum 1/01:49

ST

Coach Buzzer: Bring it in! **Bank's** open, Lenny

TT

Coach Buzzer: Oper! **Peluang** terbuka,Lenny.

The example of situational translation above is Coach Buzzer's command to Lenny. It happened when Lenny and his friends were having a match in basketball game. At that time, Coach Buzzer commanded Lenny to pass the ball to his friend since they had a chance to shoot the ball on target.

The word bank in this sentence has various meanings. It can be a place to save money, a chance or so on. In here, the word is translated by the translator into *Bahasa Indonesia* into **peluang**, which in English language means a chance. It is a chance to shoot a goal. This translation is due to the situation where coach buzzer speaks the word. It is when a match or a basketball game is running.

b. Literal Translation

Literal translation enables a translator to translate wordplay from source text literally without maintaining the messages conveyed in the wordplay. As a result, wordplay in the source text becomes non wordplay in the target text. The explanation of literal translation found in *Grown Ups* the movie along with the examples is discussed further in the following data.

(1) datum 29/01:15:22

ST

Marcus Higgins : *No more **drinkie.***

Roxanne Chase-Feder : Did you really sleep in the closet, you drunk?

TT

Marcus Higgins : Tak akan **minum** lagi

Roxanne Chase-Feder : Apa kau benar tidur di toilet?

The datum is a conversation between Marcus Higgins and Roxanne Chase-Feder. It happens when Marcus Higgins is being fooled by Lenny Feder and Kurt McKenzie. While he was sleeping, they moved their body into ladies closet. In the morning, he wakes up from the closet with his messed look, and the ladies including Roxanne Chase-Feder catches him going outside the closet.

Knowing that the ladies are looking at him, Marcus Higgins is babbling **no more drinkie.**

The employment of the word **drinkie** by Marcus Higgins is an attempt to break the awkwardness they have. It is also to save his own face that it is not a hundred percent his mistake. The word **drinkie** itself cannot be found in any dictionary. If seeing from the root, the word is derived from the word drink. However, he adds the affix **ie** to the word.

The translator translates the word **drinkie** into **minum** in *bahasa Indonesia.* The meaning of the word is successfully translated into the target text. However, the funny element is gone.

c. Loan Translation

Loan translation refers to the translation technique in which a translator directly transfers the wordplay in a source text into a target text without any change. The wordplay is translated the way it is. An example of the loan translation technique is presented in the following dialogue with the explanation.

(1) datum 27/01:07:28

ST

Eric Lamonsoff   : Oh, yeah. Your dad'll go 50 for 50 with these.

Greg Feder   : Really? Because on the Wii, the bank shot never works.

Eric Lamonsoff   : *Yeah? Well, you should* **Wii-turn** *it and get a* **Wii-fund***.*

TT

Eric Lamonsoff   : Oh, yah. Ayahmu akan setengah setengah peluangnya.

Greg Feder   : Benarkah? Karena dalam Wii, tembakan papan tidak pernah berhasil.

Eric Lamonsoff   : Yah? Kau harus melakukan **Wii-turn** dan dapatkan **Wii-fund.**

The example is a conversation between Eric Lamonsoff and Greg Feder. The conversation happens in a basketball field when they are practicing together. At that time, Lenny Feder is showing Greg Feder his old bank shot. However, Greg Feder says that he does not believe that since when he is playing a basketball game in his game console, the bank shot never works.

The words **Wii-turn** and **Wii-fund** are wordplay since they are derivation. These words are derived from the words **turn** and **fund**. Then these words are combined with the words *wii* as the affix. These words intentionally are used to change the words *return* and *refund.* In the *Bahasa Indonesia* subtitling text, the words are translated as they are, i.e. *Wii-turn* and *Wii-fund* in the target text. This technique makes the meaning contained in the source text originally transferred to the target text. Therefore, this datum is categorized as the wordplay translation that is translated using the loan translation technique.

d. Deletion

Deletion means that a translator simply omits the part where the wordplay takes place. In other words, there is not any translation of the wordplay in a source text into a target text. An example of the deletion

technique is presented along with the explanation below.

(1) datum 18/38:01

ST

Lenny Feder : We'll play some hoop later.

Greg Feder : Pass, dude.

Lenny Feder : You don't want revenge for the time I whupped you?

Greg Feder : *That was four years ago,* **homey.**

TT

Lenny Feder : Kita akan main nanti.

Greg Feder : oper, bung.

Lenny Feder : Kau tak ingin membalas dendam kekalahanmu saat ku kalahkan kau?

Greg Feder : *Itu empat tahun yang lalu.*

The example of deletion technique is a conversation between Lenny Feder and his son, Greg Feder. The conversation happens in a basketball field where they are playing the basketball game. They are conversing while playing the game.

The word **homey** means a person you grow up with at home. It is derived from the word *home* and *boy*. Therefore, it is categorized as wordplay wince it is derivation. However, in the *Bahasa Indonesia* subtitling text, the translator does not translate the word at all. He omits the word. This deletion makes the wordplay the source text is not transferred into the target text. Therefore, it is categorized as deletion translation technique.

3. The Degrees of Equivalence of Wordplay in *Grown Ups*

a. Partially equivalent

Partially equivalence refers to a situation when a translator maintains only one aspect of wordplay, whether it is the meaning of the wordplay or the form of the wordplay. An example of wordplay translation that is partially equivalent is presented in the following dialogue along with the explanation.

(1) datum 23/01:04:57

ST

Greg : I don't know about this one, Dad.

Lenny : it's a little steeper than I remember. Okay, let's go on another ride.

Lamonsoff: I don't like it either, yeah. Come on, we'll get out of here.

Dickie :Good thing the kid **chickened out**, so you don't have to go, right, Feder?

TT

Greg : Aku tidak tahu yang satu ini, yah.

Lenny : ini lebih curam dari yang aku ingat. Oke, ayo cari wahana yang lain saja.

Lamonsoff: aku juga tidak suka yang ini, yeah. Ayok kita pergi saja dari sini.

Dickie : Syukurlah anak itu **takut**, jadi kau tak perlu ikut juga kan, Feder?

This example is a conversation between Lenny Feder and his rival, Dickie Bailey. It happens when Lenny Feder and his family and friends are going in a vacation to a water park. Lenny Feder, his friend, and his son are attempting to give it a try a flying fox ride. The moment his son is grabbing the

handle of the flying fox, he suddenly feels discouraged because it turned out that the ride is steeper. His rival is unintentionally hearing what they are saying and mocking Lenny Feder that he just feels frightened of the ride.

The word ***chickened out*** in here means to be frightened. The word itself is categorized as wordplay because of its idiom nature. It is derived from the word *chicken* and *out*. These words do not make any sense when they are translated word by word, but it will have sense if these words are translated as a whole. Therefore, it is idiom.

In the *Bahasa Indonesia* subtitling text, the word ***chickened out*** is translated into ***takut***. The word ***takut*** itself is not wordplay in *Bahasa Indonesia* since it is not idiom, polysemy or so. The translator only maintains the meaning of the wordplay, but he changes the form of the wordplay from a phrase to a word. Therefore, the wordplay translation in this datum can be categorized as partially equivalence since the translator only maintains the meaning of the wordplay.

b. Non-equivalent

Non-equivalent refers to a condition where a translator translates the wordplay in a source text into an expression that does not convey the meaning in the source text. It can also refer to the state when a translator translates the wordplay with expression that does not have meaning and also changes the form of the wordplay. The example of the wordplay translation that is non-equivalent is

presented in the following dialogue along with the explanation.

(2) datum 18/38.04

ST

Greg   **:** That was four years ago, **homey.**

TT

Greg   **:** Itu empat tahun yang lalu.

The example of the wordplay translation that is non-equivalent is a conversation between Greg Feder and Lenny Feder. It happens in a basketball court when they are playing a basketball game together. The word ***homey*** means an acquaintance from one's town or neighbourhoodor a member of one's peer group or gang. In this context, Greg Feder and Lenny Feder are son and father. Greg Feder chooses the word ***homey*** to show that they have a high level of intimacy with each other.

However, in the *Bahasa Indonesia* subtitling text the translator deletes the ***homey***. It can be said that in this case, the translator is failed to maintain both the meaning and form of the wordplay. Therefore, the datum is categorized into the wordplay translation that is non-equivalent.

CONCLUSIONS

In terms of the first objective, it can be concluded that out of eight sub types of wordplay proposed by Delabastita, there are only six sub types of wordplay that are found in *Grown Ups* the movie. They are paronymy, polysemy, idioms, derivation, composition,

and syntactic structure. The sub type of wordplay that is commonly used by the characters in the movie is paronymy. The employment of paronymy by the characters is closely related to the easiness of this type of wordplay. It enables a speaker to switch and play with words easily. However, in terms of the less commonly used sub type of wordplay, compound is in this category.

In terms of the second objective of the research, out of eight techniques of wordplay translation, situational translation, literal translation, loan translation, and deletion are the techniques of wordplay translation that are used by the translator. The technique that is most commonly used by the translator to translate wordplay is situational translation. The tendency of using this technique comes from the context of situation in the movie where the wordplay is spoken by the characters of the movie. The least commonly used wordplay translation technique is the deletion technique.

In terms of the third objective of the research, only two out of three wordplay translation degree equivalence. Partially equivalent and non-equivalent are the two degree of equivalence. The most commonly appeared degree of equivalence in the movie is partially equivalent. The messages conveyed in wordplay are unable to be transferred into the target text which is *Bahasa Indonesia.* In terms of the less appearing degree of equivalence in the movie is non-equivalent. It can be concluded that

maintaining messages conveyed in wordplay from English language into *Bahasa Indonesia* is difficult to do since both languages share different kinds of cultures.

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