

The Shift of Grice's Maxim Flouting in Indonesian Translation of the *Donald Duck Comics*

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Abstract

Flouting of Grice's cooperative maxim could result in humor. There are evidences of flouted cooperative maxims in the humor found in the Donald Duck comics. The original author of the comics uses a lot of cooperative maxim flouts to create humor as realized in the characters' utterances. All the four maxims, i.e. maxim of quantity, quality, relation, and manner, are flouted in different combinations. This study aims to compare how cooperative maxims are flouted in the original English and in the Indonesian translation of humorous utterances in the Donald Duck comics. The research findings reveal that 34.79% of the translated humorous utterances undergo shifting in the pattern of cooperative maxim non-observance. Interestingly, the most dominant shift is in the flouting of the maxim of manner and its combination, where the English original humour flouts more maxim of manner than the Indonesian translated utterances. This probably relates to the use of certain translation techniques such as discursive creation, generalization, reduction, and amplification for the sake of readability and 'decency'.

Keywords: Grice's cooperative maxim, flout, non-observance, shift, translation

Introduction

The cooperative principle (Grice, 1975, p. 45) suggests that when people communicate they actually are supposed to be cooperative with each other in order to have effective communication. The principle says “make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.” This principle is divided into several maxims, i.e. maxim of quantity, maxim of quality, maxim of relation, and maxim of manner.

The idea of the cooperative principle is that this principle is to be observed by participants in a communication. Even if there is non-observance of any maxim it is assumed that the non-observance is intentional to gain what Grice calls conversational implicature. In everyday life, however, people do not always follow the cooperative principle. Non-observance of the principle may be intended for politeness (Grice, in Sako, 2008). In addition, it also relates to humor.

Attardo (1993, p. 528) states that there has been consensus in humor research that humorous text violates one or more maxims. In response to this statement, Mooney (2004, p. 915) suggests that humor is not a successful violation of a maxim, because if the violation is successful the humor will not be detectable. In fact, humor must be intended for appreciation by the hearers, and so the violation cannot be unostentatious. This is supported by Dynel (2008a, p. 6) in her statement “... maxims can be legitimately flouted for the sake of reaching a communicative goal, i.e. generating a humorous effect.” It can be concluded that cooperative maxims could be flouted for the sake of creating humor.

The Donald Duck comics contain humor, and among the humorous utterances in the dialogs between the characters of the comics there are cases of cooperative maxim flouting. The English author, in creating humor, has used cooperative maxim flouting in the characters' dialogs. The Indonesian translators, in their efforts to render humor in the Indonesian translation, have to make some adjustments because of some cultural as well as readability considerations. For example, as instructed in the translation brief provided by the publishers, the translators are not allowed to use certain words such as *kurang ajar* (English: “brash”), *brengsek* (English: “jerk”), and *bedebah* (English: “wretch”). In an interview with the Senior Editor, it was even stated that the translators were not allowed to use such words as “fool” or “stupid”, and were encouraged to use polite words. Also, as the publishers' Senior Editor confirmed, the translation should be made readable to children as the biggest segment of readers. In the need to maintain the humor while considering the Indonesian cultural norms for decency, it is assumed that the translators make adjustments in creating the translated version of the humor. It is interesting, therefore, to find out how the pattern of maxim non-observance shifts in the translation.

This paper discusses how cooperative maxims are flouted to create humor in the Donald Duck comics and contrastively how such maxims are flouted in the humor of the Indonesian translation of the comics.

Research Method

The data of the research were taken from 21 English Donald Duck comics and their Indonesian translations. Confirmed by 4 English native speakers, 480 humorous utterances in the English comics were identified and used as the data of the research. In analysing the cooperative maxim non-observance in both the English and Indonesian versions of the Donald Duck humorous utterances in the comics the Grice's (1975) cooperative maxims and sub-maxims were used as follows:

1. Maxim of Quantity
 - a) Make your contribution as informative as is required (for the current purposes of the exchange)
 - b) Do not make your contribution more informative than is required
2. Maxim of Quality
 - a) Do not say what you believe to be false
 - b) Do not say that for which you lack adequate evidence
3. Maxim of Relation (“be relevant”)
4. Maxim of Manner (“be perspicuous”)
 - a) Avoid obscurity of expression
 - b) Avoid ambiguity
 - c) Be brief (avoid unnecessary prolixity)
 - d) Be orderly

Utterances in the English and Indonesian comics that flouted the maxims were then identified and compared to see whether the pattern of maxim flouting shifted or not.

Research Findings

Out of the 480 humorous utterances, 258 utterances (53.75%) flout the same cooperative maxims or there is no shifting; 55 utterances (11.46%) do not flout the cooperative maxims in both the original English and Indonesian translation; 111 utterances (23.13%) flout different cooperative maxims or undergo shifting in the pattern of cooperative maxims non-observance. The remaining 56 utterances (11.66%) of the English utterances flout cooperative maxims while the Indonesian utterances do not show cooperative maxims flouting. In total 34.79% of the humorous utterances undergo shifting in the pattern of cooperative maxim non-observance. Table 1 shows the shift in cooperative maxim non-observance in the Indonesian translation of the humorous utterances.

Table 1: Shift of Grice’s Cooperative Maxim Non-observance

No.	Maxim non-observance		Frequency		Shifting Pattern
	ST*	TT**	No.	%	
ST and TT flout the same maxim					
1	Quality	Quality	117	24.37	No Shifting
2	Quantity	Quantity	73	15.21	No Shifting
3	Relation	Relation	4	0.83	No Shifting
4	Manner	Manner	39	8.13	No Shifting
5	Manner & Quality	Manner & Quality	7	1.46	No Shifting
6	Quality & Quantity	Quality & Quantity	14	2.92	No Shifting
7	Manner & Quantity	Manner & Quantity	4	0.83	No Shifting
			258	53.75	
ST and TT do not flout cooperative maxims					
8	No Flouting	No Flouting	55	11.46	No Shifting
		Sub-Total	313	65.21	
ST and TT Flout different cooperative maxims					
9	Quality	Quantity	1	0.21	Shifting
10	Quality	Quality & Manner	1	0.21	Shifting
11	Quantity	Quality	2	0.42	Shifting

12	Quantity	Relation	1	0.21	Shifting
13	Manner	Quantity	2	0.63	Shifting
14	Manner & Quality	Quality	47	9.79	Shifting
15	Quality & Quantity	Quality	5	1.04	Shifting
16	Manner & Quantity	Quantity	40	8.33	Shifting
17	Manner & Relation	Relation	1	0.42	Shifting
18	Quantity & Relation	Relation	2	0.42	Shifting
19	Manner & Quantity	Relation	1	0.21	Shifting
20	Manner & Quantity	Manner	2	0.63	Shifting
21	Manner, Quality&Quantity	Quality & Quantity	5	1.04	Shifting
			111	23.13	
ST Flouts cooperative maxim – TT does not flout cooperative maxim					
22	Quality	No Flouting	5	1.04	Shifting
23	Quantity	No Flouting	11	2.29	Shifting
24	Manner	No Flouting	36	7.50	Shifting
25	Manner & Quality	No Flouting	1	0.21	Shifting
26	Manner & Quantity	No Flouting	3	0.63	Shifting
			56	11.66	
Sub-total			167	34.79	
Total			480	100	

* Source Text

** Target Text

The 34.79% of the shifting of cooperative maxim non-observance pattern suggests the adjustments made by the translators in translating the humor. Descriptions and examples of the shifting in cooperative maxim flouting are given below. An example of an English utterance that flouts the maxim of quality and translated into an Indonesian utterance that flouts the maxim of quantity is presented below.

Example 1

Context: Without sufficient knowledge of the arts, Donald received a position as an art critic in a local newspaper. Donald was fond of mocking the artworks with insulting criticism. Because the nephews are worried that their uncle, Donald, will give insulting criticism of an art work, the three nephews warn Donald. One of the nephews says:

ST : You better hope that the artist is living on the **moon!**

TT : *Apa Paman anggap seniman itu tukang bangunan?*

BT*** : Do (you) Uncle consider an artist as a builder's laborers?

Note: *** Back Translation

The English utterance, "you better hope that the artist is living on the moon!" flouts the maxim of quality because asking someone to hope that the artist live in the moon is a non-sense and will never come true. Moreover, the word "moon" is in bold, indicating emphasis. This utterance

implicates a warning to warn Donald to be ready for any risk of meeting with the artist he humiliated as he actually lives nearby, as described in the setting.

The Indonesian translation says *Apa Paman anggap seniman itu tukang bangunan?* (back translation: Do (you) Uncle consider an artist as a builder's laborers?). This utterance is an exaggeration as it compares between an artist and a builder's laborer. This exaggeration means that the utterance flouts the maxim of quantity. This utterance implicates that what Donald has done is considered too much, i.e. looking down and humiliating the artist he criticizes.

Another example is given, showing that the English utterance flouts the maxim of quality whereas the translated Indonesian utterance flouts the maxim of manner and quality.

Example 2:

Context : Donald opened a shipping agency. He didn't want his nephews, whom he considered still too young, helped him with his job. When the nephews offered some helps, he repeatedly refused the offer while underestimating them and showing self-pride. One time, Donald got a customer who he thought was a nice guy and would pay a lot. In fact, he was a wanted diamond smuggler. Donald was then kept as a hostage by the gang of smugglers as he accidentally knew who they were. He was rescued by his nephews. At the moment, someone whom Donald knew as an underwater photographer taking picture of the blowfish showed up (in fact, he was not a photographer but a spy who was watching the smuggling). The 'photographer' photographed the moment of rescue and commented that he had taken the picture of such rescue. In reply to this comment, Donald said:

ST : Ha ha! So you're not sad you missed out on the blowfish?

TT : *Haha! Nggak dapat ikan badut, kamu malah dapat badut yang ini, ya?*

BT : Haha! You didn't get the blowfish but you got this clown instead?

In the above utterance Donald was confidently laughed at the 'underwater photographer' as he missed the moment of taking the picture of the blowfish and said "Ha ha! So you're not sad you missed out on the blowfish?" This utterance flouts the maxim of quality as in fact taking picture of blowfish was not the real purpose of the 'photographer'. Donald's utterance does not reflect the fact and gives an impression that he acted smart (but wrong), which adds the humor in the story. This was an ironic humor because previously Donald was always proud of himself and claimed that he could do his job alone without the help of his nephews. Also, he was proud of himself as being mature and experienced and could always recognize which person was good and which was bad. In the end, Donald was wrong and his nephews rescued him. This time, his comment about the 'photographer' about missing out the moment of taking picture of the blowfish was also wrong; meanwhile, his nephews' intuition about the bad guys was correct and they successfully rescued Donald and reported to the police.

In its translation, Donald says "*Haha! Nggak dapat ikan badut, kamu malah dapat badut yang ini, ya?*" (BT: "Haha! You didn't get the blowfish but you got this clown instead?"). Such utterance does not only flout the maxim of quality as Donald wrongly identified the spy as a photographer, but also flouts the maxim of manner as it is stated in a wordy statement, comparing the blowfish and the smuggler using similar words, i.e. using the phrase *ikan badut*

for blowfish and *badut ini* (this clown) for the smuggler. The flouting of manner maxim in this utterance has caused a new humor, which is not the same as the original English humor.

Example 3 below is given to show the flout of quality maxim in its original English humor which is translated into an utterance that does not flout any maxim.

Example 3:

Context : In order to meet his promise to Daisy, his girlfriend, on an island on Daisy's birthday, Donald took a fisherman ship. Half of the way Donald had to do the cleaning job as compensation from taking the ship for free. As the ship did not go to Donald's final destination, he had to continue half of his journey by swimming! As the trip was still a long way, Donald intended to "float" using the fish barrel. When he stated his intention to buy the used fish barrel, the fisherman (knowing exactly that Donald only had \$38.75 left) replied:

ST : The price is exactly... er... \$38,75!

TT : *Harganya 200 ribu!*

BT : The price is 200 thousand!

The fisherman's utterance, stating the price of the barrel exactly the same as the amount of the money Donald had left "The price is exactly... er... \$38.75!" flouts the quality maxim. In the context of the story, the fisherman knew that Donald only got \$38.75 left, meanwhile he still had to look for Daisy on an island. Buying the barrel at such a price would mean that Donald would spend all his money, meaning that he would have to go on foot without money around the island. Such utterance had a directive implicature, challenging Donald to buy the barrel for the rest of his money. This was a tragic moment which was intentionally created by the original author to create ironic humor, because on the other side, on the island, Daisy was being spoiled with luxuries by a lot of people because she was mistakenly identified as a well-known top model.

In its translation, the utterance said "*Harganya 200 ribu!*" (BT: "The price is 200 thousand!"), while in the context of the translated story, the money that Donald had left was 400 thousand (Indonesian Rupiahs). Thus, this utterance does not implicate anything and it was merely a common statement of price. In this case, the humor was lost because the tragic situation was not rendered in the translation.

Another example of shift in the maxim flout is given below:

Example 4:

Context : The City Mayor of Duckberg asked Donald to accompany him in the inauguration of Mazumaland playground as he wanted to spruce up his good image, considering that soon there would be another City Mayor election. Donald was wondering why he was chosen to accompany the Mayor while in fact he did not know anything about sprucing one's image. Here is what the Mayor says:

ST : So you, more than anyone, would know what sort of dumb things I should avoid doing tomorrow!

TT : *Jadi kamu paling tahu semua hal yang harus aku hindari besok!*

BT : So, you know the best about all the things I should avoid tomorrow!

In the original English text, the City Mayor says "So you, more than anyone, would know what sort of dumb things I should avoid doing tomorrow!" Such an utterance flouts the maxims of quantity and quality at the same time. It flouts the maxim of quality as the Mayor makes a statement about Donald knowing the best about the things to avoid doing to spruce the good image, while in fact Donald is a person who often makes a lot of mistakes without being aware of his mistakes. This statement is an irony. It also flouts the maxim of quantity as the utterance is more than what a normal speech is said to someone when one wants a favor. In such a normal conversation, one would not speak about the other person's negative quality, and especially not in a hyperbolic expression like "more than anyone" and "dumb things". The original author uses this maxim flout combination to create humor.

In its translation, the utterance "*Jadi kamu paling tahu semua hal yang harus aku hindari besok!*" (BT: "So, you know the best about all the things I should avoid tomorrow!"), only flouts the maxim of quality, but not the maxim of quantity. The reduction technique used in translating this utterance has somewhat reduced the humor.

As can be seen from Table 1, there are dominant cases where combination of manner and quality maxim flouts as well as combination of manner and quantity maxim flouts in the original English humorous utterances are translated into utterances that flout the maxim of quality alone and the maxim of quantity alone without combination with manner maxim flout. Some examples are given below.

Example 5:

- Context : Donald thought that the man who had been following him by jet ski was a bad man because of his ugly face (but actually he was a secret agent who was chasing a diamond smuggler). Because the man kept following him, he then crashed his jet ski and made the man stranded on a coast with damaged jet ski. When leaving him, Donald says:
- ST : Stay put, Robinson! I'll send the Coast Guard to 'save' you! Ha ha!
- TT : *Tetaplah di situ, Teman! Aku akan kirim penjaga pantai untuk menyelamatkanmu! Haha!*
- BT : Stay there, Friend! I'll send the coast guard to save you! Haha!

In the original English text the utterance "Stay put, Robinson! I'll send the Coast Guard to 'save' you! Ha ha!" flouts the maxim of manner, as it is not clear when Donald mentions the name *Robinson* (Donald does not know the man in the story). In addition, the utterance also flouts the maxim of quality as Donald does not tell the truth when he says he wants to send a coast guard to save the man. This implicates mocking or humiliation. The author of the English text uses the combination of maxim flouting (of manner and of quality) to create humor. The name *Robinson* could be an analogy of *Robinson Crusoe* in order that the character Donald mock the other man. In addition, Donald's statement about a coast guard could be meant to create humor because actually in the story Donald is angry at being followed by the man whom he thinks is a bad man and certainly he will not send any coast guard to save him.

In the translated Indonesian text, the utterance reads "*Tetaplah di situ, Teman! Aku akan kirim penjaga pantai untuk menyelamatkanmu! Haha!*" (back translation: Stay there, Friend! I'll send the coast guard to save you! Haha!). In this translation, the translator uses the generalization technique to replace "*Robinson*" with "*Teman*" (friend). Perhaps the translator considers that the readers might not know *Robinson* and will not be able to associate it with

Robinson Crusoe. This utterance does not flout the maxim of manner, but it flouts the maxim of quality as promising to send a coast guard is a lie. It can be concluded that the maxim of manner is not flouted in a combination with other maxim flout (quality) in the translated text.

Besides the dominant occurrences of combination of quality and manner maxim flouts that are translated into utterances that flout the quality maxim alone, there are also dominant cases of English utterances flouting the manner maxim in combination with quantity maxim flout that are translated into utterances that only flout the maxim of quantity alone. The following examples represent such cases.

Example 6

Context : Starting his prank for April Fool, Donald woke his nephews up on the first of April:

ST : Hey! Are you termites gonna sleep your lives away? Rise and shine!

TT : *Hei! Kalian mau tidur terus? Bangunlah!*

BT : Hey! You wanna keep sleeping? Get up!

In the above example, Donald's utterance, "Hey! Are you termites gonna sleep your lives away? Rise and shine!" flouts both the maxim of manner and maxim of quantity. It flouts the maxim of manner as the way of saying does not follow the principle of brevity, especially with the use of the word "termites". It also, flouts the maxim of quantity as it gives more words than are necessary for the purpose of waking up his nephews. The original author used utterances that flout the maxims of manner and quantity in order to create humor.

In its translation the utterance "*Hei! Kalian mau tidur terus? Bangunlah!*" (BT: "Hey! You wanna keep sleeping? Get up!") flouts the maxim of quantity only, i.e. giving more contribution than is necessary by saying "You wanna keep sleeping?". It does not flout the maxim of manner as the translator has used reduction and linguistic compression techniques that has made the translated utterance less prolix.

Example 7

Context : Apparently playing war was not the only surprise given to Donald Duck on his birthday. On the way home from the war, he met Uncle Scrooge who then invited him to adventure with rafting as planned. Uncle Scrooge says:

ST : A rollicking sojourn down the calamitous cataracts of Duckburg River on an inflated rubber raft!

TT : *Ini! Dengan rakit ini, kita bisa berarung jeram menyusuri terjalnya sungai Kota Bebek yang menantang!*

BT : Here! With this raft, we can raft along the bumpy river of Duckberg that is challenging!

The above utterance flouts the maxims of manner and quantity. However, in its translation, it only flouts the maxim of quantity. The prolixity in the English utterance is made clear in the Indonesian translated version. The translator has recreated the humor by changing the wording to make it more readable to the readers. Another example of the same case is given as follows:

Example 8

Context : After violating the traffic regulations for so many times Donald got punished. In replace of imprisonment, Donald had to accept brainwash that was intended to make him well-behaved. After the brainwash, his personality changed. He became well-mannered and his taste also changed. One day Donald was watching a classical dance performance with Daisy. Daisy got really bored, while Donald enjoyed the performance very much. Donald commented on the dance:

ST : Isn't this Latvistonian Turnip- Dance **exquisite**?

TT : *Bukankah tarian itu indah sekali?*

BT : Isn't the dance very beautiful?

Donald's utterance "Isn't this Latvistonian Turnip- Dance **exquisite**?" flouts the maxims of manner and quantity. It flouts the maxim of manner as it does not follow the principle of speaking briefly. The utterance also flouts the maxim of quantity as it is long and formal that is not normally used in everyday casual conversation with a close friend, and thus is considered too much, and especially with the use of such verb as "exquisite", which is also printed in bold in the comic. The author of the original comic uses such ostentatious flouting of the maxims to depict how Donald has changed after the brainwash; he usually speaks very informally and does not usually do it orderly. This flouting of maxims has therefore resulted in very strong humorous effects. The humor is even more with the use of *Latvistonian Turnip-Dance* as the name of the dance. *Latvistonian* is imaginary name that associates with Russian, Checkoslovakian, or Estonian, so that it gives an impression of the name of a country where the dance comes from. Combined with *Turnip-Dance*, it results in more humorous name as Russian dance is usually associated with classical ballet, but the name *Turnip-Dance* does not sound like the name of a classical dance at all.

In its Indonesian translation, the utterance *Bukankah tarian itu indah sekali?* (formal) flouts the maxim of manner, i.e. the unusual manner of speaking to a very close friend in everyday speech. The utterance sounds standardized and bookish, and too wordy for a daily conversation. However it does not flout the maxim of quantity.

The following example shows that the original English utterance flouts the maxim of manner in combination with flouting of the maxims of quantity and quality, but the translated Indonesian utterance only flouts the maxims of quantity and quality.

Example 9

Context : Donald receives an offer to be a critic in a local newspaper. Without having sufficient knowledge of the arts, Donald likes to criticize art works in a humiliating manner. This time Donald is assigned to visit an art instalation expo. Donald says to the artist: "So you're the artist, huh? Yuk! Yuk! Man alive, these here do-dads sure got their amusin' moment!", and the artist replies: "You don't say!". And Donald continues his comment:

ST : Sure do! Had a plumber one time got the pipes all messed up this-away! Heck thunder! We didn't have no water in the house fer a whole week! Yuk! Yuk!

TT : *Benar! Tukang pipaku waktu itu pernah membuat kekacauan seperti ini! Amburadul! Gara-gara itu kami tak punya air sepanjang minggu! Hehehe!*

BT : Right! My plumber once made a mishap like this! Messy! Because of that we didn't have water the whole week! Ha ha ha!

In the original English text, the utterance "Sure do! Had a plumber one time got the pipes all messed up this-a-way! Heck thunder! We didn't have no water in the house for a whole week! Yuk! Yuk!" flouts the maxims of manner, quantity, and quality. It flouts the maxim of manner as it flouts the principle to speak clearly; this utterance flouts the sub-maxims 1) avoid obscurity of expression, sub-maxim 3) be brief (avoid unnecessary prolixity), and sub-maxim 4) be orderly. Donald utterance is the contrary to the three aforementioned sub-maxims. It also flouts the maxim of quantity as it does not observe the principle of not making the contribution more informative than is required (sub-maxim 2). The utterance is an exaggeration, a very blunt insult, which is not normal in a conversation, especially in a context of art criticism. It also flouts the maxim of quality as it does not observe the principle to tell the truth. In the story, Donald does not have the background knowledge of arts, but he speaks as if he understands arts and what he says is not true.

The translated Indonesian utterance says "*Benar! Tukang pipaku waktu itu pernah membuat kekacauan seperti ini! Amburadul! Gara-gara itu kami tak punya air sepanjang minggu! Hehehe!*" (back translation: Right! My plumber once made a mishap like this! Messy! Because of that we didn't have water the whole week! Ha ha ha!). Different from the original English utterance which flouts the maxim of manner, the Indonesian utterance is clear and orderly. However, similar to its original English, this utterance flouts the maxims of quantity and quality.

In addition to the dominant cases of shifting of maxim flouts that involve combination of manner maxim flout with quality and quantity maxim flouts in the original English utterances that are translated into utterances that flout only the maxim of quantity or quality alone, there also cases, although not many, that involve the use of manner maxim flout in combination with relation maxim flout. Below is an example:

Example 10

Context : Donald got a task to play Hamlet on stage. For many days Donald memorized the wrong lines and he only had two days left to memorize the right lines. Without having enough sleep, Donald continued memorizing the long and difficult lines. On the D-day, Donald's nephew reminded him that it was the day of the play. He said, "Today's the big day, uncle!". Being sleepy Donald replied:

ST : Yes! Today or not today, that is the question!
 TT : *Ya! Hari ini aku kaya raja... eh... raya!*
 BT : Yes! Today I'm like a king...er...rich!

In the original English text Donald's reply "Yes! Today or not today, that is the question!" flouts the maxim of relation as it does not relate with his nephews reminder about getting on stage. It also flouts the maxim of manner as it does not follow the principle of speaking clearly. The author used the relation and manner flouts to create the humor; "Today or not today, that is the question!" is a pun of the real line in *Hamlet* which says "to be or not to be, that is the question!"

In its translation, perhaps because it is difficult to find a pun from a similar classic drama, and to create a humor, the translator has recreated a new utterance. The use of this recreation

technique, which is categorized as discursive creation technique (Molina & Albir, 2002) has made the translated utterance only flout the maxim of relation, but not the maxim of manner. The absence of manner maxim flout has lessened the humor.

As seen from Table (1), there are dominant cases of flouting the maxim of manner in combination with flouting of other maxims in the original English texts but with their translated Indonesian texts not flouting the maxim of manner despite the flouting of the other maxims that the English texts use as given in the previous examples. Only one case represents otherwise; example 2 is the only case where the English utterance flouts the maxim of quality only and its translation flouts the maxim of manner in combination with other maxim flout.

A different case is found where the English original utterance uses a combination of relation and quantity maxim flouts but its translation only flouts the maxim of relation as the following example shows.

Example 11

- Context : As during the time of accompanying the City Mayor Donald took him for a lot of adventures in the extreme rides in Mazumaland, the Mayor was anxious what was to happen next. And when Donald asked him to come for another ride: "Come on let's try one more attraction then call it a day!", the Mayor replies:
- ST : This isn't dumb, is it, Donald? I've had enough disasters for one day!
- TT : *Aku sudah cukup mempermalukan diri hari ini!*
- BT : I have enough humiliated myself today!

In the English original text, the Mayor's utterance "This isn't dumb, is it, Donald? I've had enough disasters for one day!" flouts the maxim of relation as it is not explicitly relevant to Donald's invitation. Besides, it also flouts the maxim of quantity as it gives more contribution than is required. The translator uses the relation and quantity maxim flouts to create humor. The use of the word "dumb" has made the humor more sarcastic. In its Indonesian translation, the utterance "*Aku sudah cukup mempermalukan diri hari ini!*" (BT: "I have enough humiliated myself today!") similarly flouts the maxim of relation. However, it does not flout the maxim of quantity as its English original because the utterance does not use the same exaggeration. The absence of quantity maxim flout in the translation has lessened the humor. The reduction of the first sentence containing the word "dumb" has also made the utterance less sarcastic. Another different case is presented in the following example.

Example 12

- Context : The day after the City Mayor election, Donald's nephews read a newspaper for Donald. It was about the Mayor's statement after re-election as the City Mayor.
- ST : It says here that he owes it all to his willingness to leave the stuffy confines of City Hall and get out among the ordinary citizens!
- TT : *Katanya, dia bermain di taman hiburan karena keinginannya keluar dari ruang kerjanya dan berkumpul bersama warga kota!*
- BT : It says, he plays in the playground because of his willingness to get out of his work place and to gather with the citizens!

In the English version the nephew's utterance: "It says here that he owes it all to his willingness to leave the stuffy confines of City Hall and get out among the ordinary citizens!" flouts the maxim of

manner as it does not follow the principle of speaking briefly. In addition, this utterance also flouts the maxim of quantity as it gives more information than is required, especially with the additional expression "the stuffy confines". The author uses manner and quantity maxim flouts in this utterance to give hyperbolic effect and to give emphasis on the contrast between his rigid workplace in the city hall and the free open space where the citizens meet. This at the same time gives more humorous effect because the City Mayor does not even mention Donald's contribution when accompanying him in the playground.

Another different example is given below in which the English version flouts the maxim of quantity and manner, but its translation does not flout any maxim.

Example 13

Context : After being 'brainwashed' Donald's personality changed. His taste of everything also changed. One day, Donald took Daisy to watch a classical dance performance, which was not his habit. After watching the dance, Donald invited Daisy to watch poetry reading

ST : Next, may I suggest the Javanese silent poetry reading?

TT : *Selanjutnya, kita menonton pembacaan puisi, yuk?*

BT : Next, let's watch poetry reading, shall we?

In the original version Donald's utterance "Next, may I suggest the Javanese silent poetry reading?" is not a mere question but implicates an invitation. This utterance flouts the maxim of manner and maxim of quantity at the same time. It flouts the maxim of manner as it does not follow the principle of speaking clearly. The utterance is not clear as it mentions poetry reading but with a descriptive word "silent". It also flouts the maxim of quantity as it contains exaggeration; Donald does not usually speak in a formal register, especially not with his girlfriend, Daisy. The description of Javanese poetry reading as a silent reading is also an exaggeration, although Javanese people are well-known of their 'quiet' personality. The author has used the flouting of manner maxim and quantity maxim to give hyperbolic effect and to show that Donald's behavior, taste, and way of speaking changed after being brainwashed, and thus the humorous effect is even stronger.

In its translation the utterance "*Selanjutnya, kita menonton pembacaan puisi, yuk?*" (BT: Next, let's watch poetry reading, shall we?) is a direct invitation that does not contain any implicature; it does not flout any maxim. Because of the use of this direct utterance and the absence of formal register and hyperbolic expression, the humorous effect has lost in its translation.

The above analysis and discussion reveal that a lot of the original English humorous utterances flout the maxim of manner, alone or in combination with other maxims flouting. This shows that the English author uses a lot of prolix and ambiguous language in order to create humor. However, the translated Indonesian utterances (despite the similar flouting of other maxims) do not flout the maxim of manner as much as the original English texts. The analysis also shows that in most cases of shifting of the maxim flouts, the less maxim flouts used in the Indonesian translation have caused reduced humor. This relates to the use of such translation techniques as discursive creation, generalization, reduction and amplification for the sake of cultural acceptability and readability among children as the biggest segment of readers. As confirmed by the publishers' Senior Editor of the Donald Duck comics in Indonesia through the interview, the priority in translating is to produce a readable and 'decent' translated text while trying to maintain the humor. Their efforts to retain the humor seem to be successful; as seen from the table, despite the existing cases of shift in the use of flouting of Grice's cooperative maxims to translate humorous utterances in the *Donald Duck* comics into Indonesian, which

mostly cause reduced humor, there are more cases of retaining the same flouting of maxims (65.21%), which are also most likely to represent more retained humor.

To triangulate the results of the text analyses, three readers (10, 15, and 17 years old) were asked to read the 21 comics and rate the readability and humor of the 480 translated humorous utterances. Similarly, two parents were asked to read the 21 comics and rate the 480 utterances. However, they were asked to rate the 'decency' and humor. Reading the 21 comics and rating the 480 data, the three target readers unanimously agreed on the readability of 99.37% of the utterances, meaning that the texts are easy for them to read and understand. They also unanimously agreed on the humor of 67.84% of the utterances, meaning that they agreed that 67.84% of the utterances are funny. The two target readers' parents also agreed on the 'decency' of 99.68% of the humorous utterances, meaning that the language is suitable and culturally appropriate for Indonesian children and teenagers. They also agreed on the humor of 78.33% of the translated Indonesian utterances, meaning that they agreed that 78.33% of the utterances were humorous. This shows that the translators' purposes to produce readable and decent translation are achieved. Their purpose to retain the humor is also mostly achieved, although at a rate not as high as the readability and decency. It should be bear in mind, however, that the use of three target readers and two parents might not represent the response of the actual number of readers and parents; but it could give a preliminary picture of how some target readers and parents respond to the translated comics.

An informal interview was also done with the children to find out how they perceived the translated comics. They all agreed that the translated comics were humorous and that the situations of the story and the pictures added the humor. It was also found out that the 10-year-old respondent could not get some of the humor, i.e. in cases where the humor is implicit as in irony.

In the interview, challenged with the question why some utterances were less humorous in their translations, the Senior Editor stated that in cases where there was a conflict between readability or 'decency' and humor retention, the translators prioritize meaning or readability and 'decency' over the humor. This was due to the fact that 50% of the readers are those at the age of 10-12 years, which is the biggest segment of readers. The Senior Editor argued that despite the less humorous text, the picture added the humor. He further argued that the translator team had a credo: "the picture says more than the words".

Conclusion

Humor can be created by Grice's maxim flouting. The author of the Donald Duck comics uses a lot of maxim flouting in creating humor. Different maxims, including combinations of them, are flouted. The most dominant combination of flouted maxims are the different combinations of manner maxim flouting with flouting of other maxims. In the translated Indonesian comics, most of the other maxims are similarly flouted. However, there are less flouting of manner maxim alone or in combination. The findings also show that the less maxims are flouted the less humorous the utterances are likely; the more different kinds of maxims are flouted the more humorous the utterances are likely. In the case of English-Indonesian translation of the *Donald Duck* comics, the absence of manner maxim flouts in the translations of some utterances which originally flout the manner maxims -- which is the dominant case of shifting of maxim flouts -- has contributed most to the reduced humor. This probably relates to the use of some translation techniques such as discursive creation, generalization, reduction, and amplification which the publishers' Senior Editor claims doing it for the sake of readability and 'decency'. The target

readers' and parents' responses to the translated comics, especially to the humorous utterances, seem to meet the publishers' and translator team's purposes for readability and decency. Their responses to the humor of the utterances, although lower than their appreciation of the readability and decency of the utterances, have met the translator team's expectation as they also agree that the situations and the pictures add the humor. In other words, the reduced humor in the translated texts has somehow been compensated by the humorous situations and pictures.

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Dr. Issy Yuliasri is a lecturer of the English Department of the State University of Semarang (Unnes), Indonesia. She has been lecturing since 1990. She got her Bachelor and Masters in English Language Education and her Doctorate in Translation Studies. Her research interests are in Translation of Children's Literature and English Language Teaching in EFL Contexts. She gives contribution in the writing of the book *Alice in a World of Wonderlands: the translations of Lewis Carroll's Masterpiece*, edited by John A. Lindseth, to be published by Oak Knoll Press, USA, in 2015. She is also currently working on a collaborative research with Assoc. Prof. Pam Allen on the Indonesian translation of *Harry Potter and the Sorcerer's Stone*.

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