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## An evaluation on meaning of Bahasa Indonesia dubbing found in Spongebob Squarepants cartoon based on linguistic, cultural, and children's literature aspects

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### Abstract

This research is in the scope of the translation evaluation of Spongebob Squarepants based on linguistic, culture and children literature aspects. This study aimed to evaluate: (1) Both of appropriate and in-appropriate meaning based on linguistic aspects which consists of: grammatical hierarchy and translation type in Spongebob Squarepants dubbing, (2) The meaning leads to the gay and capitalism cultural aspects in Spongebob Squarepants dubbing, and (3) The un-logic meaning to children's literature aspect in Spongebob Squarepants dubbing. This research is a descriptive-qualitative method, with the subject is *Bahasa Indonesia* dubbing's Spongebob Squarepants while the object is meaning evaluation on linguistic, cultural and children literature. The data analysis uses of Milles and Hubberman (1992) The research results are: (1) Based on linguistic aspect taken from 7 dialogues of Spongebob Squarepants *Bahasa Indonesia* dubbing of Newmark's, the meaning has been good overall, because they no inappropriateness or translation error in word, phrase, clause and sentence. which is a lot of inappropriate meaning so that it causes a total error meaning (neither semantic sentence nor communicative), (2) The cultural aspect related to gay and capitalism cultural taken from dialogues of Spongebob Squarepants *Bahasa Indonesia* dubbing, in accordance with one of Newmark's criterion that is the culture uses target language culture. Later, the most dominant of gay cultural are in episodes 5 and 6, example: Sandy: A Citylacr SpongeBob: Sandy, please..the language! While capitalism are in episodes 1 and 3, example: We're getting a goermet chef from the chef exchange program and I'm going to raise me price to the roof, and (3) Based on children's literature aspect taken from dialogues of Spongebob Squarepants which are not related to its elements in accordance with Kennedy's criterion mostly about: the sea world theme as if land world, illogic sea creatures such as: a sponge, a computer,, and a squirrel, and also the setting about American terms applied in seabed.

**Keywords:** *Meaning Evaluation, Linguistic, Cultural, Children's Literature*

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### INTRODUCTION

Cartoons are produced in all over the world, including in Indonesia, for examples: the United States has Spongebob Squarepants and Dora The Explorer, aired on Global TV in Indonesia; Russia has Masha and The Bear and India has Little Khrisna, aired on ANTV in Indonesia; Japan has Doraemon and Korea has Larva, aired on RCTI in Indonesia; Malaysia has Upin Ipin and Indonesia has Adit Sopo Jarwo, aired on MNCTV in Indonesia. There are cartoons made for children and adults. Txample

of adults's cartoon in Indonesia is *Bang One* by TV One that contains political criticism jokes. Meanwhile, children's cartoon is a world of imagination entertainment. The writer loves cartoons since she was a child. Even up to now, she likes watching cartoons while accompanying her nephews. The writer also as the researcher has watched Spongebob Squarepants since it was firstly broadcasted in about 6 years ago, particularly on its *Bahasa Indonesia* dubbing version. In 2009, the writer found the phenomenon of error interpretation on its dubbing and

wanted to make it as her undergraduate thesis research in English Literature, Department of Social and Cultural Studies at Gajayana University of Malang. However, her very poor translation knowledge made it hard for her to have a research on this topic. Then, after the writer enrolled as a post-graduate student at Department of Applied Linguistics Translation concentration of Yogyakarta State University, she became motivated to examine scientifically the meaning of dubbing cartoon dialog of Spongebob Squarepants.

This research is about evaluating both of appropriateness and inappropriateness of meaning on its dubbing by comparing between the original English version on <http://www.youtube.com> and *Bahasa Indonesia* version recorded from Global TV broadcasting. It is assumed that those two sources of Spongebob Squarepants versions are identical, with some of appropriate dialogue, for examples:

Narrator: Oh, a dark and stormy night. It's nights like these that remind me of the time Mr. Krabs and SpongeBob thought they killed the health inspector. [laughs evilly. Stormy night becomes calm day] It was a bright and sunny morning.

Narator: *Ow, sebuah malam yang gelap, malam ini mengingatkan aku ketika Spongebob dan tuan Krabs mengira mereka membunuh petugas kesehatan... Pagi itu adalah sebuah pagi yang cerah dan penuh sinar matahari.*

Furthermore, the in-appropriateness translations for examples:

Mr.Krabs: “*Apa itu sering terjadi?*” (his reaction when seeing huge golds come from Mr.Krabs eyes)

Spongebob: “*Tidak, biasanya ‘abu-abu’*”

Tuan Krabs: “Is that have a lot?”

Spongebob: “Nope, it usually **silver**” (silver means ‘jewelry’, the same with gold).

Furthermore, the writer also found the research journal articles which belongs to Dabson and Diffendal (2005, pp.1-3) stating that the cartoon Spongebob Squarepants created by American with a mission to popularize the gay culture into many countries that do not legalize gay culture, including Indonesia. It is intended that children adopt the habits of same-sex relationships. It must not be allowed because Indonesia is a country with a majority of Moslems who forbid same-sex relationships

([m.voa-islam.com](http://m.voa-islam.com), accessed on 2 July 2015). The gays wish that their actions must be legalized in all over the world including in Indonesia because several countries have legalized gays life and same-sex marriage. Meanwhile, Indonesia still has unclear constitution about the protection of gay's right whether it is legalized or not. ([www.kompasiana.com](http://www.kompasiana.com), accessed in November 2014).

Another aspect of Spongebob Squarepants cartoon is children's literature. Spongebob Squarepants has good plot, point of view, and message, while it is less in accordance with theme, character, and setting. There are a lot of situations contradicted with the theme. To be specific, there are some unnaturalness of its main character, such as a sponge as an organism who lives on the sea with the marine animals, a house in pineapple shape, the setting as a beach on the sea, and many more. The existence on the water showed by the presence of air bubbles that often appears in every scene (<http://www.spongebob.wikia.com>,2014).

Therefore, it is necessary to conduct a scientific research on those phenomenon mentioned above. So, this research is entitled: An evaluation on meaning of *bahasa Indonesia* dubbing found in Spongebob Squarepants cartoon (based on linguistic, cultural, and children's literature aspects).

Based on the background description, problem identification, and also problem limitation above, the issues are formulated as follows: (1) How is the appropriate and inappropriate translated meaning existing in Spongebob Squarepants *Bahasa Indonesia* version as Target Language (TL) based on linguistic aspects?, (2) How is the meaning existing in Spongebob Squarepants *Bahasa Indonesia* version as Target Language (TL) leads to gay and capitalism cultural aspect?, and (3) How is the meaning existing in Spongebob Squarepants *Bahasa Indonesia* version as Target Language (TL) that is un-logic viewed from children's literature elements?

Based on the questions in the problem formulations, the objectives of this research are: (1) To describe the translated meaning existing in Spongebob Squarepants *Bahasa Indonesia* version as Target Language (TL) based on linguistic aspects, (2) To describe the meaning existing in Spongebob Squarepants *Bahasa Indonesia* version as Target Language (TL) that leads to gay and capitalism cultural aspect, and (3) To describe the meaning existing in

Spongebob Squarepants *Bahasa Indonesia* version as Target Language (TL) that is un-logic viewed from children's literature elements.

### **Dubbing of Spongebob Squarepants**

As found in Nickelodeon website, Spongebob Squarepants is an American animated television series created by marine biologist and animator Stephen Hillenburg. The series chronicles the adventures and endeavors of the title character and his various friends in the fictional underwater city of Bikini Bottom. The series' popularity has made it a media franchise as well as the highest rated series show to ever air on Nickelodeon, and the most distributed property of MTV Networks. Originally presented in English, this cartoon then is lately dubbed into Bahasa Indonesia, so that Indonesian children can enjoy it. (<http://nickelodeon.com>, accessed 2014).

According to Chaume (2004, p.35), dubbing means the replacement system of a soundtrack for a new one, with a different language than the original usually consists of a written version of the lines found in the soundtrack to make audio-visual materials are available for a broader group of people. They based on a translation of the original language into a new one.

### **Translation**

According to Larson (1989, p.3) translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text. After studying those aspects, then there is a process of analyzing them to find the meaning. Meanwhile, Tou (2003, p.7) states that translation related to activities that are performed by humans, not by non-humans or other species. Most statements take translation to mean something that is strictly concerned with language, which in this case is human language.

### **Semantic and Communicative Translation**

Furthermore, Newmark (1988, p.45) divides translation into two namely semantic translation and communicative translation. Each of these methods has more tendencies either toward the SL or the TL. Semantic translation has emphasis on the SL and communicative translation has emphasis on the TL.

### **Meaning**

The meaning is attention in the process of

translation in the process translation, surface structure or form can change the structure of the deep structure or meaning thus must be preserved as much as possible. Every language has a different way to send a message (Munday, 1980, p.35). Later, according to Newmark (1988, p.165), a word can mean anything at all under the following conditions: (1) That it has a stimulative license to do so, (2) That it forms part of a special code, (3) That it is spoken or written in error, or is a misprint, and (4) That the author is writing under stress (fear, illness).

Based on principle language target that was made by learning language (foreigners). Corder (via Sanal, 2008; p.598) said: Errors deviances that due to deficient competence (i. e."knowledge" of the language, which may or may not be self-control). As the due to the deficient competence tend to be systematic and not self correctable. Whereas "mistakes" or "lapses" that due to performance deficiencies and arise from lack of called slips of memory, anxiety possibly caused by pressure of time etc.

### **Translation Evaluation**

Translation is skills that involves more art or talent in addition efforts and the theory. According to Doster (via Nababan, 2008, p.21) applied linguistics translation is branches which are specifically dealing with the problem of the transfer the meaning of a language of symbols to symbolism other languages quality a translation can be seen from evaluating resolving that has three criteria, namely right, accurate, and science (natural).

### **Linguistic**

According to Machali (2009, pp.40-41), a language is a structured system that same with other system. Language has its patterns and be used by it. One of structured system characteristic as the language system that is, a lingual activity that moving in one direction and the elements involved in it are arranged in a row so that no element appearing simultaneously or concurrently. Furthermore, Machali (2009, pp.42-45) states that a language is an exclusive and convention only owned by a group of humans as the speakers. The composition of the main word in *Bahasa Indonesia* and English s the same, that is SPO (Subject, Predicate and Object). A language also has its pattern or system of grammar, as we know those are five of grammatical hierarchy they are: morpheme, words, phrases, clauses, and sentences.

### **Gay Cultural**

According to Johnson via Diffendal (2005, pp.1-2), he determines about homosexuality as two views of homosexuality such as: (1) The conservative view, homosexuality is an aberration, the orientation is a disorder, and the behavior is pathological and (2) The progressive view, homosexuality is a normal variant in the human condition and that homosexual behavior is natural.

It is intended that children adopt the habits of same-sex relationships. It must not be allowed because Indonesia is a country with a majority of Moslems who forbid same-sex relationships (m.voa-islam.com, accessed on 2 July 2015). The gays wish that their actions must be legalized in all over the world including in Indonesia because several countries have legalized gays life and same-sex marriage. Meanwhile, Indonesia still has unclear constitution about the protection of gay's right whether it is legalized or not. (www.kompasiana.com, accessed in November 2014).

### **Capitalism Cultural**

Later, Indonesia actually has its own economic system named *Ekonomi Kerakyatan* but it still as an discourse and Indonesia still has been using Liberal Economic since *Orde Baru*. Capitalism is often defined as an economic system where private actors are allowed to own and control the use of property in accord with their own interests, and where the invisible hand of the pricing mechanism coordinates supply and demand in markets in a way that is automatically in the best interests of society (Scott, 2006:2-3).

### **Children's Literature**

According to Donelson & Nilsen, (2008, p.2) statement, consider all books written for children to be literature-excluding works such as joke books, cartoon books, and nonfiction works that are not intended to be read from front to back, such as dictionaries, encyclopedias, and other reference material. Furthermore, Nurgiyantoro (2005, p.12) states that cartoon is a part of children's literature works which has psychological emotion that can be understood by the children based on the concrete fact imagination and also uses the easily understood

language for children. Later, most of us think that the children only need stories with simple, sweet, and secure themes, and it is not appropriate to tell the truth of the dark side of this life. The simple life stories with the bright and sweet things are felt so boring for the children, especially for adults. A good and successful authors do lot of ethnographic researches for many years in order to make himself understand about the children's behaviour that he will make as the characters, and to make the stories approaching fairness (Purbani, 2003, p.5).

Besides the theories above, this research has similarities with Leonardus's and Sufriati's (2013, p.12) that is about translation of English into Indonesia and using watching and taking note for the data collection method, Then, he also used triangulation technique and consulted two interraters. Meanwhile, the difference is the subject of his research is subtitled movie while the author's subject is dubbing cartoons. Other equation is Leonardus research using Newmark method and either the writer but with added of Machali's method.

Leonardus and Sufriati (2013, p.12), entitled *An Analysis of English Idiomatic Expressions in Transformer III- Dark of Moon, the Translation Strategies and Their Degrees of Meaning Equivalence*. His research was accomplished by watching the movie and then; taking note, collecting, rewriting, classifying, and analyzing the data before making some conclusions. There were five categories of English idiomatic expressions found in the Transformers III-Dark of The Moon were divided into the following five categories based on theories proposed by Fernando and Hocket. Phrasal compound was the most common type of idiomatic expressions. There were 123 idioms or 53,2% of the data belonged to this type. Related to the translation strategies applied in translating idioms, it was found that translation by paraphrasing was most frequently used. More than three fourths of the data units or 170 (77,5%) used this strategy. While six idioms or 2,6% were un-translated or omitted. related to the degrees of meaning equivalence of the translated idiomatic expressions, 185 units of data were considered to be equivalent.

Based on the introduction, the theories and relevant studies so it is made into this figure 1 of research framework below:

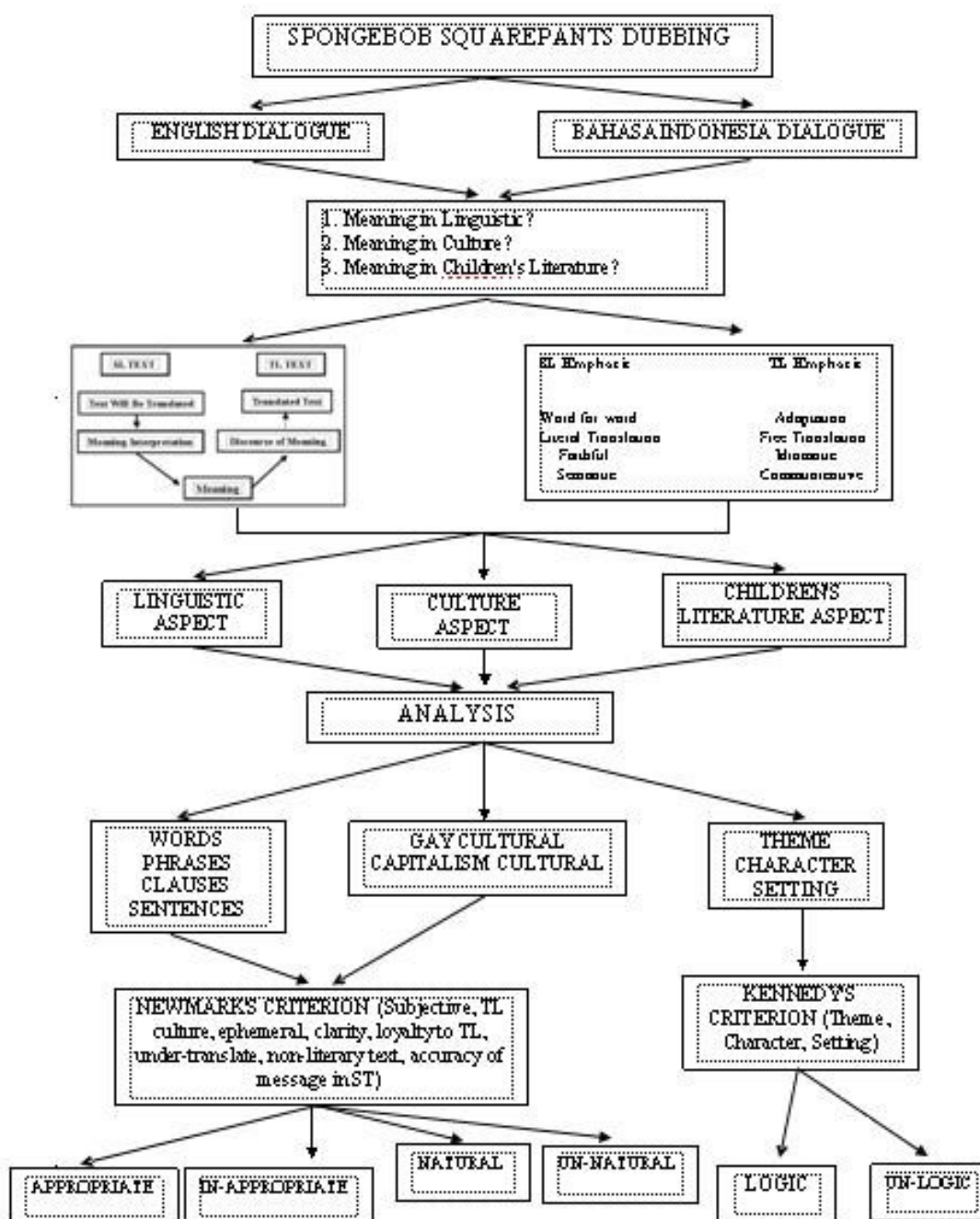


Figure1. Research Framework

**METHOD**

This research is a qualitative method that is data sources cycles of repetition, classification data, reduction data, then presented data, concluded that data. This research is a documentary research that conducted from October 2014 until February 2015. This research consists of watching the cartoon, listening the dubbing, studying, classifying, analyzing and examining the data by the inter-rater's reliability, revising and finally making the conclusion

The data of this research is a translation meaning error in *Bahasa Indonesia* dubbing. Source of the data are 10 episodes of *Spongebob Squarepants* series directed by Stephen Hillenburg and Derek Drymon, while the subject in this research is the dialogues and a scene of the characters.

The data collection techniques use a watching-listening-note taking technique, that is the writer with all her abilities to pay attention to his words and a cartoon scene that later be realized in the form of video and written to gather data. The researcher watched both source

both in English and *Bahasa Indonesia*, and compared them to understand the content and the meaning of both data sources. The instrument in this research is the writer herself (intra-rater). The writer has some capabilities and knowledge about the things related to the research, and also her background of bachelor of Islamic Economy and under-graduate degree of English language and literature, so the writer acts as draftsman, administrator, policy data maker, analyst, intra-rater and reporter of all the results of this research. The instruments are: notebook, TV tuner, and speaker. Meanwhile, another instruments are some additional instruments such as: pen, notes, dictionaries (Oxford Advance Learner's Dictionary, Online Dictionary, *Kamus Besar Bahasa Indonesia Mobile*).

The method used to analyze the data is the match method. The objective analysis of data with this method is to determine an identity of research object identity is a unit of lingual object determined based on average levels of equivalency, harmony, unity, or similarities with the Newmark's and Machali's mixing-modification instruments method (1988, p.45) and also Machali's method of standardization (2009, pp.153-157). Furthermore, the analysis is done by each episode with the procedures as follows: (1) Preparing a notebook compatible with USB TV tuner to record the cartoon that shown on Global TV for a month, (2) Watching to every episode while sorting anywhere in accordance with the purpose of research to elected 10 episodes, (3) Playing the ten episodes repeatedly (pause-play technique) and then analyzing one by one according to Miles and Huberman interactive model.

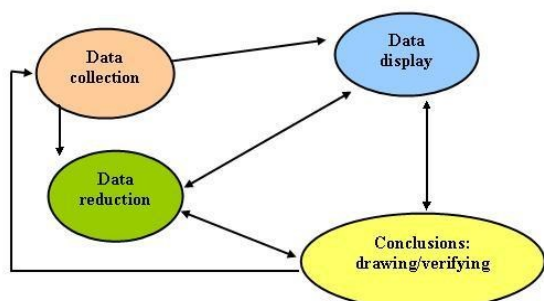


Figure 2. Components of Data Analysis: Interactive Model (Miles and Huberman, 1992, p.12)

(4) Entering into a self modification matrix analysis of error meaning based on Newmark's

and Machali's method, (5) Taking note the dialogues, by the total of 1031 dialogues and then marking the errors from the low to the high level then pouring into the table, paired with Indonesian language dialogues, and (6) Analyzing the dialogue containing of error meaning based on three aspects, between English and *Bahasa Indonesia* versions using Newmark method.

## RESULT AND DISCUSSION

This research is conducted to evaluate and describe: both of appropriate and in-appropriate meaning translation of *Bahasa Indonesia's* dubbing based on linguistic, culture, and children's literature aspect found in *Spongebob Squarepants* cartoon. The results are:

### Description of Appropriatenesses and In-appropriatenesses of *Spongebob Squarepants Bahasa Indonesia's* Dubbing Based on Linguistic

These results and discussions are the evaluation of appropriate and in-appropriate the meaning translation of *Spongebob Squarepants Bahasa Indonesia* dubbing based on linguistic aspects.

#### The Appropriatenesses Based on Linguistic Aspects

Patrick: Do you wanna go play **hide and go-seek**?

Patrick: *Apa kau ingin main petak umpet?* (epd 2 dial 26)

Hide and go seek is a popular children's game in which any number of players conceal themselves in the environment, to be found by one or more seekers. Meanwhile, Indonesia as the target language has its own name of this game, that is "*petak umpet*", so this translated related to Newmark's parameter categories they are: the transmitter is subjective, the relation to ST (source text) is clarity, the use of form of SL (source language) is loyalty to TL (target language) norms, and the evaluation criterion is accuracy of ST message in TT (target text). So, this dialogue is communicative translation.

Patrick: So what you're saying is, that if they go though with their plans, to build this new superhighway through Jellyfish Fields, that every single species of flora & fauna that makes this place their habitat will be forced out of the ecosystem that they have formed, effectively being destroyed?

*Patrick: Jadi maksudmu adalah kalau mereka meneruskan rencana mereka untuk membangun jalan raya super ini melalui ladang ubur-ubur, semua spesies flora dan fauna yang menjadikan tempat ini sebagai tempat tinggal akan terusir keluar dari ekosistem yang sudah mereka bentuk. Dan sekarang akan dihancurkan begitu saja, ya? (Epd 4 dial 20)*

This dialogue above has very good translated into *Bahasa Indonesia* consisting of linguistic aspect in terms of words, phrases, clauses, and sentences. Furthermore, the translator knows which one has to be translated into TL and which one is should be maintained as SL such as: flora and fauna, later which one is adapted such as: ecosystem-*ekosistem*, and species-*spesies*. So, this dialogue related to all parameters of Newmark's categories, they are: having subjective transmitter, the culture use target language culture, the relation to source text are gain and clarity, the source language's form are loyalty to target language norms, the target language's form are under-translate, the appropriateness are the vast majority of texts, and the criterion for evaluation are accuracy of communication of source text, so it is communicative translation.

#### The In-appropriatenesses Based on Linguistic Aspects

Mr.Krabs: **Shredded** gold?Couldn't we use less expensive ingredients?

*Krabs: OUW!! Peraturan?? Aaaaaaaaaa.... Bisakah kita menggunakan barang yang kurang berharga??*

Epd 1 dial 35

The word "shredded" is translated into *peraturan*; so it has a bad translation sentence and leads to neither a semantic nor communicative translation. It should be translated correctly into *parutan*, while those two translated is so different and having in-appropriateness with the text as the target language.

Sandy: ..... I go out into the wild armed only with my bare hands, my quick wits, this **harpoon, and 65 pounds of dynamite....**

Sandy: .....*aku akan berada di alam liar hanya dengan kedua tanganku saja, pikir rakun yang cepat, dan harpoon ini, dan juga 5 pound dinamit..* (Epd 2 dial 10)

The phrase "65 pounds of dynamite" is translated into *5 pound dinamit*; so it has a bad translation and leads to neither a semantic nor communicative translation. It is totally wrong because translated of numbers should be the same. So, this translated is un-appropriateness with the linguistic aspect.

#### Description of In-appropriatenesses of Spongebob Squarepants *Bahasa Indonesia's* Dubbing Based on Gay and Capitalism Cultural Aspects

Patrick: I know, good thing there's two of us.

Spongebob: You know Patrick, since this scallop doesn't have parents, we should raise it ourselves.

Patrick: Yeah! At least until it's old enough to be on its own! Oh, I wanna be the mom!

Spongebob: I don't think you can be the mom, Patrick, because you never wear a shirt.

Patrick: You're right. If I was a mom...[the camera draws back to reveal Patrick's hairy, obese, unsightly form]...this would be kind of shocking.[lifts his arms, revealing armpit hair]Just call me Daddy!

*Patrick: Aku tau..., untung ada kita berdua..*

*Spongebob: Kau tau Patrick, karena kerang ini tidak punya orang tua kita harus membesarkannya..*

*Patrick: Ya..., paling tidak sampai cukup tua untuk hidup sendiri..., aku mau jadi ibunya..*

*Spongebob: Aku pikir kau tidak bisa jadi ibu Patrick, karena kau tidak pernah pakai baju..*

*Patrick: Kau benar....kalau aku jadi ibu.... (melihat badannya) ..... ini jadi semacam kejutan....., panggil aku ayah!!! (Epd 6 dial 41 to 45)*

These dialogues above (dial 41 to 45) embodies of gay cultural, showed by the conversation between Spongebob and Patrick when they found a lost baby scallop and then they treated just as a married couples caring for their child, which is Spongebob as a mother, and Patrick as a father.

Patrick: [grabs fake Plankton] We gotta bust him out, quick! I'm gonna sit on him! [puts fake Plankton on a rock, preparing to sit on it]

Sandy: A citylacra!

Spongebob: [covers Gary's "ears"] Sandy, please! Language!

*Patrick: Berarti kita harus segera mengalahkannya! Aku akan mendudukinya! (merebut Plankton dan berlari untuk mendudukinya)*

*Sandy: Sebuah tiruan?????*

*Spongebob: Sandy, kumohon... Bahasanya... (menutup telinga Gary) (Epd 5 dial 77, 79, and 80).*

This dialogue above embodies about gay cultural, showed by the behaviour of Patrick when he busted and sat on the fake Plankton and when Sandy screamed "a citylacra!" then Spongebob covered Gary's ears with admonishing of Sandy. Citylacra is the name of cities in Peru, inhabited by the gays. So, it is not compatible with one of Newmark's parameter categories that is about target language culture and it is of course related to gay cultural.

*Mr. Krabs: Ah, we don't need those losers anymore! I'm turning the restaurant in to one of those fancy frou-frou places! Where they charge big bucks for itsy-bitsy portions! We're getting a gourmet chef from the chef exchange program and I'm going to raise me prices to the roof! [laughs]*

*Krabs: Kita tidak butuh mereka lagi! Aku akan mengubah restoran ini menjadi tempat yang cukup bergengsi dimana yang datang membayar mahal untuk makanan yang sangat sedikit. Kita akan mendapatkan koki makanan mewah dari program pertukaran koki dan aku akan menaikkan harga sampai ke atap.. hahahahaha... (Epd 1 dial 18 and 20)*

This dialogue above embodies of capitalism culture that is showed by the sentence "I'm going to raise me prices to the roof!". It shows that Mr.Krabs as the boss and also the owner of Krusty Krab restaurant is very greedy and wants to get the profit maximization within the smallest victimization, as Indonesian capitalism nature "*mencari keuntungan sebesar-besarnya dengan pengorbanan sekecil-kecilnya*". So, it is not compatible with one of Newmark's parameter categories that is about target language culture and it is of course related to capitalism cultural.

*Mr. Krabs: Sniff out the money, little guys! Come on! Marsh! [worms' stomachs growl, and get angry at Mr. Krabs] Wait a minute. I was gonna feed ya! Honest! [worms get angrier]*

*Krabs: Ayolah, anak-anak... enduslah uangnya! (berkata seraya memaksa kepada cacing yang membawa keretanya) Endus cepat, cepaaaattt!! Ayo!! Cacing-cacing tersebut kelaparan dan marah kepada tuan Krabs, lalu berbalik mengejar tuan Krabs.. Ah, ah,tunggu, tunggu.. aku akan memberi kalian makan.. Aku janji..., aaaaaaaaaa!!!!*

(Epd 5 dial 37)

This dialogue above embodies of capitalism cultural, showed by Mr.Krabs compulsion to his sea-worms as the 'undersea dog sleigh' to run faster without feeding them at all and let them hunger. So, it is not compatible with one of Newmark's parameter categories that is about target language culture and it is of course related to capitalism cultural.

#### **Description of In-appropriatenesses of Spongebob Squarepants Bahasa Indonesia's Dubbing Based on Children's Literature Aspects**

*Squidward: [sarcastically] Really. We haven't had a customer since the day this highway was built!*

*Squidward: Benarkah?? Kita sudah tidak punya pelanggan semenjak jalan raya dibuat!*

(Epd 4 dial 113)

The un-logical theme shown by the word of superhighway. A superhighway is a highway designed for travel at high speeds, having more than one lane for each direction of traffic and with no stop. Normally, highway is built by human on the land because there is no of cars and another land vehicles and it is not built for under-sea vehicle like submarine.

*SpongeBob: Well okay you sit this one out Squidward, this will be a special delivery from **the chef**. [talking to customer] For your dining pleasure, **2 double Krabby Patties cooked** to perfection complimented by a side of **coral bits** and **a jumbo diet soda**, topped off with a little extra love. [reaches into his chest and pulls out a heart and sprinkles some of it on the Krabby Patties. He then Pants] Enjoy your meal! [sighs] It's the little details that they really appreciate, isn't it Squidward?*

*Spongebob: Baiklah, duduk disitu Squidward.. Ini adalah kiriman istimewa langsung dari **koki** untuk makan malam yang*



menyenangkan... (memberikan ke pelanggan) Dua **krabby patty double dimasak** dengan sempurna, ditambah dengan **rumput laut goreng** dan **minuman soda diet** ukuran jumbo, dengan sedikit ekstra cinta (mengambil hatinya dan menaburkan cinta di atasnya) Selamat menikmati.. Aahhhhhh....detail yang sedikit itulah yang membuatku dihargai, benarkan Squidward? (Epd 1 dial 3)

This dialogue shows that Spongebob Squarepants as a sponge is a chef and also the theme is un-logic because there is an undersea restaurant. So, it is not logic because this dialogue does not reveal to the children that this is indeed on the seabed with the characters are sea creatures.

SpongeBob: Mmmm-mmmm. Goulash.  
[SpongeBob opens window] Hey, out there! You dropped your **goulash!** Hello?  
Spongebob: *Hei yang diluar, kau menjatuhkan gulasmu.. Haloooo.... (tidak ada jawaban, tiba-tiba pori-porinya berbunyi)...a??* (Epd 8 dial 1)

Goulash is a stew of beef or veal and vegetables, seasoned mainly with paprika. It is a Hungarian dish, and it is not logic with the setting. While in Indonesia, it is translated into *Gulas* that is a kind of tamarind, and those two things are so different. So, it is not logic because this dialogue does not reveal to the children that this is indeed on the seabed with the characters are sea creatures.

## CONCLUSION

the problem formulations, research purposes, and the results, then it is concluded that: (1) Based on linguistic aspects taken from dialogues of Spongebob Squarepants *Bahasa Indonesia* dubbing, the meaning has been good overall, because they no inappropriateness or translation error in word, phrase, clause and sentence. And they also have subjective transmitter, the culture use target language culture, the time and origin are ephemeral and rooted in their own contemporary contexts, the relation to source text are gain and clarity, the source language's form are loyalty to target language norms, the target language's form are under-translate, the appropriateness are the vast majority of texts, and the criterion for evaluation are accuracy of communication of source text.

Therefore, the translation type is communicative sentences. For the example of the most appropriate is Patrick:Do you wanna go play **hide and go-see**? (Patrick : *Apa kau ingin main petak umpet?* epd 2 dial 26) While there is only a few in-appropriate of words, phrases, clauses, and sentences which are categorized as semantic translation sentences. Inappropriateness for these words, phrases, and clauses has involved an error sentence fatally, which is a lot of inappropriate meaning so that it causes a total error meaning (neither semantic sentence nor communicative), for example: Mr. Krabs: **Shredded** gold?Couldn't we use less expensive ingredients? (Krabs: *Ouw!! Peraturan?? Aaaaaaaaaa.... Bisakah kita menggunakan barang yang kurang berharga??* Epd 1 dial 35), (2) The cultural aspects are related to gay and capitalism cultural taken from dialogues of Spongebob Squarepants *Bahasa Indonesia* dubbing. They have only a few dialogues that embody gay and capitalism cultural. The point is inappropriate language that is introduced to many Indonesian children. In terms of gay sub-aspect in accordance with the model used in this research is only the Spongebob Squarepants dialogues, not the behaviors. The most appropriate dialogue which does not embody of gay cultural is: SpongeBob:Aaaaaa!!! Hop in, sir! We'll get you out of here! (Spongebob: *Waaaaaaaaa!! Naiklah tuan. Kami akan menyelamatkanmu.* Epd 5 dial 41) and the most in-appropriate dialogue which is embodies of gay cultural is: Patrick:Yeah... Let's have another! (Patrick: *iya!!! ..... ayo kita punya anak lagi!!!.* Epd 6 dial 101). Later, the most appropriate dialogue which does not embody of capitalism is: SpongeBob:Gee, thanks Mr. Krabs! (Spongebob: *Woow.., terima kasih tuan Krabs.* Epd 9 dial 17) while the most in-appropriate dialogue embodies of capitalism is: Mr. Krabs:We're getting a gourmet chef from the chef exchange program and I'm going to raise me prices to the roof! (Krabs: *Kita akan mendapatkan koki makanan mewah dari program pertukaran koki dan aku akan menaikkan harga sampai ke atap..hahahahahaha.* Epd 1 dial 20), and (3) Based on children's literature through the three elements (theme, character, and setting) taken from dialogues of Spongebob Squarepants *Bahasa Indonesia* dubbing, even though some of the dialogues have illogical elements but the overall stories have been good related to its elements in accordance with Kennedy's criterion mostly about: the sea world

theme, the sea creatures, and the setting about American terms. For the most appropriate dialogue which is logic with the theme, characters, and setting is: SpongeBob: Of course, **scallops** love worms! (*Spongebob: Tentu saja, kerang menyukai cacing*. Epd 6 dial 30), meanwhile the most in-appropriate dialogue which is un-logic with the theme, characters, and setting is: Squidward: Really. We haven't had a customer since the day this highway was built! (Squidward: Benarkah?? Kita sudah tidak punya pelanggan semenjak jalan raya dibuat! Epd 4 dial 113). The writer shows these both of appropriateness and inappropriateness through the dialogue sentences, not the scenes.

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