CHAPTER 2

REVIEW OF RELATED LITERATURE

Theory is important in a research. This study used theories for basic information and for data analysis. The reviews of related literature consist of previous studies, translation, translation process, translator, subtitle, subtitling strategies, language variety and taboo words.

2.1. Previous Studies

In this sub chapter, the researcher shows two previous studies related to this study. The first previous study was *Subtitling Strategies in Real Steel Movie* by Naomi Ventria Nauly Simanjuntak (2013) based on Gotlieb's theory (1992:166). Her research classified and categorized the types of subtitling strategies based on ten classifications proposed by Gotlieb in Real Steel movie. The result of this study shows the mostly used subtitling strategies in the movie. Meanwhile, the second one was *A Sociolinguistic Analysis of Taboo Words in Bad Teacher Movie* by Fika Nur Anggita (2015) based on Batistella's theory (2005:72). In this research, she clasified and categorized four types of taboo words proposed by Batistella. The result of this study shows four types of taboo words occur in the characters' utterances in *Bad Teacher* movie and four functions of taboo words.

Meanwhile, this study is different from the two previous studies, in that if focuses on the taboo words found in the movie especially on how they are translated into Indonesian.

2.2. Translation

Translation is transferring an idea or message from the source language (SL) to the target language (TL).

Larson (1991: 17) states that the ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended audience who is unfamiliar with the source text will readily understand it. The success of a translation is measured by how closely it measures up to these ideals. The ideal translation should be:

a. Accurate: reproducing as exactly as possible the meaning of the source text.

b. Natural: using natural forms of the receptor language in a way that is Appropriate to the kind of text being translated.

c. Communicative: expressing all aspects of the meaning in a way that is readily understandable to the intended audience.

Newmark (1981:40) states that translation is how to replace a written message and statement in another language meaning. It means that the translator should be able to understand and identify the text from SL to TL, and to recognize a text component "unit translation" to understand meaning of it. A translation unit could be in the form of word, phrase or even one more sentences. The translator would find many problems occured in the process of translation such as untranslability, readablity, and loss and gain. Furthermore, there are many ways can be used to solve those translation problems.

2.3. Translation Process

In translation study, there is a translation process to make a good translation. According to Newmark (1988:19), there are four processes of translation, there are:

a. The SL text level, the level of language, where one begins and which one continually (but not continuously) goes back to. This is the level of literary translation of the source language into the target language; the level of translation has to be eliminated, but also acts

as a connective of paraphrase and the paper-down of synonyms. Translation is pre-eminently the occupation in which the translator has to be thinking several things at the same times.

b. The referential level, the level of objects and events, real or imaginary, which progressively has to be visualized and built up, and which is an essential part, first of the comprehension, then of the reproduction process. One should not read a sentence without seeing it on the referential level, whether text is technical or literary or institutional, one has to make up mind summarily and continuously.

c. The cohesive level, which is more general and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which the language level has to be adjust. This level also links the first and the second level. It follows both the structure and the moods of the text.

d. The level of naturalness, of common language which is appropriate to the writer or the speaker in a certain situation. Natural depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written languages more or less coincide.

2.4. Translator

A translator is someone who has competence of both source and target languages. A translator must understand the meaning words from SL to TL. The translator must understand with translate rules. They not only just transfer the idea from the source language to the target language but

they also should establish an equivalent translation from English to Indonesian since they have different system and structure.

According to Bassnett (1991: 8), there are statements correlated to the ability that translators should have:

a. Accept the untranslatability of the SL phrase in the TL on the linguistic level.

b. Accept the lack of a similar cultural convention in the TL.

c. Consider the range of TL phrases available, having regard to the presentation of class, status, age, sex of the speaker, his relationship to the listeners and the context of their meeting in the SL.

d. Consider the significance of the phrase in its particular context-i.e. as a moment of high tension in the dramatic text.

e. Replace in the TL the invariant core of the SL phrase in its two referential systems of culture out of which the text has sprung.

2.5.   Subtitle

Subtitle is a printed statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language. (http://www.merriam-webster.com/dictionary/subtitle).

According to Baker (2001:247) Subtitle are textual versions of the dialogue in films and television programs. It can be defined as the transcription of film or TV dialogue presented simultaneously on the screen.

2.6.   Subtitling Strategies

In a 1992 study, Henrik Gottlieb, an experienced translator in the area of audiovisual translation, formulated a number of fundamental

classifications of subtitling strategies. There are ten strategies included under these classifications (Gottlieb, 1992:166). Although Gottlieb himself does not give a complete and detailed explanation on each of these strategies, other writers citing him have put efforts to comprehensively explain all of his strategies. The following are Gottlieb's subtitling strategies as exemplified by Taylor (2000), Ghaemi and Benyamin (2010), Saputra (2003:23), Harianto (2005:14) and several other writers.

In this research, the researcher used subtitling strategies from Gottlieb (1992: 166). There are ten subtitling strategies:

a. Expansion

Expansion is used when the dialog in the SL need an explanation to gain the audience comprehension because they cannot retrieve the culture nuance of the SL.

b. Paraphrase

Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL,in other words, the translation in the TL is syntactically different from the SL but the meaning is still maintained to be comprehended by the audience.

c. Transfer

A faithful transmission of the whole form and also message from source language (SL) into acceptable to target language (TL) equivalent. Every single piece of the original SL aspects, both form and message, are delivered to the TL accurately. Example: *I love chesse* into *aku suka keju; Mmmm, the taste is delicious* into *Hmmm, rasanya enak.*

d. Imitation

Imitation is used to translate the proper noun like names, places, country, product brand.

e. Transcription

Transcription is used when there exist unusual term, the third language and nonsense language in the SL.

f. Dislocation

Dislocation is adopted when the SL employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content.

g. Condensation

Condensation is applied to solve the problem of limitation of subtitle lines. This can also create efficiency by eliminating the redunduncies.

h. Decimation

Decimation is omitting important element that are confusing the audience and some taboo words.

i. Deletion

Deletion refers to deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

j. Resignation

Resignation is applied when the translator does not find the solution in translating the SL subtitle and that the meaning is inevitably lost.

2.7. Language Variety

Variety is a broad term, which includes different accents, different linguistic style, different dialect, and even different language, which contrast with each other in social reason (Holmes, 1992:9). Language is the way human communication, either in spoken or written, to interact with other people around us. In one source, Crystal (2003:43) states that in monolingual communities, a major way of marking factors such as solidarity, distance, intimacy, and formality is to switch from one language variety to another. Everyone has his or her language variation to communicate and the language is depending on the situation. For example, a student speaks formally when he is talking with his teacher and informally when he is talking with his friends.

2.8. Taboo Words

Fairman (2009:27) states that every society has its own particular taboo act and taboo words. Taboo acts related to any activities that should be avoided, while taboo words related to any words that should not be uttered. Both are identified with one another since several taboo acts relate to taboo words while others do not. The popular case of this phenomenon is the act of incest. Incest is considered taboo because it refers to the sexual activity that is strongly forbidden in a society. In the same sense, any words which refers to incest activity such as *motherf**ker* will also be categorized as taboo because it indicates the activity. Nonetheless, there is an alternate word that is said as taboo while the activity it indicates is certainly not. When people talk about excretion, it is often considered as taboo while the act itself is not forbidden if it is done by the appropriate person in a suitable place and time.

Batistella (2005:72) suggests four types of taboo words, epithets, profanity, vulgarity, and obscenity.

a.   Epithets

Epithet is characterized by the existence of several types of slurs, such as *bitch* and *fag*. Other references that are included as epithet are connected to race, ethnicity, gender, sexuality, one's appearance, and disabilities such as *n*gg*r*, *m*dg*t* and *r*t*rd*, *motherf**ker*, *t*t-man* (Batistella, 2005: 72). Jay (in Doyle 2006: 2-3) defines epithet as a short but strong blast of passionate language which is triggered by frustration or anger such as *son of a b**ch*. Here is an example of epithet in a conversation.

Jimmy: What's your problem, *b**ch*? Don't kick my clothes! Don't f**king judge me! Why don't you grow up!
Stephanie : Stop it!

In this conversation, Jimmy uses the taboo word *b**ch* to annoy his friend who makes him feels troubled. Since the word is uttered with frustration or anger, it becomes emotional language. Therefore, Jimmy uses the word *b**ch* as an expression of anger and also to insult his friend.

b.   Profanity

Batistella (2005:72) says that profanity can be categorized as religious cursing because it usually includes the foul-mouthed use of what is considered to be sacred. Being more detail, Jay in Doyle (2006:2-3) describes profanity as the expression involving the use of religious terms in a profane, secular or uncaring manner. The aim of the speaker is not to vilify God or anything connected with religion but it may be used to express emotional response to certain motives. The words that belong to this type are *J*s*s Chr*st*, *h**l*, *d**n*, *godd**n*, for example, the words *J*s*s Chr*st* in the following dialogue.

David: Wait...Greg Buell. He went to our school right?

Jimmy: Yo, I got to save up some money and get the *h**l* out of here.This s**t is ridiculous.

In this conversation, Jimmy uses the taboo word "*h**l*" when he talks to David who asks him whether Greg Buell is the guy who lives under the same house with Jimmy's mother is their friend at their school. Then, Jimmy confirms the question and utters the word "*h**l*" to emphasize that he wants to quit from his mom's house since he thinks that living with his mom's boyfriend is ridiculous.

c.   Vulgarity

Vulgarity and obscenity have the same reference especially to words or expressions that contain sexual anatomy and excretory function in a rough manner (Batistella, 2005:72). The difference between vulgarity and obscenity is usually related to the level of prurience. In other words, vulgarity demonstrates the raw expression of street language (Jay, in Doyle, 2009:1). Moreover, Jay (in Mercury, 1995:30) asserts that vulgarity is used to humiliate or bring down the thing or individual referred to or described. The words that belong to this type are such as *a*s, t*t, c**k, d**k,* and *c**t*. An example of this type in the utterance can be seen in the following.

David: Come on man, bring you're *a*s* onstage. We ain't got all day. Allright, all right. Enough of the fanfare.

Audiences: (cheering)

In this conversation, David uttered the word *a*s* when he calls one of his friend, Jimmy to come to the stage. He utters the word "*a*s*" to draw Jimmy's attention so that he will pay attention to his word.

d.   Obscenity

Obscenity refers to expressions that are prohibited from public use since they involve repulsion to the sense, abhorrent, impolite and detestable to morality (Jay, in Doyle, 2009:1). Moreover, according to Batistella (2005:72) profanity is defined as words or expression which involves sex differentiating anatomy or sexual and excretory function that usually uttered in rough manner. The words that belong to this type are *f**k* and *s**t*. Here is the example in a conversation.

Sol: You flipped it on him.
David: You got it, man. You're a *f**kin'* genius Just make sure you serve this clown in the next round for me.

The word *f**kin'* in the conversation belongs to obscenity type because it characterized sexual activity. However, in this conversation the word *f**kin'* does not actually mean "to have sexual intercourse" but it is used to intensify the word "genius".