CHAPTER II

REVIEW OF RELATED LITERATURE

Theory is an important tool to support a research. This research used some theories for basic information and for analyzed the data. This research used Batistella's theory to classify the taboo words and Gottlieb's theory in analyzing subtitling strategies. This chapter consists of Previous Studies, Translation, Cultural Translation, Translation Process, Translator, Subtitle, Subtitling Strategies, Language Variety, and Taboo Words.

2.1 Previous Research

In this sub chapter, previous research is an important for the researcher, because the researcher has certain source to show where the important thing of his/or her research. The researcher found two previous researches related to this study.

The first previous one is taken from Naomi Ventria Nauly Simanjuntak's thesis entitled "Subtitling Strategies in Real Steel Movie (2013)" based on Gotlieb's theory (1992:166). The result of the research by Naomi Ventria Nauly Simanjuntak shows the subtitling strategies mostly used in Real Steel film. Meanwhile, the differences between this study and previous research are the object of the data that is science fiction is for Real Steel film and biographical black comedy crime is for The Wolf of Wall Street. Moreover this research uses the object of the data from online film and DVD. Then, the subject of the data for this research is not only the subtitling strategies but also all of the taboo words that occur in the utterance of main character in the film.

The second previous one is taken from Fika Nur Anggita's thesis entitled "A Sociolinguistic Analysis of Taboo Words in Bad Teacher Movie (2015)" based on Batistella's theory (2005:72). The result of the research by Fika Nur Anggita shows four functions of taboo words and four types of taboo words occur in the utterance of characters in Bad Teacher film. The similarity with previous research is focused on classifying the types of taboo words uttered by the main character with the tool from Batistella's theory. Then, the difference between the previous research and this research is distinguishing the Indonesian subtitle for taboo words, how subtitle by fans and subtitle by professional are more acceptable to Indonesia broadcasting law.

2.2 Translation

Translation specifically has been used to translate the data from spoken or written SL text to spoken or written TL text with the equal idea. Many definitions of translation have been stated by some experts. The first definition is from Larson (1991:17) stated that the ideal translation will be accurate as to meaning and natural as to the receptor language forms used. 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 form 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 understable to the intended audience.

Meanwhile, another definition of translation is stated by Newmark (1988:5) that propose translation as rendering the meaning of a text into another language in the way that the author intended the text.

For those definitions stated above, it can be conclude that translation is the process of rendering, transferring, and delivering the ideas, thoughts, and purposes from source language (SL) to target languages (TL) which has the equal meaning from one language to another language.

Moreover, when translating a text, translation activity needs a translator. Basically, a translator is someone who has competence to convert, rendering, and transferring the written idea from SL to TL. A translator must comprehend the meaning words from source language to target language. Dealing with subtitle, the translator uses the subtitling strategies to analyze the source language. On the other hand, a translator should be familiar with culture, and social setting of the source language and target language. In this case, the translator should transfer English as SL idea to Indonesia as TL idea with establishes and equivalent since both language has different structure and system.

There are statements that correlated to the ability of translator should have according to Basnett (1991:8):

1. Accept the untranslatability of the SL phrase in the TL on the linguistic level
2. Accept the lack of a similar cultural convention in TL.
3. 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.
4. Consider the significance of the phrase in its particular context-i.e. as a moment of high tension in the dramatic text.
5. 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.

The goal of translator is to have people read the translation as if it were the original one. To comply, a translator must be able to write sentences that flow as well as the original, and constantly keeping the ideas, thoughts and facts from the original source accurate. They must consider any cultural references, including slang, and other expressions that do not translate literally.

2.3 Cultural Translation

In translating a film text that contains cultural word, there are some techniques and strategies to overcome the problems. Nida and Taber (1969:199) state that cultural translation is a translation in which the content of the message is changed to conform to the receptor culture in some way, and or in which information is introduced which is not linguistically implicit in the original. As we know that the purpose of translation work is to make the target readers feel comfortable with the translation work, easy to understand the message, readable and the target readers will accept the cultural word into some familiar word. Sometimes, doing a translation work it is not an easy task. Then, as the translator we have to make the target readers feels enjoy and comfortable when they read our translation work. Discussing about cultural translation, Newmark (1988:95-102) classifies cultural words into five categories, those are:

1. Ecology (flora, fauna, winds, etc.)

   Ecology can be referred to geographical and ecological features but a country's Geographical and ecological features are considered as cultural terms if they are unique to that country and have a degree of uniqueness.

2. Material culture (artefacts; food, clothes, houses and towns, transport)

There are many classifications of cultural words in these categories. And for many countries, food term is the most sensitive and important expression of national culture and also a subject to the widest variety of translation procedures. It means that material culture especially needs to be translated properly because it is an expression of a national culture.

3. Social culture (work and leisure)

In considering about the social culture, one has to distinguish between denotative and connotation problems of translation. Connotative meaning is different in each country that a word might have positive connotative meaning but not in the other country that might have negative connotative meaning or the reverse.

4. Organizations, customs, activities, procedures, concepts (political and administrative, religious, artistic)

In socio cultural organizations, the translation process is divided into two categories; formal and informal informative (colloquial) texts. In formal informative text, the name should be transferred, and given the cultural equivalent. On the contrary, if the text is informal informative or colloquial text, it is not necessary for the translators to translate the cultural organization's name.

1. Gesture and Habit

Gestures and habits are symbolic actions that have function and meaning. They are symbol of action that may have different meaning and function on each country. For example spit as blessing, nod to dissent or shake to assent, kiss their finger tips to great or to praise, which occur in some cultures and not in others. Another example is giving a 'thumb-up' which means 'OK' or 'need a ride' in western culture.

2.4   Taboo Words

The statement that related to taboo words had been argued by Fairman (2009:27). According to Fairman (2009:27) argued that every society has its own particular taboo act and taboo words. Any activities that related to taboo acts is should be avoided, and then any words that related to taboo words is should not be uttered. Meanwhile, Batistella (2005:72) mentioned that there are four types of taboo words, epithets, profanity, vulgarity, and the last is obscenity.

The description of types of taboo words that mentioned by Batistella (2005:72) as follows:

a. Epithets

Epithet is characterized by the existence of several types of slurs, such as bitch, fag, bullshit, prick, and fucker. Other references that are included as epithet are connected to race, ethnicity, gender, sexuality, one's appearance, and disabilities such as nigger, retard, and motherfucker. Here is an example of epithet in a conversation.
Jimmy: "What's your problem, bitch? Don't kick my clothes! Don't

fucking judge me! Why don't you grow up!"
 Stephanie: "Stop it!"

In this conversation, Jimmy uses the taboo word bitch 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 bitch as an expression of anger and also to insult his friend.

b. Profanity

Profanity can be categorized as religious cursing because it usually includes the foul-mouthed use of what is considered to be scared. The

words that belong to this type are Jesus Christ, hell, damn, goddamn. Here is an example of profanity in a conversation.

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

Jimmy: "Yo, I got to save up some money and get the hell out of
 here.This shit is ridiculous."

 In this conversation, Jimmy uses the taboo word "hell" 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 "hell" 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. The words that belong to this type are such as ass, tit, cock, dick, and cunt. Furthermore, if compared with obscenity, vulgarity is one of the type taboo words that more prurience, since according to Jay (in Mercury, 1995:30) asserts that vulgarity is used to humiliate or bring down the thing or individual referred to or described. Here is an example of vulgarity in a conversation

David: "Come on man, bring you're ass onstage. We ain't got all day.

 Allright, all right. Enough of the fanfare."

Audiences: (cheering)

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

d. Obscenity

According to Batistella (2005:72) obscenity 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 fuck and shit. Here is an example of obscenity in conversation.

Sol: "You flipped it on him."

David: "You got it, man. You're a fuckin' genius Just make sure you

serve this clown in the next round for me."

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

2.5   Occasion of Taboo Words

To describe the reasons of taboo words that uttered by the main character in "The Wolf of Wall Street film", the researcher employs a theory from Wardhaugh (2006: 239). According to Wardhaugh, taboo words used by people for various reasons such as:

1. To draw attention to oneself

The speaker utter taboo words to gain attention of the listener by applying a strong language that can stimulate the listener's response immediately.

2. To show contempt

People who use taboo words seem to insult the addressee because they think that somebody or something is completely worthless and cannot be respected.

3. To be provocative

Taboo words uttered by the main character are to provoke violent acts and aggression. The speaker uttered taboo words when the speaker tends to receive a violent respond from the hearer.

4. To mock authority

The speaker used taboo words when that people are not pleased with a certain person, authority or government. Therefore, by applying taboo words, the speaker tends to destroy the public image of that person, authority or institutions.

2.6 Indonesia Broadcasting Law

To control the age restriction in watching films, Indonesia has the institution to legislating the film screening named KPI (Komisi Penyiaran Indonesia) and LSF (Lembaga Sensor Film) who has the authority of which part of the film is deserved to be censored. According to KPI in *(*http://denpasarkota.go.id/assets_subdomain/63/download/P3SPS%20KPI_089566.pdf*)* there are some regulations to screening the film.

First is the law concerning to age restriction mentioned on chapter XVII subsection 21 number 2:

(2) Classification of broadcast programs is classified in 5 (five) groups based on age, those are:

A. Classification P: Broadcast for pre-school age children, i.e. audiences aged 2-6

B. Classification A: Broadcasts for Children, i.e. a 7- to 12 years old

C. Classification R: Broadcast for Youth, i.e. audiences aged 13-17

D. Classification D: Broadcasts for Adults, i.e. audiences above 18 years old

E. Classification SU: Broadcasts for All Ages, i.e. audiences above 2years

old.

Second is the law concerning to swear, cursing, and taboo words mentioned on chapter XIII subsection 24:

1. The broadcast program is prohibited from displaying rude and offensive expressions, either verbally and nonverbally, who have a tendency insulting or degrading human dignity, having a mean profanity/obscene / vulgar, and / or insulting religion and God.
2. The harsh words and insults referred to in paragraph (1) above includes words in Indonesian, regional languages, and foreign language.

Meanwhile, according LSF (Lembaga Sensor Film) there are some laws as the fundamental to censoring the film that will be screening:

Mentioned in chapter III subsection 6, the content of film is prohibited to contains:

1. Encouraging people to do violation, gambling, and drugs abuse, psychotropic, and other addictive subtances
2. Accentuate pornography.
3. Provoking the conflict of intergroup, tribes, and interracial.
4. Degrading, harassing, and/o r desecrating religion values.
5. Encouraging people to take an action against law, and/or
6. Humiliate human dignity

Then subsection 7 is defined the age restriction as follows:
1. For viewers of all ages
2. For audiences age 13 (thirteen) years old or older
3. For audiences age 17 (seventeen) years old or more, and
4. For audiences age 21 (twenty one) years old or more.

Moreover, in chapter VI subsection 57 the censoring film as follows:

1. Any film and film ads that will be released and/or screening must obtain the validity letter of censoring.

2. The validity letter of censoring as intended at paragraph (1) is published after the movie passed censorship that includes:

    a. Research and themes assessment, pictures, scenes, audio, and translation texts of film that will be released, and/or screening to public.

    b. Released and/or screening determination of film feasibility to public

    c. Determining the age classification of film viewers.

    d. The censorship as referred in paragraph (2) aims to secure the society from negative influences of film and film ads.

In addition, according to the regulations from KPI and LSF above, it can be concluded that if the film contains the elements as mentioned in the laws such as display offensive expression, insulting to having a mean vulgar, profanity, obscene, or resulting religion and God, accentuate pornography, encouraging people to do violation, gambling, and drugs abuse, psychotropic, and other addictive substances, the film is not acceptable to Indonesia broadcasting law, then also the film itself should be censored in the terms of scene and words that contains taboo thing to Indonesian people or thing that are not acceptable to Indonesia broadcasting. Furthermore, in line with the statement before, if the film itself has already been censored in terms of scene and words that contain taboo thing to Indonesian people and Indonesia broadcasting, then the age restriction can be done based on the content of the film itself.

2.7 Subtitle

One of the ways to translate the foreign film and television program is subtitling. Subtitle becomes one of the most important elements for a foreign film and foreign television programs since not all of the audiences

have the sufficient comprehension of what the characters are talking about in foreign language. Therefore, subtitle comes up as a bridge from the foreign film or television programs to the audience so the audience will comprehend what the characters said without changing the spoken language or dubbing it, to make the speech more natural with their own language and their own accent.

Subtitling is different from other types of translations in many ways. According to (https://en.oxforddictionaries.com/definition/subtitle) it is stated that subtitle is captions displayed at the bottom of a cinema or television screen that translate or transcribe the dialogue or narrative. For the first of all, it does not only consist in translating a text from a source language into a target language but it also involves a shift from oral to written language. According to Baker (2001:247) subtitles are textual version 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

According to Gottlieb, subtitles are displayed at the bottom of screen and in the middle position, the minimum duration of subtitle is 3 second and the macimum time of subtitle is 5 second. Then for two lines the duration is 7 second and the mazimum is 8 second. For the one line, subtitle itself is consider 40 characters (35 characters in Europe) and for the second line is shorter than the first one, including of space and punctuation. Furthermore, Gottlieb (in Baker, 2001:247) distinguishes the different forms of subtitling. First, interlingual subtitles literary is the subtitling between two languages, it is a transfer from SL to TL. Then intralingual subtitling is subtitling within the same language, it concerns the relationship between the same source and target language. In interlingual subtitles, translator can apply some strategies in translating the SL into the target language.

Translation activity in subtitling subject is different type with the translation in general, especially translation of written text in ordinary. When the translator translate a film or a TV programs, firstly the translator watch the video and listen to the audio (sometimes having access to a written transcript of the dialogue as well) sentence by sentence, then transferring the idea, thoughts and massage by write down the text to the target language as same as the idea, thoughts, massage based from the source language which named subtitle.

Subtitles exist in two forms; open subtitles are 'open to all' and this type of subtitle cannot be turned off by the viewer, then closed subtitle are designed for a certain group of viewers, and usually it can be turned on/off or selected by viewer. Moreover, (https://en.wikipedia.org/wiki/Subtitle_(captioning) stated that subtitles can appear in one of 3 types:

1. Hard (also known as hardsubs or open subtitle) can be seen in karaoke song lyrics that usually used various colors, fonts, sizes animation (like bouncing ball to follow the lyrics. However, these subtitles cannot be turned off.

2. Prerendered (also known as hardsubs or open subtitles) can find on DVD film. It is possible to turn them off or have multiple language subtitle and switch among them, but the player has to support such subtitles to display them.

3. Soft (also known as softsubs or closed subtitle) can turn on the subtitle or turn off the subtitle. Softsubs are included with the video file, but sometimes this subtitle separate from the video file since the fanssubber (a fans of certain film that translated the subtitle into other language) release only the subtitle file, therefore the viewer have to download film and subtitle separately.

2.8 Subtitling Strategies

In this research, the researcher use subtitling strategies from Gotlieb (1992:166). Gotlieb mentioned ten subtitling strategies as follows:

1. Expansion

2. Paraphrase

3. Transfer

4. Imitation

5. Transcription

6. Dislocation

7. Condensation

8. Decimation

9. Deletion

10. Resignation

Then, the descriptions of ten subtitling strategies from Gotblieb are:

1. Expansion

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

Excerpt 2.1

Source Language	Target Language
You will have two marriages. One long, one short.	Kau bisa mengalami 2 **kali** pernikahan. **Yg** satu awet, satu**nya lagi hanya** sebentar.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)

2. Paraphrase

Paraphrase is used when the phrase in 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.

Excerpt 2.2

Source Language	Target Language
And when I **look into your eyes**, I hear dolphins clapping.	Dan saat aku **menatapmu**, Kudengar lumba2 mengepak.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)

3. Transfer

A faithful transmission of the whole forms 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.

Excerpt 2.3

Source Language	Target Language
…have many friends, many experiences.	**…punya banyak teman, banyak pengalaman.**

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)

4. Imitation

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

Example 2.4

Source Language	Target Language
Amelia, will you let me dance with you?	**Amelia**, boleh aku berdansa denganmu?

(Munawaroh, 2008 in Simanjuntak, 2013)

5. Transcription

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

Example 2.5

Source Language	Target Language
No, **divorziata**.	Tidak, **bercerai**.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)

6. 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.

Example 2.6

Source Language	Target Language
Spider-Pig, Spider-Pig, does whatever a Spider-Pig does, can he swing, from a web? No he can't, he's a pig, Look out! He is Spider Pig.	**Babi Labalaba, Babi Labalaba. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.**

(Astuti, 2009 in Simanjuntak, 2013)

7. Condensation

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

Example 2.7

Source Language	Target Language
So glad to finally meet you. Nice to finally meet you.	**Senang akhirnya bisa bertemu dengan anda. Sama-sama**

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)

8. Decimation

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

Example 2.8

Source Language	Target Language
What, drawn, and talk of peace? I hate the word	**Damai?** Aku benci kata itu

(Hastuti, Endang Dwi, Nunun Tri Widarwati, Giyatmi, and Ratih Wijayava, 2011 in Simanjuntak, 2013)

9. Deletion

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

Excerpt 2.9

Source Language	Target Language
My son, please, please, **please** buy a ticket.	Anakku, tolong, tolong belilah tiket.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)

10. Resignation

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

Excerpt 2.10

Source Language	Target Language
It begins when the object of your affection…	NO TRANSLATION

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)