

CHAPTER I

INTRODUCTION

1.1. Background of the Research

In modern society nowadays, movie has become a part of people's daily life and had a significant impact on how people communicate, behave, and think. Movie also has beneficial effect which helps language learners practice well in speaking and listening. To help people understand the dialogue in the movie there is a sort of audio-visual translation called subtitle. Considering Indonesians do not speak English on a regular basis, they are unable to properly understand the dialogue in western medias. Especially, for people using the movie to learn language. Therefore, to improve communication between the audience and the movie, subtitles are necessary.

There are many subjects that translator should pay attention to such as the culture of the target and source language. The different culture will be a problem that should be faced and resolved by the translator. The source language also includes some of the taboo words and phrases. Cultural diversity makes people want to study and understand more about it. However, the curiosity does not come along with well language understanding. The eagerness to learn and understand other cultures comes from various societies. Those societies make translator to censor some part of the taboo words to the target language.

According to Cintas and Anderman (2009), subtitling is audiovisual translation which produces a written translation with the aim to deliver the dialog from the source language. However, because subtitling has a strategy, then every subtitle that is displayed must be adjusted to an existing strategy, because if it doesn't follow the strategy, this can cause confusion in the subtitle.

The term taboo refers to words and phrases that are generally considered inappropriate in certain contexts. The word *taboo* was first introduced into European languages by Captain Cook in his description of his third voyage around the world. Examples of Taboo words may include swear words, racial slurs, and other derogatory terms that are considered offensive and inappropriate. Swearing is a linguistic phenomenon that exists in almost every language and culture at least to some extent. Swearing is an element of language that is full of emotions and belongs to language that is considered taboo. Taboo words also appear in famous medias such as, music, movie, book, etc. In translating taboo language not all of the taboo words from the source language could be translated to the target language, because of taboo words usually means something rude or should not be said in the target language. Therefore, taboo language has a big effect on the quality of the translation, especially to the readability of the subtitle.

The movie "*Pulp Fiction*" directed by Quentin Tarantino in 1994 was rated R by the Motion Picture Association of America (MPAA) for "strong graphic violence and drug use, pervasive strong language and some sexuality". The movie was

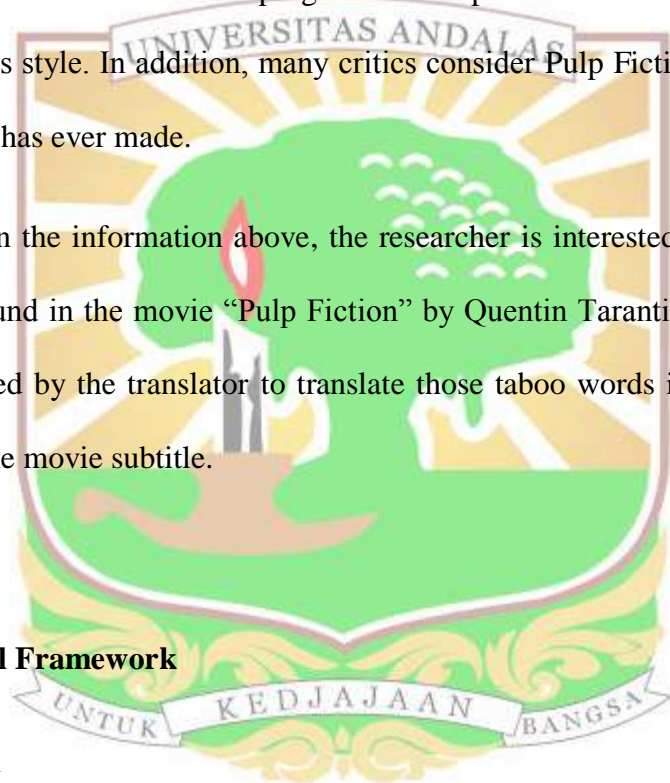
categorized among the movies in which the swear words is used most. Pulp Fiction is unique in that the film uses taboo expressions from the opening to the final scene and surprisingly achieved huge success. Besides winning The Oscar for Best Screenplay, Pulp Fiction represents a revolution in the history of Hollywood. The unique structure of the film and the brilliant dialogue as well as the excessive use of taboo language have inspired later movies and TV programs to adopt and imitate different elements of Pulp Fiction's style. In addition, many critics consider Pulp Fiction as the greatest work Tarantino has ever made.

Based on the information above, the researcher is interested in analyzing the taboo words found in the movie "Pulp Fiction" by Quentin Tarantino and what type of strategies used by the translator to translate those taboo words into our language Indonesian in the movie subtitle.

1.2. Theoretical Framework

1.2.1. Translation

The definition of translation has been defined by many of translation experts. Newmark (1988) defines that translation is "the process of rendering the meaning of the text into another language in a way that the author intended in the text". Furthermore, Larson (1984) states that "translation is process that consists of transferring the meaning of the source language into the receptor language. This is

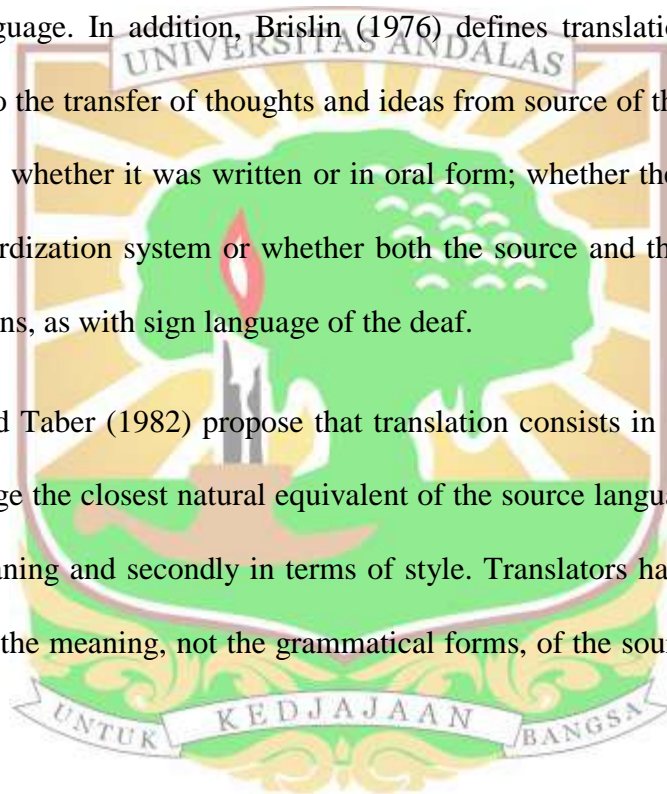


done by going from the form of the first language to the second language by way of semantics structure and the meaning which is being transferred and must be held constant”.

Steiner (1994) said that translation can be seen as generation of text under specific constraints that is relative stability of some situational factors and, therefore change the language. In addition, Brislin (1976) defines translation as the general term referring to the transfer of thoughts and ideas from source of the language to the target language, whether it was written or in oral form; whether the language do not have the standardization system or whether both the source and the target language are based on signs, as with sign language of the deaf.

Nida and Taber (1982) propose that translation consists in duplicating in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. Translators have to make every effort to render the meaning, not the grammatical forms, of the source text as natural as possible.

In conclusion, translation is a process of transferring the meaning of the source language into the target language as natural as possible. Thus, meaning is important in translation and must be held constant. Moreover, the most important thing in translation is to find the equivalent form in the source language into the target language



1.2.1.1. Types of Translation

The views of experts varies when it comes to translation types. Two types of translation have been described by Larson (1984), form-based translation, a translation that follows the form and grammatical structure of the source text that is known as literal translation, and meaning-based translation or idiomatic translation, a translation that focuses on bringing the same meaning of the source text and converting it into target language regardless of the sentence form.

Newmark (1988) added his idea in this subject. He offered a classification of translation types that include semantic and communicative translation. Semantic translation seeks to provide as closely as possible to the semantic and syntactic structures of the second language to allow the exact contextual meaning. This translation emphasizes the importance of remaining true to the original words and phrases in the source text. Semantic translation generally applies to technical literature and scientific literature. The second type, communicative translation, attempts to produce an impact as close as possible to that obtained on the readers of the original. To successfully affect the readers, translator must change the source language culture into the target language culture. The main goal of this translation is to make readers understand the author ideas and to make readers in both source and target language receive the same impression about the text.

Catford (1978) proposed three criteria to categorize different types of translation: the extent of translation (full translation vs partial translation), the grammatical rank at which the translation equivalence is established (rank-bound translation vs. unbounded translation), and the levels of language involved in translation (total translation vs. restricted translation).

According to Larson (1984), a literal translation is not very useful for communication and sounds like nonsense. She also said that “idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items.” Literal translation can be understood if the general grammatical form of the two languages is similar.

1.2.1.2. Process of Translation

Based on Nida and Taber (1982) to make a good translation, a translator should pass a process because translation is not only an activity for seeking a word with similar meaning. The aim is to reproduce as accurately as possible all grammatical and lexical features of the original source language by finding equivalents in the target language.

a. Analyzing the source text

Translation always started by analyzing the text that will be translated. To gain the meaning, the comprehension of linguistics and extra linguistics elements of the text is needed. Linguistics elements deal with language

element, while extra linguistics relate to the element beyond language such as the culture and social context of the text. By doing this, translators are expected to obtaining a complete understanding of meaning in the source text.

b. Transferring the Meaning

It is about how to transfer the source text meaning into target form. In this level, translator must be able to find the equivalent of the source text.

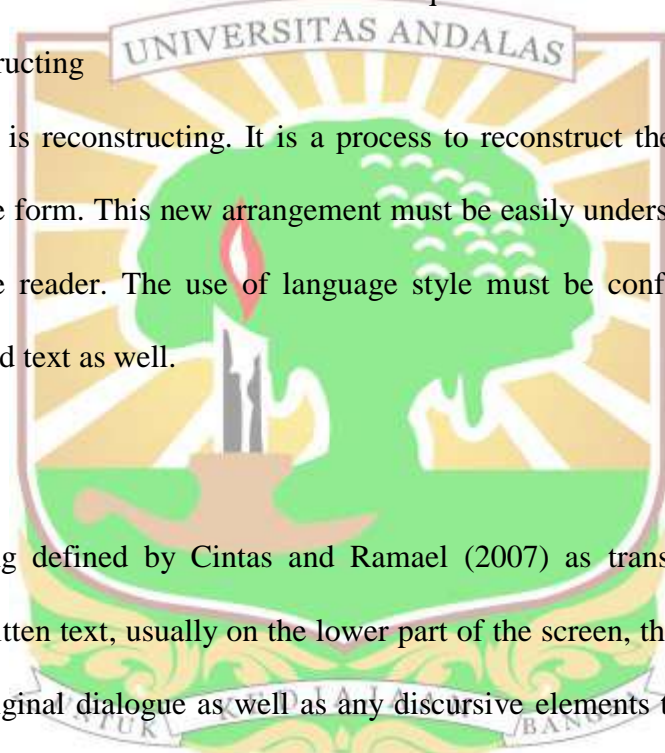
c. Reconstructing

The last is reconstructing. It is a process to reconstruct the ST into a target language form. This new arrangement must be easily understood by the target language reader. The use of language style must be conformed to kind of translated text as well.

1.2.2. Subtitling

Subtitling defined by Cintas and Ramael (2007) as translation process of presenting a written text, usually on the lower part of the screen, that aims to recount the speakers original dialogue as well as any discursive elements that are present in the information found on the soundtrack (songs, voice over, etc.).

There are some unique features that makes subtitles different from any other types of translation. In order to guarantee efficient communication, it is necessary to consider the linguistic and technical limitations of subtitles. According to Gottlieb (2001) there are four different channels in subtitling. The first is the visual-auditory

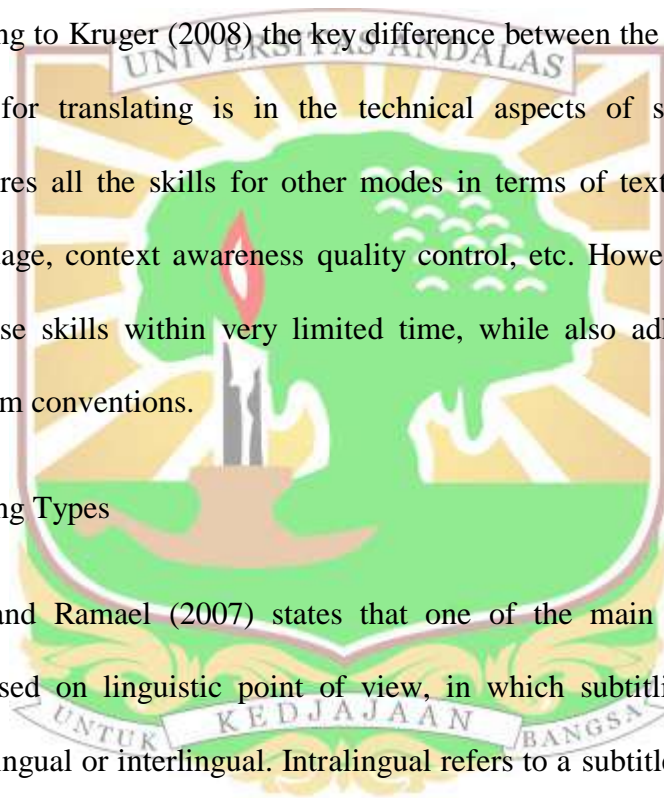


channel, such as “dialogue, background voices, and sometimes lyrics”; the second is the non-verbal-auditory channel which might consist of “music, natural sound, and sound effects.” The third channel is verbal-visual which might include “superimposed titles and written signs on the screen.” The last channel is the non-verbal visual comprising picture composition and flow.

According to Kruger (2008) the key difference between the talents needed for subtitling and for translating is in the technical aspects of subtitling process. Subtitling requires all the skills for other modes in terms of text analysis, subject expertise, language, context awareness quality control, etc. However, they must be able to use these skills within very limited time, while also adhering to specific quantity and form conventions.

1.2.2.1. Subtitling Types

Cintas and Ramael (2007) states that one of the main classifications of subtitling is based on linguistic point of view, in which subtitling can be either intralingual, bilingual or interlingual. Intralingual refers to a subtitle in which spoken language is made visible as written language; the subtitles in this type are still in the same language as the soundtrack. This format has become more popular in the media recently because of the digital revolution and is primarily used for deaf people or those who are hard of hearing. Another main function of the intralingual subtitle is



for educational purposes, particularly as a tool for learning a second language, and as support for second language users.

A bilingual subtitle is a form of subtitling which is used in countries where two official languages are spoken. Ivarsson and Carrol (1998) explain that “subtitling a film simultaneously in two languages has been a standard practice for many years in bilingual countries such as Finland and Belgium”. The mode is also used in Hong Kong and mainland China. Furthermore, bilingual subtitling is sometimes used at film festivals.

Luyken and Herbst (1991) calls the third type interlingual subtitling as “diagonal subtitling” because it involves both a change from one language into another and a shift from oral to written language. In other words, interlingual subtitling consists of changes in both the language and the mode. Interlingual subtitling can also be used as a tool for learning a second language. Interlingual subtitling normally occurs from a foreign language into the language of the audience. If the subtitles are in the foreign language and the dialogue in the language of the audience, it is called reversed subtitling.

1.2.2.2. Subtitling Strategies

In order to make good and relevant subtitle, the subtitlers need some efforts. Understanding and mastering the rules and strategies of subtitling is one of the efforts required of the subtitlers. There are some subtitling strategies by scholars. However,

Gottlieb whose an experienced translator in the field of Audiovisual Translation had formulated the fundamental classification of subtitling strategies.

Based on Gottlieb (1992) there are ten strategies of subtitling. The strategies proposed are as follows:

1. Expansion, is used when the dialog of the source language requires a more explanation to acquire the comprehension of the audience, it happens because the cultural nuance of the source language is not retrievable.
2. Paraphrase, is used when the original phrase cannot be reconstructed in the same syntactic way in the target language. It means that the translation in the original language or target language different syntactically with the source language. However, the audience sill can get the comprehension of it.
3. Transfer, defined as the strategy of translating the source language correctly and completely.
4. Imitation, is used when there is the proper noun or the same forms, such as; people's names, places, a title of a book, country, brand products and etc.
5. Transcription, is used in some cases where an unusual term exists even in the source language.
6. Dislocation, is adopted when the dialog of source language employs some sort of special effects.
7. Condensation, is used when there is a problem of limitation in subtitle lines, the strategy is used to solve the problem.

8. Decimation, is applied when there is an extreme form, it omits an important element which makes the audience confused and some taboo words such as when there is quarreling scene.
9. Deletion, defined as the total elimination of the parts of a text, e.g., repetition, question tags, and filler word.
10. Resignation, is used when there is no translation solution found by the translator and the meaning is inevitably lost.

1.2.3. Taboo Words

The term taboo refers to words and phrases that are generally considered inappropriate in certain contexts. The word *taboo* was first introduced into European languages by Captain Cook in his description of his third voyage around the world. Wordhaugh (2006) states that taboo is a prohibition of avoidance in society of behavior believed to be harmful to its people in that it would cause them anxiety, embarrassment or shame. Examples of Taboo words may include swear words, racial slurs, and other derogatory terms that are considered offensive and inappropriate.

Taboo words have different pattern which varies from each society. According to Trudgill (2000) there are three most severe taboo topics in western civilization which related to sex, excretion and Christianity.

1.2.3.1. Types of Taboo Words

Battistella (2005) classified taboo words into four types:

1. Epithet is characterized by the existence of several types of slurs including race, ethnicity, gender, sexuality, appearance and disabilities usually used as way to express frustration or anger. (nigger, midget, retard, etc.)
2. Profanity can be categorized as religious cursing because it usually involves the use of religious terms as a way to express emotional response to certain motives. (God, Jesus Christ, hell, goddamn, etc.)
3. Obscenity refers to words or expressions which characterize sexual anatomy and excretory functions in crude way, the words could be used as a way to intensify the other words. (fucking, shit, etc.)
4. Vulgarity is almost the same as Obscenity especially to words or expressions that contain sexual anatomy and excretory function but in a rough manner. (ass, cock, dick, etc.)

1.3. Review of Previous Studies

There are some discussions about the subtitling strategy of taboo words in Linguistic studies. Before getting into the discussion about the subtitling strategies of taboo words, the researcher has reviewed some works related to this study.

The first study that the researcher found is an article by M. Agus Suriadi (2018), titled “Translation Strategies to Deal With Indonesia Censorship Regulation on Movie”. The article aims to begin an examination into how the censorship

regulation affect the movie subtitles which were translated to Indonesian. The writer takes the data from four different movies and each with their own subtitles. The writer used qualitative method to answer the research question found in the article in which he found that various data hardly deal with the regulation mostly classified into slang expression that effect to the vulgarity and offensive, it happened because the translator finds it hard to find out the equivalence effect by facing the constrain of the time, space and also scene. The writer deals with the regulation using soften strategy translation by doing paraphrase, modulation and emphasize related to pragmatic context.

The second study was conducted by Rohmah (2014) entitled “Subtitling Strategies of English Slang Expressions in The Indonesian Subtitle of TV Series: Hannah Montana Season 4”. She explained about the different types of slang, how they are subtitled in other languages using Gottlieb’s theory of subtitling strategy. According to Gottlieb’s strategy of ten the translator of the TV show only uses seven strategies which are expansion, paraphrase, transfer, imitation, transcription, condensation and deletion. The researcher found that the translator uses transfer strategy the most in translating the slang expressions from the TV Show.

The next study was conducted Agus Darma Yoga Pratama entitled “Deletion in Movie Subtitling”. This article focuses on two movies, an adult action movie titled *13 hours: The Secret Soldier of Benghazi* (2016) and a children animated movie *Ice Age 5: Collision Course* (2016), in which English is the source language and

Indonesian is the target language. The writer applied deletion theory by Karamitroglou (1997) that summarizes deletion types in movie subtitling. The result of this research showed that while in the adult action movie there found some taboo expression, exclamations are found more in the animated movie. This is in line with the types of movies, so selection of dialogues for the subtitles are made according to viewers' age.

The next research was conducted by Tommy Ardhani (2015) titled "Translation Strategies Used in The English Indonesia Translation of the Secret Life of Ms Wiz". The objective of the study was to analyze the translation strategies used by the translator in translating idiomatic expression in English dialogue of The Secret Life of Ms. Wiz. The writer used a descriptive qualitative approach. The object of the study was *The Secret Life of Ms. Wiz's* subtitle script. The writer used Bakers' translation strategy, those are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation.

Lastly, the researcher found an article entitled "Subtitling Strategies of Po's Utterances in Kung Fu Panda Movie" by Adinusa and Asmarani (2018). The purpose of this study was to categorize the data according to subtitling strategies. The result of the study was the researcher discovered 345 subtitling strategies of Po's lines from the Kung Fu Panda movie. Among the subtitling strategies used the frequency of

transfer strategy is higher in Po's dialogue translation, resulting in 53,91% of Po's utterances.

1.4. Research Questions

The research questions of this research are as follows:

1. What are subtitling strategies found in translating taboo words from English to Indonesian in the subtitle of the movie "Pulp Fiction?"

1.5. Objective of The Research

The objectives are as follow:

1. To analyze subtitling strategies found in translating taboo words from English to Indonesian in the subtitle of the movie "Pulp Fiction".

1.6. Scope of the Research

The aim of this research is to analyze subtitling strategy that the translator used translate the English taboo words that are found in the subtitle of the movie "Pulp Fiction" (1994) directed by Quentin Tarantino. This research is explaining about how subtitling strategies work in translating taboo words in movie subtitles translation. To

know which subtitling strategies used by the translator to translate taboo words in the subtitle, the researcher will try to search for the taboo words in the dialogues of the movie. After that, the researcher tries to analyze the subtitling strategies used by the translator to translate the taboo words in the movie subtitle using descriptive qualitative methods.

