**TRANSLATION STRATEGIES TO DEAL WITH INDONESIA CENSORHIP REGULATION ON MOVIE**

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**Abstract –** This study aims to begin an examination into how the censor regulation effect to movie subtitle which were being showed in Indonesia. To reach that, it using qualitative method in particular translations strategy has been existed. It found that various data hardly to deal with the regulation mostly classified into slang expression that effect to the vulgarity and offenship. The strategy were used to deal with the regulation done by soften strategy the TL by doing paraphrase, modulation, and emphasize releted to pragmatic context. The regulation has made the audiences can enjoy the movie without worry about reflecting a state of moral or cultural decline to Indonesian people who have multicultural and ethnic. So, the bad word that relating to offensive language will not be found on Indonesia subtitile.

**Keywords** – *Censorship; Translation Strategy; Indonesia Film Censorhip Board (LSF); offensive language*

1. **INTRODUCTION**

Censoship as a way to anticipate future decisions about complaints relating to offensive language is carried out by various countries in the world with different rules (Anderson at. All, 2013: 25-48). In Indonesia, censorhip is done by Film Censorship Board (LSF) under the Ministry of Education and Culture outhority. LSF is a film censor board that has duty to the movies showed in Indonesia. With their outority, a movie can be played aftesr consederd passed to play. It sets its standards based on Law No. 33/2009 on film.

 In that regulation mentioned on chapter VI article 57(2) a where Films can be showed after done some censor from LSF including the translation of the subtitle. It also prohibited from encouraging public society to the offensive language. For that matter, a specialized translation discussing to film subtitile in order to deal with equivalence message and taste, it commonly termed as subtitling translation or sub-branch of audiovisual translation (AVT) focused on transfering of one language to another with written components contained in audiovisual works (Carol A., 2013).

As a product, AVT included feature films, television programs, theatrical plays, musicals, opera, web pages, and video games (Chiaro, D., 2013). The big challage of AVT is synchronizing between the frame of the source diaolouge and the captions where it commonly located in the bottom screen and enable the target audience to be understand of the source language during the dialogue (Chang, 2012: 7). The foreign language as the source language refers to the original transference to the target language (TL) dialogue, as it is left unaltered. With subtitles, the audience can enjoy tye movie base on the foreign voice dialogue as the source language, at the same time able to understand its translation meaning.

However, subtitling has same with any other translation field which has a level of difficulty in its transfering, because it not only to find an equivalence meaning of target language but also it need deal with the rule about the limitation of space which commonly consist only one or two lines of an average maximum of 35 characters per lines (Rachele, 2005: 209-225) those all are the standard rule of subtitling that need to be followed by the transalator. More than that, it will disturb the overall of the film as the the entertaining. Furthermore in this fiesld, a translator need to keep in mind of the audience to understand the message of the movie that would certainly distruct the end result. In AVT a translator need to produce not only accurate meaning but also the time to read the entire of subtitle. That’s why it limited by the rules of some process on the translation itself and thus its subtitling is considered as a limit translation.

With those all, a translator technically not only focuses to the equvalance one but also keeping the aspects of the cinematography such as the camera cuts and the rhythm match of the subtitles duration to the movie’s dialogue (Jeremy Munday: 185). So, by chooseing the appropriate strategy which is suited to subtitle and understanding deeply about pragmatic as the context of the dialogues can help them to produce the accurate one without ignoring the AVT rules.

Discussing about censor and translation has been done by many linguist. The first previous is done by Christopher who has been discussing about how the fascist regime reacted to the high number of translations which were being published in Italy (Christopher, 2000: 67-86). His essay tried to find out the role of ‘totalitarian’ fascist state of Italia to the translation of the text that can not be manipulated freely by the censor outhority of that country. The censor outhority do not hesitate to remove anything that might put the enterprise at risk. Censor has been done by the aouthority had made the authors losing the rights to a potential bestseller. However the other bigger risk such as having an edition confiscated was not less important to consider.

The fact that surprising is the regime lead at the time controlling to any kind was being published. They were very sensitive to any information was not a way with of their beloved leader. Any kind coming out from Italia will be seen a danger things to anticipate or be determinated. They were very sensitive with new idea or opinion of the world. They hidden behind the name of nationality to retain their illustion about glory of the state.

The second previous is done by Pelsmaekers which has discussed about the exact nature of the relation between humour and verbal irony (Pelsmaekers, at. All, 2002: 241-266). They studied about 211 humoruous utterances and verbal irony and their Dutch translations of the twelve episodes of the 'Blackadder' ('Blackadder II' and 'Blackadder the Third') series. The research found that the translator retain some ironice potential level to produce same effect of the humour. In order to criticize the government, so the subtitution strategy is used that has function as interpersonal rather than referential meaning.

As the result, the humor function was changing to be come ironic utterence. This happen because between the caption or scene that containing the humor is difference with the subtittle. The character of Blackadder is unappropriate with the subtittle giving under the the caption, which the character looked more polite than the ironic itself that want to convey to the audience.

The third previous which is discussing about “irony” between translation and censor is done by Despite the central place occupied by language transfer of audiovisual products, particularly in the European cinema and television sector, audience perception of both dubbing and subtitling is a largely neglected field of study and research (Rachele, 2005: 209-225). They want to know about the strategy to compensate the faults and omission to subtitle transalation accuracies. The research found that the translation has made did not bridging the humor of the screen, but the audience laughting because looking at the screen that showing something funny for them. Moreover, in the cases of the Spanish respondents, they laughed or smiled not because they had understood to the subtitle but because they appreciated or found it as a normal and typical the absurd. As the debated issues, AVT needs to involve some representatives to reach same sense of humor containging in the source humour of the movie.

So, from the previouses have been discussed which sencor related to the translation, Lobby arguing that the cencorhsip tend to spell things out to the TL audience (47-64). But that is not simple where censorship is concerned. As the limited translation, some strategies needs to be used based on their contextual factor and regarding of its each source language and target language. So, the translator can do their role as a “bridger” between audio visual message to the audience.

To deal with those all, it needed some strategies that can deal with the subtitling purposes. The words “adjust” or “modify” stated by Clifford which the translation strategy needs to be flexible enough to adapt to changing conditions in the text especially on subtitle where the space becomes substantial process consideration (Clifford E. Landers, 55). For example, long dialogue of SL cannot directed fully translated by full of lines number. So it needs to be simplified. This is done in order to fit with the caption and also not disturbing the audience with fulling the caption with the subtitle. That’s why originally, the purpose of AVT is to give a clear meaning of the source text not otherwise. A good subtitle is not making the audience feel to be “occupied” when they reading it. Any how, the subtitles need to be precise, short, and simple for the sake of the audience (Díaz-Cintas: 2014).

When transferring subtitle will be met some espressions that hard to transfer not because of the linguistic elements problem but it because commonly about offensive language or vulgarity word that cannot be transfer directly and need to find the equivalence one that can deal with situation or context that belonging same taste to enjoy.

The expressions are usually appear in middle of film dialoge is slang. Slang defined as informal language commonly used by particular social group. It often considered as neologisms as a new term or word that have no reference to the common term that existing. It also can be imaginative for common ideas. For example the word “Savage” when you do something “cool” such as jumping from high building by using your skateboard so your friend will tell to your friend by dude, Andi is a savage, he just landed by switch backside 180. Or Low-Key when your silently enjoy to the something means you are keeping something on the own low. Slang sometimes created by literary writers and sometimes finds its way into popular language (Auger 283). Slang also commonly is used by the people in daily conversation to make their conversation to be more communication and intimate. So, because slang is included into offensive language, can be predicted it will not pass to the Indonesia censor board. That’s why we need some strategy to deal with that regulation in order to support the creativity of people through film.

One of strategies can be used that is oblique translation: transposition, modulation, and adaptation. However, the strategy that used due not only to the differences of structural but also the space. Vinay & Daberlnet stated that there are seven translation strategy which are covered by two translation methods: particularly direct and oblique translation, whic are fit within the scope of the contextual factor in Indonesian. While direct translation allows the translator to transfer the source message element by element into target language linguistically. Meanwhile, oblique translation can be used when linguistically did not found any kind of equality transferring of the target language. Oblique translation concerns to the pragmatics factor that suitable in Indonesian language (Venuti 84). Can be said that both direct and oblique have difference approach to do.

Hatim and Munday stated that oblique as one of translation strategy must be considered if the message translated will effect to the changing of the target audience understanding or meaning less[[1]](#footnote-1). Adapting some strategies existed can help translator resulting target languge with same corresponding expression even in the same register. Vinay and Daberlnet defined oblique as a complex ways have to be used which at first may look unsual but which nevertheless can permit the translators a strict control over reliability of their work.[[2]](#footnote-2) If we refer to Newmark[[3]](#footnote-3) there are two common method can be used to deal with the equivalence, those are semantic and communicative. Semantic mean a translator use some rhetoric to convey the message contained in SL. That’s why the transference produced will focus to the linguistic approach. Meanwhile in communicative one, a translator concern to the effective words or diction chosen. In other word, linguistic usually producing long narration to give understanding to the reader or audience and in communicative produce shorter narration.

 As an offensive language, Matiello[[4]](#footnote-4) distinguished slang into four kinds based on their functions:

1. *Group-identification and Creativity*

 It functions to identificate with a group and the effected creativity particularly used among college students and teenage. Young people generally prefer to use creative innovative expression to show their group identity and establish solidarity in the member of the group. Moreover, they also prefer keeping out the older from their group.

For the example the word “chill” in Bahasa Indonesia means “Nongkron”. “chill” and “Nongkrong” have no reference in formal language. Those only can be found on daily conversation among some people, especially young people. Original meaning of Chill is “cool” or “calm”. But in particular society it changing when sentence as “They are going to **chill** at City Park”. Chill there has a meaning come along together. It identifies that the speakers are belonging to a specific group and show their need to be fresh and to play, creatively, with words and their meanings.

1. *Privacy and Secrecy*

 Slang language categorizes into privacy and secrecy related to marginal or according to the phsycal appearance in society, such as criminals or drug addicts. They commonly use slang to hide secret information from people in authority, while drug addicts adopt the slang vocabulary to strengthen their group cohesiveness. They arise when bonds link members of a social group to one another and to the group as a whole. It made to keep the member getting together and the others getting out.

 For example the word “thing” that commonly used among the drug dealer and drug user. They use “thing” when asking for the drug to the hide information so that they are not cathing by police officer.

*Informality and Intimacy*

Informality and intimacy is like a cause and effect. Informal means a manner that does not take forms and ceremonies seriously and intimate means familiar and usually affectionate personal relationship with another person or group. Informality to break the ice as the standar language as a signal from the user to refuse the formality. Intimacy used to made friendliness and to eas interaction in social exchange. For example the word “guys’, “brother”, and “dude”. Some people use those words to break the social distance between all participants.

*Vulgarity and Offensiveness*

The word that associated with the verbal form of vulgarity. Offensive the expression or language that is causing someone to feel hurt, angry, or upset. Those are commonly used by some people to criticize other people’s physical appearance or behavior. However the signals of the speakers’ intention to be rude and impolite. They use offensive language suc as improper language, derogatory, even taboo words that often allude to the semantic area of ‘sex’. For example the the word dick ………..

**Translation Strategies**

According to Butkuvienē and Petrulionē, there are three slang translation strategies that are commonly used; they are, Softening, stylistic compensation and literal translation (39-42):

*Softening*

 This method closely same with dynamic approach to find the equivalence meaning in the target language. If refers to Nida, it stated that dynamic equivalence pursposes to complete naturalness of expression. Furthermore, it also tries to relate the target language to set appropriated behavior within the context of source culture. So, finding the form of the target language with understand the message comprehendly is an insist of a translator in order to convey the comprehend message (159). Moreover by softening it can avoid the censor regulation from forbidden expression on the movie dialogue such as rudeness and vulgarity of slang by replacing it with other that have same equvalance effect. As long the transference still can be accepted by the audience (Butkuvienē and Petrulionē 40). For the example the word “*Bitch!”* which commonly found on the action movie. This word if translated by literary will get a problem with the censor regulation. So, by softern it be come “waniti penghibur in bahas indoenesia” can avoid from the using of the offensive language that contra effect to the Indonesian audience.

*Stylistic Compensation*

 This strategy is done to replace the lost effect that equires because of the different association between the target language and the source. It is happened because of different culture exsiting there. By compensate that can make up to the loss of a source text effect through recreating it into stylistic text (Baker. 37). By doing stylistic can eas the translator from cultural difference dilemma, especially when translating offensive language such as slang. For example “this shit will not solve by itself”. The word “shit” can not be translated into “keberengsekan” in Bahasa indoensia as the target language. Because it not resulting the equivalence meaning to the target. By using stylistic it can be transfer to become “permasalahan ini tidak akan selesai dengan sendirinya”. So, by doing stylistic the audience of the movie will enjoy the movie without any disturbing that will be appear in the subtittle.

*Literal Translation*

 Literal translation is defined as a way to transfer the words in the source text by word for word directly. If we refers to Venuti, he states that literal translation as the the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator task is limited to observing the adherence to the linguistic servitudes of the TL (86). Form this can be concluded that literal translation can be used when the words in source language has equivalence effect with the transference word in target language. Here can be said that slang expression can be translated by using literal translation if resulting an equivalence a same effect in the target language. For example: *“This man will answer you during the tour”.* The word “man” can literaly be translated to be come “orang ini akan mendampingi mu selama tur ini”. This sentence can be directly translated and has no form and meaning change.

1. **METHODS**

This is a qualitative method where the data have been collected by analyze it based on Law No. 33/2009 about Indonesia censor film regulation and find the way to deal with the regulation by using Matiello’s theory about translation strategy. We act as the research instrument for collecting the data by wath those movie and compare it the strategy used to deal with the regulation by reading carefully the source and the target language especially to the offensive language. The unit of this research taken from four (4) different movie subtitile, those are: 1. Deadpool movie subtitle by Pein Akatsuki made in 2016; 2. Monsters University” which is produced by Pixar Animation Studio and released by Walt Disney Pictures in 2013; 3. Wreck-it Ralph Movie. It is a 2013 U.S.A computer-animated 3D comedy movie from Disney Pictures, CAPCOM U.S.A, SEGA, NAMCO BANDAI and Columbia Pictures. It was distributed in Indonesia by PT VISION INTERPRIMA PICTURES in February 15th, 2013.; and 4. *Cobain Montage of Heck* movie which was published on May 4, 2015 (USA) directed by Brett Morgen and the subtitle is translated by *Lebah Ganteng)*

The research will be answering some questions that formulated as follow: First (Q1) What kinds of translation strategies that can be used to deal with the censor regulation?; Second (Q3) How does the effect of censorship to the integrity of original meaning; and third (Q3), How does the effect of the strategies used to the meaning equivalence responses to the audience?

1. **RESULTS AND DISCUSSIONS**

**Data 1**:

SL: **Shit-fuck**!

TL: **Sialan**!

This data taken from Deadpool movie when he tries to shot his enemy who is riding a motorcycle, but he fails. This expression categories into **vulgar and offensive slang** because the speaker used improper language, derogatory, even taboo words that alluded to the semantic area of ‘sex’ to show his intention to be rude and impolite. If it refers to regulation No. 33/2009 chapter III article 6 (f) on film, this data can be considered as the expression that has negative impact to the human dignity.

The data which is translated into “Sialan” in Bahasa Indonesia as the target language still taboo to express in public area and still has negative impact that mentioned to the regulation. The strategy was used by translator to translate that expression by **softening** is still not successfully for the reader. The transference “shit-fuck” into “sialan” that is not natural enough to audience. Meanwhile, for the movie that has target audience are adult, this transference can be done as the representative meaning for that source. However, to give equivalence effect for the public generally, the softening strategy can be dealt with transferring it to be come “aduh” or “ah..”. Eventhough reducing the effect but this transference can avoid the using of taboe word in the public area. The transference also dealt with **pragmatic equivalence** because the translation applied natural word for TL audience with “aduh” or “ah..”.

**Data 2:**

SL: Hey, **Jerk**! Get back in your car! (p.13)

TL: *Hey,* ***bego****. Balik ke mobil!*

This data taken from the Punisher movie on 2004 when the driver behind the Punisher‟s (Frank‟s) car mad at him because he stopped his car suddenly and make a mess with his weapon.

This data categorize into slang expression which is literary means a person who has offensive behavior to others. Here “jerk” is translated into “*bego*” in Bahasa Indoensia as the target language, which the true meaning is an idiot or a fool. This transference is still categorize into the the expression that may not be expressed in public area or taboo the say it. So, this transference is still not passing the censor base on Indonesia censor regulation no. 33/ 2004 where the dialogue in the film cannot containing negative impact to the audience. Further, the transference considered into **vulgarity and offensiveness** which used literal translation strategy, where the impact is literally still need to be soften.

 As the alternative one, this transference can be translated into “astaga” as common expression used in Bahasa Indonesia when they hold to say a bad word or vulgariy expression to hear. “astaga’ representatively to the “jerk” as a contemptibly obnoxious person.

**Data 3:**

SL: Oh **Damn**, just a Coyote!

TL: *Oh!* ***Sial*** *cuma anjing liar****!***

This data is expressed when Dos Sols member talk to the other member. The word “Damn” means something of little or no worth and it rendered into “*sial*”. This transference considered into slang expression which is **vulgarity and offensiveness**. “Sial” is a product of transference by using literal strategy which is in Bahasa Indonesia still offensive to be heard by the audience. This word for the adult audience in Indoensia is accepted expression and not categorized as vulgarity one. However, or the general public, it still need to be soften with another expression in target language.

The expression “ya ampun” can be used as an alternative transference to bridge the equivalence effect both menaing and pragmatic.

**Data 4:**

**SL:** You alcoholics. Film it in the dark, **dick**

**TL:** Dasar pecandu alcohol. Rekam dalam kegelapan, **Bodoh**

Translation by more neutral/ less expressive word

At 30:52 to 30:53 it found the word that categorized into an expression that forbide to say in the public. The data above, the translator does not translate word “*dick*” by using literal strategy, because “*dick”* literally means *a man’s penis*. Eventough the way to translate “dick” into “bodoh” is a not literal strategy, however this transference is still, in the indoenesia film cersor regulation, categorize into the expression forbide to the express in the public area. Because “bodoh” is taboo and offensive to the others. So, as anlternative wasy, “dasar” can be used to transfer the source language in this data. “dasar” is commonly used by Indonesia when they want to express annoying thing.

nceIt can be seen that “*dick*” is translated to “*bodoh*”. The literal translation from*,* based on *merriam-webster dictionary*. In Indonesian means *alat kelamin pria*. It is far from the real meaning in the movie subtitle. From the context explanation, it is known that the man insults the cameraman because he does not want to be recorded. By translating “*dick”* to “*bodoh*”, the translator just tries to make the TL reader understood easily. So the translation become more natural. In Indonesia, “*bodoh*” also can be used for insulting someone.

There is alteration of slang (*dick* to *bodoh*) in the translation that make translation become more natural and readable to TL reader which is called as *dynamic equivalence*. In this case, “*dick*” is a slang that means ”*the penis (Usually objectionable. Currently the most publicly used word for this organ.)”*. The writer concludes that the translator uses *translation by* *more neutral/ less expressive words strategy*. “*dick*” is more vulgar and expressive than “*bodoh*”. By translating “*dick*” to “*bodoh*”, the translator wants to make the translation more natural and acceptable to Indonesian reader. It will become unacceptable if translator uses the literal meaning from *dick*.

**Data 5:**

**SL:** I mean, **fuck**. You're kidding.

**TL:** Maksudku, **yang benar saja*.*** Kau pasti bergurau.

At 02:04:11 to 02:04:13 it found the word that can be categorized into vulgar expression that is “fuck”. The context of that expression is when Courtney Love as Kurt Cobain wife was surprised and did not believe when found his husband sucied by taking 67 rohypnols. In this transference shows that the strategy has been used is paraphrase. The word “fuck” in source language transfereced into “*yang benar saja*” in Bahasa Indonesia as the target language. If we check a look to the meaning, literally this word has a meaning *an act of copulation.* If we translate it the meaning is “*bersetubuh*”. So it is hard to the audience if transle “fuck” becomes “bersetubuh” because the effect is absoluetely different with the source language. The way has exsecused by the translator by transfer the SL into “yang benar saja” is a good consideration. Because it produced the same effect to the TL. Translating by omission.

**Data 6:**

**SL: Hell*,*** no. We're so far from having any money.

**TL:** Tidak. Kami masih jauh dari kaya.

At 01:05:24 to 01:05:29, it found the word that express a vulgarity expression. And aoutomatically this expression break the regulation of Indonesia film movie. Where according to chapter III article 6 (f) not allowd to say a bad word or verbal vulgarity in the film. If we chek a look to the meaning, “hell” as a source language literally means “neraka” in Bahasa Indonesia as the target language. “*Hell*” means *the place where the devil lives and where evil people go after they die according to some religions.* So, if it transferred literally, outomatically “neraka” is not related to the sense of equivalence effect of the source language. It also will make the translation less clear and unnatural. So, the consideration “*Hell, no. We’re so far from having any money”* is translated to *“Tidak. Kami masih jauh dari kaya”* indicated that the translator try to make it clear and easy to understand. In this transference, “Hell” is reduced and emphasized to become “tidak” in TL. By reduce or omit “hell” becomes “tidak” resulting unvulgarity word and the message is still conveyed. So that, the audience can understand the subtitle with clear and understable. l.

**Data 7:**

SL : **Asshole**!

TL : **Bajingan**!

This expression above is about Vanessa shouts to Deadpool as her boyfriend to do not leaving her so long. “Asshole” categourized into **vulgarity and offensive.** It expressed to Deadpool behavior which is leaving her for so long and to show her intention to be rude and impolite. In this context, the word “asshole” has a meaning “a worthless and annoying person”. So, if we chek a look to the transference has been made, it using litral strategy. Because the transference directly transfer of SL in only grammatical standard. It could be understood because the translator try to keep the equivalence effet of the anger. However, this transference is still can not be accepted to the Indonesia censor regulation, because “bajiangan” means “bastard” in SL. Further, “bastard” is still equal with “asshole”. So the consideration to transfer “asshole” to become “bajingan” is not a good idea. As alternative way to keep equivalence effect with still keeping the same effect can transfer it becomes “dasar”. This word is also describing an anger with various context but not categorized into vulgarity.

**Data 8:**

SL: Look’s like the game’s gone cuckoo, like my nana.

TL: Permainan ini menjadi gila, seperti nenekku.

Analysis: Cuckoo is an associative onomatopoeia, cuckoo is the bird’s name, but its acoustic resemblance is to the song that is producers, not the bird itself47. In the movie, they express the onomatopoeia words into something that goes out of order, therefore the translator tend to translate gone cuckoo into menjadi gila, however the writer suggest that the onomatopoeic words gone cuckoo should be translated using verb so that the target language version become

menggila, and the sentences become sepertinya permainan ini menggila, in order to get the meaning equivalences between source language grammar and target language grammar also to describe the game situation is similar to the character relatives who is gone nuts or in the target language menggila.

**Data 9:**

SL: Cy-bug would chew up that game faster than a chicken hawk in a coop of crippled roosters.

TL: Serangga robot akan menghabisi permainan itu lebih cepat dari elang di kandang ayam-ayam yang pincang.

Chew is an examplary onomatopoeia that is an act of bite and work (food) in mouth with teeth, especially to make it easier to swallow51. Chew becomes exemplary onomatopoeia because its foundation rests upon the character of the physical work used by a speaker in uttering word52. It is different from munch which is directly denoted the sound of mouth activities to bite something softly. The source language sentences that include onomatopoeia chew was translated by the translation using verb method in order to translate it into menghabisi, but in the writer opinion this translation is not associated with the source language chicken hawk in coop of crippled roosters, it describes an act of eating something until all of it are vanished, in order to make it clearer and to make it associated with the source language chicken hawk in coop of crippled roosters, the writer suggest that this onomatopoeic idiom should be translated into memakan habis so that the sentences will associated with other words or sentences, therefore the target language become Serangga robot akan memakan habis permainan itu lebih cepat dari elang di kandang ayam-ayam yang pincang. The onomatopoeia chew resembles a mouth activities when someone or 51 Ibid., p. 214 52 Bredin Hugh ,” Onomatopoeia as a figure and linguistic principle”, ProQuest document link, No 555-569 (Summer, 1996), p. 5 something eat something soft which is why the writer suggest that this onomatopoeia should translated using verb with a complete translation into memakan habis.

**Data 10:**

SL: See you later, president fart feathers.

TL: Sampai jumpa, presiden nakal.

Analysis: Fart is an English vulgarism most commonly used in reference flatulence, in the Oxford dictionary this onomatopoeia word is considered as a 54 Ibid., p. 309 55 http://artikata.com/arti-352848-tabrak.html (Accessed on May, 2014) slang language which is represent a sound of air from bowels come out through anus56. This source language onomatopoeia words is used as an adjective in the sentences but not representing a sound of air from bowels come out through anus, but it is as an insult in a dialogue which is considered by the interlocutors as a bad mannered person, so that translator used translation using explicative paraphrase in order to explain the meaning of onomatopoeia fart in source language into nakal in the target language. In English this onomatopoeia fart is considered as an air blow from the below part of the body (anus) which makes the writer make an opinion that this onomatopoeia is describing something that cause by this activities. The writer suggested that this source language onomatopoeia fart feather should be translated using adjective method into Presiden bau, in order to describe the meaning of the sarcasm that occur in the dialogue. In the source language analysis of fart feather it is stated that it was a new joke created by its

developer Walt Disney that is still questioned its meaning up until now, therefore the writer decided to make an opinion about this case of translating the onomatopoeia sentences in purpose of entertaining statement or normal sarcasm so that the underage audiences can also understand the meaning of the sentences.

1. **CONCLUSIONS**

Translating movies or subtitling is not the same as intertextual translation. This is because it has technical matters such as space and timing. The translator has to follow the rules of subtitling with a precise translation. This includes, removing, adding, or altering the structures of the text in TL, in order to gain a good translation quality in film translation. Nine strategies were used in the translation of the subtitle of Monsters University. The commonly found procedures here are expansion and reduction, functional equivalent, and couplets. This is due to the fact there are many act of removal, addition, and neutralizing in the translation. Most of them are emphasized toward dynamic equivalence. The formal equivalence was used as well, but its usage was minimal. This indicates that the translator strives in reproducing the SL in TL in a shorter and neutral way, and also, the translator also complements an addition to the TL if the subtitle is too short. As a conclusion, the essence of film translation is all about cutting down unneeded elements to save space (such as cultural words and character names), adding extra word to TL if the subtitle is too short, and neutralizing cultural words or specific terms to gain

clarity.

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