Translation Strategies to Deal With Indonesia Censorship 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 offensive. It happened because the translator hard to find out the equivalence effect by facing the constrain of the time, space, and also scene. The strategies were used to deal with the regulation done by soften strategy the TL by doing paraphrase, modulation, and emphasize related to pragmatic context. The regulation has been ruling in order protect the audiences have been giving them the comfortless to 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 must not be found in the outsider movies with Indonesia subtitle.

Keywords : *Censorship, Translation Strategy, Indonesia Film Censorhip Board (LSF), offensive language.*

Abstrak

Penelitian ini bertujuan untuk memulai pemeriksaan terhadap bagaimana efek regulasi sensor terhadap subtitle film yang sedang ditampilkan di Indonesia. Untuk mencapai itu, menggunakan metode kualitatif dalam strategi penerjemahan tertentu telah ada. Ditemukan bahwa berbagai data sulit untuk berurusan dengan peraturan yang sebagian besar diklasifikasikan ke dalam bahasa gaul yang berpengaruh pada vulgar dan ofensif. Itu terjadi karena penerjemah sulit untuk mengetahui efek kesetaraan dengan menghadapi batasan waktu, ruang, dan juga pemandangan. Strategi tersebut digunakan untuk menangani regulasi yang dilakukan dengan melunakkan strategi TL dengan melakukan parafrasa, modulasi, dan menekankan terkait dengan konteks pragmatis. Peraturan tersebut telah berkuasa untuk melindungi penonton yang telah memberi mereka kenyamanan untuk menikmati film tanpa khawatir mencerminkan keadaan penolakan moral atau budaya terhadap orang Indonesia yang memiliki multikultural dan etnis. Jadi, kata-kata buruk yang berhubungan dengan bahasa kasar tidak boleh ditemukan di film-film luar dengan subtitle Indonesia.

Kata Kunci : *Sensor, Strategi Penerjemahan, Dewan Sensor Film Indonesia (LSF), bahasa kasar.*

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A. 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.[2] 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)[3] 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. LSF will clean up its image and its content as referred to in article 58[4]clause (1) which carry out censorship based on film censorship criterias that is mentioned in article 6 and 7 are: a). Encourage people to engage in violence, gambling, misusing of narcotics, psychotropics, and other addictive substances; b). accentuate pornography; c). provoking conflict between groups, tribes, inter-races, and / or intergroups; d). defamatory, harassing, and / or desecrating religious values; e). encourage to the people to commit unlawful acts; and / or; f). demeaning human dignity. For that matter, the movie subtitle 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 the anothers by written components that contained in audiovisual translation works.[5]

Censorchip in translation has been done for a long time ago.[6] This history related to the to the word which is known a taboo. Taboo defined as the dirty words or phrases that are commonly considered prohibition in certain contexts. This word can not be acceted in the society or public life. Taboo words related to the such as private parts, body functions, gender, lust, anger, understanding of social status, hate, dishonesty, drunkenness, insanity, sickness, death, dangerous animals, fear and God.[7] There is no clear aspects related to the taboo, however in the other side it could come in sense when it used by someone else. It likes as when we agree with limited the cars in developing country for revolusioner reason for better life of people. This regulation, in short condition will make people angry, because they feel hard to leave from their cars and move to the public transportation. However, if it is not beginning, the impact is will be worse.

If toboo words has been used in the society and if the people think it as the normal thing, will be danger to the next generation as civilization

[2]Gabriela Scandura, "Sex, Lies and TV: Censorship and Subtitling." Meta: Journal Des Traducteurs/Meta," *META* 49, no. 1 (2004): 125–34, https://doi.org/10.7202/009028arCopiedAn.

[3]"Republik Indonesia, Undang-Undang Republik Indonesia Nomor 33 Tahun 2009, Tentang Perfilman.," n.d.

[4]"Republik Indonesia, Undang-Undang Republik Indonesia Nomor 33 Tahun 2009, Tentang Perfilman."

[5]Jorge Díaz-Cintas and Aline Remael, *Audiovisual Translation, Subtitling. Routledge*, 2014.

[6]Alexander Gerschenkron, *"Samuelson in Soviet Russia: A Report." Journal of Economic Literature 16.2*, 1978.

[7]Keith Allan and Kate Burridge, *Forbidden Words: Taboo and the Censoring of Language.* (Cambridge University Press, 2006).

who has basic given to the morality in communication. So, censor is done because of worry to the development of the communication that effected to the offensive. When the the aspect of living to be taboo, therefore can be considered as ceonsorship object to be done. The first consorhip institution was made in ancient of Rome in 443 BC.[8] The main duty is to protect people morality which has serious political impact to the state. Aristoteles has written about the impact of indencent behavior to the existing of the state. He argued that the legislators have to avoid from the speech that containing taboo words. It also important to avoid the speech containing the offensive language to protect youg generation from hearing that words (2009: 2120). From this can be said that the rules one politically really concern to the anyone in the state from producing the bad words. That is why, people who proududing the bad world can be considerd as the one who broken the rules both young people and olde one.

As a product, AVT included to the feature films, television programs, theatrical plays, musicals, opera, web pages, and video games.[9] As the limited works, AVT facing a big challenge not only about synchronizing between the linguistic elements and the message of the source language that can be dealt to the target source, but also 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.[10] 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.[11] 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 is limited by the rules of the linguistic asfect and also some limited 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 and the linguistic aspects 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.[12] So,

[8]Encyclopaedia. Britannica, *Encyclopædia Britannica.* (Chicago: Common Law, 2009).

[9]D Chiaro, *Audiovisual Translation. The Encyclopedia of Applied Linguistics*, 2013.

[10]Yan Chang, *"A Tentative Analysis of English Film Translation Characteristics and*

Principles." Theory and Practice in Language Studies 2.1, 2012.

[11]Lukasz Bogucki, *"The Constraint of Relevance in Subtitling." The Journal of Specialised Translation 1*, 2004.

[12]Jeremy Munday, *Introducing Translation Studies: Theories and Applications* (Routledge,

by choosing the appropriate strategy which is suited with the diction which have the same taste of the subtitile it also 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 linguists. 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.[13] 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 some 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.[14] 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 retains 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 politer 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.[15] 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

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2016).

[13]Christopher Rundle, *"The Censorship of Translation in Fascist Italy." The Translator 6.1*, 2000.

[14]Katja Pelsmaekers and Fred Van Eesien, *"Subtitling Irony: Blackadder in Dutch." The Translator 8.2*, 2002.

[15]Rachele Anatonini, *The Perception of Subtitled Humor in Italy.*, 2005.

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 containing 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.[16] 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 is needed some strategies that can deal with the subtitling purposes. The words "adjust" or "modify" stated by Clifford which the translation strategy will be applied by translator needs to be flexible enough to adapt and accommodate to changing conditions in the text especially on subtitle where the space becomes substantial process to be considered.[17]

For example, long dialogue of SL cannot direct fully translated by full of lines number. So, it needed to be relevant and simplified to the space and the character playing. 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 tranaslation of the subtitles need to be precise, short, and simple to attract and enjoy the audience.[18]

When transferring subtitle mets some espressions that hard to be transferred does 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 be fund about the equivalence one that can deal with situation or context that belonging same taste and enjoying the audience, so transferring the offensive one is need comprehensive consideration from all elements in the linguistic and pragmatic one.

The expressions are usually appearing in middle of film dialogue is slang. Slang defined as informal language commonly used by particular social group.[19] 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

[16]Mohammad Ahmad Thawabteh, *"Censorship in English-Arabic Subtitling." Babel 63.4*, 2017.

[17]Clifford E Landers, *Literary Translation: A Practical Guide. Vol. 22. Multilingual Matters*, vol. 22, 2001.vol. 22, 2001.","plainCitation":"-Clifford E Landers, Literary Translation: A Practical Guide. Vol. 22. Multilingual Matters, vol. 22, 2001.","noteIndex":17},"citationItems":[{"id":53,"uris":["http://zotero.org/users/local/fB3Lt7sH/items/7I9SRCNF"],"uri":["http://zotero.org/users/local/fB3Lt7sH/items/7I9SRCN-F"],"itemData":{"id":53,"type":"book","title":"Literary translation: A practical guide. Vol. 22. Multilingual Matters","volume":"22","number-of-pages":"55","author":[{"family":"Landers","given":"Clifford   E"}],"issued":{"date-parts":[["2001"]]}}}],"sche-ma":"https://github.com/citation-style-language/schema/raw/master/csl-citation.json"}

[18]Díaz-Cintas and Aline Remael, *Audiovisual Translation, Subtitling. Routledge.*

[19]Connie Eble, *Slang and Sociability: In-Group Language among College Students.* (UNC Press Books, 2012).

"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.[20] 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 which is defend on: 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.[21] Can be said that both direct and oblique have difference approach to do.

[20]Ken Hyland, *"6. Genre: Language, Context, and Literacy." Annual Review of Applied Linguistics 22.*, 2002.

[21]"C. p. 84.," n.d., 84.

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[22]. 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.[23] If we refer to Newmark[24] there are two common method can be used to deal with the equivalence, those are semantic and communicative. Semantic mean a translator uses 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 concerns 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[25]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

[22]Basil Hatim and Jeremy Munday, *Translation: An Advanced Resource Book* (Psychology Press, 2004).

[23]Jean-Paul Vinay and Jean Darbelnet, *Comparative Stylistics of French and English: A Methodology for Translation. Vol. 11.*, vol. 11 (John Benjamins Publishing, 1995).

[24]Peter Newmark, *About Translation. Vol. 74. Multilingual Matters*, vol. 74, 1991.

[25]Elisa Mattiello, *"The Pervasiveness of Slang in Standard and Non-Standard English." Mots Palabras Words 6*, 2005.

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.

2. *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 make 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". This word commonly used among the groups when to express or say one of the member is stupid. "dick" is defined as the part of men vital originallay. However, this expression just used by the member of goup.

Translation Strategies

According to Butkuvienē and Petrulionē[26], there are three slang translation strategies that are commonly used; they are, Softening, stylistic

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[26]Karolina Butkuvienė and Lolita Petrulionē, *"Translation Peculiarities of Slanguage."* *Studies about Languages 16*, 2010.

compensation, and literal translation:

1. *Softening*

This method closely same with dynamic approach to find out the equivalence meaning in the target language. If refers to Nida[27], it stated that dynamic equivalence purposes to gain naturalness of expression of the source language to the target one. 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. 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[28]because it sounds unnatural or can be rude to them. 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 "wanita penghibur" in Bahas Indonesia can avoid from the using of the offensive language that contra effect to the Indonesian audience. However, it be done "to accommodate slang to vary literary language which may allow native origin slang units".[29] (Zauberga

1994, 142)

2. *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.[30] 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.

3. *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.[31] Form this can be concluded that literal translation can be used when the words

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[27]Eugene Nida and Cgarles Russel Taber, *The Theory and Practice of Translation. Vol. 8*, vol. 8 (Brill, 2003).

[28]Butkuvienė and Lolita Petrulionė, *"Translation Peculiarities of Slanguage." Studies about Languages 16*, 40.

[29]Ieva Zauberga, *"Pragmatic Aspects of the Translation of Slang and Four-letter Words." Perspectives: Studies in Translatology 2.2*, 1994.

[30]Mona Baker, *In Other Words: A Coursebook on Translation. Routledge*, 2011.

[31]Butkuvienė and Lolita Petrulionė, *"Translation Peculiarities of Slanguage." Studies about Languages 16*, 86.

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. However, this strategy can be done when the source has an exact structural, lexical, and also morphological equivalence between source and targe language. According to Molina, this strategy is only possible when the two languages are very close to each other. [32]

Methods

This is a case study as part of qualitative method to explore 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. The unit of this research taken from four (4) different movie subtitile, those are: 1. Deadpool movie subtitle by Pein Akatsuki, distributed by 20th Century Fox, released in 2016; 2. Monsters University, subtitle by Awali Taufiqi, produced by Pixar Animation Studio and released by Walt Disney Pictures in 2013; 3. Wreck-it Ralph movie, distributed in Indonesia by PT Vision Interprima Pictures in 2013; and 4. *Cobain Montage of Heck* Movie which was published on may 4, 2015 (USA) directed by Brett Morgen and

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[32]Lucia Molina, "'Translation Techniques Revisited: A Dynamic and Functionalist Approach.' Meta: Journal Des Traducteurs/ Meta: Translators' Journal 47.4," 2002.

the subtitle is translated by *Lebah Ganteng.*

The research will answer some questions that formulated as follow: First (Q1) What kinds of translation strategies that can be used to deal with the censor regulation?; Second (Q2) 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?. To answer the first and second question, we do as the research instrument for collecting the data by watch those movies 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. Then to answer the the third question, it does depth interview to the 10 audience who have wacth those movies and aske for their related to subtitle. This part consists of open questions where the participants had to write a response.

B. Discussions

Following data will be presented by using table to ease and make it clearer. The data devided into 10 data taken from 4 movie have been swown in Indonesia. SL here defined as Source Language, and TL as Target Language.

Datum 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 is categoried 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 into "*sialan*" stil categorized as an offensive language. Furthermore, by transferring "*shit-fuck*" into "sialan" still 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."

Datum 2:

SL	Hey, **Jerk!** Get back in your car!
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. It is categorized 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 categorizing 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.

Datum 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.

Datum 4:

SL	You alcoholics. Film it in the dark, **dick**
TL	Dasar pecandu alcohol. Rekam dalam kegelapan, **Bodoh**

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 way, "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.

Actually the transferred "*bodoh*" is short way to get an equivlance effect. Eventhough that word break the censor fim regulation about for insulting someone actually. Because the word "bodoh" is categorized into one of point containing in the article. If we check a look at the context, the man insults the cameraman because he does not want to be recorded. By translating "*dick"* to "*bodoh*". It is clear engout that the translator just tries to make the TL reader understood easily.

As the alternative one, the translator can transfer that word by soften it becomes "keterlaluan". It is will give another image to the audience that the insulting word is can not be produce in the public area. With this, the translation makes the result more neutral and natural.

Furthermore, from the informants were asked to the translation, 5 of them argued that it is not problem for the adult audience. Meanwhile, 5 informants argued that it is need to be change into more soften.

Datum 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 luaguage. 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.

Datum 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 breaks 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 without omit the original meaning of the soruce language.

Datum 7:

SL	Asshole!
TL	Bajingan!

This expression is categorized int ***vulgarity and offensive*** when Vanessa shouts to Deadpool as her boyfriend to do not leaving her so long. As the man who has a power to recover rapidly form any kin of wound has a behavior leaving her girl for so long. Tha expression is expressed to show her intention to be rude and impolite. If we che a look at the 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 transfers of SL in only grammatical standard. It could be understood because the translator tries 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. Eventhougt it is getting the original effect to the source, however all of the informas were asked rejecting to the transference has been made. They argued that this expression is not appropriate to the Indonesian identity especially when the kids accidentally listen to this, it very uncomport expression.

Datum 8:

SL	Look's like the game's gone **cuckoo**, like my nana.
TL	Permainan ini **menjadi gila**, seperti nenekku.

The word "*menjadi gila*" followed with "seperti neneku" associated to the audience that their grandmother is crazy. It will empact to the unoriginal impact about cuckoo itself where the statement wants to express to the worry about the game. This transferring considered using literal strategy to gain an equivalence effect from the source. Cuckoo is the bird's name, moreover its acoustic resemblance to the song that is produced. "menjadi aneh" or "menjadi tidak menarik" can

be choosen to replace cuckoo because it will not gain the offensive meaning with like my nana. Eventhought "menjadi gila" stil has an original message of the source language. So this transference can not be catigoiezed as the inaccurate translation because stil coantaining the original message. Furthermore, 7 informants argue that that transference is not disturb them when enjoying the movie. However, the others argued that that transrerence need to consider about the association meaning implied.

Datum 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. |

The tranfering "*menghabisi*" from the word *chew* is indicated the translator using literal translation to gain the equivlance one. Chew defined as an act of bite and work (food) in mouth with teeth, especially to make it easier to swallow. It is onomatopoeia because the rests upon the character of the physical work used by a speaker in uttering word. "*Menghabisi*" still effecting to the offensive one because can be replaced with another words suc as "**memenangkan**" to avoid the offensive one. However, the transferring has been done can be said as the good way because it gained the equivalence effect between the source language and the scene. That is why this consideration is can not be classify as inaccurate transferring because still has a same effect or original effect to the source one. After asking some audienct related to this data, 5 informants said that the word "menghabisi" is as the offensive

one, however 5 of them said this is as a normal transfering.

Datum 10:

| SL | See you later, president **fart feathers** |
| TL | Sampai jumpa, presiden **nakal**. |

If we look at the data, the word *fart* is classified into vulgarism. Literally, *fart* is defined as represent a sound of air from bowels come out through anus. By transferring *fart feather* to be come nakal only indicating that the translator tries to soft the transference to the audience of the movie to avoid the offensive effect. From the dialogue can be considered that the interlocutors as a bad mannered person. That why, the translator did explicative paraphrase in order to gain the meaning of onomatopoeia fart in source language into *nakal* in Bahasa indoensia as the target language. *Presiden nakal* has successfully transferred to the audience the equivalanve effect. This indicator can be seen when that word be transferred be come "jahat" or maybe "bau". If it is trasferred to be come "jahat" or "bau" will not effected to the equivalence one because those transferring is to extrim to substitute the the meaning that speaker means. *Fart feather* is commonly known as a joke. However, Walt Disney until now is still questioned its meaning. So that this transference still containing the original meaning of the target language. After questioning some audience who have wathch this movie, all of them said that this target language doesn't containing offensive language to them.

C. Conclusions

Dealing with an equivalence on movies translation or subtitling is not the same as when we trasfering the

text on the novel or other text which has unconstrain space to do that. With limited space and timing we are facing the difference of the difficulties. Moreover, 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 deal with a good translation quality in film translation. The strategies were used in those movies have shown soften strategy by looking at the pragmatic context is needed to do. Because the taboo or vulgar word was still found in those translation. However, the movie has passed the censor done by LSF, therefore it suggested to them to be more attention to the taboo, vulgarity, or offensive language that produced in the subtitle of the movie. The words "sialan", "bajingan', "bodoh" are still found over there. Those words actually do not fit to regulation about censorship and aslso to the Indonesian cultures. Most of the transference literally still keeping the original soure language as their focus to get the equivalence one. It happened because the translator hard to find out the equivlance effect by facing the constrain of the time, space, and also scene. That is why formality as the equivalence was used by them that is still resulting the offensive transfererence. So, eventhought translation of the movie subtitle is about cutting down unneeded elements to save space such as cultural words and character names, adding extra word to the taget language if the subtitle is too short, and neutralizing cultural words or specific terms to gain clarity, however to be more careful to the audience cultures about offensive language is needed to be considered. Furthermore, to the older audiences to be stricter when allowed their younger relative to enjoy the movie base on their classification. Self-sencorship is can be

the best alternative to deal with subtitle translation.

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