

CHAPTER II

LITERATURE REVIEW

In this chapter, the writer elaborated the theory used to analyze data in a theoretical framework. The writer also provided a review of the related studies engaged in this study. As this study aims to reveal dubbing strategies of swearwords for children's movies, the writer provided a brief explanation of translation for children as an essential awareness. Thus, elucidation about swearwords, dubbing, and dubbing strategies as the grand theory explored along with the reinforcement of supporting theories. Afterward, the review of related studies explains the previous research related to the topic of this work.

2.1 Theoretical Framework

2.1.1 Language and Translation for Children

A child is defined as a young person between infancy and puberty (Merriam-Webster 2020). According to Kolucki and Lemish (2011), children are categorized into three major age groups: early years (birth until six years), middle years (seven until ten years), and early adolescent years (11 until 14 years). In the early years, children develop language and use the simple one. Meanwhile, in middle years, children use more sophisticated language and learn new skills, including reading and formal school studies, but still adapting. Moreover, children in the early adolescent years are in transition to adulthood. They think in more adult-like, and they understand their language above the cultural context. However, every child's language skill is affected by the socio-culture, environment, and parent's support

(Kolucki and Lemish 2011). Hence, this theory cannot be a reference in a personal approach, but it can represent children in general. A further explanation of children's language is provided in the following paragraph.

Bavin (2009), states that children treat language as a cooperative effort. In general, children make pragmatic assumptions about communication and from these assumptions, they 'extract' helpful information to develop their lexicon. Furthermore, according to Pavesi et al. (2014), children are categorized as people that acquired low concentration and low reading proficiency. Children manage to discover raw materials in the forms of sounds or gestures of their language, learn how those are pulled together, and map the combination into meaning simultaneously (Saffran et al. 2001). Thus, the most comfortable medium combined with sounds and gestures is the movie closed to the children. In order for the messages from the movie to be understood by children, they need to be translated (Venuti 2000).

Translations designed for children cannot be compared to translations prepared for specialists and a newly literate adult (Baker and Saldanha 2009). Since children's reading ability is low and the closest medium's children are movie, the best translation to approach is dubbing instead of subtitling regarding the Audiovisual translation as screen translation. It can also be challenging due to adjusting the translation product, particularly on screen. Unlike translating into the books may prefer to change the plot to protect children's development, the dubbing is rarely fully exploited (Osmanković 2019). The other challenging factor for children's translation is special restrictions since children are still in the state of wondering the world. One of the restrictions for children is the inappropriate language used, such as swearwords

or taboo words. Swearwords used sometimes intended to hurt someone else and related to taboo in society. Then, swearwords are also defined as threatening or inappropriate language. Nevertheless, swearwords cannot be separated from society and often appear in movie dialogues, even family movies.

2.1.2 Swearwords

Swearwords are defined by Hughes ([1991] 1998) as dirty words used to express anger, insult, curse, mock, offend someone that is not socially acceptable. However, not only to express anger, people also often use swearwords to express humor, insulting, profanity, and ethnic slurs without necessarily referring to specific act (Jay 1992). Swearwords are described as the prohibited language and banned to be restated in child-rearing practices by institutions of power such as religion, media, etc. (Jay 2009). Swearwords could not be separated from society or common language even though it is valued as bad in society. Since the motivation of using swearwords is attaining a kind of personal and interpersonal output, the effects upon others can be positive, or negative, or both.

Basically, Jay (2000) claimed a connection between swearing or cursing with the human brain. He further elaborated that Paul Broca, the late 19th-century French physician, had a patient who could swear and express emotions toward family members while he was in loss of his ability in fluent speech. A comprehensive cursing theory shows the reason why swearwords are so important for emotional expression and emotional life. Jay (2000) also stated that emotional expression is impossible to express freely with non-swearwords. Previous language theory has

neglected the emotional aspects of speech, but human language cannot be separated from emotions in its utility and reaction.

There are rules about what to say, how, with whom, and where about swearing, but in reality, in children's learning, an average child has the capability to master the ability to swear because children are so adaptive to their environment and quickly acquire pragmatic knowledge. Thus, children learn about the forbidden in learning about their language's underbelly (Wajnryb 2005). Even though it is well forbidden, children will be using it soon when the need to swear arises. Initially, they may be cautious about saying instinctively dangerous words, but swearwords will be considered effective for expressing emotions over time. It is a simple case of action followed by reaction, which reinforces action. Thus, movies containing swearwords watched by children will encourage them to swear more.

Many scholars have discussed swearing. From several classifications in swearwords, this study applies Hughes's theory described in his book, *Encyclopedia of Swearing* (2006). The theory is suitable for this research due to its credibility and update. Then, Hughes's theory classification is divided by the term that eases the writer for identifying in children animated movies. The classification is explained as in the following of this subchapter.

2.1.2.1 Types of Swearwords

According to Hughes (2006), swearwords can be categorized into seven types. Those types are elaborated on in the next paragraphs in alphabetical order, as follow:

2.1.2.1.1 Anatomy terms

These swearwords are related to the human body, such as *tit, ass, your ass, arsehole/asshole, God rot your bones, damn your eyes!*

2.1.2.1.2 Animal terms

This category is linked to the animal term, which is portrayed as the stupidity, filthy, and unconsciousness of human beings, such as animals. The animals chosen for swearing are less dangerous or disgusting, such as snakes (although they are poisonous animals) and foul-smelling, like skunks. For some cultural reasons, pigs have many lexicons described, such as swine, hog, and sow. Other animal terms examples are *cow, donkey, bitch, vixen, cuckoo, dweeb, bozo, gink, dork, lamb, rooster, you rat, monkey, baboon, ape, skunk, polecat, and shrew.*

2.1.2.1.3 Excretion terms

This type of swearwords is related to the excretory system of living things, mostly in humans and animals, such as *shit, turd, fart, bullshit, filthy, and scum.*

2.1.2.1.4 General terms

This type is swearwords related to general words that have meaning and are generally intended to curse. There is no specific meaning that is directed while uttering this type of swearwords. Some examples of this general type of swearwords are *git, fucker, bugger, motherfucker, bastard, damn/ darn, punk, coward, and son of a bitch.* In addition, there are also general terms that related to poverty such as *poor, miserable*, dishonesty such as *liar, cheat*, racist such as *whitey, yid, coolie and nigger*, treachery such as *traitor, turncoat*, idleness such as *bum, layabout*, meanness such as, *parsimonious, miser*, related to political terms such as *fascist, nazi*, related to theft such as *crooks, swindlers.*

2.1.2.1.5 Genitalia terms

This category is related to genital functions and sex terms. Thus, it is mostly related to the vagina and penis, such as *pussy*, *prick*, *balls*, *cunt*, *twat*, *pillock*, *cock*, *intestines*, and *ballocks*. In addition, there are also genitalia terms that are related to promiscuity such as *whore*, and *slut*.

2.1.2.1.6 Religion terms

The Religion terms are related to God, religion, religion practice, and so forth. Since English has developed in most Christian societies, a large number of variants of this category are associated with the god Jesus Christ. It is also related to the bad figure in the religion. For instance, devil, by God!, You damned villain, God damn, damn Jesus, Goddess arnes, for Christ's Payne, by the blood of Christ, the devil take it!, holy, golly, gosh, Drat!, go to hell, Hell yeah, heathen, pagan, and infidel. Other religious terms are related to sacred references such as *on my mother's grave*, *my father's soul*.

2.1.2.1.7 Stupidity terms

This swear word category is related to cursing something that means stupidity. This category is perhaps the most widely used category of terms of personal insults and harassment, both historically and geographically by combining many terms from the global varieties of English since lack of intelligence always and is considered unfair, lack of self-respect, and even to the point of repulsive (Hughes 2006). For example, *Idiot*, *dummy*, *imbecile*, *moron*, *fool ya*, *cretin*, *prat*, *ignoramus*, and modern terms such as *cement-head*, *silly billy*, *clot*, *clunk*, *dickhead*, *fuckwit*, *gink*, *git*, *mut*, *nit*, *noodle*, *nutter*, *prat*, and so forth. Others included in stupidity terms are related to

a psychological state like *maniac, psychopath, psychotic, and pervert*. Thus, madness terms also refer to stupidity, such as *nuts, crazy*, etc. In addition, slang terms that are related to stupidity are *fruitcake and nutter*, which refer to a person who is slightly insane.

2.1.3 Dubbing

Dubbing can be categorized as oral translation. According to Pavesi et al. (2014), dubbing is part of the Audiovisual Translation (AVT) modalities that substituted the product of source language with a new achievable soundtrack in the target language that semiotic whole received by the audiences. Among the various audiovisual translations (AVT), dubbing is one of the most original in reproducing the dialogue's purpose and nature, replacing product soundtracks in the source language into the target language. Dubbing aims to reduce the overall semiotics on the target product to be accepted by the audience (Pavesi et al. 2014). Pavesi et al. (2014) further mentioned that the art of foreign film dubbing is basically considered an attempt to broadcast dialogue with the intended audience. Therefore, a lot of foreign television programs or movies such as soap operas, cartoon or animated movies, and TV shows were adjusted to the audience preference through dubbing.

Dubbing allows audiences to watch films or programs without dividing their attention between images and written translation (Goris 1993). This makes dubbing suitable for children since it is easier to watch and follow. Children who commonly have low literacy make dubbing the most effective method of translating programs (Díaz-Cintas 2009). Since foreign cartoons or animated movies have a different

context to local audiences, the dubbing is conducted, and one of the functions is to conceal the inappropriate language or swearwords.

Dubbing or Lip synchronization is ultimately used in the audiovisual translation of movies, films, TV series, and sitcoms, while narration and voice-over are commonly used in documentaries, interviews, and programs on current affairs (Cintas and Remael 2007). Baker (2011) postulated that dubbing is more expensive and time-consuming for translating each product than subtitling. It is because the process of dubbing had to through a few stages such as translating the dialogue, dialogue adaptation by concern lip movements, producing and soundtrack editing that involved some professional like dubbing actors, dubbing writers, dubbing director, sound engineering and so forth (Baker and Saldanha 2009). Thus, many ways of dubbing are applied to produce dialogues adjusted to the target audiences.

2.1.4 Dubbing Strategies

There are many ways of conducting dubbing, or it is called dubbing strategies. The term strategy can also be interpreted as actions taken to achieve definite goals optimally (Baker and Saldanha 2009). According to Lörscher (1991), translation strategy is a possible conscious procedure for solving a particular problem one faces when translating a segment of text from the source language to the target language. In dubbing, the strategies can be interpreted as a way and adaptation to create dubbing products successfully acceptable to the target audience.

There are seven types of dubbing strategy based on Zanotti classification in *The Language of Dubbing: Mainstream Audiovisual Translation in Italy* (2014). The main explanation of Zanotti in her research of dubbing strategies are general

extender, which defined as a set of pragmatic expressions associated with equivocal references that are typically formed by conjunctions (and/or) and unstressed nouns or pronouns with general meanings, for example, *or something, and everything, and stuff* (Pavesi et al. 2014). It was conducted with English as the SL (Source language) and Italian as the TL (target language), as followed:

2.1.4.1 Direct translation

The dubbing strategy used equivalent form with the source language. It is all translated directly from the source language with equivalent meaning. Thus, in Zanotti research, the general extender is also translated using TL's equivalent form (Pavesi et al. 2014). As the example below:

Table 2.1.4.1 Direct Translation

No.	SL	TL	Back translation
1.	Probably some silly ritual with an enchanted prairie dog or something.	<i>Probabilmente qualche sciocco rito con un coyote magico o chissà che.</i>	Probably some silly ritual with a prairie dog or who knows what.
2.	Those people that I did this at first I thought they were fishers or pirates or something.	<i>Quelli che ci hanno fatto questo? All'inizio pensavo che fossero pescatori o pirati, gente del genere.</i>	Those who did this? At first I thought they were fishers or pirates, people like that.

In example 2.1 that was taken from *Buffy the Vampire Slayer, season 5, episode 18*, the TL has encountered the changes with general extender. The general extender such as "something" is translated using the equivalent form in TL like "who knows that." Similarly, example 2.2 that was taken from *Lost, season 2, episode 2* showed that the utterance "those people that did this" became "those who did this"

and "something" became "people like that." The addition "who knows that" and "people like that" is a general extender that still equals the whole sentence. Thus, It was also translated in the whole sentence and did not change the syntax.

2.1.4.2 Omission

Omission strategy conducted by dropping or removing the word(s). It showed in Zanotti's explanation that general extender is not translated and no compensation strategy is adopted (Pavesi et al 2014). This is mainly due to the need to comply with the restrictions imposed by synchronization. As the following examples below, the dubbed version transformed to achieve qualitative and quantitative lip-sync. For example:

Table 2.1.4.2 Omission

No.	SL	TL	Back translation
3.	Hey. Why are you still in bed? Are you sick or something?	<i>Ciao. Che ci fai ancora a letto? Stai male?</i>	Hi. What are you doing still in bed? Are you sick?
4.	Ben, you did not even touch your dinner. You want me to make you a sandwich or something?	<i>Ben, non hai neanche toccato la cena. Vuoi che ti faccia un panino?</i>	Ben, you did not even touch your dinner. Do you want me to make you a sandwich?

In example 2.3 that was taken from *The O.C., season 4, episode 9*, the general extender word, "something", is deleted. Based on Zanotti (2014), it is used to reduce direct questions. In example 2.4 that was taken from *The Secret Life of the American Teenager, season 3, episode 3*, the word "something" was removed and the intention of context was transformed into a politeness sentence in offers or invitations. So, in the omission strategy, there is reduction and deletion in words of a sentence which

achieve particular aims such as to change the context or reach the matching lip-synchronization.

2.1.4.3 Substitution

The dubbing strategy that substitutes the word with other lexical items, semantically unrelated, still maintains the same number of phonological syllables with the source line (Pavesi et al. 2014). It was also adapted for ensuring synchronization between sound and image. Substitution can be a strategy for gap-filling in the script of dubbing. For instance:

Table 2.1.4.3 Substitution

No.	SL	TL	Back translation
5.	Shouldn't that be a foul or something?	<i>Quello dovrebbe essere un fallo. Non capisco.</i>	That should be a foul. I don't understand.
6.	Are you trying to tell me you're gay or something?	<i>Stai cercando di dirmi che sei gay, ritardato?</i>	Are you trying to tell me you are gay, retard?

The example 2.5 that was taken from *Gilmore Girls, season 6, episode 8* showed that the utterance transformed longer than the source by substituting into two sentences by replacing “something” with “I don't understand”. In this choice of word, it is semantically unrelated because “something” is defined as some indeterminate or unspecified thing and “understand” is defined as to grasp the meaning of something which can be seen semantically different (Merriam Webster 2019a). Then, in example 2.6 that was taken from *Misfits, season 2, episode 3*, the word “something” substituted with “retard” also has a different meaning since according to Merriam

Webster, “retard” is defined as a person affected with mental retardation or a foolish. Substitution strategy replaced the word with totally different lexical items from SL.

2.1.4.4 Explication

The strategy involves the elaboration of the implicit meaning in the source text. it is divided into two forms, specification and addition.

2.1.4.4.1 Specification

This dubbing strategy using the co-hyponym of exemplar or other semantically related words qualify as possible members of the inferred category, so technically it made more specific (Pavesi et al 2014). The lexical substitute resulted in the addition of verbal material which maintains the length of the sentence, but still reduces the level of ambiguity in the target text. In some cases, this strategy allows dubbing translators to replace words with the same structure in lexicalized phrases, as in the following examples:

Table 2.1.4.4.1 Specification

No.	SL	TL	Back translation
7.	I mean perfectly. Nailed down and everything.	<i>Voglio dire, perfettamente pulito e asciugato.</i>	I mean, perfectly clean and dry.
8.	Hey, that’s really neat and stuff, but in the meantime, you know... ow! !	<i>È tutto molto bello e interessante, ma nel frattempo, come sai... ahi!</i>	It’s all very nice and interesting, but in the meantime, as you know... ow

In example. 2.7 that was taken from *Gilmore Girls, season 1, episode 4*, the utterance transformed to be specific from “nailed down and everything” into “clean and dry”. Then, in example 2.8 that was taken from *Buffy the Vampire Slayer, season*

6, *episode 9*, the utterance “Hey, that’s really neat and stuff” which referred implicitly in the context and transformed into “It’s all very nice and interesting”, that more specific and accepted by the audience.

2.1.4.4.2 Addition

Explication by addition strategy is elaborating the implicit meaning by part of the utterance conveyed through other linguistic items either at the time it appeared or at other related times. Zanotti (2014) explained that addition strategy focused on the pragmatic function and contextual meaning. Thus, the implementation of this strategy allows semantic and pragmatic equivalence to be achieved between the source text and the target text, for instance:

Table 2.1.4.4.2. Addition

No.	SL	TL	Back translation
9.	Am I doing something wrong in band practice? Did I get in your way or something?	<i>Sono andata fuori tempo durante le prove o ti ho dato fastidio forse?</i>	Did I go out of time during the rehearsal or did I maybe bother you?
10.	But Phil says it’s okay and everything ‘cause it’ll grow back twice as lush.	<i>Ma Phil dice che va tutto bene perché ricrescerà ancora più bello.</i>	But Phil says that it’s all right because it will grow back prettier than before.!

In example. 2.9 that was taken from *The Secret Life of the American Teenager, season 1, episode 2*, the word “band practice” is replaced with “rehearsal”. The meaning of band is deleted but it is replaced with the word that the context is still the same. Thus, there is addition in meaning but more explicit to the audience, such transformed in the general extender, “something” became “did I maybe bother you”.

Next to example 2.10 that was taken from *Gilmore Girls, season 3, episode 9*, the utterance “it’s okay and everything” became “it’s all right” and “twice as lush” became “prettier than before” which occurred the explicitation in utterance. So, in this strategy, TL has received an explicitation in meaning by adding other linguistic items.

2.1.4.5 Generalization

This dubbing strategy translates by replacing a word that is more general in meaning than the utterance (Pavesi et al 2014). It makes the meaning in target language become general in context, as in the examples below:

Table 2.1.4.5 Generalization

No.	SL	TL	Back translation
11.	All right, I respect you. Just promise me you’re not gonna make me wait ten years or something.	<i>D’accordo, ti rispetterò. Ma promettimi che non mi farai aspettare per tutta la vita</i>	All right, I’ll respect you. But promise that you won’t make me wait for a lifetime
12.	I came in here to ask you if you wanted to invite some of your friends over tonight for hamburgers or something. Have a little party. Have some fun. I mean, where are your friends? Ben.	<i>Volevo sapere se ti andava di invitare qualche amico stasera. Non so, per fare una grigliata in compagnia. Almeno ti svagherai un po’. Non vedi più nessuno,</i>	I wanted to know if you would like to invite some friends tonight. I don’t know, for a barbecue together. At least you will have some fun. You haven’t been seeing anybody lately, Ben.

The utterance in example 2.11 that was taken from *The Secret Life of the American Teenager, season 1, episode 2* is implemented in generalization strategy by replacing “wait ten years or something” became “wait for me a lifetime”. It removed the detail of ten years. Then, in example 2.12 that was taken from *The Secret Life of the American Teenager, season 3, episode 10* the utterance not only became more

general, but also became directed personally. It changed the word “your” into “some”. Therefore, Generalization strategy has changed the SL more generally in TL by reducing some detail words in SL.

2.1.4.6 Total replacement

Total replacement strategy implies extensive rearrangement of source texts which allows no equal comparison between source utterance and target utterance (Pavesi et al 2014). It involves more general control of the original dialogue than paraphrasing or substitution while eliminating general extender. It also invariably results in the omission of general extensions in Zanotti’s explanation. The adoption of this strategy is influenced by several factors, including cultural references. The example of total replacement as following below:

Table 2.1.4.6. Total Replacement

No.	SL	TL	Back translation
13.	In case you change your mind and come to the party, you might want to buy a dress or a lollipop or something.	<i>Se decidi di venire al veglione puoi comprarti un bel vestito. Altrimenti facci quello che vuoi.</i>	In case you decide to come to the party, you can buy yourself a nice dress. Otherwise do whatever you want with it.
14.	There’s somebody I like. I thought he was sending me a message - texts and things, but he wasn’t.	<i>A me piace questo ragazzo. E credevo che mi mandasse un messaggio, che ci tenesse davvero, ma... non era lui.</i>	I like this boy. And I thought he was sending me a message, that he really cared, but... it wasn’t him.

As it showed in the table, the utterance occurred as a total replacement. In example. 2.13 that was taken from *The O.C, season 4, episode 8*, the word “change” replaced “decide”, “you might” became “you can”, addition in the word “nice dress”

and the replacement of “something” became “whatever you want”. In the whole sentence implied the total change due to approach Italian culture reference. While, in example 2.14 that was taken from *Skins, season 1, episode 2*, it changed the whole syntax. So, the total replacement strategy really made the TL be changed entirely from SL and sometimes also changed in syntax, semantic and other linguistic features.

2.2 Review of Related Study

There are several studies related to the audiovisual translation strategies conducted in animated movies and translation of swearwords that are taken as references to this work. A study conducted by Sadehpour, et al. (2015) entitled *Exploring the Rendition of Humor in Dubbed English Comedy Animations into Persian* is aimed to investigate the dubbing strategies in comedy animations movies from English to Persian version. It compared the idiomatic, colloquial, and humorous expressions of *Ice Age 4*, *Shrek 4*, *Rio*, *Kung Fu Panda*, and *Lion King 3* with Persian dubbed versions. The finding showed that the Persian translators commonly used familiar expressions rather than literal translation strategies. The translation strategy that usually for children comedy is used by the dubber in their secondary function to elicit laughter and break cultural barriers across the cultures.

The other study is the study of Tekin (2019) aimed at analyzing which frequent audiovisual translation strategies that applied both in the dubbed and subtitled Turkish translation of *Frozen* Movie. He discovered that the most frequent translation strategy used in the dubbed and subtitled version is Exact Translation. He states that there are no prominent differences between the strategies in the dubbed

and subtitled versions of the movie. In contrast, the least frequent translation strategy in the dubbed version is Deletion whereas the subtitled version is Replacement (Tekin 2019).

Next, the study from Rędzioch-Korkuz (2020) entitled *Shifting Genres: Rendering Bad Language in The Polish Voice-over of The Canadian Drama American Heist*. The study is aimed to investigate the translation problem of bad language in voice-over and the influence of translation and editorial choices on the overall meaning of the work by using elaborate theory from Anderson and Trudgill for analyzing the bad language and the technique of translation. Rędzioch-Korkuz (2020) states that in voice-over translation, the level of intensity and severity of bad language is most often disguised. When certain words are translated, they are often treated in a more euphemistic way, which gives a false impression of the power of their authentic perlocutionary force.

Studies about swearwords in translation have also been conducted by Universitas Airlangga students. For example, Muid (2012)'s study which focused on the translation of swearwords in the *Four Brother* movie subtitle. The study used Hughes and Trudgill theory as a classification of swearwords and Baker theory as an indication of translation strategies. The study indicated five categories of swearwords and three translation strategies. While Dewi (2019) discussed the swearwords translation of Indonesian subtitle in *Spy* movie in further research of subtitle strategies and readability. The study used Wajrnyb theory as swearwords classification and Gottlieb theory as subtitle strategies indication. The result was