

An Analysis of Swear Words Translation in Joker Movie

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Abstract

This qualitative descriptive study intends to examine the equivalence technique in the English-Bahasa Indonesia translation of slang and profanity in the film Joker. The formal and dynamic equivalences concept proposed by Nida (1964) serves as the theoretical framework for this study. Prior to equivalence analysis, slang and curse words were identified. This study employed two concepts for identification: Yule's (1996) word formation processes and Finegan's (2004) lexical semantics. The investigation identified 24 swear words terms. And most of translation technique used in translating swear words is Literal, appearing 21 times from this research, it can be concluded that Joker the movie didn't use a lot of swear words even though the main character is evil.

Keywords: swear words, translation, Joker

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A. Introduction

People's fascination with films grows over time. The message of a film, as one of the cultural products, may be conveyed through the use of various forms of language. Due to this phenomenon, the translation industry has developed Audiovisual Translation (AVT), which includes dubbing (lip-sync), subtitling, and voice-over. According to Cintas and Anderman (2009), various forms of language transfer, such as AVT, are required to ensure that all viewers of diverse languages can understand the film. As one of the AVT categories, subtitling is a translation practise in the form of written text, typically displayed at the bottom of the screen (Cintas and Remael, 2007). Georgakopoulou (2009) adds that subtitling must adhere to specific levels of intelligibility and be as succinct as possible so as not to distract viewers from the film itself.

As forms of nonstandard language, vernacular and curse words are commonplace in modern films. Numerous American film characters are known to use nonstandard language in their dialogues. Spears (2000) contends that vernacular has become the predominant form of American communication, especially in the film industry. Similar to vernacular, Foote and Woodward (1973, as cited by Mercury,

1995) report that f*ck and sh*t are among the 75 most frequently spoken words in American English. Moreover, contemporary academics continue to hold divergent views regarding vernacular and profanity. It is still debatable whether profane words are part of slang or vice versa, as well as whether they are distinct from slang.

Before translating slang and curse words, it seems advantageous for a translator to gain a deeper understanding of their morphology and lexical semantics. In the field of morphology, one of the techniques is to employ Yule's (1996) concept of word formation processes, which is comprised of nine classifications: coinage, borrowing, compounding, blending, clipping, backformation, conversion, acronym, and derivation. By separating slang and curse words based on their word formation processes, it is possible to determine how each slang and swear word is formed. If a word cannot be classified using these morphological classifications, lexical classifications such as Finegan's can be utilised. Finegan's (2004) classifications for lexical semantics include hyponymy, synonymy, antonymy, converseness, metonymy, and metaphor. Furthermore, using Finegan's classifications, the relationship between each word's meanings can be investigated. Consequently, combining these two distinct classifications may be more advantageous when determining the optimal method for translating vernacular and swear words.

Using the concept of equivalence to translate slang and swear words, in addition to determining the types of slang, is an additional essential and advantageous strategy. According to Barnstone (1993, as cited in Mayvalencia, 2011), equivalence is a central concept in translation theory. Pym (2007) describes equivalence as a source text and a translation that share the same value (equi-valence) on a particular level of form, level of function, or even level of reference. Meaning equivalence must always be sought during the translation process's execution.

Numerous academicians are inspired to conduct research by the numerous translation phenomena. Benjamin and Ghaemi (2010) analysed the Persian subtitles of five films using Gottlieb's (1992) classification of translation strategies. The investigation was limited to comparing these five films' translation strategies. Rahmi (2011) utilised Mujianto's (2001) theory of semantic shift to analyse *The Adventures of Tintin: The Broken Ear*. This study, like Benjamin and Ghaemi's, only focused on one objective and provided the frequency of each classification.

In a more specific context, there have been studies on the translation of vernacular and swear words that are relevant to this study. Mayvalencia (2011) attempted to combine three distinct classifications of equivalence from Nida (1964), Baker (1992), and Newmark (1988) when analysing the vernacular translation from English to Bahasa Indonesia in the *Wild Child* movie script. Glewwe (2012) analysed the English-French slang translation in four French novels by employing Nida's concept of equivalence. Nilasari (2014) analysed the English-Bahasa Indonesia subtitle of *Glee Season 1* with three goals in mind: varieties of slang, translation strategy, and the meaning of equivalence. Similar to Nilasari, Rahmawati (2015) analysed vernacular terms in the film *50/50* using these three objectives. Nonetheless, Nilasari and Rahmawati appear to clarify each objective separately.

Joker is a 2019 psychological thriller and superhero film directed by Todd Phillips, who co-wrote the screenplay with Scott Silver. The film, which is based on DC Comics characters, stars Joaquin Phoenix as the Joker and tells the origin story of the iconic DC antihero. Arthur Fleck, a failed clown and aspiring stand-up comedian, whose descent into mental illness and nihilism in 1981 Gotham City inspires a violent countercultural revolution against the wealthy. Robert De Niro, Zazie Beetz, and Frances Conroy play ancillary characters in the film. *Joker* was produced by Warner Bros. Pictures and DC Films in association with Village Roadshow Pictures, Bron Creative, and Joint Effort, and distributed by Warner Bros. Pictures.

Phillips conceived of *Joker* in 2016 and collaborated with Silver on the script throughout 2017. The two were influenced by character studies of the 1970s and the films of Martin Scorsese, particularly *Taxi Driver* (1976) and *The King of Comedy* (1982). Scorsese was originally assigned as a producer on the project. The film loosely incorporates plot elements from *Batman: The Killing Joke* (1988), but Phillips and Silver did not draw inspiration from any specific comics. Phoenix signed on in February of 2018 and was cast in July of that year, while the majority of the ensemble joined in August. September to December 2018 was devoted to principal photography in New York City, Jersey City, and Newark. *Joker* is the first live-action theatrical Batman film to be rated R by the Motion Picture Association of America.

B. Methods

1. Research Instruments

This investigation employs qualitative descriptive methodology. Elliott and Timulak (2005) note that descriptive qualitative method necessitates the use of written descriptions and translates observations into written form as the general strategy for collecting data. This method is appropriate for this study because the data are extracted from a movie transcript and analyzed as words. According to Hancock, Ockleford, and Windridge (2009), qualitative methodology focuses on developing explanations for social phenomenon. In this instance, it is known that the emergence of slang and curse words is a social phenomenon, as they have become a part of the language and are frequently used in everyday discourse.

2. Data Collection

Data are collected by watching the movie then note all swear words in the movie, then put the swear words into the table.

3. Data Analysis

Data are analyzed by using Molina and Albir Translation techniques. From the theory, it can be concluded that the most technique which used is Literal, the complete detail can be seen below.

C. Result

No	Translation Techniques	Data
1.	Literal	21
2.	Borrowing	2
3.	Reduction	1
4.	Total	24

D. Discussion

From the data, there are 21 swear words translated by using Literal translation technique. 2 swear words are translated by using borrowing and 1 data are translated by using reduction. Literal translation techniques are a technique which use dictionary as a reference.

Oh, shit! Good hit. (00:02:55,968)

From the utterance, the translation is translated into yes, pukulan yang bagus. It happens when the Clown is chasing the kids who stole his advertise board. The board was smacked into his face and he fell. The kids said that swear words. In the target language, the swear words are reduced the meaning or almost lose the meaning as a swear word. It is because the culture of the target language which doesn't really accept the use of swear word during conversation or in the movie to avoid children to learn about the word.

Silence, you piece of shit (00:15:49,991)

The utterance happens when the Arthur feel annoyed by his friends. The utterance piece of shit is translated into sialan. Sialan is a regular translation from dictionary.

Fuck you!! (00:25:53)

This utterance is spoken when Arthur is being laughed at by his friends, he gets mad and asks them to stop their laugh and not to say anything. According to the dictionary, the word fuck you is translated into keparat based on the dictionary.

So fucking annoying!! (00:30:27)

When Arthur is tortured by the police, he yelled that because he feel irritated because of the police torture. The word fucking annoying is translated into benar-benar mengganggu.

E. Conclusion

From the research, the researcher found out that there are 24 swear words in the movie, the the most translation technique used by the translator in translating the swear words is Literal, the reason because the movie is not really about violence. In literal translation, the target language is adjusted with the dictions in the target language custom.

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