

**THE STRATEGY IN TRANSLATING ENGLISH TABOO
WORDS IN “GET HARD” MOVIE INTO INDONESIAN**

THESIS

**ZULFAHMI IRWAN
F022181022**



**ENGLISH LANGUAGE STUDIES
POSTGRADUATE PROGRAM
FACULTY OF CULTURAL SCIENCE
HASANUDDIN UNIVERSITY
MAKASSAR
2021**

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Thesis

As a partial fulfillment to achieve Master Degree

**Program
English Language Studies**

Written and Submitted

By

ZULFAHMI IRWAN

To

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ZULFAHMI IRWAN

Register Number: F022181022

has been defended in front of the thesis examination committee which formed in order to complete the study of the Master Program in English Language Studies of Cultural Sciences, Hasanuddin University, on Dec, 07th 2021 and is declared to have met the graduation requirements.

Approved by:

The Head of
The Supervisory Committee



Prof. Dr. Noer Jihad Saleh, M.A
NIP. 19581110198503 1 001

Member of
The Supervisory Committee



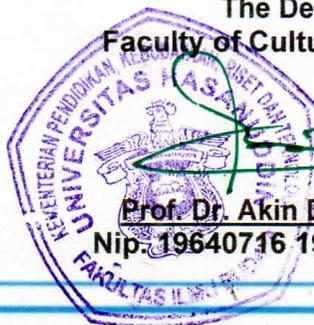
Dr. Abidin Pammu, M.A
NIP. 19601231 198601 1 071

The Head of
English Language Studies Program



Dr. Harlinah Sahib, M. Hum.
Nip. 19621128 198703 2 001

The Dean of
Faculty of Cultural Sciences



Prof. Dr. Akin Duli, M.A.
Nip. 19640716 199103 1 010

STATEMENT OF AUTHENTICITY

The undersigned:

Name : Zulfahmi Irwan
Register Number : F022181022
Study Program : English Language Studies
Level of Education : Postgraduate (S2)

States truthfully that this thesis entitled:

“The Strategy In Translating English Taboo Words Subtitle In *Get Hard* Movie Into Indonesian” was the result of my own work. It is proven later that some part of this thesis is the work of others; I am willing to accept any sanctions for my dishonesty.

Makassar, 2nd December 2021

The Researcher,



Zulfahmi Irwan

STATEMENT OF AUTHENTICITY

The undersigned:

Name : Zulfahmi Irwan
Register Number : F022181022
Study Program : English Language Studies
Level of Education : Postgraduate (S2)

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Makassar, 2nd December 2021

The Researcher,

Zulfahmi Irwan

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Zulfahmi Irwan

ABSTRACT

ZULFAHMI IRWAN. Translation strategy of Indonesian Subtitle for English Taboo Texts in the *Get Hard* Movie (**Supervised by Noer Jihad Saleh and Abidin Pammu**)

This research aims to identify the translation strategies of Indonesian subtitle for English taboo texts in the *Get Hard* movie and discover the effect of the translation strategies.

In finding the data, the researcher employs the embedded design, a mixed-methods design, to apply the theory of translation strategy proposed by Gottlieb using a qualitative method and Translation Quality Assessment proposed by Nababan using a quantitative method. There are 8 emerging translation strategies in translating taboo text; Paraphrasing Strategy (44,38% or 79 data), Transfer Strategy (39,88% or 71 data), Imitation Strategy (6,17% or 11 data), Condensation Strategy (2,24% or 4 data), Dislocation Strategy (2,24% or 4 data), Transcription Strategy (0,64 or 2 data%), Deletion Strategy (2,80% or 5 data), Decimation Strategy (1,12% or 2) It means paraphrasing strategy is dominant strategy used by the translator.

The result of accuracy, acceptability, readability test which conducted by 3 rater, the researcher can draw a conclusion that the translation of taboo text in *Get Hard* movie categorized as a good translation. The calculation of score for each datum is 178 data, with the distribution; 160 A (89,88%) data, 10 B (5.61%) data are enough, and C 8 (4.49%) data are categorized as not translated translation.

Keywords: translation, taboo, movie, subtitle, strategy.

ABSTRAK

ZULFAHMI IRWAN. Strategi Penerjemahan Subtitle Indonesia untuk Teks Tabu Bahasa Inggris di Film Get Hard (Dibimbing oleh Noer Jihad Saleh dan Abidin Pammu)

Penelitian ini bertujuan untuk mengidentifikasi strategi penerjemahan pada subtitle bahasa Indonesia untuk teks tabu bahasa Inggris dalam film Get Hard dan mengetahui pengaruh dari strategi penerjemahan tersebut.

Dalam mencari data, peneliti menggunakan embedded design, desain metode campuran, untuk menerapkan teori strategi penerjemahan yang diusulkan oleh Gottlieb menggunakan metode kualitatif dan Penilaian Kualitas Terjemahan yang diusulkan oleh Nababan menggunakan metode kuantitatif. Ada 8 strategi penerjemahan yang muncul dalam menerjemahkan teks tabu; Strategi Parafrase (44,38% atau 79 data), Strategi Parafrase (44,38% atau 79 data), Strategi Transfer (39,88% or 71 data), Strategi Imitasi (6,17% or 11 data), Strategi Kondensai (2,24% or 4 data), Strategi Dislokasi (2,24% or 4 data), Strategi Transkripsi (0,64 or 2 data%), Strategi Penghapsan (2,80% or 5 data), Strategi Desimasi (1,12% or 2) Artinya strategi parafrase adalah strategi yang dominan digunakan oleh penerjemah

Dari hasil uji akurasi, akseptabilitas, keterbacaan yang dilakukan oleh 3 informan dan rater, peneliti dapat mengambil kesimpulan bahwa terjemahan teks tabu dalam film Get Hard tergolong terjemahan yang baik. Perhitungan skor untuk setiap datum adalah 3,307, dengan distribusi; 160 A (89,88%) data, 10 B (5.61%) data cukup, and C 8 (4.49%) data dikategorikan tidak diterjemahkan terjemahan.

Kata kunci: terjemahan, tabu, film, subtitle, strategi.

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CHAPTER I

INTRODUCTION

A. BACKGROUND OF THE STUDY

Translation has gained perception as an important tool to perform knowledge transfer especially during the globalization era. Knowledge to a greater extent has to be attempted to make it flexible and accessible to many people and this can only be done by means of translation. In common definition, language is defined as a system of communication used by a particular country or community. According to Pie and Gaynor (1954:199) language is a system of sound through the organ of speech and hearing among human beings of a certain group or community, using vocal symbols possessing arbitrary conventional meaning. In addition, Finocchiaro (1974:3) describes language as a system of arbitrary, vocal symbols which permits all people in a given culture to communicate or to interact. In relation to the idea above, it shows that language is absolutely a set of symbols used to communicate one another as well as its function.

As language functions as a tool of communication, Wardaugh (1972:3) defines language as a system of arbitrary vocal symbols used for human communication. Besides, Hornby (2000:721) states language is the system of communication in speech and writing that is used by people of a particular country. From those statements above, it clearly indicates that there is nothing left except

language that is used to communicate or to interact one another either by spoken or writing.

Based on the language function, people use language to express ideas and feelings. But on the other hand, those who deliver their idea through a certain language should know the things or the standards of that language to avoid misunderstanding in communication and also to convey their idea or information in an appropriate way in order to be understood well. Thus, every language has its own characteristic and standard as well as English.

English is known as an international language that is spoken in all countries. Most people in the world use English to communicate with one another. Therefore, it is the most widely spoken language in the world and it has become the language of the media. Many of the world's biggest news outlets, including newspapers, magazines, radio, and TV are produced in English. Thus, making English is the essential language to be learned and mastered because if people do not, it will rely on translation in comprehending the message and information.

Nowadays, messages and information can be obtained from all kinds of media as well as in literary work. Literary work or art not only serves as entertainment but also knowledge. But, people often find there are so many literary works that are quite hard to understand by some readers, especially the readers which have different backgrounds of knowledge and culture. Here is the important role of translation because it not only translates or transfers the text from source language to the target language, but it also assists the readers to get easier in understanding the text by making it readable and suitable with the culture of the

target language. Larson (1984: 3), in his book *Meaning-Based Translation: A Guide to Cross Language Equivalence* defines translation as a change of form from the original language to the target language, but the meaning must also remain the same and awake. In this definition we can know that the translation process is not only limited to changing the form of words, but also has to keep the meaning in order to remain in accordance with the original language.

In the development of literature, people discover movies as entertainment and as a way to convey any information besides books. Therefore, a movie is such great media to bring millions of information to the world. However, the whole information contained in the movie cannot be understood well by the viewers as the target language and as the writer means, because of any factor such as different culture, language or even the term. Here the subtitler (subtitle maker) plays an important role to keep the meaning on the right track or as it should be from the Source Language (SL) to the Target Language (TL). In translating the text, the subtitler needs adequate science, skill, and experience in order the meaning or information can be realized by the viewer as well as possible.

Furthermore, the movie which is the representation of human real life also contains taboo texts. In translating taboo texts, the translator has various ways to produce good subtitles. But in this case, the researcher found some inappropriate word in Source Text (ST) to Target Text (TT)

Example:

ST: You're in my world now **bitch**

TT: *Kau di duniku sekarang **jalang**.*

The word “bitch” in bahasa can be translated as *pelacur*, but the translator of subtitle use *jalang* to express that taboo texts. In KBBI, *jalang* is something wild or wild animal

ST: I would have done the same thing if you were **white**.

TT: *Aku akan melakukan hal yang sama jika kau orang kulit putih.*

In the second example, the translator uses “*orang kulit putih*” to give more explanation about what the movie means about “white”.

Another example of a sentence that contains the word taboo but does not include taboo because it is an idiom and the translator uses language euphemisms to interpret it.

ST: They are going to **kick your ass**

TT: Mereka akan **menghajarmu**

The words *kick your ass* can be translated as *menendang pantatmu* but the translator of subtitle use *menghajarmu* to express that text. Idioms can be defined as a number of words which when taken together will have different meaning from the individual meaning of each word (Seidl, 1988 : 13). Then the translator use euphemism to express the word ass. Euphemism in form of word and expression permit people to have a topic about unpleasant things in interaction (Wardaugh 2010).

Based on the explanation, the researcher is really eager to conduct the research under the title “Translation Strategy of Indonesian Subtitles for ‘Taboo

texts' in *Get Hard* Movie” and how the strategies affect the quality of subtitle translation.

B. RESEARCH QUESTION

Based on the previous explanation, the writer formulates the research questions as follows:

1. What are the strategies used by the translator in translating taboo text in subtitle of *Get Hard* movie into Indonesia?
2. What is the strategy that frequently occurred in the subtitle of *Get Hard* movie?
3. To what extent do the strategies affect the translation quality of taboo texts in the subtitle of *Get Hard* movie into Indonesia?

C. OBJECTIVE OF THE RESEARCH

Based on the previous question, the purposes of this research are:

1. To find out the strategies used by the translator in translating the subtitle of taboo text in *Get Hard* movie.
2. To analyze the strategy that frequently occurred in the subtitle of *Get Hard* movie.
3. To figure out the translation quality of taboo texts in translating the English subtitle of *Get Hard* movie into Indonesia.

D. RESEARCH SIGNIFICANCE

This study consists of two kinds of benefits. There are theoretical benefits and practical benefits.

1. Theoretical Benefit

As the study of translation, this study is not only to apply and to develop the theory of Gottlieb (1994) but also it is expected to give a better understanding to the readers about the translation strategy used in translating taboo text. In addition, this study can be used as reference for those who will conduct research relevant to this study.

2. Practical benefit

The practical benefits of this study are to help and to enrich the reader's knowledge about the translation strategies applied in translating taboo text by using English as a source language or target language.

E. SCOPE OF THE RESEARCH

In this research, the researcher applied the translation strategies formulated by Gottlieb to analyze the taboo text and Translation Quality Assessment (TQA) purposed by Nababan to measure the translation quality of subtitle which focuses on Get Hard movie

CHAPTER II

LITERATURE REVIEW

A. PREVIOUS STUDIES

There have been a greater number of researches that have been undertaken in relation to translation involving both ESL and EFL contexts. The majority of the translation research revolves around the effectiveness of translation tools and professionalism in the raising of importance of making sense of the source language into the target language. Research cited in this study support the translation and they are cited to provide evidence that the present study is important.

Yulianita (2018) conducted a research entitled *The Acceptability of Religious Terms Translation in the Complete Idiot's Guide to Understanding Islam*. This was a descriptive qualitative study with the goal of determining how translation techniques were employed and whether the translation was acceptable. To determine the translation technique, she composed the source language and the target language. The translator utilizes equivalence, borrowing, literal, particularization, generalization, transposition, reduction, addition, explication, and discursive invention, according to the findings of this study. Furthermore, the translation's acceptability is rated 2.8 out of 3 on average. It refers to a translation that follows the target text's norms and rules.

Noerjanah (2017) organized a study about translation of children's storybooks from the Skopos theory perspective. This study investigated the strategies applied by the translator in translating a series of bilingual children storybooks (Indonesia-English) entitled: KancilJadi Raja (Mouse Deer becomes King) published by Dinar Media, Jakarta and the appropriateness of the translation result with Skopos theory. This study employed descriptive qualitative research. To identify the translation strategies she compared the source texts and the target texts using the micro structural analysis introduced by Leuven Zwart (1989-1990), a comparative model of text analysis. She found out there were eleven (11) types of translation strategies applied by the translator which were in line with Skopos Theory or more likely emphasized on the target text. This study concludes that the translation result was appropriate with Skopos theory.

Rask (2008) holds research deals with the difficulties in translating a medical text from English into Swedish. She used a British textbook geriatrics called *Nursing Older People* as the primary source which is aimed at university students of nursing. In her analysis, she shows the translation difficulties have involved terminology and cultural aspects, then how those problems were tackled by studying different translation theories. The terminological problems involved choosing the most appropriate term for describing diagnosis, diseases, body organs and symptoms.

Aguado (2005) conducted research concerning translation. He presented the translation-strategies use: A classroom-based examination of Baker's taxonomy. First, he helped solve the equivalence problem. Second, he favored translation as a

process of awareness. Third, he presented students with opportunities to discuss and reflect on contextualized theoretical issues. In this study, the author set out to explore in terms of strategy use, English into Spanish translations produced by undergraduate university students (n=160). As a result, Baker's taxonomy is reviewed and enlarged. Some of the conclusions point out to the fact that translation strategies teaching favor both the quality and the accuracy of translation. Similarly, a discussion on strategy choice is presented.

In brief, there are several studies exploring the translation strategy of translation products which have been conducted by some scholars. One of them has employed Gottlieb's strategy in analyzing the translation-strategy used in examining English into Spanish, and the rest have used another theory of translation in investigating translation strategy. However, the researcher still has not carried out the comprehensive study that has been done by using Gottlieb's strategy to examine the translation strategy particularly in terms of taboo texts from English to Indonesia. Therefore, the researcher is intended to conduct a research about the strategy in translating English subtitle 'taboo texts' in *Get Hard* movie into Indonesian by applying Gottlieb's strategy.

B. THEORETICAL BACKGROUND

1. Translation

Translation has an important role in international communication. It can be a bridge which connects people from different languages and cultures. By using

translation, people can learn and understand each other's languages and cultures. Catford (1965), defined translation as a replacement of textual material in source language by equivalent textual material in target language. Translation focuses on getting the meaning of one language to the equivalent meaning of another language.

According to Nida and Taber (1969: 12), translation is an effort in recreating meaning from source language into target language by using natural equivalents, first in terms of meaning and second in terms of style. Furthermore, Bell (1991: 4) has the same opinion which emphasized meaning and style in translation definition. He defined translation as the expression in target language which has been expressed in source language, preserving semantic and stylistic equivalent.

Additionally, Larson (1984), stated that translation is transferring meaning from source language into different target language based on the source language meaning and the equivalent language structure in target language. According to Newmark (1981:7) translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message or statement in other languages. Furthermore, Wills (1982:3) defines translation as a transfer process which aims at transforming a written source language text into an optimally equivalent text which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the SL. Thus, translation is transferring equivalent meaning from source language to target language.

2. Gottlieb Translation Strategy

A well-known set of subtitling strategies is proposed by Gottlieb in Ghaemi and Benyamin (2010), are as follows:

1) Expansion

Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.

Example:

SL : *I'm attempting to resign.*

TL : *Aku berniat resign (berhenti).*

The phrase "*I'm attempting to resign*" was translated into "*aku berniat resign (berhenti)*". The explanation word in the bracket was purposively added by the subtitler to clarify the dialogue. For some people in TL, word "*resign*" was not strange, but for most of the TL speakers this word could be unusual; therefore, the subtitler tries to retain the word "*resign*" by explaining the word that contain punch line with bracket.

2) Paraphrase

Paraphrase is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, the subtitler using this strategy to changes the structures of the subtitle and makes it easier to understand and readable by the audience.

Example :

SL : *She's black-hearted person and I'm done with her.*

TL: *Dia orang yang berhati jahat dan aku sudah tak mau berurusan dengannya.*

The use of paraphrase strategy could be seen on "*black- hearted*" which was translated into "*berhati jahat*". "*black hearted*" which was a figurative language meaning "*disposed to doing or wishing evil*" or "*without any moral quality or goodness*", and black was close to the dark and evil world so the subtitler translated it "*berhati jahat*" which had a similar meaning.

3) Transfer

Transfer refers to the strategy of translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text.

Example :

SL : *I need a drink.*

TL : *Aku butuh minum.*

There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. "*I need a drink*" which was translated "*Aku butuh minum*" and was very similar in the syntax and meaning. Transfer strategy was used in this translation process because all the words were translated.

4) Imitation

Imitation maintains the same forms, typically with names of people and places.

Example : SL : *Are you Louis McLarence?*

TL : *Apakah kamu Louis McLarence?*

“*Louis McLarence*” was a name of a person; therefore, the subtitler did not have to translate it.

5) Transcription

Transcription is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.

Example :

SL : *This is our way, amigo.*

TL : *Ini adalah jalan kita, teman.*

It could be seen in word “*amigo*” which was translated into “*teman*”. The word “*amigo*” was a third language which was a Spanish word meaning friend.

6) Dislocation

Dislocation is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

Example :

SL : *Spider-pig, spider-pig, can he swing from a web ? No, he can't he,,s a pig!*

TL : *Babi labalaba, babi labalaba, dapatkah dia berayun dari jaringnya? Tidak bisa, dia seekor babi.*

(The Simpsons Movie, 2007)

It could be seen that the translator translates it word-to-word without changing the content because the effect is more important.

7) Condensation

Condensation is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed.

Example :

SL : *I'm not talking to him. There's no way.*

TL : *Aku tidak mungkin bicara padanya.*

It could clearly be seen that the subtitler used condensation strategy, if it was translated into word-to-word the sentence structure in TL, the meaning is the same as SL text.

8) Decimation

Decimation is used to translate when the actors are quarrelling with the fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly.

Example :

SL : *You're not, by any chance, referring to Jack, are you?*

TL : *Maksud anda Jack?*

The phrase "*You're not, by any chance, referring to Jack, are you?*" was translated "*Maksud anda Jack?*" It was not translated word-to-word because it was represented by "*are you?*" which in TL could be translated "*maksud anda?*"

9) Deletion

Deletion refers to the total elimination of parts of a text.

Example : SL : *That's enough.*

TL : *Cukup.*

The word "*that's enough*" into "*cukup*". The word "*that's*" in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.

10) Resignation

Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

Example : Dialogue : *Beyotch!*

Subtitle : - (No Translation)

(*Malibu's Most Wanted*, 2004)

The translator use resignation strategy when there is no solution in translating the meaning of source text.

3. Audiovisual translation

According to Chiaro (2013), audiovisual translation is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. As the word suggests, audiovisuals are constructed to be both heard (audio) and seen (visual) simultaneously but they are mainly meant to be seen. Those films or movies, theatrical play, musical opera, web pages, and television programs are just some examples of the large series of audiovisual translation products that people can find and it requires translation.

As the development of audiovisual translation, some scholars roughly distinguish ten kinds of audiovisual translation. However, they can be united into two larger subgroups, subtitling and revoicing. Revoicing deals with the audiovisual methods of translation with the aim of complete or partial cover of text of the original product by the new target language text. Therefore, revoicing can be divided into smaller parts which consist of several types. They are voice-over or half-dubbing, narration, free commentary, audio description, and dubbing (Matkivska, 2014).

Dubbing and subtitling are the two most common forms of audiovisual translation. As the most applied type of revoicing, dubbing is inter-linguistic audiovisual translation which presupposes complete change of the soundtrack of the source language into sound track of the target language with the aim of broadcasting in countries where the original language is not their mother tongue. Diaz (2009) stated that other important points of dubbing is equivalent influence on the target language audience as the original audiovisual product has on its audience. Thus, dubbing is oriented at the target audience that makes the translator adapt the source text which eventually has to meet the standards existing in the target language or country.

Subtitling is described as a presentation of dialogue translation in a movie in the form of titles usually at the bottom of the image or shot on the screen (Hurt, Widler, 1998). Subtitles usually appear and disappear in correspondence to the original dialogue part and almost always are added to the image on the screen later. The specific characteristic of subtitles is caused by its three peculiarities, namely correspondence between image, sound and text (transmittance of the translated

message should coincide with dialogue in the source text and subtitles should not contradict what characters do on the screen). Change of spoken language into written one (this peculiarity often makes translators omit lexical units in translation). Temporal and spatial restrictions specified by the usage sphere (size of a real screen is limited and subtitle text should be adapted to the width of the screen taking into account the possibility to read the subtitles).

In practice, a line of subtitles should not contain more than thirty-five signs. As only the lowest part of the screen can be used only two-line titles are considered. Therefore, the volume of the text per one replica is limited by seventy signs. Such a small number is caused by the fact subtitles should cover visual information as little as possible and should comprise not more than 20% of the image on the screen. From a grammatical point of view, each line and every title should make up a meaningful unit. While subtitling it is perfect that the title appears at the beginning of the speech and disappears at its end. The maximum number of shows is six seconds. It is quite enough for an average person to read a two-line subtitle which consists of 60 or 70 signs.

4. Translation Quality Assessment

1) Definition

Among a variety of definition on TQA, the one presented by Hewson (2011) would be the most comprehensive one. Translation criticism, in Lawson approach, does not stop at “stating the appropriateness of a translation, which naturally also implies a value judgment, though it need not be quantified or even made explicit”.

Hewson (2011) says that translation quality assessment “attempts to set out the interpretative potential of a translation seen in the light of an established interpretative framework whose origin lies in the source text”.

2) *Role of translation quality assessment*

Newmark (1991) regards translation criticism or TQA as a crucial link between translation theory and its practice and as ‘the keystone of any course in comparative literature, or literature in translation, and a component of any professional translation course with the appropriate text-types as an exercise for criticism and discussion.’ He clearly states the important role of TQA for three main reasons.

In the first place, by criticizing other translators’ product could perfect their competences as well as gain essential professional experiences. Besides, TQA could help translators expand their knowledge and understanding of linguistics regarding their mother tongues and the foreign language, as well as topics discussed in the translation. Last but not least, this activity is a good chance for translators to, first, re-organize their knowledge of translation regarding translation principles and then, to sharpen their comprehension of translation theories which are inevitably crucial for professional translators.

3) *Nababan’s Theory*

Translation quality assessment refers to an activity that calculates the value of the translation product whether it has good quality or not because a better translation product requires to transfer the message from source language to target

language very well. Thus, translation quality assessment is foremost for the translation product. Assessing a translation product is not a simple matter as people think because it needs an extraordinary ability (Nababan, 2003). Therefore, sometimes there are some mistakes when it is compared to the original one. Eventually, there are three aspects concerning the translation quality assessment; accuracy, acceptability, and readability (Nababan, Nuraeni, & Sumardiono 2012).

a. Accuracy

One of the factors in determining the translation quality is accuracy. It concerns the transfer of the content from the source language into the target language. The content which is conveyed to the target language should be intelligible and suitable to the target culture. Thus, the translators shall have the ability to provide accurate information because the accuracy is related to the reader's understanding and it can influence the readers' perspective.

b. Acceptability

Acceptability is the important part in deciding the translation quality. It associates with the target language system and culture, as well as it covers the natural feeling of the text as an original of the target reader. A translation also has to be acceptable for the readers. Thus, the translator should apply appropriate strategies, use correct expressions in the target language, and also adapt the culture with the target language to produce an acceptable translation that sounds natural.

c. Readability

Every piece of translation product should be readable because that translation is produced to be read by the target reader. Thus, readability refers to how natural and easy a translation can be read because it influences the readers' understanding toward the content of the translation. Furthermore, there are four factors which affect the readability of a text. The first factor is diction used in the text including the use of new words, foreign words, and ambiguous words. The second factor is related to the sentences that involve the use of foreign sentences, ambiguous and incomplete sentences, the length of the sentences and the complexity of the sentences. The third one is the way the translator arranges his idea to the translation. The last aspect deals with the content of text, appearance of a text, and the ability of both the translator and the reader (Nababan, 1999).

5. Taboo

Language is constantly changing as well as culture. As language changes, societies attitudes toward words are considered offensive too. People communicate with others not only about words, but also about language deals with social context and social value. In language, there are certain things that should not be said and when one talks about those things, they talk about in contradictory ways. It is called linguistic taboo. Fairman (2009:27) states linguistic taboo is things which people are not supposed to say. Linguistic taboo exists in most cultures, taboo texts generally being culture-specific and relating to bodily functions or aspects of a culture that is sacred. Such words are avoided, considered inappropriate, and loaded with affective meaning.

In language, there are many kinds of non-standard language and cultural identities that build language. One of non-standard and cultural identities is taboo texts. Jay (2009:141) defines taboo text as “offensive emotional language”, it portrays taboo as immoral and improper. Taboo is one way in which societies express their disapproval of certain kinds of behavior believed to be harmful to its members, either for supernatural reasons or because such behavior is held to violate a moral code. Therefore, taboo is usually found in daily life as Cook in Keturi and Lehmonen (2012:3) argue that taboo has always existed in language and culture even though the term taboo was not defined until the year 1777. He also reports the word taboo (from tongan *tapu*) as signifying something forbidden.

Taboo is connected with something which is avoided and it is considered also as impolite to be uttered. Moreover, according to Allan and Burridge (2006:1) taboo originates from social restriction on one’s behavior which can bring about uneasiness, harm, and injury. To give a clearer explanation, Trudgill (2000:18) defines taboo in the following way. Taboo can be characterized as being concerned with behavior that is believed to be supernaturally forbidden or regarded as immoral or improper, it deals with behavior which is prohibited or inhibited in an apparently irrational manner.

People who believe taboo assume taboo as sacred things which cannot be violated by people in the specific behavior. When someone violates the taboo automatically a bad thing would happen to the people who do that. Although people believe in the taboo, actually they do not know the reasons not to do it. No matter

what, people still believe that a harmful thing would happen if they do taboo, as Freud (2009:25) argues that every sort of thing is forbidden, but people have no idea why, and it does not occur to people to raise the question. Furthermore, Allan and Burridge (2006:1) states that taboo as “a proscription behavior that affects everyday life”. And then people usually avoid taboo behavior unless they intentionally intend to violate a taboo.

6. Taboo text

According to Lindahl (2008:1) taboo texts that are not supposed to be said or used, often because they are regarded as improper or immoral or believed to be supernaturally thing. As people know that there are norms that are created by the members of society itself and that must be paid attention in the society. In human behavior, there are two kinds of taboo, the first one is taboo act and the second one is taboo text. This matter is in line with Fairman (2009:27), who says that in every culture, there are both taboo acts (things that you are not supposed to do) and taboo texts (things that you are not supposed to say). In language, taboo is associated with things which are not said, and in particular with words and expressions which are not used.

Moreover, taboo texts may be defined in many ways. Allan and Burridge (2006:40), according to them, taboo texts refers to language that contains so-called “dirty words” and is thus a breach of etiquette. It is similar to Wardaugh (2006:238) who states that certain things are not said, not because they cannot be said, but because people do not talk about them or if they are talked about, they are

discussed in very roundabout ways. Therefore, before saying something, people have to know which one is allowed and which one is supposed to not be said. In order to make people communicate well in society or community.

Every community has its own reasons why the words are taboo to talk about. However, not all taboo acts could be taboo texts, as Fairman (2009:27) says that, some taboo acts have corresponding taboo texts, others don't. Moreover, people use taboo to express what they think and show what they feel such as fear, and so on. In addition, Allan (2006:11) states that the term taboo can be used with reference to similar customs in the world, especially where taboo arise from respect for, and fear of metaphysical powers; it was extended to political and social affairs, and also generalized to the interdiction of the use or practice of anything, particularly an expression of topic or considered offensive. Therefore, it is avoided or prohibited by social customs.

a. Types of Taboo texts

Batistella (2005:72) suggests four types of taboo texts. Those are epithets, profanity, vulgarity, and obscenity.

1. Epithet

Epithets are anaphoric expressions that look like definite descriptions, in the sense that they consist of a nominal component and a determiner (Patel, 2014:91). Furthermore, Jay in Doyle (2006:2-3) defines epithet as a short but strong blast of passionate language which is triggered by frustration or anger such as son of a bitch.

Epithet is an adjective or descriptive phrase expressing a quality characteristic of the person or thing mentioned. Epithet is characterized by the existence of several types of slurs, such as bitch and fag.

Many insults are related to a lack of respect for others in the speaker. Ethnic insults are clearly related to a lack of sympathy. The term "wop" and "nigger" is a long-standing example of how insulting it is related to race. Other references that are included as epithet are connected to race, ethnicity, gender, sexuality, one's appearance, and disabilities such as *nigger*, *midget*, and *motherfucker*.

2. Profanity

Montagu, (2001:102) states that "profane" actually means "the abuse of anything sacred". Similar to Batistella (2005: 72) he stated that profanity can be categorized as religious cursing because it usually includes the foul-mouthed use of what is considered to be sacred. Profane expressions involve the use of religious terms in a profane, secular or uncaring manner.

Furthermore, profanity is based on a religious distinction. It means to be secular or behaving out and to be ignorant to the words in a religious belief which seeks not to denigrate god, religion or holy affairs but would be based more on ignorance of or indifference to these matters.

The aim of the speaker is not to vilify God or anything connected with religion but it may be used to express emotional response to certain motives. The word "God" is a taboo text because in English society, there are certain words that should

not be spoken, especially for Christians is strictly forbidden to use the word 'take the lord's name in vain'. Other words belonging to this type are *Jesus Christ, hell, damn,* and *goddamn*.

3. Vulgarity

Babou (2014:112) agrees that vulgar language or language of the street is employed to debase or devalue the thing or the individual referred to describe. Vulgarity and obscenity have the same reference especially to words or expressions that contain sexual anatomy and excretory function in a rough manner. It is used to humiliate or bring down the thing or individual referred to or described to. And also is simply done by saying body parts that you should not be saying.

The word vulgar depends on the context "some people may generate more cultivation than any other, depending on applicable society, intelligence, economic conditions and prevailing values in society. Jayin Doyle, (2009: 1) states that vulgarity demonstrates the raw expression of street language and the words that belong to this type are *cock, dick, ass,* and *tit*. Thus, Vulgarity means the language of the common person, 'the person in the street', or the unsophisticated, un-socialized, under-educated. It does not serve any particular need or function beyond the normal communication demands of the common human. Vulgarity is not necessarily obscene or taboo, it just reflects the crudeness of street language.

4. Obscenity

According to Batistella (2005: 72) obscenity is defined as words or expression which involves sex differentiating anatomy or sexual and excretory function that usually uttered in rough manner. Schussler (2013:856) states that obscenity within the parameters of sexual repression; as long as sexuality is a taboo it is understood that any action that contains sexual characteristics fits within the parameters of the taboo. In any language there are certain things which must be avoided. It applies to the words with such connotations as well. In English, the first of these that occur to people are words dealing with excretions. In fact, except tears, all the words concerning bodily excretions are believed taboo.

Obscenity refers to expressions that are prohibited from public use since they involve repulsion to the sense, abhorrent, impolite and detestable to morality. Example of obscenity words are :*fuckin*, *fuck*, and *shit*.

7. Get Hard Movie

According to Danesi, (2010:134) Film is a text that contains a series of photographic images that result in the illusion of motion and action in real life. On the other hand, Rabiger, (2009:8) said that every movie is interesting and entertaining, and makes the audience think. Moreover, each piece of work is unique and interesting so there are many ways that can be used in a documentary to convey ideas about the real world.

Get Hard is a 2015 American movie directed by Etan Cohen (in his directorial debut) and written by Cohen, Jay Martel and Ian Roberts. The film stars Will

Ferrell, Kevin Hart, Tip 'T.I.' Harris, Alison Brie, and Craig T. Nelson. The film was released on March 27, 2015 to negative reviews but was a financial success, grossing over \$111 million.

This movie about a car wash manager, Darnell (Kevin Hart) helping a convicted hedge fund manager prepare for a stint in maximum security prison is driven by fear of non-consensual buggery, mostly at the hands of looming African-American prisoners with deep voices. At its core, the story is about a wimpy White man's fear of being owned and "turned out" by Black men treated as a "bitch," to use a word both characters employ pretty much constantly. *Get Hard* movie rated by MPAA (Motion Picture Association of America) with R or restricted categorization for pervasive crude and sexual content and language, some graphic nudity, and drug material. The movie is only for 17 years up and parents are urged to learn more about the movie before taking their young children with them.

C. Conceptual Framework

The conceptual framework of this research begins by identifying the subtitle of taboo texts in the source text and target text, and proceeds by analyzing the taboo texts. Furthermore, the translation strategy will be examined by applying Baker's taxonomy and continue to determine the translation quality of these subtitles of taboo texts. Those quality of translation aspects deal with accuracy, acceptability, and readability that will be assessed by the raters and respondents with certain criteria. For more detail, those steps are presented by the following chart.

