

Profanity in *Suicide Squad* And *Deadpool 2*: A Study of Translation Techniques

Annisa Fadilla Hanan, Wawan Gunawan*
English Language and Literature
Universitas Pendidikan Indonesia
annisafadilla@student.upi.edu

ABSTRACT

This study aims to find out the translation techniques used by the translator to do the act of censorship in translating the subtitle in *Suicide Squad* and *Deadpool 2* movies. This study also analyzes the translation shift in the subtitle and acceptability of the translation. This study employs a qualitative method of data collection and analysis informed by Pinker's (2007) profanity classification according to its purpose, Molina and Albir's (2002) concept of translation and Newmark's (1988; 1981) concept of transposition and translation acceptability. The study found five types of profanity based on its purpose in 213 utterances spoken by the movie characters and 11 translation techniques applied to those utterances. Those five types of profanity include idiomatically, abusively, cathartically, descriptively, and emphatically in the two movies. The study also found four types of translation shifts (automatic, grammatical structure, natural grammatical, & lexical gap) as a means of maintaining the meanings of the source language (SL). The meanings shift as a result of an act of translation censorship strategies. The study shows that transferring meaning into other languages such as in the process of subtitling translation could incur potential changes in meaning.

Keywords: *censorship, profanity, translation techniques, translation shift, translation acceptability.*

INTRODUCTION

Translation is often used as a very important technique to understand books, songs, movies, written in other languages. Robinson (1997) as cited in Moghadam (2017, p.1) states that “the study of translation is an integral part of intercultural relations and of conveying scientific and technological knowledge”. Furthermore, according to Foster (1958), translation means an act of transferring a context of a text from the source language (SL) into the target language (TL). In a translation, the translator needs to transmit the original meaning of message in the target language (TL) as precisely as possible. The translated version of the text should also suitable for the target readers. Moreover, as stated by Bernacka (2012), translator has a role as a mediator between cultures in the source language (SL) and the target language (TL). For that reason, a professional translator who is usually a native speaker or a person who studies native language broadly are needed to fulfil the role as a mediator between cultures.

Through the advancement of media technology and the inclusion of different cultures from dissimilar countries, some words or sentences from different cultures cannot be accepted in Indonesia. It requires Indonesian governments to make regulations that filter both good and bad content verbally and visually in these

cultures. Indonesian rules UU No.8 1992 Pasal (1:4) confirm that movie censorship is omitting some parts of movies or sounds. This regulation affects entertainment industries especially the film industry. The example of movies that require censorship due to their intense use of profanity are, *Suicide Squad* (2016) and *Deadpool 2* (2018) movie. Both movies were very popular action movies and was proved in IMDB (2016) and Box Office Mojo (2018). According to Common Sense Media (2016: 2018), the biggest viewers of *Suicide Squad* and *Deadpool 2* movies are children and teenagers from age thirteen. By considering the most viewers of the movie, translators have to adjust the language so that it would be acceptable for the target viewers and it can be called as an act of censorship.

An act of censorship is done to make the language acceptable to the target audience. One of the reasons is because an act of censorship in translated works whether it is a comic, a novel, or a movie can reduce even eliminate the effect of humor from the original work (see for example, Honarvar & Rahimi, 2011; Yuliasri, 2017). Censorship could also reshape the story plot and also the character itself as stated by Vandaele (2002). In addition to an act of censorship in terms of humor, there are also acts of censorship in a translation of vulgar or sex-related language. Censorship in terms of vulgar or sex-related language usually

harder than censorship in terms of humor. Dirgantara (2016) states that translators tend to delete some vulgar language but on the other side they also want to keep the vulgar language. The other reason why translators do an act of censorship is that the potential for expression and the degree of violation decreases on vulgar or sex-related language as stated by Santaemilia (2008).

To do the act of censorship, translation techniques can be used as a tool. As censorship can be related with how a text is translated, for that reason, it is relevant to analyze how translation techniques can be used as an act of censorship to manipulate words or phrases that are considered as inappropriate from the original text. From many translation techniques and classifications, this study will use translation techniques and classifications proposed by Molina and Albir (2002) because the concept can be used to analyze translation words. Previous studies that used Molina and Albir's (2002) translation techniques and classifications are mostly focused on the translation techniques. For instance, Andriyanie, Firmawan, and Retno (2017) conducted a research to find out translation techniques that are used by Silamurti Nugroho, the translator, in translating cultural words in *Eat, Pray, Love* novel by Elizabeth Gilbert. The writer uses Newmark's cultural words categories

to classify the cultural words and using Molina and Albir's (2002) theory of translation techniques to analyze the selected data. The findings showed that there are 180 cultural words in the novel and included in six cultural categories. According to the findings, eight translation techniques are used by the translator in translating those cultural words. The writer realized that borrowing translation technique is the most frequently used technique in the novel because most of the cultural words in the novel does not have the equivalent in Indonesian language. Rahmawati (2016) did a study that analyzed translation techniques used in *Divergent* novel by Veronica Roth. The findings of the study showed that there are 12 techniques found in the data. They are, namely, adaptation, amplification, borrowing, calque, discursive creation, established equivalent, generalization, linguistic compression, literal, particularization, reduction, and transposition. The total techniques used in the translation of the data are 671. One study on translation techniques that focused on an act of censorship is, for example, a study by Yuliasri (2017). Yuliasri (2017) did a research to find out censorship through the translation techniques used by the translators and the reasons underlying the translators' choice of the translation techniques in 21 Indonesian translated Walt

Disney's Donald Duck comics published in 2008. The findings show that reduction and generalization translation techniques used has distorted some of the meanings, that some of the humor contained in the original English text was reduced or lost. The publisher's Senior Editor admitted that they did an act of censorship in the translated texts for the sake of decency by Indonesian cultural standards.

This study attempts to focus on the translation censorship in *Suicide Squad* and *Deadpool 2* movies. This study uses the translation techniques and classifications proposed by Molina and Albir (2002) to find out which translation techniques that are used by the translator to do the act of censorship. Furthermore, this study also attempts to find out if the translation techniques shift the meaning of messages from the source language to target language or not.

METHODOLOGY

This study employs a descriptive qualitative method. Qualitative method is usually concerned with human attitude and what people say, as argued by Taylor and Bogdan (1984). Furthermore, Nassaji (2015) stated that qualitative research is to describe an event or phenomenon and its characteristics. The characteristics of translation work has been qualitatively studied in many studies (see Nugraha,

Nugroho, & Rahman, 2017). Hancock (2002) also argues that the main focus of qualitative method is to develop explanations on social phenomena which take place in common settings. In line with Hancock's, Nassaji (2015) also stated that descriptive qualitative research involves naturalistic data. For that reason, it can be said that profanity or swear words are seen as common phenomena that can be analyzed by using descriptive qualitative method. The data that are collected in qualitative method are textual in the form of utterances. Creswell (2009) also added that not all of the information can be analyzed in data that are in a form of text because a data in a form of text are dense and rich. A study has to focus on specific data. Therefore, as explained before, this study only focuses on the utterances that contain profanity, not all of the utterances in *Suicide Squad* and *Deadpool 2* movies.

This study used the data from the transcription of the official English subtitles of *Suicide Squad* and *Deadpool 2* movies, and non-official Indonesian subtitles of *Suicide Squad* movie by the translator called *Lebah Ganteng* and non-official Indonesian subtitles of *Deadpool 2* by the translator called *Pein Akatsuki*. The data that are used in the study are limited to focusing on the utterances that contain profanity. The total utterances that contain

profanity from *Suicide Squad* and *Deadpool 2* movies are 213 utterances.

This study conducted several steps to collect the data. The first step is watching *Suicide Squad* and *Deadpool 2* movie and paying attention to the subtitle as well as the languages uttered by the actors and actresses. The second step is transcribing all of the subtitles as well as the monologues and dialogues. The third step is categorizing the profanity word in the utterances by using profanity classification according to its purpose proposed by Pinker (2007). In total, there are 213 utterances of profanity in *Suicide Squad* and *Deadpool 2* movies. The fourth and last step is highlighting the profanity in each utterance from the movie script as well as the translated subtitle.

FINDINGS AND DISCUSSION

Types of Profanity Words

The study identified five types of profanity based on its purpose which were found in 213 utterances. Those five types of profanity include idiomatically, abusively, cathartically, descriptively, and emphatically. The following table shows the frequency and percentages of those five types of profanity.

Table 1. Profanity Words Data

Percentages			
No.	Types of profanity	Data	Percentage
1.	Idiomatically	90	42.25%
2.	Abusively	67	31.45%
3.	Cathartically	32	15%
4.	Descriptively	17	8%
5.	Emphatically	7	3.30%
Total		213	100%

Based on table 1, *idiomatically*, *abusively*, and *cathartically* are the three most frequent type of profanity based on its purpose that appeared in the utterances. *Idiomatically* appeared as the most frequent type of profanity in the utterances, which appeared 90 times (42.25%), followed by *abusively* profanity word as the second most frequent type which appeared 67 times (31.45%), and *cathartically* as the third most frequent type which appeared 32 times (15%). Furthermore, *descriptively* profanity word appeared 17 times (8%), and *emphatically* profanity word appeared 7 times (3.30%).

Types of Translation Techniques

From the findings, the study identifies 11 of 18 translation techniques were used by the translator to translate the utterances spoken by all of the movie characters in *Suicide Squad* and *Deadpool 2*. Those 11 translation techniques are reduction,

generalization, adaptation, literal translation, discursive creation, particularization, established equivalence, linguistics compression, amplification,

modulation, and borrowing. The following table shows more detailed information on the frequency and percentages of the translation techniques.

Table 2. Translation Techniques Data Percentage

No.	Translation technique used	Data	Percentage
1.	Reduction	84	39.44%
2.	Generalization	58	27.23%
3.	Adaptation	33	15.50%
4.	Literal translation	20	9.39%
5.	Particularization	5	2.35%
6.	Discursive creation	4	1.88%
7.	Established equivalence	3	1.40%
8.	Linguistics compression	3	1.40%
9.	Amplification	1	0.47%
10.	Modulation	1	0.47%
11.	Borrowing	1	0.47%
Total		213	100%

Based on table 2, reduction translation technique is the most frequently used technique in 84 utterances (39.44%) followed by generalization translation technique in the second place used in 58 utterances (27.23%) and adaptation translation technique in the third place with 33 utterances (15.50%). Contrarily, amplification, modulation, and borrowing translation techniques are the least translation techniques used (0.47%).

Reduction

Reduction translation technique is the most frequently used technique by the translator in translating profanity utterances. There are 84 utterances (39.44%) that are translated using reduction translation technique. According to Molina and Albir (2002), reduction translation technique is a technique that suppresses information in the source language (SL) when translated into the target language (TL). For examples:

SL: Open the **goddamn gate!** (Utterance 19)

TL: *Buka pintunya!* (Utterance 19)

In the above excerpt, the translator used reduction translation technique to translate the source language (SL) “*open the goddamn gate!*” into the target language (TL) “*buka pintunya!*” This utterance happened when the chief officer in the prison visited Harley Quinn (played by Margot Robbie), he hurriedly orders another officer to open the gate. The translator suppressed the information that contained profanity words by deleting the profanity word in the source language (SL) which is ‘goddamn’ to keep the subtitle appropriate for the viewers. By deleting the profanity word, the translator did not change the message of the utterance, because the translator only suppressed the profanity word and keep the main information of the source language (SL) into the target language (TL).

Generalization

Generalization is a translation technique where a term in the source language (SL) is translated to a term that is broadly known in the target language (TL) (Molina & Albir, 2002). In this study, generalization translation technique is the second most frequently used translation technique by the translator which used in 58 utterances (27.23%). The example explained below:

SL: Whoop his **ass!** (Utterance 18)

TL: *Hajar dia!* (Utterance 18)

In the utterance above, the translator used generalization technique to translate the source language (SL) “*whoop his ass!*” into the target language (TL) “*hajar dia!*” The utterance happened when Deadshot threatened a guard which made the guard angry and said the utterance. The translator wanted to give a more general and appropriate message to the viewers without changing the real meaning of the message itself. If the translator did not use generalization and translated the source language (SL) word-for-word, the target language (TL) in the subtitle would be ‘*pecut pantatnya!*’ which makes it inappropriate for the viewers.

Adaptation

Adaptation is a translation technique that replaces a cultural element in the source language (SL) with the equivalent element in the target language (TL) (Molina & Albir, 2002). Adaptation translation technique is the third most frequently used translation techniques by the translator which used in 33 utterances (15.50%). Below are the example of adaptation translation technique:

SL: **God damn it.** Harley! (Utterance 690)

TL: *Astaga, Harley!* (Utterance 690)

This utterance spoken by Deadshot when the squad entered a building quietly. They supposed to stay together, but Harley got into an elevator by herself, so Deadshot said

the utterance. The phrase ‘God damn it’, in the source language (SL) is included as profanity and the speaker said it to show that he was angry. The translator used adaptation translation technique because the phrase ‘God damn it’ has similar meaning with ‘*astaga*’ in Indonesian language which is more appropriate for Indonesian.

Literal translation

Literal translation is a translation technique that translates the source language (SL) word-for-word into the target language (TL), without changing and adding information (Molina & Albir, 2002). This study found 20 utterances (9.39%) that were translated using literal translation technique. For example:

SL: Hey. Hey! Miss? What was that? Oh. Oh, you deaf. You one of them **deaf hoes**. (Utterance 394)

TL: *Hei. Hei! Nona? Barusan itu apa? Kau tuli. Kau salah satu dari **wanita murahan yang tuli**.* (Utterance 394)

As can be seen from the utterance above, the translator used literal translation technique to translate the source language (SL) “*Hey. Hey! Miss? What was that? Oh. Oh, you deaf. You one of them **deaf hoes***” into the target language (TL) “*Hei. Hei! Nona? Barusan itu apa? Kau tuli. Kau salah satu dari **wanita murahan yang tuli**.*” The utterance happened when Deadshot got an injection and he asked the

doctor about it, but the doctor ignored him. The translator was also translated ‘**deaf hoes**’ literally into ‘*wanita murahan yang tuli*’ in the target language (TL), because the translator might think that the phrase was not too harsh and appropriate for the viewers.

Discursive creation

Discursive creation translation technique creates temporary equivalence in the target language (TL) that is unpredictable from the one in the source language (SL) (Molina & Albir, 2002). This translation technique was used by the translator in 4 utterances (1.88%). The example of the use of discursive creation is explained below:

SL: You are **a pain in the ass**. (Utterance 650)

TL: *Kau ini **sangat menyebalkan**.* (Utterance 650)

The above utterance happened when Halsey chased Joker and stopped right in front of Joker’s car in the middle of the road because Joker tried to leave her. It can be seen from the excerpt above, the translator used discursive creation to translate the utterance in the source language (SL) “*you are **a pain in the ass***” into the target language (TL) “*Kau ini **sangat menyebalkan**.*” The phrase in the source language (SL) ‘a pain in the ass’ was translated into a very different equivalence which is ‘*sangat menyebalkan*’. But, if the phrase in the source language (SL) read

thoroughly, ‘a pain in the ass’ might imply something that was very annoying. Thus, perhaps it was the reason for the translator to translate the phrase into ‘*sangat menyebalkan*’ in the target language (TL).

Particularization

Particularization translation technique translates a term in the source language (SL) becomes a more specific term in the target language (TL) (Molina & Albir, 2002). This technique is the opposite of generalization translation technique. The study found 5 utterances (2.35%) that used particularization as its translation technique. The example explained below:

SL: **There's your shit.** Grab what you need for a fight. (Utterance 464)

TL: ***Di sana barang kalian.*** Ambil yang kalian butuhkan. (Utterance 464)

The above excerpt happened when Rick Flag gathered the prisoners to inform them about the mission and told them to be prepared. As can be seen from the excerpt above, the translator used particularization translation technique. The phrase ‘there’s your shit’ in the source language (SL) was translated to ‘*di sana barang kalian*’ in the target language (TL). Which shows that the translator specified the word ‘shit’ and transformed it into ‘*barang*’ to make it clearer and easier for the audience to understand the utterance.

Established equivalence

Established equivalence is a translation technique that translates a term in the source language (SL) with a more common and widely known equivalence term in the target language (TL). Also, as stated by Molina and Albir (2002), the translated term can be identified by dictionaries. In this study, the author found three utterances (1.40%) that used established equivalence translation technique, one utterance is explained below:

SL: I thought love was **bullshit**, getting serious. Desire, mutual benefit whatever. (Utterance 926)

TL: *Kukira cinta itu omong kosong, hubungan serius. Hasrat, kebersamaan saling menguntungkan, apalah.* (Utterance 926)

Excerpt 20 was uttered by Deadshot when he mentioned about June (Rick’s girlfriend who was trapped by the witch), Rick then answered with the utterance above and added, “*Not until I met June*”, which shows that Rick really loved June. This excerpt has the same highlighted word as the previous excerpt. As can be seen from the excerpt, the highlighted word in the source language (SL) ‘**bullshit**’ was translated to ‘*omong kosong*’ in the target language (TL). The translator clearly used established equivalence translation technique, because the equivalence term of ‘**bullshit**’ in Indonesian language is ‘*omong kosong*’.

Linguistic compression

Linguistic compression is a translation technique that combine linguistic elements in the source language (SL) without changing the original message in the source language (SL) (Molina & Albir, 2002). From the analysis of the movie subtitle, three utterances (1.40%) was translated by using linguistic compression translation technique. The utterance explained below:

SL: You're lucky man. **You got a bad bitch.** (Utterance 122)

TL: *Kau beruntung. Wanitamu jahat.* (Utterance 122)

This utterance happened when a gangster visited Joker in a club to greet Joker for his return. Then, the gangster looked at Harley who was dancing not far from them and said, “*You're lucky man. You got a bad bitch*”. To translate the utterance, the translator used linguistic compression to combine the phrase ‘**you got a bad bitch**’ in the source language (SL), then simplify it by translated the most important part of the utterance which is ‘**bad bitch**’. By translating only the important part of the message, the translator made the subtitle shorter and easier for the audience to understand the message of the utterance.

Amplification

Amplification translation technique is adding more information in the target language (TL) that is not expressed in the source language (SL) (Molina & Albir,

2002), to make the message more familiar and more comprehensive for the reader (Ihsania, 2016). This translation technique is one of the three least frequently used translation technique by the translator. There is only one utterance (0.47%) that used amplification as its translation technique, which explained below:

SL: Hey, **what's that crap on your face?** Does it wash off? (Utterance 477)

TL: *Tato di wajahmu itu tanda apa? Bisa dicuci?* (Utterance 477)

The above utterance happened when Captain Boomerang met El Diablo who has tattoo all over his face and then he asked a sarcasm question towards El Diablo to mock him. The above utterance was translated by using amplification translation technique. An additional information was added to the word ‘**crap**’ in the phrase ‘**what’s that crap on your face**’ in the source language (SL). In the utterance, the word ‘**crap**’ did not explained specifically, which might cause an ambiguous understanding from the audience. So, the translator added more information in the target language (TL) to make the utterance clearer for the audience.

Modulation

Modulation translation technique is shifting point of view of the source language (SL) in the target language (TL) (Vinay & Darbelnet, 1958). The shift can be lexical or structural (Molina & Albir, 2002). There is

only one utterance (0.47%) that was translated by using modulation translation technique. The example explained below:

SL: I'm getting good at **this shit**. (Utterance 935)

TL: *Aku mulai menguasai hal ini*. (Utterance 935)

Excerpt 26 was taken from the scene when Russell came to the orphanage to kill the headmaster because the headmaster tortured him when he lived there. At the orphanage, he used his power to burn down the orphanage while chasing the headmaster who tried to run away from him. While using his power, he realized that he started to be able to control his power, then he said, "I'm getting good at this shit". The above utterance is shifting when it was translated into the target language (TL). If the utterance was translated by using word-for-word technique, it would become 'Saya semakin mahir dalam hal ini', which means that the speaker is already good at controlling the power and getting better. In the original subtitle, the utterance was translated to "aku mulai menguasai hal ini" which means that the speaker was not able to control the power and just started to be able to control the power. Therefore, there is a shift when the utterance was translated to the target language (TL), which means that the translator used modulation translation technique.

Borrowing

Borrowing translation technique is taking a word or expression straight from the source language (SL) (Molina & Albir, 2002). This translation technique only used one time (0.47%) by the translator. The utterance explained below:

SL: We should leave before **Fuckernaut** wakes up. (Utterance 1059)

TL: *Kita sebaiknya pergi sebelum Fuckernaut sadar*. (Utterance 1059)

The utterance was spoken by Colossus the Chrome Bone at the end of the movie when Colossus finally defeated Juggernaut with the help of Negasonic Teenage Girl and Yukio. As can be seen from the above utterance, the word 'Fuckernaut' in the target language (TL) was taken directly from the utterance in the source language (SL). The translator did not translate, change, or omit the word because it is a name that was sarcastically changed from Juggernaut to 'Fuckernaut' by Colossus.

Translation Shifts

Based on the findings, four translation shifts appeared in 127 utterances to maintain the meanings of the source language through censorship strategy. Those utterances were analyzed by using Newmark's (1988) transposition theory to find out the translation shift syntactically. To find out the translation shift semantically, the utterances were analyzed by using the definition of each word. The

details of the findings are explained in the following table.

Table 3. Translation Shift Data

No.	Translation Technique	Data	Translation shift			
			First shift	Second shift	Third shift	Fourth shift
1.	Reduction	52	5	19	15	13
2.	Generalization	33	8	8	10	7
3.	Adaptation	18	2	8	3	5
4.	Literal translation	13	5	3	4	1
5.	Particularization	2	-	2	-	-
6.	Discursive creation	3	1	1	-	1
7.	Established equivalence	2	-	-	-	2
8.	Linguistics compression	3	2	1	-	-
9.	Amplification	1	-	1	-	-
10.	Modulation	-	-	-	-	-
11.	Borrowing	-	-	-	-	-
Total		127	15	34	27	25

Based on table 3, translation shift mostly occurred in 52 utterances that were translated by using reduction translation technique. The first shift occurred in 5 utterances, the second shift in 19 utterances, the third shift in 15 utterances, and the fourth shift in 13 utterances. The data examples are discussed below.

The examples of translation shift in reduction translation technique

SL: Oh, Jesus. **What the hell is that?** (Utterance 159)

TL: *Ya Tuhan. Makhluk apa itu?* (Utterance 159)

The phrase ‘**what the hell is hat**’ in the source language (SL) was translated to ‘*makhluk apa itu*’ in the target language (TL). The translator changed the grammatical structure to fit with the one in the target language (TL). In the target language (TL), the object ‘*makhluk*’ was placed in front of the sentence, and the question word ‘*apa*’ was placed in the middle of the sentence. While in the source language (SL), the question word

‘what’ was placed in front of the sentence. As can be seen, the grammatical shift happened in the above utterance, classified as the second shift. Semantically, the phrase ‘the hell’ in the source language (SL) is used to express anger, contempt, or disbelief. When the utterance was translated to the target language (TL), the phrase ‘the hell’ was reduced to make meaning of the utterance softer in the target language (TL).

The examples of translation shift in generalization translation technique

SL: **Those assholes** here yet?
(Utterance 434)

TL: *Para bajingan* itu sudah disini?
(Utterance 434)

The phrase in the source language (SL) ‘**those assholes**’ was translated to ‘*para bajingan*’ in the target language (TL). The translator changed the plural word ‘assholes’ in the source language (SL) to singular word ‘*bajingan*’ in the target language (TL). So, there is a shift occurred in the above utterance, classified as the first shift. Semantically, the phrase ‘those assholes’ in the source language (SL)

is used to show that the intended person is stupid and annoying expressed in a mean way. When the utterance was translated to ‘*para bajingan*’ in the target language (TL), the phrase ‘those assholes’ was also expressed in a mean way. Therefore, there is no semantic shift between the source language (SL) and the target language (TL).

Translation shift occurred in adaptation translation technique

SL: They warned me about you. **My dumbass** didn't believe the stories.
(Utterance 307)

TL: *Mereka sudah mengingatkan aku tentangmu. Bodohnya aku tak percaya.* (Utterance 307)

The phrase ‘my dumbass’ in the above utterance was translated to ‘*bodohnya aku*’ in the target language (TL). The translator added suffix ‘*-nya*’ in the word ‘*bodohnya*’ as the replacement of a virtual lexical gap in the target language (TL) by a grammatical structure. For that reason, there is a lexical gap shift in utterance 307 classified as the fourth shift. Semantically, the phrase ‘my dumbass’ in the source language (SL)

is used to express a low opinion of someone's intelligence in a harsh way. When the utterance was translated to the target language (TL), the phrase 'my dumbass' was reduced to make meaning of the utterance softer in the target language (TL).

Translation shift occurred in literal translation technique

SL: Hey. Hey! Miss? What was that? Oh. Oh, you deaf. You one of them **deaf hoes**. (Utterance 394)

TL: *Hei. Hei! Nona? Barusan itu apa? Kau tuli. Kau salah satu dari **wanita murahan yang tuli***. (Utterance 394)

The phrase 'deaf hoes' in the above utterance was translated to '*wanita murahan yang tuli*' in the target language (TL). The translator changed the plural word 'hoes' in the source language (SL) to singular '*wanita murahan*' in the target language (TL). Therefore, there is a shift occurred in the above utterance, classified as the first shift. Semantically, the word 'hoes' in the source language (SL) means women expressed in an offensive way. When the word was translated to '*wanita*

murahan' in the target language (TL), the word 'hoes' was also expressed in a mean way. Therefore, both utterances in the source language (SL) and the target language (TL) express the same senses of offensive, which show that there is no semantic shift.

Translation shift occurred in particularization translation technique

SL: What about the **shit** in our necks? (Utterance 559)

TL: *Bagaimana dengan **bom** di leher kita?* (Utterance 559)

The adverb 'necks' was placed last in the source language (SL). In the target language (TL), the adverb '*leher*' was placed before the word '*kita*'. The placement was changed following the target language (TL) grammatical structure. As can be seen, the grammatical shift happened in the above utterance, classified as the second shift. Semantically, the word 'shit' in the source language (SL) is used as an exclamation of disgust, anger, or annoyance. When the word was translated to the target language (TL), the word 'shit' was reduced to

produce softer meaning in the target language (TL).

Translation shift occurred in discursive creation translation technique

SL: What kind of **spineless shit stick** tries to kill a 14-year-old boy? (Utterance 598)

TL: **Orang gila** macam apa yang ingin membunuh anak 14 tahun? (Utterance 598)

The phrase ‘a 14-year-old boy’ in the source language (SL) was translated to ‘*anak 14 tahun*’ in the target language (TL). The adjective ‘14-year old’ in the source language (SL) was placed in front of the word ‘boy’, opposite from the target language (TL) following the grammatical structure of the target language (TL). Therefore, there is a grammatical shift in the above utterance, classified as the second shift. Same as the previous example, semantically, the word ‘shit’ in the source language (SL) is used as an exclamation of disgust, anger, or annoyance. In the target language (TL), the word ‘shit’ was reduced to produce softer meaning.

Translation shift occurred in established equivalence translation technique

SL: I thought love was **bullshit**, getting serious. Desire, mutual benefit whatever. (Utterance 926)

TL: *Kukira cinta itu omong kosong, hubungan serius. Hasrat, kebersamaan saling menguntungkan, apalah.* (Utterance 926)

The phrase ‘mutual benefit’ in the source language (SL) was translated to ‘*kebersamaan saling menguntungkan*’ in the target language (TL). The translator added the word ‘*kebersamaan*’ to fit the virtual lexical gap by the grammatical structure in the target language (TL). So, there is a lexical gap shift in the above utterance, classified as the fourth shift. Semantically, the word ‘bullshit’ is vulgar and used to express untrue talk or writing; nonsense. In the target language (TL), the word ‘bullshit’ was translated to ‘*omong kosong*’ which is softer than the original word.

Translation shift occurred in linguistics compression translation technique

SL: You're lucky man. **You got a bad bitch.** (Utterance 122)

TL: *Kau beruntung. Wanitamu jahat.* (Utterance 122)

The phrase 'bad bitch' in the source language (SL) was translated to '*wanita mu jahat*' in the target language (TL). The position of the adjective was changed automatically and the translator had no choice to change it. Therefore, there is a shift in the above utterance classified as the first shift. Semantically, 'bad bitch' means a woman who is belligerent, unreasonable, malicious, rude, or aggressive. The word 'bitch' is also one of the most common curse word in the English language (Jay, 2009). In the target language (TL), the word 'bitch' was translated to 'jahat' which is softer.

Translation shift occurred in amplification translation technique

SL: Hey, what's that **crap** on your face? Does it wash off? (Utterance 477)

TL: *Tato di wajahmu itu tanda apa? Bisa dicuci?* (Utterance 477)

The sentence 'hey, what's that crap on your face?' in the source language

(SL) was translated to '*tato di wajahmu itu tanda apa?*' in the target language (TL). The object '*tato*' in the target language (TL) was placed in front of the sentence, opposite from the source language (SL). Therefore, there is a grammatical shift in the above utterance, classified as the second shift. Semantically, 'crap' is used to express something of extremely poor quality. When the utterance was translated to the target language (TL), the word 'crap' was reduced to make meaning of the utterance softer in the target language (TL).

To sum up, the translation techniques that were used by the translator to translate profanity utterances in *Suicide Squad* and *Deadpool 2* movies were mostly by using reduction, generalization, and adaptation. The use of those translation techniques have succeeded to manipulate words and phrases that included as profanity. Although the techniques used are the same as the previous study by Yuliasri (2017), the findings show a different result. In Yuliasri's study, the findings show 17 translation techniques were used,

different from this study, which show 11 translation techniques were used in the translation process.

This study also adds an analysis of the translation shift syntactically by using Newmark's (1988) transposition theory and semantically by using dictionaries that were not applied in the previous studies by Yuliasri (2017) and Fitria (2015). The findings of the translation shift analysis show that syntactic and semantic shifts both affect the profanity utterances. To fit the grammatical structure in the target language (TL), the utterances were shifted syntactically. Semantically, the translation shift also affects the translation of profanity in the target language (TL) which was mostly reduced as a result of an act of translation censorship strategies. Although the translation shift affects the translation results, the target language (TL) is still understandable. Similar to the findings in Yuliasri (2017), the translation techniques have changed some of the words and phrases meanings. In Fitria's (2015) study, the findings show a higher scale of accuracy in the translation, which means that the translation

techniques used did not change the meanings of the source language (SL).

CONCLUSION

From the findings, 213 utterances of profanity were found in the two movies. By using Molina and Albir's (2002) concepts of translation techniques, this study identified 11 translation techniques, containing reduction, generalization, adaptation, literal translation, discursive creation, particularization, established equivalence, linguistics compression, amplification, modulation, and borrowing. The translation techniques mostly used by the translator includes reduction, generalization, and adaptation. Reduction translation technique was applied for 84 times (39.44%), generalization translation technique for 58 times (27.23%) and adaptation translation technique for 33 times (15.50%). At the same time, amplification, modulation, and borrowing translation technique was only applied for one time (0.47%). Besides to find out the translation techniques used by the translator, this

study also aims to find out if the translation techniques shift the messages from the source language (SL) to the target language (TL) or not. Newmark's (1988) transposition theory is applied in the study. The analysis shows that four types of translation shifts appeared in 127 utterances. The first shift appeared in 15 utterances, the second shift appeared in 34 utterances, the third shift appeared in 27 utterances, and the fourth shift appeared in 25

utterances. The findings of the analysis on translation shift show that those translation shifts change the utterances syntactically and semantically. However, the meaning of the messages in the utterances are still understandable. According to Newmark's (1981) communicative translation theory, when a translation result is understandable, then it is acceptable, because translating is supposed to make the reading process simple and easier for the reader.

REFERENCES

- Andriyanie, R., Firmawan, H., & Retno, T. W. (2017). Analysis of translation techniques in translating cultural words into Indonesian in the novel "Eat, Pray, Love" by Elizabeth Gilbert. *Journal of Language and Literature, 4*(1).
- Bernacka, A. (2012). The importance of translation studies for development education. *Policy & Practice-A Development Education Review, 14*, 113-118.
- Box Office Mojo. (2018). *Deadpool 2*. Retrieved from <https://www.boxofficemojo.com/movies/?id=foxmarvel18.htm>
- Cohen, M. (1999). *Just judgment: Censorship of and in Canadian literature* (Unpublished doctoral dissertation). McGill University, Montréal, Canada.
- Common Sense Media. (2016, August 6). *Suicide Squad*. Retrieved from <https://www.common sense media.org/movie-reviews/suicide-squad>
- Common Sense Media. (2018, May 31). *Deadpool 2*. Retrieved from <https://www.common sense media.org/movie-reviews/deadpool-2>
- Creswell, J. W. (2009). *Research design:*

- Qualitative, quantitative, and mixed methods approaches*. Thousand Oaks, CA: Sage.
- Dirgantara, T. (2016). *Translation techniques used in translating vulgar language in movie Ted* (Unpublished undergraduate thesis). Dian Nuswantoro University, Semarang.
- Fitria, T. N. (2015). *Translation technique of English to Indonesian subtitle in Doraemon "Stand by Me" movie* (Unpublished master thesis). Muhammadiyah university of Surakarta, Surakarta.
- Foster, M. (1958). Translation from/into Farsi and English. Retrieved from <http://www.parsats.com/index.htm>
- Honarvar, H., & Rahimi, A. (2011). Surveying techniques for cultural problems of children comic strips translation. *Procedia-Social and Behavioral Sciences*, 28, 1076-1078
- Ihsania. (2016, February 15). Teknik Penerjemahan Menurut Molina dan Albir. Retrieved from <http://ihsania.blog.uns.ac.id/teknik-penerjemahan-menurut-molina-dan-albir/>
- IMDB. (2016). Parents Guide: Suicide Squad (2016). Retrieved from <https://m.imdb.com/title/tt1386697/parentalguide/profanity>
- IMDB. (2016). Top 10 movies of 2016. Retrieved from <https://www.imdb.com/best-of/top-movies-of-2016/ls066361114/mediaviewer/rm1106567424>
- IMDB. (2016). Parents Guide: Deadpool 2 (2018). Retrieved from <https://m.imdb.com/title/tt5463162/parentalguide/profanity>
- Irvine, M. (2003). Mikhail Bakhtin: Main Theories *Dialogism, Polyphony, Heteroglossia, Open Interpretation*. Retrieved from <http://faculty.georgetown.edu/irvinem/theory/Bakhtin-MainTheory.html>
- Jay, T. (2009). The utility and ubiquity of taboo words. *Perspectives on Psychological Science*, 4(2), 153-161.
- Landers, C. E. (2001). *Literary translation: A practical guide*. Bristol, UK: Multilingual Matters Limited.
- Molina, L., & Albir, H. A. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta: Journal des Traducteurs/Meta:*

- Translators' Journal* 47(4), 498-512.
- Hoboken, NJ: Wiley-Interscience Publication.
- Nassaji, H. (2015). Qualitative and descriptive research: Data type versus data analysis. *Language Teaching Research* 19(2), 129-132.
- Vandaele, J. (2014). 'Funny fictions': Francoist translation censorship of two Billy Wilder films. *The Translator*, 8(2), 267-302.
- Newmark, P. (1981). *Approaches to translation*. Oxford, United Kingdom: Pergamon Press.
- Vinay, J. P. & Darbelnet, J. (1958). *A methodology for translation* (Sager, C. & Harmel, M. J, Trans). Amsterdam, Netherlands: John Benjamins Publishing Company.
- Newmark, P. (1988). *A textbook of translation*. Upper Saddle River, NJ: Prentice Hall.
- Wong, K. (2017, July 27). The Case for Cursing. Retrieved from <https://www.nytimes.com/2017/07/27/smarter-living/the-case-for-cursing.html>
- Nugraha, A., Nugroho, M. A. B., & Rahman, Y. (2017). English Indonesian translation methods in the short story "A Blunder" by Anton Chekhov. *Indonesian EFL Journal*, 3(1), 89-96.
- Yuliasri, I. (2017). Translators' censorship in English-Indonesian translation of Donald Duck comics. *Indonesian Journal of Applied Linguistics*, 7(1), 105-116.
- Rahmawati, A. (2016). *Analysis of translation techniques in Roth's Divergent (a descriptive qualitative study)* (Unpublished undergraduate thesis). Semarang State University, Semarang.
- Santaemilia, J. (2008). The translation of sex-related language: The danger(s) of self-censorship(s). *TTR: Traduction, Terminologie, Redaction*, 21(2), 221-252.
- Taylor, S. J., & Bogdan, R. (1984). *Introduction to qualitative research methods: The search for meaning*.