INTRODUCTION

Translation plays an essential role in bridging linguistic and cultural divides, allowing texts and media to reach broader audiences. As global media consumption grows, audiovisual translation (AVT) has become particularly important, especially in film and television, where spoken dialogue and cultural nuance must be accurately conveyed through subtitles. This study focuses specifically on the translation of swearing words in movie subtitles — a topic requiring both linguistic precision and cultural sensitivity. By examining key definitions of translation, the function of subtitles, and the handling of offensive language, the research aims to shed light on the complexities inherent in translating emotionally charged expressions for target audiences.

Translation is a multifaceted concept, defined in various ways by different scholars. Catford (1965) described it as the process of substituting a text in one language with a text in another, while Newmark (1988) concentrated on rendering the meaning of the text in accordance with its intention. Machali (2009) centered on replacing the source text with an equivalent target text, ensuring that the author's intended meaning is preserved. Simply put, translation refers to transforming a written text from the source language (SL) to the target language (TL). Given that this research examines the translation of swearing words in movie subtitles, audiovisual translation (AVT) plays a crucial role. AVT refers to translating film or television programs so they are accessible and understandable to audiences unfamiliar with the original language (Luyken, 1991). Leonardi (2008) added that AVT involves both language and cultural transfer in audiovisual products, aiming to faithfully reformulate the message and avoid misunderstandings.

Building on this foundation, it is essential to understand the role of subtitles in the translation process. Subtitles, as Josepine (1997) explained, involve translating spoken dialogue

into a condensed written form displayed on the screen. According to Gottlieb (in Ghaemi & Benyamin, 2011), subtitling is the rendering of verbal messages into another language as one or more lines of text presented on-screen. Chang (2012) described film as both a visual and aural medium, where subtitles help viewers follow along with the dialogue. Therefore, subtitles serve as translations of the actors' spoken words, typically positioned at the bottom of the screen, while subtitling refers to the process of producing these translations. For this research, ensuring accurate subtitle translation is particularly important to capture the emotional and cultural weight of swearing expressions.

Closely related to this is the specific challenge of translating swearing words across languages. The translation of swearing words involves carefully converting taboo or profane language from one language to another while preserving meaning, emotional intensity, and cultural context. Andersson & Trudgill (1992) defined swearing as the use of taboo or stigmatized expressions that convey strong emotions and should not be interpreted literally. Holschuh & Swan (1998) further explained that swear words reflect strong personal emotions and can be categorized as strong or weak. Strong swear words are particularly offensive and express intense emotions, covering categories such as insults, exclamations of annoyance or surprise, intensifiers, and violent refusals. In contrast, weak swear words are less offensive and typically express milder emotions, such as minor annoyance, surprise, or mild emphasis. Understanding these categories is key to analyzing how swearing is translated and how effectively the emotional and cultural impact is conveyed in subtitles.

In short, the translation of swearing words in audiovisual media is a nuanced process that requires more than simple word substitution; it demands attention to emotional weight, cultural context, and audience perception. Accurate subtitling ensures that the intended meaning,

intensity, and tone of the original language are preserved, even when dealing with taboo or offensive expressions. By exploring the established theories of translation, the nature of subtitling, and the categorization of swear words, this study contributes to a deeper understanding of how translators navigate the challenges of rendering sensitive language in a way that remains faithful to the source while resonating appropriately with the target audience.

In recent years, there has been an increasing amount of literature on swear words because of how the culture has changed around us, especially freedom to express one's feelings. The researcher focuses more on interpersonal functions of swearing words and the subtitling strategies. First, research done by (Budiman, 2024) explains that the study aims to analyse the use of swear words found within the film and to analyse the use of Gottlieb's subtitling strategy found in the Indonesian subtitle for Fight Club. This study uses Hughes' classification of swear words based on types and Andersson & Trudgill's function of swear words or bad language. The study had found the use of various types and functions of swear words, with sex-related and auxiliary swear words being prominent. Along with swear words type and function, the study also found transfer as a subtitling strategy being the dominant in its application. The study noted the potential in further study on the subject of the usage of swear words in a media and the use of audiovisual translation in a foreign media.

Movies with swear words are gaining attraction ever since the rise of freedom to express our feelings in the media. For example, (Hidayatullah, 2023) found that translating the swear words requires appropriate techniques and procedures to achieve accuracy in translation. The writer used the Spiral movie as the object of analysis because it contains many swear words. To analyze the translation, it is using the communicative translation method according to Newmark's theory. The writer tries to describe the accuracy analysis of the communicative

English to Indonesian translation and gives reasons to strengthen the results of the analysis. Only 6 of 18 are based on Newmark procedures used by translators to translate the swearing words of the Spiral movie: cultural equivalent (21), paraphrase (20), reduction (17), through translation (8), couplets (8), and compensation (7). From the twenty-three total data samples taken, sixteen are accurate translations, seven are less accurate, and none are inaccurate. The translation procedure that is often used by translators is a cultural equivalent, which accounts for 24 of the 81 data points. The procedures most accurate are cultural equivalents, through-translation, and couplets. The translation results indicate good translation quality and accuracy. The writer assumes that the translator understands the cultural translation of swear words since this procedure will be more familiar in the target language.

Last but not least, (Hasibuan, 2021) found that the research collected 49 swearing words in the Joker movie. The research found two types of swearing words according to Swan, it shows that 6 of 8 types from strong swear word type and 4 weak swear word types. The emphasis on emotion is the most frequent type in the movie. The researchers agreed that different cultures between SL and TL could affect the swearing word translation. The result showed that only 5 of 15 procedures used by translators to translate the swearing words of the Joker movie include: cultural equivalent, synonymy, through-translation, shit or transposition, and paraphrase. The translation procedure that is often used by translators is cultural equivalent, the results of the study reached 24 of 49 data.

Drawing on an extensive range of sources, the previous researchers set out the different ways in which helps the researcher with the research. This research, however, will be focused more on analyzing the swearing words translation in "Rebel Ridge" (2024) Movie Subtitle. Previous research used Gottlieb and Newmark's theory in order to analyze the swearing words.

However, the general purpose of this research is to identify the interpersonal functions of swearing words in "Rebel Ridge" (2024) Movie Subtitle using Stapleton's theory and to find what kinds of subtitling strategies being applied in "Rebel Ridge" (2024) movie subtitle will be analyzed by using Cintas and Ramael's theory to achieve communicative translation.

Stapleton (2010) describes four interpersonal functions of 'swearing': expressing emotion; constructing/displaying identity; social bonding and solidarity; humor and verbal emphasis. More generally, five functions are commonly mentioned in the literature:

1. Expression of emotion (e.g. anger, surprise, excitement) or pain (sometimes called "expletive" function): Oh shit I'm getting lost

2. Abusive/insulting (derogatory, functions to insult): the people on night fills are arseholes

3. Social distance/solidarity (group membership): … I'll never forget them little shits dressed me up as a fucking angel [laughs]

4. Emphasis/intensification: she was bloody silly; a fucking big problem; beat the hell out of each other

5. Stylistic/idiomatic/humorous/idiosyncratic: … So the little Irish bloody pilot gets up and says 'I'm five foot two n I'm sitting up the bloody front'.

The researcher resorts to the subtitling strategies proposed by Cintas & Remael (2020). In addition, reformulation will be considered as a subtitling strategy given its appropriateness to analyze offensive and taboo language.

(1) A loan (also named loanword) is the use of a source text (ST) term taken and used literally in the target text (TT) term. This strategy is also known as 'borrowing'. An example of a

loan is taken from the film Inglourious Basterds (Tarantino, 2009), in which the ST term strudel, a popular German and Austrian dessert, is subtitled in the TT literally. This is very common with drinks and food, as in the case of whisky, paella, etc. Technological terms are also good examples of loans from English into Spanish as in 'software', 'bluetooth', etc. Some loans from Spanish into English are siesta [nap], plaza [square], patio [yard], among others.

(2) Literal translation is a particular type of loan. Vinay & Darbelnet (1995) referred to it as 'word for word' or 'verbatim translation'. This strategy entails the direct transfer of the word(s) from an SL to a TL, while keeping the grammar and idiom of the original, as shown in the following example. The ST reads 'have some fire, scarecrow', which was subtitled as Ten fuego, espantapájaros [Have fire, scarecrow]. We can observe how the verb phrase 'have some fire' has been literally rendered in the TT.

(3) Calque is a type of literal translation, but given the nature of its rendering, it does not sound idiomatic enough in the TT. This often happens with political or military positions. The following example introduces this strategy. The ST uses the insult 'wetback', an offensive term used for illegal immigrants who try to cross the Rio Grande River from Mexico to the US (Partridge, 2008), which is subtitled into Spanish as *espalda mojada* [wetback]. This term is more common in Mexico and the US, but for the target culture in Spain, it sounds odd and the audience might miss the racist tone of this insult.

(4) Explicitation entails adding some information in the TL, which is implicit in the SL. It is the context or situation which can help the subtitler when selecting the information to be added. If we use a word with a more specific or precise meaning, we resort to specification or hyponym. By contrast, generalisation or hypernym is used when we want to utilise a word which

has a broader meaning. For instance, the term 'gun' is a hyponym and 'weapon' is the hypernym. In subtitling, hypernyms are more common than hyponyms because they have an explanatory function and because of the necessity to condense the subtitle.

(5) Substitution is another type of explicitation. Cintas & Remael (2020) regarded it as a cultural reference strategy which consists of replacing a cultural reference, which is well known in the source culture, with a similar reference in the target culture, or an expression which does not have a connection with the SL term, but with the context. In the case of insults, substitution works very well given the linguistic differences present between various languages. For example, in the ST, we have "Oh, shit! We're gonna die!" and translated into *"Sialan! Kita akan mati!"* Notice how "shit" is being substituted by *"sialan"* instead of *"tahi."* This is to preserve the natural feeling of the word and it is more culturally related.

(6) Transposition is the substitution of a cultural reference in the source culture for another cultural reference in the target culture. This happens when the audience may not understand the reference in the ST. For example, "I have no doubt about it." is translated into *"Aku yakin sekali."* The noun "doubt" *(keraguan)* is transformed into the verb *"yakin"* (to be sure). The phrase structure changes from a negative statement ("I have no doubt") to a positive affirmation *("Aku yakin sekali.")*. This helps improve readability and maintain natural flow in the target language.

(7) Lexical recreation is the invention of a new term in the TL. Sometimes this can happen when a neologism has been invented in the SL. To illustrate this case, let us focus on the following example. In the ST, we can see the term 'kamakrazee', which could be said to be a fusion of 'kamikaze' and 'crazy', that is, a neologism. The subtitler opted for a lexical recreation

materialised in kamicafres [kami-brutal]. In this case, we can observe the fusion of the term kami, which comes from kamikaze (a suicidal pilot in Japanese), and cafre [brutal or savage]. Although it is not a grammatically correct term in the TL, it is perfectly understood by the target audience and even has a humorous tone.

(8) Compensation is making up for a translation loss in one exchange by being more creative or adding something extra in another (Cintas & Remael, 2020). Given the technical restrictions of subtitling, this strategy is very common when transferring offensive and taboo words. Some characters' exchanges are full of swear words and it is not always possible to subtitle all of them. If some swear words or phrases cannot be subtitled, through compensation that character's particular linguistic feature can appear at a later stage in the subtitles. For example, "Holy shit! What the hell just happened?!" is translated into *"Brengsek! Itu tadi apa?!"* "Holy shit!" is compensated with *"Brengsek!",* which matches the shock and intensity. "What the hell just happened?!" is simplified to *"Itu tadi apa?!",* which still conveys confusion and disbelief. The subtitle is shortened while maintaining the emotional impact.

(9) Omission is the deletion of words or phrases. It is used when the speakers' speech is fast, when the terms to be subtitled are not necessary to understand the gist or if the term in the TL does not exist. The omission of words can include proper nouns, vocatives, adverbs and conjunctions. When dealing with offensive and taboo words, 'fucking' is a term that is very likely to be deleted if the spatiotemporal restrictions require it. For example, "Are you fucking kidding me?! This goddamn thing is broken again!" is translated into *"Seriusan?! Rusak lagi?!"* "Are you f*ing kidding me?!"** is simplified to *"Seriusan?!"* (expressing disbelief). "This goddamn thing is broken again!" is shortened to *"Rusak lagi?!"*, which keeps the frustration but

is more natural. The strong language is toned down, but the emotion remains intact. This makes the subtitle quick, punchy, and effective.

(10) Reformulation has the goal of rephrasing something in an attempt to reduce the ST or make the TT more easily understandable. However, because of the lack of equivalents between some languages when dealing with offensive and taboo words, reformulation can be regarded as a strategy to provide the TT with idiomatic renderings. For example, "This is not my first rodeo." is translated into *"Bukan pertama kalinya buatku."* The idiom "This is not my first rodeo" means "I have experience with this", but since "rodeo" is not familiar in Indonesian culture, a complete reformulation is needed. *"Bukan pertama kalinya buatku."* conveys the same meaning naturally. The subtitle is short, clear, and fits Indonesian conversational style.

Research Question

1. What are the interpersonal functions of swearing words in "Rebel Ridge" (2024) movie subtitle?

2. What kinds of subtitling strategies are being applied in "Rebel Ridge" (2024) movie subtitles?

RESEARCH METHODOLOGY

This study was descriptive qualitative research because it examined the data from the subtitles of the movie. According to Creswell & Creswell (2023), in a qualitative approach, researchers tend to collect data in the field at the site where participants experience the issue or