

INTRODUCTION

Audiovisuals such as movies are one of the most widely consumed forms of modern entertainment, serving as a medium that blends storytelling, visual artistry, and cultural representation. English language movies dominate due to the widespread use of English as an international language (Rao, 2019). These films are often distributed worldwide, requiring translation and localization to reach audiences from diverse linguistic backgrounds.

Furthermore, movies are not just a form of leisure but also a powerful medium of communication that delivers messages, emotions, and character identities through dialogues. The meaning of a movie is closely tied to the language used by its characters, which often includes idioms, slang, and cultural references (Franjih, 2021). Thus, translation becomes a crucial element in ensuring that the intended message of the movie is accessible to everyone, regardless of language barriers (Romero-Fresco, 2019).

One of the most effective ways to bridge this linguistic gap is through subtitling. Subtitling preserves the original audio while providing a written translation on the screen. This method allows viewers to experience the original voice acting and emotions while still understanding the dialogue. Messerli (2019) stated that subtitles are textual representations of spoken dialogue that appear at the bottom of the screen, designed to assist audiences who do not understand the original language. They serve

as a direct linguistic bridge, allowing the viewer to follow the narrative while still experiencing the authentic audio and visual elements of the film.

The creation of subtitles is a challenging process because it involves condensing spoken language into concise, readable text that must synchronize perfectly with the visuals and pacing of the film. Unlike other forms of translation, subtitling operates under strict spatial and temporal constraints, requiring careful word choice and creative adaptation (McClarty, 2019). Subtitles are not simply word to word translations of dialogues, they must also convey tone, context, and cultural meaning in the target language to preserve the original intent (Malenova, 2015).

Translators often have to strike a balance between accuracy and readability, ensuring that the subtitles are neither too literal nor too abstract. A subtitle that fails to capture the essence of the dialogue may confuse viewers or misrepresent the characters' emotions (Desilla, 2019). The process of subtitling involves not only linguistic skills but also cultural awareness. Translators must understand the cultural context of both the source and target audiences to create a natural and meaningful translation.

In many countries such as Indonesia, subtitles are the primary means by which English language films are consumed (Hayati & Mohmedi, 2011). As many viewers rely solely on subtitles to understand the story, their quality and accuracy are essential. For movies with fast-paced dialogues or strong emotional expressions,

translators face the additional challenge of ensuring that the subtitles remain both accurate and easy to read within the limited screen time (Kuo, 2014).

Therefore, if translated improperly, subtitles, especially swear words, might lose their intended humor, emotional intensity, or even offend the audience. It happens because these expressions often carry connotations that go beyond their literal meanings, and their impact depends heavily on cultural understanding. Based on its function, swear words have some classification. Pinker (2007) provides a comprehensive framework for understanding the psychological and social functions of swear words.

According to Pinker, swear words are not merely taboo expressions but powerful linguistic tools that can perform various communicative functions, such as expressing raw emotions, intensifying statements, or creating social bonds. Pinker (2007) established a developed framework which explains thoroughly why speakers use swear words in different situations. The classification contains five different ways swear words perform psychological and social functions through these categories, here's the explanation:

A. Dysphemistic Swearing

Dysphemistic swearing urges listeners to recognize negative or provocative topics. According to Ljung's theory, there are times when swear words are more appropriate to refer to one's emotions or things in conversation that polite words can't

do (Ljung, 2010). Then, when describing or referring to things with swear words, dysphemism can be divided into curses, name-calling, and others. For example: “*He fucks her!*”

B. Idiomatic Swearing

Idiomatic swearing is the use of profanity without actually referring to the subject, with the intention of arousing interest, showing off, or signaling that the setting is informal. This function demonstrates, according to Pinker (2007), that people swear to evoke power in their language through word arrangement and order, regardless of the meaning. For example: “*I’m fucked up.*”

C. Abusive Swearing

Abusive type represents the most confrontational category of swear word usage, where words are explicitly chosen to cause harm or offense (Finn, 2017). As the speaker feels strong emotions toward others, they wish to punish or intimidate the hearer in order to cause psychological harm and other feelings such as shame, anger, and upset by associating them with curse words (Pinker, 2007). For example: “*You motherfucking son of a bitch!*”

D. Emphatic Swearing

The emphatic function of swear word serves to strengthen the emotional impact of statements. It can be used in a variety of ways, including intensifying

speech, describing negative or positive things, and expressing (Jay & Janschewitz, 2008). In other words, their functions as emphasers are identical. However, their applications in sentence construction may differ. For example: *“It was so fucking big!”*

E. Cathartic Swearing

Cathartic serves as an emotional release mechanism, particularly in response to stress, pain, or frustration (Pinker, 2007). This usage represents a psychological coping mechanism rather than primarily communicative function. The translation challenge lies in finding expressions that carry similar emotional release value in the target language (Crystal, 2008). For example: *“What the hell?!”* (surprised)

Translators must employ strategies that maintain the intensity of the original dialogue without offending the target audience. Translators often choose to soften swear words to align with cultural sensitivities of target language and reduce the level of offensiveness while preserving the emotional impact of the original dialogue (Sejdiraj, 2023). However, excessive softening can result in a loss of authenticity, making the character’s dialogue seem less realistic or less emotionally charged.

Newmark’s theory of translation procedures offers a structured approach to understanding how translators bridge linguistic and cultural gaps. According to Newmark (1988), translation procedures are methods that allow translators to convey meaning from the source language (SL) to the target language (TL) while considering

differences in grammar, culture, and context:

1. Transference

According to Newmark (1988: 81), transference involves taking the SL word into the TL text unchanged. This procedure helps maintain the original term's cultural or contextual significance, ensuring that the reader of the TL text is exposed to the same cultural and contextual nuances as the reader of the SL text (Luhulima, 2024).

For example:

SL: Burger

TL: Burger

2. Naturalization

A development of transference where the SL word is adapted to the TL's pronunciation and morphology. It adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL (Newmark, 1988b:82). For example:

SL: Amputation

TL: Amputasi

3. Cultural Equivalent

Replacing a culturally specific word in the SL with a culturally appropriate word in the TL, even if it is not strictly accurate (Newmark, 1988b:83). This method

focuses on conveying the same meaning, function, and cultural context rather than providing a direct, literal translation. For example:

SL: Minister of Finance

TL: Menteri Keuangan

4. Functional Equivalent

Using a culturally neutral word or phrase that conveys the same function or concept. This approach emphasizes the importance of the translated text being as clear and natural to the target audience as the original text is to the source audience.

For example:

SL: Principal

TL: Kepala Sekolah

5. Descriptive Equivalent

Translating a term by describing its form and/or function rather than finding a one-to-one word equivalent (Newmark, 1988b:83). For example:

SL: Kimono

TL: Baju khas tradisional yang berasal dari Jepang.

6. Componential Analysis

Breaking down the SL word into its basic semantic components and

comparing them with TL equivalents, which has a similar meaning but is not an obvious one-to-one equivalent, (Newmark, 1988b:114). For example:

SL: Bachelor

TL: Laki-laki dewasa belum menikah

7. Synonymy

Using a TL word that is nearly, but not exactly equivalent to the SL term (Newmark, 1988b:84). This is used when an exact match is not available. For example:

SL: Kind Person

TL: Orang yang baik

8. Through-Translation (Calque)

The literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. (Newmark, 1988b:84). For example:

SL: World Health Organization

TL: Organisasi Kesehatan Dunia

9. Shift or Transposition

Changing the grammatical structure from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not

exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. (Newmark, 1988b:86). For example:

SL: Red car

TL: Mobil merah

10. Modulation

A change in perspective or viewpoint to convey the same meaning more naturally in the TL since the SL and the TL may appear dissimilar in terms of perspective (Newmark, 1988b:88). This method involves changing how information is presented rather than directly translating it word-for-word (Luhulima, 2024). For example:

SL: Nassal Passage

TL: Lubang hidung

11. Recognized Translation

Using the official or widely accepted translation of a term that has already been established in the TL. It is expected that translations of terms that already have equivalents in the target language do not create new equivalents or add explanatory translations of those terms (Newmark, 1988b:89). For example:

SL: X-Ray

TL: foto Rontgen

12. Compensation

When the loss of meaning in one part of the sentence is compensated in another part. This ensures that the intended effect is preserved (Newmark, 1988b:90).

Example:

SL: A piece of

TL: Sedikit

13. Paraphrase

Explaining the SL word or phrase more elaborately in TL, often used when no direct translation exists (Newmark, 1988b:91). For example:

SL: Alonica, a place where you being you and having you is enough for you.

TL: Alonica, sebuah tempat dimana kamu dapat menjadi diri sendiri juga merasa cukup akan diri kamu adanya.

14. Couplets

Combining two translation procedures to handle a single term or phrase (Newmark, 1988b:91). For example:

SL: “Harvard Law School”

TL: “Sekolah Hukum Harvard”

The translation combines Shift or Transposition: Law School → Sekolah

Hukum, then use transference, word “Harvard” remains untranslated.

15. Notes, Additions, and Glosses

Adding extra information, either in the text or as footnotes, to explain culturally unfamiliar or complex terms (Newmark, 1988b:91). For example:

SL: Karimunjawa

TL: Karimunjawa (pulau di Laut Jawa dekat Jepara).

Newmark’s framework is particularly relevant to subtitle translation because it emphasizes both linguistic and cultural fidelity. By analyzing the techniques used in subtitle translations, researchers can evaluate how effectively the original tone and meaning are preserved. In this study, Newmark’s translation techniques will serve as a theoretical basis for examining how swear words in *The Fall Guy* are translated from English to Indonesian.

Based on that, the primary goal of this research is to analyze swear words, which are classified based on Pinker’s categories of swear words and the translation procedures used for swear words in the English to Indonesian subtitle translation of *The Fall Guy* movie. Using Newmark’s theory as the analytical framework, this study seeks to identify the specific strategies employed by the translator and evaluate their effectiveness in preserving the original meaning, tone, and emotional impact of the dialogues.

In this study, the researcher used three previous studies as comparisons in conducting this research. The three studies had different gaps, but still discussed the same topic. First, study by Hasibuan and Musfiroh (2021). In this study they analyzed the types of swearing words and the translation procedures used in the English-to-Indonesian subtitles of the *Joker* (2019) movie. It applies Swan's theory of swearing word classification and Newmark's translation procedures. The research identified 49 swearing words, divided into strong and weak types. Out of 15 translation procedures proposed by Newmark, only 5 were used: cultural equivalent, synonymy, through-translation, shift or transposition, and paraphrase.

Another study conducted by Kurniawan (2013) explores swearing word translations in *Transformers 3: Dark of the Moon* subtitles from English to Indonesian. It aims to identify the swearing words and examine the translation procedures applied by the translators, using Newmark's framework. The study found 53 swearing words in the movie's subtitles. Of the 15 translation procedures proposed by Newmark, 7 were used: cultural equivalent, functional equivalent, descriptive equivalent, synonymy, modulation, shift or transposition, and paraphrase. The study emphasizes how cultural context influenced the translation of swear words.

Last research by Anggraini and Himmawati (2017) has the similar topic. They examine the equivalence and techniques of translating swear words from English to Indonesian in *The Walking Dead* comic. It uses theories from Ljung (2011) on swearing and Davoodi (2009) on translation techniques, alongside the concept of

translation equivalence. The study shows that translating swear words is challenging due to cultural and linguistic differences. The translator used techniques such as censorship, substitution, taboo-for-taboo, and euphemism to adapt the swear words appropriately. The findings highlight that maintaining the emotional tone while respecting cultural norms is crucial in translation.

This research also aims to explore how cultural differences between English and Indonesian audiences influence the translation of swear word. It will examine whether certain translation techniques, such as softening or substitution, affect the audience's understanding of the characters or story. Through this analysis, the research intends to highlight the importance of cultural sensitivity and linguistic accuracy in subtitle translation.

RESEARCH METHOD

This study adopts a qualitative descriptive research design to investigate how English swear words are translated into Indonesian subtitles in the film *The Fall Guy* (2024). Qualitative descriptive research is a research that intends to understand the phenomena about what is experienced by research subjects holistically, and by means of descriptions in the form of words and language, in a special natural context and by utilizing various scientific methods (Awasthy, 2019).

The purpose of this design is to capture and interpret the translator's strategies, choices, and the cultural implications behind swear word translation, rather