TABOO WORDS AND THEIR TRANSLATION IN SUBTITLING: A CASE STUDY IN "THE HELP"

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Abstract

Translating taboo words in subtitling especially translating them into Indonesian is quite difficult since most of the Indonesian people are not used to uttering taboo or offensive words publicly. In addition, watching movie is more of social activity compared to reading and that is why reading taboo expressions while watching might be embarrassing. This study tries to explore the functions of taboo words found in "The Help" movie and tries to find out how the translator translate the taboo words into the target language in order to produce the closest functions to the source language without ignoring the technical aspects of subtitling. This study also deals with the strategy used by the translator to translate the taboo words. The main theories applied here in are from Karamitroglou (1998), Ljung (2011), Toury (1995), and Gottlieb (1992). There are 70 taboo words found in the raw data and the functions of those taboo words are to express sympathy, surprise, disappointment, disbelief, fear, annoyance, metaphorical interpretation, reaction to mishap, to emphasize the associated item, function as adjectival intensifier, name-calling, anaphoric use of epithet, oath, curse, unfriendly suggestion, and four of the taboo words show non-swearing word or in dysphemism form. The strategies applied are omission (16), transfer (27), and euphemism (26). In terms of the technical aspect in subtitling, all of the subtitles in the target language are presented at the maximum of two lines at once. However, there are three lines of the subtitles which exceed the maximum numbers of characters being proposed. Since taboo word is not only used to offend someone, it is important for the translator to get the closest equivalence in the target language in order to maintain its function. The translator may choose whether he/she wants to follow the source language norms to produce adequate target text or follow the target language norms in order to produce acceptable target text.

Keywords: translation strategy, subtitling, taboo word, dysphemism, omission, transfer, euphemism

Abstrak

Menterjemahkan kata-kata tabu dalam alih bahasa film khususnya menterjemahkannya ke dalam bahasa Indonesia cukup sulit mengingat sebagian besar orang Indonesia tidak terbiasa mengujarkan kata-kata tabu ataupun kata-kata yang tidak sopan secara public. Selain itu, menonton film merupakan kegiatan yang lebih umum dibandingkan dengan membaca ungkapan-ungkapan tabu sambil menonton cukup sulit. Penelitian ini mencoba untuk menyelidiki fungsi kata-kata tabu yang ditemukan dalam film "the help" dan mencoba untuk menemukan bagaiman cara penterjemah menerjemahkan bahasa tabu ke dalam bahasa target dengan tujuan menghasilkan fungsi-fungsi yang paling mendekati bahasa target tanpa mengabaikan aspek-aspek teknis dalam alih bahasa film. Penelitian ini juga menguraikan strategi yang digunakan penterjemah untuk menterjemahkan kata-kata tabu. Teori utama yang digunakan dalam penelitian ini adalah teori Karamitroglou (1998), Ljung (2011), Toury (1995), dan Gottlieb (1992). Terdapat 70 kata-kata tabu yang ditemukan dalam data mentahdan fungsi dari kata-kata tabu tersebut digunakan untuk mengungkapkan simpati, kejutan, kekecewaan, ketidakpercayaan, ketakutan, gangguan, interpretasi metaporis, kedukaan, penekanan unsur tertentu, berfungsi sebagai adjektif, nama panggilan, anaforis penggunaan julukan, sumpah, kutukan, saran yang tidak ramah, dan empat kata-kata tabu menunjukkan *non-swearing word* atau dalam bentuk pencemaran. Strategi yang digunakan adalah penghilangan (16), pergantian (27), dan ungkapan pelembut (26). Dalam istilah aspek-aspek teknis dalam alih bahasa film, semua bahasa film dalam bahasa target ditunjukkan dalam bentuk 2 baris dalam satu kesatuan. Namun, terdapat tiga baris bahasa film yang melampaui batas karakter maksimum yang diungkapkan. Karena bahasa tabu tidak digunakan untuk melukai perasaan orang lain, hal tersebut sangat penting bagi penterjemah menemukan persamaan yang paling mendekati bahasa target yang bertujuan untuk

mengatur fungsinya. Penterjemah bisa memilih untuk mengikuti norma-norma bahasa sumber untuk menghasilkan teks yang memadai atau mengikuti norma-norma bahasa target yang bertujuan untuk menghasilkan teks yang berterima.

Kata Kunci: strategi alih bahasa, alih bahasa film, kata tabu, pencemaran, penghilangan, pergantian, ungkapan pelembut

1. INTRODUCTION

The translation of taboo words is not easy and it is even more complicated in movie. It may be because watching movie is more of social event compared to reading which is more private and it is often that one might be embarrassed by the taboo or slang words uttered in front of their friends or family. Such reason may leave the translator a choice whether to maintain the profanity or to search for another approach which may be suitable for the viewers of the movie in particular country. That is why it is likely that the viewers will experience the differences of swearing words in the source language and that of the translated subtitles.

Swearing is not always about evoking negative emotions. It is also a cultural phenomenon and sometimes it functions to convey strong feeling to something and give extra emotional emphasis (Jay, 2009). For example when we say "bloody good meal" (taken from Oxford Advanced Learner's Dictionary), it does not mean that the meal is literally bloody but the word "bloody" give extra emotional emphasis. Since taboo is a cultural concept, so it may change as culture changes, for example the words "nigger" and "gay". Previously, "nigger" was socially accepted, now it is considered a highly offensive term and the word "gay" originally means "extremely happy" but today it is associated with homosexuality. And considering the blasphemy, such as 'god', 'lord', Jesus', the use of them are generally non-obscene unless the speaker uses them in a blasphemous manner. This means that a word becomes obscene depending on who is using it and in what context.

Besides, to understand the intention of the characters in the movie uttering swearing words, a subtitle translator is also obliged to follow the legibility which covers technical aspects in subtitling, such as position on the screen, number of lines, text positioning, number of characters per line, typeface and distribution, font color and background, duration, time lag, etc. and the readability aspect which covers punctuations, letter case, and strategies in translation. The main goal is keeping it short so that the viewer has enough time to read it and to watch the action on the screen. Furthermore, the text should be divided so that it follows the original dialogue as closely as possible and does not overlap too much (Karamitroglue, 1998:3-8).

However, it is expected that the translator will be able to grasp the meaning of the swearing words with the help of the nonver-

bal aspect of the movie since the world of audiovisual is not only related to verbal, but it also relates to nonverbal communication which create four aspects of semiotic, namely (1) acoustic-verbal which includes dialog, monolog, songs, and voice-over, (2) acoustic-nonverbal which includes score, sound effect, and other sounds, (3) Visual-nonverbal which includes: image, photo, and body language, and (4) Visual-verbal, namely word insertion, text on advertisement, letter, text on computer screen, and main topic on newspaper (Delabastita, 1989:199). Baker (1998:245) also suggests similar things that film/movie is a semiotic composition of four aspects that involve dialog, score, subtitle, and image. This makes the analysis of meaning encompasses an extensive study both verbal and nonverbal which cannot be separated one another.

This study attempts to observe the functions of the offensive words uttered by the characters in the movie and to find out what strategies applied by the translator to get the best equivalence so that the functions of the offensive words can be expressed in the target language without ignoring the technical aspects in subtitling. Karamitroglue suggests that it is better not to omit or eliminate the taboo words (1998:13) but still following the legibility aspects in subtitling, especially the number of lines and the number of characters per line in order not to let it interferes with the movie itself. The last objective of this study is to find out what strat-

egies are applied by the translator to translate the taboos.

The primary data in this study is a 2011 American drama film directed and written by Tate Taylor and adapted from Kathryn Stockett's 2009 novel of the same name, *The Help*. This movie recount a young white woman and a journalist, named Eugenia "Skeeter" Phelan. The story focuses on her relationship with two black maids, Aibileen Clark and Minny Jackson. Skeeter, in her attempt to be a journalist, she decides to write a book from the point of view of the black maids, referred to as "The Help". She tries to expose the racism faced by the black maids as they work for the white families. The background of the story is during the Civil Rights Era in 1963 Jackson, Mississippi. This film is chosen because it contains racism and religious surrounding in which many taboo words can be found like *nigger, Jesus, hell*, etc. and used in the offensive way. It will be interesting to find out how the target language subtitle is translated by the translator in order to maintain the profanity or the blasphemy of the source language by following the technical aspects in subtitling or whether the translator decides to omit the offensive words in the target language subtitle.

This study is a qualitative descriptive research. The data are in the form of phrases and sentences containing offensive or taboo words were collected using documentation method from the movie entitled "The Help". The English and Indonesian

subtitles of "The Help" were copied and pasted, and saved in a MS-Word format. They were arranged in a two-column table where the left column was for the English subtitle and the right column was for the Indonesian subtitle. After a rigorous observation to the raw data, some selected phrases and sentences containing offensive or taboo words were then moved to a new blank sheet in MS-Word format and those taboos were typed in bold to make them easy to recognize. Those selected data were the ones to be analyzed in this study.

The theories applied to analyze this study were the theory concerning the functions of swearing words proposed by Ljung (2011). Ljung's theory is applied herein because swear words are part of the taboos even though that not all of the taboos are considered as swear words. In terms of the technical aspects in subtitling, the theory proposed by Karamitroglue (1998) is used to support this study. Some approaches in translating taboos from Nida (2000), Baker (1992), and Toury (1995) were also applied to get the answers of the problems of this study. The analysis of this study will be presented descriptively.

The English subtitle and the Indonesian subtitle of *The Help* were put into two different columns and then from the Source Language Text (SLT) the taboo words were searched, taken out and put into new separated column along with their Target Language Text (TLT) as the sample below:

No.	SLT	Function	TLT	Function	Strategy Applied
1	33 00:03:29,960 --> 00:03:32,088 And, Lord, I worry she gonna be fat.	Symphaty	33 00:03:29,960 --> 00:03:32,088 <i>Aku khawatir ia akan alami obesitas.</i>	Zero correspondence	Omission
2	48 00:04:21,470 --> 00:04:24,098 ...oh Lord, was they having babies.	Surprise	47 00:04:21,470 --> 00:04:24,098 <i>...semua punya anak.</i>	Zero correspondence	Omission
3	57 00:05:19,945 --> 00:05:22,118 Shut the damn door.	Emphasis	53 00:05:19,945 --> 00:05:22,118 Tutup pintunya.	Zero correspondence	Omission

The functions of the taboo words in the SLT as well as their translation into Indonesian as well as the strategy applied were analyzed descriptively to find out the congruence between the functions in the SLT and the TLT.

It is not all of the data can be presented herein due to the limited pages allowed; however, the data descriptively presented herein can show and answer the objective of this study.

2. CONCEPTS AND THEORITICAL FRAMEWORK

CONCEPT
Euphemism, Omission, and Transfer

There are actually no certain rules how to translate taboo words; therefore, it is the

translator who has to be keen on applying the translation strategies in order to get the most suitable target words and expressions for the source words and expressions. Toury (1995), suggests that in order to translate taboo words the translator has to decide whether he/she follows the source language norms to produce adequate target text or follows the target language norms in order to produce acceptable target text. In addition, Toury also mentions about the 'matricial norms' which is part of the 'operational norm' that deal with the fullness of translation and the degree to which omission, addition, changes of location, manipulation of the text are done. While Toury mentions about the fullness of translation, Gottlieb (1992) proposed the transfer strategy out of his ten strategies of translation. This strategy tends to be used by the translator to maintain the sense of the taboo words in the target language.

Euphemism or what is called softening by Nida (2000) is a reduction of emotional harm and unpleasant effects of the word. However, Nida (2000: 136-139) put forwards that the number of softened words should not be very high so that the style of the text will not be distorted. This method is used to avoid impolite or insulting words. However, the translator needs to be careful when softening particular expressions in order to maintain the context and the style of the source language text.

Baker (1992) on the one hand, states that in some context it is harmless to omit a word or expression when translating as long as the meaning conveyed by the expression or the utterance is not vital enough to the development of the text to justify distracting the reader with lengthy explanations. On the other hand, she states that there must be some loss of meaning when words and expressions are omitted in a translation. Therefore, this method is only as the last choice, when producing a smooth and readable translation is more important than the value of rendering a particular meaning accurately.

THEORITICAL FRAMEWORK
Audiovisual Translation: Subtitling

Audiovisual translation (AVT) is a term in contemporary translation theory. It is used to distinguish this type of translation from the "traditional" translation of written text. The essence of the AVT concept lays in the fact that it is not just the text that is being translated but a more complex audiovisual material. Subtitling, as one of the AVTs, is defined as a translation practice that consists of presenting a written text and usually puts on the lower part of the screen though in some languages it may appear vertically on the right-hand side of the screen. It functions to recount the original dialogues of the speakers, the discursive elements that appear in the image, as well as the information that is contained on the soundtrack (Cintas and Remael, 2007:8).

Cintas and Remael (ibid:13) classify the AVT into five criteria, they are linguistic,

time available for preparation, technical, methods of projection, and distribution format. Since this study focuses on the translation of taboo words and slangs then I will go on the first criterion. From the linguistic parameters, subtitle can be divided into three types, namely intralingual subtitle, interlingual subtitle, and bilingual. Intralingual subtitle shifts from oral to written but stays within the same language. This type is aimed at deaf people or people who are with hearing impairment. It is also used for learning purpose, karaoke effect, dialects of the same language, and for notice and announcement. Interlingual subtitle is a shift between one language to another with a change of mode from oral to written. This type will be the focus herein. The last type, bilingual, is the type where two languages are spoken in one geographical area such as the use of Tagalog and English in Philippine.

This article focuses only on the translation of taboo words and therefore I will merely discuss a bit about the technical matters in subtitling. This will assist so that the translation will not affect the film quality or disrupt the viewers in watching the film. Hence, this article focuses on how the translation of the taboo words and slang will not exceed the number of lines and the number of characters per line which have been determined for television subtitling. It is for sure that the length will vary depending on the media. For instance, cinemas may use up to a maximum of 40 or 43 char-

acters. It is due to the reason that it is more easily and quickly to read subtitles on a cinema than on a television screen. Cintas and Remael (2007: 24) mention that this might be because of the dimensions of the screen, the cultural profile of the audience, and the greater concentration that movie theaters afford viewers. It is also applied to DVD because the viewers can simply rewind the movie if they have not had enough time to read the subtitles and it is also because they have access to the dubbed version and can choose the language combination they like. Compared to cinemas and DVDs, television uses only 28 characters per line to some 37 as the maximum.

Karamitroglou (1997) suggests a maximum of two lines of subtitles should be presented at a time and in the case of single-line subtitle, it should occupy the lower of the two lines in order to minimize interference with the background image action. Regarding the number of characters per line, each subtitle should be filled with around 35 characters. This is to minimize the reduction and omission of the original text. However, the increase in the number of characters will reduce the legibility of the subtitles because the font size is also inevitably reduced.

Taboo Words

Here, I will not differentiate the *taboo words* with what are called by *swear words, dirty words, profanities, vulgarisms,* and *offensive words* since they are all represent

the "bad languages". The use of them may cause harm, for instance:

237
00:15:04,612 --> 00:15:07,365
*because **the nigra** uses the guest bath and so do we.*

The English word *taboo* derives from the Tongan *tabu* in which according to Radcliffe-Brown in Allan and Burridge (2006) the word means 'to forbid', 'forbidden'. What is meant by *taboo* here is the linguistic taboo which means the words that many people consider offensive or shocking (Fakuade et.al.). According to Freud (1985) there are two opposite meanings of taboo. On the one hand it means sacred, consecrated: but on the other hand it means uncanny, dangerous, forbidden, and unclean. In this study, I refer to the classifications proposed by Leach through Anderson and Trudgill (1990) who divides taboo words into three major groups, and Ljung (2011) who divides taboo words into two groups.

Leach, through Anderson and Trudgill (1990: 15) mentions the three major groups of taboo words, i.e. 1) dirty words that deal with sex and excretion such as *s**t*, 2) words that deal with religion such as *Christ*, and 3) words used in animal abuse such as *bitch*. In addition, Ljung (2011) puts the taboo words into swearing and non-swearing words. He states that words that are deemed as taboo words may not be considered as swearing words; meanwhile, words that are considered swearing words are always part of the taboo words. It can be seen from the following examples.

Non Swearing

1231 01:22:56,722 --> 01:23:00,067 **We living in hell. Trapped.**	1115 01:22:56,722 --> 01:23:00,067 **Kita hidup di neraka.**

Swearing

1378 01:35:22,425 --> 01:35:25,178 and I'd tell him, "**Go straight to hell**."	1238 01:35:22,425 --> 01:35:25,178 dan ku katakan, Pergilah ke neraka.

The words *hell* in the upper column retains its original sense which shows the metaphorical interpretation "something unpleasant" or unpleasant place", meanwhile, the words *hell* in the lower column show clear example of swearing.

Functions of Taboo Words (Swearing Taboo)

Ljung (2011) asserts that the use of taboo adds emphasis to the message the speaker wishes to convey and when the taboo is used in swearing, it functions to reveal the speaker's attitudes and feelings.

This statement is supported by Jay (2000) who accounts that the reason for using or not using taboo words depends on the goals of the speakers. Some of them may use it to express the emotions and some to achieve a variety of personal or interpersonal that may be positive or negative. Ljung (taken from Lie, 2013) proposes three functions of swear words, namely *stand-alone, slot fillers,* and *replacive swearing*.

Stand-alone functions:

- Expletive interjections; in Ljung's study, the majority of the expletive interjections are related to religious matters, i.e., 'Oh God', 'Jesus Christ', and 'Hell'. Furthermore, they are used to show the speaker's reaction to mishaps, disappointments, surprise, annoyance, or pain. Examples include 'Shit!', 'Fuck!', 'Bloody hell!'. They are also used to express sympathy/pity, anger, etc.

- Oaths; Ljung cites the definition of oath from the Oxford English Dictionary that an oath is a solemn promise often invoking a divine witness, regarding one's future action and behavior. Example: 'By God', 'By Christ', 'For … sake (s)', 'For heaven's sake'.

- Emphatic denial; this type of swearing uses emphatic utterances to deny statements which are similar to oaths. The most common swears related to emphatic denials are scatological and religious themes, i.e., 'The hell it is!'

- Curses; its function is to invoke a supernatural power to inflict harm or punishment on someone or something. Curses tend to contain a subjunctive verb form or a modal auxiliary such as *The devil take you / May the devil take you*. Today, it is often based on other themes, as in 'Fuck you!'

- Unfriendly suggestion; it is used to express aggression directed at somebody and is often used to indicate the speaker's reaction to what is said. Examples include 'Fuck off!', 'Go to hell!', 'Kiss my ass!', etc.

- Ritual insults; this type of swearing uses more common taboo themes like sex, mothers, masturbation, animals, and disease. The most popular theme here is the *mother* theme. However, in some regions, they do not treat the *mother* theme in the same way like in English language. Therefore, this type of swearing is more about to touch the culture. Examples: *Your mother! / Your sister's cunt!*.

- Name-calling; it is used to express the speaker's opinion of his/her addressee or a third party. This function is usually realized by single-word pejoratives and other epithets, i.e., (you) bastard, etc.

Slot fillers

- Adverbial/adjectival intensifiers; these types express a high degree of a following adjective, adverb, or gradable noun. Examples: *This is a bloody good meal, What a fucking idiot, This is funny as hell.* In addition, postposed *as-*, and *like-* are also commonly used.

- Adjectives of dislike; these types of swearing do not grade the associated noun. Instead, they function to express the speaker's dislike towards the referent of that noun, i.e., *That bloody dog bit my leg*.

- Emphasis does not indicate gradation or dislike even though it is expressed by adjectives. Emphasis serves to empha-

size or attract attention to the associated item. Examples include *What the hell is that?* and *Holster your bloody weapon!* (taken from 'Casino Royale' – James Bond).

- Modal adverbials; It can be deduced that modal adverbials function as disjuncts expressing modality, even though Ljung does not account this type in detail, i.e., *You bloody can't do that!*

- Anaphoric use of epithets; these swear-words are used in the same way as personal pronouns. Ljung tries to illustrate it with this example: (A): *What am I going to tell Steve?* (B): *Tell the bastard to mind his own business!*

- Noun supports; sometimes *son of a bitch, bastard,* and other epithets function as neutral predicates and are preceded by adjectives that provide meaning to the sentence. It can be concluded that these types of swear words support the noun in a sentence. Example: *John is a boring son of a bitch.*

Replacive swearing

Ljung implies that replacive swearing is applicable to those utterances containing swear words whose meaning can be interpreted in several non-literal ways and it is up to the addressee to supply the most suitable interpretation. This implies that this type is not a typical feature of English. However, Ljung provides one example in English utterance: *I've lost the bugger.* Ljung accounts that *bugger* can refer to an object or a person that the speaker can no longer find.

Function of Taboo Words -- Dysphemisms (Non-Swearing Taboo)

Dysphemisms refer to the literal use of taboo words; the words are identical to their denotation meaning. Examples: *She ate Minny's shit* (taken from 'The Help'). The 'shit' expresses the literal meaning which indicates the excrement.

3. DISCUSSION

There are 69 taboo words found in the raw data with several functions. The functions of taboo words found in *The Help* are to express (1) sympathy: , (2) surprise, (3) disappointment, (4) disbelief, (5) fear, (6) annoyance, (7) metaphorical interpretation, (8) reaction to mishap, (9) emphasize the associated item, (10) adjectival intensifier, (11) name-calling, (12) anaphoric use of epithet, (13) oath, (14) curse, (15) unfriendly suggestion, and (16) dysphemism. The strategies applied by the translator are omission, transfer, and euphemism. There are 17 omissions found in the study, 27 transfers, and 25 euphemisms. In terms of the technical aspect in subtitling, all of the subtitles in the target language are presented at the maximum of two lines at once. However, there are three lines of the subtitles which exceed the maximum numbers of characters being proposed. They are respectively having 52 characters, 48 characters, and 49 characters. The excess of the character a bit

intrudes the image on the film. The font size might be reduced but this may cause

inconvenience to the reader.

The underlined sentence shows the subtitle with 52 characters.	
254 00:15:52,869 --> 00:15:57,295 that requires every white home to have a separate bathroom for the **colored** help.	232 00:15:52,869 --> 00:15:57,295 ...yang mensyaratkan setiap rumah warga kulit putih punya toilet terpisah untuk pembantunya.

The Congruence of the Taboo Word's Function in the SLT and the TLT

77% of the data show the congruence between the functions of the taboo words found in the SLT and the functions in the translated subtitles. There are only 16 data

with 'zero-correspondence', which means that if we ignore the visual aspect of the film, the expressions that the characters want to convey are not in the translated subtitles.

64 00:05:41,758 --> 00:05:45,058 A: **Damn**, girl, don't you have fun? B: Is that important?	60 00:05:41,758 --> 00:05:45,058 A: Buset, apa kau tak bersenang-senang?/ B: Apa itu penting?

The above data shows the conversation between Mr. Blackly from the Jackson Journal and Ms. Skeeter who tried to look for a job in that Journal. The word 'damn' on the conversation expresses Mr. Blackly's surprise when reading Ms. Skeeter's job experiences and the double major she took in college. The 'damn' word is nicely transferred by the translator 'buset' in Indonesian because it can express the same sense as what is expressed in the SLT and both

'damn' and 'buset' above function as expletive interjections that show the speaker's surprise. In terms of the technical aspect in subtitling, it is following the suggested condition which is presenting a maximum of two lines of subtitles at a time and filling each subtitle line with not more than 37 characters.

The other functions which are congruent with the functions in the translated subtitle shown in the following tables:

1529 01:45:18,145 --> 01:45:22,525 You tell that **nigra**, if she tells anybody, I will make her suffer!	1356 01:45:18,145 --> 01:45:22,525 Katakan pada negro itu, jika ia berani membocorkannya, akan ku buat ia menderita!

The word 'nigra' in the SLT functions as an anaphoric use of epithet and it is fully rendered in the TLT with the word 'negro'. The second line almost reaches the maximum numbers of characters proposed by

Cintas and Remael (2007), which are 42 characters. This is perhaps to avoid presenting three lines of subtitles at once.

1536 01:45:34,662 --> 01:45:37,962 **Oh, shit**. What a mess. Napkins.	1361 01:45:34,662 --> 01:45:37,962 Sial. Berantakan. Serbet.

The 'oh, shit' interjection expresses the reaction to the mishap experienced by Mrs. Celia when she vomited during the auction event. The translator translates the reaction into 'sial' which also provides the same sense as the source subtitle to the viewers.

782 00:52:23,057 --> 00:52:25,230 and find a **colored** woman in his house?	705 00:52:23,057 --> 00:52:25,230 ...dan tahu wanita **negro** ada di rumahnya?

Referring the black people as Negro or colored man/woman is taboo. These epithets are considered offensive words. The epithets above – colored woman and Negro -- function as 'name-calling' which express the speaker's opinion of herself as a black maid who works for a white female boss but unbeknown to her male boss. Here, the translator maintains the offensiveness of the term 'colored woman' into 'wanita negro', however, the two lines of subtitles in the target language column can be jointly put in one line.

334 00:21:03,679 --> 00:21:04,771 **Oh, my God.**	306 00:21:03,679 --> 00:21:04,771 Ya, ampun.

The interjection above functions to express Skeeter disbelief towards her mother's thought who thinks that she might find women attractive. Even though the translator softens (euphemism) the taboo exclamation 'oh, my God' into 'ya, ampun', it still touches the sense of source language.

Zero-Correspondence in the Translated Subtitles

It is said that when a taboo word does not have certain effect to a dialogue or sentence uttered by a character in a film, then it is not harmful to omit it as long as it produces a smooth and readable translation like the omission of the word 'hell' in the following sample:

299 00:18:49,545 --> 00:18:51,218 **Oh, hell**. You're right.	271 00:18:49,545 --> 00:18:51,218 Kau benar.

Even though the expression 'oh, hell' is not translated in the target subtitle, the viewer can feel the sense of the disappointment uttered by the speaker with the help of the other audiovisual material, namely the image and the body language. However, on the case below, it is vital and harmful to omit the interjection 'oh Lord' since the sentence is part of a narration without any related image that shows what is being con-

veyed by the narrator. The Indonesian subtitle holds a huge different sense from the

source language.

48 00:04:21,470 --> 00:04:24,098 ...**oh Lord**, was they having babies.	47 00:04:21,470 --> 00:04:24,098 <i>...semua punya anak.</i>

The interjection in the source language expresses the surprise of the narrator concerning the young married women in Jackson who have babies, though they, themselves, are still 'babies' – they do not know how to raise a baby yet. However, the Indonesian subtitle expresses plain expression

which merely shows a statement of the narrator. The viewers unfortunately lose the sense of surprise implied by the narrator.

The other factor that causes zero-correspondence in the target subtitle is the cultural differences between the source language and the target language.

57 00:05:19,945 --> 00:05:22,118 Shut the **damn** door.	53 00:05:19,945 --> 00:05:22,118 Tutup pintunya.

It is difficult to translate the word 'damn' in the table above into Indonesian. If it is translated into 'sialan à Tutup pintu sialan itu', it produces an unnatural utterance in the target language. If the particle 'dong' is added following the phrase 'Tutup pintunya', it may produce similar function, namely to give strong emphasis, however, in the context above it is less appropriate for a boss uttering 'dong' to his staff. The particle 'dong' is more informal and more

'slang'. That is why the translator's decision to omit the 'damn' has produced a smooth and readable translation for the viewers.

Dysphemism

When taboo words are not swearing words, then it is called dysphemism. There are four dysphemism found in this study. One of them is presented below:

1683 01:59:16,399 --> 01:59:19,778 She Said, 'My **Shit**.'	1497 01:59:16,399 --> 01:59:19,778 Katanya, 'kotoranku.'

The word 'shit' above literarily means solid waste matter that is passed from the body through the bowels. The word 'shit' actually can be translated into 'tahi' which sounds more taboo, however, the translator chooses

to use more polite word, namely 'kotoran'. This strategy is taken by the translator to avoid the inconvenience of the Indonesian viewers reading the subtitle.

4. CONCLUSION

The functions of those taboo words found in the source subtitle are to express sympathy, surprise, disappointment, disbelief, fear, annoyance, metaphorical interpretation, reaction to mishap, to emphasize the associated item, function as adjectival intensifier, name-calling, anaphoric use of epithet, oath, curse, unfriendly suggestion, and four of them show non-swearing word or dysphemism. Meanwhile, there are 18 zero-correspondences found in the target subtitle. This means that it is not an easy job to transfer the sense of taboo words in English into Indonesian. Indonesia adheres to the eastern culture which means that the people put high concern on the politeness in speaking. It can be observed in this study that most of the taboo words are translated by using the soften strategy (euphemism) and the omission strategy. Since watching film is part of social activities, those strategies can reduce the inconvenience experienced by the viewers due to the taboo utterances in the film and they can produce a smooth and readable subtitle to the viewers. However, the translator must be careful of using the omission strategy especially when there is no image, body language, or other audiovisual aspects that can support the utterance of the speaker in the film. This is to maintain the sense or the function of the taboo words in the film since taboo words are not merely used to offend someone. Sometimes, when the goal is to introduce the culture where the film is produced or to show the culture of a particular community during a particular time, the translator needs to think twice before omitting the taboo words or the offensive words in the film. Apart from the linguistic matters, the subtitle translator also has to have great attention to the technical aspects in subtitling such as the numbers of lines and characters in subtitle.

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