

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter contains findings and discussion that are related to the research questions of the study, which are to find out the translation techniques used by the translator in *Suicide Squad* and *Deadpool 2* movies, and to find out the way translation techniques shift the messages from the source language (SL) to target language (TL) in the above mentioned movies. Theoretical framework that has been included in Chapter II is included in the analysis of the data. Examples and tables are used to make the discussion comprehensible.

4.1 Findings

The findings of the analysis of Indonesian subtitle in *Suicide Squad* and *Deadpool 2* movies show that there are 213 utterances of profanity. As explained in the previous chapter, this study classifies the data in the form of utterance based on Bakhtin's (1929) theory of utterances. Then, the categorization of each profanity word according to its purpose is based on the classification proposed by Pinker (2007). After that, the identification of each profanity words based on the concept of translation techniques proposed by Molina and Albir (2002). To analyze the translation shifts, the utterances were analyzed by using Newmark's (1988) theory of transposition.

4.1.1 Types of Profanity Words

The study identified five types of profanity based on its purpose which were found in 213 utterances that were uttered by the movie characters. 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 4. 1 Profanity Words Data Percentages

No.	Types of profanity	Frequency	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 4.1, *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%). The following paragraph explained translation techniques identification as it is the main focus of the study.

From 213 utterances being analyzed, the study found that 11 translation techniques were applied to translate those utterances. Also, from the analysis of the utterances, the study found four translation shifts that appeared in 127 utterances to maintain the meanings of the source language through censorship strategy. More detailed explanation on the findings is available in the following sections.

4.1.2 Types of Translation Techniques

As mentioned in the previous section, the analysis shows that there are 213 utterances of profanity found in the two movies. 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 4. 2 Translation Techniques Data Percentages

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 4.2, 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%). Each of translation technique used by the translator is discussed in the following sections.

1. 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:

Excerpt 1

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).

Excerpt 2

SL: Now that's my price. But I'm concerned, 'cause I don't see nobody **writing shit down.** (Utterance 293)

TL: *Itu hargaku. Tapi aku ragu karena tak ada yang **menuliskannya.*** (Utterance 293)

The above excerpt happened after Deadshot mentioned his requirements when the government wanted to hire him. The utterance showed that the translator suppressed the information in the source language (SL) by deleting the profanity word ‘shit’ in the phrase ‘writing shit down’. The translator suppressed the information by translating only the main information of the utterance to the target language (TL).

Excerpt 3

SL: Hey, **dickface!** Mind screaming at your bitch somewhere else. (Utterance 655)

TL: *Hei! Marahi saja jalangmu itu di tempat lain.* (Utterance 655)

The above excerpt which is uttered by a truck driver is the last example of reduction translation technique. The utterance happened when Joker stopped in the middle of the road because Harley did not want to be abandoned, and then they fought in the middle of the road. A truck driver then stopped behind Joker's car, because the car blocked the road. The utterance in the source language (SL) 'hey, dickface!' was translated to 'hei!' in the target language (TL). The translator tended to delete the word 'dickface' because the translator may want to keep the subtitle appropriate to the viewers.

2. 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 examples explained below:

Excerpt 4

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.

Excerpt 5

SL: You **son of a bitch!** (Utterance 68)

TL: ***Sialan** kau!* (Utterance 68)

The above utterance shows the use of generalization translation technique. It was uttered by Deadshot when he was in a mission to kill a person. The man that hired him took too long to transfer the money, so Deadshot asked for double payment because of it. After that, the man that hired him said the utterance and paid him double. The source language (SL) that contains profanity "*you son of a bitch!*" translated to "*sialan kau!*" in the target language (TL). The translator translated the utterance in the source language (SL) into "*sialan kau!*" in the target language (TL) because the phrase is more general and more familiar for the viewers to read, rather than translating the utterance literally becomes '*kau anak dari perempuan jalang*', which would be weird for the viewers because it is rare to hear or read that phrase.

Excerpt 6

SL: Why don't you **kiss her ass?** She's in charge. (Utterance 228)

TL: *Kenapa tidak **menjilat** padanya? Dia bosnya.* (Utterance 228)

This utterance happened when the chief officer in Belle Reve prison greeted Rick Flag when he arrived at the prison to visit the prisoners. The chief officer misidentify the boss, he thought that the boss was Rick Flag but the actual boss was Amanda Waller, so then Rick said the utterance to the chief officer. The phrase 'kiss her ass' in the source language (SL) is common and well-known phrase by the public in Western countries, but for Indonesian, it is inappropriate to say that phrase in public. The phrase is too harsh for Indonesian, especially for kids that watched the movie. Therefore, the phrase should be neutralized by changing the literal meaning into a general meaning to make it acceptable to the viewers.

3. *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 examples of adaptation translation technique:

Excerpt 7

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.

Excerpt 8

SL: **Bullshit.** (Utterance 738)

TL: *Bohong.* (Utterance 738)

The above utterance happened when Harley remembered Joker and asked Deadshot if he ever fallen in love, but Deadshot answered “no”. Harley assumed that he lied, so she replied with “*bullshit*”, which translated to “*bohong*” in the target language (TL). The translator used adaptation translation technique because the word ‘bullshit’ is culturally known and used by Western speaker. The word ‘bullshit’ also has the same meaning as ‘*bohong*’ in Indonesia which is softer and more appropriate to use in the subtitle.

Excerpt 9

SL: Go ahead. You **don't have the balls.** (Utterance 1026)

TL: *Silakan. Kau takkan berani.* (Utterance 1026)

The above excerpt shows that the translator used adaptation translation technique to translate the source language (SL) “*Go ahead. You **don't have the balls***” into “*Silakan. Kau takkan berani*” in the target language (TL). This utterance happened when Rick Flag threatened to crush the witch’s heart if she did not bring his girlfriend back, but the witch did not scare and replied with, “*Go ahead. You don’t have the balls*”. The phrase ‘you don’t have the balls’ in the source language is widely used by Western, which means it is included in cultural terms. There is an equivalent term for the phrase ‘you don’t have the balls’ in Indonesian language, which is ‘*kau takkan berani*’. The translation showed that the translator used adaptation translation technique to translate the utterance.

4. *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 examples:

Excerpt 10

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.

Excerpt 11

SL: **Fuck** Wolverine. (Utterance 1)

TL: *Wolverine berengsek*. (Utterance 1)

The above utterance happened at the beginning of the movie when Deadpool talked about Wolverine who copied his movie. The translator translated “*fuck Wolverine*” in the source language (SL) using word-for-word translation technique into the target language (TL) “*Wolverine berengsek*”. The translator did not add more information in the target language (TL) to keep the message the same as the message in the source language (SL).

Excerpt 12

SL: Get off this property, **mutant scum!** (Utterance 905)

TL: *Enyah dari tempat ini, mutan sampah!* (Utterance 905)

The above utterance occurred when Deadpool and Cable searched for Russell in the orphanage, but then the nurses came out and tried to send Deadpool and Cable away. The excerpt shows that literal translation technique was used by the translator. The translator translated “*Get off this property, mutant scum!*” in the source language (SL) to “*Enyah dari tempat ini, mutan sampah*” in the target language (TL). Following the concept of literal translation, the translator did not add new information and translated the utterance literally.

5. *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 examples of the use of discursive creation are explained below:

Excerpt 13

SL: All this bomb in the neck **crap**. That ain't real, mate. See, they're trying to trap us with our own minds, right? But you look around, we're free, brah. (Utterance 534)

TL: *Bom leher ini **palsu**. Tidak nyata, kawan. Mereka coba menjebak pikiran kita, benar? Tapi lihat sekeliling. Kita bebas, kawan.* (Utterance 534)

In the above utterance, the translator used discursive creation translation technique to translate the source language (SL) “*All this bomb in the neck **crap**. That ain't real, mate. See, they're trying to trap us with our own minds, right? But you look around, we're free, brah.*” into the target language “*Bom leher ini **palsu**. Tidak nyata, kawan. Mereka coba menjebak pikiran kita, benar? Tapi lihat sekeliling. Kita bebas, kawan.*” The utterance happened when Captain Boomerang tried to convince Slipknot to run away with him. The word ‘**crap**’ in the source language (SL) was translated to a very different equivalence, which is ‘**palsu**’ in the target language (TL). If the word ‘**crap**’ in the source language (SL) was translated literally, the sentence would become ‘*Bom leher ini **sampah***’. As can be seen from the translated target language (TL) which is ‘**palsu**’, both utterances in the target language (TL) and the translated source language (SL) gave the same senses which perhaps implied to specify that the bomb was fake and useless. The translation might also signify that the translator wanted to make it easier to understand for the reader.

Excerpt 14

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).

Excerpt 15

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 utterance in excerpt 15 happened when Deadpool and Cable were fought in the prison where Deadpool and Collins were detained. Cable went to the prison to kill Collins who in the future killed his family. Deadpool thought that Cable was too cruel to kill a boy when he said the utterance. The translator used discursive creation to translate the utterance in the source language (SL) "*What kind of **spineless shit stick** tries to kill a 14-year-old boy?*" into the target language (TL) "***Orang gila*** macam apa yang ingin membunuh anak 14 tahun?" The phrase 'spineless shit stick' means '*tongkat kotoran tanpa tulang*', but the translator translated the phrase into '*orang gila*' which was very different with the translated phrase in the source language (SL).

6. 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 examples explained below:

Excerpt 16

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.

Excerpt 17

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

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

The utterance happened when Deadshot spoke to Harley about his plan to kill Rick and his crew so they could run away and be free. But each of the prisoner has had a bomb injected to their neck, so Harley asked about how to get rid of the bomb in their neck. From the utterance above, it is clear that the translator used particularization translation technique to translate the utterance. The utterance in the source language (SL) “*what about **the shit** in our necks?*” was translated to “*bagaimana dengan **bom** di leher kita?*” in the target language (TL). The word ‘shit’ in the source language (SL) was translated to ‘*bom*’ in the target language (TL) to make it more specific of which ‘shit’ the speaker was talking about. The technique used by the translator make the utterance clearer for the audience.

Excerpt 18

SL: **I will knock your ass out.** I do not care that you're a girl. (Utterance 700)

TL: *Akan **kubunuh** kau. Aku tak peduli kau perempuan.* (Utterance 700)

The above utterance was uttered by Deadshot when the squad was hesitated to enter an office that looked very quiet. Harley then stepped in first and said “*Pussy*” which made Deadshot triggered and replied with, “***I will knock your ass out.** I do not care that you’re a girl*”. Following the concept of particularization, it is clear that the above utterance was translated by using particularization translation technique. The phrase ‘**I will knock your ass out**’ in

the source language (SL) was translated into a more particular term, which is ‘*akan kubunuh kau*’ in the target language (TL). This technique made the utterance understandable for the viewers that are not familiar with the term ‘I will knock your ass out’.

7. *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, those three utterances explained below:

Excerpt 19

SL: **That's bullshit.** Thing is, he owned a \$3000 watch. Is that a person?
(Utterance 614)

TL: ***Omong kosong.*** Orang ini memakai jam seharga 3,000 dolar. Dia manusia?
(Utterance 614)

The utterance above occurred after the crew fought the witch’s army. Harley questioned Rick about the witch’s army by saying, “*what are those?*” because the army looked strange. Then Rick answered, “*I don’t know*”. So, Deadshot interrupted Rick because he knew that Rick lied and said, “***That's bullshit.*** Thing is, he owned a \$3000 watch. Is that a person?” To translate the utterance, the translator used established equivalence since the word ‘**bullshit**’ in the source language (SL) has the equivalence in Indonesian language which Indonesian are familiar with. The established term of the word ‘**bullshit**’ in Indonesian language is ‘*omong kosong*’, so the translator used it in the target language (TL) rather than to change or omit the phrase in the source language (SL).

Excerpt 20

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*'.

Excerpt 21

SL: Turns out Domino's a bit of a **badass**, and maybe, possibly mildly lucky.
(Utterance 668)

TL: *Ternyata Domino lumayan keren dan mungkin sedikit beruntung.* (Utterance 668)

The utterance above uttered by Deadpool in a narration of the movie after Deadpool and Domino fought against Cable in a truck because Cable wanted to kill Russell (a 14-year-old boy who in the future killed Cable's wife and daughter). In contrary, Deadpool wanted to save Russell because Russell was underage. From the above utterance, it can be seen that the translator used established equivalence. The word '**badass**' in the source language (SL) have the same positive meaning as 'cool' or 'so cool' (Iqbal, 2019) which means '*keren*' in Indonesian language. So, it could be said that the translated word have the equivalence meaning with the word in the source language (SL).

8. *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 utterances explained below:

Excerpt 22

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

TL: *Kau beruntung. **Wanita**mu 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.

Excerpt 23

SL: We get in its face and **distract the hell out of that son of a bitch** so the swimmers can blow the bomb. (Utterance 917)

TL: *Kita hadapi dia dan **mengalihkan bajingan itu**. Agar perenang bisa meledakkan bomnya.* (Utterance 917)

Excerpt 23 happened when the squad and Rick’s crew gathered to make plans to defeat the witch. Rick remembered the bomb that he planted before he was reunited with the squad and stated his opinion to defeat the witch with the bomb. The translator used linguistic compression translation technique to translate excerpt 23. It can be seen from the way the translator compressed the phrase ‘**distract the hell out of that son of a bitch**’ in the source language (SL) became ‘*mengalihkan bajingan itu*’. The translator did not translate the whole utterance, but combined the linguistic elements in the source language (SL) to make the subtitle easier to understand by the audience.

Excerpt 24

SL: No, **dick for brains**. My birth control device. (Utterance 183)

TL: *Tidak, **bodoh**. Ini alat pengendali hamilku.* (Utterance 183)

This utterance was spoken by Deadpool when he and Vanessa gave each other a gift for their anniversary. When Vanessa gave her present to Deadpool, Deadpool was confused because he did not know what it was and asked, “*a bomb?*” which then Vanessa answered with, “*no, **dick for brains**. My birth control device.*” The translator compressed the phrase ‘**dick for brains**’ in the source language (SL) became ‘*bodoh*’ in the target language (TL) instead of translating it with the same number of words to make the phrase in the target language (TL) shorter.

9. 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:

Excerpt 25

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.

10. 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:

Excerpt 26

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.

11. 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:

Excerpt 27

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.

4.1.3 Translation Shifts

Based on the findings that have been mentioned before, 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 4. 3 Translation Shifts 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 4.3, 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. Translation shift in generalization translation technique occurred in 33 utterances. First shift and second shift occurred in 8 utterances each, third shift occurred in 10 utterances, and fourth shift occurred in 7 utterances. In adaptation translation technique, 18 utterances underwent translation shifts. First shift occurred in 2 utterances, second shift in 8 utterances, third shift in 3 utterances, and fourth shift in 5 utterances. In literal translation technique, 13 utterances underwent translation shifts. First shift occurred in 5 utterances, second shift in 3 utterances, third shift in 4 utterances, and fourth shift in one utterance. In discursive creation and linguistics compression translation techniques, 3 utterances in each translation technique underwent translation shifts. In discursive creation translation technique, first shift, second shift, and fourth shift is applied into one utterance. In linguistics compression, first shift occurred

in 2 utterances, and second shift occurred in one utterance. In particularization and established equivalence translation technique, 2 utterances in each translation technique underwent translation shift. In particularization translation technique, 2 utterances underwent second shift. In established equivalence, 2 utterances underwent fourth shift. In amplification translation technique, one utterance underwent second shift. There is no translation shift found in the utterances that were translated by using modulation and borrowing translation technique. The data examples are discussed below.

The examples of translation shift in reduction translation technique

Excerpt 1

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

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

The phrase ‘**what the hell is that**’ 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

Excerpt 2

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

Excerpt 3

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

TL: *Mereka sudah peringatan 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

Excerpt 4

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

Excerpt 5

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

Excerpt 6

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

Excerpt 7

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

Excerpt 8

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 ‘*wanitamu 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

Excerpt 9

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).

4.2 Discussion

The discussion about the findings is elaborated in the following section.

4.2.1 Types of Translation Techniques

From the findings, 213 utterances of profanity or swear words were found from the analysis of English and Indonesian subtitling in *Suicide Squad* and *Deadpool 2* movies. Based on the analysis of the findings, Molina and Albir’s (2002) concept of translation techniques appears to be suitable with the study findings considering those translation techniques were applied in the translation process of *Suicide Squad* and *Deadpool 2* movies. There are 18 translation techniques that were proposed by Molina and Albir (2002) but not all of the techniques were applied in the translation process of both movies. From 18 translation techniques,

11 were found in the analysis process of both movies, those translation techniques are reduction, generalization, adaptation, literal translation, discursive creation, particularization, established equivalence, linguistics compression, amplification, modulation, and borrowing. The rest of the translation techniques that were not used by the translator are calque, compensation, description, linguistics amplification, substitution, transposition, and variation.

Reduction translation technique is the most frequently used translation technique by the translator, considering it was applied in translating 84 utterances or about 39.44% of 213 utterances. This finding might signify that the translator tends to delete the profanity or swear words in those utterances rather than to change the profanity or swear words into a more appropriate form. For instance, in utterance 279, the source language (SL), “*Second, I want full custody of my daughter. All right? And her mom can have like... Supervised visits. But her **stank ass** boyfriend can't come*” was translated to “*Kedua, aku ingin hak asuh penuh atas Putriku. Paham? Dan ibunya harus diawasi kunjungannya. Pacarnya tak boleh datang*” in the target language (TL). As can be seen from the translated utterance in the target language (TL), the phrase ‘stank ass’ was deleted by the translator. This might signify that the translator wanted to keep the subtitle appropriate without changing the message because the phrase ‘stank ass’ is not the main point of the message. Therefore, even by deleting the phrase, the translator would still keep the original message of the utterance.

Generalization translation technique is the second most frequently used translation technique by the translator to translate 58 utterances or about 27.23% of the total 213 utterances. The use of this translation technique shows that the translator might want to keep the tension of the message. For example, in utterance 434, Rick said, “*Those **assholes** here yet?*”, and the word ‘assholes’ referred to the prisoners. The utterance was translated to “*Para **bajingan** itu sudah disini?*” As explained in the previous chapter, this is the opposite technique of particularization translation technique which translates a term in the source language (SL) for more specific term in the target language (TL). In utterance 434, the translator translated the term ‘**assholes**’ with a more general term because

if the word ‘**assholes**’ was translated literally, it would give detailed information that would be too harsh for the viewers. Also, the translator might want to keep the tension in the message and shows Rick’s hatred toward the prisoners.

With regard to the tension of the message, there is also adaptation translation technique which was used in 33 utterances or about 15.50% of 213 utterances. Adaptation translation technique was used because the term in the source language (SL) has a cultural element in it. For example, “*everybody’s gonna know what we did. And my daughter is gonna know that her Daddy is not a **piece of shit**.*” The phrase ‘piece of shit’ is culturally known by Western. In Indonesian language, there is a term that has the same meaning with ‘piece of shit’. The phrase is also culturally known by Indonesian, which is ‘*sampah*’. For that reason, the translator tended to use the equivalence term to make the term suitable and to keep the tension of the utterance. Literal translation technique also keeps the tension of the message, which had been used in translating 20 utterances (9.39%) by the translator. For example, “*Do your worst, **bitch**!*” in utterance 829, the word ‘bitch’ in the source language (SL) was translated literally to ‘*jalang*!’ in the target language (TL).

Discursive creation translation technique is very different from literal translation technique because in discursive creation, the target language (TL) is given unpredictable equivalence which is far from the term in the source language (SL). For example, “*all this bomb in the neck **crap**. That ain’t real, mate. See, they’re trying to trap us with our own minds, right? But you look around, we’re free, brah.*” was translated to “*bom leher ini **palsu**. Tidak nyata, kawan. Mereka coba menjebak pikiran kita, benar? Tapi lihat sekeliling. Kita bebas, kawan.*” The word ‘crap’ in the utterance was translated to ‘*palsu*’. Whereas if the word ‘crap’ was translated literally, it would become ‘*sampah*’ which is far different from the original subtitle. However, the translator chose to translate the word to ‘*palsu*’ which might signify that the translator wanted to make the utterance more sensible and easier to understand for the reader.

Particularization translation technique is the opposite technique from generalization translation technique, particularization basically translates a term

becomes more specific in the target language (TL). For example, “*Terror attack. Dirty bombs, bad guys shooting up the place with AKs. You know, **usual shit***” in utterance 517. The phrase ‘usual shit’ was translated to ‘*kekacauan biasa*’, which gave detail for the audience about the word ‘shit’. If the translator did not give details, the audience would not understand the message of the utterance since the message is not clear.

The next translation technique is established equivalence. Established equivalence is translating a term with an equivalence term that is widely known and can be identified by dictionaries. For example, the translator translated the word ‘**bullshit**’ in utterance 614 to ‘*Omong kosong*’. Rather than to translate the term with a softer form, the translator chose to translate it with the equivalence term that is known widely. If the translator translated it differently, it would cause the audience to confuse because the subtitle would become weird.

Linguistics compression is a translation technique that combine linguistic element in the source language (SL). Although it is usually used in interpreting and dubbing, this study found three utterances (1.40%) that was translated by using linguistic compression translation technique. For example, the phrase ‘you got a bad bitch’ in utterance 122 was translated to ‘*wanitamu jahat*’. The phrase was compressed by the translator to make it shorter and denser. Even though the translator could translate the phrase literally and keep the number of words, the translator chose to shorten the phrase to reduce the number of words in the subtitle. The three least frequently used translation techniques explained in the next paragraph.

The three least frequently used translation technique consists of amplification, modulation, and borrowing translation techniques. Each of the translation technique was only used to translate one utterance or about 0.47% of 213 utterances. Amplification translation technique is adding more information in the target language (TL) that are not expressed in the source language (SL). For example, “*Hey, **what's that crap on your face?** Does it wash off?*” in utterance 447 was translated to “***Tato di wajahmu itu tanda apa? Bisa dicuci?***” The translator added more information on the target language (TL) to show the

audience that the speaker was talking about a tattoo. Modulation translation technique is changing point of view of the source language (SL) which can be lexical or structural. For example, “*I’m getting good at this **shit***” in utterance 935, implied that the speaker was already good at the speaker’s action, but the translator changed the utterance and translated to “*aku mulai menguasai hal ini*” which implied that the speaker was just started to be able to control the speaker’s action. The changes show that modulation translation technique was used to translate the utterance. The last translation technique is borrowing. Borrowing means taking a term directly from the source language (SL). For example, the word ‘Fuckernaut’ in utterance 1059, was translated to ‘Fuckernaut’ without any transformation.

To be concluded, although all the techniques classification used are the same with the previous study by Yuliasri (2017), this study shows different findings in the translation techniques used in translating *Suicide Squad* and *Deadpool 2* movies Indonesian subtitle. The previous study found 17 translation techniques used, moreover, this study only found 11 translation techniques used by the translator. Through censorship strategy, the previous study found that the translation techniques used have distorted some of the meanings. In Yuliasri’s case, some of the humor in the source language (SL) was reduced or lost.

4.2.2 Translation Shifts

Transposition theory that was proposed by Newmark (1988) is suitable to analyze the utterances in *Suicide Squad* and *Deadpool 2* movies. From the utterances that were translated by using Molina and Albir’s (2002) concept of translation techniques, not all of them were underwent translation shift. The study found that translation shift appeared in 127 utterances, that is, 52 utterances that were translated by using reduction translation technique, 33 utterances that were translated by using generalization, 18 utterances that were translated by using adaptation, 13 utterances that were translated by using literal translation, 2 utterances that were translated by using particularization, 3 utterances that were translated by using discursive creation, 2 utterances that were translated by using

established equivalence, 3 utterances that were translated by using linguistics compression, and one utterance that were translated by using amplification. All of the four translation shifts were appeared in the utterances. Examples of each translation shift are explained in the next paragraph.

From the findings, the first shift (automatic shift) is the least frequently appeared in the utterances. This might signify that the translator rarely find an automatic change that has to follow the grammatical structure in the target language (TL). So, the translator might have optional ways to translate the utterances without encounter the first shift. For example, the phrase in utterance 299, ‘not these **scumbags**’ was translated to ‘*bukan para sampah itu*’. The word ‘**scumbags**’ is supposedly plural, but following the grammatical structure in Indonesian language, the word was changed into a singular form, ‘*sampah*’. From the example, the translator did not have a choice but to translate the word ‘**scumbags**’ to a singular form. Semantically, the word ‘scumbags’ means a contemptible or objectionable person in a harsh way. The word ‘scumbags’ was translated to ‘*sampah*’ which also expressed in a harsh way. Therefore, there is no semantic shift in the above utterance.

The second shift (grammatical shift) is the most frequently appeared in the translation process. The findings might signify that a lot of the utterances have grammatical structure that are not compatible with the target language (TL). When the second shift happens, it means that the shift is required, because the grammatical structure in the source language (SL) is not available or compatible in the target language (TL). For example, a phrase in utterance 295, ‘it’s a little hard to hear you with that pity dick in your mouth’ was translated to ‘*agak sulit mendengarmu dengan suaramu yang menyedihkan itu*’. The object ‘pity dick in your mouth’ was placed in the last part of the sentence, but in the translated language (TL) it was placed before the word ‘*itu*’. For that reason, there is a second shift in the translation process of the utterance. Semantically, the word ‘dick’ is used to express vulgar sense. In the target language (TL), the phrase ‘pity dick in your mouth’ was translated to ‘*suaramu yang menyedihkan itu*’ which was reduced to make meaning of the utterance softer.

As mentioned before, the third shift (natural grammatical shift) was appeared in 27 utterances. The third shift occurs when translating the utterance literally is possible, but the translation result is not natural. So, the shift happens when the translator changes the translation result to make it more natural. For example, a phrase ‘12 pounds of shit in a 10-pound sack’ in utterance 442 was translated to ‘*sampah 12 pound dalam kantong kapasitas 10 pound*’. If the phrase was translated literally, it would become ‘*12 pon kotoran dalam karung 10 pon*’, which shows that the translator changed the word ‘*kotoran*’ then put it in the front of the phrase, and added the word ‘*kapasitas*’ at the end of the phrase to make it more natural. Semantically, the word ‘shit’ is used as an exclamation of disgust, anger, or annoyance. In the target language (TL), the word ‘shit’ was translated to a softer form ‘*sampah*’.

The fourth shift (lexical gap shift) was appeared in 25 utterances. From the findings, it shows that there are virtual lexical gap by the grammatical structure in those utterances. For example, “*what the hell? Deadshot. Fall back*” in utterance 686 was translated to “*apa-apaan kau? Deadshot! Mundur*”. As can be seen from the translation, the phrase ‘what the hell’ was translated to ‘*apa-apaan kau*’. The word ‘*kau*’ in the target language (TL) is the additional word to replace the virtual lexical gap in the utterance, and also to add information on the speaker’s target in the conversation. Semantically, the phrase ‘what the hell’ is used to express annoyance or for emphasis. When the utterance was translated to the target language (TL), the phrase ‘what the hell’ was reduced to make meaning of the utterance softer.

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. It can be seen from the findings, more than 80% of the data were translated by using reduction, generalization, and adaptation translation techniques. The results of the translation are also acceptable for Indonesian culture based on UU No.8 1992 Pasal (1:4). 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 including compensation, linguistics amplification, variation, transposition, description, and calque. Those six translation techniques are not included in the findings in this study because the findings of this study 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).

4.3 Concluding Remarks

This chapter provides the explanation about data findings and discussion. The next chapter is presented to sum up all of the findings and discussion also to give a few suggestions for further study.