TRANSLATION TECHNIQUES OF TABOO WORDS
IN THE *BEFORE I FALL* MOVIE

THESIS

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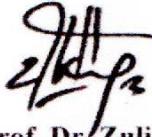
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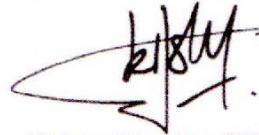
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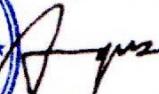
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ABSTRACT

Rika, A. (2022). *Translation Techniques of Taboo Words in the Before I Fall Movie.* English Department, UIN Sunan Ampel Surabaya. Advisor: Prof. Dr. Zuliati Rohmah, M.Pd.

Keywords: translation techniques, taboo words.

This study investigates the translation techniques used for translating taboo words in a movie. This study has two research questions: (1) what types of taboo words are in the *Before I Fall* movie, and (2) what translation techniques to translate English taboo words in the *Before I Fall* movie. This thesis uses the theory from Jay (1992) for analyzing the types of taboo words and Davoodi's theory (2009) of translation techniques in translating taboo words.

This study involves a qualitative approach comparable to the utilization of clear and efficient portrayals of the peculiarities being contemplated. Descriptive study in textual analysis is applied in this study to analyze taboo words in the main character's conversation through the movie script *Before I Fall*. The transcription of the *Before I Fall* movie was analyzed by identifying the types of taboo words by applying the appropriate code in the text. The analysis is continued by identifying taboo word translation techniques. To identify translation techniques, the researcher noted movie subtitles, especially the Indonesian translation of taboo words that appeared in the movie.

The results show that six types of taboo words (insults and slurs, epithets, slang, vulgarity, obscene, and profanity) and all translation techniques (taboo for taboo, censorship, substitution, euphemism) are found in the *Before I Fall* movie. From the appearance of these taboo words, movie characters tend to use taboo words which include epithets. They use it when they are angry and frustrated. In addition, the translator tends to translate taboo words in substitution translation techniques. This means that the translator often translates taboo words in the source language into another word in the target language which has different meaning yet still has the same effect for the audience.

ABSTRAK

Rika, A. (2022). *Teknik Penerjemahan Kata Tabu dalam Film Before I Fall.* Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Prof. Dr. Zuliati Rohmah, M.Pd.

Kata Kunci: Teknik penerjemahan, kata tabu.

Penelitian ini bertujuan untuk meneliti teknik penerjemahan yang digunakan untuk menerjemahkan kata-kata tabu dalam sebuah film. Penelitian ini memiliki dua rumusan masalah yang harus dijawab, yaitu: (1) apa tipe-tipe kata tabu yang ada di film *Before I Fall* dan teknik penerjemahan apa yang digunakan untuk menerjemahkan kata tabu di film *Before I Fall*. Penelitian ini menggunakan teori dari Jay (1992) untuk menganalisis tipe kata tabu dan teori dari Davoodi (2009) untuk teknik penerjemahan dalam menerjemahkan kata tabu.

Studi ini melibatkan pendekatan kualitatif yang sebanding dengan pemanfaatan penggambaran yang jelas dan efisien dari kekhasan yang sedang diteliti. Studi deskriptif dalam analisis tekstual diterapkan dalam penelitian ini untuk menganalisis kata-kata tabu dalam percakapan tokoh utama melalui naskah film *Before I Fall*. Transkripsi film *Before I Fall* dianalisis dengan mengidentifikasi jenis kata tabu dengan menerapkan kode yang sesuai dalam teks. Analisis dilanjutkan dengan mengidentifikasi teknik penerjemahan kata tabu. Untuk mengidentifikasi teknik penerjemahan, peneliti mencatat subtitle film, terutama terjemahan bahasa Indonesia dari kata-kata tabu yang muncul dalam film.

Hasil penelitian menunjukkan bahwa enam jenis kata tabu (*insults and slurs, epithets, slang, vulgarity, obscene, and profanity*) dan semua teknik penerjemahan (*taboo for taboo, censorship, substitution, euphemism*) ditemukan dalam film *Before I Fall*. Dari kemunculan kata-kata tabu tersebut, karakter film cenderung menggunakan kata-kata tabu yang mencakup *epithets*. Mereka menggunakannya saat marah dan frustasi. Selain itu, penerjemah cenderung menerjemahkan kata tabu dengan teknik penerjemahan *substitution*. Artinya penerjemah sering menerjemahkan kata-kata tabu dalam bahasa sumber menjadi kata-kata lain dalam bahasa target yang mana kata-kata tersebut memiliki makna yang berbeda namun membawa efek yang sama untuk penonton.

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CHAPTER 1
INTRODUCTION

In this first chapter, the researcher presents the background of the study, the problem of the study, the significance of the study, the scope and limitation of the study, and the definition of key terms.

1. 1 Background of Study

Taboo words are certain things people do not talk about, not because they cannot, but because they are avoided since it can cause anxiety and cause embarrassment (Wardhaugh, 2006, p. 238-239). Additionally, the definition of taboo in the Oxford Dictionary (2008, p. 451) are (1) Somethings that are prohibited by strong religious values or social traditions. (2) Words that are considered offensive or shocking by many people. Certain things that can be categorized as taboo words are some words that belong to sex, death, religion, politics, income, and body function (Wardhaugh, 2006, p. 239). Timothy Jay (1992, p. 451) stated ten types of taboo words: cursing, blasphemy, taboo, obscenity, profanity, vulgarity, slang, epithets, insults and slurs, and scatology. With those various types of taboo words, it takes certain translation techniques to translate taboo words.

Taboo words can be found in certain novels or movies, one of which is the *Before I Fall* movie. This movie has been watched by many people from various countries. Therefore, for countries where English is not their mother tongue, a translation or subtitle is needed for the movie, which in this movie is Indonesian. Some linguists (Newmark, 1988, p. 5; Catford, 1965, p. 1; Larson, 1998, p. 3) define translation as changing text from its source language (SL) into the target language (TL). However, translation does not simply change the language of a text into another language. However, the translator must also pay attention to these objectives and meanings to achieve accurate translation results

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(Alfaori, 2017, p. 86). The same point delivered by Larson (1998, p. 3), in translation, the meaning of the text remains the same but the form of the text changes. In sum, translation is changing the text from one language to another language. The important thing is that the translator must convey the purpose and meaning of a text in the target language and the text in the source language.

For the translated text to carry the same purpose and meaning as the text in the source language, the translator needs to use several translation techniques. Some linguists have formulated their version of translation techniques. One of them is Newmark (1998, p. 81); he has made two versions of translation techniques, which he differentiates to be "Translation Methods" and "Translation Procedures." Newmark states that translation methods are used for the whole text while translation procedures are used for sentences or the smaller unit of language. By Newmark (1998, p. 45-47), the translation method is divided into eight: word-for-word, literal, faithful, semantic, adaptation, free, idiomatic, and communicative.

Meanwhile, translation procedures consist of transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shifts or transpositions, modulation, recognized translation, compensation, paraphrase, couplets, and notes (Newmark, 1998, p. 81-91). In terms of translating taboo words, Davoodi (2009), in her journal entitled *On the Translation of the Taboos,* has specifically formulated the techniques for translating taboo words. She divided the translation technique into four, namely censorship, substitution, taboo for taboo, and applying euphemism. On the whole, translation techniques are needed for the translator to reach accurate translation. Peter Newmark (1998) has formulated translation methods and procedures among several linguists, and Davoodi (2009) has formulated translation techniques for translating taboo words.

In the past few years, translation has been commonly studied by some researchers in terms of translation techniques (e.g., Sitinjak, 2015; Nosek, 2016; Carr &Javier, 2018; Jose, 2016) and translation techniques in translating taboo words (Lovihandrie, Mujiyanto, Sutopo, 2018; Yamayanti, Brata, Sedeng, 2016; Widhi, Wahyuningsih, Putranti, 2019). Translation techniques have been studied using several approaches, such as Vinay and Darbelnet's translation procedures (Nosek, 2016; Jose, 2016), Newmark's theory of translation methods (Sitinjak, 2015), and a combination of Newmark and Molina and Hurtado's theory (Carr &Javier, 2018). Moreover, the studies in the field of translation techniques in translating taboo words also have several approaches, for instance, Peter Newmark's translation procedures and Jay's theory of the types of taboo words (Widhi, Wahyuningsih, Putranti, 2019; Yamayanti, Brata, Sedeng, 2016), and elaboration translation strategies theory from Davoodi, Robinson, and Brownlie (Lovihandrie, Mujiyanto, Sutopo, 2018). In addition, those researchers have conducted translation studies on different subjects, such as some personification and metaphor sentences in a novel (Sitinjak, 2015), slang words in a movie (Nosek, 2016), the evolution of translation techniques in a movie (Carr, 2018), controversial news (Jose, 2016), types of taboo words and its translation strategies in a movie (Widhi, Wahyuningsih, Putranti, 2019; Yamayanti, Brata, Sedeng, 2016), and translation strategies to translate taboo words in a novel (Lovihandrie, Mujiyanto, Sutopo, 2018).

However, as far as my knowledge, no research has analyzed translation techniques in a movie that uses Davoodi's theory. Moreover, the researcher finds no research that uses the *Before I Fall* movie as the source data to analyze translation techniques to translate its taboo words. Hence, the researcher analyzes the types of taboo words and translation techniques used to translate them into the movie entitled *Before I Fall* and its Indonesian subtitle.

According to Jay (1992, p. 1), taboo words make the situations feel more intense, although it is better not to use them in certain situations. According to the researcher's opinion, adolescents are the ones who usually often use taboo words; therefore, the researcher chooses a movie, which has the adolescents' life as the main issue. Hence, this study uses the *Before I Fall* movie and its Indonesian subtitle. This movie talks about adolescent life, consisting of love relationships, family, bullying, and life's destiny. Therefore, the researcher uses this movie since many taboo words often appear in this movie, related to the main issue that this movie brings. The other reason is that this movie has an Indonesian subtitle so that the researcher can analyze the translation techniques that are used. In the researcher's view, this movie is interesting to be analyzed its taboo words with its translation techniques.

This study finds the types of taboo words and translation techniques used to translate taboo words in the *Before I Fall* movie. Therefore, the researcher uses Timothy Jay's taboo-type theory and Davoodi's theory of translation techniques. These theories were chosen because, according to the researcher, the theory has a large and wide reach, making it easier for researchers to classify data.

1.2 Problems of the Study

In line with the research background above, the researcher formulates the study problem into two numbers below:

1. What types of taboo words are in the *Before I Fall* movie?

2. What translation techniques to translate English taboo words in the *Before I Fall* movie?

1.3 Significance of the Study

This research aims to increase the contribution of knowledge in linguistics, especially regarding translation techniques and taboo words. The results are expected to increase the variety of knowledge in translation, especially about using Davoodi's theory of translation techniques in a movie and types of taboo words using Timothy Jay's theory. Moreover, it is expected that the reader and future researchers can learn about taboo words and translation techniques used to translate taboo words in a movie from this study.

1.4 Scope and Limitation

This research only uses the *Before I Fall* movie and its Indonesian subtitle. The researcher only focuses on the translation techniques for translating taboo words in this movie. The limitation is made to make the researcher focus only on the taboo words and how they are translated into Indonesian.

1.5 Definition of Key Terms

a. **Translation techniques**: The method of translating sentences from the source language into the target language.

b. **Taboo words**: Words or expressions that in certain contexts many people find bad, offensive, and embarrassing.

c. **Before I Fall**: An American teen movie that releases in 2017.

CHAPTER 2
REVIEW OF LITERATURE

In this second chapter, the researcher writes the related theories concerning this study. The researcher gives some theoretical references about taboo words and translation techniques.

2.1 Taboo Words

The taboo words come from the Polynesian language in Tonga, meaning "forbidden" (Devlin, 2020, para. 4 and Lubis, Lubis, & Putri, 2020, p. 333). Taboo words are something that people refuse to talk about because they can make people feel offended or embarrassed (Wardhaugh, 2006, p. 238). Furthermore, the definition of taboo in the Oxford Dictionary (2008, p. 451) is "something that is forbidden because of a strong religious or social custom," taboo words are "words that many people consider offensive or shocking." That way, taboo words are something that some people avoid because it does not match the social values in the environment or culture so that their use is avoided so as not to cause offense and shame.

Wardhaugh (2006, p. 239) said the context that can be considered as taboo could be some terms that belong to sex, income, religion, body function, dead, and politics. Nevertheless, what constitutes a taboo word can vary from country to country. It is because every country has its own culture. Culture is formed by geographical environments, perceptions, behavior, and religious views. With its culture, people consider what is considered taboo and what is not (Davoodi, 2009, para. 3). For example, in Finnish, it is taboo to say *he is in*

prison; instead, people have to say *he is in a hotel* (Larson, 1984, p. 116 cited in Davoodi, 2009, para. 5). In Indonesia, especially for Muslims, it is taboo to eat with his left hand, enter the bathroom with his right foot first, or enter a mosque with his left foot first. This phenomenon is a form of taboo for Muslims, whereas in other countries, it may seem implausible, but that is how taboo things work. Taboo goes hand in hand with culture. Therefore, what is considered taboo differs in each country.

2.1.1 The Utility of Taboo Words

Taboo words are not used without any reason behind it. Jay (1992) said there is a purpose behind the use of taboo words (p. 9). According to Ljung (2011, p. 4), people usually use taboo words to express their emotions and manners. This statement is in line with Jay's statement that whether people use taboo words depends on their speaking goals (Jay, 2009, p. 155). Taboo words are used to show the speaker's emotions and as an expression of closeness with friends. Some people may speak taboo words to express their emotions, while others say taboo words to express their relation with friends, whether it is positive or negative (p. 155). The positive usage of taboo words includes situations when people talk about jokes and humor, social comments, sex, slang in groups, and talk about self-deprecation or ironic sarcasm to promote harmony or social cohesion. On the other hand, the negative usage of taboo words includes expressions of anger, frustration, and as an insult to others. Jay said that expressing anger and frustration are the main reasons people use the taboo word (Jay, 2009, p. 155). Overall, it may be said that there are always

some reasons behind the usage of taboo words. Taboo words are not only used for negative situations but can also be used in positive situations.

The taboo word can be used in both negative and positive situations. It all depends on the purpose of the speaker. To know the speaker's purpose of using the taboo word, someone needs to know the context of the conversation. Jay (1992) said that context is the crucial thing in understanding the taboo word. The offensiveness of taboo words very much depends on the context. Jay said that some words may be very offensive in one context but become not offensive at all in another context. The context of communication includes the place where the conversation takes place, the relationship between the speaker and the listener, in what event the conversation takes place, and the speaker's intention to say it (p. 12-13). Moreover, Jay gave an example of the use of the taboo word based on the context: The word *b*tch* is not taboo when said in front of dog breeders but it will be different if the word *b*tch* is said in front of female friends. Another example, the word *scr*w* is not taboo when it is said in a hardware store referring to hardware, but it is considered taboo when referring to sexual organs (Jay, 1992, p. 13-14). Therefore, context is very important in determining whether a word is classified as taboo or not.

Taboo words can be found in everyday speech and literary works such as novels and movies. Taboo words can also be found in status on social media, song lyrics, youtube videos, podcasts, and along with others, as long as it is still a human work, both written and spoken. There are various taboo words such as *sh*t, d*mn, f*ck, j*rk, b*tch,* etc. Taboo words differ depending on the

type of taboo word. Jay (1992, p. 9) said that a taboo word could belong to

several types of taboo words or, in other words, can be used in "more than one

way." For example, the word *sh*t* can belong to scatology and epithet. It

belongs to scatology because it is used denotatively based on the definition of

sh*t, as mentioned in Cambridge Dictionary, is a thing that is expelled from the

stomach of a person or animal. However, the word *sh*t* can also belong to an

epithet if used connotatively. It means *sh*t* does not mean a thing expelled

from the stomach but means "anything" used to express the speaker's feeling,

which is usually a negative feeling. Thus, according to Jay (1992, p. 9),

someone needs to look at the context of how the speaker said it to know what

type of taboo word belongs to. Further explanation about types of taboo words

has been explained by the researcher in the paragraph below.

2.2.2 Types of Taboo Word

Some linguists have formulated the theory of the types of taboo words.

However, in this study, the researcher uses the theory from Timothy Jay

(1992). Timothy Jay (1992, p. 2-9) stated ten types of taboo word: cursing,

blasphemy, taboo, obscenity, profanity, vulgarity, slang, epithets, insults and

slurs, and scatology. Further explanation about the types of taboo word is

explained below:

2.1.1.1 Cursing

Cursing aims to expect others to be hurt through words or phrases.

Through the curse, the speaker hopes the listener will get harm, physical or

ps*chological harm. Curses can be in the form of words related to religion or society. The example of cursing in the matter of religion is "d*mn," "G*ddamn," "to h*ll with you." While the example of non-religious or social is "I hope you break your neck," "eat sh*t and die." Furthermore, Jay (1992, p. 2) says that Americans mostly curse with shorter, simple, and direct phrases that express anger.

2.1.1.2 Blasphemy

Blasphemy is an act of insulting God or religion. Blasphemy includes an act of insulting, disrespecting, or indifferent to God and religion. Reckless use of God's name or cursing of God are examples of blasphemy. Blasphemy is very offensive to the believer but becomes very funny to the unbeliever, and an example is "sh*t what it says in the bible" (Jay, 1992, p. 3).

2.1.1.3 Taboo

Taboo encourages a person not to say or behave in a certain way. This is because taboo is believed to have dangerous supernatural powers. The function of taboo is to prevent or prohibit people from behaving or thinking about certain things.

Hockey players are prohibited from saying "shutout" during a goalless game. Children are prohibited from saying "red" or "red hell" to bulls because they believe the bulls will attack them if they say so. Furthermore, parents forbid their children to mention certain body parts like "d*ck," "pa*s," or "scr*w." Those are just a few examples of taboos. Meanwhile, the word

"passed away" or "meet his maker" are also considered taboo, especially when it is said with the word "died" (Jay, 1992, p. 4).

2.1.1.4 Obscenity

Obscenity is a dirty and indecent word that refers to sexual problems. People often think of this obscenity as a form of taboo which, apart from being offensive, is also disgusting. Instead, obscenity refers to prohibited expressions in the general public because they are considered disrespectful and abhorrent. Examples of obscenity would be *f*ck, motherf*cker, c*cksucker, c*nt, or t*ts* (Jay, 1992, p. 5).

2.1.1.5 Profanity

Profanity is associated with bad words about religion, not demeaning God, religion, or religious affairs but rather the ignorance of religious matters. It is considered profanity if someone uses the term religion indifferently and disrespectfully. Here are some examples of profanity: "Jesus Christ, I am hungry!" and "For the love of Christ, get off the phone!" (Jay, 1992, p. 3).

2.1.1.6 Vulgarity

Vulgarity is referred to as the language of 'street people' or people who are uneducated, unsophisticated, and not social. Vulgarity is not seen as an obscene language but rather as harsh language, street language. Words that can be considered vulgarity are like: "pa*s," "ka*s my a*s," "sl*t" (Jay, 1992, p. 6).

2.1.1.7 Slang

Slang is an informal vocabulary, usually used in certain groups such as teenagers, musicians, soldiers, drug users, or athletes. The characteristic of slang usually uses changed words arbitrarily, forced, exaggerated, or witty. Slang can also be short words for complex ideas.

Slang is usually only known by certain groups, so people outside the group do not understand what they are talking about. This is usually used for those who carry out illegal transactions. Examples of slang are "pimp," "dweeb," "cupcakes," and so on (Jay, 1992, p. 6).

2.1.1.8 Epithets

The epithet is a short but powerful burst of emotional language. Epithet arises because of frustration. As explained in Jay (1992, p. 7), epithets may arise when you accidentally hit your hand with a hammer or when you irritate someone on the street. The epithet is also habitual; you may say the same words or phrases when frustrated. "Sh*t," "d*mn," "h*ll," "son of the b*tch" are some examples of epithets.

2.1.1.9 Insults and Slurs

Insults and slurs are spoken to attack others through words. Insults and slurs hurt their target through the fundamental characteristics of the target. Insults refer to the physical and mental qualities of the target. In comparison, slurs are more racial, ethnic and can also be in the form of stereotypes. Examples of insults and slurs use animal terms such as "pig," "dog," "b*tch."

Social deviant terms such as "fag*t," "prostit*te," "weird." Terms related to

race such as "negro." In young children, insults and slurs use more terms

related to physical and psychological characteristics, such as: "fat," "stupid,"

"cowardly," "four eyes," "babbling mouth," etc. (Jay, 1992, p. 8).

2.1.1.10 Scatology

Scatology is a swear word related to feces. In speaking to their children,

Americans usually replace the term feces with a name that is more polite and

acceptable to young children than using the standard term. Scatology terms are

like "poo-poo"; "Ka-ka"; "Stern"; "Peeing"; "Garbage"; "Turd" (Jay, 1992, p.

9).

2.2 Translation

The translation is a beneficial "tool" that can make people with different

languages, cultures, and backgrounds communicate and share knowledge,

information, and ideas (Fitria, 2015, p. 3). Catford (1965, p. 1) states that

translation is changing text language from one language to another. The

definition of translation from Newmark's perspective is also not far from

Catford's opinion. Newmark (1988, p. 5) defines translation as changing the

meaning of a text into other languages. Larson (1998, p. 3) also defines

translation as transferring the meaning of text from one language into another.

Moreover, Ilyas (1989) argues translation is a solution to overcome obstacles

that arise due to language differences and as a medium to convey ideas,

knowledge, and experiences from one culture to another (p. 9). Completing

those five opinions above, Basnett (2002) argues that translation is changing

the source language (SL) text into the target language (TL) on condition that

the meanings of the two are not much different and the SL structure can be

kept as close as possible but still pay attention to the TL structure so that there

are no deviations in terms of meaning (p. 13). Summarizing all the opinions

above, translation is changing a text from a source language to a target

language. When doing so, the translator needs to pay attention to the meaning

of the text in the source language, thus the translator can bring the same

meaning of a text in the source language into the target language.

2.2.1 Translation Techniques

Knowing that taboo words must be different in each country must affect

how taboo is translated. Davoodi (2013, para. 7) explains three possibilities in

translating taboo words. Firstly, something is considered taboo in the source

language (SL) but not in the target language (TL). Secondly, something is

considered taboo in both SL and TL. Thirdly, something is considered not

taboo in SL but considered taboo in TL. Facing those three possibilities of

translating taboo words, the translator will not face any difficulty in the first

possibility since they can translate it directly. However, they need certain

techniques to translate taboo words in the second and third conditions.

Therefore, Davoodi (2009, paras. 7–12) declares four translation techniques

used for translating taboo words: censorship, substitution, taboo for taboo, and

applying euphemism.

2.2.1.1 Censorship

In the censorship, the translator directly removes the taboo words. This technique can be used if the taboo words are the extra thing in the sentence but cannot be used if the taboo words are the key term of the sentence (Davoodi, 2013, para. 8). In other words, censorship is used when the meaning of the sentence will not change even though the word taboo is removed.

2.2.1.2 Substitution

One technique of translating taboo words by Davoodi (2013) is substitution. It is about substituting the taboo term in the source language into another term in the target language (Davoodi, 2013, para. 9). Baker (cited in Lovihandrie et al. 2018, p. 212) said that substitution means substituting taboo words in the source language with other terms in the target language that have not similar meaning but have a similar effect on the target reader.

Davoodi (2013, para. 10) gave an example of substitution, a translation English-Persian. The word *shit* (تفائك) is translated into (يتنعل) in Persian. Moreover, although those two words are not synonyms, they bring the same feelings to the audience. The audience knows that the speaker speaks a bad word.

Another example comes from Lovihandrie et al. (2018, p. 212); once a translator substitutes the word "Jesus" with "ya ampun." The word "Jesus" is more expressive than "ya ampun" although both of them have the same function: to express the feeling of surprise. Nevertheless, Davoodi (2013, para. 9) said, this technique can be successful in some situations, it can also make it

difficult if the taboo word in the target language carries a feeling that is not the same as the feeling of the taboo word in the source language.

2.2.1.3 Taboo for Taboo

Ignoring the fact that some words are taboo in the target language, the translator keeps translating it as how it is. Taboo for taboo is what is called by a literal translation. Taboo words in the source language are translated into words with the same feeling and meaning, even when considered taboo words in the target language (Davoodi, 2013, para. 11). For example, the word 'a sl*t' considered taboo in the source language is translated into *'seorang pelacur'* in the target language, also considered a taboo word (Lovihandrie et al. 2018, p. 213).

2.2.1.4 Applying Euphemism

Davoodi (2013, para. 12) stated that euphemism substitutes something unpleasant with an agreeable or inoffensive expression. Applying euphemism means the taboo word is replaced by another term considered not taboo in the target language. Euphemism is attempting to soften harsh words to be more polite. The example of substitution, as quoted in Lovihandrie et al. (2018, p. 212), is the word "f*ck" that is translated into *"menidurimu."* Since the word *"menidurimu"* is felt to be more polite than "f*ck."

2.3 Movie Translation

Since people used to watch films from outside their home country, people needed a "bridge" that could allow them to cross the different languages

that the film brought. For that reason, movie translation is needed. There are two types of movie translation: dubbing and subtitling (Szarkowska, 2005, para. 3). Dubbing is where the target language dialogue is adapted to the mouth and motion of the film actor (Dries 1995: 9 qt. in Shuttleworth and Cowie 1997: 45 in Szarkowska, 2005, para. 4). The purpose of this is to make the audience feel as if the actor is speaking the target language (Szarkowska, 2005, para. 4). While subtitling is a movie translation in writing, it is usually written at the bottom of the screen (Szarkowska, 2005, para. 5). In this movie itself, the type of movie translation used is a subtitle. The subtitle is written at the bottom of the screen in two lines.

2.4 *Before I Fall* Movie

Before I Fall is an American movie that was released in 2017. Russo-Young directed this movie, and Maria Maggenti and Gina Prince-Bythewood wrote it. This movie is adapted from a 2010 novel by Lauren Oliver with the same title as the movie. The characters of this movie are played by Zoey Deutch, Halston Sage, Logan Miller, Kian Lawley, Elena Kampouris, Diego Boneta, and Jennifer Beals. (Wikipedia contributors, 2021, para. 1).

This movie talked about Samantha; a teenager described as having a perfect life. Samantha, who is often called by the nickname "Sam," is not only beautiful and popular, but also has family, friends, and a boyfriend who loves her. This movie was started by Sam, who wakes up asleep on valentine's day. She plans to celebrate valentine's day with a valentine's day party and have sex with her boyfriend. Problems started when that valentine's day night after the

party, Sam and her gang got into an accident that killed Sam. However, strangeness occurs when the next day, Sam wakes up on the same day as when she had woken up on valentine's day. She then experienced the whole same routine as she had experienced. She is like being trapped in a time loop, Sam continuously repeating that Valentine's Day. In this movie, Sam tries to find out why she is being trapped in the time loop, which turns out that the answer lies in the relationship between her and Juliet Skyes.

This movie was selected because the researcher considers this movie fulfills her research needs regarding taboo words and the translation technique of these taboo words.
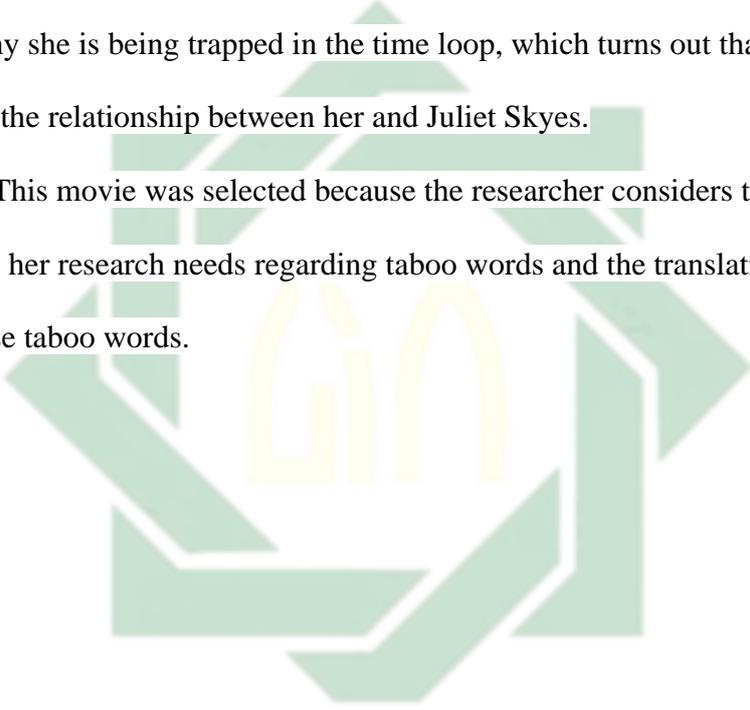
CHAPTER 3
RESEARCH METHOD

In this third chapter, the researcher explains the research's procedures that the researcher has done to collect the data. This chapter is divided into three parts: research design, data collection, and data analysis.

3.1 Research Design

This research was descriptive qualitative research since this research answered the question of "what," and the answer was in the form of a concept. Nassaji (2015, pp. 129–130) explained that descriptive research describes a phenomenon and its characteristics, and qualitative research describes themes, concepts, or patterns. This was in line with the research carried out by the researcher, who looked for the type of taboo words in the selected movie and found the translation techniques used to translate its taboo words.

3.2 Data Collection

3.2.1 Research Data

The data of this study were taboo words uttered by the characters along with the facial expression, intonation, context of the conversation of some characters that existed in the movie entitled *Before I Fall*. Therefore, the researcher focused on the dialogue along with the expression, context, intonation of some characters in the movie. The analyzed data consisted of taboo words and phrases based on Timothy Jay's theory (1992) that was uttered by Sam, Lindsay, Elody, Ally, Juliet, and Anna. The researcher also

focused on the Indonesian subtitle of the movie to find out what translation techniques were used in translating the taboo words. The researcher analyzed the translation technique of the movie based on Davoodi's theory (2009).

3.2.2 Data Source and Subject of the Study

This research data were taken from the script of the selected movie entitled *Before I Fall*. The duration of the movie is about an hour and a half. This movie, which was produced by Matthew Kaplan, Brian Robbins, and Jonathan Shestack, was released in 2017. The movie premiered at the Sundance Film Festival on January 21, 2017. Because this study focused on the taboo word, the researcher used the main character of this movie as the research subject. The subjects of this research were Samantha (Sam), Lindsay, Ally, Elody, Juliet, Rob, Kent, and Anna.

Samantha or can be called Sam is the main character of this movie. Sam is a senior high school student. She has some friends, they are Lindsay, Ally, and Elody. They are beautiful and popular girls. Among the others, Lindsay is the one that stands out the most. She acts as a provocateur in terms of bullying. She likes to mock others and encourage her friends to do the same. Sam's other friends are Elody and Ally. Elody is a cheerful person, while Ally is a person who tends to be calm and smart. They all (Sam, Lindsay, Elody, and Ally) usually make fun of their friends, namely Juliet and Anna.

Juliet and Anna are two people who are always the object of bullying by Sam and her friends. Juliet is a quiet girl and has no friends at school. Her hair was long and bouncy and she liked to be alone and paint scary pictures. Her

appearance and habits were considered strange and made her reasons to be bullied. While Anna is a lesbian girl who looks like a boy. Just like Juliet, she has no friends at School. Sam and her friends call her b*ll dyke and the biggest d*uchebag.

Rob and Kent are the two male characters in this movie. Rob is a cool and popular boy. He is Sam's boyfriend. While Kent is Sam's classmate. Sam and Kent are actually close friends since childhood and have even been involved in romance. But Sam ignored Kent in high school because he was not a popular boy. On the other hand, Kent still likes Sam and tries to get close to her.

Because of their dominating appearance in the movie, the researcher chose these characters (Sam, Lindsay, Elody, Ally, Juliet, Anna, Kent, and Rob) to be the subjects of this research.

3.2.3 Research Instrument

The instrument used in this study was only a human instrument. The human instrument was the researcher herself who collected and analyzed data. The researcher collected data by watching the movie and reading the movie script, and then the researcher found taboo words from the movie. The researcher also used herself to analyze the data. The researcher started by categorizing the types of taboo words, examining the Indonesian subtitles of each taboo word found, then researching what translation techniques were used.

3.2.4 Data Collection Techniques

In collecting the data, the researcher did some steps below:

- Watching the movie

  The researcher watched the *Before I Fall* movie. The researcher watched this movie through one digital content streaming service, Genflix (Generation Flix). Indonesian subtitles used by the researcher were also available on Genflix.

- Downloading the movie transcription

  The researcher downloaded the *Before I Fall* movie transcription from https://subslikescript.com/movie/Before_I_Fall-1691916

- Writing the movie subtitle

  The researcher wrote the Indonesian translation or the subtitle of the movie.

- Identifying Data

  To answer the first question, the researcher watched the movie and read the movie transcripts to find taboo words spoken by the actors. In addition, to answer the second research question, the researcher also read the Indonesian subtitles of this movie to find the translation of taboo words. To make it easier for the researcher to identify taboo words, the researcher highlighted the taboo words found in the movie transcript and the movie subtitle transcript. The examples of highlighting the transcriptions can be seen as follows:

Figure 3.2: Data Highlights on Movie Transcription

Figure 3.1: Data Highlights on Movie Subtitle Transcription

3.3 Data Analysis

In terms of analyzing data, four steps were done by the researcher. First, the researcher began with assigning the codes. Second, the researcher classified the data. Third, the researcher described the classified data. Furthermore, last, the researcher concluded the results.

3.3.1 Assigning the Codes

After highlighting the data, the researcher provided several codes for the types of taboo words and translation techniques. These were the codes:

Table 3.1 Types of Taboo Words

Types of Taboo Words	Codes
Cursing	TW1
Blasphemy	TW2
Taboo	TW3
Obscenity	TW4
Profanity	TW5
Vulgarity	TW6
Slang	TW7
Epithets	TW8
Insults and slurs	TW9
Scatology	TW10

Table 3.2 Translation Techniques

Translation Techniques	Codes
Censorship	TT1
Substitution	TT2
Taboo for Taboo	TT3
Euphemism	TT4

The researcher applied types of taboo words code in the movie transcription. Then, the codes of translation techniques were applied in the movie subtitle transcription. The following pictures were the example of code applications:

SCENE 12 (PARTY)

1. **SAMANTHA:** Elody's really embarrassing herself.
2. **ALLY:** Elody's a slut (TW9). Lindsay's a bitch (TW9) and a drama queen. I'm rich and have ADD.
3. **LINDSAY:** Baes! Bae! Come on. Oh, get in here, baby!
4. **LINDSAY:** Patrick, will you go get me something a little bit stronger than this beer?
5. **PATRICK:** What's the magic word?
6. **LINDSAY:** (WHISPERS) Blowjob (TW4).
(LAUGHS)
7. **PATRICK:** BRB.
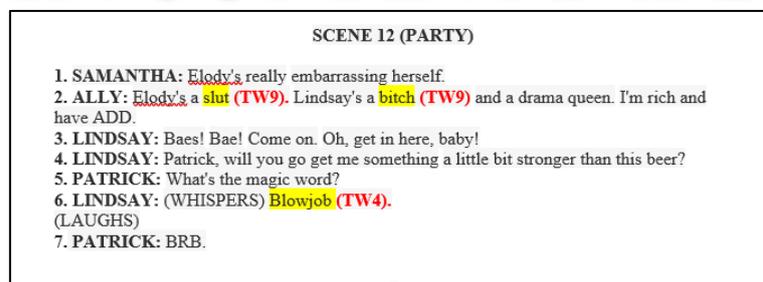
Figure 3.3: Application of code in movie transcription

SCENE 12 (PESTA)

2. Ally: Elody sundal **(TT3).** Lindsey cewek jalang **(TT3)** dan lebay.
6. Lindsay: Oral **(TT4).**
15. Elody: Kau yang mabuk berat. bedebah **(TT3).**
18. Lindsay: Mencium cowok terseksi.

Figure 3.4: Application of code in movie subtitle transcription

3.3.2 Classifying

After the researcher gave the code to the selected data, then the researcher entered it into the following table:

Table 3.3 Classifying Data for Types of Taboo Words

Type of Taboo Words	Codes	Data	Total
Cursing	TW1	P8/S13/L9 (1)	
Blasphemy	TW2		
Taboo	TW3		
Obscenity	TW4		
Profanity	TW5		
Vulgarity	TW6		
Slang	TW7		
Epithets	TW8		
Insults and slurs	TW9		
Scatology	TW10		
Total			

Note: P8/S13/L9 (1) means page 8, scene 13, line 9, the first word in the line.

Table 3.4 Classifying Data for Translation Techniques

Type of translation techniques	Codes	Data	Total
Censorship	TT1	P4/S12/L2 (1)	
Substitution	TT2		
Taboo for taboo	TT3		
Euphemism	TT4		
Total			

Note: P4/S12/L2 (1) means page 4, scene 12, line 2, the first word in the line

3.3.3 Describing

After finishing classifying the data into a table, the researcher described each selected data. Finally, the researcher explained the data to answer the question of this research related to the type of taboo words and the translation techniques used to translate the taboo words.

3.3.4 Drawing conclusion

The last stage of data analysis is to conclude. After explaining the selected data, the researcher concludes about it.
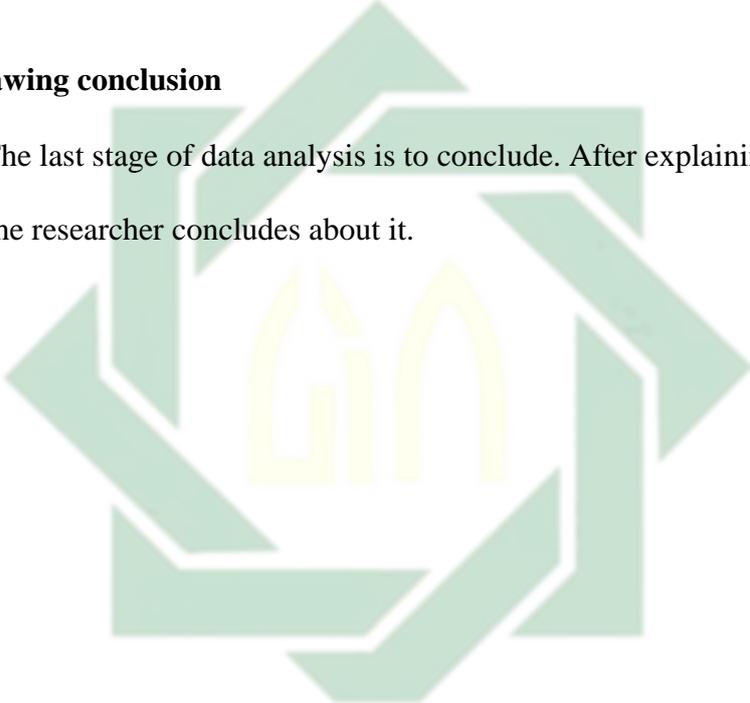
CHAPTER 4
FINDINGS AND DISCUSSION

In this chapter, the researcher describes the results of this research in order to answer the research questions. This chapter is divided into two parts: findings and discussion.

4.1 Findings

The results of the research are presented in this chapter. First, the researcher describes the data that answer research question number one, the type of taboo word. Second, the researcher describes the data that answer research question number two, namely the translation technique used to translate the taboo word in the movie.

4.1.1 Types of Taboo Words

In analyzing taboo word types, the researcher uses the theory of Timothy Jay (1992). Jay divided taboo words into 10: cursing, profanity, blasphemy, taboo, obscenity, vulgarity, slang, epithets, insults and slurs, and scatology. There are six types of taboo words found in the *Before I Fall* movie. The researcher finds two data of obscenity, one profanity, three data of vulgarity, four data of slang, eight data in epithets, and six data in insults and slurs. The following are some examples of the data that the researcher finds.

a. Obscenity

Obscenity is a taboo word related to sexuality. It is the most offensive word. Therefore obscenity cannot be uttered freely, especially in public media (Jay, 1992, p. 5). Here are the obscenity words found in this study.

Data 1:

> **"Lindsay:** Patrick, will you go get me something a little bit stronger than this beer?
> **Patrick:** What's the magic word?
> **Lindsay:** (whispers) **Bl*wjob.**
> **Patrick:** (laughs) BRB.
> **Lindsay:** Thank you." **[P7/S12/L4-8]**

The data above consist of the dialogue between Lindsay and Patrick. This dialogue takes place at a valentine's party. Lindsay asked Patrick to get her a drink. Patrick said what the keyword was, and Lindsay said "bl*wjob." What has considered obscenity is Lindsay's word, namely *bl*wjob,* utters. *Bl*wjob* is considered a taboo word obscenity since its meaning is an act of sex. *Bl*wjob* has sensitive meaning and therefore cannot be uttered freely.

Data 2:

> "(Locks door)
> **Elody:** Seriously?
> (Laughs)
> **Elody:** Okay, this was maybe funny the first bazillion times you did it.
> **Lindsay:** It's still funny.
> (Girls whooping)
> **Ally:** Yeah, baby! Nice **t*ts!**" **[P10/S15/L14-17]**

The dialogue above occurs when Lindsay and her friends are in the car picking up Elody. As Elody gets into the car, Lindsay locks the door. Then Elody showed off her breasts on the windshield of the car. *T*ts* is an obscenity

word as it is related to sexuality. That is why the word *t*ts* cannot be freely

uttered since it can make people feel embarrassing.

b. Profanity

Saying some words related to religion or God in a way that is

disrespectful, ignorant, and uncaring is the definition of profanity, according to

Jay (1992, p. 3). Here, the researcher finds one profanity in this study. Here is

the explanation.

Data 3:

> **"Girl:** Aw, no roses for Anna. Is that from your boy?
> **Sam:** It's from Rob. Yeah.
> **Mr. Daimler:** All right, all right. Keep it down. Keep it down,
> people.
> **Courier girl:** It's so beautiful.
> **Anna:** I'm in heteronormative **h*ll**" **[P4/S7/L12]**

The dialogue above occurred when some courier girls brought some roses

to be distributed to some of the girls in the class. Anna is the one who does not

get the rose at all. Anna then says, *"I'm in heretonormative h*ll*." H*ll is a

place, situation, or experience that is very unpleasant and difficult. H*ll also

means a place that some religions believe to be a place to live after death as

punishment for bad things that have been done during life (*Cambridge English*

Dictionary, n.d.).

From the understanding of *h*ll* above, it can be concluded that *h*ll* is not a

choice of place to live, in fact it is a place of punishment for religious people.

Therefore, the word *h*ll* in the speaker's sentence is a taboo word to say. This

is because speaking like that is like praying for the speaker herself to be in *h*ll*.

The word *h*ll* here is a taboo word for profanity. This is because the speaker said things related to religion, in this case *h*ll*, nonchalantly.

c. Vulgarity

Jay (1992) says that vulgarity is "the language of ordinary people." The language of the "street" people who are unlearned, unsophisticated, and unsocialized (p. 6). In the movie, the researcher finds three words that belong to vulgarity. Here is the explanation.

Data 4:

> **"Ally:** (Sighs) That was insane.
> **Lindsay:** I'm sorry about Rob, bae.
> **Elody:** Music! Pacific Northwest, **my a*s**. I hate this weather. Do you guys wanna get some food? I really need carbs.
> **Lindsay:** You sound like my grandmother." **[P9/S14/L1-4]**

The dialogue above occurs when Sam and her friends come home from a valentine's party. They were in the car, on their way home. They were all depressed because of the incident that had occurred at the party, where they all got into an argument with Juliet. Elody wanted to improve the atmosphere by playing music from his cellphone. She said "my a*s" while she was operating his cellphone, in response to what she saw.

The word *my a*s* as Elody utters it in the dialogue above, is considered vulgarity. As explained above, vulgarity is a street word. It is not obscene or taboo; it is just a harsh word. Moreover, *my a*s* is considered a harsh word. It is a phrase used to emphasize the disbelief of something or someone's said (*Cambridge English Dictionary*, n.d.).

Data 5:

> **"Sam:** I love you, Linds. I love you because you're the kind of
> friend that toilet-papers Jason Foster's house for a week straight all
> by herself just because he said that I was a bad kisser.
> (All Laugh)
> **Lindsay: Assh*le." [P26/S36/L11]**

The dialogue above occurred when Sam and her friends were chatting together. Sam took turns praising her friends one by one. In the dialogue above, Sam is expressing her admiration for Lindsay. Lindsay responded by saying "assh*le." The word *assh*le* spoken by Lindsay in the dialogue was not meant to hurt Sam or the other friends. It is also not used to express anger, annoyance, or frustration. The word *assh*le* in that dialogue is just a harsh word. It is just street language. Therefore, the researcher categorizes it into the taboo word vulgarity.

Data 6:

> **"Sam:** Nope. You got your real baes here. Mmm-hmm. We love
> you. Come here.
> **Lindsay:** Till death do us part.
> **Elody:** Even then.
> **Lindsay:** Oh, get in here. Mmm.
> (Bell Ringing)
> **Lindsay:** All right, **b*tches** let's move!" [P3/S6/L9-13]

The word *b*tches* in the dialogue above is considered vulgarity by the researcher. That word does not expect to hurt other friends. The speaker says it just for humor and it shows the closeness of the speaker's relation with their friends. Nevertheless, *b*tches* is still considered a taboo word even though it may less offensive. Therefore, the researcher put it into vulgarity taboo word.

d. Slang

According to Jay (1992), slang is an informal word usually used by teenagers, musicians, or soldiers. Slang words can be an abbreviation of a longer and more complex word. A slang word can also be a specific name of an object, such as a drug named amphetamine that is called by *black beauty* (p. 7-8). Based on this understanding, the researcher finds three slangs. Here are the data:

Data 7:

> "**Elody:** Oops.
> **Lindsay:** What? Oh, she's so **sh*tfaced**!
> **Elody:** No, you're sh*tfaced, **sh*tface**." **[P8/S12/L13-15]**

In the dialogue above, there are two words that are considered slang. Those two words are *sh*tfaced* and *sh*tface.* According to the Cambridge dictionary, *sh*tfaced* is an offensive word that means "extremely drunk" (*Cambridge English Dictionary*, n.d.). Thus, *sh*tfaced* is a term used to refer to someone who is in a state of heavy intoxication. *Sh*tfaced* then is considered a slang word for some reasons, such as in that movie, it is uttered by a teenager, it is a short word that stands for a more complex meaning, and in such dialogue, the word *sh*tfaced* is used to mock others. In short, *sh*tfaced* has the characteristics of a slang word mentioned by Jay (1992). Therefore *sh*tfaced* here is considered a slang word.

Meanwhile, *sh*tface* is also considered a taboo word. It is because *sh*tface* means foolish and idiot people. It is a cruel word to use in referring to people. Therefore *sh*tface* is considered taboo. That word is considered a slang

type of taboo word. It is because the word *sh*tface* stands for a complex term.

Sh*tface stands for foolish and idiot people. Therefore *sh*tface* here is

considered a slang word.

Data 8:

> **"Lindsay:** Did you guys hear about Anna?
> **Elody:** You mean **b*ll dyke.**
> **Lindsay:** Please say she tripped over her nose.
> **Elody:** Not yet, but her girlfriend saw this Snap that we posted with
> her and that girl. She straight up dumped her.**" [P5/S9/L1-4]**

A slang word is a short word that stands for a more complex idea. The

word *b*ll dyke* in that dialogue is considered a slang word because that word

represents another word or idea. *B*ll dyke* is an offensive word used for

referring to a lesbian (*Cambridge English Dictionary*, n.d.). Hence the

researcher put *b*ll dyke* into a slang word because it stands for another word,

which is a lesbian.

Data 9:

> **"Anna:** Why do you guys hate me so much? I know you know
> what's written in this bathroom somewhere. It's AC...
> **Sam:** Equals...
> **Anna:** BD, right? Anna Cartulo equals bull dyke. Or maybe it's
> "biggest **d*uchebag**." But I reckon that honor definitely belongs to
> Lindsay Edgecomb. So, is that it? 'Cause I'm gay?**" [P20/S31/L18-
> 20]**

Another slang word that the researcher finds in the movie presents in the

dialogue above. That slang word is *d*uchebag*. *D*uchebag* is a word that

refers to an unpleasant person (*Cambridge English Dictionary*, n.d.). It is

because *d*uchebag* is a term that stands for another complex term and it is

used by teenagers, then the researcher considered it as a slang word.

e. Epithets

Epithets are spoken when someone is upset or frustrated. Used to reduce the level of anger by the speaker (Jay, 1992, p. 7). Most of the taboo words found by the researcher are epithets. Here are some data of the epithet taboo words in the *Before I Fall* movie:

Data 10:

"**Juliet:** You're a b*tch!
Lindsay: (Chuckles Nervously) Excuse me?
Samantha: Whoa.
Juliet: You heard me. You're a **g*ddamn** fetid b*tch just like your mother. It's no wonder Daddy left. Huh?" **[P8/S13/L6-9]**

The dialogue above occurs when Juliet came into the party and she suddenly got angry and said those taboo words to Lindsay. One of the taboo words she said is *g*ddamn*. In the dialogue above, the word *g*ddamn* belongs to the taboo word epithets. *G*oddamn* is an exclamation word used to emphasize the speaker's feeling of anger or annoyance with someone or something (*G*ddam/ Oxford Learners Dictionaries.Com*, n.d.). In that dialogue, the word *G*ddamn* belongs to epithets since Juliet uses it to emphasize her sentence when she expresses her anger to Lindsay.

Data 11:

"**Samantha**: Shh! Okay, okay... Watch the road. **Oh, my God**.
Elody: Lindsay!
Lindsay: All right. I'm sorry. We're fine. We're fine.
Elody: You're crazy!
Lindsay: We're **freak*ng** fine." **[P2/S4/L12-16]**

There are two taboo words in the dialogue above. Those taboo words are *oh, my God* and *freak*ng*. Due to the definition of Cambridge Dictionary, the

word *freak*ng* is an informal word used to emphasize what is being said or express anger (*Cambridge English Dictionary*, n.d.). Therefore, the word *freak*ng* is usually inserted in a sentence to emphasize the feeling of the sentence and to express the anger of the speaker. The researcher looks at how the speaker pronounces this taboo word as the reason why the word *freak*ng* can be considered an epithet. Lindsay says that because she is called *crazy* by her friend, which irritates her. Therefore, the word *freak*ng* is considered an epithet because it is pronounced to express her anger.

Another taboo word in that dialogue is *oh, my God*. This phrase is an exclamation used to emphasize the speaker's anger and shock (Cambridge English Dictionary, n.d.). In that dialogue, the speaker says this phrase because she is angry. The speaker is angry because her friend drove the car recklessly and was not careful. Therefore, this phrase is considered taboo due to the reason the speaker says it, which is to express her anger.

Data 12:

> **"Ally:** (Cell phone chiming) **Sh*t.** Where's my phone?
> **Ally:** (Cell phones chiming) Juliet Sykes is dead.
> **Lindsay:** (Cell phones continue chiming) she killed herself."
> **[P17/S27/L1-3]**

Here Ally speaks a dialogue. In the dialogue, there is the word *sh*t*, which the researcher considers a taboo word of epithet type. The word *sh*t* in the Cambridge Dictionary has several meanings. Here are some definitions of the word *sh*t*:

> *"The solid waste that is released from the bowels of a person or animal"*
> *"Nonsense, or something of low quality"*
> *"Insults, criticism, or unkind or unfair treatment"*

"Used in negatives to mean 'anything'"

In the dialogue spoken by Ally above, the researcher considered *sh*t* as an epithet. Take a look at the context; Ally said it when she just woke up from her sleep due to the voice of cell phone, which disturbs her sleep. In the darkness and a state of consciousness, she searched for the existence of her cell phone. Therefore, she issued a swear, *sh*t*. In this dialogue, the researcher entered the word *sh*t* into a taboo word epithet because the speaker used it to express her frustration.

c. Insults and Slurs

Jay (1992) mentioned that insults and slurs are verbal attacks for others (p. 8). Thus, this type of taboo word is used to mock other people. Furthermore, insults mentioned the psychology and mental sides, while slurs refer more to race, ethnic, social, and stereotypes that exist in others (Jay, 1992, p. 8). In the *Before I Fall* movie, the researcher finds six taboo words belonging to insults and slurs. Those words are *f*rt, sl*t, b*tch, b*tches, ps*cho,* and *cre*py.* This number emerged from the presence of several revulsion scenes in this movie. The following are some data of insults and slurs taboo words from the *Before I Fall* movie.

Data 13:

"**Samantha:** Elody's really embarrassing herself.
Ally: Elody's a **sl*t**. Lindsay's a **b*tch** and a drama queen. I'm rich and have ADD." **[P7/S12/L1-2]**

The data above consist of a dialogue spoken by Sam and Ally. At that time, Ally and Sam were gossiping about their friends. In the data above, the

researcher highlights the word *sl*t* and *b*tch* as they are considered taboo words. The meaning of *sl*t* is a woman who has many sexual partners and a woman who has a low standard of cleanliness (*SL*T | Meaning & Definition for UK English | Lexico.Com*, n.d.). Meanwhile, the meaning of *b*tch* based on Oxford dictionary is (1) a female dog, wolf, fox, or otter. (2) A spiteful, unpleasant, or disliked woman and (3) used to express difficult situation or thing (*B*TCH | Meaning & Definition for UK English | Lexico.Com*, n.d.). Thus, from those definitions, both *sl*t* and *b*tch* have negative meanings if used to refer to a person, especially a woman. Therefore, the researcher considered those taboo words insults and slurs because the speaker said them to mock her two friends.

Data 14:

> "**Juliet:** You're a **b*tch!**
> **Lindsay:** (Chuckles Nervously) Excuse me?
> **Samantha:** Whoa.
> **Juliet:** You heard me. You're a g*ddamn fetid **b*tch** just like your mother. It's no wonder Daddy left. Huh?" **[P8/S13/L6-9]**

Juliet's dialogue above occurred when Juliet attended a party that Sam and her friends also attended. Juliet, who is used to being the target of bullying by Sam and her friends, suddenly gets angry and taunts Lindsay with words like in the dialogue above. Thus, the word *b*tch*, as it is presented above, is considered taboo words by the researcher because it is bad words, especially since the speaker indeed said them with the intent to hurt the target's feeling. Furthermore, those taboo words are epithets because, as mentioned before, insults and slurs are verbal attacks used to hurt other people.

Data 15:

"**Lindsay:** You know what? We'd rather be b*tches than a **ps*cho**.
Elody: Yeah, **ps*cho.**
Lindsay: Have you noticed that nobody likes you?
Elody: Yeah, **ps*cho.**
Ally: Ps*cho." **[P8/S13/L14-18]**

The data above consists of a dialogue uttered by Elody to Juliet. Elody

mocked Juliet after Juliet mocked her and her friends in the movie. The

researcher considers *ps*cho* a taboo word because it is a bad word and is better

not spoken, primarily if used to mock someone. Then, the researcher considers

*ps*cho* as the taboo word type insults and slurs because it is used to attack

other people. As mentioned above, insults and slurs are taboo words used to

attack someone through words or verbal attacks.

4.1.2 Translation Techniques

In analyzing the translation technique, the researcher used the theory of

Davoodi (2009). Davoodi divided the translation technique for translating

taboo words into four: censorship, substitution, taboo for taboo, and

euphemism. In this study, the researcher finds all types of translation

techniques. The researcher finds seven data in censorship, nine data in

substitution, three data in taboo for taboo, and three data in euphemism. The

following is some data of translation techniques the researcher finds in the

movie.

a. Censorship

Censorship is one of four translation techniques based on Davoodi's

theory. In this technique, taboo words in a sentence are removed by the

translator. The translator eliminated taboo words in a sentence because taboo words were just insertion and not the core of the sentence. Thus, eliminating taboo words does not change the sentence's meaning (para. 8). The following are some data from censorship found by the researcher.

Data 16:

SL:
   "**Juliet:** You're a b*tch!
   Lindsay: (Chuckles Nervously) Excuse me?
   Samantha: Whoa.
   Juliet: You heard me. You're a **g*ddamn** fetid b*tch just like your mother. It's no wonder Daddy left. Huh?" **[P8/S13/L6-9]**

TL:
   "**Juliet:** Kau sundal!
   Lindsay: Maaf?
   Samantha: Whoa.
   Juliet: Kau dengar aku. Kau s*ndal seperti ibumu. Makannya ayahmu kabur." **[P1/S13/L6-9]**

   The word that is considered taboo in the dialogue above is *g*ddamn*, as it is written in bold. From the dialogue above, it can be seen that the translator prefers to eliminate taboo words contained in the source language. This can be seen from the translator eliminating the taboo word *g*ddamn* in the target language. This means that the translator here uses the censorship translation technique. Here is the explanation.

In the dialogue above, the taboo word presents in the sentence as mentioned below:

   "You're a **g*ddamn** fetid b*tch just like your mother."

From the sentence above, can be known that the taboo word *g*ddamn* functions as an adjective characterizing the noun *b*tch*. Moreover, the other

adjective that characterizes the noun *b*tch* is *fetid*. Then, by the translator, that

sentence is translated into:

"Kau s*ndal seperti ibumu."

It can be seen that the translator only translated the word *b*tch* without

translating two adjectives before the noun, which are *g*ddamn* and *fetid*. The

translator removed the taboo word *g*ddamn*. That is why, in this dialogue, it

can be concluded that the translation technique used by the translator is

censorship.

Data 17:

SL:
> "**Sam:** Nope. You got your real baes here. Mmm-hmm. We love
> you. Come here.
> **Lindsay:** Till death do us part.
> **Elody:** Even then.
> **Lindsay:** Oh, get in here. Mmm.
> (Bell Ringing)
> **Lindsay:** All right, **b*tches** let's move!" **[P3/S6/L9-13]**

TL:
> "**Sam:** Kau punya sahabat yang nyata di sini. Kami mencintaimu.
> Kemarilah.
> **Lindsay:** Sampai maut memisahkan kita.
> **Elody:** Bahkan lebih.
> **Lindsay:** Kemarilah.
> **Lindsay:** Ayo, kita jalan! **[P1/S6/L9-13]**

Another data of censorship presents in the dialogue above. The

dialogue on the source language above consists a taboo word, that is *b*tches*.

However, that taboo word does not translate in the target language. The

translator removes that taboo word and only translating some words that are

considered non taboo. Thus, in this case, the translator uses censorship

translation techniques.

Data 18:

SL:
> "**Ally:** (Cell phone chiming) **Sh*t.** Where's my phone?
> **Ally:** (Cell phones chiming) Juliet Sykes is dead.
> **Lindsay:** (Cell phones continue chiming) she killed herself."
> **[P17/S27/L1-3]**

TL:
> "**Ally:** Dimana ponselku?
> **Ally:** Juliet skyes mati.
> **Lindsay:** Dia bunuh diri." **[P2/S27/L1-3]**

In the source language dialogue, the researcher finds one taboo word .

That taboo word is spoken by Ally. The word *sh*t* in that dialogue is

considered a taboo word. Ally says it to express her frustration because she

cannot quickly find her phone. However, in the target language, the researcher

cannot find that taboo word. The translator has removed it and chosen to not

translate it. It means in this dialogue the translator uses a translation technique

named censorship.

Data 19:

SL:
> "**Samantha**: Shh! Okay, okay... Watch the road. Oh, my God.
> **Elody**: Lindsay!
> **Lindsay**: All right. I'm sorry. We're fine. We're fine.
> **Elody:** You're crazy!
> **Lindsay:** We're **freak*ng** fine." **[P2/S4/L12-16]**

TL:
> "**Samantha:** Baiklah. Perhatikan jalannya. Astaga.
> **Elody:** Lindsay!
> **Lindsay:** Tak apa-apa. Kita baik-baik saja.
> **Elody:** Kau gila.
> **Lindsay:** Kita baik-baik saja." **[P1/S4/L12-16]**

Here is another example of taboo words that are translated using

censorship. The dialogue above consists of a taboo word, namely *fr*aking*. The

word *fr*aking* in the dialogue above is just an insert to emphasize the sentence

spoken by the speaker. Because the taboo word is only an insert, the taboo

word does not translate. Thus, it can be concluded that the translator in this

dialogue uses the censorship translation technique. This translation technique is

when the translator eliminates taboo words or does not translate taboo words

into the target language.

b. Substitution

In this translator technique, the translator translates the taboo words to

another word with different meanings yet still having similar feelings (para. 9).

The following are some data of substitution in the *Before I Fall* movie.

Data 20:

SL:
   "**Ally:** (Sighs) That was insane.
   Lindsay: I'm sorry about Rob, bae.
   Elody: Music! Pacific Northwest, **my a*s**. I hate this weather. Do
   you guys wanna get some food? I really need carbs.
   Lindsay: You sound like my grandmother." **[P9/S14/L1-4]**

TL:
   "**Ally:** Tadi itu gila.
   Lindsay: Maaf tentang Rob, bae.
   Elody: Musik! Pasifik barat laut **s*alan**. Aku benci cuaca ini.
   Kalian ingin cari makanan? Aku butuh karbohidrat.
   Lindsay: Kau terdengar seperti nenekku." **[P2/S14/L1-4]**

In the dialogue above the taboo word *my a*s* is translated into *s*alan* by

the translator. From that kind of translation, it can be concluded that the

translator uses a substitution translation technique. This is because *my a*s* and

s*alan has slightly different meanings but both of them have the same feeling

for the audience. By those words, the audience knows that the speaker is cursing something.

My a*s is a phrase that consists of two words: my and *a*s*. The word *a*s* itself has been considered an offensive word. Denotatively, *a*s* is a rude word to mention the body part where someone sits on. Connotatively, *a*s* is a word used for saying that someone is stupid. *My a*s* then is an offensive phrase used for emphasizing that the speaker does not believe or accept someone's words (*Cambridge English Dictionary*, n.d.).

The denotative meaning of *s*alan* is an unlucky person and a person who brings bad luck. Moreover, *s*alan* is a word used for cursing (*S*alan - KBBI Daring*, n.d.).

The word *my a*s* in the dialogue above is used connotatively, it is used as an offensive phrase that the speaker does not believe what she has read on her phone. This connotative meaning is compared with the translated word, *s*alan*. They have slightly different meanings. The word *s*alan* does not have specific function for emphasizing the disbelief feeling of the speaker while *my a*s* does. However, the word *s*alan* still can be used to express that the speaker is cursing something and the speaker at that time is saying a taboo word. Therefore, in this case, the translation technique being used by the translator is substitution. The translator translates the taboo word in the source language into the taboo word in the target language that has a different meaning yet still brings the same feeling.

Data 21:

SL:
> "**Sam:** I love you, Linds. I love you because you're the kind of friend that toilet-papers Jason Foster's house for a week straight all by herself just because he said that I was a bad kisser.
> (All Laugh)
> **Lindsay: Assh*le." [P26/S36/L11]**

TL:
> "**Sam:** Aku mencintaimu, Linds. Aku mencintaimu karena kau adalah teman yang menyiapkan kertas toilet di asrama selama seminggu hanya karena dia mengatakan aku pencium yang buruk.
> **Lindsay: K*parat.**" **[P3/S36/L11]**

In the dialogue above, the word *assh*le* spoken by Lindsay is taboo. That taboo word is then translated into *k*parat* by the translator. *Assh*le* denotatively means anus. While the connotative meaning of it is an offensive term used for mocking someone as unpleasant or stupid (Cambridge English Dictionary, n.d.). While *k*parat* denotatively means people who have no religion or no God. In addition, the connotative meaning of *k*parat* is a swear word to refer to a person who has a bad temperament (*K*parat - KBBI Daring*, n.d.).

From the dialogue above, can be seen that the word *assh*le* is used connotatively to refer to Sam. Thus, this connotative meaning is compared with the connotative meaning of *k*parat*. The meaning of *assh*le* and *k*parat* is slightly different. *Assh*le* (an unpleasant person) and *k*parat* (a person with a bad temperament). An unpleasant person does not always have a bad temper while a person with a bad temper is always an unpleasant person. Therefore, in this case, it can be concluded that the translator uses the substitution translation technique. It is because the translator translates the taboo word in the source

language with the taboo word in the target language which has a different

meaning yet they still bring the same effect to the reader. By translating the

word *assh*le* into *k*parat*, the audience still gets the point that the speaker is

saying a taboo word.

Data 22:

SL:
> "**Elody:** Oops.
> **Lindsay:** What? Oh, she's so sh*tfaced!
> **Elody:** No, you're sh*tfaced, **sh*tface**." **[P8/S12/L13-15]**

TL:
> "**Elody:** Oops.
> **Lindsay:** Ada apa? Dia mabuk berat!
> **Elody:** Kau yang mabuk berat, **b*debah. [P1/S12/L13-15]**

The taboo word that is discussed in the dialogue above is *sh*tface*. By

the translator, the word is translated into *b*debah*. *Sh*tface* is a stupid,

unpleasant and unpopular person. While *b*debah* means woe, it is used to

curse (B*debah – KBBI Daring, n.d.).

From those definitions, can be seen that *sh*tface* and *b*debah* has

different meanings. *Sh*tface* is specifically used for mocking people as stupid,

unpleasant, etc. While *b*debah* is only a cursing word that does not

specifically refer to the quality of someone. Therefore, it can be concluded that

the translator uses substitution translation technique in translating taboo words

in this dialogue.

Data 23:

SL:
> "**Anna:** Why do you guys hate me so much? I know you know
> what's written in this bathroom somewhere. It's AC...
> **Sam:** Equals...

Anna: BD, right? Anna Cartulo equals bull dyke. Or maybe it's "biggest **d*uchebag**." But I reckon that honor definitely belongs to Lindsay Edgecomb. So, is that it? 'Cause I'm gay?**" [P20/S31/L18-20]**

TL:
"**Anna:** Kenapa kalian sangat membenciku? Kau tahu apa yang tertulis di kamar mandi ini. Ini adalah "AC" …
Sam: Sama dengan…
Anna: "BD", kan? Anna cartulo sama dengan lesbian. Mungkin itu artinya "**b*debah** terbesar. Tapi kurasa itu perbuatan Lindsay Edgecomb. Jadi apa itu benar? Karena aku gay?" **[P2/S31/L18-20]**

The denotative meaning of *d*uchebag* is a contraceptive measure, for douching the v*gina. This word connotatively means an offensive word to insult people as unpleasant people (*Cambridge English Dictionary*, n.d.). In comparison, *b*debah* is a swear word meaning "woe" (*B*debah - KBBI Daring*, n.d.).

In the dialogue above, the word *d*uchebag* is used connotatively to refer to anna who is always called by her friends as *d*uchebag*. Therefore, the connotative meaning of *d*uchebag* is compared with the meaning of *b*debah*. From the explanation in the first paragraph, can be known that *d*uchebag* and *b*debah* has slightly different meanings. *D*chebag* is an offensive word that specifically refers to someone as unpleasant, while *b*debah* is an offensive word that does not refer to any quality of a person. Although those two words have different meanings, they still bring the similar feeling. Hence, the audience still understands that *b*debah* is an offensive word. That was an example of a substitution type of translation technique from the *Before I Fall* movie.

Data 24:

SL:
 "**Lindsay:** You know what? We'd rather be b*tches than a **ps*cho**.
Elody: Yeah, **ps*cho.**
Lindsay: Have you noticed that nobody likes you?
Elody: Yeah, **ps*cho.**
Ally: Ps*cho." [P8/S13/L14-18]

TL:
 "**Lindsay:** Tahukah kau? Kami lebih baik jadi s*ndal ketimbang
s*nting
Elody: Ya **s*nting.**
Lindsay: Kau sadar tak ada orang yang menyukaimu?
Elody: S*nting.
Ally: S*nting." [P1/S13/L14-18]

The data above is the dialogue uttered by Ally, who calls Juliet *ps*cho*.

Calling someone a *ps*cho* is taboo because it is rude. *Ps*cho* means someone

crazy and dangerous, which can scare people (*Cambridge English Dictionary*,

n.d.). The translator translated *ps*cho* as *s*nting*. *S*nting* means a crazy person

or a person who mentally unstable (*S*nting – KBBI Daring*, n.d.).

There is a slightly different between *ps*cho* and *s*nting*. *Ps*cho* people

can cause people to fear because they tend to harm other people. While the

s*nting people do not harm others and therefore they do not make people feel

afraid of them. The table below can show the clear differences between *ps*cho*

and *s*nting*.

The Differences	Ps*cho	S*nting
Crazy, mentally unstable	+	+
Do dangerous actions that can harm others	+	-
Tends to scare people	+	-

Therefore, because those two words still have differences in meaning, the researcher considers that the translator in this dialogue uses the substitution translation technique.

Data 25:

SL:
    "**Juliet:** You're a **b*tch!**
    Lindsay: (Chuckles Nervously) Excuse me?
    Samantha: Whoa.
    Juliet: You heard me. You're a g*ddamn fetid **b*tch** just like your mother. It's no wonder Daddy left. Huh?" **[P8/S13/L6-9]**

TL:
    "**Juliet:** Kau **s*ndal**!
    Lindsay: Maaf?
    Samantha: Whoa.
    Juliet: Kau dengar aku. Kau **s*ndal** seperti ibumu. Makannya ayahmu kabur." **[P1/S13/L6-9]**

The denotative meaning of *b*tch* is a female dog. While the connotative meaning of *b*tch* is an unpleasant and unkind woman. *B*tch* is also used to refer to something that causes difficulty and is also used for complaining or talking badly about someone (*Cambridge English Dictionary*, n.d.). From these definitions, can be known that the word *b*tch* in the dialogue above is used connotatively.

Then, the word *b*tch* is translated into *s*ndal*. *S*ndal* is a word that is used to refer to women with bad behavior. Additionally, *s*ndal* specifically refers to women who are involved in acts that violate immorally. Violating immorally means having sex by the sake of money (*S*ndal - KBBI Daring*, n.d.).

From the explanation above, can be seen that there is a little difference between *b*tch* and *s*ndal*. *B*tch* does not specifically refer to women who commit immoral acts, while *s*ndal* does. The table below presents the difference between *b*tch* and *s*ndal*.

The Differences	B*tch	S*ndal
Women	+	+
Women with bad behaviour	+	+
Unpleasant and unkind women	+	+
Doing an act that violates immorality/ having sex for money	-	+

From the explanation above, the researcher concludes that the translator uses substitution translation technique to translate these taboo words.

Data 26:

SL:
 "**Samantha:** Elody's really embarrassing herself.
 Ally: Elody's a sl*t. Lindsay's a **b*tch** and a drama queen. I'm rich and have ADD." **[P7/S12/L1-2]**

TL:
 "**Samantha:** Elody benar-benar membuat malu dirinya sendiri.
 Ally: Elody s*ndal. Lindsey cewek **j*lang** dan lebay. **[P2/S12/L1-2]**

*B*tch* denotatively means a female dog and connotatively means unpleasant and unkind women. In the dialogue above, the word *b*tch* is used connotatively to refer to her friend that is considered to have unpleasant qualities.

The word *b*tch* translates to *j*lang*. *J*lang* means naughty (in the sense of violating immorality) (*J*lang – KBBI Daring*, n.d.). It is the same with

s*ndal, violating immorality means having sex with multiple partners to get certain rewards.

From the definitions of each taboo word above. The researcher concludes that the translation technique used by the translator in translating taboo words in this dialogue is substitution. It is because *b*tch* and *j*lang* has little difference in meaning. *B*tch* does not specifically reference women that have sexual relationships with many men while the word *j*lang* does.

Data 27:

SL:
    "(Locks door)
    Elody: Seriously?
    (Laughs)
    Elody: Okay, this was maybe funny the first bazillion times you did it.
    Lindsay: It's still funny.
    (Girls whooping)
    Ally: Yeah, baby! Nice **t*ts!**" **[P10/S15/L14-17]**

TL:
    "Elody: Kau serius? Ini mungkin lucu saat kau pertama melakukannya.
    Lindsay: Ini masih lucu.
    Ally: P*ting yang elok! **[P2/S15/L14-17]**

In the data above, the word *t*ts* is considered taboo. *T*ts* is an offensive word that denotatively means a woman's bosom and connotatively means stupid person (*Cambridge English Dictionary*, n.d.). From the dialogue above, can be known that *t*ts* are used denotatively. Because it is used to refer to Elody's bosom.

This taboo word is translated into *p*ting*. *P*ting* is a part of a woman's bosom. This is not a woman's bosom but specifically refer to the front end of the woman's bosom (*P*ting – KBBI Daring*, n.d.).

By the explanation above, the researcher concludes that the translator uses the substitution translation technique in translating the taboo word *t*ts*. It is because *t*ts* and *p*ting* are a little bit different in meaning. While *t*ts* refers to the woman's bosom, *p*ting* refers to the more specific part of a woman's bosom. However, this translation still can make the audience understand what the speaker is saying. And *p*ting* is also considered a taboo word in the target language, which makes the audience does not lose the feeling of *t*ts* as a taboo word.

c. Taboo for Taboo

Taboo for taboo is a translation technique for a taboo word which is the translator translating the taboo word in the source language into a taboo word in the target language (Davoodi, 2009, para. 11). For example, the following are taboo for taboo data found by the researcher in the *Before I Fall* movie.

Data 28:

SL:
"**Samantha:** Elody's really embarrassing herself.
Ally: Elody's a **sl*t**. Lindsay's a b*tch and a drama queen. I'm rich and have ADD." **[P7/S12/L1-2]**

TL:
"**Samantha:** Elody benar-benar membuat malu dirinya sendiri.
Ally: Elody **s*ndal**. Lindsey cewek j*lang dan lebay. **[P2/S12/L1-2]**

The word *sl*t* refers to women that have sexual relationships with a lot of men without any emotional feeling (*Cambridge English Dictionary*, n.d.). This word is translated into Indonesian to be *s*ndal*. *S*ndal* is a term used to refer to women who commit to having sex with many partners for getting some money (*S*ndal - KBBI Daring*, n.d.). From this statement, it can be implied that *s*ndal* also mean women who have sex without being emotionally interested, because they only do it to make money.

This is the table to gain clearer differences between *sl*t* and *s*ndal*.

The Differences	Sl*t	S*ndal
Women	+	+
Having sex with many partners	+	+
Having sex without emotionally interested	+	+

From the above table, can be seen that *sl*t* and *s*ndal* has the same meaning. It means the translator uses taboo for taboo translation technique.

Data 29:

SL:
> **"Girl:** Aw, no roses for Anna. Is that from your boy?
> **Sam:** It's from Rob. Yeah.
> **Mr. daimler:** All right, all right. Keep it down. Keep it down, people.
> **Courier girl:** It's so beautiful.
> **Anna:** I'm in heteronormative **h*ll**" **[P4/S7/L12]**

TL:
> **"Girl:** Tak ada mawar untuk Anna. Itu dari pacarmu?
> **Sam:** Ini dari Rob, ya.
> **Mr. Daimler:** Baiklah. Tetaplah tenang, semuanya.
> **Courier girl:** Ini sangat indah.
> **Anna:** Aku di **n*raka** normatif kaum hetero.**" [P1/S7/L12]**

The word *h*ll* in the dialogue above is considered taboo. The denotative

meaning of *h*ll* is a place, where religious people believe it is the place they

will go after death to receive punishment for the bad deeds they have done in

this world. *H*ll* also can be meant connotatively as an extremely difficult and

unpleasant place or situation (Cambridge English Dictionary, n.d.).

That taboo word is translated into *n*raka* in the target language.

N*raka has meaning as the afterlife where the disbelievers and the disobedient

experience torment and misery and connotatively means conditions or places

that are miserable (can be poverty or severe illness) (*N*raka – KBBI Daring*,

n.d.).

In the dialogue above, the word *h*ll* is used connotatively by the

speaker. The speaker feels like she is in the *h*ll* since she feels in the difficult

and unpleasant situation and place. The translator translates it as *n*raka* means

that in this dialogue the translator uses taboo for taboo translation technique. It

is because *h*ll* and *n*raka* have the same meaning and *n*raka* is also

considered taboo in the target language.

Data 30:

SL:
  "**Lindsay:** Did you guys hear about Anna?
  Elody: You mean **b*ll dyke.**
  Lindsay: Please say she tripped over her nose.
  Elody: Not yet, but her girlfriend saw this Snap that we posted with
  her and that girl. She straight up dumped her.**" [P5/S9/L1-4]**

TL:
  "**Lindsay:** Kau sudah dengar tentang Anna?
  Elody: Maksudmu si **l*sbian.**
  Lindsay: Tolong katakan dia tersandung hidungnya.

Elody: Belum. Tapi pacarnya melihat fotonya bersama gadis itu yang kita posting. Dia langsung mencampakkannya." **[P1/S9/L1-4]**

B*ll dyke is an offensive word to refer to lesbians who look and behave like men (*Cambridge English Dictionary*, n.d.). That taboo word then is translated to be *l*sbian*. *L*sbian* means women who love or experience same-sex sexual stimulation or can be called as gay woman (*L*sbian – KBBI Daring*, n.d.).

Those two words have the same meanings and then are considered taboo either in the source or the target language. Therefore, the translation was categorized under taboo for taboo translation techniques.

d. Euphemism

The last translation technique proposed by Davoodi is a euphemism. Euphemism means translating a taboo word into a word that is considered not taboo. The following is a euphemism found in the *Before I Fall* movie.

Data 31:

SL:
"**Elody:** Oops.
Lindsay: What? Oh, she's so **sh*tfaced**!
Elody: No, you're sh*tfaced, sh*tface." **[P8/S12/L13-15]**

TL:
"**Elody:** Oops.
Lindsay: Ada apa? Dia **mabuk berat**!
Elody: Kau yang mabuk berat, b*debah. **[P1/S12/L13-15]**

The taboo word *sh*tfaced* is an offensive word that means highly drunk (Cambridge English Dictionary, n.d.). The translator translates *sh*tfaced* to be *mabuk berat*. *Mabuk* means feeling dizzy or losing consciousness because of drinking too much liquor, eating *gadung*, etc. (*Mabuk – KBBI Daring*, n.d.).

Meanwhile, *berat* is an adjective which means extremely or highly. Then, *mabuk berat* means extremely or highly drunk.

From that explanation, can be seen that *sh*tfaced* and *mabuk berat* have the same meaning. However, *mabuk berat* does not consider a taboo word in the target language. Therefore, in this case, the translation technique being used is a euphemism.

Data 32:

SL:

> **"Lindsay:** Patrick, will you go get me something a little bit stronger than this beer?
> **Patrick:** What's the magic word?
> **Lindsay:** (whispers) **Bl*wjob.**
> **Patrick:** (laughs) BRB.
> **Lindsay:** Thank you." **[P7/S12/L4-8]**

TL:
> **"Lindsay:** Patrick, bisakah kau mengambilkanku sesuatu yang lebih kuat?
> **Patrick:** Apa kata ajaibnya?
> **Lindsay: Oral.**
> **Patrick:** Secepatnya.
> **Lindsay:** Terima kasih." **[P1/S12/L4-8]**

Bl*wjob is an offensive term that refers to sex activity (*Cambridge English Dictionary*, n.d.). The translator translates *bl*wjob* to *oral*. Oral means pertaining to the mouth; through the digestive tract of food (about the administration of drugs); relates to the sound of language produced by the air completely passing through the mouth; is concerned with oral speech as opposed to writing (*Oral – KBBI Daring*, n.d.).

From that explanation above, can be seen that *oral* does not suitable to be used as a translation of the word *bl*wjob*. It is because *bl*wjob* and *oral* have different meanings. Moreover, the word *oral* is not taboo in Indonesian. However, *oral* can be used as the translation of *bl*wjob* if it is changed to be *oral s*x*. Thus, in this dialogue, it can be concluded that the translator uses a euphemism translation technique. It is because the translator chooses a word that is not taboo as a translation of a taboo word.

4.2 Discussion

The above-mentioned results of data analysis show that the dominant type of taboo words found in the *Before I Fall* movie is 'epithets' as many as eight data. The reason behind it is that this movie has several scenes about bullying. Bullying scenes contain anger, frustration, and despair. Therefore, the characters in this movie often use epithets, it is used to express their anger, frustration, and despair and to emphasize their utterances.

The results of this study are much different from the results of Lovihandrie, Mujiyanto, and Sutopo (2018) who analyzed translation of taboo words in Bared to You, a novel by Sylvia Day and find that vulgarity is the highest type of taboo word found in their study. The reason might come due to the genre novel used by Lovihandrie et. al. (2018). It is a new adult fiction and erotic literature. This genre tends to focus on the issues of leaving home, sexuality, developing education, and career. The novel used by Lovihandrie et. al. focused on the love story between the main characters and was supported by the development of their careers. The main characters of this novel are around

20-30 years old, thus, this novel has a lot of bed scenes that give a lot of taboo words in vulgarity.

Different results can also be seen from the result of Widhi, Wahyuningsih, and Putranti (2019) who analyzed translation of taboo words in *Central Intelligence* movies and found out that slang is the highest type of taboo words found in their research. It is because the characters often used slang words in addressing someone in order to show their closeness. In addition, slang words are often used to show the feelings and emotions of the characters in films.

The researcher also finds that the most widely used translation technique is substitution as many as nine pieces of data. This might come because some taboo words in English have no equivalent in Indonesian, so the translator translates the word with terms that have different meanings. One example is *d*uchebag* where this word is used as a slang word to refer to unpleasant people. Indonesian does not have a taboo word that can be used to translate the word, so the translator translates it into *b*debah*. Which *b*debah* has a different meaning from *d*uchebag*. *B*debah* is a curse word which means *woe*.

The results of this study are very different with the results study of Widhi, Wahyuningsih, and Putranti (2019) who find cultural equivalent as the highest translation technique used in their study and the results study of Lovihandrie, Mujiyanto, and Sutopo (2018) who find that censorship/omission is a translation technique that is most often used. Regarding Widhi,

Wahyuningsih, and Putranti's (2019) research, the reason might come because of the difference theory that they used and this study used. Widhi et. al used the theory procedures from Peter Newmark (1987) while this study uses translation technique theory from Davoodi (2009). Meanwhile, differences in research results on Lovihandrie, Mujiyanto, and Sutopo (2018) may occur because a lot of taboo words that they find in their study do not play an important role in terms of sentence meaning, but only as inserts that make the sentence expression stronger.
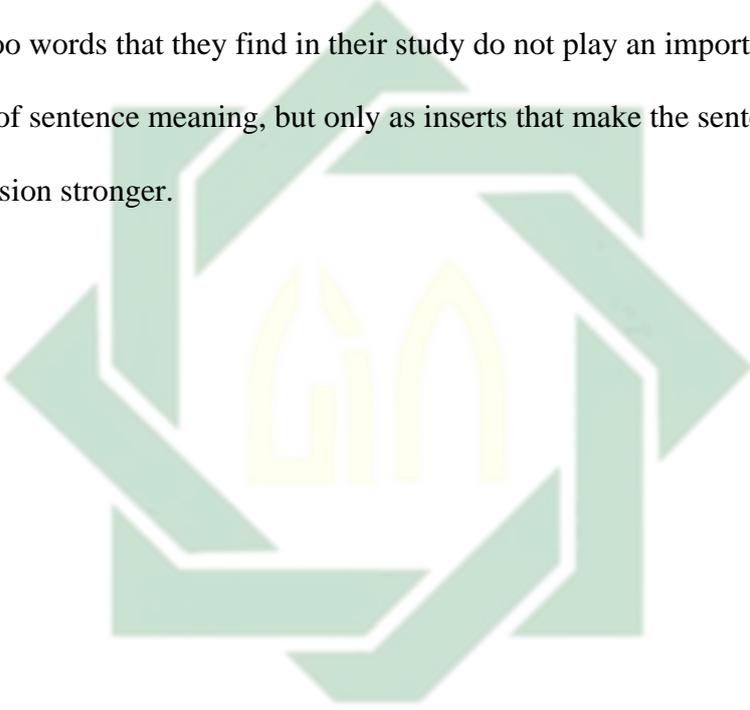
CHAPTER 5
CONCLUSION AND SUGGESTION

In this fifth chapter, the researcher presents the conclusion of this study and also the suggestions for the future researchers.

5.1 Conclusion

Two conclusions can be drawn from this research. First, there are six types of taboo words in this movie: obscenity, profanity, vulgarity, slang, epithets, and insults and slurs. The most dominant taboo words found are epithets. The second conclusion is, the researcher finds that all types of translation techniques present in this study. The translator mostly translated the taboo words using translation techniques namely substitution. Meanwhile, euphemism is the least translation technique used by the translator.

5.2 Suggestion

This study focuses on translation techniques and types of taboo words. For further researchers interested in researching the same thing, the current research suggests using several films with different genres. Thus, future researchers can analyze which translation techniques are used the most and its reason. Furthermore, further researchers can also analyze translation techniques using Davoodi's theory combined with other theories. Thus, the research results obtained later, translation techniques can be grouped into more specific types. Finally, the researcher hopes that the readers can find the benefits of this research, especially for those who study translation and taboo words.

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