

Translation Technique of Taboo Words in 'Peaky Blinders Season 2 Episode 6' Indonesian Subtitle and its Impact on the Subtitle Readability

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Abstract

The purpose of this research is to identify the translation techniques applied in translating taboo words in the subtitle of Peaky Blinders Season 2 Episode 6 and to evaluate the readability of the translation. Using a qualitative method, data were collected from two primary sources: the subtitles of the episode and informants through Focus Group Discussions and questionnaires. The findings reveal that 9 types of taboo words were identified; cursing (25), epithets (17), insults and slurs (10), blasphemy (4), obscenity (3), slang (2), profanity (1), vulgarity (1), and scatology (1). Four translation techniques were applied: censorship (32), substitution (11), taboo for taboo (13), and euphemism (8). The average readability score of 2.85 indicates that the translation techniques employed positively impact subtitle readability. This study contributes to the field of translation by exploring how different translation techniques of taboo words affect subtitle readability. The study fills a gap by specifically focusing on taboo word translation using Davoodi's (2009) theory, which is distinct from the general translation technique approaches used in previous studies. The results highlight the importance of selecting appropriate techniques to ensure a comprehensive translations for the audience.

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INTRODUCTION

Movies are widely accepted type of entertainment in the global culture and are still being enjoyed in the current generation. Starting from comedies to thrillers, not only have movies become a part of entertainment, but they even serve as efficient means of giving out several messages and information mostly affecting people. Movies produced from other countries such as India, South Korea, or the United States are much welcomed in Indonesia (Lestari &

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Sihombing, 2022). Using different languages in movies adds cultural perspective from different countries; conversely, it also creates barriers for audiences who do not understand foreign languages.

A major barrier often encountered is a thorough understanding of the dialogue and context. The use of different languages can make it challenging for the audience to comprehend the information presented in the movie. As a result, they cannot fully enjoy the story. In this case, translation is essential to facilitate understanding between languages. Translation is translating a text from one language to another using the exact word equivalent (Catford, 1965). In other words, translation involves converting the meaning of a message in a way that makes sense in the target language while maintaining the essence of the source language. Therefore, good translation must convey the words and the nuances, culture, and context of the source language.

Concerning motion picture translation, Díaz-Cintas (1999) explains that there are three methods of translating foreign movies: dubbing, subtitling, and simultaneous interpreting. However, only dubbing and subtitling are commonly used in movie translation. According to Shuttleworth (2014), dubbing is transferring movie dialogue into a foreign language by replacing the actors' original voices with voice actors in the target language. On the other hand, subtitling is the process of providing subtitles synchronised with the dialogue in movies. Subtitling is often used because it is easier to implement and can preserve the movie's original sound.

However, subtitling is not as simple as translating words and putting them in a movie. There are standard rules in the subtitling guidelines used in Europe, followed by many other countries worldwide, including Indonesia. The standard rules proposed by Karamitloglou in Nisaa (2011) include the position of the text on the screen, segmentation and line length, number of lines, number of characters per line, duration, and punctuation. In addition to these technical rules, a translator must ensure that the source language's cultural context is well conveyed in the target language.

Cultural differences often become an obstacle for a translator; as Nida in Hoed (2006) states there are four obstacles in translating a text: language, cultural, religious, and material cultural differences. In other words, the real obstacles translators face are language and culture. Therefore, a translator must be bilingual, multilingual, and multicultural. Cultural differences impact translation, as not all terms have exact equivalents in other cultures. One of the cultural aspects that is often a challenge in translation is taboo words. Finding the right word equivalent can be difficult, as a word considered taboo in one culture may not have the same connotation in another. Translators, therefore, play a crucial role in bridging the gap between two languages from different cultural backgrounds. Mistakes in translating taboo words can be serious because they might offend or go against the feelings and social rules of the target culture.

Taboo words refer to phrases or words considered inappropriate or forbidden within certain cultures. These words are often related to sensitive topics such as sexuality, religion, or vulgarity. According to Wardhaugh & Fuller (2021) "*Taboo is the prohibition or avoidance in any society of behavior believed to be harmful to its members, as it would cause them anxiety, embarrassment, or shame*". Taboo words are regulated or limited by institutions and individuals based on the belief that using such words could cause harm when spoken. (Jay, 1992). Therefore, specific translation techniques are required to accurately translate them and avoid mistranslations that could result in offending cultural norms.

Davoodi (2009), specifically outlining techniques for translating taboo words. She categorizes these techniques into four: censorship, substitution, taboo for taboo, and applying euphemism. Censorship involves omitting taboo words from the translation when they are considered too vulgar for the target culture. Substitution replaces taboo words with more neutral or culturally acceptable alternatives. Taboo for taboo is a technique in which a taboo word from the source language is translated into a similar word in the target language, maintaining both its meaning and impact. Conversely, Euphemism uses milder or less offensive expressions as a substitute for taboo words. The proper use of these techniques ensures high-quality translations.

The choice of translation techniques applied by a translator significantly impacts the quality of the translation. Nababan (2012) states that translation quality is assessed based on three essential aspects: accuracy, acceptability, and readability. However, this study will only focus on the aspect of readability, as it is urgently important since a translation may be accurate but still not communicate to the people who are used to it. Techniques such as taboo for taboo or the use of euphemisms can help the original meaning of taboo language in the translation. However if not applied accurately, they may obscure the original meaning, making comprehension challenging for readers. Translators who simplify terms or adapt cultural contexts can make it easier for audiences to understand dialogue and storyline and enhance readability. Therefore, selecting suitable techniques not only maintains the integrity of the meaning but also ensures that the message is readable to the audience, especially regarding taboo words.

Starting from the issue of translating taboo words, this research aims to: (1) identify the types of translation techniques used in translating taboo words in *Peaky Blinders* Season 2 Episode 6 movie subtitles, (2) analyze the effect of translation techniques on subtitle readability in the target language.

Peaky Blinders is a British crime drama series that first aired in 2013. It follows the story of the Peaky Blinders, a notorious criminal gang led by Thomas Shelby, who rose to power in Birmingham during the 1920s and 1930s. They strengthened their grip on the city through bribery, violence, extortion, and illicit trade. This series was chosen based on its high ratings on several

international review sites. *Peaky Blinders* boasts a rating of 8.8/10 on IMDb and 93% on Rotten Tomatoes, indicating its widespread popularity and recognized quality. Season 2 Episode 6 was explicitly selected because it is the most-watched episode with the highest rating of 9.5/10 on IMDb. Another reason for choosing this series is the frequent use of taboo words which provides a rich basis for examining translation techniques and their impact on readability.

Several previous studies relevant to the current investigation has been explored in various theses and journals. Sarasmara & Yuliasri (2019) analyzed translation techniques in the Indonesian subtitles of *Spongebob The Movie I*. The research aimed to describe and classify the techniques used, focusing on identifying the most prominent technique based on language features. Molina & Hurtado Albir (2002) classification is use in the study, it is found that literal translation was the most frequently used technique, especially for simple sentences and short utterances.

The second previous study was done by Wafa & Amalia (2022) which analyzed translation techniques in the subtitle of *The King's Speech*. The study identified 10 techniques used in translating 481 utterances, with literal translation being the most dominant technique used (70.4%), followed by borrowing (11.15%) and reduction (0.24%). The study highlights the importance of selecting appropriate translation techniques to maintain the naturalness and accuracy of subtitled movies.

The last previous study was done by Fitria (2015) which examined translation techniques in the English-to-Indonesian subtitles of the movie *Stand by Me Doraemon*, Fitria classified 1,089 instances of translation techniques into eleven types, with Established Equivalence as the most dominant (27.18%). The study assessed translation quality based on accuracy, acceptability, and readability, finding that 66.39% of the data was accurate, 64.72% acceptable, and 72.22% readable. Overall, the translation was deemed accurate, acceptable, and readable, effectively conveying the original message.

By reviewing previous relevant studies, a research gap was identified. The difference between this study and earlier studies lies in the focus of the research object and the theoretical approach used. This study analyzes subtitle translation techniques with a focus on taboo words, whereas previous studies examined subtitles in general without paying particular attention to the translation of taboo words, which have complex social and cultural implications. Furthermore, this study employs Davoodi's (2009) theory, which specifically addresses the translation of taboo words, while previous studies tend to use Molina & Albir's theory, which discusses translation techniques in general. This research also classifies data based on readability, providing a more in-depth analysis of how certain translation techniques affect the viewer's reading experience. Previous studies have not fully explained the impact of translation techniques on subtitle readability, particularly regarding each type of taboo term found. Thus, this study seeks to fill the gap in audiovisual

translation research, specifically in understanding the translation techniques for taboo words and their impact on subtitle readability.

RESEARCH METHODOLOGY

The qualitative method is used in this research. This method allows the researcher to explore the deeper meaning of the text and the cultural context in which the text is used (Creswell & Poth, 2016). The research is designed as an embedded case study, where the problems are identified in the proposal phase before being explored in the field (Sutopo, 2002). Data sources include documents and informants selected using purposive sampling. The primary document analyzed is *Peaky Blinders* Season 2 Episode 6 along with its translation (Indonesian). Three informants as raters evaluate the readability of the translations. The informants were chosen based on their proficiency in both the source (English) and target (Indonesian) languages, their interest in films, and their familiarity with the series. Data collected includes linguistic units of words, phrases or sentences containing taboo words translation techniques and their translations, as well as feedback from questionnaires and focus group discussions (FGDs) on subtitle readability.

Data for this research was obtained in three ways, which are document analysis by reading and note-taking techniques, questionnaires, and focus group discussions (FGDs). The steps include; watching “*Peaky Blinders* Season 2 Episode 6” while reading the subtitles in source language that available; downloading the source language’s script; identifying which subtitles contain taboo words; copying the translations of taboo words in Indonesian subtitles available on Netflix; and questionnaires are collected to assess the quality of the translation in of readability aspect, asking participants to rate its quality based on the following translation instrument of translation readability rating offered by Nababan & Nuraeni (2012) in table:

Table 1. Instrument of translation readability rating.

| Translation Category | Score | Qualitative Parameter |
|----------------------|-------|--|
| High readable | 3 | Words, technical terms, phrases, clauses, sentences, or text of translation can easily be understood by readers |
| Moderate readable | 2 | The translation can by and large be understood by target readers; however, some parts of the texts need to be read more than one time so that they can be understood by readers. |
| Low readable | 1 | Translations are difficult to be understood by readers |

After the questionnaires are completed, the FGDs take place to evaluate the findings. FGDs offered deeper insights into translation quality through informal, open-ended discussions, often repeated with the same informants to ensure consistency. The findings from FGDs complemented questionnaire results, allowing for a comprehensive understanding of readability.

The data analysis technique in this study based on (Spradley, 2016) approach, which includes interrelated steps that align with the data collection process. In the domain analysis, the data is sorted to distinguish what qualifies as data, focusing on taboo terms found in *Peaky Blinders* Season 2, Episode 2, and their translated versions. The data is then classified in the taxonomy analysis according to predefined variables. The first classification is based on Jay's (2009) categorization of taboo terms, followed by an examination of the translation techniques used, according to Zahra Davoodi's (2009) theory. The taxonomy analysis also includes an evaluation of the readability quality of the translations. In the componential analysis, the relationships between the types of taboo terms, the translation techniques, and their impact on the readability quality are explored.

To ensure validity, triangulation was applied by combining document analysis, questionnaires, and FGDs, corroborating findings from multiple sources. Reliability was maintained through consistent scoring and structured discussions, minimizing subjectivity. Ethical considerations included informed consent, anonymity, and adherence to research guidelines. This comprehensive approach ensures the study's findings are both reliable and culturally contextualized.

RESULT AND DISCUSSION

There were some data obtained from the subtitle of *Peaky Blinders* Season 2 Episode 6. These data are collected to analyze the translation techniques the translator employs in rendering taboo words. A total of 64 taboo words were identified and categorized based on Jay (2009) classification. Out of the 10 categories proposed by Jay, nine were found in the data. Among these, 25 data were categorized as cursing, 17 data of epithets, 10 data of insults and slurs. Other categories, such as blasphemy (4 data), obscenity (3 data), slang (2 data), profanity, vulgarity, and scatological language (1 data each), were less frequent but still highlighted the diversity of taboo language in the subtitle of *Peaky Blinders* Season 2 Episode 6.

Based on the findings from the subtitles containing taboo words above, four types of translation techniques proposed by Davoodi (2009) were employed by the translator with a total frequency of 64 data. The details of the translation techniques and their frequency of use are summarized in below:

Table 2. The total of translation technique of taboo words found

| No. | Translation technique | Frequency | Percentage |
|-------|-----------------------|-----------|------------|
| 1 | Censorship | 32 | 50.00% |
| 2 | Substitution | 11 | 17.19% |
| 3 | Taboo for taboo | 13 | 20.31% |
| 4 | Euphemism | 8 | 12.50% |
| Total | | 64 | 100% |

The most frequently used translation technique of taboo words in the subtitles of *Peaky Blinders* Season 2 Episode 6 is censorship with 32 data or 50.00%. The second most common technique is taboo for taboo, applied in 13 data or 20.31%. Substitution is employed in 11 data sets or 17.19%, while euphemism is the least utilized technique, and it is applied in 8 data sets or 12.50% of the total. Below is a detailed explanation of each translation technique and its application. The following sections will discuss these translation techniques in detail, along with their applications and implications.

Translation Technique of Taboo Words

Censorship

Censorship is a technique where the translator removes taboo words while translating the text from source language to target language (Davoodi, 2009). This technique is taken to align with the cultural expectations of the target language or because the words are too vulgar in the context of the target language. The censored words found in these data are often those involving profanity, such as variations of the “F-word,” which typically serve as intensifiers to express strong emotions. These words frequently reference sexuality, private body parts, or religious taboos. Example of censorship can be seen in the following data.

Example 1:

SL : What the **bloody hell**'s going on?

TL : *Ada apa ini?*

Taboo word found in this datum is “bloody hell” which falls into the taboo words category of blasphemy. According to (Jay, 2009) blasphemy is an act of insulting God or religion, often through careless or derogatory use of divine names or religious references. In SL, the sentence “What the bloody hell's going on?” is translated into '*Ada apa ini?*', the word “bloody hell” is left out because it is considered to have no equivalent in the target language. In addition, the word “bloody hell” is also omitted because it contains religious elements that may be considered offensive or disrespectful by followers of certain religions, as it involves the use of names or concepts that are considered sacred by the religion in a negative or inappropriate way (Yuliasri, 2017). The

omission of the phrase “bloody hell” does not affect the core meaning of the sentence. This phrase mainly functions as an additional emotional expression, so its deletion still leaves the propositional meaning of the sentence although it does not carry as strong an emotional expression as the original sentence.

Another example of the use of the censorship technique can be seen in the following sentence:

Example 2:

SL : Tommy, I'm going to **fucking** shoot you.

TL : *Tommy, aku akan menembakmu.*

The next taboo word found is “fucking” which categorized as cursing. Cursing is intended to cause harm to others through words or expressions, with the speaker wishing that the listener experiences physical or psychological harm (Jay, 2009). According to the Cambridge Dictionary, “fucking” is “*used to emphasize a statement, especially an angry one*”. “fucking” is present participle form of fuck, in the English-Indonesian Dictionary, this word can be translated as *berhubungan kelamin; persetan*, which are both considered vulgar and inappropriate in the context of Bahasa Indonesia (Kamus Lengkap Inggris-Indonesia, n.d.). If it was translated literally word by word, the sentence would become “*Tommy, aku akan berhubungan kelamin menembakmu,*” which is clearly grammatically and culturally unacceptable. This aligns with Machali’s (2000) statement that translations must remain natural and acceptable in the target language. Therefore, to preserve the sentence's meaning without introducing offensive language, the translator omits the taboo term, making the statement less intense. The omission of “fucking” does not affect the core meaning of the sentence, as the threat is already conveyed through the word “shoot”.

In both examples, censorship is used to eliminate words that considered offensive or culturally inappropriate in the TL, ensuring the translation remains polite and acceptable. However, this practice often results in a loss of emotional intensity and stylistic elements present in the SL. As Davoodi (2009) argues, censorship can be problematic because, in some cases, the taboo term plays a crucial role in conveying the full meaning and emotional impact of the text. The omission of these terms can thus distort the message or tone, especially when the taboo word is central to the character’s emotional state or the overall tone of the narrative.

Substitution

As introduced by Davoodi (2009), substitution is the second translation technique. This technique involves replacing taboo words in the source language (SL) with different words, phrases, or larger lexical units in the target language. The data below revealed taboo words that were translated using substitution:

Example 1:

SL : **Jesus Christ**, Alfie!

TL : *Astaga, Alfie!*

Example 2:

SL : **Fuck me**

TL : *Astaga*

The examples of taboo words detected in this data are 'Jesus Christ,' and 'fuck me', which do not have the same meaning in the source language and thus, belong to different types of taboo words. "Jesus Christ" is classified as profanity and "fuck me" is classified as an epithet. Profanity is using religious words casually or without respect, even if it's not meant to insult religion directly. Meanwhile, epithet is a brief but intense expression of emotion, often used in moments of frustration (Jay, 2009).

According to Cambridge Dictionary, "Jesus Christ" has two meanings: (1) *the man believed by his religious followers to be the son of God.*, and (2) *an expression of surprise, anger, or shock*, that some people may find offensive. The second meaning is more relevant as "Jesus Christ" in this context is used by the speaker to express anger. Meanwhile, "fuck me" is a vulgar term that has a literal meaning of "having sex with me," but in this context, it is used as a strong emotion to express frustration. According to Kamus Besar Bahasa Indonesia (KBBI), "*astaga*" is a shortened form of *astagfirullah*, an Arabic phrase meaning "I seek forgiveness from Allah." However, in everyday use, "*astaga*" is more commonly used to express emotion of surprise and frustration without referencing its religious meaning. Therefore, the choice of "*astaga*" in the TL is considered appropriate as it reflects a common Indonesian expression that aligns with the emotional function without violating cultural or religious sensitivities. The translator conveys the emotional tone of the source language (SL) phrases in a way that is acceptable and in the TL. This approach aligns with Baker's (1992) definition of substitution, where a culture-specific item or expression in the SL is replaced with a TL equivalent that does not necessarily share the same propositional meaning but is likely to evoke a similar response from the audience.

Taboo for taboo

Taboo for taboo is a technique that translate taboo words as they are from SL to TL. The translator prefers to translate into the taboo form, even though they know that these expressions are unacceptable to the target reader (Davoodi, 2009). The examples of the use of taboo for taboo in this research can be seen in data below:

Example 1:

SL : Or perhaps she'll **whore** for you.

TL : *Atau dia mungkin akan melacur untukmu*

The next taboo word identified is “whore” which categorized as obscenity. Obscenity includes vulgar and indecent words, typically related to sexual content, that are considered offensive and sometimes repulsive.

“Whore for you”, is translated into “*melacur untukmu*” in the target language. In this case, the translator chose to directly translate “whore” into “*melacur*”. Both terms are considered taboo in the source language and the target language, as they refer to a woman engaging in sexual relations with multiple men without emotional attachment. According to its definition, “whore” can mean “a person considered to be sexually promiscuous,” “a female prostitute,” or “a dirty woman.” The translation technique employed here replaces taboo word in source language with an equivalent taboo word in target language. Taboo words in the source language are translated into the target language, allowing the expressive meaning to be conveyed equivalently (Lovihandrie et al., 2018). In this context, the translator successfully maintained the same meaning between the source text and the target text. The choice of “*melacur*” in the TL reflects the same meaning as “whore” in the SL.

Another example of the use of taboo for taboo technique in *Peaky Blinders* Season 2 Episode 6:

Example 2:

SL : You lose, you **fucking gypsy bastard!**

TL : *Kau kalah, Gipsi Keparat!*

The word *bastard* is classified as an insult and a slur because it is used by the speaker to denigrate or hurt someone, especially in relation to racial, ethnic or religious identity, as seen in the phrase ‘*gypsy bastard*’ (Jay, 2009). In the target language, ‘*bastard*’ translated as “*keparat*”, and both of the words are considered taboo in both the source language, as they both have derogatory and offensive connotations.

In SL, *bastard* has a literal meaning as someone born out of marriage and a figurative meaning as an insult reflecting bad character. In TL, on the other hand, *bastard* is more often used as a general insult emphasising the ugliness of one's nature or actions, without a literal meaning related to birth. Although their referential scope is different, they have similar semantic components, such as offensive, degrading, and intent to insult. This ensures that the offensive message is still conveyed effectively without losing its emotional intensity. This translation also shows good cultural adaptation, as “*keparat*”, as a universal derogatory term, can be accepted by TL readers without compromising the intended meaning in SL.

Both example shows that taboo for taboo is a good technique used to deliver the same expressive meaning from SL to TL (Davoodi, 2009). However according to Vinay & Darbelnet (1995) it can only be applied with languages which are extremely close in cultural terms. It is acceptable only if the translated text retains the same syntax and the same meaning the original text.

Applying Euphemism

The last translation technique of taboo words found in *Peaky Blinders* Season 2 Episode 6 is applying euphemism. Euphemism is a technique used to replace socially sensitive or taboo words, syllables, or phrases with milder, indirect expressions to make the content less uncomfortable (Davoodi, 2009). Example of this technique is shown below:

Example 1:

SL : **Fucking** those rich women and using those fancy words.

TL : *Kau meniduri wanita kaya dan gunakan istilah sulit.*

The word “fuck” in the source language is translated into “*menidurimu*” in the target language. According to Merriam-Webster Dictionary, “fuck” is a vulgar slang term referring to the act of sexual intercourse. However, the translator chose the word “*meniduri*” in the TL, which shares a similar denotative meaning but is more refined and less vulgar within the cultural context of the Indonesian language.

While “fuck” and “*meniduri*” share the same propositional meaning, referring to the act of sexual intercourse, they differ in expressive meaning. “Fuck” conveys a high level of emotional intensity and is often regarded as a rude or inappropriate term, whereas “*meniduri*” is more neutral and lacks the same emotional intensity. Hamidiyah, (2014) note that euphemism aims to soften expressions to make them more polite and socially acceptable. Similarly, Linfoot-Ham (2005) emphasizes that the function of euphemism is to avoid offensive or disrespectful words offense reader or audience.

Example 2:

SL : I was taking **a shit**

TL : *Tadi aku sedang buang air*

The word *shit* is classified as scatology because it's a swear word related to feces. ‘*shit*’ in the source language (SL) is translated as ‘*buang air*’ in the target language (TL) using the euphemism translation technique. According to the Oxford Learner’s Dictionaries, ‘*shit*’ has several meanings. As a noun, it refers to “solid waste matter from the bowels,” and as an exclamation, it is used as an insult or expression of anger or frustration, which is categorized as taboo or slang. In this context, the most relevant meaning is the first one, considering that the character Thomas Shelby pretends to have just come from the toilet when speaking to the police.

In Bahasa Indonesia, ‘*shit*’ also has a similar meaning: (1) an impolite term for solid waste expelled from the body, and (2) *tahi*. However, since using ‘*buang tahi*’ is considered impolite in Indonesian culture, the translator chose to use the phrase ‘*buang air*’. The euphemism technique applied here softens the inappropriate expression from the SL to align with the norms of the TL. In Indonesian culture, the phrase ‘*buang air*’ is a more neutral and commonly used term for indicating the need to go to the toilet, whether for urination or

defecation. In line with Al-Shawi (2013) that euphemism is the substitution of an agreeable or inoffensive expression to replace one that offends or suggests something unpleasant. Therefore, translating *taking a shit* as *buang air* not only eliminates the vulgarity in the SL but also maintains the clarity of the message in the TL while preserving its context. This technique use by the translator to adapt the text to the social and cultural norms of the TL.

Both examples demonstrate the use of euphemism as a translation technique to replace taboo or socially sensitive words with milder and more acceptable expressions in the target language. It shows that euphemism is effective for softening the expression of taboo words and making the translation appropriate for the target audience and produce good quality translation.

A good translation quality must meet three criteria: accuracy, acceptability, and readability . However, in this study, only the aspect of readability was analyzed to assess its impact of the translation techniques used. An assessment tool was used for the evaluation, with scores of 3 (Readable), 2 (Less Readable), and 1 (Unreadable). Three raters discussed and provided scores and comments for each data point. After that, they explained the reasons behind the scores given. The discussion results are as follows.

Table 3. The quality assessment of subtitle readability

| No. | Readability | Frequency | Percentage |
|-------|---------------|-----------|------------|
| 1. | Readable | 56 | 87,5 % |
| 2. | Less Readable | 7 | 10,94 % |
| 3. | Unreadable | 1 | 1,56 % |
| Total | | 64 | 100 % |

The translation techniques used by the translator in translating this subtitle resulted in the following: out of a total of 64 data points, 56 (87.5%) had a high readability level or were considered readable, 7 (10.94%) were less readable, and 1 (1.56%) had a low readability level or unreadable. Therefore, based on the readability quality assessment of the *Peaky Blinders* Season 2 Episode 6 subtitle translation containing taboo words, it is classified as very good quality, with an average score of 2.85. Further analysis of the readability is explained below.

Subtitle Readability Readable translation

According to (Nababan & Nuraeni, 2012), in assessing translation quality, a translation is considered "readable" if the word, technical term, phrase, clause, sentence, or entire text can be easily understood by the reader.

Here, a translation that receives a score of 3 or the highest score is included in the readable category. Out of a total of 64 items found, 56 items or 87.5% are easy to understand or considered as readable.

Less Readable Translation

Translations categorized as having medium readability (less readable) are generally understandable to the audience, but certain parts require multiple readings to comprehend fully. The less readable translations received a score of 2, and out of the total data, 7 (10.94%) considered into this category.

Unreadable

Translations that are difficult for the audience to understand are categorised as low readability. Translations with this level of readability receive a score of 1 or the lowest. In *Peaky Blinders* Season 2 Episode 6, there is only 1 (1.56%) data point showing a low readability level.

Impact of Translation Techniques on Subtitle Translation Readability

Readability is the degree of ease with which written material can be read and understood (Richards & Schmidt, 2013). In agreement with Richard, Sakri, as cited in (M. R. Nababan, 1999), states that readability is the degree of ease of a written text to be read and understood. Subtitles with a high level of readability are easy to read, whereas subtitles with a low level of readability are difficult to read. Table 3 shows that the readability of the 64 translated taboo words, rated using the readability rating instrument proposed by M. Nababan & Nuraeni (2012), was nearly highly readable, with an overall average of 2.85. Of the 64 taboo words, 56 data points were rated as highly readable, 7 as moderately readable, and 1 as having low readability. The factors causing the overall readability of the taboo words not to be highly readable were the use of specific terms and the use of phrases that were not appropriate to the context in some of the data. Overall, the target readers did not experience difficulties in understanding the subtitles as a whole.

The efforts made by translators to produce highly readable translations involve using translation techniques that are more target-language-oriented. Of the four techniques used, three are oriented toward the target language. For instance, the censorship technique, which is the most frequently used (50%), involves the translator omitting or deleting taboo terms that do not have suitable equivalents in the target language. For example, the sentence "You're behaving like a fucking child." translated into "*Kau bersikap seperti anak kecil.*" The word "fucking" means "*bersetubuh*" in Bahasa Indonesia, and translating the word would make the translation difficult to comprehend due to its ambiguous meaning. As a result, censorship contributes significantly to readability, with 87.5% (56 out of 64) of the translated data being categorized as readable. This technique allowed target readers to perceive the sentences as highly understandable without requiring re-reading. Notably, all three respondents

consistently rated such translations with the highest score of 3, underscoring the positive impact of this technique on translation readability.

Furthermore, the translator also employs taboo-for-taboo technique, the second most frequently used technique (20.31%) for explicitly translating taboo words into the target language. This technique effectively conveys the intended message, as the terms in the source language are rendered with equivalent meanings in the target language. However, improper application of this technique can negatively impact the readability quality of the subtitles. For example, the sentence *"And all you got was a bullet and a fucking wolf head cane"* was translated as *"Namun kau hanya punya peluru dan tongkat bergagang kepala serigala sialan itu."* According to Kamus Besar Bahasa Indonesia (KBBI), sialan is (1) orang yg sial; (2) (yang) mendatangkan sial; (3) kas untuk memaki. On the other hand, "fucking" is a swear word used to emphasize a statement or express anger. Both the source language (SL) and target language (TL) terms share an offensive tone and function as expressions of insult. However, using this technique can reduce readability because it makes the sentence overly complex and ineffective, often requiring multiple readings to fully understand. Among the total of 7 less readable data points, taboo-for-taboo technique accounts for one instance. Additionally, the use of the taboo-for-taboo technique to translate idioms further impacts readability. For example, *"Hands off cocks, on with socks."* Diterjemahkan menjadi *"Lepas penismu dan pakai kaus kaki"* yang terasa awkward dan tidak nyambung. Hands off cocks, on with socks is a traditional military wake-up call, meaning "get up and get ready" (APF Chapter 3: *Discworld Annotations*, n.d.) In this specific context, the police shouted at Arthur to instruct him to wake up and prepare. Using taboo-for-taboo here led to a misunderstanding, resulting in a translation that is difficult to read and lacks coherence. As a result, the raters assigned a score of 1 for this data point, making this data being the only one that unreadable.

Other translation techniques also contribute to the readability of subtitle translations. Substitution with a usage frequency of 11 instances (17.19%), plays a role in improving readability. In this technique, the translator replaces a taboo term with a more neutral or contextually appropriate word in the target language. The sentence *"Said to that sergeant, 'one minute', he said, 'two', it's fucking dead!"* menjadi *"Kuberi sersan itu satu menit, dia bilang dua. Akan kuhabisi dia."* This translation is considered less readable because the substitution technique used to translate "fucking dead" as "kuhabisi" introduces ambiguity and obscures the original meaning, "fucking dead" conveys a strong emotional intensity and refers to something that is 'definitely going to die' with a sense of anger or affirmation. However, the translation "kuhabisi" does not directly reflect this intensity and meaning and resulting in an adaptation that feels somewhat forced and contextually misaligned. As a result, the audience has to read the sentence more than once to grasp the connection with the previous context, which reduces readability. The raters agreed to give a score of 2.

The euphemism technique is also employed by translators to render taboo words in the source language into more polite and commonly accepted terms in the target language. The sentence “I was taking a shit” rendered into “*Tadi aku sedang buang air*”. This translation has a high level of readability because the word “shit”, which is a taboo word in the source language, is softened to “*buang air*” in the target language. The use of this technique makes the text easier for the reader to understand because the phrases used in the target language are more in line with the norms and culture. The translation is also immediately comprehensible. There is no need for repetition or extra effort to understand the meaning of the sentence.

Based on a comprehensive and detailed analysis of the translated subtitles for *Peaky Blinders* Season 2 Episode 6, it is evident that the translation techniques employed by the translator have positively impacted the overall readability quality of the subtitles. Referring to the discussion above, the application of target-language-oriented techniques has contributed to making the subtitles easier to understand. The average readability score for the subtitles is 2.85, indicating that the translated subtitles for this episode are generally easy to comprehend.

The result of this analysis shows that translation techniques have a significant impact on subtitle readability. Supporting this Nababan & Nuraeni (2012) emphasize the importance of readability in subtitle translation, as it significantly influences the viewer's comprehension of the content. Target-language-oriented techniques, such as censorship and euphemism, proved to be the most effective in ensuring high readability, while the inappropriate use of taboo-for-taboo or substitution techniques resulted in moderate or low readability, hindering the audience's understanding. With an average readability score of 2.85 for *Peaky Blinders* Season 2 Episode 6, the subtitles were generally easy to comprehend, with only one data point rated as unreadable. This research is important because it underscores the vital role that translation techniques play in enhancing subtitle accessibility and ensuring the audience's ease of understanding by identifying which techniques improve readability and which can lead to confusion.

The implications of this study suggest that a deeper understanding of the relationship between translation techniques and subtitle readability can help readers, especially students in translation majors to choose the right techniques for translating taboo words, which can improve the quality of their translations, and those working on subtitling for films, television, and other media platforms. It also provides a reference for other researchers who want to explore translation techniques using Davoodi's theory.

The limitation of this study includes its focus on a single episode of TV show (*Peaky Blinders* Season 2 Episode 6) and may not fully represent subtitle translations in other genres or cultural contexts. Additionally, the study primarily assesses readability without considering other important aspects of subtitling, such as timing, synchronization with the audio, or the impact of

visual elements on the viewer's comprehension. Expanding the scope of future studies could address these limitations. Future research could explore how different media genres, such as films, documentaries, and animated content, influence the use of translation techniques. Another area for exploration could be the role of cultural factors in shaping translation choices, as cultural context often plays a significant role in determining which techniques are most effective. As Baker (2018) argues, translation is not merely about linguistic equivalence but also about cultural adaptation, which can affect how audiences perceive and understand subtitle.

CONCLUSION

Based on the analysis in this study, it can be concluded that translation technique of taboo words affect the subtitle readability. Out of a total of 4 translation techniques, censorship is the most used technique by translator. This high frequency is due to the prevalence of cursing in the dialogue, which primarily emphasizes emotion. Removing these taboo words does not alter the core message of the dialogue. Additionally, no equivalent words in the target language (TL) effectively capture the same tone or impact. Therefore, the decision to use censorship is appropriate and aligns to maintain the message's clarity without unnecessary offensive words. Taboo for taboo is also the most frequently used technique after censorship, but this technique is responsible for a data with a low level of readability. Furthermore, substitution and euphemism techniques have a similar frequency of use. Both techniques have a positive effect on the overall quality of readability. However, each technique still leaves a data less readable category. Overall, with a final average score of 2.85, the analysis of the translation quality of taboo words in the *Peaky Blinders* subtitles shows a good result with a high level of readability.

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