

Translation Strategies of Euphemism, Orthophemism, and Dysphemism in Euphoria TV Series

Dyah Mustikasari¹, Rahmanti Asmarani², Jumanto Jumanto³

^{1,2,3} (English Department, Universitas Dian Nuswantoro, Indonesia)

ABSTRACT : This study aims to find out the words and phrases in the English and Indonesian subtitles in the *Euphoria* TV Series that represent euphemism, orthophemism, and dysphemism, and the translation strategies employed. The researcher used the qualitative approach in conducting this study because the subject of analysis is a TV Series. From the research, it is found that there are 3 or 5.34% euphemisms, 41 dysphemism or 73.21%, and 12 or 21.42% orthophemism. There are 5 translation strategies, namely 18 or 32.14% general word, 11 data or 19.64% less expressive word, 16 data or 28.57% cultural substitution, 2 data or 3.57% paraphrase using unrelated word, and 9 data or 16.07% omission. There are 3 translation strategies that are not used by the translator in translating the dialogue in *Euphoria* TV Series, namely loan word, paraphrase by using related word, and illustration. From this result, the dialogue in *Euphoria* TV Series contains taboos that are sexist, offensive, harassing, and even vulgar. The translator used several strategies to translate the English conversation into the Indonesian subtitle. This is due to the finding that the most frequently mentioned language expression is dysphemism, which often uses vulgar and straightforward words or phrases. The translation into Indonesian will, therefore, be closer to a general word strategy to ensure easy understanding for the Indonesian audience.

Keywords – dysphemism, euphemism, orthophemism, taboo, translation strategies.

1. INTRODUCTION

Translation is a creative process carried out by translators to freely translate the closest possible equivalence between two languages and produce situational meanings (Levy, 1967). While Levy believes that translation activities should be carried out freely and creatively, Larson (1984) asserts that translation must be carried out by maintaining the original meaning of the two languages without thinking about the creativity and freedom of the translator, even less, considering equivalence and situational conditions that allow the audience not to be confused. Whereas the essence of translating two languages is to make the target language easily understood by the audience. Taking different social conditions into account of the two languages and adapting them, as well as matching the greatest possible similarities in the two languages (both in terms of culture, customs, and norms), the translation will fulfill the original function and meaning.

In fulfilling these possibilities, there are many ways that can be done to do a good translation. One of them is by developing translation strategies. Translation strategy is an appropriate translation technique used to translate

the structure of words and phrases or small units of language (Suryawinata and Hariyanto, 2003). Nugroho and Asmarani (2019) state that there are specific strategies that a translator can employ in order to make the subtitling task satisfactory and comprehensible. Agreeing with them, Newmark (1988) states that if the right translation strategy was used to translate small units of language, while translating the entire text it would be appropriate to use the translation method. In conclusion, when research focuses on small groups or small units of language such as words and phrases, a translation strategy is the best way possible that can be used to analyze them. Talking about translation cannot be separated from using language. Language is speech, not writing, which combines sound and meaning (Wardhaugh, 2006). Furthermore, Rahardjo (2015) believes that there is no connection between symbols, sounds and meanings. That is what is meant by arbitrary, as one of the characteristics of language. Languages which come from different countries, obviously have different cultural elements.

Culture is a way of life of a society that includes institutions, beliefs, norms, arts that are passed down from generation to generation and it includes language, manners, and morality (LaMorte, 2016). Since culture includes language, norms, manner, and morality, it is safe to say that there are some behaviors that can or cannot be accepted by one culture. One of the behaviors that cannot be accepted is called taboo. Wardhaugh (2000, p.234) in his book states that taboo is every behavior that is done by someone which is prohibited and considered harmful by the society that surrounds he/she and can lead them into embarrassment, nervousness, and even hurt. Speaking of taboo, society tends to understand taboo as something unacceptable, especially sexually. According to Allan and Burridge (2006), there are several things considered as taboo. They are body, body parts, and all secretions, sexual organs and acts, and other things that can be classified into this category.

Whether something is taboo or not, it cannot be separated from how someone expresses it. Allan and Burridge (2006) agrees that there are three expressions represents taboo. They are euphemism, dysphemism, and orthophemism. These three types of expressions are also used when talking about sexual matters that lead to politeness in language. Because impoliteness is easier to define than politeness (Anshori, 2022). Orthophemism and euphemism, both arise from self-censorship, whether it is consciously or unconsciously, to avoid the speaker being embarrassed or to avoid bad thoughts, and at the same time to avoid embarrassment and or offend listeners or third parties (Anshori, 2022). Sometimes people get confused and they could not differentiate language expression that represents orthophemism and the one represents euphemism. Because both arise from self-censorship and both created to tone down the tabooess in an expression. An orthophemism uses a more formal or directly (literally) word so that it seems neutral (Anshori, 2022). A euphemism using diction is more relaxed or in the form of figurative (indirect) language so that it seems to be fine (Anshori, 2022). Meanwhile, Hojati (2012) once said that euphemism is an expression used to tone down the overly vulgar traits of a thing, such as death, war, sexual matters, and disability. Shemshurenko and Shafigulliana (2015) defined euphemism as linguistic phenomena permitted by accepted verbal norms and behaviors socially and is used to replace forbidden words and inappropriate or taboo. Essentially, orthophemism is an expression that can still be considered polite but does not eliminate its taboo nature meanwhile euphemism is an expression that is completely formal and has eliminated its taboo nature. Dysphemism is a word or phrase that has the connotation of offending the interlocutor or the person who hears the utterance. In the context of sexual language, the use of words or phrases that are considered too vulgar or rude to make the listener feel uncomfortable. The speaker uses dysphemism to talk about people and things that are frustrating and disturbing with the intention of showing that he or she does not agree and wants to belittle, humiliate, or even demean (Allan & Burridge, 2006). Expressions of dysphemism include cursing, name-calling, and all kinds of derogatory comments directed at others with the intention of demeaning or hurting their feelings. The use of dysphemism is also used as a tool to express emotions; for example, when a swear word or swear words are used to relieve frustration or anger.

In translating orthophemism, euphemism, and dysphemism language expressions, there have not been many

studies that can explain and assess in detail the division of these expressions, besides that there have not been many studies studying the translation of orthophemism, euphemism, and dysphemism. Whereas, translation tabooness has a quite high risk. To understand why some translators chose to tone down the taboos from the source language into the target language, it is necessary to understand the levels of taboo expression first. From this case, the writer sees this as an opportunity to research further about the translation of euphemism, orthophemism, and dysphemism as well as what strategies are used by the translator.

The language expressions that were analyzed are all collected from *Euphoria* TV Series. The writer believes that this series is a perfect fit for an orthophemism, euphemism, and dysphemism study because this series tells a story about a group of teenagers in their high school years who are surrounded with drugs, sex, abuse, and depression. The characters in this series are frequently saying all sorts of taboo expressions that the researcher believes fit with the theory of orthophemism, euphemism, and dysphemism. Therefore, this research can be used as a reference in understanding and even researching taboo expressions, especially language expressions in the form of orthophemism, euphemism, and dysphemism. The statement of the problem in this research is elaborated into three research questions, i.e. whether there are any euphemism, orthophemism, and dysphemism words and phrases found in the English-Indonesian subtitle of *Euphoria* TV Series; what translation strategies are applied on words and phrases of euphemism, orthophemism, and dysphemism in the subtitle of *Euphoria* TV Series; and why a particular translation strategy is dominant in translating the language expression of *Euphoria* TV Series. Meanwhile, the objectives of the study accordingly are to find out the words and phrases in the subtitle of English and Indonesian in *Euphoria* TV Series representing euphemism, orthophemism, and dysphemism; to find out the translation strategies used in the subtitles of English and Indonesian of words and phrases in *Euphoria* TV Series representing euphemism, orthophemism, and dysphemism; and to explain the dominant translation strategy of the language expression of *Euphoria* TV Series.

2. METHOD

The researcher employs the qualitative approach in conducting this study because the researcher believes that the descriptive qualitative method is the best way for performing this study because the subject of analysis is a TV Series. This study used the qualitative method to define the words and phrases represented euphemism, orthophemism, and dysphemism in the subtitle of *Euphoria* TV Series especially words and phrases that are considered as vulgarity. This method focuses on exploring specific phenomena, typically of a social nature. Qualitative studies primarily rely on capturing people's words and actions, presenting them through detailed narratives or descriptions, as statistical analysis is rarely utilized. As described by Creswell (2012), descriptive qualitative research enables the study of the meanings individuals or groups associate with social human issues, making it the optimal method for data analysis in this case. The data will be collected using purposive sample. There were 156 utterances that was being analyzed in this series from episode 1. The researcher found 56 data that considered containing euphemism, orthophemism, and dysphemism. This study focuses on the translation strategies used by the translator of *Euphoria's* subtitle. The unit of analysis is words and phrases that are spoken by all the casts of *Euphoria* that indicated taboo language and can be categorized into euphemism, dysphemism, and orthophemism. The data of this study will be obtained from American TV Series named *Euphoria* season 1 episode 1 from HBO streaming application that came out on 2019. In total of 54 minutes, this study will be studying all of words and phrases that are saying by the cast of *Euphoria*. Those data were obtained from the subtitles, both English and Indonesian, in LokLok streaming application. This study also focuses on the translation strategy of those words and phrases.

The technique used to collect the data in this study was literary research, conducted by collecting all the data from *Euphoria* TV Series. To acquire the responses to the researcher inquiries, it is essential to collect the suitable data for examination (Matthews and Ross, 2010: 181). All the words and phrases were sorted from all the dialogues and monologues in *Euphoria*, but only the words and phrases that represent taboos were analyzed.

After that, all those words and phrases of taboos were divided into euphemism, orthophemism, and dysphemism. Then the translation strategies were determined. More clearly, this research was conducted through the following steps or techniques: (1) Watching the series on HBO; the researcher watched Euphoria of episode 1 on the application named HBO using English and Indonesian subtitle; (2) Collecting the data from the series; the researcher focused on all the utterances that contain taboo language; (3) Listing the data; the researcher wrote all the utterances that contain taboo language. Both in the English subtitle and its translation in Indonesian; (4) Analyzing the data; the data that had been listed were then categorized into 3 types, that is dysphemism, euphemism, and orthophemism. After that, the data were categorized into their translation strategies.

3. FINDINGS AND DISCUSSIONS

This chapter presents the research findings and their discussion in line with the research objectives. The objectives of this study is to identify taboo language expressions and to understand the translation strategies used by translators in translating taboo speech from the TV series *Euphoria*. The researcher utilized the theory of language taboos proposed by Allan and Burrige (2006) to determine the level of taboos used in the dialogues and the translation strategy theory by Mona Baker (1992) to identify the translation strategies of taboo language expressions from the dialogue in the TV series *Euphoria*.

A. Findings

The presentation of the research findings is categorized into two sections. The first section focuses on elucidating the various types of language expressions utilized by all the characters. In the second section, the emphasis is placed on discussing the translation strategies employed in the Euphoria TV Series. The types of language expression encompass Euphemism, Orthophemism, and Dysphemism, while the translation strategies encompass General Word, Less Expressive Word, Cultural Substitution, Loan Word Plus Explanation, Paraphrasing with Related Words, Paraphrasing with Unrelated Words, Omission, and Illustration.

1. Types of Language Expression

Table 4.1 Types of Language Expression

Language Expression	Frequency	Percentage (%)
Euphemism	3	5.35
Dysphemism	41	73.21
Orthophemism	12	21.42
Total	56	100.00

From the table, it is seen that there are 56 data of language expression found in the dialogue of all the characters in 'Euphoria' TV Series. From the overall data, the researcher categorizes it into three types of language expression according to Allan and Burrige's theory (2006): euphemism, dysphemism, and orthophemism. It is found that 4 data entries fall under euphemism, 36 data entries fall under dysphemism, and the remaining 16 data entries fall under orthophemism. In terms of percentage, euphemism accounts for 7.14%, dysphemism accounts for 64.4%, and orthophemism accounts for 28.5% of the total 100%.

2. Translation Strategies

Table 4.2 Translation Strategies

Translation Strategies	Frequency	Percentage (%)
General Word	18	32.14
Less Expressive Word	11	19.64
Cultural Substitution	16	28.50
Paraphrase using Unrelated Word	2	3.57
Omission	9	16.07
Total	56	100.00

From the analysis of language expression in the dialogue of all the characters in the 'Euphoria' TV Series, a total of 56 data points were examined. The translator utilized six different translation strategies in their work. These translation strategies were categorized based on Mona Baker's theory (1992), which includes the following types: general word, less expressive word, cultural substitution, paraphrase using related word, paraphrase using unrelated word, omission, loan word, and illustration. Out of the 56 data entries, as can be seen in Table 4.2, the distribution of translation strategies is as follows: General word: 18 data entries (32.14%), Less expressive word: 11 data entries (19.64%), Cultural substitution: 16 data entries (28.57%), Paraphrase using unrelated word: 2 data entries (3.57%), and Omission: 9 data entries (16.07%). Based on these percentages, it can be observed that general word accounts for the largest proportion of translated language expressions, representing 32.14% of the total. Less expressive word accounts for 19.64%, cultural substitution accounts for 28.57%, paraphrase using unrelated word accounts for 3.57%, and omission accounts for 16.07% of the total 100%. These findings provide insights into the translation strategies employed by the translator in adapting the dialogue of *Euphoria* TV Series into another language.

3. Dominant Translation Strategy

Table 4.3 Translation Pattern

Language Expression	Translation Strategies	Frequency	Percentage (%)
Dysphemism	General Word	13	33.33
	Less Expressive Word	5	12.82
	Cultural Substitution	13	33.33
	Paraphrase using Unrelated Word	2	5.12
	Omission	6	15.38
Total		39	100
Orthophemism	Cultural Substitution	2	15.38
	General Word	3	23.07
	Less-expressive Word	5	38.46
	Omission	3	23.07
Total		13	100.00
Euphemism	General Word	2	66.66
	Cultural Substitution	1	33.33
Total		3	100.00

Table 4.3 illustrates that the *Euphoria* TV Series features a total of 56 instances of language expression by its characters. These expressions fall into three categories: euphemism, orthophemism, and dysphemism. Among the data, 41 data of dysphemism or 73.21%, 12 data of orthophemism or 21.42% and the 3 data of euphemism or 5.35%. Additionally, the table demonstrates that the translator employed 5 out of the 8 available translation strategies to render the language expression found in the *Euphoria* TV Series. The translation process involved the use of 6 different strategies, with the most frequently used approach in dysphemism being the employment of general words accounting both for 18 data or 32.14% of the total. On the other hand, the least frequently utilized method was the paraphrase using unrelated and unrelated words, with only 2 data or 3.57%, falling into this category.

For orthophemism, the most frequently used approach being the employment of less expressive word, accounting for 5 instances or 38.46% of the total data. On the other hand, the least frequently utilized method was cultural substitution with only 2 instance or 15.38% of the data, falling into this category.

For the euphemism, the most frequently used approach being the employment of general word, accounting for 2 instances or 66.66% of the total data. On the other hand, the least frequently utilized method was cultural substitution with only 1 instance or 33.33% of the data, falling into this category.

The result showed that the dominant translation strategy used in the translation of English to Indonesian subtitle from 'Euphoria' TV Series is general word. This is related to the dominant language expression in this study, dysphemism. Because dysphemism contains highest level of vulgarity and straightforward words or phrases. Therefore, the translation into Indonesian will be closer to a general word strategy to ensure that it is easily understood by the Indonesian audience.

B. Discussion

1. Euphemism

On their last work, Alan and Burridge (2006) stated that Euphemism occurs when individuals consciously or unconsciously engage in self-censorship to prevent themselves from feeling embarrassed or being negatively perceived. Simultaneously, they aim to avoid causing embarrassment or offense to the listener or any other person involved. Euphemism, in contrast to its corresponding orthophemism, tends to adopt a more colloquial and figurative tone, often relying on indirect or metaphorical expressions.

a. General Word

This strategy is widely employed to address various forms of non-equivalence and is considered one of the most prevalent approaches. According to Baker (1992), it is generally effective across languages since meaning within the semantic realm is not inherently tied to a specific language.

Excerpt 1:

ST: "We literally all **naked!**"

TT: "Kami benar-benar **telanjang!**"

This excerpt is taken from a scene where Maddie wants to alert her father that she and her friends are changing clothes as he enters the room. Maddie's use of the word *naked* in this context can be classified as euphemism, as she opts for a milder term to avoid potential embarrassment or discomfort regarding their state of undress in front of her father. The translation strategy used in this dialogue is the use of a general word. The word *naked* is translated into Indonesian as *telanjang*, which is the literal and commonly understood translation in Indonesian. By employing a general word as the translation, the aim is to ensure that the Indonesian audience can easily comprehend the dialogue while maintaining the intended meaning. The use of *telanjang* captures the concept of being unclothed without introducing additional complexity or cultural adaptations.

Excerpt 2:

ST: "Do you think my **areolas** look weird?"

TT: "Menurutmu **puting**ku terlihat aneh?"

This excerpt is taken from a scene where Maddie and her friends are getting ready for a party. Maddie removes her clothes and asks her friends for their opinion on her body. The use of the term *areolas* in this context can be considered euphemism, as Maddie chooses a more respectful and less explicit term to refer to her private body parts, specifically her nipples. The translation strategy used in this dialogue is the use of a general word. The word *areolas* is translated into Indonesian as *puting*, which is a more commonly understood term in Indonesian. This choice is made to ensure that the intended meaning of the dialogue is conveyed while avoiding potential confusion or misunderstanding due to the structure of the body part term. By employing a general word as the translation, the aim is to maintain clarity and comprehension for the Indonesian audience. The use of *puting* captures the essence of the discussion about Maddie's body while using language that is more widely understood and appropriate for the context.

b. Cultural Substitution

According to Baker's theory (1992), this strategy entails substituting a cultural item or expression with an item in the target language, taking into account its effect on the intended audience. By doing so, the translated text becomes more authentic, comprehensible, and relatable to the target reader.

Excerpt 1:

ST: "Is she like a **prude?**"

TT: "Apakah dia **pemalu?**"

This data is considered euphemism as it pertains to a dialogue where Nate's friend discusses his girlfriend. They aim to show respect towards Nate while expressing their curiosity about his girlfriend. The term *prude* refers to someone who is shy or reserved about sexual matters. However, there is no exact equivalent word in Indonesian that captures the exact meaning. To address this, the translator employs the strategy of cultural substitution. They choose to use the word *pemalu* in the Indonesian translation, which means shy or reserved. This allows the translator to convey a similar concept that aligns with Indonesian cultural norms and linguistic nuances. By using cultural substitution, the translator ensures that the meaning and intent of the dialogue are effectively conveyed to the Indonesian audience. The use of *pemalu* captures the essence of being shy or reserved without directly translating the word *prude*. This strategy takes into account the cultural context and linguistic differences between English and Indonesian, allowing for a more accurate and culturally appropriate translation.

2. Orthophemism

On their last work, Alan and Burridge (2006) stated that Orthophemism has almost same meaning with euphemism, which occurs when individuals consciously or unconsciously engage in self-censorship to prevent themselves from feeling embarrassed or being negatively perceived. Simultaneously, they aim to avoid causing embarrassment or offense to the listener or any other person involved. Orthophemism tends to be characterized by a more formal and direct approach, often adhering to literal or straightforward language, as compared to euphemism.

a. General Word

This tactic is commonly utilized to tackle different types of dissimilarity and is regarded as the mostly used method. As per Baker (1992), it is generally successful across different languages as the meaning in the realm of semantics is not intrinsically linked to a particular language.

Excerpt 1:

ST: "They **hooked up!**"

TT: "Mereka **bercinta!**"

This dialogue is extracted from a scene in which Nate's friends discuss the relationship between Cassie and her boyfriend. This excerpt can be classified as an example of orthophemism. Nate's friends deliberately choose to use the phrase 'hooked up,' which is not a highly aggressive term but rather straightforward in conveying that Cassie and her boyfriend have engaged in physical intimacy. Instead of explicitly using the word *sex*, they opt for a milder expression.

In the translation process, the term *hooked up* is rendered into Indonesian as *bercinta*, which can be considered a general word. The translator's intention is to ensure that Indonesian viewers understand that the term *hooked up* in English aligns with the concept of *sex*. Therefore, the translator selects the word *bercinta* to convey the intended meaning and facilitate comprehension for Indonesian viewers.

By employing this translation strategy, the translator aims to convey the essence and intended message of the dialogue while maintaining cultural sensitivity and ensuring that the content remains appropriate for the target audience.

Excerpt 2:

ST: "Nate's a **loser.**"

TT: "Nate itu **pecundang.**"

This dialogue takes place during a conversation between Maddie and Kat. Maddie expresses her sadness and frustration with Nate's behavior, as they have been continuously fighting, arguing, and Nate has even become physically violent towards her. Despite these negative experiences, Maddie is still deeply in love with Nate. As her best friend, Kat tries to console her and persuade her to leave Nate. Kat expresses that Nate does not deserve Maddie and refers to him as a *loser* for treating her poorly. In this excerpt, the use of the word *loser* can be categorized as orthophemism. It is employed to convince Maddie to end her relationship with Nate. Kat chooses this term to make Maddie aware of Nate's negative qualities without directly insulting him. By using a milder term, Kat aims to communicate the negative aspects of Nate's behavior to Maddie while avoiding offensive language that might offend or upset her. Furthermore, this excerpt can also be classified as the use of a general word. The term *loser* signifies someone who lacks respect from others. In Indonesian, a person who is not

respected by their surroundings is referred to as a *pecundang*. Therefore, the translator adopts a translation strategy using a general word that conveys the same meaning in order to maintain the essence of the dialogue in the Indonesian context.

Excerpt 3:

ST: "Get a non-drug-addict friend to **piss** for you!"

TT: "Dapatkan **urin** teman yang bukan pecandu."

This monologue is taken from a scene in which Rue narrates her story of drug abuse. She reveals that her mother now administers regular drug tests on her using a kit that is immersed in the client's urine for a few minutes. Her mother does this out of concern, as she does not want Rue to fall into addiction or risk overdosing again. However, despite her mother's efforts, Rue remains addicted and continues to consume drugs on daily basis. To outsmart her mother's drug tests, Rue employs various methods to obtain negative results. One of these methods involves using someone else's urine. The use of the word *piss* in this context can be classified as orthophemism. While it is not employed to mock or offend others, it is still considered taboo and unethical to request someone else's urine for such purposes. Therefore, it falls within the realm of orthophemism. In the translation of this dialogue, the chosen strategy is to use a general word. The word *piss* is translated into Indonesian as *pipis* or *urin*. This choice of translation aims to maintain the meaning and essence of the original dialogue while using language that is culturally acceptable and appropriate in the Indonesian context.

b. Less Expressive Word

As per Baker (1992), the idea of *translation by a more neutral/less expressive word* refers to a method of translating texts in which words with strong emotional or intense connotations in the source language are substituted with words that are comparatively more neutral or less expressive in the target language.

Excerpt 1:

ST: "Sailormoon or **shit**."

TT: "Sailormoon atau **apalah**."

This dialogue occurs during a transaction between Fez and Rue, where they discuss a new girl in town named Jules. Fez remarks that Jules looks like Sailor Moon. This excerpt can be classified as orthophemism because Fez deliberately uses the word *shit*, which is an aggressive and straightforward term but still restrained in its intensity. Fez could have chosen a more explicit word like *fuck* or a milder option like *else* to describe Jules, considering he did not know her yet. However, given Fez's wild, thug, drug-dealer persona, he opts for the word *shit*. The translation of the word *shit* into Indonesian is *apalah*, which the researcher considers a less expressive word. The researcher believes that the translator recognized the versatility of the word *shit* and its various translations depending on the context or meaning. In this case, the word *apalah* seems to be a suitable choice to help Indonesian viewers understand what Fez is expressing in the dialogue. By employing this translation strategy, the translator aims to convey the essence of Fez's statement while ensuring cultural relevance and comprehensibility for the Indonesian audience. The choice of *apalah* captures the intended meaning without resorting to offensive or inappropriate language.

Excerpt 2:

ST: "I know you're full of **shit**."

TT: "Aku tahu kamu hanya **membual**."

This dialogue was taken from the scene where Rue is going to the night carnival with Jules. In there, Jules told Rue that she had just having sex with her sugar daddy that she found on dating app for LGBT community. She was very excited to told Rue because it was her first time. She said that her sugar daddy was very hot and handsome. Until at one point they went near a chilli bar and Jules was surprised because it turned out that the guy who owns the bar is Jules' sugar daddy. Not only that, when she told Rue about it, Rue did not believe it because Jules' sugar daddy was apparently Nate's father and that he owns half the town. Therefore, Rue said that Jules was just lying. The researcher considered this dialogue as orthophemism because the word *shit* is considered rude and it means 'dirt poop'. The use of this word is to affirmed that what Jules said must be untrue, because it just could not be for Rue who believed that Nate's father was a successful, handsome, and perfect guy of Highland. But the word 'shit' is still considered not as taboo as the word 'fuck' therefore it is

orthophemism. The translator used translation by using less expressive word because the word *shit*, like it is said before, means *dirt poop*. In Indonesian subtitle, the translator here translated this word onto *membual*. It is known that the situation of this scene is Rue's disbelief, therefore to make the Indonesian audience understand it, it is translated as *membual*, which is not taboo at all.

Excerpt 3:

TT: "**Bitch**, this ain't 80's."

ST: "Ini bukan era 80-an, **kawan**."

This scene takes place as Maddie and her friends are preparing to attend Nate's party. Kat expresses her insecurity and asks her friends about their first experiences. Kim, one of her friends, becomes suspicious of Kat's question and wonders if Kat herself has never had such an experience. In response, Maddie remarks that at their age, they should have already had their first experience, which prompts her to say this dialogue. The word *bitch* used by Maddie is considered orthophemism in this context. Although the word is generally considered rude and taboo, Maddie uses it towards her best friend, Kat, without intending to disrespect or offend her. Thus, it falls within the realm of orthophemism. The translator employs a strategy of using a less expressive word to translate this dialogue. In Indonesian, the word *bitch* is typically translated as *jalang*. However, since the word is used between friends without any intention of causing harm, the translator chooses to translate it as *kawan*, which is a much less expressive term than *jalang*. By utilizing this translation strategy, the translator aims to convey the essence of the dialogue while ensuring cultural sensitivity and maintaining the friendly nature of the conversation. Translating *bitch* as *kawan* helps to avoid any potential offense or misunderstanding that may arise from using a more intense term like *jalang*.

Excerpt 4:

TT: "I'm just trying to get back at my **shitty** ex."

ST: "Aku hanya mencoba untuk kembali dengan mantanku yang **menyebalkan**."

This dialogue occurs when Maddie discusses her relationship with Nate with Kat, even though they are supposedly already broken up. However, Maddie admits that she is still in love with Nate, and Kat asks her what she truly wants. Maddie confesses that she is trying to get back at Nate, even though she knows he is a terrible person. The word *shitty* used in this dialogue is considered orthophemism because it is not employed to mock, offend, or hurt anyone's feelings. Instead, it serves as a metaphor to convey that Nate's character is not kind. However, it is important to note that the word *shitty* itself is considered rude. To translate this dialogue, the translator employs a strategy of using a less expressive word. The word *shitty* is translated into Indonesian as *menyebalkan* which means *annoying* or *troublesome*. This choice allows the subtitle to align with the understanding of the Indonesian audience and ensures that the word is comprehensible without using overly strong or offensive language. By utilizing this translation technique, the translator aims to maintain the essence of the dialogue while adapting it to the cultural and linguistic context of the Indonesian audience. The use of *menyebalkan* captures the intended meaning without resorting to a word that may be deemed too harsh or inappropriate for the target audience.

c. *Cultural Substitution*

Based on Baker's theory (1992), this approach involves replacing a cultural element or expression with an equivalent element in the target language, considering its impact on the intended recipients. By employing this method, the translated content becomes more genuine, understandable, and relatable to the target audience.

Excerpt 1:

ST: "He tried to **finger** me."

TT: "Dia mencoba **memasturbasiku**."

In this scene, Maddie confides in her friends about Nate's mistreatment and harassment within their relationship. The word *finger* is considered orthophemism because, despite the forceful nature of the act being described, Maddie still loves Nate. As a result, she chooses to use the word *finger* as a toned-down expression. The translation of the word *finger* into Indonesian as *masturbasi* can be seen as a cultural substitution. This translation choice was made by the researcher to ensure that viewers understand that the word *finger* has a different meaning in this context than its widely known association with masturbation. By utilizing this

translation strategy, the aim is to convey the intended meaning of the dialogue while considering the cultural sensitivities and understanding of the Indonesian audience. The use of *masturbasi* as a substitute word helps to convey the necessary context while maintaining clarity and cultural appropriateness in the translation.

Excerpt 2:

ST: “**Shit**, I don’t know.”

TT: “**Sial**, aku tak tahu.”

This dialogue is taken from the scene where Rue was having her drug episode. She just came out of rehabilitation so she did not have any drug left with her. So, she came to Fez to buy some drugs to get her high. But Fez knew that Rue just came out of rehab and that she almost died overdosed, so when Rue asked him about the new drugs, Fez refused to sell her some. Rue kept begging on him so Fez said that dialogue. The word *shit* is considered as orthophemism because this word is rude and taboo but it is not used to mock or offend anyone. In this situation, the word *shit* is just an expression of feeling annoyed that was said by Fez to Rue. He did not try to offend or mock or mad at her, in fact he wanted to protect Rue. So, that is why this word is considered as orthophemism. The translator used translation strategy named cultural substitution because the word *shit* here used to describe the feeling of annoyance by someone. In Indonesia, people use the word *sial* to express this feeling. Therefore, the translator translated it into *sial*.

d. Translation by Omission

While it may appear as a drastic approach, there are instances where omitting the translation of a word or expression can prove advantageous. In certain contexts, if the conveyed meaning of a specific item or expression is not essential for comprehending the translation, translators employ this strategy to avoid lengthy explanations (Baker, 1992).

Excerpt 1:

ST: “I thought your **ass** was dead.”

TT: “Kupikir kau sudah mati.”

This dialogue occurs in the scene where Fez encounters Rue after her rehabilitation. The word *ass* used in this context can be classified as orthophemism. It is straightforward and mocking, but not highly offensive. However, in the Indonesian translation version of this dialogue, the omission strategy is employed. The word *ass* is eliminated from the translation to avoid potential misunderstandings. If the word *ass* were to be included in the translation, it would be rendered as *kupikir pantatmu sudah mati* in Indonesian. However, the translator chose to remove the word *pantat* (which means *buttocks*) because it may cause confusion or unintended offense. By employing the omission strategy, the translator aims to ensure clarity and cultural appropriateness in the Indonesian version of the dialogue. The omission of the word *ass* prevents potential misinterpretations or misunderstandings among the Indonesian audience while still conveying the essence and tone of the original dialogue.

Excerpt 2:

ST: “How McKay threw the grime**st fucking banger** of the summer.”

TT: “Bagaimana McKay menggelar **pesta** terbaik di musim panas.”

This dialogue takes place in a scene where Nate and McKay are preparing for a party. Nate suggests throwing a summer party at McKay's house, and McKay initially refuses. However, Nate persists with his plan, leaving McKay with no further objections. While driving in Nate's car to buy some beer, McKay has a change of heart and asks Nate to cancel the party. Despite McKay's request, Nate refuses and continues to convince McKay. When McKay falls silent, Nate utters the following sentence. The term *fucking banger* used in this context can be categorized as orthophemism. It is not employed to offend, mock, or attack anyone. Instead, the word *fuck* in this term expresses Nate's excitement and enthusiasm for the party he has organized. In the translation of this dialogue, the strategy employed is omission. The term *fucking banger* is used to describe the anticipated excitement and enjoyment of the party. The word *banger* refers to a music beat that is energetic and often played for dancing, symbolizing the festive atmosphere of the party. However, the word *fucking* is omitted in the target text because it represents a feeling or sentiment associated with the party that is challenging to convey in translation. By utilizing the omission strategy, the translator aims to capture the essence and meaning of the dialogue while

maintaining cultural appropriateness and comprehensibility in the target language. Omitting the word *fucking* ensures that the translation effectively conveys the excitement and vibe of the party without introducing potentially offensive or ambiguous language.

Excerpt 3:

ST: "You kick her **ass** to the curb."

TT: "Tendang dia."

This dialogue occurs during McKay's party at his house, where he is surrounded by Nate, his brothers, and other friends. Nate asks McKay how it feels to sleep with Cassie, and although McKay initially does not want to answer, his friends start making remarks about what might have occurred during their intimate encounter. The word *ass* used in this context can be classified as orthophemism, as it is considered rude and taboo. However, there are words that are deemed even more taboo than *ass*, such as *buttocks*. The reason why *ass* is considered orthophemism in this dialogue is because it is used to demean and disrespect Cassie. Hence, it falls within the realm of orthophemism. The translation strategy employed in this dialogue is omission, as the word *ass* is deleted in the target text or Indonesian subtitle. This omission allows for the adaptation of the dialogue to the cultural and linguistic norms of the Indonesian audience. By removing the word *ass*, the translator ensures that the Indonesian viewers can comprehend the dialogue without encountering potentially offensive or inappropriate language.

3. *Dysphemism*

On their last work, Alan and Burrige (2006) state that dysphemism can be described as a term or phrase that carries offensive associations, whether towards the object being referred to or towards the individuals who hear or are addressed by the statement. Dysphemistic expressions encompass curses, name-calling, and any form of derogatory remarks aimed at others with the intent to insult or harm them.

a. *General Word*

According to Baker's theory (1992), this widely employed strategy is commonly used to address various forms of non-equivalence and is considered one of the most prevalent approaches. It is generally successful across different languages because the meaning within the semantic realm is not inherently tied to a specific language. This tactic is employed to tackle different types of dissimilarity and is highly regarded for its effectiveness in bridging linguistic gaps. By substituting cultural items or expressions with their target language equivalents, while considering the impact on the intended audience, the translated text becomes more authentic, comprehensible, and relatable to the target reader.

Excerpt 1:

ST: "I want to **fuck** you here."

TT: "Aku mau **bersetubuh** denganmu disini."

This dialogue is taken from a scene where Maddie brings one of her school friends to Nate's party with the intention of making him jealous. During the party, Maddie kisses the boy in Nate's pool and explicitly asks him to have sex with her. This excerpt can be classified as dysphemism because Maddie deliberately chooses to use the word *fuck* which is highly vulgar and straightforward, to convey her desire for sexual intercourse. The word *fuck* is translated into Indonesian as *bersetubuh*, which is considered a general word. The reason for choosing a general word is that the term *fuck* has various translations depending on the context and meaning. In this scene, Maddie's actions and body language indicate her intention to engage in sexual activity. Therefore, the translator selects the word *bersetubuh* to align with the context and gestures depicted in the scene. By using the translation strategy of employing a general word, the translator aims to ensure that the Indonesian audience can understand the dialogue while taking cultural sensitivities into account. The choice of *bersetubuh* captures the intended meaning of Maddie's proposition while using language that is appropriate for the target audience and aligns with the scene's context.

Excerpt 2:

ST: "Dad, stop being a **pervert!**"

TT: " Ayah, berhenti jadi **cabul!**"

This scene was taken when Maddie and her friends were changing their clothes in her house. They were preparing to go to Nate's party. When she and her friends were talking about Maddie and Nate's relationship, out of nowhere her dad barged in and it shocked her and her friends. She then yelled at his father and he quickly got out of her bedroom. The researcher decided that this excerpt is considered as dysphemism because the word *pervert* is considered rude, moreover this word was yelled by Maddie to her father so not only it is rude, it is also taboo. It is true that USA has wider perspective on the relation between parents and their children, but the researcher believed even with this perspective, yelling and calling the father that has raised the speaker for her lifetime is very wrong and unethical. This specific excerpt was considered using general word as its translation strategy by the researcher is because the word *pervert* is translated as *an individual whose sexual behavior is viewed as unconventional and unpleasant by majority of people*. In Indonesia this behavior is known as *cabul*. Therefore, for the Indonesian audience, the translator chose this strategy, translation by using general word.

Excerpt 3:

ST: "Imma gonna **rape** you, cunt!"

TT: "Aku akan **memerkosamu**, jalang!"

This dialogue is taken from the scene where Jules was just moving in to the town. She decided to go around the town on her bike. Suddenly Nate and McKay passed her, Nate thought that Jules is pretty, so he turned around and, out of nowhere, chase her with his car. Of course, did not matter how fast Jules ride her bike, she could never be faster than Nate's car, so she fell hard on the ground and Nate came out of his car and yelled this sentence to her. The word *rape* here used to harass, offend, and humiliate Jules by Nate. Now, this word might be used without the consent of the speaker to really do it, but it is still very unethical to use this word especially if someone wanted to use it as sexual harassment, like Nate. Therefore, it is considered as dysphemism, because not only this word taboo but it is also unethical to use and the speaker did not seem to have any conscious to hold it back. The translation strategy used by the translator to translate this sentence is general word, because in Indonesia this word is translated as *memerkosa* and the translator also translate it as *memerkosa*.

Excerpt 4:

ST: "You just need to catch a **dick**."

TT: "Kamu hanya butuh **penis**."

This dialogue was taken from the scene where Maddie and her friend, Kate are talking about Maddie's relationship with Nate in their school, next to their locker. Maddie kept saying that she missed Nate and that she wanted to get back to him. As her close friend, Kim tried to convince Maddie that what her feelings were just because she needed someone. So, Kim said this dialogue. The word *dick* used to represent men. In Indonesian Language means *penis* which is men's sexual organ. Because of its taboo, as a sexual organ that is being said freely like this, it is considered as dysphemism. Like it is said before, the word *dick* means *penis* in Indonesian Language. In the target text, the translator translated it as *penis*. Even though this conversation has connotation meaning as *need a man*, but the translator just translated it according to the dictionary. Therefore, it is considered as general word as the translation strategy.

Excerpt 5:

ST: "Just **fuck** someone new."

TT: "**Bercintalah** dengan orang baru."

This dialogue was taken from the scene where Maddie and Kim were walking towards their class. Maddie was talking about her relationship with Nate and that she really missed him. Listening to that, Kim answered by saying that Maddie needs to stop missing him. She needed to move on and forget about him. Kim said that she needed to find someone new. The word *fuck* here is considered dysphemism because it is a very rude and taboo word, it is explaining an intercourse between some people. The translation strategy used in this dialogue is considered as general word because the word *fuck* means *bercinta* in Indonesian language. And in here, the translator translated the word *fuck* as *bercinta*, just like its literal meaning. Therefore, it is considered as general word.

Excerpt 6:

ST: "Is she like a **slut**?"

TT: "Apakah dia seperti **pelacur**?"

This word is used in a conversation among Nate, McKay, and their friends during their party. Nate asks McKay about his sexual encounter with Cassie. The word *slut* used by Nate is considered dysphemism because it is extremely rude, offensive, and used to demean someone. In this context, Nate refers to Cassie as a *slut* based on his perception of her provocative appearance, assuming that she is not innocent. This usage not only degrades Cassie but also reflects offensive judgment based on appearance. Therefore, it falls within the realm of dysphemism. The translation strategy employed in this dialogue is the use of a general word. The word *slut* is translated into Indonesian as *pelacur*, which is the dictionary equivalent. This choice ensures that the Indonesian audience can easily understand the meaning of the word "slut" without introducing additional nuances or cultural adaptations. By using a general word as the translation, the intention is to convey the essence and meaning of the dialogue while ensuring clarity and comprehensibility for the Indonesian audience. The use of *pelacur* captures the derogatory nature of the original word *slut* without further modifications or adaptations.

b. Translation by More Neutral or Less Expressive Word

According to Baker's theory (1992), the concept of *translation by a more neutral/less expressive word* encompasses an approach to translation where words in the source language that carry powerful emotional or intense connotations are replaced with words in the target language that are relatively more neutral or less expressive. This technique aims to ensure that the translated texts maintain a balanced tone and avoid the potential loss or distortion of meaning caused by overly emotive language. By employing this method, the translated content remains faithful to the original message while adapting to the cultural and linguistic nuances of the target language.

Excerpt 1:

ST: "I did not **fuck** it up."

TT: "Aku tidak **mengacaukannya**."

This dialogue was taken from the scene where Rue arguing with her mother about her drugs abuse. Her mother begging her to stop using drugs because she was just getting out from rehabilitation after overdosing herself and that she ruined so many things. The researcher considered this excerpt as dysphemism because the word 'fuck' is very aggressive and using to mock Rue's mother. After that, the word *fuck* is considered using translation strategy by using less expressive word that is translated into Indonesian as *mengacaukan* because the researcher thought that the translator wants to make the Indonesian viewer understand the situation between Rue and her mother's relationship. By saying *mengacaukan* it is straightforwardly saying that everything is messed up.

Excerpt 2:

ST: "Mad people like to **fuck** on it."

TT: "Orang gila banyak **memakainya**."

This dialogue was taken from the scene where Rue was having monologue about her past memories before she overdosed. She wanted to buy drugs from Fez. She wanted to try the newest drug that Fez had. So, he told her that there is a new drug that she could try. When Rue asked what it is, Fez explains to her that all she needs to know is that a lot of people who are addicted love to use this drug, so he said this dialogue. The word *fuck* here is considered as dysphemism because it is very rude and offensive to use. Now, it might be used not towards Rue, but it is surely used towards the third party or people who liked to buy it. Therefore, it is considered as dysphemism. The translation strategy used in this dialogue is translation using less expressive word, because the word *fuck* here was translated into *memakai* by the translator.

Excerpt 3:

ST: "You **fuck** her like the whore she is."

TT: "Kamu **tiduri** dia sesuai kebinalannya."

This dialogue takes place during a scene where Nate, McKay, and their friends are conversing at a party. Nate suggests McKay that he should engage in sexual activity with a particular person without developing emotions or caring about her. However, McKay refuses Nate's proposition. The word *fuck* used in this context is considered

dysphemism because it is highly offensive and taboo. It is employed to describe sexual intercourse between two individuals in this dialogue, thereby falling within the realm of dysphemism. The translation strategy employed by the translator in this dialogue is the use of a more neutral or less expressive word. The word *fuck* is intentionally translated as *bercinta*, which is the direct equivalent found in dictionaries. However, the translator chose to tone it down and use the word *tiduri* to make it more acceptable for the Indonesian audience. By employing the translation strategy of using a more neutral or less expressive word, the translator aims to convey the intended meaning of the dialogue while considering cultural sensitivities. The choice of *tiduri* allows the translation to align with the context and maintain a level of acceptability for the Indonesian audience.

c. Translation by Cultural Substitution

According to Baker's theory (1992), this approach entails substituting a cultural item or expression with an equivalent element in the target language, taking its effect into account on the intended audience. By employing this method, the translated content becomes more authentic, comprehensible, and relatable to the target readers. This strategy aims to bridge cultural and linguistic gaps, ensuring that the translated text resonates with the target audience while preserving the intended meaning and cultural context of the original content. By carefully selecting appropriate replacements, the translation becomes more effective in conveying the intended message and creating a meaningful connection with the readers in the target language.

Excerpt 1:

ST: "Imma gonna rape you, **cunt!**"

TT: "Aku akan memerkosamu, **jalang!**"

This dialogue was taken from the scene where Nate is angry at Jules because she refused to have sex with him. The word *cunt* is considered as dysphemism because it is a very vulgar word that is used to mock and embarrass Jules. The word *cunt* is translated as *jalang* in Indonesian because the word *cunt* when translated literally to Indonesian means *bagian kelamin wanita*, meanwhile Nate used this word to mock Jules, who is a woman, and to embarrass her. To convey that meaning, the translator chose to translate it into Indonesian as *jalang* so that the viewer could understand the meaning of it.

Excerpt 2:

ST: "I realize you're just a **prick.**"

TT: "Aku tahu kau **bajingan.**"

This dialogue was taken from the scene where Mck talked with Nat, he was furious because Nat kept talking disrespectful towards his girlfriend, Cassie. Nate believed that Mck did not love Cassie and that Cassie, who had a persona as someone who is very innocent, pure, and has a nice heart, is just putting on a mask so that people would love her. Mck was already told him to keep it off, but Nate did not seem to follow. Until at one point, Mck was done. He got furious and called Nate *prick*. In Cambridge dictionary, *prick* means *penis* and *stupid man*. Considering the situation when this word was used in this series and the meaning of the word *prick*, the researcher found that this excerpt is considered as dysphemism. Because the word *prick* was used to offend and hurt Nate by Mck, and its meaning is very taboo, offensive, and rude. The strategy used in this dialogue by the translator is cultural substitution, because the word *prick* has connotative meaning as someone who no longer has dignity because of their behavior. This has the same meaning as the word *bajingan* in Indonesian language, therefore this word is considered as a translation by using cultural substitution strategy.

d. Translation by Paraphrase using Unrelated Word

According to Baker's theory (1992), paraphrasing is a valuable method used when a specific concept in the source language does not have an exact equivalent in the target language. When the meaning of the source item becomes complex in the target language, paraphrasing serves as a useful alternative to using related words. This technique may involve rephrasing a broader concept or offering a more precise explanation of the intended meaning of the source item. By applying this strategy, the translated content ensures that the fundamental essence and intended message of the original item are effectively communicated, even if certain words need to be modified or elaborated upon.

Excerpt 1:

ST: "Give me **suck.**"

TT: “Hisap penisku.”

This dialogue is taken from a scene where Nate’s father is having sex with Jules. The word *suck* is considered as dysphemism because even though *suck* has another meaning, if this word is being said to another person without consent of the interlocutor, this could lead to an insult. And in this scene, Nate’s father force Jules to do it to him, therefore the word *suck* is considered dysphemism. Meanwhile this dialogue is considered using a paraphrase using unrelated words by the researcher because the word *suck* her is translated into Indonesian by the translator as *hisap penis*. The word *suck* itself means *menghisap* but the word *penis* here was added by the translator to make the Indonesian viewer understand that the word *suck* here has sexual meaning. However, the word *suck* itself did not have sexual meaning, it becomes sexual because of the *penis* word here. The word *penis* does not have relation with suck, unless it has connotation, therefore it is considered using translation by paraphrase using unrelated word strategy.

Excerpt 2:

ST: “But Nate was **fucking** on me.”

TT: “Tapi Nate **macam-macam** denganku.”

This dialogue was taken from the scene after McKay and Nate’s fight. Here, McKay was talking to one of his friends. He was furious with Nate because he humiliated McKay’s girlfriend, Cassie. McKay’s friend tried to persuade into forgive Nate, but he refused. He said that Nate’s family is the owner of Highland city because of their wealth. But McKay was not tremble. He said that Nate was out of line and that he did not afraid of him. The word *fucking* here is considered as dysphemism because it is very taboo and rude. In this scene it is also used to disgrace and offend the third party, or Nate. The translation strategy used in this dialogue is paraphrase using unrelated word because the word *fucking* means *bersetubuh* but the translator translated it as *macam-macam* because the connotation of the word *fucking* is used to explain about Nate’s behavior that was out of line. In Indonesian, this expression is hard to be delivered. So, the word *macam-macam* is very suitable to make the Indonesian audience understand it.

e. Translation by Omission

Although it may seem like a drastic measure, there are situations where intentionally omitting the translation of a word or expression can be advantageous. In certain contexts, if the conveyed meaning of a particular item or expression is not crucial for understanding the translation, translators opt for this strategy to avoid lengthy explanations, as suggested by Baker (1992). By omitting such elements, the translated text becomes more concise and streamlined, allowing the reader to focus on the main message without getting bogged down by unnecessary details. This approach also helps maintain the flow and readability of the translation while ensuring that the essential meaning and coherence of the original content are preserved.

Excerpt 1:

ST: “I just **fucking** exhausted.”

TT: “Aku hanya kelelahan.”

This dialogue was taken from the scene where Rue was having fight with her mother. Her mother found that Rue was still using drugs after her rehab. Her mother did not want her to overdosed on drug again, so she was yelling at her. But Rue blamed her mother instead for her addiction because she thought that her mother made her lost her father. She said that living without her father is very exhausting for her. And that she cannot take it anymore. The word *fucking* here is considered as dysphemism because it is considered very rude and taboo. In the dictionary, the word *fucking* means having sex with someone. But in here, this word is used to explain Rue’s expression of exhausting or depression. Even so, this word is used towards her mother and it is unethical to use this language to biological mother who has been raising them. The word *fucking* here is deleted in the target text by the translator because it is just an expression of depression, to make the sentence more dramatic. Therefore, this dialogue uses translation by omission strategy.

Excerpt 2:

ST: “So what the **fuck** you want?”

TT: “Jadi apa yang kau inginkan?”

This dialogue was taken from the scene where Nate wanted to buy drugs from Fez. Fez then asked him what he wanted. The word *fuck* here is considered as dysphemism because is very offensive and rude to use. Then the researcher believed that the translation strategy used in this dialogue by the translator is omission because in the target text, the word *fuck* is not being translated into Indonesian.

Excerpt 3:

ST: "Giving one of good **fucking** advice."

TT: "Memberi saran yang bagus."

This dialogue was taken from the scene where Maddie was talking with Kat about her boyfriend. Maddie was feeling tormented for missing Nate, so she asked Kat what she should do. Kat was telling her to move on and forget Nate, especially after what she has been through throughout their relationship. But Maddie refused her advice, and she said that she did not want to move on, so Kat had better give her a better advice rather than move on from him. The word *fucking* here is very offensive and rude. It is used by Maddie to tell how horrible is Kat's advice. So, it was meant to offend Kat for her advice. Therefore, this dialogue is considered as dysphemism. The word *fucking* here was not translated into Indonesian by the translator. Because it is just an expression of annoyance by Maddie towards Kat, and because it means *bercinta* in Indonesian, this word was better be removed so that it would not create language confusion. Therefore, the translation strategy used in this dialogue by the translator is omission.

Excerpt 4:

ST: "You're hot as **fuck!**"

TT: "Kamu sangat seksi!"

This dialogue was taken from the scene where Jules was making love with Nate's father. They met for the first time at the motel, and it was the first time Nate's father saw Jules. He thought that Jules is very sexy, so he said this dialogue. The word *fuck* is considered as dysphemism because even though it is used to flatter Jules, but it has connotation to disgrace her. It is shown in the scene after where Nate's father called her *slut* and kept on harassing her towards their intercourse. The translation strategy used in this dialogue is omission because the word *fuck* here is deleted by the translator in Indonesian language. It was because the word *fuck* is the expression of amazement by Nate's father when he saw Jules.

4. CONCLUSION

From this research it can be concluded that language expression in the *Euphoria* TV Series has 41 data of dysphemism or 73.21%, 12 data of orthophemism or 21.42%, and the 3 data of euphemism or 5.35%. The data shows that the mostly used language expression here is dysphemism, the second mostly used language expression is orthophemism, and the least used language expression is euphemism. This result shows that almost all the dialogues in the *Euphoria* TV Series Episode 1 contain taboos that are sexist, offending, harassing, and even vulgar. In order to make the Indonesian viewers understand the meaning of those dialogues, the translator used several strategies to translate the English conversation into the Indonesian subtitle. The mostly used translation strategy in the *Euphoria* TV Series is General Word with 18 data or 32.14%, then Cultural Substitution with 16 data or 28.57%, then Less Expressive Word with 11 data or 19.64%, then Omission with 9 data or 16.07%, and the least used is Paraphrase Using Unrelated Words with only 2 data or 3.57%. There are 3 translation strategies that are not used by the translator in translating the dialogues in *Euphoria* TV Series, namely Loan Word, Paraphrase by Using Related Word, and Illustration. One of the strategies that are mainly used here is using general word because the translator did not want to erase the taboo content from the series in the aim to make the Indonesian audience be able to relate to it. The dominant translation approach employed in the *Euphoria* TV Series is the use of general words. This choice is mainly due to the prevalence of dysphemistic language expressions, which consist of highly vulgar and direct words or phrases. As a result, the Indonesian translation aims to adopt a more general word strategy to ensure better comprehension and ease of understanding for the Indonesian audience.

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Corresponding Author: **Jumanto Jumanto**, English Department, Universitas Dian Nuswantoro, Indonesia. E-mail address: ilhamj@dsn.dinus.ac.id

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