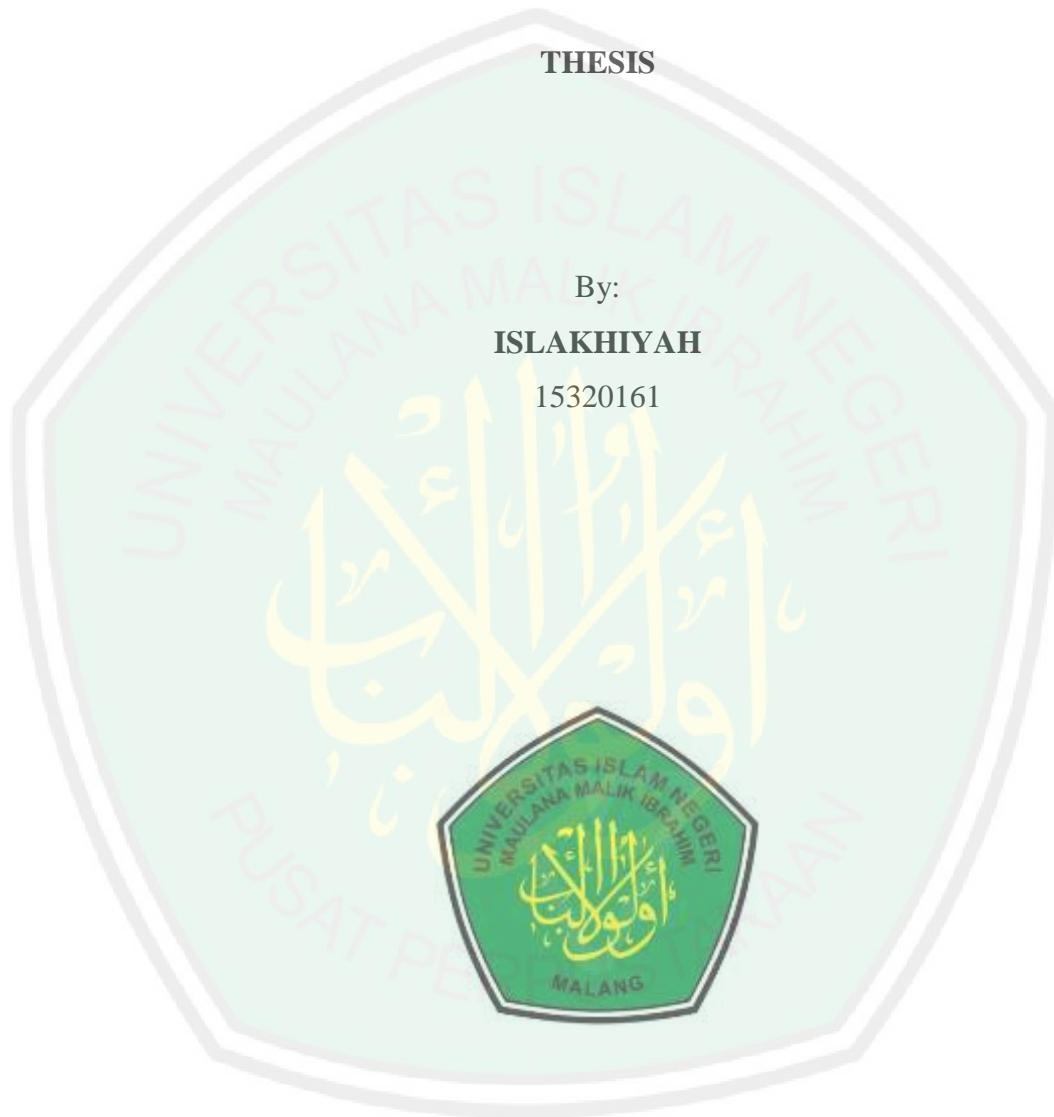# THE LINGUISTIC AND CULTURAL VARIATIONS OF ARABIC SWEARWORD SUBTITLE TRANSLATION ON AMERICAN MOVIES

THESIS

By:

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DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI UIN MAULANA MALIK IBRAHIM MALANG
2019

THE LINGUISTIC AND CULTURAL VARIATIONS OF ARABIC SWEARWORD SUBTITLE TRANSLATION ON AMERICAN MOVIES

THESIS
Presented to
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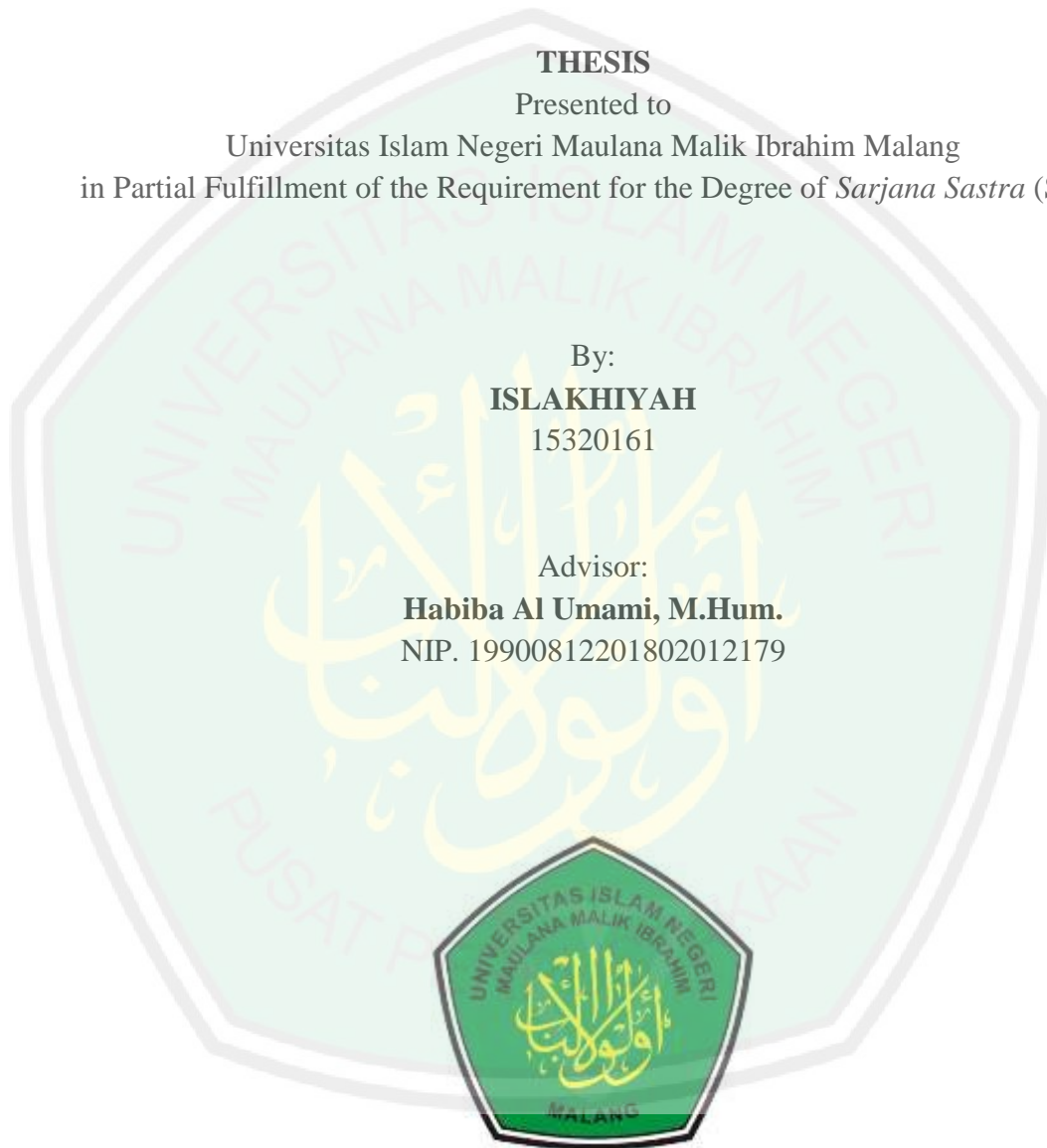
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2019

STATEMENT OF AUTHORSHIP

I state that the thesis entitled *"The Linguistic and Cultural Variations of Arabic Swearword Subtitle Translation on American Movies"* is my original work. I do not exclude any material previously written or published by another person, and except those ones are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

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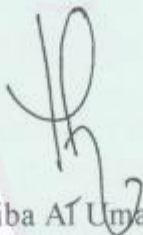Researcher

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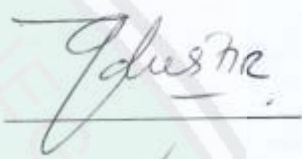
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MOTTO

"Vini Vidi Vici"

DEDICATION

I proudly dedicate this thesis to my father, H. Somari; my mother, Hj.

Inamakum; my all brothers and sisters, Eka Purwati S.Th.I, H.

Mafruhan S.Th.I. and Wardatul Azizah; my only cousin Gladys

Humairah As-Syatirah; my aunts and their husbands Hj. Nur Lailiah,

H. Nur Jaelani, Mufarika, Mukid, Anik Sofiyati, and Mukhlis; my

grandmothers Hj. Mutia and Hj. Musri.

And to whom will be my life partner in the future.

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Malang, 9 October 2019

Islakhiyah

ABSTRACT

This research is oriented to describe how the linguistic and cultural variations appear on the swearword subtitle translation of Deadpool series movie. This subject uncovers the underlying reason for the change that exist on the translation process. This subject is selected due to the researcher hypothesis about existence of swearword translation differences between different cultures. Furthermore, this case is getting on topic nowadays by the massive production of Audio-Visual Translation which the researcher finds it is important to reveal this phenomenon. Regarding the object of the research which is Deadpool series movie is selected because the movie consists of high occurrence of swearwords. So, it increases the percentage of the research strength with the number of swearwords contained in it.

This research was done using the descriptive qualitative method as it is the research design in analyzing the data. This research found 278 data from two Deadpool series movie. The data were analyzed using several theories support the theory of translation equivalence by Mona Baker (1992), the translation strategy by using the compilation theory of Vermeer Skopostheory (1978) and Venuti Designation (1955), the constraint swearword translation by Chaume (2014) and the linguistic repertoire by Holmes (2001).

The results showed the textual analysis and the cultural analysis. The textual analysis of this research shows that all the five Baker translation equivalence exist on the subtitle translation. The result also shows that the Vermeer Skopostheory translation strategy which applied from 278 data, 51 data or 19% of them are included to the deletion strategy, 10 data or 3% of them are included to the de-swearing strategy, 10 data or 3% of them are included to the ambiguity strategy, 3 data or 1% of them are included to the euphemism strategy. 1 data or 1% of them are included to the over translation strategy, 49 data or 17,5% of them are included to the literal translation strategy, 154 data or 56% of them are included to the functional translation strategy. After analyzing the distinctive strategy of the both foreignization and the domestication used the Venuti designation theory, the three most common strategy used is firstly the cultural equivalence, secondly the functional equivalence, thirdly comes to the deletion strategy. This proven that the translators of the Deadpool series movie applied the domestication as the major translation strategy.

The cultural analysis result with the existence of the cultural constraint, the religion constraint, and the norm, believe and ideology constraint in the Deadpool series movie. Also, seeing the sociolinguistic point of view the linguistic repertoire possibly support the researcher hypothesis. The language repertoire analysis applying Holmes (2001) theory result that the social distance and the degree of formality influence the linguistic variation. In conclusion the researcher hypothesis about the existence of swearword translation differences between different cultures differ in many ways. However, the translation is a complex process with various approaches. To link the translation and culture is an intimidating subject to solve. Simply, the translation process become the translators battle, weather their loyalty to the source language and its purpose or their loyalty to the target language and its culture.

Finally, the researcher hopes that she contributes to the general discussion about swearword as a common cultural phenomenon. And for the next researcher dealing with swearing word and translation, the researcher personally suggests to have a wider analysis corelate to the discourse and power relation with possible object to analysis. For after all, swearwords are a worth going issue to investigate.

ABSTRAK

Islakhiyah. 2019. *Variasi Linguistik dan Budaya pada Terjemahan Subtitle Kata Umpatan Bahasa Arab pada Film Amerika.* Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing   : Habiba Al Umami, M.Hum.

Kata Kunci   : Ilmu Penerjemahan, Variasi Linguistik, Variasi Budaya, Kata Umpatan

Penelitian ini bertujuan untuk mendeskripsikan bagaimana variasi linguistik dan budaya yang muncul pada terjemahan kata umpatan dalam subtitle film Deadpool. Penelitian ini mengungkap alasan yang mendasari perubahan yang terjadi pada proses penerjemahan kata tersebut. Subjek ini dipilih karena hipotesis peneliti tentang adanya perbedaan terjemahan kata umpatan pada dua budaya yang berbeda. Terlebih lagi, kasus ini menjadi kekinian dengan adanya produksi besar-besaran Terjemahan Audio-Visual yang menurut peneliti penting untuk mengungkap fenomena ini. Mengenai objek penelitian yang merupakan film seri Deadpool dipilih karena film ini mengandung jumlah kata umpatan yang tinggi. Jadi, itu akan meningkatkan persentase kekuatan penelitian dengan banyaknya jumlah kata umpatan yang terkandung di dalamnya.

Penelitian ini dilakukan dengan menggunakan metode deskriptif kualitatif dan mengaplikasikan desain grounded theory untuk meneliti dan menganalisis data. Penelitian ini menemukan 278 data dari dua film seri Deadpool. Data dianalisis menggunakan beberapa teori yang mendukung, yaitu teori ekuivalensi terjemahan oleh Mona Baker (1992), strategi terjemahan dengan menggunakan teori kompilasi Vermeer Skopostheory (1978) dan Venuti Designation (1955), toeri kendala terjemahan kata umpatan oleh Chaume (2014) dan teori repertoar linguistik oleh Holmes (2001)

Hasil penelitian menunjukkan analisis tekstual dan analisis budaya. Analisis tekstual dari penelitian ini menunjukkan bahwa kelima kesetaraan penerjemahan Baker terdapat pada terjemahan subtitle. Hasilnya juga menunjukkan bahwa strategi penerjemahan Vermeer Skopostheory yang diterapkan dari 278 data, 51 data atau 19% di antaranya dimasukkan ke dalam strategi penghapusan, 10 data atau 3% di antaranya dimasukkan ke dalam strategi de-swearing, 10 data atau 3 % dari mereka dimasukkan ke dalam strategi ambiguitas, 3 data atau 1% dari mereka dimasukkan ke dalam strategi eufemisme. 1 data atau 1% dari mereka dimasukkan ke dalam strategi terjemahan berlebihan, 49 data atau 17,5% dari mereka dimasukkan ke dalam strategi terjemahan literal, 154 data atau 56% dari mereka dimasukkan ke dalam strategi terjemahan fungsional. Setelah menganalisis strategi yang berbeda dari asingisasi dan domestikasi menggunakan teori penunjukan Venuti, tiga strategi yang paling umum digunakan adalah pertama ekuivalensi budaya, kedua ekuivalensi fungsional, ketiga sampai pada strategi penghapusan. Ini membuktikan bahwa penerjemah film seri Deadpool menerapkan domestikasi sebagai strategi utama penerjemahan.

Hasil analisis budaya menunjukkan adanya batasan budaya, batasan agama, dan norma, kepercayaan serta batasan ideologi dalam film seri Deadpool. Juga, jika dilihat dari sudut pandang repertoar linguistik mendukung hipotesis peneliti. Analisis repertoar bahasa dengan menerapkan teori Holmes (2001) menghasilkan bahwa jarak sosial dan tingkat formalitas mepengaruhi variasi linguistik. Sebagai kesimpulan, hipotesis peneliti tentang adanya perbedaan penerjemahan kata umpatan pada budaya yang berbeda, bervariasi dalam banyak hal.Akhirnya, peneliti berharap bahwa dia berkontribusi pada diskusi umum tentang kata umpatan sebagai fenomena budaya yang lazim ditemukan. Dan untuk peneliti berikutnya yang menjadikan kata umpatan dan terjemahan sebagai objek penelitian, peneliti secara pribadi merekomendasikan untuk memiliki analisis yang lebih luas terkait dengan wacana dan hubungan kekuasaan dengan objek yang memungkinkan untuk dianalisis. Pada intinya, kajian kata umpatan merupakan kasus yang cukup mennarik untuk diklasifikasi kembali.

المستخلص

إصلاحية. **التنوع اللغوي والثقافي في الترجمة: تحليل الشتائم باللغة الإنجليزية–العربية في الأفلام الأمريكية**. بحث جامعي. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرفة	:	حبيبة الأمم
الكلمات الرئيسية	:	علم الترجمة، التنوع اللغوي، التنوع الثقافي، الشتائم

يهدف هذا البحث إلى وصف التنوع اللغوي والثقافي الناشئ في ترجمة الفيلم ديد بول وكشف التعليل الذي يؤدي إلى التغيير الواقع في عملية الترجمة لتلك الكلمات. اختارت الباحثة هذا الموضوع لأنها تفترض بوجود الاختلافات الترجمية بين الثقافتين المختلفتين. زيادة على ذلك، هذه القضية أصبحت أمرا محدثا بكيان الإنتاج الهائل للترجمة السمعية البصرية حيث تكون أمرا مهما لدى الباحثة. واختارت أيضا لأن هذا الفيلم يحتوي على الشتائم الضخمة. وذلك يرقي جودة هذا البحث الشيق بمليء ضماناته على الشتائم.

هذا البحث يعتبر بحثا كيفيا وصفيا بتطبيق خطة البحث الحقلي للتعميق وتحليل البيانات. وجدت في هذا البحث 278 كلمة في سلسلتي الفيلم ديد بول. ويتم تحليل البيانات باستيعاب النظريات الداعمة لهذا البحث، منها نظرية الترجمة المعادلة لمونا باكر (1992)، إستراتيجية الترجمة باستيعاب النظرية التصنيفية–نظرية سكوبوس لفيرمير (1978) ونظرية تخصيص فينوتي (1955)، نظرية عقبات الترجمة للشتائم لشاوم (2014) ونظرية الدخيرة اللغوية لهولمس (2001).

فنتائج البحث توضح عن التحليل النصي والتحليل الثقافي. يوجد التحليل النصي في هذا البحث أن المعادلات الخمسة لترجمة بيكر مونا باكر موجودة في ترجمات الترجمة. أظهرت النتائج أيضًا أن استراتيجية سكوبوس لفيرمير للترجمة تم تطبيقها من 278 بيانات ، تم تضمين 51 بيانات أو 19٪ منها في استراتيجية الحذف ، تم تضمين 10 بيانات أو 3٪ منهم في استراتيجية إزالة الشتائم ، تم تضمين 10 بيانات أو 3٪ منهم في استراتيجية الغموض ، يتم تضمين 3 بيانات أو 1 ٪ منهم في استراتيجية تعبير ملطف. تم تضمين 1 بيانات أو 1 ٪ منها في استراتيجية الترجمة المفرطة ، 49 البيانات أو 17.5 ٪ منهم تم تضمينها في استراتيجية الترجمة الحرفية ، تم تضمين 154 بيانات أو 56 ٪ منهم في استراتيجية الترجمة الوظيفية. بعد تحليل الاستراتيجيات المختلفة للعزلة والتدجين باستخدام نظرية التعيين في فينوتي ، فإن الاستراتيجيات الثلاثة الأكثر شيوعًا هي المعادلة الثقافية الأولى ، المعادلة الوظيفية الثانية ، الثالثة لاستراتيجية القضاء. هذا يثبت أن المترجم من سلسلة أفلام ديد بول يطبق عملية الترجمة كإستراتيجية الترجمة الرئيسية.

تظهر نتائج التحليل الثقافي أن هناك حدودًا ثقافية وحدودًا دينية وقواعد ومعتقدات وحدود أيديولوجية في سلسلة أفلام ديد بول. أيضًا ، عند النظر إليها من منظور المرجع اللغوي ، فإنها تدعم فرضية الباحث. تحليل مرجع اللغة من خلال تطبيق نظرية هولمز (2001) يؤدي إلى أن المسافة الاجتماعية ومستوى الشكليات تؤثر على الاختلاف اللغوي. في الختام ، تختلف فرضيات الباحثين حول الاختلافات في ترجمة الكلمات المشينة في ثقافات مختلفة من عدة طرق.

ومسك الختام، ترجو الباحثة أن محاولة تسهم نحو النقاشات حول الشتائم كالظاهرة الثقافية الموجودة. واقترحت الباحثة للباحثين المقبلين الذين يبحثون في الشتائم والترجمة أن يوسعوا المباحث وتعميق العلاقة بين الموضوعات الصالحة لبحثها. فدراسة الشتائم جدير بالذكر والتعميق والبحث.

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CHAPTER I

INTRODUCTION

This chapter contains several sections. The first is background of the study which describes the reason for choosing this field of research and the object to be examined. The second section is research problems which become the main focus of this research. The third section is the research objectives which tell the purpose of doing this research. The fourth section is significance of the study which provides the benefit of the research theoretically and practically. The fifth section is scope and limitation which expound the object of the research limit, in order to make it more focus on the object and define it is limitation. The sixth section is definition of key terms, it explains several important words used in this research. The seventh is previous study which presents the relatable previous study to this research. The last is research method which define the methodology in conducting the research.

A. Research Background

"Language covers social life" (Catford 1974). People in everyday life use it as the important component for the communication and knowledge transmission. It is also the media to get the others' mind purposes. Language described as the abstract of principles aspect that specify the sequence of sounds and a sequence of meanings specification. This sequence of sound and sequence of meaning will

exist differently in every different culture. This is proven that people who stand as mediator between two languages which represent two different cultures should make the linguistic and cultural approach become the major awareness. They need to deal with the source language as well as they should pay attention toward the suitable target language.

By this, according to L-Jung (1948) for transferring the source text to the target text is not as that simple deeds to carry out. Translator needs to deal with the linguistic and cultural variations which mean the translator needs to reveal it in order to have an appropriate equal translation. Depending on how their social situation and condition works such as ethnicity, religion, status, level, age, education and etc. One community may have different language use to other depending on how they deal to use the language, to choose, and to code as a means of communication. In accordance to statement of Chaume (2004.p.22) translation which does not take the act of these codes seen only as a partial ordinary translation.

Translators need to understand on how the target culture will influences perception of the target language. These such aspects of translator requirements will minimize the existence of different cultural clash. Because sometimes, the different cultural clash in the conventions or norms is unavoidable. This probably drive the translator to make a decision whether they conform to the source

language and its typical culture or the target language. This makes Sarcevic (2000, p55) states that translation is not only a process of having the linguistic transferring or transcoding but also the act of norm, law, culture and other element of civilization communication.

The Audio-Visual Translation which the phenomena getting on topic nowadays by the massive production of good valuable movies, dramas, and other videos become a field where translators and subtitlers play a major rule in translating and transferring culture from one language to another language. In this kind of translating work, the translators do their function to make sure that the viewers get the intended message. Because the viewers interpretation by only analyzing the actor to understand the characters and the plot of a film will be uncomfortable and un-entertainable. In this point the position of interpreters becomes very important in this industry. To become a subtitler, translator need to meets several requirements such as having readable and understandable translation to help the viewer get straight to the intended meaning of the movie. This is because rendering word from the source language to the target language is a process that requires a specific detailed approach. Not only in general way explained by Padro (2013).

The translation of swearwords is an issue that gives rise to many difficulties during the subtitling process. While some problems are applicable to all types of translation, these words can present some

specific difficulties for subtitling. Different cultures and different audiences react differently to the swearword. Hereby, Ljung (1948) states that swearwords are enchanting. The society, most of them condemns the swearword. All language in the world exhibit swearwords in practical communication. On the whole language, swearword is a universal phenomenon. However, the swearword structure and use in every different language and different culture is definitely not homogenous. This is become a potential problem of the literature translator which needs to solve. Become the mediator between different culture, translator have a big chance and power to decide what need to import into the target language including culture, norm, value and etc.

This research is oriented to describe how the linguistic and cultural variation appear on the swearword subtitle translation of Deadpool series movie. This study uncovers the underlying reason for the change that exist on the translation process. This subject is selected due to the researcher hypothesis about existence of swearword translation differences between different cultures. Furthermore, this case is getting on topic nowadays by the massive production of Audio-Visual Translation which the researcher finds it is important to reveal this phenomenon. Regarding the object of the research which is Deadpool series movie is selected because the movie consists of high occurrence of swearwords. Moreover, the main character of the movie

tent to behave naturally with the swearword utterances almost in all the movie duration become an iconic character which differ this movie to another American movie. By this, the object will increase the percentage of the research strength with the number of swearwords contained in it.

B. Research Questions

The research question which problematic in this study is as follows;

1. What are the equivalences of swearword subtitle translation find in Deadpool series movie?

2. What are the translation strategies of swearword subtitle used in Deadpool series movie?

3. What are the translation constrains and the linguistic repertoire of swearword subtitle find in Deadpool series movie?

C. Research Objectives

Related to the research questions, this research is conducted to :

1. To identify the equivalences of swearword subtitle translation find in Deadpool series movie.

2. To describe the translation strategies used in swearword subtitle translation of Deadpool series movie.

3. To indicate the constraints swearword subtitle translation and the linguistic repertoire aspects find in Deadpool series movie.

D. Research Significance

Currently there are numbers of research which are done to investigate this topic of audio-visual translation. Furthermore, this topic has been investigated trough the massive production of movies, dramas or other short videos which need to be subtitled. So that, the foreign viewer can enjoy them as well. By the motive of the audiovisual translation which the phenomenon is getting nowadays, the researcher hopes that this research will give both theoretical and practical contributions in this field of study.

Theoretically, this research is hoping to attempt the attention of the scholar and academics to this area of study. Specially to draw the attention of the translation student toward the significance of linguistic and cultural approach parameters when translating words. Specifically, on the swearword one, because it was a very sensitive issue which some cultures consider it is a taboo thing while others consider the opposite.

Investigating an English-Arabic swearword subtitle is necessary because it broadens this field of study. Revealing this issue might open a new path to improve the performance of the audio-visual translation seeker for transferring the source words to the target words. So, practically the researcher hopes this study will enrich this field of study, make it more specific and detailed. When these elements are taken in accounts, it is hoped that the audio visual translation seeker

have to increase their vigilances while delivering the source words to the target words.

E. Research Scope and Limitation

This research purposes to investigate how the linguistic and cultural variation appear in swearword subtitle while transferred from English into Arabic. Therefore, the primary topic of this research is only focused on the subtitle of Deadpool series movie. Specifically, the major scope of this research is on the swearword subtitle translation. Whereas the other like dubbing and voice over are not covered. Except these mentioned above are not required to discuss by this research.

This research also limited by the inexistence of the whole translation theories to compare one and other while examining the object. Also, the object of the research in other language may result different cultural values which indicates different hypothesis and conclusion. Regarding the research data and data source also may use in different movies which finally cause a result which having different linguistic and cultural variations. As the purpose this research is focused to uncover the linguistic and cultural variation, the researcher argues that the research design fits the research orientation.

F. Research Key Terms Definition

This research has four pivotal words to be defined in order to avoid misconception in understanding the research. It is essential to put some definitions of key term in this research. These are explained;

1. Source Text

   According to Munday (2016), a source text is the original text that is to be or has been translated into another language. In this point, the research source text is the English language spoken in the Deadpool series movie.

2. Target Text

   Jeremy Munday (2016) states that in the translation field, the target text is the opposite of the source text, which is the translated text written in the intended target language. Hereby the research source text is the Arabic subtitle displayed in the Deadpool series movie.

3. Swearword

   According to Merriam Webster dictionary, the swearword means a disrespectful or less-respect code or sign, in the form of words or expressions. By this, the swearword in this research is all the verbal swearing expressions find in the Deadpool series movie and its subtitle.

4. Subtitle

   The oxford dictionary defines subtitle as the caption that derived from a screenplay of the dialog in films, televisions, videogames,

or programs. It can also in the form of written dialog or narrative or even its translation of a foreign language. Or it defines the subtitle as the subordinate title with the purpose of having additional information or explanation about what officially something contains of. In this research, the subtitle is also known as the target text which displayed in the whole Deadpool series movie, in accordance to help the Arabian viewer to understand the movie.

G. Previous Study

The researcher uses five previous study which had investigated the topic on audio visual translation and subtitle as the references to conduct this study. First, *Linguistic variation in subtitling the subtitling of swearwords and discourse markers on public television, commercial television, and DVD,* by Jenny Mattsson (2006). The research use the approach of quantitative as well as qualitative in order to reveal whether any patterns of translation emerge, appear, and how these phenomenon can possibly be described. It uses Chaume Discourse Maker in Audio Visual Translation Theory. The object is the American film "Nurse Betty" and the three translation of it in different channel. And finally, the research find that the three channel translations have a high frequency of omission.

Second, *A Subtitling Analysis of Swearing Words Found in Transformer 3: Dark of The Moon*. By Yuni Prihartanti (2012). The aims of this research are to identify and describe the swearword linguistic form, meaning, translation equivalence, and the subtitle variation. The research uses the descriptive qualitative approach. And it uses the Catford translation shift theory and Baker translation strategy as the major design of the research. The object of the research are the all utterances dealing with swearing expression find on the third transformer movie. The research concludes by stating the existence of two types subtitle variation and also the existence of the complete Baker translation strategy.

Third, *Translating contrast between English and Arabic: towards a more pragmatic outcome*. By Abdel Karim Mohammad (2009). It aims to demonstrate how pragmatic and functional consideration are important on legal translation and should be count on to decide the translation strategy. The research conducted using the Vermeer skopos theory as the main design to find the contrast. The object is the pragmatic and functional implication on the legal translation. The research end with the conclusion that the contrast mostly caused by the legal translator unfamiliarity of discourse types.

Fourth, *English reduced forms in Arabic scientific translation: a case study* By Michael Al-Hamly and Mohammed

Farghal (2011). The purpose is to examine the authentic Arabic translation data in English Reduced Lexical Forms, in order to see how translators render them into Arabic. The research applies the translation strategy and RLF's as the main theory. The object of the research is *Majalat Al-Qolam* (the Arabic version of scientific American). As the result, the research concludes that the English RLF's in scientific discourse requires special treatment to translate into the Arabic language.

Fifth, *Linguistic, Cultural and Technical Problems in English-Arabic Subtitling*. By Mohammad Ahmad Thawabteh (2011). This paper is designed to investigate on the intricacies of English Arabic subtitling. The research applies the Baker channel of communicative effectiveness to reveal the result. The object of the research are the twenty samples of MA translation students on the second semester of the academic year 2008/2009 at Al-Quds University. This research concludes that subtitling students faced several linguistic, cultural and technical problems which may jeopardies communication. Also, this research concludes with some major implications that hopefully can solve and help subtitling students deal with the problems.

After mentioning these previous study. However, this research case is different and still need to be observed more as this research draws a high amount of attention toward the significance of

the linguistic and cultural parameters when renderring a word meaning from the source language to the target language. Especially, this research is related toward the existence of swearword where all language exhibits it in different way. Hence, this research also has different object with these previous study. The Deadpool movie series haven't investigated yet before with applying the research theories.

Linguistically, the English and Arabic language differ slightly in a very opposite way. The English as the language of western people contrast the Arabic by which it is the language of the eastern people. Also, examining linguistic aspect combines with the cultural field using this research design and theories haven't been conducted before. So that, investigating the equivalencse, strategies, translation constraint and linguistic repertoire aspects of the swearword subtitle translation to reveal the linguistic and cultural variation phenomena on this research is needed.

H. Research Method

This part presents several points. The first is research design presenting the detailed outline of how the researcher will conduct the research. The second part is the source of data which describing what the research da   ta is. The third part is the research instrument explaining what instruments will be employed and how instruments will be used. The fourth part is data collection expounding how the

data of the research collected. And the last part is data analysis, which explains the process of evaluating and analyzing the data.

1. Research Design

This research will use the descriptive qualitative approach. The researcher finds it is suitable with the field of the research because it seeks to explore, explain and understand the phenomena of the research naturally. As Creswell and Clark (2007) state that qualitative methodology is completely appropriate to understand the complex personal and social status.

2. Research Data and Data Source

In this research which focused on the translation of swearword subtitle. The primary data source is taken from American "Deadpool" series movie with English and Arabic subtitle and the research data is all utterances which deal with swearing expression archived in the script movie's subtitle. These research data and data sources then used to support one to other for analyzing in order to find out the swearword subtitle translation equivalences, strategies, and constraints. Then, thus will reveal the linguistic and cultural variation which becomes the major discussion in this field of study.

3. Research Instrument

There is only one main research instrument used by the researcher due to the approach of the research. Conducting this

research uses the qualitative descriptive approach means the researcher becomes the main instrument in this research (human instrument). In this point, the researcher needs to qualify and understand the theories used in this research, they are the theory of translation equivalences, the theory of translation strategies and the theory of translation constraints which then become the keys to reveal the linguistic and cultural variations appear on the swearword subtitle translation on Deadpool series movie.

4. Data Collection

According to Jhon Creswell (2013) The qualitative research data will collected by having following steps;

    a. Collecting

        The researcher has to download the "Deadpool" series movie with Arabic subtitle from the internet. The researcher retrieves it by accessing http://subtitlescouch.com/subtitle/94269/deadpool-2016-720p-1080p-bluray-x264-yts-ag and http://subtitlescouch.com/subtitle/94269/deadpool-2018-720p-1080p-bluray-x264-yts-ag for having the Arabic subtitle and http://icinema3satu.co/deadpool/#more-18224 and http://icinema3satu.co/deadpool2/#more-18226 for having the movie.

b. Screening

The researcher gets the script manually by typing it herself. Afterwards, the researcher needs to have a critical review throughout the entire Deadpool series subtitle. The researcher will watch the movies not only once to make sure that she has a good understanding toward the movie. So, the researcher will make an accurate data to be analyzed.

c. Classifying

the researcher needs to classify the subtitle which contains swearwords. Include swearword in data classification and exclude words except it in classification.

d. Analyzing

The researcher will analyses the classified data used the four main theory in textual perspective and cultural perspective to obtain the linguistic and cultural variation find on Deadpool series movie.

5. Data Analysis

Firstly, the researcher focuses on comparing between the source language (SL) the target language (TL). This comparison technique is used to find the swearword subtitle translation equivalences and strategies. Before that, to support swearword

translation equivalence the researcher will also examine and present three major linguistic aspects, they are;

    a. The swearword linguistic form uses the theory of Macella frank (1972)

    b. The swearword linguistic variation uses the theory of Geoffrey Hughes (2006)

    c. The swearword linguistic purpose uses the speech act context theory by Nicholas Asher (1994)

Out of the various theories addressing swearwords equivalences and strategies, the researcher decides to answer the first research question researcher use Mona Baker (1992) theory of translation equivalence, which divided the translation equivalence into five types, namely Equivalence at the word level, Equivalence above word level, Grammatical Equivalence, Textual Equivalence, and Pragmatic Equivalence. For answering the second research question about the translation strategies, the researcher comparing the source text and the target text used the compilation theory by Vermeer's (1978) and Venuti (1995) in order to reveal briefly the swearwords translation strategies which use in the movie.

Secondly, the researcher does a critical review toward the research data; including the swearword subtitle translation equivalence and strategies identification result find out in the

movie (second research data). In order to reveal the translation constraint and the swearword subtitle translation linguistic and cultural variation which appear in Deadpool series movie, the researcher uses the theory of constraint translation by Frederic Chaume (2014) to get the constraint of a swearword subtitle translation. Chaume (2014) differentiated the constraint translation into three element, namely cultural element, religion element and the norm, belief and religion element. The researcher classification on this first technique will become the second research data.

To obtain the linguistic and cultural variation analysis the researcher applies the sociolinguistic theory focused on linguistic repertoire case by Holmes (2001). The theory should reveal the gap by identifying the factors which affect language repertoire in four areas of social, they are; The Social Distance, The Status, The Formality, and The Function. However, the researcher will only review the most relatable area is needed.

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter reviews some relatable theories used to encourage the analysis of this research. They are the three linguistic major theory of the swearword linguistic form uses the theory of Macella frank (1972) the swearword linguistic variation uses the theory of Geoffrey Hughes (2006) and the swearword linguistic purpose uses the speech act context theory by Nicholas Asher (1994) to support theory of translation equivalence by Mona Baker (1992) to find the translation equivalence analysis, the compilation theory by Vermeer (1978) and Venuti (1995) to reveal the translation strategies, the theory of Frederic Chaume (2014) to examine the constrains swearword subtitle translation, and sociolinguistic theory on the perspective of language repertoire by Holmes (2001) to explain the linguistic and cultural variation.

A. Translation Equivalence

In accordance of supporting the translation equivalence analysis the researcher applies the three major linguistic theories, they are;

- The swearword linguistic form uses the theory of Macella frank (1972). Frank formulate the linguistic form into four main aspect they are; the word linguistic

form, the phrase linguistic form, the clause linguistic form, and the sentences linguistic form.

- The swearword linguistic variation uses the theory of Geoffrey Hughes (2006). Huge differ the swearword linguistic term into 8 categories of variations they are; the genital term, the anatomical term, the excretory term, the imbecilic term, the animal term, the general term, the death term, and the Christ term.

- The swearword linguistic purpose uses the speech act context theory by Nicholas Asher (1994). Asher clarifies that context is a linguistic term which always used in all utterances but never explained. It has close relationship with the utterances meaning. In this research the researcher categorizes the context meaning into 8 classifications they are; the insult meaning, the curse meaning, the insist meaning, the anger meaning, the vow meaning, the annoyance meaning, the disappointment meaning, and the blaspheme meaning.

According to Baker (1992) an equivalent translation requires some characteristics such as, appropriate language use, understandable, and the reader can easily get the intended message of the source language by reading or listening the target language. On the contrary, he explains that the un-equivalence translation

works on the opposite, the target language less appropriate, difficult to understand perhaps by using the less famous and uncommon word choice, and the reader or listener are not sure find the intended message of the source language on the target language. He concludes these both kind of translation definitely applied on the swearword subtitle translation.

To translate a target text from the source text a translator may have an equivalent word choice on each word. By this, an expert translator may have different equivalent word choice in translating the target text according to the translator priority and background (following the rules that they aren't allowed to change or dismiss the source text point and message). Because of that Baker (1992), on his perspective differentiates the translation equivalence into five principles;

1. Word Level Equivalence

According to Baker (1992) this kind of words equivalence used to be on the single word and expression meaning. This mean when translator may find a case which the source word or expression has no exist equivalence meaning on the target word and expression. Or in other case a translator may find a word which has a unique word which has the possibility of complication or dual functional meaning. He states that it may share the sense of meaning of across language elements. For

example, in the word "sit down" in English, it has more than two translation when rendered into the Javanese language, they are "lungguh" "ndodok" and etc.

Baker (1992) on "*In other word"* state to get closer to the non-equivalence word level, there are some non-equivalence word level common problems used to find in translation. He argues that it may cause by some linguistic features like the linguistic different form, the unlexicalized source language context when transferred into the target language, the source language complexity of semantic term, the source language use of the loan words, the target language lack in some specific terms and superordinate, and the use of frequency and purpose on specific linguistic forms differently in the both source or target language. And he explains that the other common problem may cause by some cultural features such as the different concept of specific culture, the both source and target language have the distinction in the word meaning, the different interpersonal and physical perspective, and some of society may express a meaning of word differently.

2. Above word level quivalence

Baker (1992) explains that this one of equivalence is happened when translator or subtitler translate a word which begins incorporating with certain words to form a stretch of new

language. It's also known as combination restriction. Simply, he defines them as a certain word similarity which occur to other word or the result of typical word combination. When this happen, a translator may encounter the difficulties by the differentiation of lexical patterning when rendering the source language words into the target language words. This lexical pattern can be the fixed expression, idiom or collocation.

He argues that some collocation problem in translation may come from many facets such as the source text pattern which slightly has an engrossing effect, the source language collocation meaning misinterpreting, the tension between the importance of accuracy and naturalness, and the collocation of specific culture or the source text marked collocation itself.

As the result, the translator problems in translating the above word equivalence is the difficulties to deal with the collocation translation. Which this absolutely should be fixed to gain the translation goals. According to Baker (1992) these difficulties are; First, the common collocations or idioms are possibly having no equivalence expression in the target language. And the contrary, the source language possibly have no the same collocation as the target language has. He argues that collocation or idiom born by the civilization. So that, it is difficult to find a same collocation meaning both in the source or

target language. Second, a collocation or idiom may have similar interpretation in the target language, but he finds it is difficult to use the both in the same context, they may have a different situational and conditional context. Because the both expressions may have different connotation, and the both may be pragmatically untranslatable. Third, in the source text point of view. He explains that technically the expressions, use to define the idiomatic and literal sense of the source language at the same time. So that, transferring it to the target language need the complication steps full of resources. Lastly, he notices that the convention of idiom uses in written discourse, the context, and the frequency, have a potential difference in the both source and target language.

3. Grammatical Equivalence

Baker (1992) state that in translation study, grammatical equivalence defines as the grammatical categories' variety throughout the whole languages, the different grammatical forms from one language to other language in this universe. He argues that grammatical rules and forms differ throughout languages, and this differentiation will cause problems when transferring words from the source language to the target language. Because the fact that the diversity of grammatical and structural form in the source language and the target language mostly cause a

notable fundamental change in the way the information is transferred throughout the both languages. In addition, these different grammatical form and structure may also change the target language interpretation dealing with them. He concludes that, these changes absolutely lead the translator either to do an addition or omission toward the particular information in the source text concerning to the certain grammatical pattern in the target language.

a. Number

According to Baker (1992) number define as the inflection of noun, pronoun, verb, adjective and determiner to distinguish the three classifications of number, they are; the singular, the dual, and the plural. The countability form of language is absolutely a universal pattern. However, he states that not all languages have the same grammatical patterning of number classification, they probably have discrepancies at the part of lexical meaning or other potential part. He explains that English recognized to distinct between singular and plural. According to him, this distinction has to be expressed morphologically, English used to add a suffix for a noun or its used to change its form in specific way to indicate whether it refers to singular or plural. For

example; teacher/teachers, box/boxes, woman/women, etc. in other way, some of languages used to express their classification of number lexically, such as Japanese, Chinese, Vietnamese and etc.

b. Gender

Gander explained as a grammatical category due to a noun or pronoun is being classified into masculine type or feminine type. Baker (1992) states that English grammatical patterning doesn't have the gender classification in every certain word of noun or pronoun. He argues that, English noun or pronoun is not systematically having a pattern of grammar which distinguish between feminine type or masculine type. However, he explains that in English has the person category which differentiate the "singular third person" between masculine and feminine and inanimate (he, she, it) in grammatical gender pattern. Although this distinction does not work to the third plural (they), but in many cases the regulation seems reasonable because they have different grammatical number pattering. In some language such as Arabic, gender distinction pattern used to be applied in the second person as well as the third person of noun or pronoun. Arabic also has different form

to express 'you' in the gender distinction of third person singular (you mean only one second person) and plural (you mean more than two of second person). Furthermore, the Arabic grammatical gender pattern on you also has different form depends on whether the person or persons addressed in conversation is/are male or female.

c. Person

Baker (1992) states that English grammatical person patterning morphologically categorize the verb by having different significance mark for the singular and plural verb forms as speakers, addressees, or a person, state or thing referred to in the utterance. It also used to mark the pronouns subgroup which refer to the speakers, addressees or other state/things. He explains that, except these categories of a person related to the participant rules notion. In translation study, there was some decision which has to make along the translation process. Such these dimensions are; gender, degree of intimacy between the speaker and the participant, and also particular references include or exclude the addressee.

d. Tenses and aspect

In some particular languages, the tenses and the time aspect system of grammatical pattern variation are massively developed. Each variation expresses a certain degree of the speaking time. However, Baker (1992) states that some languages such as Indonesia, Malay, Chinese, Yurok, and etc. have no formal categorize of tenses and time aspect system. The way of expressing verb in these language does not change the temporal or aspectual variation. He explains that English has two major tense systems, so that in place of the past tense the form 'was', we could use the present tense form 'is'. In this case English has two major tenses patterning, the present and the past. So that in term of present tense the form 'is', in the past tense it used to have changed by the form 'was'.

e. Voice

According to Baker (1992) voice is grammatical type which describe the subject and the verb relation. It calls as the active clauses if the subject owns the responsible person or state to perform the action role, and it calls the passive clause if the subject specifically has the affected entity role. In common way, he explains that English

used to rely much on the passive structures. This is due to the purpose of giving a total objective impression and also giving the writer or the speaker such a distance (a sense of unrelatable) toward the statements or utterances they made.

4. Textual Equivalence

Baker (1992) states that the textual equivalent defines as every equivalent translation in thematic and information structure. He states that when transferring source text to the target text in this level texture become one important feature due to its useful guidelines for the source text analysis which will totally support the translator to create a coherent and cohesive target language in a very specific dynamic way. He argues that the translator attempting on translating depends on three major factors, they are the target audiences, the translation purposes, and the types of the text.

5. Pragmatic Equivalence

According to Baker (1992) the pragmatic equivalent defines as not about what is explicitly said but what is implied. He explains that the utterances way is used in situations of communication, and the audience's way to interpret them to the context implicitly. The pragmatic equivalent refers to implicature. The way in translating is raise the question of how

it is come to understand further and deeper than it is actually said. So that, he states the translator needs to go deep inside the implied meaning of the source text in order to get the equivalence target text pragmatically. The rule is to recreate the source text intention.

B. Translation Strategies

Commonly, translation define as a whole process of transferring means and purposes from the source to the equal means and purposes of the target language. Translators as the bridge to have the means and purposes they might have their different right way to gain it. Here the brief explanation;

1. Vermeer's Skopostheorie

In accordance to Vermeer (1978) the functional approach of translation provided us a new perspective of translation strategy. He states that, by this way of translation, the cultural communication and transplantation work on smoothly and success perfectly. The Vermeer's Skopostheorie prime rule is the way to select the strategy of carrying out a translation process, it is determined by the translators intended purposes on the target text. On his perspective the result of the target text can define everything. According to him, with this theory of criterion to judge a translator is 'adequacy' can be applied easily. Which means if the translator fulfills its skopos features, they are

successfully considered as the adequate translator no matter what strategies they are applied.

Nida (1969) states that translators are the major rules in translational action. They become the decision maker they have an absolute decision toward the strategy which seems suitable to carry out the concrete work. Vermeer (1978) state that the translation strategies are havable instead, due to the translator purpose. Because the translators are the only decision maker which used to make a choice as he sees fit. Vermeer (1978) explains that the translation strategies which commonly used by the translator are the orthographic adaptation, literal translation, borrowing, extra-lingual glass, colloque, de-swearing or the idiomatic translation, deletion, cultural equivalence, transmission and the functional equivalence.

2. Venuti designation

The domestication and foreignization as the two mainly point of translation strategies, have years by years been the debatable issues in translational world. As Shuttleworth and Cowie (2004) explain that the both are used to appoint the translation type in which the target texts are created. They state that translators as the only decision maker they create the target text by what they seem fit due to their purposes. For example; if the purpose is introducing the domestic culture, the previous

historical nation, a norm philosophy to the foreign readers. So that, the foreignization is good to be applied. In the contrary, if the purpose and the targeted point of translation is oriented to entertain the foreign audiences, the domestication should result a better function. They conclude the both definitions as below;

    a. Domestication in a very simple way we can define it as a reader-centered and a target language culture-oriented.

    b. Foreignization is the opposite, which is an author-centered and a source   language culture-oriented

Shuttleworth and Cowie (2004) explain that people who used to be the foreignization believer declare that, as a major aim of cultural communication, the translation should keep in touch toward the foreign culture introduction and also the originally exoticness to target readers familiarization. On the opposite, they argue that people who prefer to applied the domestication strongly argue that the process and result of translation should help to overcome the language barrier and also the cultural conflict.

C. Constrains Swearwords Subtitle Translation

Chaume (2004) state that on his perspective translators need to have aware consideration toward a constraint while transferring the audio-visual translation into another language. Since he believes in the importance of applying it on transferring information, it has

relatable connection concerned with translating taboo language commonly and swearwords specifically. He states that in the audio-visual translation, agreeing certain constraints is worth mentioning. Here are the balance positions based on its constraints according to Chaume (2004).

1. Culture as a Constraint on Translating the Swearwords Subtitle

According to Vossoughi (2013) translator as the media of two different language, should be careful on translating the swearword. Because he mentions that it should have an equivalence acceptable in the target language and its typical culture. According to him, the swearword translation can be categories as a success one if it fits the consideration of the translation constrain on transferring this kind of language. He argues that, translating the audio-visual text is a difficult deed to carryout. Moreover, when the translator begins to find the specific element of culture on the concept of translation. In addition, as Padro (2013) states that a translator job is the authentic intended meaning and message conferment. He believes that his should be done without having misunderstanding and the cultural prejudice in order to get the naturalness. He states that translating the swearword may constitute problems since a translator actually can't denied the unbiased certain word or expression use.

By these explanation Padro (2013) concludes that culture and the process of translating the source to the target language can't be separated. He explains that the audio-visual translator and subtitler need to pay huge attention toward the cultural elements in order to adapt and please the entire target audience. Moreover, the taboo language such as the swearwords term. He argues that having deep observation on the source and target cultures is a need. The translation should deal with the context.

2. Religion as a Constraint on Translating the Swearwords Subtitle

Chaume (2014) states that as the way culture involves the way translators' point of view, this happen also on the religion element. He explains that translator should convey the equivalent original intended meaning also the message from the source to the target language without having misunderstanding and clashing the religion prejudices.

3. Norm, Beliefs, and Ideology as a Constraint on Translating the swearwords Subtitle.

According to Chaume (2014) an ideological clash might exist in one culture to other culture. He believes translators need to have a wider ideological understanding of it. So that they can easily find the naturally equivalent translation the gain the context.

D. Language Repertoire

The sociolinguistic study, by which define as the bridge between the language and society is the descriptive study which deals with the all aspect of society in the way language is used and the society's effect toward language. Holmes (2001) explain that the focus is to reveal how language differ by the social situation and condition differentiation. He states that this social situation and condition occur by the existence of ethnicity, religion, status, level, age, education and etc.

According to Holmes (2001) this differentiation comes up then by the study of language repertoire which define as the linguistic branch used in different social context by a certain community of speakers. Simply, he explains that the language repertoire refers to a set of distinguishable code and sign in which the certain communities' speakers can choose to have it or leave it in certain social context of speaking. Well, in a very simple way he concludes that it is the study of language choice in different community.

Choosing a language to have communication and interaction in certain community with different people is influenced by some factors. Holmes (2000, p.23) provide the brief explanation that language choice is influenced by some factors. They are; participant, setting, and topic. Besides these three main factors Holmes gives

additional social condition and situation which affect the language choice. The factors are as below;

1. Social Distance

   According to Holmes (2000) this first factor appears when the both of participants share more than one variety, then the other factor will contribute to have the appropriate language choice. He explains that the social distance concerns on how the speaker and the listener well know each other. He adds that the relation between them is also relatable (for example; family, friend, or stranger).

2. Status

   Holmes (2001) state that the language choice variety also caused by the depending on the people status toward other in social life. Holmes (2001) once explain that people roles in social life might be important and it is often become a factor which have a huge contribution toward status differences between people in social life. The example of typical role relationship in society are teacher-pupil, doctor-patient, official-citizen, father-daughter. By this, he argues that the same person might speak different code or language depending on role they are supposed to be in society.

3. Formality

   Holmes (2001) explains that the theory of formality is decided as an important issue in determining the language choice use in different society. For example, he states that in a formal ceremony the appropriate of language choice will be different from having breakfast together with family in warm situation.

4. Function

   According to Holmes (2001) function is effective in choosing suitable language or code. He believes it describes purposes and goals of different language and code style usage in society. In giving order, commanding, asking a favor or summoning other people. For him, speaker will use different language choice, whether it is formal or informal, polite or impolite.

CHAPTER III

FINDING AND DISCUSSION

This chapter presents the brief finding and discussion of the Audio-Visual Translation ongoing case regarding the swearword subtitle translation as linguistic phenomena find on the Deadpool Series movie. The structural analysis of linguistic case is based on two different languages which represent one entity of social phenomena. In this chapter the researcher will present the result of linguistical analysis, the translation equivalence and the translation strategy on the finding section. And the researcher will include the analysis of swearword subtitle translation constraint and variation into the discussion section.

Research Finding;

A. Translation Equivalence

On this part of translation equivalence analysis, the researcher presents the research use descriptive qualitative approach, as Strauss and Corbin (2003) explain that the qualitative approach is far away with stuffs like calculation and enumeration. So that, the researcher will define every piece of findings descriptively with the support of some tables and diagrams to make sure the research presents the explanation straight to the intended purpose.

1. Linguistic Form of Swearword Subtitle Find in Deadpool Series Movie

    The research data are 278 utterances dealing with swearword expression got by transcribing them from the Deadpool series movie. The researcher first analyzes the linguistic forms of the research data use the theory of Macella Frank. Frank (1972) categorize the linguistic form into four main types. They are the word, phrase, clause and sentence. And Huge categorize the swearword variation into six term. They are the genital, anatomical, excretory, imbecilic, animal and general.

    Based on the researcher analysis on the data dealing with Frank's formula, from 278 data show the linguistic form as follows; 50 data categorize as word linguistic form, 140 data of them categorize as phrase linguistic form, 3 of them categorize as clause linguistic form and 85 of them categorize as sentence linguistic form. To make it easier and simpler the researcher places them on general specific scale to get the certain percentage of linguistic form of Deadpool series movie swearwords as follows:

Table A.1.1

The Deadpool Series Movie use The Macella Frank's

Linguistic Form

No	Linguistic Form	Data	Percentage
1.	Word	50	18%
2.	Phrase	140	50%
3.	Clause	3	1%

4.	Sentence	85	31%
	Total	278	100%

Chart A.1.1   **Chart A.1.2**

The Linguistic Form of Deadpool Series 1

- Word Form 24
- Phrase Form 45
- Clause Form 2
- Sentence Form 27

25% 46% 2% 27%

The Linguistic Form of Deadpool Series 2

- Word Form 26
- Phrase Form 95
- Clause Form 1
- Sentence Form 58

14% 53% 1% 32%

The following is some examples of the word linguistic form find in Deadpool series movie. The researcher will briefly present the sample:

Table A.1.2

The Deadpool Series Movie in The Word Linguistic Form

Time	Source Language	Target Language
05:59	Fucking!	تبا
08:48	shit!	تبا
39:18	Canada!	تبا
41:54	Jesus!	رباه
01:00:48	Dumpish!	أيها الأبله
01:14:32	Fucker!	للعنة

These above table was the Deadpool swearword expression which the utterances only single word term. These single words of swearword like "fucking" in Arabic "تبا", "Jesus!" in Arabic "رباه", "fucker!" in Arabic "اللعنة" expressions mostly are noun in grammatical perspective, it stands independently as the verbal utterances of swearword. In the chart table above all the single words mean as an expression of swearing with different degree and intended meaning. But they have the same linguistic form as the word categorization.

And the following is some examples of the phrase linguistic form find in Deadpool series movie. The researcher will briefly present the sample:

Table A.1.3

The Deadpool Series Movie in The Phrase Linguistic Form

Time	Source Language	Target Language
04:35	This shit!	هذا الهراء
05:41	Fucking mutant!	متحول لعين
11:26	Mother fucker!	الوغد
11:39	Bad Deadpool!	"ديدبول" سيئ
38:03	Big brown cock!	الشاذ

The Deadpool swearword expression on the table above categorize as the phrasal swearword linguistic form because "This shit!" in Arabic "هذا الهراء", "Fucking mutant!" in Arabic "متحول لعين", "Mother fucker!" in Arabic "الوغد", "Bad Deadpool!" in Arabic "ديدبول" سيئ"", and "Big brown cock!" in Arabic "الشاذ"

all are the noun phrase . The phrase linguistic form itself can contains with the noun phrase, the verb phrase, or the prepositional phrase due to the utterances indication which is an action or name of thing and so on.

Then, following is some examples of the clause linguistic form find in Deadpool series movie. The researcher will briefly present the sample;

Table A.1.4

The Deadpool Series Movie in The Clause Linguistic Form

Time	Source Language	Target Language
04:35	I'm just a bad guy who paid to fuck up the worst guy!	أنا رجل سيء يتقاضي أجرا ليضرب رجل أسوأ
05:41	The dude forced sex after the dance!	الشاب الذي ضغط عليها لممارسة الحب
30:08	I'm the asshole who got away!	أنا اللعين الذي لاذ بالغرار

Clause define as a group of words. it contains of subject and predicate and it has function as a complex or compound sentence. So, these clauses on the above table like "I'm just a bad guy who paid to fuck up the worst guy!" in Arabic " أنا رجل سيء يتقاضي أجرا ليضرب رجل أسوأ", "The dude forced sex after the dance!" in Arabic "الشاب الذي ضغط عليها لممارسة الحب" and "I'm the asshole who got away!" in Arabic "أنا اللعين الذي لاذ بالغرار" was kind of clause by which they have subject and predicate, but they only

can stand with another clause, they can't stand alone, they do not express a complete thought without the other clause.

Comes to the following table is some example of the sentence linguistic form find in Deadpool series movie. The researcher will briefly present the sample:

Table A.1.5

The Deadpool Series Movie in The Sentence Linguistic Form

Time	Source Language	Target Language
14:45	Fuck do you?!	من أنت؟
18:00	I'd love a blow job!	ود الحصول على جماع فموي
38:06	You really gonna fuck this stuff for me?!	هل ستفسد الأمر علي حقا؟
48:68	What the fuck is wrong with you?!	ما خطبك
01:07:52	I miss that fuck ass!	أكاد أشتاق إلى هذا الوغد
01:11:30	Cause, I stalk that fuck shit!	لأنني أتعقب تلك الهثيرة بلإ ستمرار

As Micella Frank (1972) stated that sentence can be categorized as a simple sentence which has only one full predicate in a dependent clause or complex sentence which has more than that. Thou the both as the same are having a complete thought expression. They have the complete subject, predicate, object and also some of them have a completement. So that, these sentence mention on the table above like "Fuck do you?!" in Arabic ""من أنت؟", "I'd love a blow job!" in Arabic " ود الحصول على جماع فموي", "You really gonna fuck this stuff for me?!" in Arabic ""هل ستفسد الأمر علي حقا؟", "What the fuck is wrong with you?!" in

أكاد أشتاق إلى هذا " Arabic "ما خطبك", "I miss that fuck ass!" in Arabic

لأنني أتعقب تلك " and "Cause, I stalk that fuck shit!" in Arabic ,"الوغد

الهثيرة بلإ ستمرار" expressions are included to the swearword subtitle
of Deadpool series movie on the sentence linguistic form.

2. Linguistic Variation of Swearword Subtitle Find in Deadpool
Series Movie

In this part, the researcher analysis on the 278 data which
combine with the Huge's six formula, the result shows the
swearword linguistic variation as follows; 173 data categorize as
the genital term, no data of them categorize as anatomical term, 35
of them categorize as the excretory term, 14 data of them
categorize as the imbecilic term, 1 data of them categorize as the
animal term, and 15 data of them categorize as the general term.

As addition, from these mentioned above result, the
researcher finds 40 data left which cannot be categorize into the six
Huge's formula. So, the researcher classified the left into two
additional categories. The researcher finds 6 data from the left are
included to the death term. A swearword term which show a sacral
thing people needs to afraid of them, for example hell, death, die
and etc. And the researcher finds the last 34 data are included to
the Christ term. A term of swearword which define as something
relatable to abuse or condemn.

The researcher places them on general specific scale to get the certain percentage as follows:

Table A.2.1

The Deadpool Series Movie Use the Huge's Swearword

Linguistic Variation

No	Linguistic Variation	Data	Percentage
1.	Genital Term	172`	62%
2.	Anatomical Term	-	0%
3.	Excretory Term	36	13%
4.	Imbecilic Term	14	5%
5.	Animal Term	1	1%
6.	General Term	15	6%
7.	Death Term	6	2%
8.	Christ Term	34	11%
	Total	278	100%

Chart A.2.1	**Chart A.2.2**

The Swearword Linguistic Variation of Deadpool Series 1

4% 1% 3%
1%
9%
20%
0% 61%

- Genital Term 60
- Anatomical Term -
- Excretory Term 20
- Imbecilic Term 9
- Animal Term 1

The Swearword Linguistic Variation of Deadpool Series 2

6% 3% 17%
3% 0%
9%
0% 62%

- Genital Term 112
- Anatomical Term -
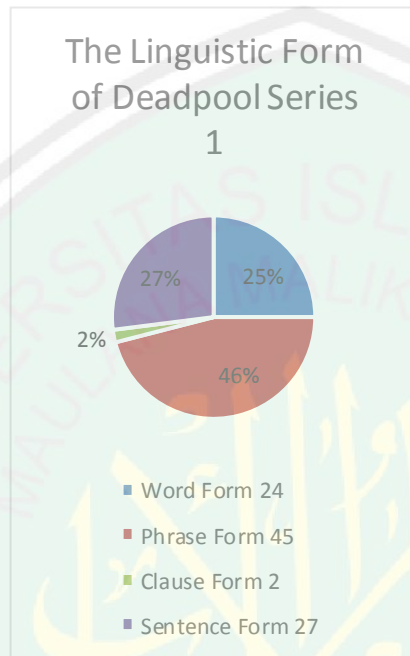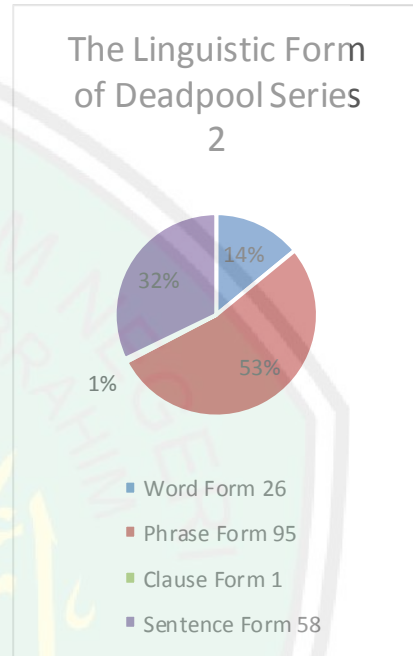- Excretory Term 16
- Imbecilic Term 5
- Animal Term -
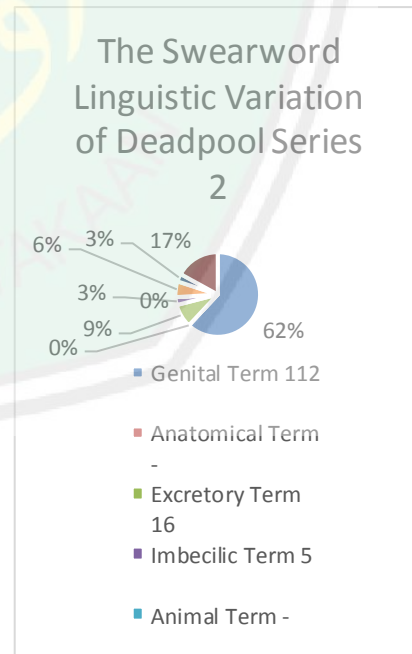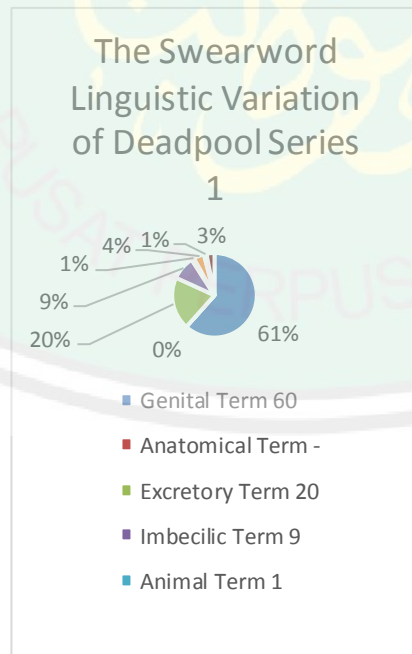
The following is some examples of the swearword linguistic variation find in Deadpool series movie. The researcher will briefly present the sample:

Table A.2.2

The Genital Term of Deadpool Series Movie

Time	Source Language	Target Language
28:06	Asshole!	وغدا
38:03	Big brown cock!	الشاذ
39:22	Cum shoot!	ضربة على منفرجك
50:29	You so dick, dick, fuck!	يا الوغد السادى
11:00	A caped badass!	شرسا يرتدى عباءة
37:01	Suck my mutant dick, you four-eye fuck!	العق قضيبي المتحول ايها اللعين صاحب الاربع العيون
58:07	Dubstep's for pussies!	رقص "دمب ستيب" لل "الفرافير"
01:22:27	Suck it!	-----
01:27:39	You pick the wrong shithole to fuck!	إخترت المنزل الخاطئ لتضاجع فيه

The genital term is the most used utterance in the Deadpool series movie. This term got the 62% of the data categorize in, it refers to every word or expression related to human or animal genitals both male and female. As described in Oxford Dictionary; in adjective form the genital term means the reproductive organ of human or animal. And in the form of noun it means the external organs of reproduction in human body or animal. Word like "asshole" in Arabic "وغدا", "big brown cock" in Arabic "الشاذ", "cum shoot!" in Arabic "ضربة على منفرجك", "dick" in Arabic "الوغ", ass in Arabic "شرسا", pussies in Arabic "الفرافير", suck in Arabic "-----" and shithole in Arabic "المنزل" are the

words which clearly express the genital term of human. So, the utterances listed in the table above become the swearword which categorize in the genital term.

The following table is some examples of the excretory term find in Deadpool series movie. The researcher will briefly present the sample:

Table A.2.3

The Excretory Term of Deadpool Series Movie

Time	Source Language	Target Language
04:35	This shit!	هذا الهراء
30:57	A shit ending!	الشاب الذي ضغط عليها لممارسة الحب
37:18	What a shit!	ماذ؟
51:24	Oh, smell shit!	رائحتك كريهة
01:31:35	Shit! Shit! Shit!	تباً ! تباً ! تباً !
07:28	Holy shit pickles!	يا للهول
08:34	Oh, I shit my pants!	تغوطت فى سروالي
27:53	You intolerance shit!	أيها المتعصب اللعين
01:46:26	This shit!	في هذا

When human or animal eat food, fruit, or vegetable, and even only drinking. It becomes toxic in their stomach. They need to remove them from their body. This part of removing toxic from body is well known as the excretion. So according to Huge's formula, the excretory term in the swearword variation refers to words or utterances dealing with the excretion term. That's why words mentioned on the above list table categorize as the excretory term. The word "shit" means thing which

commonly people used to know as feces or poop (textually). However, it becomes so much different when it combined with the context, the semantic or the pragmatic meaning.

The following table is some examples of the imbecilic term find in Deadpool series movie. The researcher will briefly present the sample:

Table A.2.4

The Imbecilic Term of Deadpool Series Movie

Time	Source Language	Target Language
07:06	Oh, bad guy to kill!	و هناك أشرار يحب على قتلهم أ
12:45	Stupid!	غبي
39:25	Your poor wife!	يا الزوجتك المسكينة
58:04	Ugly mug	وجهك البشع
01:39:48	That was stupid!	هاهو التعليق الغبي
41:07	This dumb!	في مكب القمامة هذا
01:42:08	Those freaks!	-----
02:00:56	Dirty mutant!	المتحولون القذرون

The imbecilic derived from imbecile word. The imbecile word textually defines as an utterance expression of stupid people. Due to that, the imbecilic term refers to utterances which indicated certain stupid actions, remarks or deeds. That's why the words mentioned on the table above, i.e. dumb, freak, bad, poor, ugly, and dirty are categories as the imbecilic term.

The following table is the only animal term find in Deadpool series movie. The researcher will briefly present the sample:

Table A.2.5

The Animal Term of Deadpool Series Movie

Time	Source Language	Target Language
01:01:52	Little spider donkey!	أيتها القردة الأنكبوت

The animal term refers to every name of animal in the whole world. some people haphazardly use the in some sense to show their expression of anger, curse, blaspheme, insult and even happiness. That's reasoning why the world "little spider donkey!" in Arabic subtitle "أيتها القردة الأنكبوت" in the table above categorize as swearword included in the animal term.

The following table is the example of the general term find in Deadpool series movie. The researcher will briefly present the sample:

Table A.2.6

The General Term of Deadpool Series Movie

Time	Source Language	Target Language
39:18	Canada!	تباً
58:04	That's bullshit!	هراءا
06:53	Oh, men!	رباه
58:09	You are so dark!	إنك سوداوي جدا
01:46:15	Damn!	تباً
01:51:56	The teenage witch!	الساحرة المراهقة

These words are mentioned in the above table like "Canada" in Arabic "تباً", "bullshit" in Arabic "هراءا", and "damn" in Arabic "رباه" expression are categorize as the general term used

by American to express the swearword. Swearword is well known in all over the world. Every society with their specific culture having it in very specific way. People of each society use them in social communication. However, by some cultural differences and certain different aspects the swearword expression of each society is different. Every society has its typical word to express the swearword among them in same society. A typical word of swearing which people in the same society generally use it. For example, Indonesian Javanese people use the word "jancuk" in general way to express swearword.

The following table is the example of the death term find in Deadpool series movie. The researcher will briefly present the sample:

Table A.2.7

The Death Term of Deadpool Series Movie

Time	Source Language	Target Language
01:25:21	What the hell!	ياللسماء
21:58	The hell you doing here?!	ماذ تفعل هنا بحق السماء؟
01:25:46	The hell has happening?!	ماذ يحدث بحق السماء
01:32:38	Where the hell we going?	لأين نحن ذاهبون بحق السماء؟
01:33:04	What the hell are you!	ماذ تقول بحق
01:52:30	Wow! Enjoy hell swamp mouth!	يا للروعة! إستمتع با الجحيم يا صاحب الكلمات النبية

As described before, the death term refers to a sacral thing which people needs to afraid of them, for example hell,

death, die and etc. Hereby, the word "hell" in the table above which has the sense of sacral thing, categorize as the death term. Because people commonly used to avoid such the hell place or thing. And seek for the opposite naturally.

The following table is the example of the Christ term find in Deadpool series movie. The researcher will briefly present the sample:

Table A.2.8

The Christ Term of Deadpool series Movie

Time	Source Language	Target Language
26:15	Jesus Christus!	يا إلهي
01:21:07	Goddamn it!	اللعنة
06:33	Oh God! Oh God!	رباه !
12:28	Oh my God!	يا إلهي
01:21:18	Holy!	يا للهول

A term of swearword which define as something relatable to abuse or condemn. In simple way, all the word which express the swearword commonly is the abusing of someone famous name, or someone holy name, or something which has a very high position. By then, it makes the speaker statement will have a deeper sense.

3. The Swearword Meaning (purpose) Find in Deadpool Series Movie

This part of analysis will use the theory of speech act where it can describe the purposes of utterance explicitly. The researcher

will present the result of analysis in only the table and chart due to the consideration that the speech act theory is understandable, the following is the result;

Table A.3.1

The Swearword Linguistic Purpose of Deadpool Series movie

Use the Theory of Speech Act

No	Linguistic Purpose	Data	Percentage
1.	Insult Meaning	29	10%
2.	Curse Meaning	66	24%
3.	Insist Meaning	30	11%
4.	Anger Meaning	49	18%
5.	Vow Meaning	61	22%
6.	Annoyance Meaning	26	9%
7.	Disappointment Meaning	12	4%
8.	Blaspheme Meaning	5	2%
	Total	278	100%

Chart A.3.1   **Chart A.3.2**

The Swearword Linguistic Purpose of Deadpool Series 1

8% 4% 9%
10%
13%
11%
14%
31%

- Insult Meaning 9
- Curse Meaning 10
- Insist Meaning 11
- Anger Meaning 30
- Vow Meaning 14
- Annoyance Meaning 13
- Disappointment Meaning 8
- Blaspheme Meaning 3

The Swearword Linguistic Purpose of Deadpool Series 2

2%
1% 11%
7%
26%
31%
11%
11%

- Insult Meaning 20
- Curse Meaning 56
- Insist Meaning 19
- Anger Meaning 19
- Vow Meaning 47
- Annoyance Meaning 13
- Disappointment Meaning 4
- Blaspheme Meaning 2

The following is some examples of the swearword which classified into the insult meaning, find in Deadpool series movie. The researcher will briefly present the sample table:

Table A.3.2

The Swearword Insult Meaning of Deadpool Series Movie

Time	Source Language	Target Language
51:24	Oh, smell shit!	رائحتك كريهة
01:17:49	Fuck you are old!	يا إله كم أنت مسن؟!
27:53	You intolerance shit!	أيها المتعصب اللعين
01:09:29	He has an ass pen	لديه "اس بين"
01:50:38	That riddle is so fucked up!	تلك الأحجية عسيرة جدا
01:51:56	The teenage witch	الساحرة المراهقة

The utterances classify on the above table clarified into the insult meaning by the utterances context of insulting the interlocutor. For example, the word "Fuck you are old!" in the movie contextually insulting the interlocutor of being too left behind with the massive development of time and technology.

The following is some examples of the swearword which classified into the curse meaning, find in Deadpool series movie. The researcher will briefly present the sample table:

Table A.3.3

The swearword Curse Meaning of Deadpool Series Movie

Time	Source Language	Target Language
29:29	Wide Fucking Wilson!	"وايد ويلسون" اللعين
01:17:13	Deckles!	أيها الوغد
35:48	Fuck you!	اللعنة عليك
46:42	Fuck superhero!	تبا للأبطال الخارقين

54:04	A grumpy old fucker	عجوزا متجهما لعينا
58:09	You are so dark!	إنك سوداوي جدا
01:19:39	You, racist son of bitch!	يا إبن السافلة الأنصري
02:02:00	God, you are a douche!	رباه ! إنك حقير

The utterances in the table above classified as having curse meaning context. The sentence "Wide Fucking Wilson!" in the table was textually speaker curse of his bad and unlucky condition as a person named Wide Wilson. This sentence has the implicit meaning and the context meaning sturdy the meaning of cursing.

The following is some examples of the swearword which classified into the insist meaning, find in Deadpool series movie. The researcher will briefly present the sample table:

Table A.3.4

The Swearword Insist Meaning of Deadpool Series Movie

Time	Source Language	Target Language
18:00	I'd love a blowjob!	أود الحصول على جماع فموي
01:00:18	This shit gonna have nice in it!	سيكون هذا مؤلما
01:01:30	Fuck! Where is Francis?!	أين "فرانسيس" بحق السماء
01:22:48	Finish fucking her the fucker!	اللعنة ! أجهز عليها بحق السماء
08:32	Shoot that motherfucker!	أطلقوا النار على إبن الفاجرة هذا
59:46	On your fucking knees mutant!	إنزلي إلى ركبتيك اللعينتين ايها المتحول
01:30:53	Of course! I fucking would!	طبعا, كنت لأفلها من دون ذرة شك
01:44:52	Don't you fucking dare!	إياك والتجرؤ على قتله

The utterances on the table above categorized as the insist meaning contextually. The words "Fuck! Where is Francis?!" in

the table above was a swearword which contextually show a high intention to find a person named Francis. The swearword exist on the utterances strengthens the intention of finding the person named Francis.

The following is some examples of the swearword which classified into the anger meaning, find in Deadpool series movie. The researcher will briefly present the sample table:

Table A.3.5

The Swearword Anger Meaning of Deadpool Series Movie

Time	Source Language	Target Language
17:35	Fuck you Wade!	تبا لك يا "وايد"
38:54	I slap that bitch on you!	و الإفسأ وسعك ضربا
42:37	Shut the fuck up!	أصمت
01:10:55	Fuck! I don't believe I do this!	لأصدق أنني أفعل هذا
01:27:27	But you did asshole!	أنت هجرتني أيها الوغد
01:34:40	Who fucking care?	من يبالي
38:14	You wanna fucking die?	أتودون الموت بحق السماء
44:21	Fuck your rules!	تبا للقواعد

The utterances there on the table above classified as the swearword with the anger meaning. The word "Fuck your rules!" on the table above present the speaker feels towards the interlocutor rules and regulations which establish the speaker anger of having the rules and regulations. Hereby the swearword meaning mentioned in the table above textually is an anger.
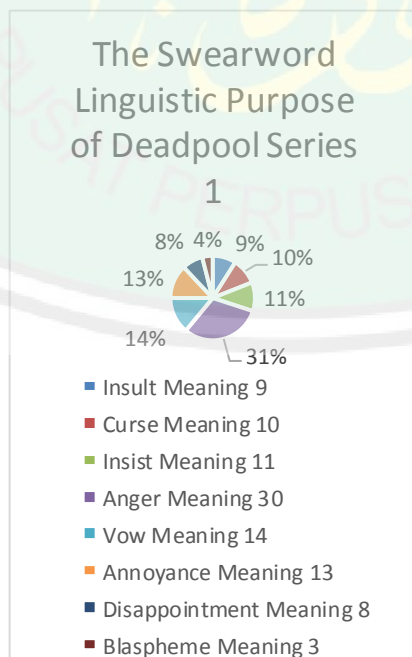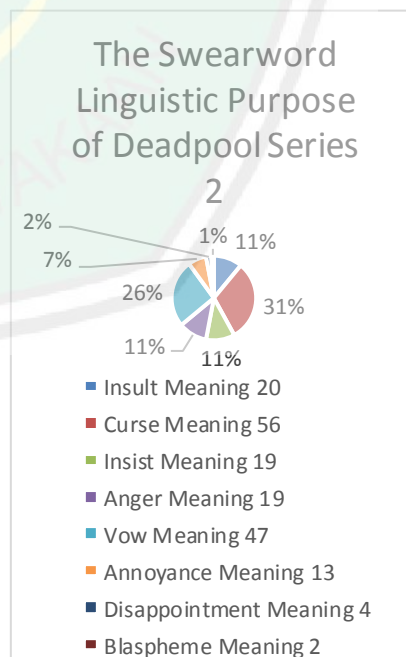
The following is some examples of the swearword which classified into the vow meaning, find in Deadpool series movie. The researcher will briefly present the sample table:

Table A.3.6

The Swearword Vow Meaning of Deadpool Series Movie

Time	Source Language	Target Language
11:30	Shit!	سحقا
41:54	Jesus!	رباه
50:17	Fucking hell!	يا للهول
21:52	Mother fucker!	يا إبن العاهرة !
01:13:02	These gorgeous sons of bitch!	هؤلاء السغلة الرائعين
01:13:56	You are Goddamn superhero, you!	نك بطل خارق لعين يا رجل
01:15:36	We are so fuck!	ننا فى حالة يرثي لها
01:32:28	Oh men, it sucks!	تبا, هذا مقيت

Vowing an unpleasant condition or situation is a common thing to happen in positive or negative way or opinion. The utterances mentioned on the table above was the example. The words "You are Goddamn superhero, you!" was textually the swearword with vow meaning to respect a hero rule model.

The following is some examples of the swearword which classified into the annoyance meaning, find in Deadpool series movie. The researcher will briefly present the sample table:

Table A.3.7

The Swearword Annoyance Meaning of Deadpool Series Movie

Time	Source Language	Target Language
38:06	You really gonna fuck this stuff for me?!	هل ستفسد الأمر علي حقا؟

Time	Source Language	Target Language
02:25	What a dick!	يا له من فقير
27:50	What in the fuck knuckles is this?!	ما هذا بحق مفاصل اليد اللعينة
28:46	Where the fuck is everyone?	أين الجميع بحق السماء
01:06:15	Shut your Goddamn trash mouth!	اغلق فمك اللعين الذى يخرج قمامه
01:15:03	Fuck you are dumb!	تبا انك احمق
01:33:04	What the hell are you!	ماذ تقول بحق

The utterances mentioned in the table above classified as the swearword with the annoyance meaning textually. The utterances "You really gonna fuck this stuff for me?!" was an expression of speaker annoyance by the interlocutor deeds or actions. The swearword expresses the speaker feeling of asking the interlocutor to stop the deeds or actions toward the speaker as soon as possible afterwards.

The following is some examples of the swearword which classified into the disappointment meaning, find in Deadpool series movie. The researcher will briefly present the sample table:

Table A.3.8

The Swearword Disappointment Meaning of Deadpool

Series Movie

Time	Source Language	Target Language
04:35	A shit ending!	نهايته فظيعة
58:04	Ugly mug!	وجهك البشع
01:36:09	What the fuck I'm gonna tell her?!	ماذ يحبرها بحق السماء
22:26	I fucking did this!	أنا متسبب بهذا

30:08	I'm the asshole who got away!	أنا اللعين الذي لاذ بالغرار
01:11:13	Ah, shit!	تبا

The disappointment expression may not totally express completely by seeing the textual evidences. The contextual play the major rules of having the complete picture of the disappointment feeling. The word "A shit ending!" in the table above was a swearing expression of disappointment. The speaker was disappointing with his own bad life.

The following is some examples of the swearword which classified into the blaspheme meaning, find in Deadpool series movie. The researcher will briefly present the sample table:

Table A.3.9

The Swearword Blaspheme Meaning of Deadpool Series Movie

Time	Source Language	Target Language
07:06	Oh, bad guy to kill!	و هناك أشرار يحب على قتلهم
39:25	Your poor wife!	يا الزوجتك المسكينة
01:25:21	What the hell?!	يا للسماء
07:28	Holy shit pickles!	يا للهول
01:42:17	Mutant scum!	المتحول القذر

The utterances on the table above categorized as the swearword with the blaspheme meaning. The words "Your poor wife!" on the table above was an expression of blasphemous toward the interlocutor condition of having body full of steal. The speaker expresses it with the condition of imagining a poor wife

because having a husband full of metallic steal body. Thus, make the utterance as the blaspheme meaning contextually.

4. The Equivalence of Swearword Subtitle Translation Find in Deadpool Series Movie

In this part of analysis, the researcher uses the theory of translation equivalence by Mona Baker (1992) which categorize the translation equivalence into five important types. They are the word level equivalence, the above word level equivalence, the grammatical equivalence, the textual equivalence and the pragmatic equivalence. By this analysis supported with the translation equivalence the researcher seek to investigate whether the source language and the target language have no different for translation process which they probably have the possibilities of doing an action which has negative impact on translating process. From the research data, the researcher finds the percentage as below;

Table A.4.1

The Deadpool Series Movie Use the Baker's Translation

Equivalence

No	Category of Equivalence	Data	Percentage
1.	Word level equivalence	66	24%
2.	Above word level equivalence	24	9%
3.	Grammatical equivalence	-	-
4.	Textual equivalence	152	54%
5.	Pragmatic equivalence	36	13%
	Total	278	100%

The Translation Equivalence of Deadpool Series 1

- 10%
- 35%
- 50%
- 5%
- 0%

- Word Level Equivalence 34
- Above Word Level Equivalence 5
- Grammatical Level Equivalence -
- Textual Level Equivalence
- Pragmatic Level Equivalence 10
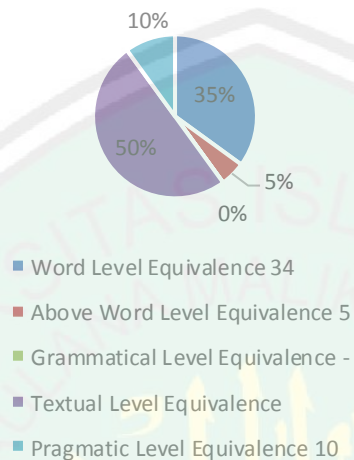
Chart A.4.1

The Translation Equivalence of Deadpool Series 2

- 14%
- 18%
- 10%
- 58%
- 0%

- Word Level Equivalence 32
- Above Word Level Equivalence 5
- Grammatical Level Equivalence -
- Textual Level Equivalence 103
- Pragmatic Level Equivalence 26
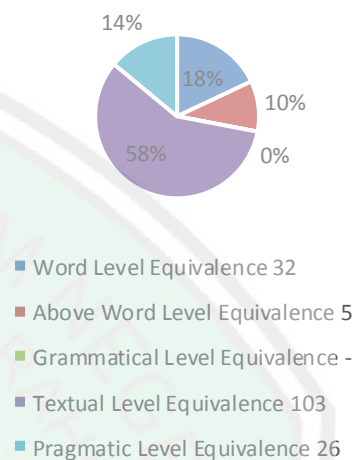
Chart A.4.2

Based on the result from 278 data, combining the Baker's formula of translation equivalence, it shows the translation equivalence of Deadpool series movie as follows; 66 data categorize as the word level equivalence, 24 data categorize as the above word level equivalence, no data categorize as the grammatical equivalence, 152 data categorize as the textual equivalence, 36 data categorize as the pragmatic equivalence.

Regarding the result of analysis, the researcher finds it difficult to say that the both source language and the target language of the swearword subtitle translation didn't completely match one and other. Some of them are categorize as

inequivalence translation. The researcher will describe it briefly

as bellows;

Table A.4.2

The Word Level Equivalence of Deadpool Series Movie

Time	Source Language	Target Language
05:59	Fucking!	تبا
08:48	Shit!	تبا
39:18	Canada!	تبا
41:45	Jesus!	رباه
01:14:32	Fucker!	اللعنة
01:17:13	Deckles!	أيها الوغد
01:30:18	Asshole!	وغداً
35:48	Fuck you!	اللعنة عليك
01:01:45	A fucking team!	فريق لعين
01:16:27	How in the fuck are you in already?	كيف دخلت بحق السماء؟
01:38:11	Your ass!	مؤخرتك

From all data the researcher finds 66 data categorize as

the textual equivalence swearword subtitle translation. These

data that included to the table above show a significant means of

the word level equivalence because this kind of equivalence will

easily be seen by the way translator transfer the source text to the

target text. the translator transferred them in such way

completely brings the intended meaning with maintaining the

target word's form equivalence to the source word's form. in

brief definition the word "Asshole!" in the table is translated into

"وغداً" in Arabic language. The both words are in the noun form

in English and Arabic. This show that the both transferred in such way with maintaining the both word form as similar as possible.

The following table is the sample of the above word equivalence of subtitle translation find in Deadpool series movie. The researcher will briefly present it below:

Table A.4.3

The Above Word Level Equivalence of Deadpool Series Movie

Time	Source Language	Target Language
11:26	Mother fucker!	الوغد
38:03	Big brown cock!	الشاذ
45:43	Annoying prick!	-----
50:37	Fuckface!	وجه القرد
51:20	Shit dick!	-----
01:22:27	Suck it!	-----
01:28:56	Motherfucker!	ناكح امه هذا
01:43:52	Oh my God!	رباه
02:01:29	Courage motherfucker!	شجاعة! يا أولاد العاهرة

The above word translation commonly known as the combined form of two word which has one new meaning in the source text, then the translator should have a deal firstly with the new meaning, and secondly with searching the suitable word which has the equal meaning on the target text. So, by these two ways, sometimes the result of the translation process become different word level in the target text. Just like the translation of word "motherfucker" in English source text, it has two different target text in Arabic language. First is "الوغد" and the second is "أولاد العاهرة" contextually it has the same meaning that is

"motherfucker" just has different ways on translating it. Depends on the way the target language culture and their norm accept the source word.

The following table is the sample of the above word equivalence of subtitle translation find in Deadpool series movie. The researcher will briefly present it below:

Table A.4.4

The Textual Level Equivalence of Deadpool Series Movie

Time	Source Language	Target Language
07:06	Oh, bad guy to kill!	و هناك أشرار يحب على قتلهم
18:00	I'd love a blow job!	أود الحصول على جماع فموي
42:37	Shut the fuck up!	أصممت
01:01:52	Little spider donkey!	أيتها القردة الأنكبوت
01:07:52	I miss that fuck ass!	أكاد أشتاق إلى هذا الوغد
01:10:55	Fuck, I don't believe I do this!	لأصدق أنني أفعل هذا
01:14:51	I'll reap that motherfucker!	سأمزق ذلك الوغد
01:15:56	Get off fuck now!	إغربي عن وجهي
19:36	Nobody fucking realizes it!	لا أحد يدرك هذا أبداً

The textual equivalence basically is the main task of every translator needs to qualified in translation process. For transferring the words "I'd love a blow job!" in English into "أود الحصول على جماع فموي" in Arabic expression translators need to concentrate on the main textual meaning of the utterances., where the intended meaning is mostly placed. According to Panou (2013) the textual equivalence in translation process define as the combination of three fundamental requirements for

transferring the source text to the target text. These are the thematic consistency, the cohesion and coherence, and the intended information delivery. By this these sentences mention on the table 3.25 are the textual equivalence because these expressions pay most attention on the textual intended meaning from the source text to the target text.

The following table is the sample of the pragmatic equivalence of subtitle translation find in Deadpool series movie. The researcher will briefly present it below:

Table A.4.5

The Pragmatic Level Equivalence of Deadpool Series Movie

Time	Source Language	Target Language
13:22	What the shit!	يا السماء
26:15	Yeses Christus!	يا إلهي
50:17	Fucking hell!	يا للهول
01:12:35	What the fuck!	أيها الوغد الضعيف
01:21:07	Goddamn it!	اللعنة
07:28	Holy shit pickles!	يا للهول
01:04:24	The whole world our bitch!	العالم كلهم تحت اقدامنا
01:15:36	We are so fucked!	اننا فى حالة يرثي لها
01:52:30	Wow! Enjoy hell swamp mouth!	يا للروعة! إستمتع با الجحيم يا صاحب الكلمات النبية

The pragmatic equivalence deals with the implicature of the speakers. Rather than what they literary said to the listener. It depends on knowing the speaker true meaning of utterances, or what implied behind their expression. The word "Yeses Christus!" is the general swearword in the term of Crist, but in

the Arabic language the Crist term which generally used is different because of their different believe in God. So, transferring the word "Yeses Christus!" into "يا إلهي" in the target language is the right deed as the both have the pragmatic equivalence meaning. In this case, the translator needs to get the speaker signal of having the utterances. By then, transfer them into the target language with the appropriate equivalence word choice, acceptable and readable according to the target language norm and behavior. This is such an honor for translator to have contribution as informative as it is required. Not too informative or less informative.

B. Translation Strategy Analysis

Baker (1992) state that translation define as a whole process of transferring means and purposes from the source language to the equal means and purposes of the target language. Translators as the bridge of the both languages, might have their different right way to gain the means and purposes of the source text. In other way, translator might have the same right goal, but they may have considerable different ways to reach it. By this, all the translation strategy plays the crucial rules in driving the translator toward the understandable target language result.

1. Vermeer Skopostheory

According to Vermeer (1978) translators as the only decision maker on what considerable strategy will used on the translation process, means they are the main rule on it. They are able to translate the source language as they prefer in the target language. By this, the term of 'adequacy' criterion to judge translator strategy which stated that result define everything is real. So that, to reveal the translator strategy used in the translation process is only as easy as knowing the result of the translation and make an analysis on it. The result will show the translator intended purpose by having the specific translation strategy applied.

In accordance to the combination of researcher analysis and the Vermeer's skopostheory, the result of the analyzed 278 data of swearword subtitle translation find in Deadpool series movie 18 of them use the orthographic adaptation strategy, 21 of them use the literal translation strategy, 1 of them use the borrowing strategy, 1 of them classified into the extra-lingual glass strategy, no data classified into the colloque strategy, 10 of them categories as the de-swearing strategy, 2 of the data are included to idiomatic translation strategy, 34 of them are included to the deletion strategy, 148 of them are categorized as the cultural equivalence translation strategy, no data categorize

as the transposition strategy and the last 43 of them are use the functional translation strategy.

The researcher places them on general specific scale to get the certain percentage of swearword subtitle translation strategy of Deadpool series movie swearwords as follows:

Table B.1.1

The Deadpool Series Movie Use the Vermeer's Skopostheory of

Translation Strategy

No	Translation Strategy	Data	Percentage
1.	Orthographic Adaptation	18	6%
2.	Literal Translation	21	8%
3.	Borrowing	1	1%
4.	Extra-lingual Glass	1	1%
5.	De-swearing	10	3%
6.	Idiomatic Translation	2	1%
7.	Deletion	34	12%
8.	Cultural Equivalence	148	53%
9.	Functional Equivalence	43	15%
	Total	278	100%

Chart B.1.1 **Chart B.1.2**

The Swearword Linguistic Translation Sreategy of Deadpool Series 1

16% — 3% 8% — 3%
18%
52%

- Orthographic Adaptation 3
- Literal Translation 8
- De-swearing 3
- Deletion 17
- Cultural equivalence 51
- Functonal Equivalence 16

The Swearword Linguistic Translation Sreategy of Deadpool Series 2

16% 8% 7% — 1%
1% 3% 2%
53% 9%

- Orthographic Adaptation 15
- Literal Translation 13
- Borrowing 3
- Extra-lingual Glass 1
- De-swearing 7

The following is some examples of the orthographic adaptation swearword subtitle translation strategy find in Deadpool series movie. The researcher will briefly present the sample:

Table B.1.2

The Orthographic Adaptation Strategy of Deadpool Series Movie

Time	Source Language	Target Language
26:15	Yeses Christus!	يا إلهي
41:54	Jesus!	رباه
50:17	Fucking hell!	يا للهول
06:33	Oh God! Oh God!	رباه !
21:11	Jesus Christus, Buck!	بحق المسيح يا "باك"
29:52	Oh, Jesus Christ!	بحق السماء
48:41	Oh, Jesus Christ!	بحق المسيح
01:00:21	Jesus!	يا للمسيح

The most orthographic adaptation use is in the part of transferring name of person (the ordinary or the famous people names), thing or something believed as God and everything related to his power. According to Aixla (1996) this translating method certainly express the target language in different alphabet from the source language. This strategy is the combination of the transcription and the transliteration. For example, in the table above the word "Jesus Christus!" it has different meaning. For American "Jesus Christus" is their God Holy name. But for the Arabian people using the "Jesus Christus" isn't their God holy name. "Jesus Christus" for the Arabian people is well known as "المسيح" which the stories widely spread in the all Arabian continent. This effect on the use of "بحق المسيح" as the equivalent orthographical adaptation for the word of "Jesus Christus".

The following is some examples of literal translation swearword subtitle translation strategy find in Deadpool series movie. The researcher will briefly present the sample:

Table B.1.3

The Literal Translation Strategy of Deadpool Series Movie

Time	Source Language	Target Language
07:06	Oh, Bad guy to kill!	و هناك أشرار يحب على قتلهم
11:39	Bad Deadpool!	"ديدبول" سيئ
12:45	Stupid!	غبي
58:04	Ugly mug!	وجهك البشع

01:01:52	Little spider donkey!	أيتها القردة الأنكبوت
58:09	You are so dark!	إنك سوداوي جدا
01:04:33	That stupid Russel, idiot!	هذا غبي يا "رسل" إنك أحمق
01:06:31	Get out of my head!	أخرجي من رأسي
01:29:04	The wrong fucking people	من لا يفترض به قتلهم
01:33:35	Your entire generation fucked this planet into a coma	حيلكم بأكمله أورد هذا الكوكب في حالة ثبات
01:47:25	In this fucking world!	في هذه الدنيا بخلافه
02:13:38	God, it smells like Hitler's anus!	رباه, كفتيحة الشرج "هتلر"

The literal translation strategy applied by its direct translation without having language form and meaning change, when transferring the source language to the target language. Again, it should have the same form. That makes Venuti (1995) state that literal translation or words by words translation should transfer the source text to the target text grammatically and idiomatically. These sentences are mentioned above on the table is the example of the description. In example, on the table above the word "You are so dark!" translated to the target text into " إنك سوداوي جدا". The both source and target text have the same structural form and also the meaning. This strategy also mostly known as the repetition method.
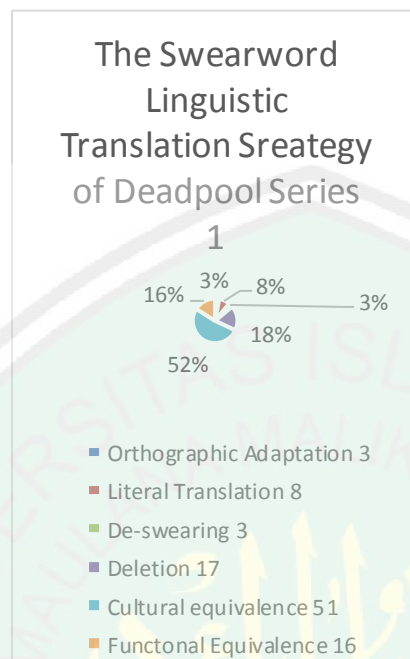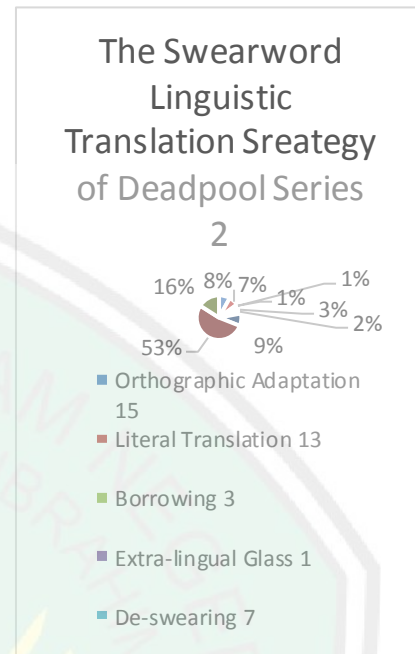
The following is some examples of the borrowing swearword subtitle translation strategy find in Deadpool series movie. The researcher will briefly present the sample:

Table B.1.4

The Borrowing Strategy of Deadpool Series Movie

Time	Source Language	Target Language
01:09:29	He has an ass pen!	لديه "اس بين"

Venuti (1995) state that borrowing or the loan language happen when the translation process uses every single term on the source text and replace it on the target text. This way of translation process avoids the contextual element and only focusing on the textual structure. In the table about researcher finds one data which apply the borrowing strategy on the translating process. The word "He has an ass pen!" in the source text was an utterance which describe the condition of a pen which placed in the ass of Russel, and the utterance also has the sense of joke. Meanwhile the translation process which apply the loan language as the method, transfer it into an utterance which have same pronunciation sound in the target text "لديه "اس بين". The loan language is copying the source text without the contextual element.

The following is some examples of the extra-lingual glass swearword subtitle translation strategy find in Deadpool series movie. The researcher will briefly present the sample:

Table B.1.5

The Extra-lingual Glass Strategy of Deadpool Series Movie

Time	Source Language	Target Language
01:28:03	Sucky-suck!	لأفعلها إلا من فوق السروال دون التواصل فموي

This only one data which apply the extra-lingual glass strategy, it transfers the source language wider such an additional explanation of the source text. In this strategy offers the explanation of the source language meaning or implications. According to Venuti (1995) this glass translator

commonly might put it as footnote, or endnote, glossary, translating in brackets, translating in italic or commentary statement. Data on the table above the source text "Sucky-suck!" translated to the target text as " لأفعلها إلا من فوق السروال دون التواصل فموي" where the translator explain what is the "Sucky-suck!" mean in the target language.

The following is some examples of the de-swearing swearword subtitle translation strategy find in Deadpool series movie. The researcher will briefly present the sample:

Table B.1.5

The De-Swearing Strategy of Deadpool Series Movie

Time	Source Language	Target Language
17:46	Think about that she is fuck dumb!	فكروا فينا كجنيات

51:24	Oh, smell shit!	رائحتك كريهة
01:11:30	Cause, I stalk that fuck shit!	لأنني أتعقب تلك الهثيرة بلإِ ستمرار
33:26	What kind of dumbass question is that to ask?!	أي سؤال غبي هذا الذى تطرحه
41:09	I used to live in a shithole just like it.	كنت أعيش فى خرابة كهذه
56:54	What kind of spineless shit stick?!	اي ضعيف حقير هذا
01:26:00	The Muppet's dick!	قضيب الدمية
01:35:54	Fucked up	غريبا

According to Nida (1964) the de-swearing strategy or the softening strategy has the similar purpose with the dynamic equivalence translation on the perfect naturalness of utterances. The source text of "Oh, smell shit!" in the table above translated into the target text by changing the swearword into a better word choice from the source text. The target text "رائحتك كريهة" tent to have a softer word choice than the swearword used in the source text. However, the source text drives the target text maintain the relevant context as exist on the source language in order to deliver the intended meaning of an expression. This strategy prioritizes the rudeness also the vulgarity avoidance by replacing which relevance and acceptable in the source language.

The following is some examples of the idiomatic translation strategy of swearword subtitle find in Deadpool series movie. The researcher will briefly present the sample:

Table B.1.6

The Idiomatic Translation Strategy of Deadpool Series Movie

Time	Source Language	Target Language
12:23	Dick for brains!	يا من عقلك فى قضيبك
01:26:21	Cool your pits!	لاتتحمسي كثيرا

        This strategy of translation will make use of idioms and also the colloquialisms that are not present in the target text. The idiomatic strategy refers to an achievement of a target text which sounds natural in the target language, and equivalence to the source language. Translators should make sure that they extract the intended message of the source text, as perfect as possible. For example, the word "Cool your pits!" in the table above when transferred into a target text become "لاتتحمسي كثيرا". Except that, Translators also can use the idiomatic expression in the target language when the both are appropriate and have an equivalence meaning. Like the word "Dick for brains!" in the table above transferred as "يا من عقلك فى قضيبك" in the target language.

        The following is some examples of the deletion swearword subtitle translation strategy find in Deadpool series movie. The researcher will briefly present the sample:

Table B.1.7

The Deletion Strategy of Deadpool Series Movie

Time	Source Language	Target Language
14:47	What the fuck you doing in my creep?!	و ماذا نفعل في منزلي
37:18	What a shit!	ماذ؟
48:48	What the fuck is wrong with you?!	ما خطبك
01:10:51	We have fucking problem!	لدينا مشكلة
01:14:30	Fuck!	-----
08:22	The fucking car!	-----
10:27	Goddamn it!	-----
22:26	I fucking did this	أنا متسبب بهذا

In subtitling translation, the deletion strategy refers to the omission of the target text translation rather than restructuring it in different sentences. This case mostly happens in several reason such as to avoid a debatable source language, or to honor the source language culture. The both reasons are why this deletion strategy exist in this research. The researcher finds two kinds of deletion method exist on this case of study. The first is the deletion which textually written as none by symbol of five dashes (-----). The word "Fuck!" pronounced at 01:14:30 in the first Deadpool movie transferred with the symbol of five dashes (-----) and the word "Goddamn it!" pronounced at 10:27 in the second Deadpool movie has the similar symbol of five dashes. This mean that there is no transferable meaning in the target language, the omission strategy is used in the swearword subtitle

translation of the both Deadpool series movie. And the second is the deletion which only omit the swearword on the sentence. The words "What the fuck you doing in my creep?!" technically has swearword addition in the middle of the sentence for particular purpose, but in the target language, where the translator transfer it into "و ماذا نفعل في منزلي" technically has no the additional swearword translation on it. The translator omitted the swearword from the complete translated sentence. Also, in the words "What a shit!" pronounced at 37:18 in the first Deadpool movie which translated into simple sentence of "ماذ؟" in Arabic, the translator must be officially omitted the swearword additional word in the target text translation.

The following table is the sample of the cultural equivalence translation strategy find in Deadpool series movie. The researcher will briefly present it below:

Table B.1.8

The Cultural Equivalence Strategy of Deadpool Series Movie

Time	Source Language	Target Language
04:35	This shit!	هذا الهراء
05:41	Fucking mutant!	متحول لعين
05:53	Oh shit!	تبا
11:30	Shit!	سحقا
11:26	Mother fucker!	الوغد
13:22	What the shit!	يا السماء
28:06	Asshole	وغدا
38:03	Big brown cock!	الشاذ
38:58	Hey, doze pool!	أله الأبله
39:18	Canada!	تبا

01:11:04	Fuck me!	اللعنة علي
01:25:21	What the hell!	ياللسماء
01:26:55	Fuck!	اللعنة
01:27:07	That fucker!	الوغد
02:25	What a dick!	يا له من فقير
07:43	This mother fucker!	إبن السافلة هذا
01:12:56	Oh, mommy fucking shit!	بحق براز والدتي اللعين
01:13:02	These gorgeous sons of bitches!	هؤلاء السغلة الرائعين
01:13:12	Tripping motherfucking Billies!	قرية بنت عاهرة عقيمة
01:19:39	You, racist son of bitch!	يا إبن السافلة الأنصري

Vermeer (1978) stated that the cultural equivalence is characterized with the massive use of the both source language and the target language. In the translation process the cultural sense of both source and target language must be seriously involved. Language commonly reflects the culture and its constraint. A same word may have different cultural meaning. As the opposite two different word may have a possible equivalence meaning. These works on the social cultural life. Expressions mentioned on the table above show how culture and language is a complicated puzzle to play with. The word "Oh shit!" in the source language will be an unproper utterance when transferred into the target text literally. So, having "تبا" as the result of cultural equivalence translation strategy will save the translator from having a bad translation recapitulation. Because translation process should retain the original culture as perfect as

possible without ignoring the acceptance on the target language culture.

The following table is the sample of the functional equivalence strategy find in the swearword subtitle of Deadpool series movie. The researcher will briefly present it below:

Table B.1.9

The Functional Equivalence Strategy of Deadpool Series Movie

Time	Source Language	Target Language
15:49	And whose kitty literary I just shit in!?	إذن ما الصندوق القادرات الذي نغطت فيه
17:38	I'm just a bad guy who paid to fuck up a worst guy!	أنا رجل سيء يتقاضي أجرا ليضرب رجل أسوأ
18:00	I'd love a blow job!	أود الحصول على جماع فموي
30:57	A shit ending!	نهايته فظيعة
37:30	Shit detail?!	للقيام بهام مزرية
39:22	Cum shoot!	ضربة على منفرجك
39:25	Your poor wife!	يا الزوجتك المسكينة
01:22:32	The dude forced sex after the dance!	الشاب الذي ضغط عليها لممارسة الحب
08:34	Oh, I shit my pants!	تغوطت فى سروالي
01:09:26	I wouldn't fuck with Deadpool either!	ما كنت لأعبث مع "ديدبول" كذالك
01:27:39	You pick the wrong shithole to fuck!	إخترت المنزل الخاطئ لتضاجع فيه
01:30:53	Of course, I fucking would!	طبعا, كنت لأفلها من دون ذرة شك
01:34:47	I'm not a complete piece of shit!	لكن حتى انت تعرف ان في خير
01:35:12	As a piece of shit long time ago	أجمع عامله أسوء معاملة دوما
01:35:27	He is a bit of a dick!	أقرب إلى قضيب

According to Nida (1993) the functional equivalence strategy put the focus on the verbal comparison of the source language and the target language. The result of the translation

process should describe as the closest, natural and equivalence. The utterance "Oh, I shit my pants!" in the table above when translated into the target language become "تغوطت فى سروالي", the result of translation put the both source and target texts close as possible in delivering the intended meaning. Like the words "Cum shoot!" in the table above translated into "ضربة على منفرجك" in the target language represent the functional equivalence of the both source language and the target language in transferring the intended meaning. The most iconic thing happens where applying this strategy is finding that the translators able to use the different expression or utterance to transmit the same action or reality. And these utterances mentioned on the above table have this categorization. These source texts are transferred into a different expression but they avoid the loss of the intended reality transmission.

Translation process must be comprehended as a deed with has purposes. These purposes should be the function of every translation process. These sentence on the above table well-grounded a certain transformation by some purposes. In this case, the purpose of adapting the target language culture is become the point priority.

2. Venuti Designation

On Venuti (1995) mark, for identifying the cultural and linguistical translation strategy application, we need to aware and recognize the both domestication and foreignization strategy. The foreignization where known as the author-centered and a source language culture-oriented, it takes the target reader on the translated target text. The foreignization can be created by the existence of some distinctive strategy application such as the orthographic adaptation, the literal translation, the borrowing (loan language), the extra-lingual glass, the colloque, and the de-swearing (softening). Meanwhile the domestication where defined as the reader-centered and a target language culture-oriented, it is the authentical source text form and contextual meaning. The domestication is applied by the existence of some distinctive translation strategy like the idiomatic translation, the deletion (omission), the cultural equivalence (adaptation), the transposition, and the functional equivalence.

The researcher will present the procedures of foreignization and the domestication on the above chart;

Chart B.2.1

The Swearword Subtitle Translation of Deadpool Series Movie

on The Lawrence Venuti Designation Perspective
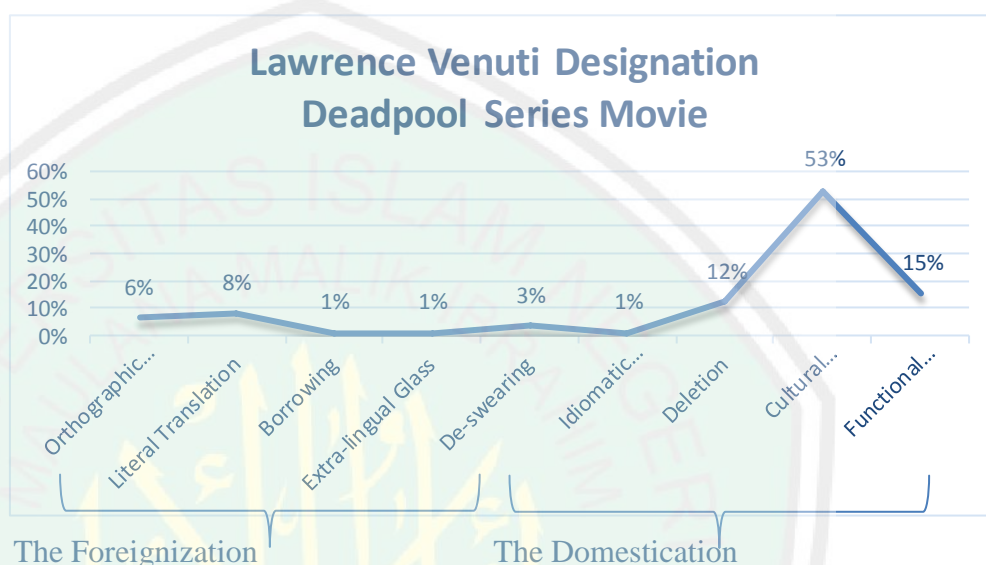
Hereby the above chart of Deadpool series movie on the perspective of Lawrence Venuti designation, the result shows that the Deadpool series movie generally applied the domestication as the translation strategy. From the 278 analyzed data the foreignization gathers totally 19% of them, with number of the orthographic adaptation 18 of the data, the literal translation 21 of the data, the borrowing 1 of the data, the extra lingual glass 1 of the data and the last de-swearing with 10 data. Meanwhile the domestication gains 81% of the analyzed data with the number of the idiomatic translation is 2 of the data, the

deletion is 34 of the data, the cultural equivalence about 148 of the data, and the functional equivalence with 43 of the data.

According to the distinctive strategy of the both foreignization and the domestication, the three most common strategy used is firstly the cultural equivalence, secondly the functional equivalence, third comes to the deletion strategy. This proven that the translators of the Deadpool series movie applied the domestication as the major translation strategy in specific way.

Venuti (1995) claims that the use of domestication brings the source text back to its intended meaning. And the opposite the use of foreignization sends the reader abroad. The both strategies have each different distinction featured with their specific advantages and disadvantages. In principle, the foreignization offering the target reader a sense of enjoying a different culture milieu. According to Venuti (1995) the translated text in every slice of paper (including the swearword) should be a place where two different cultures are emerged. So, in that position the reader should has a sense of having another culture (life style, tradition, point of view and etc.).

The swearword subtitle translation of Deadpool series movie in accordance of having the translation strategy of domestication, it transferred the whole source text to the target

text with stay reminding its original intended meaning. This is proven that the domestication strategy is proper to be chosen by the translator. Or in other words, applying the domestication method such the idiomatic translation, the deletion, the cultural equivalence, and the functional equivalence drive the translation process toward the acceptable result. According to Bassnet (2002) the domestication will keep the translated language stay safe from the risk in having strange norm and conventions. The domestication will provide a sense such reader knowledge expansion opportunity and also get insight into the source culture. For example, the utterance "I fucking did this" voiced at 22:26 of the fist Deadpool movie when transferred into the target language become "أنا متسبب بهذا", the translator technically doing the omission of the source swearword, the translation has no word in the target text which represent the existence of the swearword.

This condition is a way to avoid the cultural gap between the both source and the target language cultures. In addition, the use of this method in purpose is not arguable because if the translator uses the other method such the literal translation, the result of translation will represent the intended meaning bias, or the sense of too much (over speaking) in the target culture. This will result an unenjoyable reception of different culture and the

text original intended meaning while the movie was aimed to entertain the all target language reader or participant.

Research Discussion;

A. The Constraint Swearword Translation

During the process of translation there should be aspects that become translator priority. The position of cultural perspective (constrain) impose on translation. By this it is important to have discussion dealing with the constraints of swearword when transferring from English source language to Arabic target language.

1. Culture

Culture become the main constraint that translation process mostly derived from. This is equal to Vermeer (1989) statement that language is the related part of culture. That's why not all the swearword is acceptable by certain culture. Or simply we can say that there are universal swearword terms which people and society are agreeing them exist on their culture. But however, there is cultural certain swearword which totally different to other culture and perhaps it is categorize as the forbidden word. This description draws such variation and difference between the English and Arabic culture.

As the Deadpool series movie apply the domestication strategy which gains 81% of the analyzed data with the number of the idiomatic translation is 2 of the data, the deletion is 34 of the

data, the cultural equivalence about 148 of the data, and the functional equivalence with 43 of the data. The movie technically meets the consideration of the translation cultural constraint on transferring the swearword. Because the translator has a complicated process of translation to avoid cultural prejudice in order to get the naturalness of the Deadpool swearword subtitle translation. The translator applies the cultural approach as the major media on translation, with the use of both foreignization and domestication commonly, as the media to fix the gap appear in the target language culture. And this will help translator to take the cultural constraint consideration. Transferring the swearword from the source language to the target language need a complete knowledge and accuracy the both source language and the target language culture. Because the culture is an aspect which can't be separated from the translation process. Translator needs to aware and have the good sense toward the context.

The translation process in general way should meet the standard of certain culture in the process of translation. Some swearword term commonly used in the western city which has meaning of joke. While its used in the eastern country will be a trouble, even more perhaps a serious problem. This case is what translator need to always take the consideration of creating the acceptable and readable translation. Simply, translator should take

the cultural ideological concept into the main consideration. As Mason (1994) stated that the ideological concept is a set of culture. Its sign the individual or institutional point of view of the world. And such the guidance to interpret the means of events, facts, utterances and etc. this's why the translator should take the cultural constraint aspects into the main consideration in every single translation process, including the swearword translation.

The Arabic language tent to remind people about the great old history of beautiful poetry, novels, storytelling, and other literary works. This great historical background (the fact that Arabic language is sourced from the Islamic Holy Qur'an Book and the Arabian believe that God Allah used it to become the media of Jibril and the Prophet Muhammad communication) lead them to have different powerful word which commonly use to express the swearword. In addition, the translation of the audio-visual text from the English source language to the Arabic target language tent to be different. Sometimes the omission is applied or ambiguity in transferring the genital term of swearword because the Arabic language and culture seem to have a less prone than the English language and culture.

2. Religion

The Deadpool series movie which translated into Arabic language subtitle need a specific consideration according to its

cultural historical background differentiation from the English language. According to Daniel Gile's (2009) fact argument that culture and all its aspects including some specific religion language do not have the use of similar word, the construction of linguistic form and reality information description. The religion or other ethical norm need its specific adjustment, especially when the target language is the Islamic society own (having a conservative nature of religion). Moreover, this condition happens on the translation of such Deadpool series movie which consist of high mount of swearword, the research data mention 278 transcribed data from the both Deadpool series. Translator has an ultimate task to transfer the target language into a readable and acceptable on the very conservative culture of religion.

Applying the domestication and foreignization, the Deadpool series movie swearword subtitle translation has avoided the cultural prejudice properly because it meets the consideration of different religion perspective in the both source language and the target language. Having such cultural equivalence in 53% of the data, functional equivalence 15% of the data, deletion in 12% of the data, literal translation in 8% of the data, orthographic adaptation in 6% of the data, de-swearing in 3% of the data and the rest borrowing and idiomatic translation in 2% of the data calculation is a wide translator decision to adapt the target culture

and avoid the condition of unacceptable in the conservative religious milieu of the Arabian. As the research show in the orthographic adaptation the word "Jesus Christus!" it has different meaning in the target language. For American "Jesus Christus" is their God Holy name. But for the Arabian people using the "Jesus Christus" isn't their God holy name. "Jesus Christus" for the Arabian people is well known as "المسيح" which the stories widely spread in the all Arabian continent. This effect on the use of " بحق المسيح" as the equivalent orthographical adaptation for the word of "Jesus Christus". And the other word like God, Jesus or Hell.

3. Norm, Belief and Ideology

Norm, believe, and ideology are never separate from the term of translational process. Norm, believe, and ideology are such aspects to transfer the whole clear picture presenting the intended meaning of one language to others (it can be from the source language to the target language and the opposite). This case occasionally happens due to the fact that the speaker ideology mostly coded in the linguistic expression.

Hereby these differences between the English speaker (the western people) and the Arabic speaker (the eastern people) different ideology, norm, and believe will affect such different translation term in the source text and the target text result. "This case may become the rude where people mostly skip and miss it

rather than the translation equivalence in the translational process. Translation and the norm believe and ideology, are one can't be separated thing. The reason is that the linguistic mostly has norm, believe and ideological codes." (Purtinen 1998).

The Deadpool series movie by applying the foreignization about 19% of the data and the domestication about 81% of the data, definitely take the consideration of having the numbered swearword utterances which indicates some ideological, norm and believe constraint adjustment, when adopting both the domestication or the foreignization. Using the orthographic adaptation about 6% of the data, the literal translation in 8% of the data, the borrowing in 1% of the data, the de-swearing in 3% of the data, the idiomatic translation in 1% of the data, the deletion in 12% of the data, the cultural equivalence in 53% of the data and functional equivalence about 15% of the data, the translator extremely show a preferable use of the both in order to get an acceptable and readable translation in the target language culture. This is also a brief strategy to hinder the reader of an unjoyful translated text.

Generally, the eastern culture and philosophy tends to be full of spiritual sense on the approach. While the western tends to be more open-minded and flexible. According to Hitti (2000) the western is the combination of mentalist personality and the

pragmatic thinker. They are concerning about how this world improvement and the more other improvement. Meanwhile the eastern is the idealist where their main concern is the life after death and the afterlife salvation. This different point of view straight affects the different ways of life including the way the communicate through their different language. As the result, the Deadpool series movie represent a same linguistic phenomenon in two different language, because the different social phenomena this case of study result the existence of linguistic variation by the cultural diversity. The swearword which examine in this research show significant linguistical form, variation, purpose, and equivalence shift. These differences are the creation of the different social repertoire and the linguistic constraint including the norm, belief, and ideological concept.

B. Sociolinguistic Perspective

The sociolinguistic is related to certain concept of how two languages are different by the differences of culture, style, dialect by having different culture or social distance geographically. And according Holmes (2008) defines how people used to have variation in the communicational aspect. He argues that this variation of repertoire is technically influenced by how two different people state different language.

In the sociolinguistic perspective where the situation of transferring swearword from English source text to the Arabic target text is the field where the social aspect, and the language varieties are amalgamated together, this study is broad known as the language repertoire, the description will be above;

Language repertoire which define as the linguistic branch used in different social context by a certain community of speakers. Simply, the language repertoire refers to a set of distinguishable code and sign in which the certain communities' speakers can choose to have it or leave it in certain social context of speaking. Well, in a very simple way it is the study of language choice in different community.

Choosing a language to have communication and interaction in certain community with different people is influenced by some factors. Holmes (2000, p.23) provide the brief explanation that language choice is influenced by some factors. They are; participant, setting, and topic. Besides these three main factors Holmes gives additional social condition and situation which affect the language choice. The factors are as below;

1. The social distance between the western and the eastern become the core reason of having different cultural perspective, personal ideology, social norm, point of belief and etc. And this core of differences however is undoubted to specific differences in transferring the English source text to the Arabic target text. This

is due to the different elements mentioned above by having the social distance. As same on swearword, the social distance influences the way of people swearing on that society. This's why the eastern and the western culture have the different rules on swearing. According Rudyard Kipling, one of the English poets and writer. He stated that "oh, east is east and west is west", where the equivalence equation is if the American eats the Arabian Hummus or if the Egyptian eats the Texas barbeque for lunch, it doesn't mean that the both cultures are conformable.

2. According to Holmes (2001) the degree of formality in each culture is different depends on how the cultural perspective, personal ideology, social norm, point of belief and other aspect of sociological pattern of specific region or place. He states that the degree of formality also differs by the differences of speaker ad participant connection in such relationship. How the way a man talks to his parent with the man ways of talking to his employee is having a different degree of formality. He argues that it works for swearword as the same. People who are swearing might use the different term depending on the degree of formality to the participant connection.

The function of several linguistic use might be different from one culture to other culture. In the western cultural perspective, the word "shit" is a normal and acceptable to use. Meanwhile having the word of

"براز, حثالة, غائط" to swear seems to be uncommon and unacceptable in the Arabic culture. This may cause the personal background of the eastern culture where the western culture didn't experience the same.

These phenomena happen on the Deadpool series movie, which present in a very English American text and context, when translated with the maintenance of this "Americanness" (the translator keeps using the American cultural references), for example, the utterance "What the fuck is wrong with you!" voiced at 48:48 of the fist Deadpool movie when transferred into the target language become "ما خطبك", the translator technically doing the omission of the source swearword, the translation has no word in the target text which represent the existence of the swearword. This condition is a way to avoid the cultural gap between the both source and the target language cultures. This case what the translator called as the avoiding the 'Americaness'. As the opposite, keep reminding the 'Americaness' in the translation process may cause cultural gap and in the very worst it might cause the Arabian reader confusion and the intended meaning shift (the target text reader). Dealing with this problem, the use of foreignization and the domestication is the right way to make the source language publishable in the target text. This publishable language in common way and in Deadpool series movie in particular way, indicates the existence of linguistic variation on the cultural variation.

CHAPTER IV

CONCLUSION AND SUGGESTION

This research which oriented to describe on how the linguistic and cultural variations appear on the swearword subtitle translation of Deadpool series movie. This Subject uncovers the underlying reason for the change that exist on the translation process. The result of analysis shows the textual and cultural calculation of the swearword subtitle translation in Deadpool series movie as below:

According to Baker translation equivalence theory from the 278 data, 66 data or 24% of them are included to the word level equivalence. 24 data or 9% of them are included to the above word level equivalence, no data or 0% of them are included to the grammatical equivalence, 152 data or 54% of them are included to the textual equivalence, and the last 36 data or 13% of them are included to the pragmatic equivalence. Simply the textual analysis of this research shows that all the five Baker's translation equivalence exist on the Arabic subtitle translation.

On the part of translation strategy combining with the Vermeer's skopostheory from 278 data, 51 data or 19% of them are included to the deletion strategy, 10 data or 3% of them are included to the de-swearing strategy, 10 data or 3% of them are included to the ambiguity strategy, 3 data or 1% of them are included to the euphemism strategy. 1 data or 1% of them are included to the over translation strategy, 49 data or 17,5% of

them are included to the literal translation strategy, 154 data or 56% of them are included to the functional translation strategy. After analyzing the distinctive strategy of the both foreignization and the domestication used the Venuti designation theory, the three most common strategy used is firstly the cultural equivalence, secondly the functional equivalence, thirdly comes to the deletion strategy. This proven that the translators of the Deadpool series movie applied the domestication as the major translation strategy.

The cultural analysis result with the existence of the cultural constraint, the religion constraint, and the norm, believe and ideology constraint in the Deadpool series movie. Also, seeing the sociolinguistic point of view the linguistic repertoire possibly support the researcher hypothesis. The language repertoire analysis applying Holmes (2001) theory result that the social distance and the degree of formality influence the linguistic variation.

In conclusion, the researcher hypothesis about the existence of swearword translation differences between different cultures differ in many ways. However, the translation is a complex process with various approaches. Moreover, the translation process also become the translators battle, weather their loyalty to the source language and its purpose or their loyalty to the target language and its culture. However, the translation is a complex process with various approaches. To link the translation and culture is an intimidating subject to solve.

Finally, the researcher hopes that she contributes to the general discussion about swearword as a common cultural phenomenon. The researcher aware that she occasionally uses the unacademic word, phrase, example or even statement. And for the next researcher dealing with swearing word and translation. The researcher personally suggests to have a wider analysis corelate to the discourse and power relation with possible object to analysis. For after all, swearwords are a worth going issue to investigate.

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CURRICULUM VITAE

Islakhiyah was born in Gresik on November 20th, 1994. She graduated from Islamic Teacher Training Collage Gontor For Girls 1 in 2013. During her study at the Senior High School, she actively participated in OPPM as the Central Language Improvement Division. After graduating from Senior High School, she participated a year dedication program at Southeast Sulawesi Kendari as Language Advisory Council Office Staff and Teacher. Then, she started her higher education in 2015 at the Department of English Letters UIN Maulana Malik Ibrahim Malang and finished in 2019.

Along she became an active student there are many things he wants to learn and participate as a woman from remote areas of Gresik. Having a valuable opportunity to get an education in university degree, open her eyes that the figure of a woman who is much angled in her home area, should have a little more courage to try new things, create new sights for women themselves, which slowly diminish the stigma of society that limits them a lot. Starting from there, she began to take part in activities or organizations both intra and extra at the campus to train her own interests and talents. Like being the Treasurer of the IMM Reformer Commissar UIN Malang (2016), Central Entrepreneurship Department of English Literature (2017), E-buddy Tutor of the Department of English Literature (2017), Department of Foreign Affairs, DEMA Faculty of Humanities (2018). She also participated in the Bilingual Ambassador Competition of Mabna Putri Khadijah Al-Kubro (2015). Also, she participates the Short Mobility Program to Universiti Putera Malaysia for approximately one month (2018) and joining as Indonesian delegate for the 7th ASEAN Future Leader Summit 2019.

APPENDIX

SWEARWORDS LIST OF DEADPOOL 1

NO	TIME	ENGLISH UTTERANCE	ARABIC SUBTITLE	LINGUISTIC FORM	LINGUISTIC VARIATION	LINGUISTIC PURPOSE	LINGUISTIC EQUIVALENCE	TRANSLATION STRATEGY
1.	04:35	This shit!	هذا الهراء	P	E	A	WL	CE
2.	05:41	Fucking mutant!	متحول لعين	P	GT	A	WL	CE
3.	05:53	Oh shit!	تبا	P	E	AY	WL	CE
4.	05:59	fucking!	تبا	W	GT	I	WL	CE
5.	08:48	shit!	تبا	W	E	AY	WL	CE
6.	07:06	Oh, Bad guy to kill!	و هناك أشرار يحب على قتلهم	P	I	B	TL	LT
7.	11:21	Oh shit!	تبا	P	E	AY	WL	CE
8.	11:28	Shit!	تبا	W	E	V	WL	CE
9.	11:30	Shit!	سحقا	W	E	V	WL	CE
10.	11:26	Mother fucker!	الوغد	P	GT	V	AWL	CE
11.	11:32	Shit!	اللعنة	W	E	V	WL	CE
12.	11:39	Bad Deadpool!	"ديدبول" سيئ	P	I	D	WL	LT
13.	12:45	Stupid!	غبي	W	I	A	WL	LT
14.	13:22	What the shit!	يا السماء	P	E	A	PL	CE
15.	14:35	The fucking pies!	الفطيرة	P	GT	C	AWL	D
16.	14:45	Fuck do you!	من أنت؟	S	GT	AY	TL	D
17.	14:47	What the fuck you doing in my creep!	و ماذا نفعل في منزلي	S	GT	A	TL	D
18.	15:35	I will shoot your fucking cat!	سأطلق النا على قطتك	S	GT	A	TL	D
19.	15:49	And whose kitty literary I just shit in!?	إذن ما الصندوق القادرات الذي نغطت فيه	S	E	I	TL	FE
20.	17:35	Fuck you 'Wade'!	تبا لك يا "وايد"	S	GT	A	WL	CE
21.	17:46	Think about that she is fuck dumb!	فكروا فينا كجنيات	S	GT	A	TL	DS

22.	17:38	I'm just a bad guy who paid to fuck up a worst guy!	أنا رجل سيء يتقاضي أجرا ليضرب رجل أسوأ	C	GT	AY	TL	FE
23.	18:00	I'd love a blow job!	أود الحصول على جماع فموي	S	GT	I	TL	FE
24.	24:46	Oh, that sweeter is terrible!	تلك الكنزة فظيعة	P	I	V	WL	LT
25.	26:15	Yeses Christus!	يا إلهي	P	C	V	PL	OA
26.	28:06	Asshole	وغدا	W	GT	C	WL	CE
27.	29:29	Wide fucking Wilson!	"وايد ويلسون" اللعين	P	GT	C	WL	CE
28.	30:04	This shit is just!	أظننا نتفق كلن على أن الأمور ساءتبأضم الشكل	P	E	AY	TL	FE
29.	30:57	A shit ending!	نهايته فظيعة	P	E	D	TL	FE
30.	31:31	This fucking shit!	لن يشغل أحدا أية موسيقى مفهوم؟	P	GT	I	TL	D
31.	31:45	Your life is personally worried to be more fuck up than mine!	حياتك رسما أسوأ بكثير من حياتي	S	GT	D	TL	FE
32.	34:42	Oh, shit!	تبا	P	E	V	WL	CE
33.	37:18	What a shit!	ماذ؟	P	E	IL	AWL	D
34.	37:30	Shit detail?!	للقيام بهام مزرية	P	E	IL	TL	FE
35.	38:03	Big brown cock!	الشاذ	P	GT	C	AWL	CE
36.	38:06	You really gonna fuck this stuff for me?!	هل ستفسد الأمر علي حقا؟	S	GT	AY	TL	FE
37.	38:09	That witching bad dick!	ذالك الوغد المتحشرج	P	GT	A	TL	CE
38.	38:35	Fighting shit Wisler!	الجريمة	P	E	AY	AWL	CE
39.	38:54	I slap that bitch on you!	و الإفسأ وسعك ضربا	S	GR	A	TL	D
40.	38:58	Hey, doze pool!	أله الأبله	P	I	C	PL	CE
41.	39:18	Canada!	تبا	W	GR	A	WL	CE
42.	39:22	Cum shoot!	ضربة على منفرجك	P	GT	I	TL	FE
43.	39:25	Your poor wife!	يا الزوجتك المسكينة	P	T	B	TL	FE
44.	41:54	Jesus!	رباه	W	C	V	PL	OA
45.	42:37	Shut the fuck up!	أصمت	P	GT	A	TL	D
46.	48:48	What the fuck is wrong with you!	ما خطبك	S	GT	C	TL	D
47.	50:17	Fucking hell!	يا للهول	P	GT	V	PL	OA

No.	Time	English	Arabic					
48.	50:12	You so dick, dick, fuck!	يا الوغد السادى	S	GT	A	TL	CE
49.	51:24	Oh, smell shit!	رائحتك كريهة	P	E	IL	WL	DS
50.	51:30	Fuck!	أيها الوغد	W	GT	A	TL	CE
51.	58:04	Ugly mug!	وجهك البشع	P	I	D	WL	LT
52.	58:04	That's bullshit!	هراءا	S	GR	A	TL	FE
53.	58:08	My place fuck in circus!	مكاني هو السيركس	S	GT	IL	TL	D
54.	59:00	And fuck the brine hole!	أضع رصاصة برأسه	S	GT	I	TL	FE
55.	59:39	Oh, shit!	تبا	P	GT	V	WL	CE
56.	01:0018	This shit gonna have nice in it!	سيكون هذا مؤلما	S	GT	I	TL	D
57.	01:00:48	Dumbass!	أيها الأبله	W	I	AY	TL	CE
58.	01:01:30	Fuck! Where is Francis?!	أين "فرانسيس" بحق السماء	S	GT	I	TL	CE
59.	01:01:52	Little spider donkey!	أيتها القردة الأنكبوت	P	AN	A	TL	LT
60.	01:07:52	I miss that fuck ass!	أكاد أشتاق إلى هذا الوغد	S	GT	IL	TL	CE
61.	01:08:12	Fucking sauternes!	حالة نشوة الآن	P	GT	AY	TL	FE
62.	01:10:15	We have fucking problem!	لدينا مشكلة	S	GT	V	TL	D
63.	01:10:55	Fuck, I don't believe I do this!	لأصدق أنني أفعل هذا	S	GT	A	TL	D
64.	01:11:04	Fuck me!	اللعنة علي	P	GT	A	TL	CE
65.	01:11:30	Cause, I stalk that fuck shit!	لأنني أتعقب تلك الهثيرة بلإ ستمرار	S	GT	A	TL	DS
66.	01:12:35	What the fuck!	أيها الوغد الضعيف	P	GT	D	PL	CE
67.	01:14:30	Fuck!	-	W	GT	A	WL	D
68.	01:14:32	Fucker!	اللعنة	W	GT	A	WL	CE
69.	01:14:35	Fuck!	تبا	W	GT	A	WL	CE
70.	01:14:37	Shucker! Fuck!	اللعنة ! أيها الوغد	W	GT	A	WL	CE
71.	01:14:44	Fuck! Fuck!	سحقا ! سحقا !	W	GT	A	WL	CE
72.	01:14:45	Fuck!	تبا	W	GT	A	WL	CE
73.	01:14:51	I'll reap that mother fucker!	سأمزق ذلك الوغد	S	GT	A	TL	CE
74.	01:15:56	Get off fuck now!	إغربي عن وجهي	S	GT	A	TL	D
75.	01:15:57	Shit!	تبا	W	E	D	WL	CE
76.	01:16:05	Fuck you!	تبا لك	P	GT	C	WL	CE
77.	01:17:13	Deckles!	أيها الوغد	W	GT	C	WL	CE

78.	01:17:49	Fuck your old!	يا إله كم أنت مسن؟!	P	GT	IL	PL	FE
79.	01:20:12	Chiming fucking!	شطائر لحم مفروم	P	GT	I	TL	LT
80.	01:21:07	God damn it!	اللعنة	P	C	AY	PL	CE
81.	01:21:37	I will fuck spelling it out!	سأهجئه لك	S	GT	V	TL	D
82.	01:22:32	The dude forced sex after the dance!	الشاب الذي ضغط عليها لممارسة الحب	C	GT	IL	TL	FT
83.	01:22:48	Finish fucking her the fucker!	اللعنة ! أجهز عليها بحق السماء	P	GT	I	TL	CE
84.	01:22:49	Shut that fuck!	اللعنة عليك	P	GT	AY	TL	CE
85.	01:23:38	That shit that fucking!	ذلك الغد القميء	P	GT	IL	TL	CE
86.	01:25:21	What the hell!	ياللسماء	P	D	B	PL	CE
87.	01:26:55	Fuck!	اللعنة	W	GT	C	WL	CE
88.	01:27:07	That fucker!	الوغد	P	GT	IL	TL	CE
89.	01:27:19	Shit box!	الصندوق اللعين	P	E	I	TL	CE
90.	01:27:27	But you did asshole!	أنت هجرتني أيها الوغد	S	GT	A	TL	CE
91.	01:30:18	Asshole!	وغداً	W	GT	A	WL	CE
92.	01:31:35	Shit! Shit! Shit!	تباً ! تباً ! تباً !	W	E	V	WL	CE
93.	01:34:40	Who fucking care?!	من يبالي	P	GT	A	TL	D
94.	01:36:00	Shit!	تباً	W	E	D	WL	CE
95.	01:36:09	What the fuck I'm gonna tell her?!	ماذ يحبرها بحق السماء	S	GT	D	TL	CE
96.	01:38:28	Wow!	عجباً	W	GR	V	WL	FE
97.	01:39:33	What in the ass?!	ماذ بحق السماء	S	GT	V	TL	CE
98.	01:39:48	That as stupid!	هاهو التعليق الغبي	P	I	AY	TL	LT

SWEARWORDS LIST OF DEADPOOL 2

NO	TIME	ENGLISH UTTERANCE	ARABIC SUBTITLE	LINGUISTIC FORM	LINGUISTIC VARIATION	LINGUISTIC PURPOSE	LINGUISTIC EQUIVALENCE	TRANSLATION STRATEGY
1.	02:15	fuck!	تبا	W	GT	V	WL	CE
2.	02:25	What a dick!	يا له من فقير	P	GT	AY	TL	CE
3.	03:20	Pumpkin fucker!	يا مضاجع قرع العسل	P	GT	IL	TL	CE
4.	03:36	Anal-bleaching-party	لون فتحة الشرج	P	GT	V	TL	CE
5.	06:33	Oh God! Oh God!	رباه !	P	C	V	WL	OA
6.	06:43	Fuck!	اللعنة	W	GT	C	WL	CE
7.	06:53	Oh, Man!	رباه	P	GR	C	WL	CE
8.	07:28	Holy shit pickles!	يا للهول	P	E	B	PL	CE
9.	07:42	This fucking door!	هذا الباب اللعين	P	GT	I	TL	CE
10.	07:43	This mother fucker!	إبن السافلة هذا	P	GT	C	TL	CE
11.	08:22	The fucking car!	----	P	GT	I	TL	D
12.	08:25	The fucking car!	السيارة اللعينة	P	GT	I	TL	CE
13.	08:32	Shoot that motherfucker!	أطلقوا النار على إبن الفاجرة هذا	S	GT	I	TL	LT
14.	08:34	Oh, I shit my pants!	تغوطت فى سروالي	S	E	V	TL	FE
15.	10:27	Goddamn it!	----	P	C	V	AWL	D
16.	11:00	A caped Badass!	شرسا يرتدى عباءة	P	GT	I	TL	CE
17.	12:23	Dick for brains!	يا من عقلك فى قضيبك	P	GT	V	TL	IT
18.	12:28	Oh my God!	يا إلهى	P	C	V	PL	CE
19.	12:30	Oh my God!	يا إلهى	P	C	V	PL	CE
20.	13:19	My pile of shit father	والد حقير	P	E	C	TL	D
21.	19:36	Nobody fucking realizes it!	لا أحد يدرك هذا أبداً	S	GT	C	TL	D
22.	20:10	Fuck!	تبا	W	GT	A	WL	CE
23.	20:58	Fucked up	----	P	GT	AY	AWL	D

24.	21:11	Jesus Christus, Buck!	بحق المسيح يا "باك"	P	C	V	PL	OA
25.	21:52	Mother fucker!	يا إبن العاهرة !	P	GT	V	AWL	CE
26.	21:53	Fuck!	تبا	W	GT	A	WL	CE
27.	21:58	The hell you doing here!?	ماذ تفعل هنا بحق السماء؟	S	D	C	TL	CE
28.	22:26	I fucking did this!	أنا متسبب بهذا	S	GT	D	TL	D
29.	22:41	That pity dick in your mouth!	قبيض الشفقة هذا لآ يفارق فمك	S	GT	IL	TL	LT
30.	23:38	Fucking A, sweetie!	اجل يا عزيزتي	P	GT	I	TL	D
31.	25:46	Oh, God!	رباه	P	C	AY	WL	CE
32.	27:50	What in the fuck knuckles is this?!	ما هذا بحق مفاصل اليد اللعينة	S	GT	AY	TL	CE
33.	27:53	You intolerant shit!	أيها المتعصب اللعين	P	E	IL	TL	CE
34.	28:46	Where the fuck is everyone?!	أين الجميع بحق السماء	S	GT	AY	TL	CE
35.	28:56	What the fuck!	ما هذا بحق السماء	P	GT	A	TL	CE
36.	29:52	Oh, Jesus Christ!	بحق السماء	P	C	V	PL	OA
37.	30:08	I'm the asshole who got away!	أنا اللعين الذي لاذ بالغرار	C	GT	D	TL	CE
38.	33:17	The fuck!	ما هذا بحق السماء	P	GT	V	PL	CE
39.	33:26	What kind of dumbass question is that to ask?!	أي سؤال غبي هذا الذى تطرحه	S	GT	IL	TL	DS
40.	35:47	Fuck!	اللعنة	W	GT	V	WL	CE
41.	35:48	Fuck you!	اللعنة عليك	P	GT	C	WL	CE
42.	37:01	Suck my mutant dick, you four-eyed fuck!	العق قضيبي المتحول ايها اللعين صاحب الاربع العيون	S	GT	IL	TL	CE
43.	38:14	You wanna fucking die?	أتودون الموت بحق السماء	S	GT	A	TL	CE
44.	40:32	Oh shit, that fucking does it!	سحقا, هكذا طفح الكيل منك	S	E	C	TL	CE
45.	40:50	Fuck!	تبا	W	GT	V	WL	CE
46.	41:07	This dumb.	في مكب القمامة هذا	P	I	IL	TL	FE
47.	41:09	I used to live in a shithole just like it.	كنت أعيش فى خرابة كهذه	S	GT	IL	TL	DS
48.	41:17	Pity dick in your mouth!	قضيب الشفقة هذا لا يفارق فمك	P	GT	I	TL	LT
49.	41:37	Fuck it!	تبا	P	GT	V	WL	CE

50.	41:44	Oh, fuck, fuck, fuck!	تبا, هذا غير عملي بتاتا	P	GT	V	TL	CE
51.	43:22	Oh, fuck it!	تبا لهذا	P	GT	C	WL	CE
52.	44:09	No shit, shiny Gandhi!	يا "غاندي" اللامع	P	E	C	AWL	D
53.	44:11	That fuckhead's face!	وجه هذا اللعين	P	GT	A	TL	CE
54.	44:21	Fuck your rules!	تبا للقواعد	P	GT	A	TL	CE
55.	45:24	Douchebag!	الحقير	W	GR	C	WL	CE
56.	45:43	Annoying prick!	----	P	I	IL	AWL	D
57.	46:26	Fuck!	تبا	W	GT	C	WL	CE
58.	46:42	Fuck superhero!	تبا للأبطال الخارقين	P	GT	C	TL	CE
59.	47:34	Fucker hates mutant!	اللعين يكره المتحولين	P	GT	C	TL	CE
60.	47:41	Sick piece of shit!	الحقير المريض	P	E	V	TL	DS
61.	47:48	We'll make him our bitch!	و سنجعله عبرة....	S	GT	A	TL	D
62.	48:41	Oh, Jesus Christ!	بحق المسيح	P	C	V	PL	OA
63.	50:37	Fuckface!	وجه القرد	W	GT	IL	AWL	DS
64.	51:04	Dick-slapped	وشك ان يصفع حالا	P	C	IL	AWL	FT
65.	51:20	Shit dick!	----	P	GT	IL	AWL	D
66.	53:21	On your fucking knees!	ركبتيك اللعينتين	P	GT	I	TL	CE
67.	54:04	A grumpy old fucker!	عجوزا متجهما لعينا	P	GT	C	TL	CE
68.	56:54	What kind of spineless shit stick?!	اي ضعيف حقير هذا	S	E	C	TL	DS
69.	58:07	Dubstep's for pussies!	رقص "دمب ستيب" لل "الفرافير"	P	GT	A	TL	FT
70.	58:09	You are so dark!	إنك سوداوي جدا	P	GR	C	TL	LT
71.	58:53	Your fucking fanny pack!	حقيبة حصر لعينة	P	GT	C	TL	CE
72.	59:08	I don't give a fuck about him!	لا أبالى بشأنه أصلا	S	GT	V	TL	CE
73.	59:46	On your fucking knees, mutant!	إنزلي إلى ركبتيك اللعينتين ايها المتحول	P	GT	I	TL	CE
74.	01:00:21	Jesus!	يا للمسيح	W	C	D	PL	OA
75.	01:01:23	Jesus Christus!	يا للهول	P	C	V	PL	OA
76.	01:01:40	A fuckable ashtray.	منفضة جائر	P	GT	AY	AWL	CE
77.	01:01:45	A fucking team!	فريق لعين	P	GT	I	WL	CE
78.	01:01:51	A team of highly-skilled	فريق من اولاد فاجرة متمرسون	P	GT	I	TL	CE

		motherfucker!						
79.	01:03:21	What the fuck do you want?!	ماذ تريد بحق السماء؟	S	GT	A	TL	CE
80.	01:03:23	That's my fucking pudding!	هذا "البوديغ" اللعين يخصني	S	GT	A	TL	CE
81.	01:03:25	Fuck your pudding!	تبا لل"بوديغ" خصتك	P	GT	A	TL	CE
82.	01:04:24	The whole world our bitch	العالم كلهم تحت اقدامنا	P	GT	I	PL	LT
83.	01:04:33	That stupid Russel, idiot!	هذا غبي يا "رسل" إنك أحمق	P	I	IL	TL	LT
84.	01:05:56	Cool name!	سيئ جدا	P	GR	V	AWL	FE
85.	01:05:15	Cool, I like it!	رائع	S	GR	V	TL	FE
86.	01:05:43	Nice!	لطيف	W	GR	V	WL	FE
87.	01:06:15	Shut your Goddamn trash mouth!	اغلق فمك اللعين الذى يخرج قمامه	S	C	AY	TL	CE
88.	01:06:31	Get out of my head!	أخرجي من رأسي	S	GR	AY	TL	LT
89.	01:07:27	Fuck!	أحيه	W	GT	A	WL	CE
90.	01:09:17	I wouldn't fuck with him!	ما كنت لأعبث معه أبدا	S	GT	C	TL	FE
91.	01:09:26	I wouldn't fuck with Deadpool either!	ما كنت لأعبث مع "ديدبول" كذالك	S	GT	C	TL	FE
92.	01:09:29	He has an ass pen!	لديه "اس بين"	S	GT	IL	TL	B
93.	01:11:13	Ah, shit!	تبا	P	E	D	WL	CE
94.	01:11:40	You are in this shit now!	إسترجل ام ان هذا الشارب على إمرأة	S	E	A	TL	FE
95.	01:12:56	Oh, mommy fucking shit!	بحق براز والدتي اللعين	P	GT	V	TL	CE
96.	01:13:02	These gorgeous sons of bitches!	هؤلاء السغلة الرائعين	P	GT	V	TL	CE
97.	01:13:12	Tripping motherfucking Billies!	قرية بنت عاهرة عقيمة	P	GT	AY	TL	CE
98.	01:13:56	You are a Goddamn superhero, you!	إنك بطل خارق لعين يا رجل	S	C	V	TL	CE
99.	01:14:25	Oh my God, what the fuck!	يا إلهي ماذ بحق السماء	P	C	A	TL	CE
100.	01:14:27	Fucking acidic vomit!	قيء حمضي لعين	P	GT	A	TL	CE
101.	01:14:30	Oh, god!	رباه	P	C	AY	WL	OA
102.	01:15:03	Fuck, you are dumb!	تبا انك احمق	S	GT	AY	TL	CE
103.	01:15:36	We are so fucked!	اننا فى حالة يرثي لها	S	GT	V	PL	FE

104.	01:16:27	How in the fuck are you in already?!	كيف دخلت بحق السماء؟	S	GT	C	TL	CE
105.	01:16:29	Oh, shit!	تبا	P	E	C	WL	CE
106.	01:17:00	Asshole!	احترس	W	GT	A	WL	CE
107.	01:17:28	Shit!	تبا	W	E	A	WL	CE
108.	01:19:39	You, racist son of bitch!	يا إبن السافلة الأنصري	P	GT	C	PL	CE
109.	01:21:18	Holy!	يا للهول	W	C	V	WL	CE
110.	01:22:25	Oh God!	رباه	P	C	V	WL	CE
111.	01:22:27	Suck it!	----	P	GT	V	AWL	D
112.	01:24:01	Cause Goddamn it!	لأنه ومع كل أسف	S	C	V	PL	FE
113.	01:25:46	The hell has happening?!	ماذ يحدث بحق السماء	S	D	C	TL	CE
114.	01:26:00	The Muppet's dick!	قضيب الدمية	P	GT	IL	TL	DS
115.	01:26:12	Jesus!	بحق المسيح	W	C	C	PL	OA
116.	01:26:21	Cool your pits!	لاتتحمسي كثيرا	P	GT	V	PL	IT
117.	01:26:27	Jesus Christus, like an avocado!	يا للمسيح, يشبه الأفوكادو	P	C	V	TL	OA
118.	01:27:12	All the fucking blood out of his body.	حتى أصفي دمائه و أصنع من عظامه مجوهراة أعياد عصرية	S	GT	C	TL	D
119.	01:27:33	What in the ass?!	ما هذا بحق المؤخرة	S	GT	V	TL	CE
120.	01:27:39	You pick the wrong shithole to fuck!	إخترت المنزل الخاطئ لتضاجع فيه	S	GT	C	TL	FE
121.	01:28:03	Sucky-suck!	لأفعلها إلا من فوق السروال دون التواصل فموي	P	GT	IL	TL	EG
122.	01:28:14	You dumb cunt!	الأخرق المؤته	P	GT	C	TL	CE
123..	01:28:56	Motherfucker!	ناكح امه هذا	W	GT	C	AWL	CE
124.	01:29:04	The wrong fucking people	من لا يفترض به قتلهم	S	GT	A	TL	LT
125.	01:29:19	A Goddamn fanny pack	إنها حقيبة حصر لعينة وتعرف هذا	P	C	C	TL	CE
126.	01:29:20	You sick son of a bitch!	يا إبن العاهرة المخبول	P	GT	C	TL	CE
127.	01:30:53	Of course, I fucking would!	طبعا, كنت لأفلها من دون ذرة شك	S	GT	I	TL	FE
128.	01:31:50	Jesus Christus!	يا للمسيح	P	C	V	PL	OA
129.	01:32:21	That suck	من المؤسف	P	GT	V	PL	CE

130.	01:32:28	Oh men, it sucks!	تبا, هذا مقيت	P	GR	V	TL	CE
131.	01:32:30	That was some cold-ass shit, kid!	كان هذا تصرفا باردا يا فتى	S	GT	IL	TL	FE
132.	01:32:38	Where the hell we going?!	لأين نحن ذاهبون بحق السماء؟	S	D	AY	TL	CE
133.	01:33:04	What the hell are you	ماذا تقول بحق	S	D	AY	TL	CE
134.	01:33:09	I am not a fucking racist, moron!	لست منعصبا لعينا أيها المعتوه	S	GT	C	TL	CE
135.	01:33:17	I'm going to fuck you	سأضعك حتى الموت بقدميك المكسورتين	S	GT	IL	TL	CE
136.	01:33:35	Your entire generation fucked this planet into a coma	حيلكم بأكمله أورد هذا الكوكب في حالة ثبات	S	GT	V	TL	LT
137.	01:33:48	You are not a fucking hero	لست بطلا لعينا	S	GT	V	TL	CE
138.	01:34:06	God,	يا ليتها	W	C	V	PL	CE
139.	01:34:47	I'm not a complete piece of shit!	لكن حتى انت تعرف ان في خير	S	E	I	TL	FE
140.	01:35:12	As a piece of shit long time ago	أجمع عامله أسوء معاملة دوما	S	E	I	TL	FE
141.	01:35:27	He is a bit of a dick!	أقرب إلى قضيب	S	GT	I	TL	FE
142.	01:35:28	And like a most of dicks,	و كسائر القضبان	P	GT	I	TL	FE
143.	01:35:54	Fucked up	غريبا	P	GT	I	PL	DS
144.	01:36:01	We go get our fuck on!	بينما نذهب ونؤدي مهمتنا	S	GT	A	PL	FE
145.	01:36:32	We go fuck some shit up?!	ما رأيك بالإطاحة ببعض الأشياء	S	GT	C	PL	FE
146.	01:36:34	Let's fuck some shit up	الإطاحة ببعض الأشياء	S	GT	C	PL	FE
147.	01:38:04	This little fucker too far gone	هذ اللعين الصغير تمادى	S	GT	C	TL	CE
148.	01:38:08	You fuck	----	P	GT	C	WL	D
149.	01:38:11	Your ass	مؤخرتك	P	GT	C	WL	CE
150.	01:39:02	Oh, shit fuck!	تبا	P	GT	C	WL	CE
151.	01:41:59	Your ass!	----	P	GT	C	WL	D
152.	01:42:08	Those freaks!	----	P	I	C	WL	D
153.	01:42:17	Mutant scum!	المتحول القذر	P	GT	B	WL	CE
154.	01:43:23	You commie motherfucker!	أيها المخ اللعين	P	GT	C	AWL	CE
155.	01:43:52	Oh my God!	رباه	P	C	V	AWL	OA
156.	01:44:52	Don't you fucking dare!?	إياك والتجرؤ على قتله	S	GT	I	TL	FE
157.	01:46:15	Damn!	تبا	S	GR	V	WL	CE

158.	01:46:26	This shit!	في هذا	P	E	C	TL	D
159.	01:46:37	Fucking pervert!	منحرف اللعين	P	GT	C	AWL	FE
160.	01:47:25	In this fucking world!	في هذه الدنيا بخلافه	P	GT	C	WL	LT
161.	01:48:23	Blessed are the wicked who are healed by my hand!	طوبى الأشرار اللذي سيكون شفاعهم في يدي	W	GR	C	TL	CE
162.	01:48:33	Fuck this!	تبا لهذا	P	GT	C	TL	CE
163.	01:50:38	That riddle is so fucked up!	تلك الأحجية عسيرة جدا	S	GT	IL	AWL	CE
164.	01:51:56	The teenage witch!	الساحرة المراهقة	P	GR	IL	WL	LT
165.	01:52:27	Fuck!	اللعينة	W	GT	C	PL	CE
166.	01:52:30	Wow! Enjoy hell swamp mouth!	يا للروعة! إستمتع با الجحيم يا صاحب الكلمات النبية	S	D	V	PL	FE
167.	01:52:51	Jesus!	يا للمسيح	W	C	V	PL	OA
168.	01:59:13	You time-sliding son of a bitch!	يا إبن العاهرة المتنقل با الزمن	P	GT	C	TL	CE
169.	01:59:33	Doesn't shit itself into oblivion!	صوب غياهب النسيان	S	E	IL	TL	FE
170.	01:59:53	Jesus!	يا للمسيح	W	C	V	PL	OA
171.	02:00:56	Oh, you dirty mutant, you gonna rot in hell with the boy!	ستتعفنون جميعا أيها المتحولون القذرون في الجحيم مع الفتى	P	I	C	TL	LT
172.	02:01:29	Courage motherfucker!	شجاعة! يا أولاد العاهرة	P	GT	C	AWL	CE
173.	02:01:30	Motherfucker!	و العاقبة يا أولاد العاهرة	W	GT	C	AWL	CE
174.	02:01:40	Fuckernaut	اللعين "جاغرنت"	W	GT	C	TL	CE
175.	02:02:00	God, you are a douche!	رباه ! إنك حقير	S	C	C	TL	OA
176.	02:02:26	What the fuck is dubstep!?	ماذ تعني "داب ستيب" بحق السماء؟	S	GT	C	TL	CE
177.	02:06:49	Goddamn!	اللعينة	W	C	V	AWL	CE
178.	02:07:26	Jesus Christus!	بحق المسيح	P	C	V	PL	OA
179.	02:13:28	Oh God, that's why you're such a little bastard.	رباه, لهذا كبرت حاد الطباع	S	C	C	TL	FE
180.	02:13:38	God, it smells like Hitler's anus!	رباه, كفتيحة الشرج "هتلر"	S	C	C	TL	LT

NOTE FOR THE TABLE CODE;

➤ The Linguistic Form
- W = Word Linguistic Form
- P = Phrase Linguistic Form
- C = Clause Linguistic Form
- S = Sentence Linguistic Form

➤ The Linguistic Variation
- GT = Genital Term
- A = Anatomical Term
- E = Excretory Term
- I = Imbecilic Term
- AN = Animal Term
- GR = General Term
- D = Death Term
- C = Christ Term
- R = race Term

➤ The Linguistic Purpose
- IL = Insult Meaning
- C = Curse Meaning
- I = Insist Meaning
- A = Anger Meaning

- V = Vow Meaning
- AY = Annoyance Meaning
- D = Disappointment Meaning
- B = Blaspheme Meaning

➤ The Linguistic Translation Equivalence
- WL = Word Level
- AWL = Above Word Level
- GL = Grammatical Level
- TL = Textual Level
- PL = Pragmatic Level

➤ The Translation Strategy
- OA = Orthographic Adaptation strategy
- LT = Literal Translation Strategy
- B = Borrowing Strategy
- EG = Extra-lingual Glass Strategy
- DS = De-swearing Strategy
- IT = Idiomatic Translation
- D = Deletion Strategy
- CE = Cultural equivalence Strategy
- FE = Functional Equivalence Strate