THE TABOO WORDS INVESTIGATION
OF *"THE HATEFUL EIGHT"* **MOVIE: SUBTITLING STRATEGIES**

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ABSTRACT

This thesis is entitled *Taboo Words Investigation of The Hateful Eight movie: Subtitling Strategies*. The data of this research were taken from all utterances containing taboo words found in the movie. The researcher used descriptive qualitative method to analyze the types of taboo words and subtitling strategies used to translate the taboo words in *The Hateful Eight* movie. The frameworks used in this research are Batistella (2005:72) and Gottlieb (1992:166). Based on the analysis, the researcher found 212 utterances containing taboo words. The dominant taboo words is Epithets with 111 occurrences (52.3%) as a lot of utterances in the movie contain slur words which are connected to race, ethnicity, gender, and sexuality. Meanwhile, Transfer is the subtitling strategy used the most with 103 occurrences (48.6%) is Transfer. In addition, the translator translated completely and correctly the source language to the target language for the movie has "R" rating, Restricted, with no one under 17 admitted without an accompanying parent or guardian. This rating contains of strong and frequent language, violence, nudity for sexual purposes and drug abuse. Because of that, the translator used transfer as subtitling strategy in aforementioned movie. Transfer is a faithful transmission of the whole form and also message from source language (SL) into acceptable to target language (TL) equivalent. Every single piece of the original SL aspects, both form and message, are delivered to TL accurately. Therefore, the use of that strategy is applied in the target language. It is still acceptable for the audiences, so they can understand easily the story of the movie.

Keywords : *Subtitling Strategies,Taboo Words, The Hateful Eight, Utterances*

INTRODUCTION

People are included social beings for they can communicate by using a certain language. People normaly use language to get information and express their knowledge, opinions, feelings, and many more. Furthermore, language denotes a system of communication consisting of sounds, words, and grammar, or the system of communication used by people in a particularcountry or type of work. Language consists of many aspects of human life that also impacts in human life as well. The Western culture has great impact on Indonesian people. The impact comes from western videos, internet, songs, TV programs and movies. However, movies give the biggest impact in Indonesia. In this era, movie becomes a popular media to get audience. The audience can get the message and understand the message from the language of the movie they watch. Here, translation is needed as every country has different language that makes

some people difficult to comprehend the content in the movie since they do not understand the language.

On the other hand, translation itself is a process of transferring information from SL to TL. In addition, translation is about to exchange the information from SL to TL. As stated above, it can be concluded that a good translation needs a good translator as well. Moreover, translator is a person who has a role to translate the messages from one language to another language. Translators must be someone who has competence of both source and target languages. They not only transfer the idea from the source language (SL) to the target language (TL) but they also establish an equivalent translation from one language to other language, especially for English toIndonesian translation since they have differentsyste and structure, consequently, a growing need to find appropriate screen translation approaches.

Furthermore, the translators also deal with how they will fit the TL, so the readers will be able to receive the original messages of the SL. Regarding the explanation above, since each country has different languages, people will also find taboo words in the movie. Allan and Burridge (2006:1) assert that taboo words originate from social restriction on one's behavior which can bring about uneasiness, harm and injury. Since it is resulting in uneasiness, harm, and injury, people in the society are supposed to avoid taboo which has a vulgar sense. The researcher is interested in analyzing the subtitling strategies especially on taboo words. The researcher wants to analyze how taboo words in "The Hateful Eight" movie are translated.

"The Hateful Eight" is a 2015 American western mystery thriller film written and directed by Quentin Tarantino. It was released on December 25, 2015, in a road show release in 70 mm film and had a wide digital release on December 30, 2015. It generally received positive reviews from critics. For his work on the score, Morricone won the Golden Globe and the Academy Award for Best Original Score. The film also earned two other Academy Award nominations for Best Supporting Actress (Leigh) and Best Cinematography (Robert Richardson).

The researcher found a lot of taboo words in the movie. However, in the subtitle there are differences in the translation of those words. For example "who the **hell** are you?" is translated *"siapa kau?"* in TL. Here, the word "Hell" is not translated to TL. Then, "**Damn,** what she do?" is translated *"Sialan, apa yang dia lakukan?"* in TL. The word "damn" is translated to be more polite than the real meaning in TL. This is an interesting phenomenon since the translator uses many strategies to translate the taboo words. Subtitling strategies are studied because every translator chooses different strategies to translate. Here, "The Hateful Eight" movie that is categorized an action movie is chosen since it contains many types of taboo words.

RESEARCH METOD

Data And Subject

The data of this research were taken from "The Hateful Eight" movie downloaded from http://www.ganool.cc/the-hateful-eight-2015-bluray-720p-1-2gb-x264-ganool. Moreover, the English script of the movie was downloaded from https://subscene.com/subtitles/the-hateful-eight/english/1295939 and written by Tronar. Meanwhile, the Indonesian subtitle of the movie was downloaded from

by Arif Pranata. The movie and scripts were downloaded in April, 2016.

Unit of Analysis

The unit of analysis of this research is taboo words in the utterances and the translation of those taboo words in the subtitle. The SL is English, and the TL is Indonesian.

Technique of Data Collection and Analysis

Watching the movie of "The Hateful Eight" several times to comprehend the whole stories to get the context of every scene. Downloading the script and the subtitle of the movie.Checking SL and TL of the movie to comprehend the script.Identifying the subtitles that contain the taboo words. Writing down the target and the source languages of the movie that contain taboo words as the data besides the source language script.

FINDINGS AND DISCUSSION

FINDINGS

Table 4.1.1 shows that there are 212 taboo words found in *The Hateful Eight* movie. The categorization of taboo words is divided into 4 categories, they are epithets, profanity, vulgarity, and obscenity. Furthemore, the most dominant type of taboo words is Epithets with 111 occurrences (52.3%). Then, it is followed by Profanity with 65 occurrences (30.7%); Obscenity with 21 occurrences (9.9%); and Vulgarity with 15 occurrences (7.1%). This types of taboo words are then translated by using subtitling strategies proposed by Gottlieb.Moreover**,** there are 6 of 10 types of Subtitling Strategies to translate those taboo words discovered in this research, which are expansion, paraphrase, transfer, deletion, decimation, and transcription.

As written in the table above, the mostly used subtitling strategy with 103 occurrences (48.6%) is Transfer. There are also other types of subtitling strategies found in this research, those are Deletion with 76 occurrences (35.8%); Paraphrase with 17 occurrences (8.5%); Decimation with 6 occurrences (2.8%); Expansion with 5 occurrences (2.4%); and Transcription with 4 occurrences (1.9%).

DISCUSSION

4.2.1. Epithets

Epithet is characterized by the existence of several types of slurs. Other references that are included as epithet are connected to race, ethnicity, gender, and sexuality. There are 111 expressions found belonging to taboo words of epithets, and there are also 6 subtitling strategies used to translate taboo words of epithet, which are expansion, paraphrase, transfer, deletion, decimation, and transcription.

4.2.1.1. Expansion

Epithets are translated by using expansion strategy since there is a word that does not exist in the source language, but it appears in the target language. It is used when the source language word needs an explanation.

Excerpt 1

Dialogue 66

SL : Now, girl, don't you know the ***darkies*** don't like being called niggers no more? They find it offensive.

TL : Tidakkah kau tahu ***orangkulit hitam*** tak lagi suka dipanggil negro? Mereka anggap itu penghinaan.

The source language word *darkies* is translated into the target language phrase *orangkulit hitam*. In this data, the word *darkies* refers to people who have black skin color, so the meaning is not *gelap* as literally translation. Moreover, it belongs to epithets because the word *darkies* is related to race in the source language. Nevertheless, in the target language, calling people by using the word *darkies* is not categorized into a slur. Here, the translation of the word *darkies* is the phrase *orangkulit hitam*, and the subtitling strategy of expansion is used. It is because the translator adds the words *orang* and *kulit* before the word *hitam* in translating the word *darkies*. The addition of the word *kulit* (or *skin*) is used to explain that the black color refers to the skin.

4.2.1.2. Paraphrase

Epithets are translated by using paraphrase strategy because the slur words in the source language is differently and stylistically translated into the target language word. It occurs when the source langauge phrase cannot be reconstructed in the same structure in the target language.

Excerpt 2

Dialogue 652

SL : Shut up! Ah, got it! ***Son of a bitch!***

TL : Diam! Aku mengerti! ***Bajingan!***

As can be seen above, the taboo words *son of a bitch* uttered in the source language is translated into the word *bajingan* in the target language. *Son of a bitch* is a kind of slur words. It belongs to the taboo words of epithet. In Indonesian, the word *bajingan* is also included a slur word, so the meaning is still similar. The word *bajingan* is mostly uttered when the speaker is angry. The speaker utters those words of *son of a bitch* with full of anger and it becomes emotional language. It means that the speaker uses the words *son of a bitch* as an expression of anger. In addition, the subtitling strategy of paraphrase is used to translate the words *son of a bitch* into *bajingan*. The translation in the target language is stylistically different from the source language but the meaning is still maintained to be comprehended by the audiences.

4.2.1.3. Transfer

Epithets are translated by using transfer for the slur word in the source language is correctly and completely translated into the target language word. Both of them have the same structure and equivalence.

Excerpt 3
<u>**Dialogue 91**</u>
SL : Hey, uh, you ain't really gonna let that ***nigger*** ride in here, is ya?
TL : Kau biarkan ***negro*** ini bersama kita?

In the excerpt above, it indicates that the word *nigger* in the source language is translated into the target language *negro*. Using the word *nigger*, it means that it is about the race as the word *nigger* refers to people who have black skin. Therefore, the word *nigger* is included to ephitets. In contrast, the word *negro* does not include a slur word in Indonesia for the word *negro* is not classified of Indonesian culture. Besides, the subtitling strategy used is transfer. It is because the word *nigger* is completely and correctly translated into the word *negro* in the target language. The translation of the word *nigger* is correct since it has the same equivalent with the word *negro* in the target language.

4.2.1.4. Deletion

Epithets are translated by using deletion strategy as it deals with the total elimination of the parts of a text. It occurs since the translator omits some elements in the source language not to appear in the target language.

Excerpt 4
<u>**Dialogue 1769**</u>
SL : I'm looking at 'em. Right here, right now, dead on this ***motherfucking*** floor!
TL : Karena aku melihat mereka di sini sekarang. Mati di lantai.

The word *motherfucking* in the source language is classified into a slur word. It belongs to a taboo word of epithets. Here, the speaker utters the word *motherfucking* to emphasize that there are dead people on the floor. As it has a function to emphasize, the word *motherfucking* does not appear in the target language. The translator prefers not to translate that word. Therefore, the subtitling strategy used here is deletion. It refers to deal with the total elimination of the parts of a text.

4.2.1.5. Decimation

Epithets are translated by using decimation strategy for the source language contains confusing elements. By the translator, it is translated by replacing those confusing elements into the understandable ones.

Excerpt 5
<u>**Dialogue 1020**</u>
SL : I'm the only ***black son of a bitch*** you ever conversed with.
TL : Aku satu-satunya ***negro*** yang pernah kau kenal.

As written above, the source language phrase *black son of a bitch* is translated into a single word *negro* in the target language. The phrase is divided into two slur words. The first is the word *black* which refers to a man with black skin and it is a kind of a race. The second is the words *son of a bitch* which is a slur word. Both are included to epithets. By the translator, the phrase *black son of a bitch* is translated into a word *negro*. The words *black son of a bitch* look confusing for the audiences, so the translator decides to omit some important elements. Therefore, the subtitling strategy used is decimation. It makes the word *negro* appear in the target langauge.

4.2.1.6. Transcription

Epithets are translated by using transcription strategy for the researcher found unusual terms exist in the source language. Those terms are translated by considering the closest terms in the source language.

Excerpt 6
Dialogue 1011
SL : Was all that ***horseshit***?
TL : Apa itu semua ***bohong***?
    As can be seen in the excerpt above, the word *horseshit* in the source language is translated into the word *bohong* in the target language. *Horseshit* may be translated into *kotoran kuda* in the target language or (*horse feces*). Nevertheless, based on the context of the scene, the word *horseshit* is uttered by a man who asks whether it is a lie or not. Here, the word *horseshit* is related to taboo word of epithets. The word *horseshit* belongs to the subtitling strategy of transcription. It is because the word *horseshit* is an unusual term in the source language. In another case, the word *bullshit* is normally applied to be translated into *bohong*. However, in this case, the word *horseshit* is uttered. Besides, it appears because it adapts with the movie, in which there are a lot of horses as a transportation, not bulls. From that reason, the subtitling strategy of transcription is used.

4.2.2. Profanity

Profanity can be categorized as religious cursing because it usually includes the foul-mouthed use of what is considered to be sacred. Profanity also can be defined asan expression involving the use of religious terms in a profane, secular or uncaring manner. There are 65 expressions found belonging to taboo words of profanity, and there are also 4 subtitling strategies used to translate taboo words of profanity, which are paraphrase, transfer, deletion, and decimation.

4.2.2.1. Paraphrase

Profanity is translated by using paraphrase strategy because the cursing words in the source language is differently and stylistically translated into the target language word. It occurs when the source langauge phrase cannot be reconstructed in the same way in the target language.

Excerpt 7

Dialogue 102

SL : ***Goddamn it to hell***, I'm already regrettin' this.

TL : ***Sial***, aku menyesali ini!

      In the excerpt above, the taboo word used is profanity. It is because the speaker expresses the utterance *goddamn it to hell*. It is used by the speaker for he really feels regret about the situation which happens to him. He also expresses with full of emotion and frustation. In Indonesian culture, the word *sial* is also included a slur word, so the meaning is still similar. The word *sial* is mostly expressed when the speaker is angry. In addition, the source language *goddamn it to hell* is translated into the word *sial* in the target langauge. Therefore, subtitling strategy of paraphrase is used. The translator translated the utterance *goddamn it to hell* into the word *sial* by reconstructing the structure.

4.2.2.2. Transfer

      Profanity is translated by using transfer strategy for the cursing word in the source language is correctly and completely translated into the target language word. Both of them have the same structure and equivalence.

Excerpt 8

Dialogue 75

SL : ***Damn***. What'd she do, kill Lily Langtry?

TL : ***Sial***, apa yang dilakukannya? Membunuh Lily Langtry?

      Here, the source language *damn* is translated into the target language *sial*. The taboo word used in this excerpt is profanity. The word *damn* is uttered by the speaker to emphasize that the speaker asks to a man who is a major about what she (the fugitive) has done. The speaker asks the major with full of anger. The speaker also adds an expression of kill Lily Langtry. In Indonesian culture, the word *sial* is also included a slur word, so the meaning is still similar. The word *sial* is mostly expressed when the speaker is angry. Besides, the translator uses the subtitling strategy of transfer. It is used because the word *damn* is fully translated into the target language word *sial*, and the target readers will still understand the meaning.

4.2.2.3. Deletion

      Profanity is translated by using deletion strategy as it deals with the total elimination of the parts of a text. It occurs since the translator omits some elements in the source language not to appear in the target language.

Excerpt 9

Dialogue 82

SL : That's ***damn*** sure good enough for me.

TL : Itu sudah cukup bagiku.

      From the excerpt above, it indicates that a word *damn* is included to profanity. The word *damn* is classified to a cursing language since the speaker utters the word to emphasize that the speaker already has enough money. In addition, the word *damn* does not appear in the target language for it has a function to emphasize. The translator

does not translate those words to be applied in the target language. Consequently, the subtitling strategy used is deletion because it refers to deal with the total elimination of the parts of a text.

4.2.2.4. Decimation

Profanity is translated by using decimation strategy for the source language contains of confusing elements. By the translator, it is translated by replacing those confusing elements into the understandable ones.

Excerpt 10
Dialogue 266
SL : Well, I'll be **double-dog damned.**
TL : **Astaga naga.**

Here, the phrase *double-dog damned* in the source language is translated into the target language *astaga naga*. That phrase is classified into a cursing language, so it is included to profanity. In the situation of the movie, it is uttered by a man who really does not believe that the fugitive is that man with black skin. Finally, he utters those words to show his disbelief. Furthermore, in the hand of the translator, it is translated into *astaga naga*. It is because the words are confusing to comprehend, and the translator decides to omit some important elements. Therefore, the word *astaga naga* is applied in the target language, and it is still acceptable to the audiences. The subtitling strategy used in this case is decimation.

4.2.3. Vulgarity

Vulgarity has a reference especially to words or expressions that contain sexual anatomy and excretory function in a rough manner. In other words, vulgarity demonstrates the raw expression of street language. There are 15 expressions found belonging to taboo words of vulgarity, and there are also 3 subtitling strategies used to translate taboo words of vulgarity, which are paraphrase, transfer, and deletion.

4.2.3.1. Paraphrase

Vulgarity is translated by using paraphrase strategy because the words in the source language is differently and stylistically translated into the target language word. It occurs when the source langauge phrase cannot be reconstructed in the same way in the target language.

Excerpt 11

Dialogue 1128
SL : **black dude's dingus**in his mouth.
TL : dengan**kemaluan hitam** di mulutnya.

In the excerpt above, the taboo word used is vulgarity. It is because the speaker expresses the phrase *black dude's dingus*. In Indonesian culture, mentioning the word *kemaluan* is also considered as a vulgarity since it is rare to find that word spoken in the public. In addition, the source language phrase *black dude's dingus* is translated into the word *kemaluan hitam* in the target langauge. This means that the subtitling strategy of

paraphrase is used. The translator translated the phrase *black dude's dingus* into *kemaluan hitam* by reconstructing the structure of the term.

4.2.3.2. Transfer

Vulgarity is translated by using transfer strategy for the word in the source language is correctly and completely translated into the target language word. Both of them have the same structure and equivalence.

Excerpt 12
Dialogue 1118
SL : I pulled **my bigblack pecker** out of my pants.
TL : Aku keluarkan **kemaluankuyang besar dan hitam**, dari celanaku.

Here, the phrase *my big black pecker* in the source language above is translated into the phrase *kemaluanku yang besar dan hitam* in the target language. The word *pecker* is able to be translated as a man's vital organ. Therefore, it is clearly related to the taboo word in the category of vulgarity. It is a word or expression which involves sex differentiating anatomy or sexual and excretory function that usually uttered in rough manner. In Indonesian culture, mentioning the word *kemaluan* is also considered as a vulgarity. Meanwhile, to translate this phrase the subtitling strategy used is transfer. The phrase *my big black pecker* is translated by using the same structure from phrase to phrase. Consequently, the word *kemaluanku* exists in the target language to be the meaning of the word *pecker*.

4.2.3.3. Deletion

Vulgarity is translated by using deletion strategy as it deals with the total elimination of the parts of a text. It occurs since the translator omits some elements in the source language not to appear in the target language.

Excerpt 13
Dialogue 393
SL : And that's why they drummed your **black ass** out of the cavalry with a yellow stripe down your back.
TL : Dan itu sebabnya mereka mengeluarkanmu dari Kavaleri.

From the excerpt above, the phrase *black ass* in the source language is included to taboo words in the type of vulgarity as it contains of sexual anatomyin a rough manner. The phrase *black ass* here is used to emphasize that the speaker wants to stress if the man is got out of the cavalry. Nevertheless, the phrase *black ass* here is not translated in the target language. Therefore, the subtitling strategy of deletion is used. The translator prefers to eliminate the phrase *black ass* for it is used to humiliate a certain individual.

4.2.4. Obscenity

Obscenity refers to expressions that are prohibited from public use since theyinvolve repulsion to the sense, abhorrent, impolite and detestable to morality. There are 21 expressions found belonging to taboo words of obscenity, and there are

also 4 subtitling strategies used to translate taboo words of obscenity, which are expansion, paraphrase, transfer, and deletion.

4.2.4.1. Expansion

Obscenity is translated by using expansion strategy since there is a word that does not exist in the source language, but it is used in the target language. It is used when the source language word needs an explanation.

Excerpt 14
Dialogue 1761
SL : And you watched me pour a cup, and you didn't say ***shit***!
TL : Dan kau melihat aku hampir meminumnya dan tak berkata ***apa-apa***!

In the data above, it can be seen that the source language word *shit* is translated into the target language words *apa-apa*. Actually, if it is translated literally the meaning in the target language will be *kotoran* or *tahi*. However, in the scene of the movie, the word *shit* is mentioned to emphasize that the speaker does not say anything, so the word *shit* is used. Moreover, it belongs to obscenity because this expression is not allowed to use in the public. Nonetheless, in the target language, the translation of the word *shit* is not an impolite expression. Here, the translation of the word *shit* is the words *apa-apa*, and the subtitling strategy of expansion is used. It is because the translator translated it into the words *apa-apa*. Therefore, it makes the translation is more readable and acceptable for the audiences.

4.2.4.2. Paraphrase

Obscenity is translated by using paraphrase because the impolite words in the source language is differently and stylistically translated into the target language word. It occurs when the source langauge phrase cannot be reconstructed in the same structure in the target language.

Excerpt 15
Dialogue 43
SL : ***fucked up*** his leg, had to put 'er down.
TL : kakinya ***patah***, terpaksa kubunuh saja.

As can be seen above, the taboo words *fucked up* uttered in the source language is translates into the word *patah* in the target language. On the other hand, *fucked up* can be meant as a sexual activity, if the translator translated without considering the context. Besides, it is a kind of impolite words. It belongs to the taboo words of obscenity. However, the word *patah* applied in the target language is not classified as a bad expression. The speaker utters those words of *fucked up* to emphasize that somebody's leg is broken. In addition, the subtitling strategy of paraphrase is used to translate the words *fucked up* into *patah*. The translation in the target language is stylistically different from the source language but the meaning is still maintained to be comprehended by the audiences.

4.2.4.3. Transfer

Obscenity is translated by using transfer strategy since the source language word is correctly and completely translated into the target language word. Both of them have the same structure or equivalence.

Excerpt 16
Dialogue 492
SL : I'll bust you in the mouth right in front of these people. I don't give a ***fuck***!
TL : Akan kuhajar mulutmu di depan mereka, aku tak ***peduli***!

In this excerpt, the source language word *fuck* is translated into the target language peduli. Without understanding the context, the literal meaning of word *fuck* will occur in the target language. The word *fuck* belongs to the taboo word of obscenity because it is related to sexual activity. However, in this data the word *fuck*does not actually meanto have sexual intercourse but it means that the speaker does not care. However, the word *peduli* applied in the target language is not classified as a bad expression. Besides, the word *fuck* is translated into the word *peduli* in the target language. The subtitling strategy of transfer is used to translate the word *fuck*. It is completely and correctly translated into the target language word *peduli*.

4.2.4.4. Deletion

Obscenity is translated by using deletion strategy as it deals with the total elimination of the parts of a text. It occurs since the translator omits some elements in the source language not to appear in the target language.

Excerpt 17
Dialogue 453
SL : Two pieces of wood! The ***fucking*** thing is busted!
TL : Dua kayu. Pintu itu rusak!

The excerpt above shows that the word *fucking* in the source language is included to the taboo words in the category of obscenity. *Fucking* is a kind of an expression that is not polite to use in the public. Here, the use of word *fucking* is to intensify the word thing which refers to the door. In addition, the subtitling strategy used is deletion. The translator omits the meaning of the word *fucking* not to appear in the target language because the word *fucking* is used as a cursing language.

CONCLUSION

After analyzing the data, the researcher draws the conclusion to answer the questions in the statement of problems about taboo words and subtitling strategies in *The Hateful Eight* movie. The researcher concludes that there are 212 taboo words found in *The Hateful Eight* movie that can be categorized into 4 categories: the most dominant type of taboo words is Epithets with 111 occurrences (52.3%). Then, It is followed by Profanity with 65 occurrences (30.7%); Obscenity with 21 occurrences (9.9%); and Vulgarity with 15 occurrences (7.1%).

Here, the type of taboo words that is mostly used is epithets. Epithets are characterized by the existence of several types of slur connected to race, ethnicity, gender, and sexuality. From the data taken, the words including to epithets are mostly found such as *black*, *nigger*, *buster*, *bitch*, *son of a bitch* and so on.

The researcher also concludes that there are 212 utterances of Subtitling Strategies found in *The Hateful Eight* movie. There are 6 of 10 types of Gottlieb's Subtitling Strategies discovered in this research. The most subtitling strategy used with 103 occurrences (48.6%) is Transfer. There are also other types of subtitling strategies found in this research, those are Deletion with 76 occurrences (35.8%); Paraphrase with 17 occurrences (8.5%); Decimation with 6 occurrences (2.8%); Expansion with 5 occurrences (2.4%); and Transcription with 4 occurrences (1.9%).

In addition, as most of subtitles of the movie are translated clearly and correctly to the target language, transfer is the most dominant subtitling strategy used in *The Hateful Eight* movie. The movie itself also has a "R" rating, it means Restricted, with no one under 17 admitted without an accompanying parent or guardian**.** This rating contains of strong and frequent language, violence, nudity for sexual purposes and drug abuse. Because of that, the translator used transfer as subtitling strategy in aforementioned movie. Transfer is a faithful transmission of the whole form and also message from source language (SL) into acceptable to target language (TL) equivalent. Every single piece of the original SL aspects, both form and message, are delivered to TL accurately. Therefore, the use of that strategy is applied in the target language. It is still acceptable for the audiences, so they can understand easily the story of the movie.

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