

English-Indonesian Translation Strategies for Offensive Language in the Subtitles of No Hard Feelings (2023)

(A Study of Jay's and Gottlieb's Taxonomies)

Bayu Ade Prabowo ^{1*}, Rahmanti Asmarani ²

¹ Sekolah Tinggi Ilmu Ekonomi Pariwisata, Semarang, Indonesia; e-mail: bayuprabowo@sticapari.ac.id

² Universitas Dian Nuswantoro, Semarang, Indonesia; e-mail: rahmanti.asmarani@dsn.dinus.ac.id

* Corresponding Author : e-mail: bayuprabowo@sticapari.ac.id

Abstract: The growing consumption of English-language entertainment content through streaming platforms has made subtitles a crucial linguistic and cultural bridge, particularly in handling offensive language (swearing), which is pragmatic and highly context-sensitive in nature. This study aims to identify the types of offensive language based on Timothy Jay's (1992) taxonomy and the translation strategies based on Henrik Gottlieb's (1992) taxonomy in the subtitles of the film No Hard Feelings (2023), as well as to map the relationship pattern between the two. The study employs a qualitative-descriptive method with a content-analysis approach applied to 111 pairs of English-Indonesian subtitles containing offensive language, matched by timestamp and manually verified against sentence context. The results show that the Vulgarity (51.4%) and Obscenity (32.4%) categories are the most dominant in the data, while the Euphemization strategy dominates the translations (76.6%), followed by Omission/Condensation (12.6%) and Equivalent/Neutral Transfer (10.8%). Cross-tabulation reveals that Vulgarity is most often handled through Euphemization and Omission, Obscenity is consistently euphemized without ever being omitted, while Profanity tends to be transferred neutrally. These findings indicate that subtitle translators consistently prioritize Indonesian socio-cultural norms over pragmatic equivalence, particularly for sexual and explicit-swearing categories. This study contributes theoretically by demonstrating the productivity of combining the Jay and Gottlieb frameworks to analyze the type and strategy dimensions of offensive language simultaneously, and practically by providing a reference for subtitle translators in balancing fidelity of meaning with cultural appropriateness.

Keywords: Euphemization; Gottlieb's Strategies; Jay's Taxonomy; No Hard Feelings; Subtitle Translation.

1. Introduction

Consumption of English-language entertainment content through streaming platforms such as Netflix, Disney+, and Amazon Prime Video has increased significantly in Indonesia over the past few years. This phenomenon has made subtitles the linguistic and cultural bridge most widely relied upon by viewers to understand the original dialogue without needing to actively master the source language. As a form of constrained translation, subtitling is subject to a number of technical limitations, such as the number of characters per second, synchronization with screen time, and sentence segmentation, which force translators to make quick and selective decisions regarding the meaning content of the source dialogue [1].

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One of the most delicate challenges in subtitle translation is the handling of offensive language (swearing/offensive language). Jay [2], [3] asserts that offensive language is not merely a violation of politeness norms, but an emotive speech act that functions to express the intensity of feeling, construct a character's social identity, and mark power relations between speakers. These pragmatic functions make offensive language highly context-sensitive a single word such as *fuck* can function as an insult, a sexual marker, or a mere intensifier, depending on the speech situation.

When rendered into a target language, this complexity places subtitle translators at a point of tension between semantic-pragmatic equivalence and the socio-cultural norms of the target language. This tension becomes more pronounced in language pairs with a wide gap in politeness norms, such as English and Indonesian, where explicit offensive language particularly language with sexual content tends to be regarded as far more taboo to display openly in the audiovisual public sphere. The study closest to the object of this research, Aryasatya et al. [4], analyzed subtitling strategies for taboo expressions in the same film, *No Hard Feelings* (2023), but used a broad 'Paraphrase' category without separating euphemization as a distinct strategy, and did not carry out a systematic cross-tabulation between the type of offensive language and the translation strategy. Meanwhile, Candra Wibawa et al. [5] combined Jay's taxonomy with the general translation-procedure model of Vinay and Darbelnet [6], while Irwan et al. [7] applied Gottlieb's taxonomy in full but without classifying the type of offensive language based on Jay. No study has yet been found that systematically combines both taxonomies Jay's emotively oriented taxonomy of offensive-language types and Gottlieb's strategy taxonomy, which is specifically designed for the technical constraints of subtitling on a contemporary English-language film with Indonesian subtitles. It is this gap that the present study seeks to fill.

Based on the above, this study is formulated into three research questions: (1) which type of offensive language is most dominant in the English subtitles of the film *No Hard Feelings* (2023) according to Jay's taxonomy [2]?; (2) which translation strategies do translators apply in rendering that offensive language into Indonesian according to Gottlieb's taxonomy [8]?; and (3) what is the relationship pattern between the category of offensive language (Jay) and the translation strategy chosen (Gottlieb)?

In line with these research questions, this study aims to (1) identify and classify the types of offensive language in the English subtitles based on Jay's taxonomy [2]; (2) classify the translation strategies used by the translator based on Gottlieb's taxonomy [8]; and (3) map the tendency patterns of translation strategy based on the category of offensive language found.

Theoretically, this study is expected to enrich the field of audiovisual translation studies based on a dual framework within the Indonesian context, particularly in revealing the relationship pattern between the type of offensive language and the strategy used to handle it in subtitles. Practically, the findings of this study can serve as a reference for both professional

and fan (fansubber) subtitle translators in handling context-sensitive offensive language, while also considering the potential pragmatic loss resulting from excessive euphemization for characters whose identity is constructed through the use of offensive language.

2. Literature Review

Subtitle Translation as Constrained Translation

A subtitle is a form of audiovisual translation that renders the spoken utterances of a source language into written text in the target language, displayed synchronously with the original image and sound. Díaz Cintas and Remael [1] define subtitling as constrained translation, because the translator must operate under technical limitations such as the number of characters per line, the audience's reading speed, and the on-screen duration of the subtitle, which must be synchronized with the spoken utterance. These constraints often force translators to reduce, condense, or even omit part of the meaning in order to maintain readability and synchronization a characteristic that distinguishes subtitling significantly from ordinary written-text translation. Gottlieb [8] asserts that precisely because of these limitations of space and time, subtitle translation strategies require their own analytical framework, distinct from general translation models.

Gottlieb's (1992) Translation Strategy Taxonomy

Gottlieb [8] proposes ten subtitle translation strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Of these ten strategies, the five most relevant to the handling of offensive language in this study's data are paraphrase (retaining the general meaning in a different form), condensation (shortening the utterance without losing its core message), deletion/omission (complete removal of a particular element), substitution (replacement with a culturally appropriate equivalent), and transfer (direct/equivalent transfer of meaning). Gottlieb's taxonomy was chosen for this study because, unlike general translation models such as Vinay and Darbelnet [6], it is specifically designed to accommodate the technical constraints of subtitling, making it more suitable for analyzing the decisions of subtitle translators working under pressures of space and time.

Timothy Jay's (1992) Taxonomy of Offensive Language

Jay [2] defines swearing as an emotive speech act that deliberately violates politeness norms in order to express the intensity of the speaker's feelings. He classifies offensive language into five categories: obscenity (taboo sexual/bodily language, e.g., fuck [sexual sense], sex, horny, porn), vulgarity (non-sexual offensive language, e.g., fuck [expletive], shit, ass), slang (negative informality, e.g., bitch, booty, hooking up), epithet (a demeaning label applied to a person, e.g., asshole, fucker, bastard), and profanity (violation of religious norms, e.g., damn, hell). Jay [3] adds that taboo words possess a universal psychological and social utility, yet their application is highly context-dependent the same lexical item may fall into

more than one category depending on its pragmatic function in the utterance, a characteristic that must be carefully considered in the data-classification methodology.

Previous Studies

A number of studies have applied Gottlieb's taxonomy in full to offensive/taboo-language data, but without combining it with Jay's category of offensive-language types. Irwan et al. [7] analyzed the subtitles of the film *Get Hard* and found six Gottlieb strategies, with paraphrasing (43%) being the most dominant, yet the taboo text in that study was not further classified by type. Sadighi and Sevindik [9] also applied Gottlieb in full, but to cultural-bound terms in the Turkish subtitles of the film *A Separation*, rather than to offensive language. Baihaqi and Subiyanto [10] found paraphrase to be the most frequently used strategy for a character's general utterances in the film *To All the Boys: Always and Forever*, but their object of study was not specifically offensive language.

On the other hand, studies that apply Jay's taxonomy generally pair it with more general translation-procedure models. Candra Wibawa et al. [5] combined Jay with Vinay and Darbelnet's procedures [6] on the subtitles of *Deadpool 2* and found that not all of Jay's taboo-language types appeared in the data, while Tungkagi and Djohan [11] applied Jay solely to analyze the function of taboo language in the source text of the film *Hot Fuzz*, without any translation component whatsoever. This condition shows that combining Jay with a strategy taxonomy specifically designed for subtitling, namely Gottlieb, remains rarely undertaken.

The study closest to the present research in terms of object is Aryasatya et al. [4], who analyzed subtitling strategies for taboo expressions in the same film, *No Hard Feelings* (2023). That study found Vulgarity to be the most dominant category (38.9%) and Paraphrase to be the most frequently used strategy (53.2%), accompanied by a readability assessment of the subtitles. However, that study used a broad Paraphrase category without separating euphemization as a distinct strategy as adapted from Gottlieb in the present study, did not perform a systematic cross-tabulation between Jay's categories and Gottlieb's strategies, and used a different subtitle source and data count (111 pairs in the present study, versus around 63 visualized data points in that study).

In other language pairs, the translation of offensive/taboo language has been widely studied for the English-Arabic and English-European language pairs. Abdelaal and Al Sarhani [12] found omission and euphemism to be the most dominant strategies in the Arabic subtitles of the film *Training Day*, while Abu-Rayyash et al. [13] working with a large corpus of 40 English-Arabic Netflix films, found omission dominating in the range of 52–66% depending on genre. Al-Zgoul and Al-Salman [14] found a similar pattern in the fansub of the film *Bad Boys*, with omission (37%) as the most frequent strategy. Díaz-Pérez [15], focusing on the two most frequent offensive words (fuck and shit) in English-Galician subtitles, found pragmatic correspondence to be the most frequent strategy, followed by omission and

softening. In an Asian language pair, Nguyen [16] found a different pattern in the English-Vietnamese subtitles of *The Shawshank Redemption*, where the 'Taboo for Taboo' strategy preserving the original expressive impact was in fact the most dominant, contrasting with the euphemization tendency found in Indonesian-language research.

The Indonesian cultural context itself also influences the tendency to soften offensive language in subtitles. Nugraha [17] found that strong swear words such as 'fuck you' are often translated more mildly on streaming platforms due to Indonesian broadcasting norms, consistent with the preliminary findings of this study. Octaviyanti et al. [18] studying the subtitles of the series *Peaky Blinders*, found a different pattern, namely censorship as the most dominant technique compared to euphemism, indicating that genre (crime series vs. adult comedy film) also influences the translator's choice of strategy. Crespo-Fernández's [19] systematic literature review confirms that the translation of English taboo language has been most extensively studied for Spanish and Arabic, while the English-Indonesian pair remains relatively under-researched reinforcing the urgency of this study. Xavier [20] further asserts that the typology of subtitling strategies for taboo language is still being developed and debated, making the application of the dual Jay-Gottlieb framework in this study a methodologically relevant contribution to the development of the field.

Several other studies enrich the methodological perspective of this research despite differing objects or frameworks. Andini and Amalia [21] menggunakan taksonomi Pinker pada takarir film *Shaft* dan menemukan peran budaya bahasa sasaran signifikan dalam hasil terjemahan, sedangkan Hasibuan [22] used Pinker's taxonomy on the subtitles of the film *Shaft* and found the target-language culture to play a significant role in translation outcomes, while Hasibuan [23] examined 214 pairs of taboo words across 23 films and 5 Arabic TV channels and identified four main strategies along with additional lexico-semantic devices. Anshori et al. [24] focused narrowly on sexual dysphemism in YouTube closed captions, while Ávila-Cabrera [25] compared dubbing and subtitling for insults alone in the film *Once Upon a Time in Hollywood* and found dubbing tends to transfer more insults. Haider et al. [26] examined a reversed translation direction (Arabic to English) in the series *Jinn* and highlighted the asymmetry of conservative-liberal cultural norms, while Chen [27] analyzed taboo language in non-professional subtitling on the Bilibili platform and found creative strategies such as lexical recreation. Guillot [28] examined the most frequent offensive words across five European languages from a pragmatic perspective, and Lestari and Sutrisno [29] analyzed a subset of already-euphemized data in the series *Big Little Lies* using Baker's strategies, finding omission to be the most dominant strategy. Kurniasih et al. [30] found the opposite direction with Indonesian slang translated into English in the subtitles of *Home Sweet Home*, where 87% of the slang was in fact neutralized into standard language confirming that the tendency toward softening/reducing emotive content across cultures occurs in both translation directions.

Based on this mapping of previous studies, it can be concluded that no study has yet systematically combined Jay's taxonomy of offensive-language types [2] with Gottlieb's subtitling-strategy taxonomy [8] on a contemporary English-language film with Indonesian subtitles, while also carrying out a cross-tabulation of the relationship pattern between the two. This is precisely the gap that constitutes the novelty of the present study.

3. Research Method

Type of Research

This study uses a qualitative-descriptive approach with a content-analysis method applied to subtitle text. This approach was chosen because the study aims to describe and interpret in depth the tendency patterns of offensive-language translation strategy, rather than to test cause-and-effect relationships through inferential statistics.

Data Source

The research data are sourced from the film *No Hard Feelings* (2023), directed by Gene Stupnitsky, with the English subtitle file `No_Hard_Feelings_2023_720p_WEBRip_x264_A-AC-YTS_MX_.srt` and the Indonesian subtitle file `NoHardFeelings_2023_WEBRip-INDOCP.srt`. It should be noted as a limitation that both subtitle files originate from a WEBRip release rather than an official streaming-platform subtitle such as Netflix's, and may therefore contain stylistic variation typical of a freelance (fansubber) translator that differs from the institutional translation policy of an official platform.

Data Collection Technique

Data collection was carried out in three stages. First, the English and Indonesian subtitles were matched based on timestamp with a tolerance of ± 500 milliseconds. Second, an initial identification of English subtitles containing offensive language was carried out based on a lexical list of taboo words commonly used in the literature [2], [15]. Third, the results of this lexical identification were manually confirmed by the researchers by considering the full sentence context, given that a single lexical item may carry different functions depending on the speech situation. This process yielded 111 pairs of English-Indonesian subtitles that met the criteria as research data.

Data Analysis Technique

Data analysis was carried out in four stages. The first stage is Jay classification, in which each datum is categorized according to the dominant type of offensive language appearing in the English subtitle, into five categories: obscenity, vulgarity, slang, epithet, and profanity. The second stage is Gottlieb classification, in which each datum is categorized according to the translation strategy applied by the translator. Following the precedent of operationalizing Gottlieb in similar studies [4], [7], Gottlieb's original ten strategies were operationally grouped into three umbrella categories representing their pragmatic function with respect to the emotive content of the offensive word: (a) Euphemization, encompassing the paraphrase and

substitution strategies that function to soften or mitigate the emotive content of the offensive word; (b) Omission/Condensation, encompassing the deletion and condensation strategies that remove part or all of the offensive element; and (c) Equivalent/Neutral Transfer, encompassing the transfer and imitation strategies that convey meaning in a relatively neutral manner without significant addition or reduction of emotive content. The third stage is pattern mapping through cross-tabulation between Jay's categories and Gottlieb's strategies for each datum. The fourth stage is interpretation, namely analyzing the tendency patterns and their pragmatic implications, complemented by an analysis of representative cases to deepen contextual understanding.

As a methodological note, the initial classification of the data at this stage was generated with the assistance of semi-automatic lexical markers and has undergone manual verification by the researchers; nevertheless, the context-sensitive nature of offensive language leaves open the possibility of classification revision in follow-up research involving inter-rater reliability assessment.

4. Results and Discussion

Distribution of Offensive-Language Categories (Jay)

Table 1 presents the distribution of offensive-language categories based on Jay's taxonomy [2] across the 111 data items analyzed.

Tabel 1. Distribution of Offensive-Language Categories Based on Jay's (1992) Taxonomy.

Category	Count	Percentage
Vulgarity	57	51,4%
Obscenity	36	32,4%
Slang	11	9,9%
Epithet	5	4,5%
Profanity	2	1,8%
Total	111	100%

Vulgarity is the most dominant category (51.4%), driven by the use of the word fuck as an expletive (rather than in its sexual sense), functioning as a versatile intensifier in informal contemporary English a pattern consistent with the findings of Aryasatya et al. [4], who likewise placed Vulgarity as the top category (38.9%) in the same film, albeit at a lower proportion. Obscenity ranks second (32.4%), dominated by explicit references to sexual activity (sex, fuck [sexual sense], horny, porn), consistent with the film's genre as an adult comedy centered narratively on romantic-sexual relationships between characters. Slang (9.9%), Epithet (4.5%), and Profanity (1.8%) occur far less frequently, indicating that violations of religious norms (profanity) are relatively not a distinctive feature of the speech style in this film compared with non-sexual swearing and explicit sexual references.

Distribution of Translation Strategies (Gottlieb)

Table 2 presents the distribution of translation strategies based on Gottlieb's taxonomy [8] operationalized into three umbrella categories.

Tabel 2. Distribution of Translation Strategies Based on Gottlieb's (1992) Taxonomy.

Strategy	Count	Percentage
Euphemization	85	76,6%
Omission/Condensation	14	12,6%
Equivalent/Neutral Transfer	12	10,8%
Total	111	100%

Euphemization dominates significantly as a translation strategy (76.6%), far exceeding the proportions reported in studies using similar taxonomies: Irwan et al. [7] reported paraphrasing at 43% for the film *Get Hard*, while Aryasatya et al. [4] reported Paraphrase at 53.2% for the same film as the present study. This difference can partly be explained by the difference in the operational definition of strategy: the Euphemization category in this study explicitly covers only strategies that function to soften emotive content, separate from neutral strategies such as transfer, so its proportion is naturally more concentrated compared with the broader Paraphrase category in Aryasatya et al.'s study. This pattern of euphemization dominance is also consistent with Nugraha's [17] finding that strong swear words on Indonesian streaming platforms are often translated more mildly due to domestic broadcasting norms, and contrasts with the finding of omission dominating in the English-Arabic language pair [12], [13], [14] as well as the 'Taboo for Taboo' strategy that in fact dominates in English-Vietnamese subtitles [16]. This cross-cultural contrast indicates that Indonesian socio-cultural norms which tend to regard explicit offensive language, particularly language with sexual content, as inappropriate to display openly are the dominant factor shaping translators' decisions, outweighing considerations of pragmatic equivalence alone. Omission/Condensation (12.6%) and Equivalent/Neutral Transfer (10.8%) occur far less frequently, indicating that translators prefer to retain the presence of the emotive element in a softened form rather than removing it entirely or transferring it neutrally.

Relationship Pattern Between Jay's Categories and Gottlieb's Strategies

Table 3 presents the cross-tabulation between the offensive-language category (Jay) and the translation strategy (Gottlieb) to reveal the relationship pattern between the two.

Tabel 3. Cross-Tabulation of Jay's Categories × Gottlieb's Strategies.

Jay Category	Euphemization	Omission/ Condensation	Equivalent/ Neutral Transfer	Total
Vulgarity	45	12	0	57
Obscenity	29	0	7	36
Slang	6	1	4	11
Epithet	4	1	0	5
Profanity	1	0	1	2
Total	85	14	12	111

Table 3 shows a clear relationship pattern between the category of offensive language and the translation strategy chosen. Vulgarity is most frequently handled through

Euphemization (45 of 57 data items, 78.9%), yet it is also the only category substantially handled through Omission/Condensation (12 of the 14 total omission data items originate from this category), indicating that the expletive fuck, functioning as a grammatical intensifier (for example in the phrases 'what the fuck', 'fucking crazy'), is often regarded as removable without compromising comprehension of the storyline, since its function is more emotive emphasis than propositional information-bearing. Obscenity, by contrast, is never handled through Omission (0 of 36 data items) translators consistently choose either Euphemization (29 items, 80.6%) or Equivalent/Neutral Transfer (7 items, 19.4%) to preserve the presence of the sexual element in a softened form rather than removing it. This pattern shows that sexual content is regarded as narrative information that still needs to be conveyed to the audience, albeit wrapped in more polite lexical packaging (e.g., sex translated as 'bercinta' [to make love], rather than a vulgar term). Epithet (demeaning labels such as asshole, fucker) is also dominated by Euphemization (4 of 5 items), consistent with the finding that emotive labels directed at characters tend to be softened, although with such a small data scale generalization must be made cautiously. Profanity, with only two data items, is split evenly between Euphemization and Equivalent/Neutral Transfer, consistent with the literature-review note that profanity is relatively more tolerant of neutral transfer compared with other categories because its degree of offensiveness is generally perceived as lower in Indonesian culture, where words such as damn or hell are already commonly heard in everyday discourse without being regarded as overly taboo.

Analysis of Representative Cases

Case 1 Extreme Meaning Reversal: 'Fuck her!' → 'Cium dia!' [Kiss her!] (00:35:40, Obscenity → Euphemization)

At minute 00:35:40, the utterance 'Fuck her!' literally an explicit command to engage in sexual intercourse (obsenity) is translated as 'Cium dia!' [Kiss her!], a reversal of meaning that goes far beyond ordinary lexical euphemization. Rather than softening the sexual verb into a more polite equivalent that still refers to the same activity (for example, 'make love to her'), the translator replaced the entire referenced action with a different, far more socially acceptable one.

This strategy exceeds Gottlieb's [8] conventional definition of paraphrase and is more accurately described as extreme euphemization, one that sacrifices referential accuracy for the sake of cultural appropriateness. Within the slapstick-comedy scene in which this line appears, such a reversal of meaning likely does not significantly disrupt comprehension of the storyline, since the comedic function of the line matters more than its literal meaning, but it nonetheless erases the vulgar nuance that characterizes the humor style of the original film.

Case 2 Erasure of Emotive Identity: 'I miss that fucker...' → 'aku rindu pria itu.' [I miss that man.] (00:02:35, Epithet → Omission/Condensation)

At minute 00:02:35, the utterance 'I miss that fucker. I miss hearing about what the Jets were doing wrong.' is translated as 'aku rindu pria itu.' [I miss that man.] a drastic condensation that removes the second sentence entirely while also replacing the word fucker (an epithet that here in fact conveys informal emotional closeness, a kind of affectionate-yet-coarse address term) with the neutral phrase 'pria itu' [that man].

This omission erases the emotive identity constructed by the original speaker toward the figure being missed the use of fucker in this context functions as a marker of intimacy rather than insult, so its replacement with 'that man' loses that nuance. This case confirms that translating offensive language through the Omission strategy risks shifting the audience's perception of a character and the emotional relationship between characters, a pragmatic loss that is not captured merely by counting strategy percentages quantitatively.

Case 3 Grammatical Category Shift: 'bitch' [noun] → 'menyebalkan' [adjective, 'annoying'] (00:08:00–00:08:05, Slang → Euphemization)

In the sequence of utterances at 00:08:00–00:08:05, the word bitch, which functions grammatically as a noun in the source text ('a bitch', 'be a bitch'), is translated as the adjective 'menyebalkan' [annoying]. This kind of grammatical-category shift is a natural consequence of cross-linguistic euphemization: Indonesian lacks a noun equivalent that matches bitch in register and connotation as a character label while still remaining acceptable in general subtitle discourse.

The translator instead shifted the meaning content into the descriptive-evaluative domain ('menyebalkan'), which functionally still conveys the speaker's negative judgment, although it loses the offensive force and the gender-demeaning connotation inherent in bitch as a label applied to women. This shift shows that euphemization does not always occur purely at the lexical level, but can also involve a grammatical-category shift as a derivative strategy of Gottlieb's [8] paraphrase.

Case 4 Successful Neutral Transfer: 'virgin' → 'perjaka' (01:32:56, Obscenity → Equivalent/Neutral Transfer)

At minutes 01:32:56 and 01:33:00, the word virgin is consistently translated as 'perjaka' a direct lexical equivalent matching its source term in both register and connotation in Indonesian. Unlike the majority of other obscenity data in this study, which tend to be euphemized, the virgin case shows that Equivalent/Neutral Transfer can still be successfully applied to sexually charged offensive language when the target language possesses an already-established lexical equivalent that is not regarded as overly taboo in everyday discourse.

This finding complements the general pattern found in Section 4.3, while also showing that the dominance of Euphemization is not an absolute necessity, but rather a tendency that depends on the availability of a culturally neutral lexical equivalent in the target language.

Synthesis of Findings

Overall, the findings in this section confirm that the subtitle translators of *No Hard Feelings* (2023) systematically prioritized Indonesian socio-cultural norms over pragmatic equivalence, with patterns varying according to the type of offensive language: expletive vulgarity tends to be euphemized or omitted because its function is more emotive than referential, obscenity tends to be euphemized while still being retained as narrative information, while profanity tends to be transferred neutrally because its perceived degree of offensiveness is lower. These patterns enrich the understanding that offensive-language translation strategy is not a single, uniform decision, but rather a contextual response to the specific pragmatic function of each category of offensive language.

5. Conclusion

This study concludes with three main findings that answer the research questions. First, the most dominant types of offensive language in the English subtitles of *No Hard Feelings* (2023) are Vulgarity (51.4%) and Obscenity (32.4%), reflecting the character of an adult comedy film that makes extensive use of the versatile expletive fuck and explicit sexual references. Second, the most dominant translation strategy is Euphemization (76.6%), showing that the translator consistently softened the offensive-language content for the Indonesian audience. Third, the relationship pattern between Jay's categories and Gottlieb's strategies shows that expletive Vulgarity is the most susceptible to Omission, Obscenity is consistently euphemized but never omitted, and Profanity is the most tolerant of neutral transfer.

Theoretically, this study demonstrates that combining the Jay and Gottlieb frameworks is productive for analyzing the type and strategy dimensions of offensive language simultaneously, filling a gap left by previous studies that generally applied only one of the two taxonomies. Practically, subtitle translators need to consider the potential pragmatic loss resulting from excessive euphemization, particularly for characters whose identity and emotional relationships are constructed through specific coarse diction choices, as demonstrated in the case of the omitted epithet fucker, which erased the nuance of emotive closeness between characters.

This study has a number of limitations. The subtitles used are not the official version from a streaming platform, and may therefore contain stylistic variation typical of a freelance translator that differs from institutional policy. Jay's classification is context-sensitive, and some data items may potentially require consideration of more than one category at once, so inter-rater reliability verification is recommended for follow-up research. Future research is recommended to conduct a comparative study between official Netflix subtitles and fansubs for the same film, in order to test whether the euphemization-dominance pattern found in this study also holds for official institutional subtitles.

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