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THESIS

**ANALYSIS OF TRANSLATION TECHNIQUE AND QUALITY
OF TABOO TERMS IN *RICK AND MORTY* (2017) SUBTITLE
SERIES**

Proposed as a Compulsory Prerequisite
for Bachelor's Degree in Applied Linguistics
(S.Tr.Li)

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PREFACE

All praise and gratitude are offered to Allah SWT, for it is by His grace, guidance, and mercy that the author has been able to complete this thesis entitled “Analysis of Translation Technique and Quality of Taboo Terms in Rick and Morty (2017) Subtitle Series”. This thesis is prepared to fulfill one of the requirements for obtaining a Bachelor degree in the English for Communication Business and Professional Study Program at Politeknik Negeri Jakarta. The author would like to express heartfelt thanks and pray that Allah SWT grants the best rewards to:

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May Allah SWT always bestow His blessings and guidance upon all of us.

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ABSTRACT

Muhammad Yusuf. 2024. **Analysis of Translation Technique and Quality of Taboo Terms in Rick and Morty (2017) Subtitle Series.** Program Studi English for Communication Business and Professional, Department of Business Administration. Politeknik Negeri Jakarta.

Supervisors: Dr. Drs. Nur Hasyim, M.Si., M.Hum and Dr. Dra. Yogi Widiawati, S.Hum.

Keywords: Series, Subtitle, Taboo, Technique, Quality

The analysis of 106 instances of taboo language in *Rick and Morty* identifies seven types: cursing, profanity, blasphemy, obscenity, sexual harassment, vulgar language, and name-calling/insult. Obscenity is the most frequent (23.58%), followed by name-calling/insult (22.64%), cursing, and vulgar language (18.86% each). Profanity and sexual harassment each account for 6.60%, while blasphemy is the least common at 2.83%. The study also examines translation techniques, with adaptation being the most used (29.24%), followed by calque (25.47%), amplification (12.26%), generalization (11.32%), literal translation (9.43%), substitution (5.66%), compensation (3.77%), and reduction (2.83%). In terms of translation quality, high accuracy and readability dominate at 68.86%, with mid accuracy and readability at 25.47%, and low accuracy and readability at 5.66%, indicating a strong focus on clarity and cultural relevance.

The author then suggests for future research, researchers may investigate how taboo terms are translated and received in different linguistic and cultural contexts could provide deeper insights into the challenges of translating sensitive content. Such research could help develop strategies for handling taboo language more effectively in diverse settings.



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ABSTRAK

Muhammad Yusuf. 2024. **Analysis of Translation Technique and Quality of Taboo Terms in Rick and Morty (2017) Subtitle Series**. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Professional, Jurusan Administrasi Niaga. Politeknik Negeri Jakarta.

Pembimbing: Dr. Drs. Nur Hasyim, M.Si., M.Hum dan Dr. Dra. Yogi Widiawati, S.Hum.

Keywords: Series, Subtitle, Taboo, Technique, Quality

Muhammad Yusuf. 2024. Analisis Teknik dan Kualitas Terjemahan Istilah Tabu dalam Subtitle Serial *Rick and Morty* (2017). Program Studi English for Business Communication and Professional, jurusan Administrasi Niaga mengidentifikasi tujuh jenis: cursing, profanity, blasphemy, obscenity, sexual harassment, vulgar language, dan name-calling/insult. Obscenity adalah yang paling sering muncul (23,58%), diikuti oleh name-calling/insult (22,64%), cursing, dan vulgar language (masing-masing 18,86%). Profanity dan sexual harassment masing-masing menyumbang 6,60%, sedangkan blasphemy paling jarang ditemukan dengan 2,83%. Penelitian mengkaji teknik terjemahan, dengan adaptasi sebagai teknik yang paling banyak digunakan (29,24%), diikuti oleh calque (25,47%), amplifikasi (12,26%), generalisasi (11,32%), terjemahan harfiah (9,43%), substitusi (5,66%), kompensasi (3,77%), dan reduksi (2,83%). Dari segi kualitas terjemahan, akurasi dan keterbacaan tinggi mendominasi dengan 68,86%, sedangkan akurasi dan keterbacaan sedang berada di 25,47%, dan akurasi serta keterbacaan rendah di 5,66%, menunjukkan fokus yang kuat pada kejelasan dan relevansi budaya.

Penulis menyarankan untuk penelitian selanjutnya, peneliti dapat menyelidiki bagaimana istilah tabu diterjemahkan dalam konteks linguistik dan budaya yang berbeda untuk memberikan ilmu lebih mendalam tentang tantangan menerjemahkan konten sensitif. Penelitian semacam itu dapat membantu mengembangkan strategi yang lebih efektif dalam menangani bahasa tabu di berbagai *setting*.



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CHAPTER I

INTRODUCTION

1.1 Background of Study

Translation involves more than just converting words; it requires understanding the essence behind them. Newmark (1988) defines translation as “rendering the meaning of a text into another language in the way that the author intended the text”. It involves transferring text content from the original language to the target language. The role of the translator in Translation is very important. The translator holds the responsibility to convey the author's message to readers who have linguistic and cultural differences between the two. The translator intercedes for the differences that is between the writer and the reader. In addition to ensuring the message of the author is conveyed as a whole, in the sense that no message is added or subtracted, the translator must also pay attention to other aspects.

In the translation industry itself, there are various media that can translated, one of which is a movie. There are several ways that can be used in translating a film, one of which is subtitling. Subtitling is the process of transferring messages in the form of translated text placed at the bottom or side of a film. Subtitles serve to translate dialog in a foreign language so that viewers who do not understand the language can still follow the storyline. Subtitling is a form of translation that is often used in movies. Shuttleworth and Cowie (2011:1) say that subtitling is “the process of providing synchronized captions for film and television dialogue (and more recently for live opera)”. So, the process of transferring the form of the message from the source language to the target language in the form of text will be displayed at the bottom of the monitor screen. In other words, subtitling is the translation of dialog placed under the film (Sulistijani and Parwis, 2019: 211). Unlike document-based translation, subtitling has its own rules that must be followed such as duration, line length, number of words per line, typeface and so on.

In addition to paying attention to the technical rules above, translators must also



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ensure that the cultural aspects of source language are fully conveyed in target language, one of which is regarding the use of taboo words contained in it. To produce a translation that contains taboo words in it well, it is important for translators to know the culture of the target reader because each culture has differences in the use of taboo words. A translator's mistake in translating a taboo word will be very fatal because it can offend other cultures. Therefore, a translator is required to be able to transfer messages from the source language to the target language not only in terms of language but also must be able to adapt to the culture of the target language.

Translation techniques are essential in achieving accurate and culturally appropriate translations. Molina and Albir's framework outlines 18 distinct techniques that translators can employ to address various challenges in the translation process. These techniques include adaptation, where a cultural element is replaced with one from the target culture; amplification, adding information not explicitly stated in the source text; borrowing, using the same word or expression from the source language in the target text; and calque, a literal translation of a foreign phrase. Other techniques involve compensation, where a lost meaning in one part of the text is introduced elsewhere; description, replacing a term with a descriptive phrase; discursive creation, creating a new term to convey the original meaning; established equivalent, using a recognized term or expression in the target language; generalization, using a more general term; and linguistic amplification, adding linguistic elements. Further techniques include linguistic compression, reducing linguistic elements; literal translation, translating word-for-word; modulation, changing the form of the text by altering its meaning; particularization, using a more specific term; reduction, omitting elements from the text; substitution, changing linguistic elements for paralinguistic elements (or vice versa); transposition, changing the grammatical category; and variation, changing linguistic or paralinguistic elements such as tone or style.

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Translation quality, as defined by Larson, hinges on two core principles: accuracy and readability. Accuracy ensures that the translation faithfully conveys the meaning of the source text without distortion, addition, or omission. This principle is crucial because it maintains the integrity and intent of the original message, ensuring that the translated text is a true reflection of the source material. On the other hand, readability involves making the translation understandable and natural for the target audience. This means that the translation should adhere to the norms, syntax, and idiomatic expressions of the target language, allowing it to read smoothly and effortlessly. A readable translation should not feel foreign or awkward but should instead resonate with the target audience as if it were originally written in their language. Larson emphasizes that a high-quality translation must balance these principles, ensuring that the translated text is both faithful to the original and easily comprehensible for the new audience. This balance is essential for effective communication, making sure that the translation is both accurate in content and fluent in expression, thus providing a seamless and meaningful experience for the reader.

The researcher chooses to study the types of taboo terms because, according to IMDb, a global website for rating the quality of films, people worldwide enjoy watching Rick and Morty, which has achieved a rating of 9.1 with a popularity score of 99/100. IMDb also shows that 88.8% of people worldwide like the Rick and Morty series despite its extensive use of various taboo terms. This is equivalent to 604 thousand votes, that is why this research needs to be conducted because the object, Rick and Morty Series, has many audiences in the world including Indonesia and the series has many used of taboo words which need to be translated properly and accurately. This research aims to determine the types of taboo terms present in the Rick and Morty series. The research seeks to explore the taboo terms in Rick and Morty using the theory proposed by Jay (1992:2), which considers certain expressions inappropriate or disrespectful in society, including cursing, profanity, blasphemy, obscenity, sexual harassment, vulgar language, and name-calling and insults.



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Some studies have discussed taboo terms, but no one has analyzed both technique and quality of the translation, for example, research conducted by Abdelaal (2021) Subtitling strategies of swear words and taboo expressions in the movie “Training Day” and Siswanto (2024) Taboo Words in the Dialogue of Characters in the Film Better Days. The relevance of these two studies to this research is that both analyze taboo terms found in a film or series, but the difference is that this research discusses the techniques used to translate subtitles in the series and also discusses the impact on the quality of the translation. Therefore, this research is needed to explain technique and quality for translating taboo terms.

1.2 Statement of Problems

1. What are the types of taboo terms found in the *Rick and Morty* series?
2. What are the translation techniques used to translate the taboo terms subtitles in the *Rick and Morty* series?
3. How is the translation quality of the subtitles of taboo terms in *Rick and Morty* series?

1.3 Objectives of the Study

Based on the formulation of the problem, this paper aims to:

1. To understand the types of taboo terms found in the *Rick and Morty* series.
2. To understand how to translate taboo terms subtitles using translation techniques in the *Rick and Morty* series.
3. To gain knowledge about readability and accuracy in taboo terms subtitle translation of *Rick and Morty* series.

1.4 Significance of the Study

By writing this individual assignment report, the author hopes to provide benefits, including:

a. Theoretical Significance

This research is expected to provide valuable guidance for improving the quality of subtitles in the future, so that the series viewing experience for all viewers, especially those who rely on subtitles, will be better and more informative.

b. Practical Significance



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1. This research is expected to be able to be useful for other researchers as a reference material for making other research on subtitles in movies.
2. This research aims to develop critical thinking skills in analyzing films, so that it can make a significant contribution to a deep understanding of cinematic works.

1.5 Limitation of the Study

To avoid errors in understanding the research title, it is necessary to define the terms in this study. The focus of this research is as follows:

- a. This research focuses on the series subtitles containing taboo terms *titled Rick and Morty* Season 7 (episodes 1-10) (2023).
- b. The types of taboo terms by the theory of Timothy Jay that will be discussed are cursing, profanity, blasphemy, obscenity, sexual harassment, vulgar language, and name-calling and insult.
- c. The translation technique to translate the subtitles of *Rick and Morty* is Molina and Albir's theory.
- d. The translation quality of *Rick and Morty* series is readability and accuracy based on the theory of Nababan.

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CHAPTER V

CONCLUSION

The conclusion is derived from the comprehensive analysis of the results and discussions presented in Chapter IV. It is formulated by synthesizing insights from the problem statement and aligning them with the research objectives. Based on the thorough analysis of the research findings and discussions elaborated in Chapter IV, the following conclusions can be drawn:

5.1 Conclusion

1. Based on the research findings and discussions presented in Chapter IV with the total of 106 data, Rick and Morty TV series heavily relies on the use of taboo terms to enhance its humour and dramatic effect. The study identified seven categories of taboo language, with obscenity being the most frequent, followed by name-calling and insults, and both cursing and vulgar language. Profanity and sexual harassment terms were less common, while blasphemy was the least frequent. These results highlight the show's tendency to use offensive language as a key stylistic element, contributing to its edgy and irreverent appeal. The diverse and prevalent use of such terms reflects the show's distinctive approach to engaging its audience, solidifying its reputation for pushing boundaries in television content.
2. Based on the research findings and discussions presented in Chapter IV, it can be concluded that the translation techniques employed in the subtitles of the Rick and Morty TV series demonstrate a careful and nuanced approach to achieving accuracy and readability. Among the 18 translation techniques proposed by Molina and Albir (2002), eight were identified as most suitable for the context of this series. The most frequently used technique is Adaptation, illustrating the translators' efforts to modify the source text to fit the cultural context of the target



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language. This technique ensures that the translated material resonates with the audience, maintaining the intended humour and context of the original dialogue. The Kalke technique is commonly used, indicating a significant use of direct translation where the structure and style of the source language are preserved in the target language. The use of Amplification and Generalization techniques reflects the need to add information or generalize terms to ensure clarity and comprehension. The Literal translation technique shows that direct word-for-word translation is also a common practice, though less frequent than Adaptation or Kalke. The Substitution technique highlights the necessity of replacing elements of the source text with culturally appropriate equivalents in the target language. Lastly, the Compensation technique is used when a translation loses some meaning or nuance that needs to be compensated for elsewhere in the text. The data provides a comprehensive overview of the translation techniques applied in the Rick and Morty TV series, reflecting the complexity and nuance involved in the translation process. The translators' ability to balance fidelity to the source text with the need for cultural and contextual adaptation showcases their skill in producing translations that are both accurate and accessible, ensuring that the humour and intent of the original dialogue are effectively conveyed to the target audience.

3. Based on the research findings and discussions presented in Chapter IV, it can be concluded that the translation techniques used in the Rick and Morty TV series subtitles successfully achieve a high level of accuracy and readability. The majority of the subtitles maintain high accuracy, faithfully conveying the original dialogue's meaning and nuances, thereby preserving the intended message and showcasing the translators' ability to uphold the integrity of the source material. Mid accuracy translations, while generally correct, exhibit slight deviations



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or omissions, suggesting occasional compromises in precision. Low accuracy translations, though rare, show significant deviations that could lead to misunderstandings, but their infrequency indicates these inaccuracies are not widespread. In terms of readability, most translations are highly readable, ensuring that the subtitles' meaning and context are effortlessly grasped by the audience. This alignment of high readability with high accuracy underscores the translators' success in producing clear and accessible translations. Mid readability translations, while generally comprehensible, may require additional effort from the audience, highlighting the balance between maintaining the original text's complexity and ensuring clarity. Low readability translations are rare and can cause confusion, but their low frequency suggests these issues are uncommon. Overall, the analysis of 106 instances of translation techniques demonstrates a strong emphasis on producing precise and accessible subtitles, reflecting the complexity and nuance involved in the translation process and emphasizing the translators' efforts to balance fidelity to the source text with clarity for the audience.

5.2 Suggestion

Based on the result of the data that has been researched, several suggestions that relevant parties should consider:

1. For farther researcher:

Researcher may investigate how taboo terms is translated and received in different linguistic and cultural contexts could provide deeper insights into the challenges of translating sensitive content. Such research could help develop strategies for handling taboo language more effectively in diverse settings. While the Kalke technique was frequently used to preserve the structure and style of the source language, it is important to balance this approach with contextual



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sensitivity. Translators should ensure that direct translations do not compromise the clarity or natural flow of the target language

2. For translator:

Although low accuracy and readability translations were relatively rare, efforts should be made to minimize these occurrences. Implementing thorough review processes and using advanced translation tools can help ensure higher accuracy and readability, reducing the potential for misunderstandings and confusion.





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APPENDIX

No	Sequence in Episode	Taboo Terms English Subtitle	Taboo Terms Indonesian Subtitle	Taboo Terms Classification	Technique	Accuracy			Readability		
						2	3	1	2	3	1
1	00:00:22,481 --> 00:00:25,561	Hey, so I just sold some drugs to the weird little dude in there.	Hei, aku baru menjual narkoba kepada pria kecil aneh di sana...	Name-Calling and Insult	Kalke	✓			✓		
2	00:00:45,122 --> 00:00:47,563	Mr. <u>Poopybutthole</u> , this has gone far enough.	Tuan <u>Poopybutthole</u> , ini sudah keterlaluan.	Vulgar Language	Literal	✓				✓	
3	00:00:50,843 --> 00:00:54,403	I agree, Beth. I'm a piece of garbage.	Aku setuju, Beth. Aku sampah.	Name-Calling and Insult	Amplification	✓				✓	
4	00:01:33,646 --> 00:01:35,205	I'm Mr. <u>Poopybutthole</u> .	Aku Tuan <u>Poopybutthole</u> .	Vulgar Language	Literal	✓				✓	
5	00:02:31,929 --> 00:02:33,089	to deal with Mr. <u>Poopybutthole</u> .	untuk mengurus Tuan <u>Poopybutthole</u> .	Vulgar Language	Literal	✓			✓		
6	00:03:14,652 --> 00:03:15,892	<u>Poopybutthole</u> downstairs with you.	<u>Poopybutthole</u> di bawah bersamamu.	Vulgar Language	Literal	✓			✓		
7	00:03:46,094 --> 00:03:47,534	if you weren't stupid and had friends.	<u>Kau akan tahu perbedaannya</u> jika tidak bodoh dan punya teman.	Name-Calling and Insult	Adaptation	✓					✓



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No	Time	Text	Category	Example	Category	Check
8	00:03:50,334 --> 00:03:51,374	Yeah, <i>fuck</i> you, Summer.	Obscenity	Ya, <i>persetan</i> denganmu, Summer.	Generalization	✓
9	00:03:52,334 --> 00:03:53,855	God damn it.	Profanity	Sial!	Adaptation	✓
10	00:03:56,735 --> 00:03:57,934	you bunch of stupid.	Name-Calling and Insult	<u>Dasar bodoh.</u>	Amplification	✓
11	00:04:16,415 --> 00:04:18,296	Rick, <u><i>you son of a squanch!</i></u>	Cursing	Rick, Dasar <u><i>berengsek!</i></u>	Adaptation	✓
12	00:06:05,822 --> 00:06:06,823	<i>fuck</i> you!	Obscenity	Persetan kau!	Generalization	✓
13	00:06:25,264 --> 00:06:27,064	or should I say, <i>fu<u>cks!</u></i>	Obscenity	atau harus kubilang, <u><i>fu<u>cks!</u></i></u>	Literal	✓
14	00:06:57,026 --> 00:06:58,225	Fuck you, shithead!	Obscenity	Persetan kau, Bodoh!	Generalization	✓
15	00:07:07,067 --> 00:07:09,947	I can relate. Birddaughter is a total bitch.	Sexual Harassment	Aku bisa memahaminya. Putri Burung menyebalkan.	Generalization	✓



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16	00:08:25,231 --> 00:08:26,232	Oh, shit, it is.	Sial, benar.	Cursing	Kalke	✓	✓	✓
17	00:11:45,123 --> 00:11:47,084	- Then nut me up, bitch!	Kalau begitu, anggap aku gila!	Sexual Harassment	Adaptation	✓	✓	✓
18	00:11:58,405 --> 00:11:59,404	Fake friend, my ass.	Teman palsu apanya.	Cursing	Adaptation	✓	✓	✓
19	00:12:04,805 --> 00:12:05,805	Ah, crap. Hang on.	Sial. Tunggu.	Cursing	Kalke	✓	✓	✓
20	00:14:58,176 --> 00:14:59,176	Fuck!	Sial!	Cursing	Adaptation	✓	✓	✓
2								
1	00:00:44,234 --> 00:00:46,986	I am so sick of this "born smart" shit.	Aku muak dengan omong kosong "terlahir pintar" ini.	Cursing	Kalke	✓	✓	✓
2	00:01:29,986 --> 00:01:32,447	Oh, fuck. Oh, god...	Astaga...	Profanity	Amplification	✓	✓	✓
3	00:03:16,047 --> 00:03:17,174	What is this guy, fuckin' new?	Apa dia orang baru?	Name-Calling and Insult	Compensation	✓	✓	✓



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4	00:03:18,800 --> 00:03:20,969	Well, check those fucking references next time.	Lain kali, periksa referensinya.	Obscenity	Amplification	✓	✓	✓	
5	00:03:43,616 --> 00:03:45,951	I'm the genius and it's your garage, idiot.	Aku genius dan ini garasimu, Bodoh.	Cursing	Kalke	✓	✓	✓	
6	00:04:18,108 --> 00:04:20,360	Like I'd trust your fritzing ass...	Memangnya aku akan memercayai bokong R2D2-mu?	Vulgar Language	Literal	✓	✓	✓	
7	00:06:08,840 --> 00:06:11,926	So, we are kissing ass until our lips are ass-colored.	Jadi, kita akan menjilatnya sampai lidah kita terasa bokong.	Vulgar Language	Adaptation	✓	✓	✓	
8	00:06:16,472 --> 00:06:19,809	Nice parking job, assdick, you scratched my car.	Parkir yang bagus, Bodoh. Kau menggores mobilku.	Vulgar Language	Adaptation	✓	✓	✓	
9	00:08:56,794 --> 00:08:58,504	You coneheaded son of a bitch!	Bedebah berkepala kerucut!	Sexual Harassment	Kalke	✓	✓	✓	
3									
1	00:01:15,310 --> 00:01:17,145	You're nuts.	Kau gila.	Cursing	Compensation	✓	✓	✓	



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2	00:01:23,651 --> 00:01:25,068	Would you let him bang your therapist?	Kau akan biarkan dia meniduri terapismu?	Obscenity	Generalization	✓	✓	✓
3	00:06:05,337 --> 00:06:06,755	Pick up your phone, asshole!	Angkat teleponmu, Berengsek.	Name-Calling and Insult	Adaptation	✓	✓	✓
4	00:06:23,518 --> 00:06:25,645	The fuck are you spraying me with?	Kau menyemprotku dengan apa?	Obscenity	Adaptation	✓	✓	✓
5	00:08:04,517 --> 00:08:06,644	It's time to put these bastards on ice.	Saatnya membekukan para bedebah ini.	Name-Calling and Insult	Kalke	✓	✓	✓
6	00:10:35,973 --> 00:10:38,100	We got the spray, bitch!	Kami punya semprotannya, Jalang!	Sexual Harassment	Kalke	✓	✓	✓
7	00:12:15,637 --> 00:12:18,556	Well, here's a big one, fuck face	Ini batasan besar, Berengsek!	Name-Calling and Insult	Amplification	✓	✓	✓
8	00:20:47,885 --> 00:20:49,011	Eh, fuck em.	Persetan dengan mereka.	Name-Calling and Insult	Kalke	✓	✓	✓
4								
1	00:01:42,744 --> 00:0 1:44,079w	Oh, hi, Dr. Hotpenis.	Hai, Dokter Hotpenis	Name-Calling and Insult	Literal	✓	✓	✓
2	00:03:21,561 --> 00:03:24,063	And if you know the fuckin' names	Jika kau tahu nama spagetimu,	Obscenity	Generalization	✓	✓	✓



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3	00:11:07,278 --> 00:11:08,905	of your spaghetti, that's it? if every time we come near a fucked-up system	semua beres? Jika setiap kali kita mendekati sistem yang kacau...	Obscenity	Adaptation	✓													✓
4	00:11:22,920 --> 00:11:24,714	My grandson kissed my ass so I'm in.	Cucuku menjilatku, jadi, aku setuju.	Sexual Harassment	Adaptation	✓													✓
5	00:14:31,459 --> 00:14:33,128	Oh, fuck you!	Persetan kau!	Obscenity	Kalke	✓													✓
6	00:20:12,624 --> 00:20:14,251	Well, fuck.	Sial.	Obscenity	Compensation	✓													✓
7	00:20:57,464 --> 00:20:58,924	Why don't you go fuck yourself, Summer?	Enyahlah, Summer.	Obscenity	Amplification	✓													✓
8	00:21:01,719 --> 00:21:02,804	Holy shit.	Astaga	Profanity	Adaptation	✓													✓
5																			
1	00:00:04,870 --> 00:00:07,456	Wow, another adventure where I went up an ass.	Petualangan lain di mana aku jadi berantakan.	Vulgar Language	Adaptation	✓													✓



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No	Time	Original Text	Translation	Category	Obscenity	Adaptation	Check 1	Check 2	Check 3
2	00:00:20,219 --> 00:00:21,804	You want out, then fucking quit!	Kau mau keluar, maka berhentilah.			Adaptation	✓		✓
3	00:01:45,053 --> 00:01:46,764	Do your worst, you little bastards.	Lakukan yang terburuk, Bedebah Kecil.	Name-Calling and Insult	Kalke		✓		✓
4	00:07:30,899 --> 00:07:33,068	Son of a bitch! You killed my wife!	Dasar berengsek! Kau membunuh istriku!	Name-Calling and Insult	Adaptation		✓		✓
5	00:08:55,317 --> 00:08:56,777	You're such a dick!	Kau berengsek!	Vulgar Language	Adaptation		✓		✓
6	00:09:48,286 --> 00:09:50,914	Or if you were just one fat Rick, impressive cardio!	Atau jika kau hanya satu Rick gemuk, kardio mengesankan!	Name-Calling and Insult	Literal		✓		✓
7	00:10:32,914 --> 00:10:36,168	I always thought your dick smelled weird!	Aku selalu berpikir kemaluannya berbau aneh!	Vulgar Language	Kalke		✓		✓
8	00:12:25,944 --> 00:12:29,156	You're an asshole.	Kau berengsek.	Vulgar Language	Adaptation		✓		✓
9	00:13:41,394 --> 00:13:42,687	I'm gonna fucking kill you.	Aku akan membunuhmu.	Obscenity	Amplification		✓		✓



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10	00:13:45,941 --> 00:13:47,442	We brought ourselves, asshole.	Kami membawa diri sendiri, Berengsek.								✓
11	00:19:45,300 --> 00:19:46,718	Fuck off.	Enyahlah.	Obscenity	Adaptation						✓
12	00:20:26,716 --> 00:20:30,261	I was like, "Oh, shit, this is... we're fucked, we're toast!"	Kupikir, sial, kita dalam masalah, tamat riwayat kita!	Obscenity	Generalization						✓
6											
1	00:00:44,457 --> 00:00:46,834	This stinks to high heaven, Morty, I'm not accepting these.	Ini sangat menyebalkan, Morty. Aku tidak menerima ini.	Profanity	Substitution						✓
2	00:00:48,293 --> 00:00:51,213	So, I got receipts, bitch. I... I kept notes.	Jadi, aku punya kuitansi, Jalang. Aku mencatat.	Sexual Harassment	Kalke						✓
3	00:00:59,929 --> 00:01:00,972	and you didn't read shit.	Padahal kau tidak membaca.	Cursing	Kalke						✓
4	00:01:23,534 --> 00:01:25,661	You're so busted. Look at your face, you're so fucked.	Kau tertangkap basah. Lihat wajahmu, kau sudah tamat.	Cursing	Adaptation						✓



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5	00:02:18,834 --> 00:02:20,460	Oh, quit your bitchin' and do the audit.	Berhenti mengeluh dan lakukan audit.	Cursing	Adaptation	✓	✓	✓	✓
6	00:07:07,678 --> 00:07:09,722	I'll just pay the asshole and tell him he did a great job.	Aku akan membayar bedebah itu dan memujinya.	Name-Calling and Insult	Amplification	✓	✓	✓	✓
7	00:08:07,149 --> 00:08:08,191	This fucking guy.	Makhluk sialan.	Name-Calling and Insult	Generalization	✓	✓	✓	✓
8	00:09:10,956 --> 00:09:12,333	Fucking rock asshole.	Dasar berengsek.	Name-Calling and Insult	Amplification	✓	✓	✓	✓
9	00:18:52,482 --> 00:18:54,401	I held on to my tits for nothing!	Sia-sia saya memegang payudara saya!	Vulgar Language	Kalke	✓	✓	✓	✓
7									
1	00:01:16,704 --> 00:01:17,872	Do some shit for me, bro.	Lakukan sesuatu untukku.	Cursing	Kalke	✓	✓	✓	✓
2	00:01:42,189 --> 00:01:43,315	Kick his ass, Summer!	Hajar dia, Summer!	Name-Calling and Insult	Amplification	✓	✓	✓	✓



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3	00:04:38,746 --> 00:04:40,247	Oh, my god, what the fuck?	Astaga, apa ini?	Cursing	Substitution	✓	✓	✓
4	00:05:26,253 --> 00:05:27,337	How? How the fuck...	Astaga. Bagaimana? Bagaimana bisa?	Cursing	Amplification	✓	✓	✓
5	00:05:42,520 --> 00:05:44,647	They fucking shamed me for it!	Mereka memperlakukan karena itu!	Cursing	Amplification	✓	✓	✓
6	00:06:44,000 --> 00:06:45,793	You know what? Fuck this noise.	Kau tahu? Persetan dengan kebisingan ini.	Cursing	Kalke	✓	✓	✓
7	00:09:56,448 --> 00:09:58,575	Fuck! Kwyatt! What the hell	Apa yang terjadi? Kwyatt?	Cursing	Substitution	✓	✓	✓
8	00:11:48,981 --> 00:11:50,190	Just color the fuckin' picture.	Buat gambarnya berwarna.	Cursing	Reduction	✓	✓	✓
9	00:14:29,938 --> 00:14:31,273	Thank fucking Christ, you bitch!	Syukurlah, Jalang!	Profanity	Reduction	✓	✓	✓



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10	00:15:13,275 --> 00:15:14,693	He's a fake, you morons!	Dia palsu, Bodoh!	Name-Calling and Insult	Substitution	✓	✓		
11	00:15:55,735 --> 00:15:57,028	Fuck you, Summer!	Persetan kau, Summer!	Name-Calling and Insult	Kalke	✓		✓	
12	00:16:29,645 --> 00:16:30,729	Morty's a dog!	Morty itu anjing!	Name-Calling and Insult	Kalke	✓		✓	
13	00:17:35,046 --> 00:17:38,090	Kenneth, you're the crown jewel of psychic assholes.	Kenneth, kau permata mahkota bagi cenayang berengsek.	Name-Calling and Insult	Adaptation	✓		✓	
8									
1	00:02:55,987 --> 00:02:57,364	you got the balls of a clown	Kau berani kembali ke sekolah ini...	Vulgar Language	Adaptation	✓		✓	



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2	00:02:59,950 --> 00:03:01,369	Fuck your homework, old man!	Persetan dengan PR- mu, Pak Tua!	Obscenity	Kalke	✓	✓	✓
3	00:03:14,302 --> 00:03:16,764	Who gives a fuck?	Siapa yang peduli?	Obscenity	Generalization	✓	✓	✓
4	00:03:31,699 --> 00:03:32,951	I don't teach English, bitch!	Aku bukan guru bahasa!	Vulgar Language	Amplification	✓	✓	✓
5	00:04:14,129 --> 00:04:15,756	Yeah, yeah, just start the fucking ship.	Ya. Nyalakan saja kapalnya.	Obscenity	Adaptation	✓	✓	✓
6	00:04:30,650 --> 00:04:32,486	Then come get me, motherfucker.	Maka tangkap aku, Berengsek.	Vulgar Language	Kalke	✓	✓	✓
7	00:13:50,368 --> 00:13:52,413	Motherfucker, I'm gonna shoot you in the dick.	Berengsek, aku akan menembak kemaluanmu.	Vulgar Language	Kalke	✓	✓	✓



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8	00:15:20,859 --> 00:15:22,445	Your father was a bitch.	Ayahmu berengsek.	Name-Calling and Insult	Substitution	✓	✓	
9	00:22:14,558 --> 00:22:16,476	I'll grab my shit and meet you out front.	Aku akan ambil barangku dan menemuimu di depan.	Name-Calling and Insult	Adaptation	✓	✓	
9								
1	00:00:31,678 --> 00:00:33,680	Holy shit, this is consistent.	Astaga, ini konsisten.	Profanity	Adaptation	✓	✓	
2	00:01:04,374 --> 00:01:07,002	If you wanna get into heaven, can't you just stop being an asshole?	Jika ingin masuk surga, apa tak bisa dengan berhenti menjadi bejat?	Profanity	Adaptation	✓	✓	
3	00:02:14,771 --> 00:02:16,064	Fuck you, I've been tired.	Persetan, aku lelah.	Obscenity	Kalke	✓	✓	
4	00:05:44,336 --> 00:05:46,546	You must be made of piss and dragon balls	Kau pasti terbuat dari air semi dan bola naga...	Vulgar Language	Literal	✓	✓	



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5	00:14:44,074 --> 00:14:45,825	Dead for Pope.	Mati untuk Paus	Blasphemy	Kalke	✓	✓		
6	00:15:24,443 --> 00:15:25,903	See, this is why religion sucks.	Lihat, ini sebabnya agama menyebalkan.	Blasphemy	Kalke	✓	✓		
7	00:16:10,985 --> 00:16:12,987	Alright, let's kill that son of a bitch.	Baiklah, mari bunuh bedebah itu.	Name-Calling and Insult	Generalization	✓	✓		
8	00:18:42,497 --> 00:18:43,999	Is your mother's pussy a trick?	Apa kemaluan ibumu tipuan?	Vulgar Language	Literal	✓	✓		
9	00:20:06,949 --> 00:20:08,742	What, am I supposed to not use it and shoot the Pope in the head?	Apa aku dilarang menggunakannya... Lalu menembak kepala Paus?	Blasphemy	Adaptation	✓	✓		
10									
1	00:03:51,640 --> 00:03:52,683	We both shit our pants!	Kita buang air di celana!	Cursing	Compensation	✓	✓		



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2	00:03:52,767 --> 00:03:54,519	What a fucking ride!	Perjalanan luar biasa!	Obscenity	Adaptation	✓	✓	✓	✓	
3	00:04:09,829 --> 00:04:11,205	Okay, sluts.	Baiklah, Jalang.	Sexual Harassment	Kalke	✓	✓	✓	✓	
4	00:05:21,997 --> 00:05:23,916	What kind of backhanded-ass? theory is that?	Teori asal macam apa itu?	Vulgar Language	Generalization	✓	✓	✓	✓	
5	00:07:12,920 --> 00:07:14,339	I'm not gonna fucking watch	Aku tidak akan menonton	Obscenity	Adaptation	✓	✓	✓	✓	
6	00:08:30,178 --> 00:08:32,222	Fuck you, Greg!	Persetan kau, Greg!	Obscenity	Kalke	✓	✓	✓	✓	
7	00:10:34,742 --> 00:10:36,411	Fuck the fuck off!	Enyah kau!	Obscenity	Generalization	✓	✓	✓	✓	
8	00:18:12,951 --> 00:18:14,119	You cowardly asshole!	Dasar pengecut!	Name-Calling and Insult	Amplification	✓	✓	✓	✓	
9	00:18:21,085 --> 00:18:22,295	Are you fucking kidding me?	Kau bercanda?	Obscenity	Reduction	✓	✓	✓	✓	
Total			106 Data			27	6	73	6	73