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**ANALYSIS OF SUBTITLING STRATEGY FOR
TABOO EXPRESSIONS IN *NO HARD FEELINGS*
MOVIE**

THESIS

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

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**STUDY PROGRAM OF ENGLISH FOR BUSINESS AND
PROFESSIONAL COMMUNICATION
DEPARTMENT OF BUSINESS ADMINISTRATION
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2024



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PREFACE

In the name of Allah, the Most Gracious, the Most Merciful. All praise is due to Allah, who has granted me strength and guidance in completing this thesis entitled “Analysis of Subtitling Strategy for Taboo Expressions in *No Hard Feelings* Movie”. This thesis is submitted as part of the requirements for the degree of Bachelor of Applied Linguistics (S.Tr.Li) in the English for Business and Professional Communication Study Program, Faculty of Business Administration, Politeknik Negeri Jakarta. This thesis would not have been completed without the support and assistance of many people. I would like to express my heartfelt gratitude to:

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- 8) All parties who have contributed in various ways to the completion of this thesis.

I welcome any constructive feedback and hope this thesis will be a valuable resource for future research.

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ABSTRACT

Izra Aryasatya, English for Business and Professional Communication,
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This study aims to analyze the types of taboo expressions used, the subtitling strategies employed in translating these expressions into Indonesian, and to assess the readability level of the resulting translations. The research employs a qualitative descriptive method to analyze the data. The findings reveal that the most dominant type of taboo expression in the film is vulgarity, accounting for 38.9% of instances, followed by epithets, obscenity, profanity, and slang. The most frequently applied subtitling strategy is paraphrase, representing 53.2% of all strategies used, followed by deletion, transfer, and resignation strategies. The analysis also indicates that the subtitles have a high level of readability, with an average score of 2.44 out of 3, demonstrating that the translations are clear and easily comprehensible. This study concludes that the predominance of vulgarity aligns with the film's mature content, while the frequent use of the paraphrase strategy reflects an effort to maintain accuracy and readability for the audience. Overall, the research highlights the importance of employing effective subtitling strategies to produce readable translations in films containing taboo language.

Keywords: taboo expressions, subtitling strategy, readability assessment, translation quality, qualitative analysis



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ABSTRAK

Izra Aryasatya, Bahasa Inggris untuk Komunikasi Bisnis dan Profesional, Administrasi Niaga.

Penelitian bertujuan untuk menganalisis jenis-jenis ekspresi tabu yang digunakan, strategi subtitling yang diterapkan dalam penerjemahan ekspresi tabu ke dalam bahasa Indonesia, serta menilai tingkat keterbacaan dari terjemahan tersebut. Penelitian ini menggunakan metode deskriptif kualitatif dalam menganalisis data. Hasil penelitian menunjukkan bahwa jenis ekspresi tabu yang paling dominan dalam film ini adalah vulgaritas dengan persentase sebesar 38,9%, diikuti oleh epithet, obscenity, profanity, dan slang. Strategi subtitling yang paling sering diterapkan adalah parafrase dengan persentase sebesar 53,2%, diikuti oleh strategi penghapusan, transfer, dan pengunduran diri. Berdasarkan analisis, subtitle memiliki tingkat keterbacaan yang tinggi dengan skor rata-rata 2,44 dari 3, yang mengindikasikan bahwa terjemahan tersebut jelas dan mudah dipahami. Penelitian ini menyimpulkan bahwa dominannya penggunaan vulgaritas sejalan dengan konten film yang bertema dewasa, sementara penggunaan strategi parafrase mencerminkan upaya untuk menjaga akurasi serta keterbacaan bagi penonton. Secara keseluruhan, penelitian ini menyoroti pentingnya penerapan strategi subtitling yang tepat dalam menghasilkan terjemahan yang dapat dibaca dengan baik dalam film yang mengandung ekspresi tabu.

Kata Kunci: strategi subtitling, ekspresi tabu, penilaian keterbacaan, kualitas terjemahan, analisis kualitatif



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CHAPTER I INTRODUCTION

1.1 Background of the Study

Currently, several countries can establish unlimited communication through the translation process. Translation itself aims to exchange information with one another in every country. However, in the process of translating in two different languages and with different cultural backgrounds, Hoed (2006) argues that "the things that often-become obstacles in translation are language customs (usage) and language style, which are part of the culture."

Barker (2019) argues that the dominance of foreign films in the Indonesian market is due to their ability to adapt to global trends and audience preferences. Barker also emphasizes that in order to compete with foreign films, the Indonesian local film industry needs to improve production quality, innovation, and marketing strategies. He suggests that collaboration between local filmmakers and international distribution platforms can help increase the exposure and appeal of Indonesian films.

Moentaha (2008) states that the process of translation is the transformation of text from one language to another without changing the contents of the original text. Therefore, when a language (TL) wants to transform text into another language (SL), then the message contained in the source language must be maintained and must not be lost in the target language. In movie translation, there are two types of translation activities, namely Dubbing and Subtitling. Specifically, for subtitling, Gottlieb (1992) highlights that subtitling involves strict temporal and spatial constraints. Subtitles must be displayed on the screen for a limited time and within a limited space, which requires the subtitler to condense the dialogue without losing essential meaning. This often leads to challenges in maintaining the full content of the original dialogue, especially when dealing with fast-paced or dense conversations.

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Cintas & Remael (2007) state that subtitles play a crucial role in ensuring the accessibility of films for audiences who do not understand the original language of the film. Subtitles allow viewers to comprehend the dialogue and narrative, thereby enhancing their viewing experience. Based on that expert statement, subtitles in a movie are very important, the use of subtitles is to help the audience understand what is said by the characters in a movie. In addition, subtitles can also help the audience understand if the movie is a foreign language movie such as English. Subtitle itself is a text that is in the middle of the bottom screen. Therefore, subtitles are an important asset in a movie.

Nornes (1999) highlights the importance of subtitling in preserving the cultural authenticity of a film. By translating dialogue while maintaining cultural context, subtitles help foreign audiences to better understand and appreciate the culture presented in the film. Therefore, subtitle is extremely important, especially for taboo expressions. Allan and Burridge (2006) define taboo expressions as forms of language that are considered inappropriate or prohibited in certain social contexts. They note that taboo expressions often relate to issues such as sexuality, religion, death, and bodily functions, which are sensitive topics in society. These expressions can evoke feelings of shame, discomfort, or a breach of social norms. Therefore, Allan and Burridge (2006) emphasize that in translating or subtitling taboo expressions, translators must be careful not to diminish their emotional impact while also considering the cultural sensitivities of the target audience.

One found in a movie entitled *No Hard Feelings*. *No Hard Feelings* is an American comedy movie with mature jokes, released in 2023 and directed by Gene Stupnitsky. The movie has many mature jokes that are quite taboo in Indonesia. This movie tells the story of an adult woman named Maddie, played by Jennifer Lawrence, who is in debt and threatened with bankruptcy after her car is seized. In the midst of her despair, Maddie finds a unique job vacancy on Craigslist. The vacancy comes from a wealthy couple who have a teenage son named Percy, played by Andrew Barth Feldman. although academically bright, has difficulty socialising and connecting with women. Percy's parents want to help him adapt to adult life



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and decide to find him a "girlfriend". Maddie accepts the job offer and is tasked with being Percy's girlfriend. She promises to help Percy learn to socialise and date in exchange for a Buick Regal. The movie follows the journey of Maddie and Percy as they go through this unusual "relationship". In the process, Maddie and Percy learn a lot about themselves and discover the true meaning of friendship and love.

It is interesting to identify what taboo expressions are in the movie and how the subtitler translates them into Indonesian. Since this movie originates from the United States and distributed in Indonesia, there are cultural differences where something that is considered taboo in Indonesia may not be considered taboo in the United States, vice versa. Therefore, the basis of taboo culture used by the author to analyze this movie is based on the culture of Indonesia.

In the course of previous studies, the author only identified one study that specifically delved into subtitling strategies. The majority of the remaining studies focused on translation techniques. Consequently, the author recognizes the urgency of conducting this research due to the scarcity of investigations into subtitling strategies.

The studies reviewed by the author include Yamayanti (2016), solely examined translation techniques for taboo words in the film *Ted* and the types of taboo words used. Wibawa (2022) conducted a similar study, focusing solely on translation techniques and types of taboo words in *Deadpool 2*. And, Sudiatra (2023) focused solely on the types of taboo words in *Project X* movie without investigating translation techniques or subtitling strategies.

This study breaks new ground by examining taboo expressions used in the movie *No Hard Feelings* and its subtitles. Since no prior research has explored this movie, this analysis offers a fresh perspective on the field. The study delves into the specific types of taboo expressions used and how effectively they are conveyed through the subtitles.



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1.2 Statement of the Problems

Based on the background, the problems in this study are formulated as:

1. What types of taboo expressions are found in *No Hard Feelings* Movie?
2. What subtitling strategies are used in translating taboo expressions into Indonesian subtitles in *No Hard Feelings* Movie?
3. What is the level of translation readability parameter for the translation of taboo word in the subtitle of *No Hard Feelings* movie?

1.3 Objectives of the Study

Based on the formulation of the problem above, the objectives of this study are as follows:

1. To analyze the types of taboo expressions delivered by the characters in *No Hard Feelings* Movie.
2. To analyze subtitling strategies used in translating taboo expressions into Indonesian subtitles in *No Hard Feelings* Movie.
3. To find out the level of readability aspect of the translation of taboo expressions in the *No Hard Feelings* Movie.

1.4 Limitation of the Study

This study investigates how taboo expressions words are handled when translating the movie, *No Hard Feelings* from its original language (English) to another language (Indonesian). The researcher will analyze the subtitles of the movie to identify the types of taboo expressions in the form of words, phrase, and clause used, the subtitling strategy employed, and the readability aspect of translation quality.



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1.5 Significances of the Study

Therefore, this research has two significances as follow:

1. Theoretical Significance

- a. Opening up new areas of research: This research focuses on an area that has not been widely studied, namely the use of taboo expressions in the movie *No Hard Feelings* and their translation in the subtitles. As such, it makes a new contribution to theories on audio-visual translation and language use in movie.
- b. Enriching the understanding of taboo expressions: This research can help broaden the understanding of how taboo expressions are used and translated in audio-visual contexts. It can provide new insights into the role of taboo expressions in movies and how their use affects audiences.

2. Practical Significance

- a. Improving the quality of subtitles: The findings of this study can be used to improve the quality of movie subtitles. By knowing the types of taboo expressions used and the appropriate translation techniques, subtitle translators can convey the intent of the movie more accurately and effectively to the target language audience.
- b. Assisting the language transfer process: This research can help language translation professionals, especially subtitle translators, to better understand the challenges and strategies in translating taboo expressions. This knowledge can be applied in the translation of other audio-visual works.



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CHAPTER V

CLOSING

5.1 Conclusion

Based on the analysis and discussion regarding the subtitling strategy, types of taboo expressions, and the readability aspect of subtitle in *No Hard Feelings* movie the following conclusions were drawn:

1. Based on the research result it is found that the dominant types of taboo expressions are vulgarity, epithets, obscenity, profanity, and slang. The most commonly used type of taboo expression is Vulgarity, which is in line with the content of the film because the film is an 18+ rated film with lots of adult jokes that lead to vulgarity.
2. Based on the research result it is found that the dominant subtitling strategy used were paraphrase, deletion, transfer, and resignation. The study analyzed the subtitle from *No Hard Feelings* movie, focusing on subtitling strategy and types of taboo expressions. It found that the most frequently encountered subtitling strategy is paraphrase, as it provides a safe and appropriate translation to the viewers.
3. The average score for the Readability aspect in *No Hard Feelings* movie is 2.44, which falls within the high readability range. Based on the assessment results, many of the translations are in accordance with the rules of the Indonesian language, the Indonesian Broadcasting Commission, and the use of familiar language which makes the translations are readable.



5.2 Suggestion

Based on the conclusion, the subtitles for the *No Hard Feelings* movie can be said to be safe because the translations given by the subtitlers for the *No Hard Feelings* movie subtitles mostly have very shifted meanings or do not match the dialogue spoken by the film's characters. So, the author suggests that other film subtitlers who might translate or make subtitles for films with an 18+ rating can be more expressive in translating taboo expressions because this kind of film is intended for people aged 18 years and over.



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CURRICULUM VITAE



Izra Aryasatya was born on October 3, 2002, in Depok. He is the second child of Mr. Agung and Mrs. Vera.

He began his education at SD Islam Terpadu Raflesia in 2008 before transferring to SD Negeri Depok Baru 6 in fifth grade, where he graduated in 2014. In the same year, he continued his studies at SMP Negeri 8 Depok and completed his junior high school education in 2017.

Upon graduating from junior high school, he pursued his studies at SMA Negeri 3 Depok, completing his high school education in 2020. In the same year, he enrolled at Politeknik Negeri Jakarta in the English for Business and Professional Communication Study Program and is set to graduate in 2024.



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APPENDIX

DATA	SOURCE LANGUAGE	TARGET LANGUAGE	TYPES OF TABOO WORDS	SUBTITLING STRATEGY	READABILITY SCORE
MB-1	Gary, what the fuck ?	Gary. Apa-apaan ini?	Obscenity	Paraphrase	3
MB-2	How the fuck am I supposed to pay of their taxes just bartending.	Mana bisa bayar pajak hanya jadi bartender?	Obscenity	Paraphrase	3
MB-3	I miss that fucker .	Aku rindu pria itu.	Epithets	Paraphrase	3
MB-4	You're an asshole .	Kau berengsek .	Epithets	Paraphrase	3
G-1	What the hell are you doing?	Apa yang kau lakukan?	Epithets	Deletion	3
MB-5	So these rich fucks move in and then our taxes triple? Bullshit	Orang orang kaya pindah kemari dan pajak kita naik? Omong kosong.	Epithets	Deletion	2
MB-6	Summer's when I make my nut for the year.	Pendapatan terbesarku di musim panas.	Slang	Paraphrase	3
WS-1	The fuck's wrong with you? I just asked for a fucking drink .	Apa masalahmu? Aku hanya pesan minuman.	Obscenity	Deletion	2
WS-2	You know what, fuck that .	Tidak jadi.	Obscenity	Paraphrase	2
WS-3	Bullshit .	Ini buang waktu.	Slang	Paraphrase	2
F-1	You could be a bitch any other month of the year.	Kau boleh menyebalkan di lain waktu.	Epithets	Paraphrase	2
F-2	Be a bitch in October. Be a bitch in March.	Menyebalkan di bulan Oktober, Maret.	Epithets	Paraphrase	2
F-3	Don't be a bitch in June.	Jangan di bulan Juni.	Epithets	Paraphrase	2
MB-7	I'm having a shitty morning.	Ini pagi yang buruk.	Slang	Paraphrase	2
J-1	I'm surprised they're not gonna fuck him themselves.	Aku terkejut mereka tak melakukannya sendiri.	Vulgarity	Deletion	2
J-2	You won't even rent your house out, but now you'll rent out your vag ?	Kau tak mau sewakan rumahmu, tapi mau menyewakan tubuhmu ?	Vulgarity	Paraphrase	3

S-1	Babe, you don't know this, but women have all sorts of reasons for having sex .	Kau tidak tahu ini, tapi wanita punya banyak alasan untuk bercinta .	Vulgarity	Transfer	3
S-2	I had sex once because I didn't want to commute in the morning	Aku pernah agar tak usah kerja di pagi harinya.	Vulgarity	Paraphrase	2
MB-8	I've had sex once to get out playing Settlers of Catan.	Aku pernah bercinta agar tak perlu bermain <i>Settlers of Catan</i>	Vulgarity	Transfer	3
S-3	I had sex once on a first date 'cause I thought he was gonna kill me.	Aku bercinta pada kencan pertama karena kupikir dia akan membunuhku.	Vulgarity	Paraphrase	2
MB-9	She's talking about you, dumbass .	Maksud dia adalah kau, Bodoh .	Epithets	Transfer	2
J-3	Kid would cream his shorts as soon as he saw you.	Mungkin anak itu sudah lemas begitu melihatmu.	Vulgarity	Paraphrase	2
J-4	I'll send Sara to fuck the kid instead.	Biar Sara yang bercinta dengan anak itu.	Vulgarity	Transfer	2
S-4	What the fuck is wrong with you?	Apa masalahmu?	Obscenity	Deletion	2
J-5	You think a kid wants to have sex with you in your current condition?	Kau pikir dia mau bercinta dengan kondisimu saat ini?	Vulgarity	Paraphrase	2
J-6	It's cold as fuck —	Dingin sekali...	Vulgarity	Paraphrase	3
LB-1	I just want you to know, we have the utmost respect for sex workers .	Ketahuiilah bahwa kami sangat menghormati PSK.	Vulgarity	Transfer	
MB-10	I am, uh... not a sex worker .	Aku bukan PSK.	Vulgarity	Transfer	2
LB-2	...and she really opened me up sexuallydan dia terbuka secara seksual.	Vulgarity	Paraphrase	3
MB-11	And he's not gay ?	Dia bukan gay?	Vulgarity	Resignation	2
AB-1	Yeah, the porn is graphic, but not gay .	Pornografinya ekstrem, tapi bukan gay.	Vulgarity	Resignation	3
LB-3	A little gay .	Agak gay.	Vulgarity	Resignation	3
MB-13	Mind if I touch your wiener ?	Boleh kusentuh sosismu?	Vulgarity	Transfer	3
MB-14	Which is the most fucked up ?	Mana yang paling liar?	Profanity	Paraphrase	2
MB-16	Oh, fuck !	Sial!	Profanity	Paraphrase	2
MB-18	Why do you have fucking Mace?	Kenapa kau punya semprotan merica?	Profanity	Deletion	3

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MB-19	Are you fucking with me?	Kau bercanda?	Profanity	Paraphrase	3
MB-20	God. Fuck.	Sial.	Profanity	Paraphrase	3
MB-21	He's dumb as shit .	Dia bodoh sekali.	Vulgarity	Deletion	2
J-7	She got herself a sugar daddy .	Dia dapat "om senang"	Slang	Paraphrase	3
MB-22	No. No way I'm gonna be on call to some rich asshole all summer.	Tidak. Aku tak mau melayani pria kaya sepanjang musim panas.	Vulgarity	Deletion	3
MB-23	I should have this Buick by now, but this kid is unfuckable .	Seharusnya aku sudah dapat Buick, tapi anak ini sulit diajak bercinta.	Obscenity	Transfer	2
MB-24	And that made you come ?	Itu membuatmu bergairah?	Obscenity	Paraphrase	3
MB-25	How the fuck is that a sex dream?	Lalu kenapa kau sebut mimpi seks?	Vulgarity	Deletion	2
T-1	She's hot as fuck. The sex is incredible.	Dia sangat seksi. Seksnya luar biasa.	Vulgarity	Paraphrase	2
MB-26	That's great. Is her vagina dishwasher-safe?	Itu bagus. Apa mainannya bersih?	Vulgarity	Paraphrase	2
PB-2	I didn't have sex with him.	Aku tidak bercinta dengannya.	Vulgarity	Transfer	2
PB-3	I don't know why you'd have sex with someone if you don't like them.	Entah, mungkin, kenapa kau bercinta dengan orang yang tidak kau sukai?	Vulgarity	Paraphrase	3
MB-27	Just get the fuck in here right now!	Kemari sekarang juga!	Vulgarity	Deletion	2
RP-1	Fuck her!	Cium dia!	Vulgarity	Paraphrase	3
RP-2	Fuck her in the butt!	Cium dia habis-habisan!	Vulgarity	Paraphrase	2
RP-3	Take her fucking clothes.	Ambil pakaiannya	Vulgarity	Deletion	2
RP-4	Suck my balls!	Masa bodoh!	Vulgarity	Paraphrase	3
RP-5	Bye, sea bitch.	Dah, Jalang Laut!	Epithets	Transfer	1
RP-6	Oh, dude. What the fuck?	Hei! Apa-apaan?	Epithets	Paraphrase	2
RP-7	Fuck yeah.	Asyik.	Epithets	Paraphrase	2
MB-28	Come here, cunts.	Kemari, Bocah.	Epithets	Paraphrase	3
RP-8	What the fuck?	Apa-apaan?	Epithets	Paraphrase	1
RP-9	Shit.	Sial!	Epithets	Paraphrase	3
RP-10	Stay the fuck back.	Mundur!	Epithets	Deletion	3

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MB-29	Fucking...	Sialan.	Obscenity	Paraphrase	1
P-11	What the fuck?	Apa-apaan?	Epithets	Paraphrase	2
P-12	You need fucking help.	Kau butuh bantuan.	Obscenity	Deletion	3
MB-30	And stay the fuck out of Montauk!	Dan jangan pernah ke Montauk!	Obscenity	Deletion	2
MB-31	Sack up, ho.	Jangan pengecut!	Obscenity	Paraphrase	3
MB-32	Sorry. That was mean. Let's fuck.	Maaf. Itu tidak baik. Ayo bercinta.	Vulgarity	Transfer	1
PB-4	I'm not gonna have sex with somebody that I don't know.	Aku tak mau bercinta dengan orang yang tak kukenal!	Vulgarity	Transfer	2
MB-33	This is bullshit. I'm done. I feel sorry for you.	Percuma saja. Cukup. Aku kasihan denganmu.	Epithets	Paraphrase	3
MB-34	Fucking waste of time.	Buang-buang waktu.	Epithets	Deletion	3
MB-35	Here, take your little booty shorts.	Ini, ambil celana pendekmu	Obscenity	Deletion	2
MB-36	I will drive to fucking Chicago.	Aku akan ke Chicago.	Obscenity	Deletion	3
MB-37	Don't test me. 'Cause I'm fucking crazy.	Jangan mengujiku. Karena aku gila.	Obscenity	Deletion	3
MB-38	I'm stupid. I'm dumb. I don't give a—	Aku bodoh. Aku dungu. Aku tidak...	Epithets	Transfer	2
MB-39	Fuck me.	Sialan.	Obscenity	Paraphrase	3
MB-40	Fuck.	Sialan!	Obscenity	Paraphrase	3
MB-41	Idiot.	Bodoh.	Epithets	Transfer	2
PB-5	What the fuck are you doing?	Apa yang kau lakukan?	Obscenity	Deletion	3
PB-6	I know you're really horny. I'm sorry.	Aku tahu kau terangsang. Maaf.	Vulgarity	Transfer	2
MB-42	Fuck.	Sial.	Obscenity	Paraphrase	3
PB-7	...and then it became that I had sex with them.	Lalu berubah bahwa aku bercinta dengan mereka	Vulgarity	Transfer	2
PB-8	I'm sorry I couldn't have sex with you today.	Maaf aku tak bisa bercinta denganmu hari ini.	Vulgarity	Transfer	2
MB-43	'Cause fuck him. He left. He can reach out.	Lupakan saja. Dia pergi. Dia bisa menghubungiku.	Obscenity	Paraphrase	3

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MB-44	I'm still horny from that kiss.	Ciuman membuatku terangsang	Vulgarity	Deletion	2
Y-1	What the fuck do you want?	Apa maumu?	Obscenity	Paraphrase	2
MB-45	Well, actually, we haven't had sex yet.	Kami belum bercinta.	Vulgarity	Deletion	3
K-1	I had sex with our Spanish teacher, Mrs. Walsh.	Aku bercinta dengan guru bahasa Spanyol, Bu Walsh.	Vulgarity	Transfer	1
MB-9	Fuck.	Sial.	Obscenity	Paraphrase	3
MB-10	Fuck.	Sial.	Obscenity	Paraphrase	2
MB-11	Fuck me. Fuck.	Sial.	Obscenity	Paraphrase	2
MB-12	Fuck.	Sial.	Obscenity	Paraphrase	2
MB-46	What the fuck?	Apa-apaan?	Obscenity	Paraphrase	2
MB-47	Don't remember ordering a phony bitch for dessert.	Aku tak ingat memesan wanita jalang untuk hidangan penutup	Obscenity	Paraphrase	2
MB-48	Fuck.	Sial.	Obscenity	Paraphrase	3
PPB-1	Damn, you old as fuck.	Kau tua sekali.	Epithets	Deletion	2
PPB-2	I fuck with the big cats.	Aku suka wanita dewasa.	Obscenity	Paraphrase	3
MB-49	Why don't you two big cats fuck each other, then?	Kenapa kalian tak bercinta saja?	Vulgarity	Paraphrase	3
PPB-3	Why is us having sex with each other an insult?	Kenapa kami bercinta adalah sebuah penghinaan?	Vulgarity	Paraphrase	3
MB-50	Where the fuck did you come from? Stop filming me. No comment.	Kau muncul dari mana? Berhenti merekamku. Tak ada komentar.	Epithets	Deletion	2
MB-51	Doesn't anyone fuck anymore?	Orang tidak bercinta lagi?	Vulgarity	Transfer	3
MB-52	Did you fuck him?	Kau bercinta dengannya?	Vulgarity	Transfer	3
MB-53	Did you fuck him?	Kau bercinta dengannya?	Vulgarity	Transfer	3
MB-54	Your fucking parents are here?	Orang tuamu di sini?	Epithets	Deletion	3
MB-55	I don't belong here? I've fucking lived here my whole life!	Bukan di sini? Aku tinggal di sini seumur hidupku.	Epithets	Deletion	2

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B-13	Oh, shi– Oh, fuck! Oh, sh– Maddie.	Sial! Maddie!	Epithets	Paraphrase	3
B-14	Fuck!	Sial!	Epithets	Paraphrase	2
B-4	What the fuck was that?	Apa-apaan itu?	Epithets	Paraphrase	2
B-56	I don't have to have sex with him anymore?	Aku tak perlu lagi bercinta dengannya?	Vulgarity	Transfer	2
B-15	I mean, the first day we met, I had to Mace her, she was so fucking horny.	Hari pertama bertemu dia kusemprot merica, dia begitu terangsang.	Vulgarity	Paraphrase	3
PF-1	I fucking love salad.	Aku suka salad.	Epithets	Deletion	2
B-16	Fuck! It's not doing anything.	Sial! Percuma saja.	Epithets	Paraphrase	3
B-17	Because I thought you wanted to have sex with me.	Karena kupikir kau mau bercinta denganku.	Vulgarity	Transfer	3
B-57	Let's have sex.	Ayo bercinta.	Vulgarity	Transfer	3
B-18	Oh, fuck!	Sial!	Epithets	Paraphrase	3
B-19	What the fuck, you guys?	Apa-apaan kalian?	Epithets	Paraphrase	3
B-58	Having sex for Buicks? This is probably it.	Bercinta demi Buick? Mungkin hanya ini.	Vulgarity	Transfer	3
B-59	Oh, what the fuck?	Apa-apaan?	Epithets	Paraphrase	2
PPSF-1	Absolutely fucking not.	Tentu tidak.	Epithets	Deletion	3
PPSF-2	Yeah. You fucked up. He's a special guy.	Ya. Kau jahat. Dia orang yang istimewa.	Epithets	Paraphrase	3
MB-60	Hey, okay. Easy. Easy. Fuck.	Hei. Pelan-pelan. Sial.	Epithets	Paraphrase	3
PB-20	You lied to me just so you could get a fucking car.	Kau membohongiku agar dapat mobil.	Epithets	Deletion	3
PB-21	You don't give a shit about me.	Kau tak peduli aku.	Epithets	Paraphrase	2
MB-61	You little shit.	Dasar kau.	Epithets	Paraphrase	3
PB-22	I'd definitely still be a virgin.	Pastinya masih perjaka.	Vulgarity	Transfer	2
MB-62	You're still a virgin, hotshot.	Kau masih perjaka.	Vulgarity	Deletion	3
MB-63	Instead of selling it to some rich asshole....	Ketimbang menjual ke orang kaya,...	Epithets	Deletion	2
J-7	Yeah, a regular asshole.	Ya, bedebah biasa.	Epithets	Paraphrase	3

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