

**TABOO IN SONG LYRICS: AN ANALYSIS OF TECHNIQUES AND
IDEOLOGICAL CONSIDERATION IN TRANSLATING
INAPPROPRIATE WORDS**

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APPROVAL SHEET

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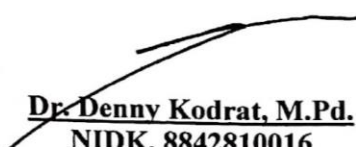
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ABSTRACT

This study aims to determine the types of taboo words contained in ten SZA songs, strategies or translation techniques applied by the translator, and the ideological considerations in translating those words. Using theories of Wardhaugh's (2006), Molina and Albir's (2002), and Venutti's (1995). This research used descriptive qualitative method and content analysis. The data source was taken from the Indolirik YouTube Channel, which provides translation of song lyrics. This study used the observed and record method to collect data. The data collected are linguistic and translation data. Linguistic data in the form of taboo words taken from song lyrics are categorized by type. Moreover, the translation data are in the form of techniques and ideologies. The results revealed that there were 62 linguistic data and 11 translation data. From 62 linguistic data, seven categories of taboo word types were identified. The dominant taboo word type was excretion, which appears 15 times or 24.2%. Meanwhile, particularization, establishing equivalence, and reduction were the most frequently used translation techniques. Then, the ideology used in translating taboo words in SZA's song lyrics was domestication. The ideology of domestication in the translation of this song is probably due to several things, such as cultural influence, reader orientation, and belief and religion. Based on the result of this study, it can be concluded that a good translation suits the target culture and the readers' taste.

Keywords: song lyrics, taboo words, translation ideology, translation techniques

CHAPTER I

INTRODUCTION

A. Research Background

In a multilingual world, the importance of translation in daily life is more diverse and has even become a part of communication (Behtash & Chalabi, 2016). Moreover, the increasing globalization of social media has brought many cross-cultural works, such as Western songs, to Indonesia. Unfortunately, not everyone can speak foreign languages, and sometimes, people still find it challenging to understand the meaning of Western songs. For example, nowadays, Western songs easily gain popularity, go viral on various social media, and are used as background music in many videos. Eventually, people start following the trend because the music sounds good.

However, songs that have good music sometimes have inappropriate meanings. Also, due to a lack of understanding of foreign languages, in some cases, people use background songs that are irrelevant to the content. Inappropriate use of song lyrics in content unrelated to the song's message can cause some problems. In addition, enjoying and appreciating a song is not only of its melody, music, or popularity but also of understanding its meaning because, in a song, the songwriter and singer are trying to convey a message. This gap is an opportunity for translators to connect singers and listeners. Thus, at this time, the need to translate song lyrics is inevitable.

In addition, it is not uncommon to find terms in Western songs that may be prohibited in the target culture, such as the use of taboo words. This is because songwriters often use certain words to enhance the aesthetic element and beautify their songs, such as metaphors, idioms, or taboo words (Anwar, 2020). Generally, a taboo prohibits behaviour in any society and is seen as harmful to its members (Wardhaugh, 2006). The term taboo is often used to describe harsh, offensive, swearing, or vulgar words (Almijrab, 2020).

In translation, taboo language could be challenging for translators (Devi et al., 2021), including in translating song lyrics. It is due to the translator having to find the proper method without losing the expression and nuance in the original song to achieve a good translation (Irawan & Mundriyah, 2022). In translating taboo expressions, the translator has to ensure that the function of the taboo expression in the source text could be well conveyed to the reader target (Pishkar & Nasery, 2015) cited by (Aida & Kristianto, 2020). If those words are mistranslated, it would be fatal because it might offend other cultures (Sari et al., 2016).

Furthermore, several factors should be considered when translating a song containing taboo expressions, including the translator's role. The translator is responsible for conveying the author's message to readers with cultural differences (Siregar, 2016; Arif et al., 2019). Moreover, to ensure that the author's message is delivered and the translation is successful, the translator is required to pay attention to various aspects, including accuracy, readability, and acceptability (Nababan et al., 2012). To realize a translation

that meets these three aspects, the translator will have choices in determining his/her tendency. That is the choice between maintaining the foreign culture (SL) or adapting it to the target culture (TL), and these choices are called ideology.

As a cross-language and cross-cultural communication activity, ideology undeniably influences translation (Bian & Li, 2021). That is why translation and ideology are inseparable in the field of translation. Generally, ideology refers to the systematic thoughts and attitudes of individuals of a specific social group, political party, or profession regarding the universe and society (Van Dijk, 2011). While in translation point of view, ideology is the principle or belief about right-wrong and good-bad in translation, namely, what kind of translation is best for the target reader or what kind of translation is suitable and preferred by the public (Siregar, 2016). In line with this, it is also mentioned that translation ideology is the paradigm of the translator's thinking in determining the alignment with one of the languages (SL or TL), which also affects the application of translation methods and procedures (Fadly, 2016).

Ideology can also influence the translator's basic procedures and content selection from the source (Grant et al., 2017). The translator can neither be too faithful nor adapt the entire lyrics or, in other words, summarize it. While faithfulness to the source language is essential, ensuring the translation is acceptable is also necessary. Thus, analyzing the text (song lyrics) by selecting techniques, methods, and ideologies is needed before

executing the translation. It is done in order to produce a good translation that is acceptable and suitable for the public.

Therefore, this research was conducted based on the issues mentioned above. This study is interested in analyzing the translation techniques of taboo words in song lyrics and revealing their ideological considerations. Analyzing ideology is not only on the whole text but also on specific terms such as taboo words. Therefore, this research analysis focuses on the lyrics of SZA's songs that contain taboo expressions and their translations by Indolirik.

Studies on translating taboo words in a song have not been carried out much. Arif et al. (2019) studied ideology in translating taboo language in the film 22 Jump Street. They found that the ideology adopted by translators was domestication, in which translators used deletion techniques and common equivalences more. Then, the method used by the translator is the adaptation method. Kembaren (2018) also examines the ideology and translation techniques in the Hikayat Hang Tuah. He found that the translator adhered to the domestication ideology since he adapted and replaced the cultural words with the descriptions of the words rather than borrowing the cultural terms to promote Malaysian culture. Putra et al. (2019) examined the ideology of translators in translating expressive speech acts in the Maze Runner Novel "The Scorch Trial." The analysis results show that translators are more likely to choose the ideology of domestication because of the dominance of the translation techniques, which are adaptation techniques. Since there is limited

research on taboo language and translation ideology in song lyrics, this study intends to focus on that object, which was not the focus of previous studies.

B. Problems Identification

Based on the background, some of the problems identified are as follows:

1. The entry of cross-cultural works, such as Western songs, into Indonesia, but not everyone understands the foreign language. These days, many people follow trends without knowing the meaning behind the songs.
2. Western songs often use certain words, such as taboo words. Accordingly, the translator should consider several aspects to make the translation accurate and acceptable.
3. Inappropriate translation of taboo words would cause problems as it relates to the culture of both languages. Therefore, the translator considers the reasons for each word choice or diction. These choices also determine whether the translator maintains the source culture (foreignization) or adapts to the target culture (domestication). This tendency is called translation ideology. The methods and techniques of translation determine the ideology.

From these problems, this study analyzes the techniques and ideologies for translating taboo words in songs. Indolirik was chosen as the object because it is one of the YouTube accounts that provide song translations.

Indolirik seems to choose familiarity with the target culture so that it is easily accepted.

Afterwards, this study analyzes the reasons behind the ideology based on the translation technique. Then, SZA's songs were chosen because SZA uses many taboo words in her songs. SZA is one of the R&B singers with the ninth most monthly listeners in the world on Spotify. SZA's song Kill Bill has also gained popularity by topping world charts and is often used as background music for videos on Tiktok. According to detikhot.com, the song Kill Bill has been used as background music in over 7 million videos.

C. **Scopes of the Problem**

Problem limitation is carried out with the aim that this research is directed and analyzed in depth. Problem limitation is done in the way:

1. Limiting the lingual units to be studied. The lingual units to be studied in this research are taboo terms in the lyrics of SZA's songs and their translations.
2. Limiting the study on the translation method to be studied. This research is directed to the techniques and methods of translation according to Molina and Albir (2002) to discover the ideology in translating taboo language in SZA's song lyrics. This ideology appears consciously or unconsciously in translating an English text into Indonesian.

3. Limiting the data. This research used 10 SZA' songs translated by Indolirik. The ten songs were chosen based on the top charts on two global music platforms: Spotify and YouTube.

D. Research Questions

1. What types of taboo words are commonly found in SZA's songs?
2. What translation techniques are used by Indolirik for translating taboo words in SZA songs?
3. What are the ideological considerations in translating taboo words in SZA songs?

E. Research Objectives

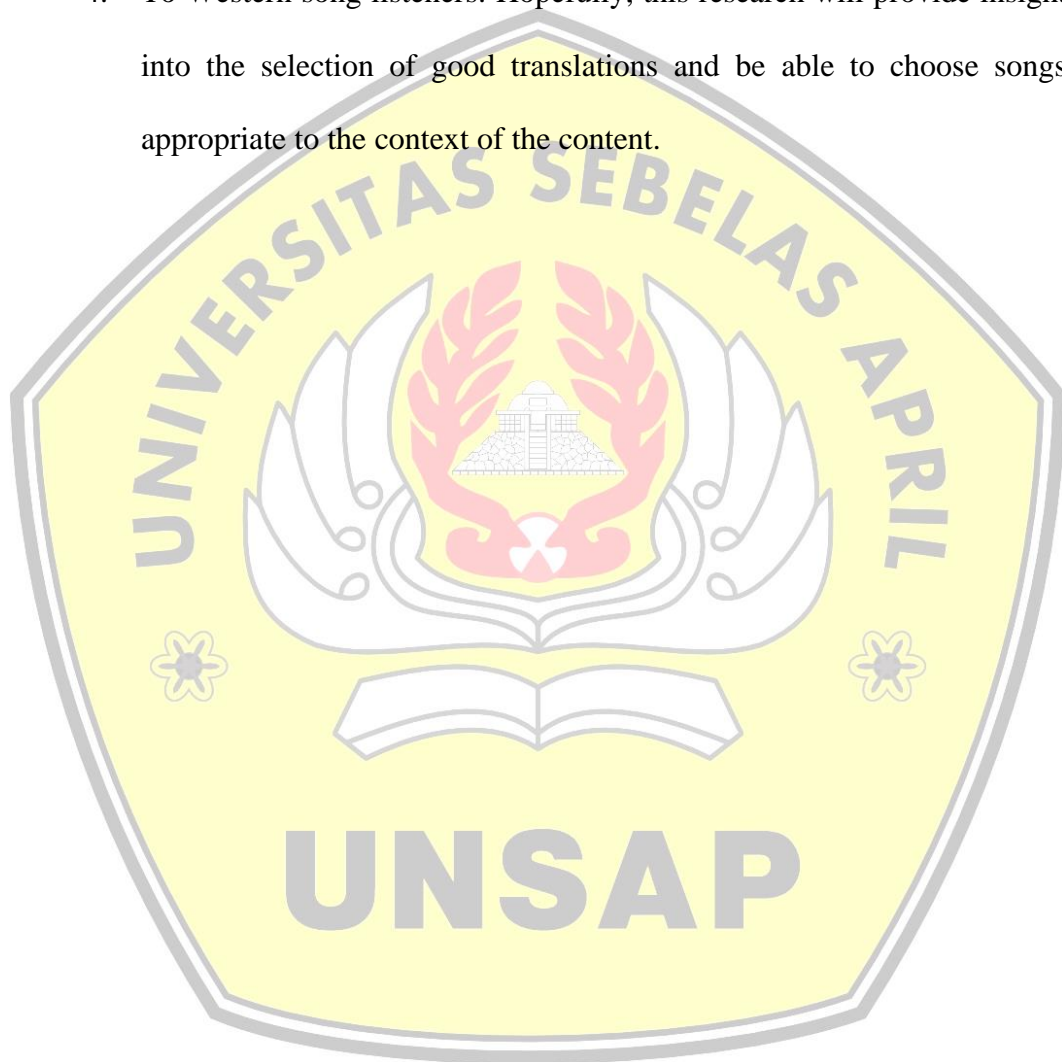
1. To find out the types of taboo words commonly applied in SZA's songs.
2. To find out the translation techniques applied by Indolirik for translating taboo words in SZA songs.
3. To determine the ideological considerations for translating taboo words in SZA songs.

F. Significance of The Research

Regarding the background and the objectives of the research, this research is expected to contribute great significance, both theoretically and practically:

1. To the university: This study is expected to provide helpful information and contribution to the language field, especially translation study.

2. To other researchers: Hopefully, this study can be a reference for further researchers who want to conduct a similar study.
3. To translators: This research can also be used as new knowledge about ideology, which can determine the quality of translation.
4. To Western song listeners: Hopefully, this research will provide insight into the selection of good translations and be able to choose songs appropriate to the context of the content.



CHAPTER III

RESEARCH METHOD

A. Research Design

This research used a qualitative descriptive method: the data were collected in words rather than numbers (Miles & Huberman, 1994). This research uses descriptive qualitative since the data is in words and is described as a phenomenon (Arif et al., 2019). The qualitative descriptive method aims to describe, explain, and analyze the problems to be studied. Furthermore, qualitative research examines and comprehends the meaning individuals or groups ascribe to a social or human phenomenon (Creswell, 2014).

In addition, this research used a content analysis approach. Content analysis is a research technique for making appropriate inferences from data to context (Krippendorff, 2004). The word 'content' includes text, images, videos, and sounds that can be communicated. In this study, content analysis was conducted to observe and examine the content of songs to identify the presence of taboo words in the songs. This approach goes through listening and reading song lyrics to identify vulgar, inappropriate, and offensive expressions.

B. Research Focus

This research focuses on SZA songs containing taboo words and their translation by Indolirik. However, there are cultural differences between SL and TL, and the understanding of the meaning of taboo would be different.

This study is interested in the strategies or techniques applied by Indolirik, then the ideological consideration. Whether the translator is closer to the SL elements as an introduction to the external culture of the TL or, on the contrary, the translator adapts the SL terms with those more common in the TL culture.

C. Research Object

This study's object was the concept of translation techniques and ideological consideration by Indolirik in translating taboo words in SZA songs. Moreover, the subject of this research was the song lyrics containing taboo words. Then, the Indolirik YouTube Channel, which provides song lyrics translation, was the source data. This study divided the data into two parts, namely linguistics and translation.

The linguistic data are taboo words in songs. The translation data are translation techniques and ideology obtained by comparing the original songs with the translation. 10 SZA songs are used as data for this research. The ten songs were selected based on the top charts on the world's two largest music platforms, Spotify and YouTube music. The songs include;

Tabel 3. 1 List of SZA Songs

Code	Song Title
S1	Kill Bill
S2	Snooze
S3	Low
S4	Shirt
S5	SOS
S6	Nobody Gets Me
S7	Broken Clocks
S8	Special
S9	I Hate U
S10	Good Days

The following are examples of taboo words and their translations data:

SL: You got a new bitch|| What the fuck you crying for?

TL: *Kau punya wanita yang hanya ingin bercinta|| terus untuk apa kau merengek?*

(Low-SZA by Indolirik)

D. Data Collection Techniques

This study used the observe and record (*simak* and *catat*) method to collect the data from the SZA song and its translation by Indolirik. It was a technique for achieving data through listening carefully and then taking notes, Sudaryanto (1993) cited by (Anggita, 2015). In this research, the researcher used the *simak* and *catat* technique by reading and listening to the original songs carefully, then noted some words which were categorized in the types of taboo words, and then continued by reading the translation of the song. Data collection was done through several stages:

1. Identifying and determining the YouTube Channel that is the data source. In this research, the data source is the IndoLirik YouTube Channel, which contains translated content of Western song lyrics;
2. Observing the videos: i.e., watching the videos carefully and meticulously. This study observed the original lyrics and their translations as a whole. Then, the songs used as research data were selected, namely ten songs belonging to SZA. After that, the next step is to download the ten songs;
3. Data recording: while watching the video, the data in taboo words in the song lyrics were selected and recorded in detail. In addition, transcripts of the entire lyrics were also recorded and stored in the appendix; and

4. Data analysis: after collecting data from several videos of translated lyrics, the next step was to analyze according to the research questions.

E. Data Analysis Techniques

After the data were collected, this section describes the data analysis techniques employed to identify taboo word types, translation techniques applied, and the ideologies underlying the translation of taboo words by Indolirik. The data analysis includes data selection, categorization, data coding, translation analysis, and ideology identification:

1. Data Selection

In this phase, a selection was made from 10 SZA songs, focusing on taboo words contained within them. Additionally, translations of taboo words by Indolirik were also selected.

2. Categorization

After data selection, the collected data, which included taboo words, were categorized by type based on Wardhaugh's theory (2006) and documented in Table 4.1. A comparison was then made between the taboo words in the original songs and their translation by Indolirik to check the translation technique regarding Molina & Albir (2002), and documented in Table 4.2.

3. Data Coding

In this step, the data coding process was initiated. Each analyzed song's lyrics were assigned codes based on the taboo words present in those lyrics. The format used is as follows to refer to specific data sources:

S1: Song 1

D1: Data 1

If the code "S1D1" is found in the findings, it signifies that the data was obtained from the first song and it was the first taboo words data.

4. Translation Analysis

Once the taboo data were categorized, the subsequent step involved analyzing the translation data. Each category of taboo words was described by its translation types. For example, in the taboo word category "sex," six instances employed the particularization technique. Subsequently, a sample data point of a taboo word related to "sex" using the particularization technique was taken, and the translator's choice of technique was explained.;

5. Ideology Identification

After explaining all the data and determining the translation techniques and methods, the next step is identifying the translation ideology.

6. Data Validation

After analyzing the data, validation was conducted by discussing the findings with experts (supervisors). This step was taken to ensure the validity of the findings and data analysis; and

7. Conclusion and Reporting

The final step involves drawing conclusions and reporting the research findings.

F. Data Validity

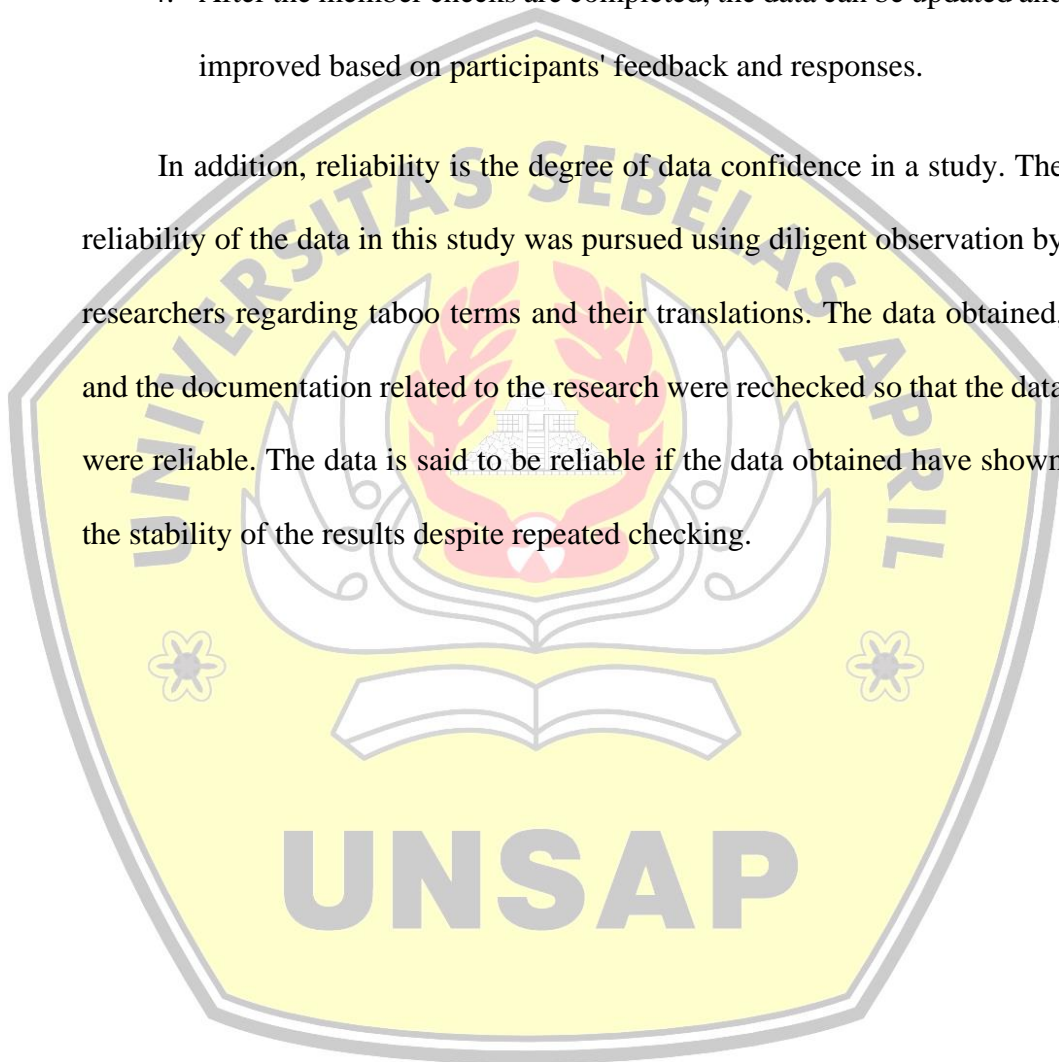
For the data obtained to be genuinely objective and get validity, the data collected was re-examined using data validity techniques. The validity test used in this study was member check. Member check is one of the data validation techniques commonly used in qualitative research. This technique involves participants and research subjects to verify and validate the findings that have been produced. The purpose of conducting a member check is so that the information obtained in the research report is what the informant intended (Mekarisce, 2020).

The intended participants are the supervisors (as experts in the linguistic and translation field). It aims to determine how far the suitability of the data obtained. Member check implementation is carried out after data collection is complete. The member check process would go through the following stages:

1. The analysis results in a research report were provided to the participants. The findings were then presented concisely and clearly;

2. After the findings are presented, participants are allowed to provide responses, questions, or clarifications regarding the findings. Participants may add relevant views or perspectives;
3. During member checks, responses and feedback are recorded.
4. After the member checks are completed, the data can be updated and improved based on participants' feedback and responses.

In addition, reliability is the degree of data confidence in a study. The reliability of the data in this study was pursued using diligent observation by researchers regarding taboo terms and their translations. The data obtained, and the documentation related to the research were rechecked so that the data were reliable. The data is said to be reliable if the data obtained have shown the stability of the results despite repeated checking.



CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

This chapter delivers the conclusion of the research. The conclusion summarizes the findings regarding types of taboo words in SZA songs and techniques, methods, and ideology in translating them. Then, the next section of this chapter provides suggestions or recommendations.

A. CONCLUSIONS

Based on the data analysis on the types of taboo words, techniques, methods, and ideologies used to translate taboo words in SZA's songs, as well as some reasons behind the ideology of translation, the following conclusions are obtained:

1. There are 62 taboo word data in ten SZA song lyrics collected. Seven types of taboo words were found, including sex, death, excretion, bodily functions, religious matters, animals, and mother-in-law. The most dominant taboo word type found is excretion, with 24.3% frequency. SZA often uses it in her songs to emphasize the words, express emotion, or say implicit words.
2. As for translation techniques, out of 18, translators apply eleven techniques in translating taboo words. These techniques include particularization, established equivalence, reduction, literal translation, generalization, modulation, linguistic comprehension, adaptation, a combination of reduction-establish equivalence, discursive creation, and

description. Then, the techniques most often used by translators are particularization, establishing equivalence, and reduction. Translators choose these techniques due to several considerations, such as consideration of the song's context, cultural aspects, and public taste or because there is no appropriate equivalent to translating the taboo word in the target language.

3. In addition, during the research, it can be identified that the ideological consideration of translation often reflects the translator's orientation towards the target culture and language. It is because the translator wants to conform to the norms and values of the target society. It can be concluded that the ideology used in translating taboo words in SZA's songs is domestication.

The translator tends to reduce and find the most equivalence in the target language rather than maintaining the taboo words in the source language.

In this research, domestication ideology contributes positively to the translation result. The translator adapts the values of the outside culture to the culture in the target language. This research provides insight into translation as a language product that could suddenly be separated from the ideology accompanying it.

B. RECOMMENDATIONS

Based on the conclusions, there are several recommendations dealing with the translation of taboo words:

1. Recommendations for Translators: In the translation process, the translator has to realize the importance of considering ideology, both personal ideology and the ideology applied in the source and target societies. Select an ideology that is suitable for the text to be translated. Thoroughly analyze the text to be translated and determine what kind of translation is best for both the target and the source. While adapting the text to the target culture, the source culture's message and nuances or values should not be eliminated. Likewise, when the translator wants to maintain the values of the source culture to increase the knowledge of the target audience, use the best possible way that maintains closeness to the target audience but also introduces the culture of the source language. In translating song cases, techniques and ideologies oriented toward the source language seem more readily accepted by the target. It is because if the translation of songs is only word-for-word or literal, it would feel stiff, and the song's meaning is difficult to accept. Especially in a song, singers usually use a lot of idioms and other terms. Hence, a translator is expected to choose the best translation technique to translate a song. Therefore, it is essential that before translating, the translator has to know what and for whom the translation is for in order to produce a good and acceptable translation.

2. For future researchers: This study focused on determining the types of taboo words, translation techniques, and ideology in song lyrics. Therefore, other researchers might conduct more in-depth research using different theories, especially on ideology. In future research, researchers might explore ideologies other than foreignization and domestication, such as the role of political power, gender perspective, or religion on different objects. This study also did not go as far as determining the quality of the translation, so perhaps future researchers could conduct such research.

3. For the translation receiver: After this research, it is hoped that Western song lovers and target audience could choose a YouTube channel that contains translated lyric content with good translation quality to understand a song's content, especially when choosing a song that would be used as background music for content on social media. Several things could be considered when choosing a YouTube channel that contains translated lyrics content, such as:

- a. Channel reputation: select a channel with a good reputation for providing song translations. The simplest way is to verify the number of views and subscribers; and
- b. Language and cultural understanding: the number of views and subscribers might be worthless if the translator could not understand the language and culture he is translating. Therefore,

select a translator who understands the original language and culture of the Western song for a more accurate translation.

Considering these points, the target audience could choose a YouTube channel with suitable and good-quality translations of Western song lyrics. As a result, the target audience would not have to worry about using the wrong song for their content on social media. They would easily understand the song's content if they found the right translator.



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