Adaptation as a means in translating non-standard English into Suroboyoan dubbed version

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Abstract

This study maps out the use of adaptation techniques in translating non-standard English into Suroboyoan (West Javanese) dialect. There are four types of adaptation proposed by Assaqaf and Ali (2016), namely, collocation adaptation, cultural adaptation, literary adaptation, and ideology adaptation. Example of this study was obtained from the *Walker Texas Ranger* movie series' dialogues and their dubbed version in Suroboyoan. Example analysis here shows that four types of adaptation were applied in the dubbing process from non-standard English into Suroboyoan. The writers found that among 102 application of adaptation technique in dubbing utterances contains non-standard English, there were 52% (53 data) translated using cultural adaptation, 34% (34 data) were translated using ideological adaptation, 13% (14 data) were translated using collocation adaptation, and only 1% (1 idiom) was translated using literary adaptation. The findings uncover that type of adaptation used is primarily cultural. The findings proved the argument that in process of translation, culture cannot be separated.

Keywords: adaptation; non-standard English; Suroboyoan; dubbing; cross-language context

1. Introduction

1.1. Adaptation in bilingualism and bicultural context

Considering that translation is a process of cross-language, it can be inferred that it does not infer only on the linguistic matter but also on cultural one. It is a well-known fact that to pursue a perfect translation and equivalent in meaning context; a translator must go beyond the superficial meaning of the words. She/he must consider the linguistic feature of two different languages and consider their cultures as well in the process of translation. Considering the cultural element helps the translator accomplishes his/her job in the translation process. This statement is in line with Okyayuz' claim that the act of translation involves not only in a linguistic sense – declaring what has been produced in one language in another – but also in the communicative sense – allowing the communicative transfer of what has been generated in one language and culture into another (Okyayuz, 2019). It means that in translation, we talk about two different linguistic patterns from at least two different languages and about the cultural pattern as well. That assumption is in line with Szarkowska's statement that said the

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act of translation does not occur between different words but rather between two different cultures. The process of translation is therefore considered a cross-cultural transfer (2005, p. 4). This process, therefore, might cause many serious problems. According to Lathey (2006, p. 7) cited in Ding (2009), in the process of translation, translator might face a problem handling cultural aspects since speakers from two languages may differ in terms of lexical content, ideologies, and of course, ways of life in a given culture. He/she must find appropriate translation methods to successfully convey those matters in the target language and find equivalence from a source language into a target language. Moreover, cited in Kuleli (2019), Kostrova (2006, p. 254) proposed the following steps to handle cultural issues:

- Using more general word or overcoming a lack of specificity, and vice versa

- Translating by cultural substitution in target language

- Transcribing or the original's transliteration

- Translating by omission or addition

- Translating by paraphrasing

- Translating by using loan word or without explanation

- Translating by a less expressive equivalent

- Using illustration to translate the source notion

From those statements, it can be concluded that the translator might have several choices to handle the cultural barrier encountered within the translation process. She/he might decide or choose which steps will be taken to uncover the problem occurred and find what is most equivalent in his/her product of translation. However, employing the appropriate translation techniques, a portion of them can be transmitted into the target language. The translation technique that enables the translator to replace the cultural element of the source language (SL) with one of the target languages (TL) is adaptation. This technique can be applied if the terms in SL have equivalents in the TL. This technique often occurs in the process of dubbing since its process is permanently embedded with culture. In this context, adaptation is an essential translation technique. Adaptation is very much related to cultural translation. This technique is usually used when something specific culturally in one language occurs, and the translator cannot find its equivalent in the target culture. By using this technique, the translator replaces ST cultural element with one from the target culture. It is a shift in cultural context. The other names of this technique are cultural equivalent (Newmark, 1988), 'cultural substitution' (Baker, 2011), and 'cultural equalization' (Hoed, 2006). They share the same concept.

1.2. Adaptation in Dubbing

The cultural problem in translation becomes even more challenging in the process of dubbing. The dubbed version of the scene, however, is quite different from the text translation. Chaume (2012, p. 1) stated that in dubbing, the translator and movie production replace the original track of the movie (or any other audiovisual text) with another track on which translated dialogue has been recorded in the target language. That statement implies that in dubbing, translators translate the text and have to synchronize the lip movement of the characters. Moreover, in dubbing, a translator has to decide whether she/he replaces the source text with a new one in the target text or leaves it the same, and then ends with the linguistic variation in the target text, she/he has to consider the culture of the target readers. In its process, the translator often makes some adjustment in his/her product of translation. In addition, a studio might cut the story of the audiovisual work. In that process, they sometimes remove some materials, modify the setting and also remake them in a more suitable and acceptable standard for the target culture. Heiss (2014, p. 21) stated that apart from linguistic diversity, audiovisual texts

may contain diaphasic (style, register), diastatic (sociolects), diatopic (dialects), and diachronic (language evolution through time) interlinguistic variation. These differences are unique or particular to each country and cannot be fully transferred to another language.

In the context of dubbing, adaptation is an essential technique. It is beneficial when something specific about a certain language and culture occurs in a movie dialogue. In such case, a translator needs to adjust those specific items in a totally different way but at the same time is familiar or appropriate to the target audiences. In general, Baker and Saldanha (2019, p. 41) stated that adaptation can be defined as a set of translative intervention that results in a text that is not widely acknowledged as a translation but is recognized as a representing a source text. In line with those statements, according to Laurence Raw (2012, p. 26), the goal of adaptation is to allow (or even force) target readers to discover the text in a way that meets its purpose and ensures the optimal receptivity. Furthermore, adaptation is aimed at specific target readers or audiences and deals with a wide range of subjects or possible linguistics registers. On this occasion, adaptation is often used to translate dialects or other language variations related to a particular language culture. That is why adaptation is also known as 'free translation, where the translator often substitutes cultural terms with no reference in the target language. Moreover, the adaptation of translation for dubbing ensures everyone can grasp information about other cultures without any single one of them becoming dominant (Hutcheon, 2006, p. 149). Thus, we can conclude that in dubbing, a translator does his/her job in terms of both inter-linguistic translation and intercultural adaptation. Meanwhile, language variation (i.e., slang, dialect, swearing, idiom and specific cultural terms) often occurs in movie dialogue such as in American series *Walker Texas Ranger.* The adaptation, therefore, is needed in dubbing context when such language variations were found difficult to handle.

Proceeding from the ideas described above, it might be concluded that adaptation is a translation process that involves replacing the cultural reference of a language with the cultural reference of another language, and when the translator finds the situation in the source culture does not exist in the target culture. That statement is in accordance with the argument proposed by Vinay and Darbelnet (1995, p. 52-53) that the adaptation technique is used in case where the type of situation being referred by the SL is unknown in the target culture and translators create a new situation that can be described as situational equivalence. Some other experts called it dynamic or functional equivalence which is assumed as a replacement of cultural element from SL into another term in TL. The primary goal of a translator in applying the adaptation technique is, therefore, can be stated to have a similar effect on TL readers or audiences. This technique is not only useful for standard translation, but also in audio-visual translation. In dubbing process, translator often uses this technique to handle cultural or specific terms from SL into TL. Though, there are a variety of other techniques that make translation more bearable for translators, but this technique is most commonly used to handle the cultural and specific terms, and it also work well for dubbing. Chaume (2003) stated that the main reason in applying the adaptation technique in dubbing is that to keep the target audience get intact in understanding the context of the source dialogues.

As well as the above mentioned, the writers conduct the study with the major purpose to investigate the application of adaptation in dubbing American series *Walker Texas Ranger* into Suroboyoan. This series was chosen because they are interesting in portraying some translation techniques from English into Suroboyoan dialect, even though other series or movies might be added in a possible future extension of a similar investigation. In addition, the English and Suroboyoan (West Javanese) are not from the same origin --- the fact that becomes the most interesting reason why the two languages were chosen as the topic to be investigated in terms of adaptation. Those two languages have vastly different culture, vocabulary systems, and grammatical structures. Comparing those two languages will cause a loss of meaning in translation. In such case, adaptation will probably be 'a good solution' since this

technique is always assumed to recreate new wordplay and situation, one that is perceived as familiar by the intended audience or reader, and hence is considered as equivalent in connotation. Adaptation is also viewed as a technique that enables the translator to restore parallel and reciprocal meaning effects.

Chosen from those points forth, the transcript of the original dialogue of American series *Walker Texas Ranger* and its dubbed version in Suroboyoan dialect were analyzed concerning the types of adaptation in its dubbing process. Comparing the sources and target text of that movie will give insight into how cultural element is adopted, especially in translation between two dialects that are highly different from each other, i.e., the American English (included its non-standard English pattern) and Suroboyoan (West Javanese) dialects. To pin down the concept of adaptation, Assaqaf and Ali (2016) recommends four basic types of adaptation. They are; (1) collocation adaptation, (2) cultural adaptation, (3) literary adaptation, and (4) ideological adaptation. The writers adapt this classification to underline the study.

2.   Method

Considering the nature of the data, this study can be categorized into qualitative since the example of this study was in form of utterances or document. Besides that, the data were taken based on the purpose of the study and cannot be separated from their context. The main sources of this study were nine series of *Walker Texas Ranger* in both transcript and dubbed versions. The utterances from the original movie dialogues and their dubbed version in Suroboyoan dialect were taken into account in this study. Moreover, this study used purposive sampling techniques. In doing so, the writers took the sampling from the whole source example with some considerations. The writers took the dialogues that contain non-standard English pattern from 9 series of American movie *Walker Texas Ranger*. Since the aim of this study was to map out the use of adaptation technique in dubbing process, the data related to other translation technique application have been deliberately left out of the analysis, as they might open up new and compelling areas of study.

This study used triangulation of method. By using this type of triangulation, the writers examined a single source with different method. In this study the triangulation method was done by using document analysis and in-depth interview with the expert of translation through Focus Group Discussion (FGD). In document analysis, the writers investigated the pattern of non-standard English in American series *Walker Texas Ranger* and their equivalence in Suroboyoan dubbed version. The data then were brought into FGD which involved three raters in analyzing the translation technique in dubbing American series *Walker Texas Ranger* into Suroboyoan dubbed version. The FGD was needed to validate the writers' assumption or judgement toward the data and translation techniques used in those movies dubbing process. The raters involved in this study, therefore, are those experts in translation and both languages, i.e., English and Suroboyoan (East Javanese) dialect. The writers then classified and analyzed the application of adaptation technique. The theoretical foundation of this study is Assaqaf and Ali's (2016) classification of adaptation technique (i.e.: collocation adaptation, cultural adaptation, literary adaptation, and ideological adaptation).

3.   Theoretical Framework and Analysis

In this study the writers found 102 utterances that used adaptation technique in their translation process. The study revealed four adaptation types utilized in dubbing process from English into Suroboyoan.
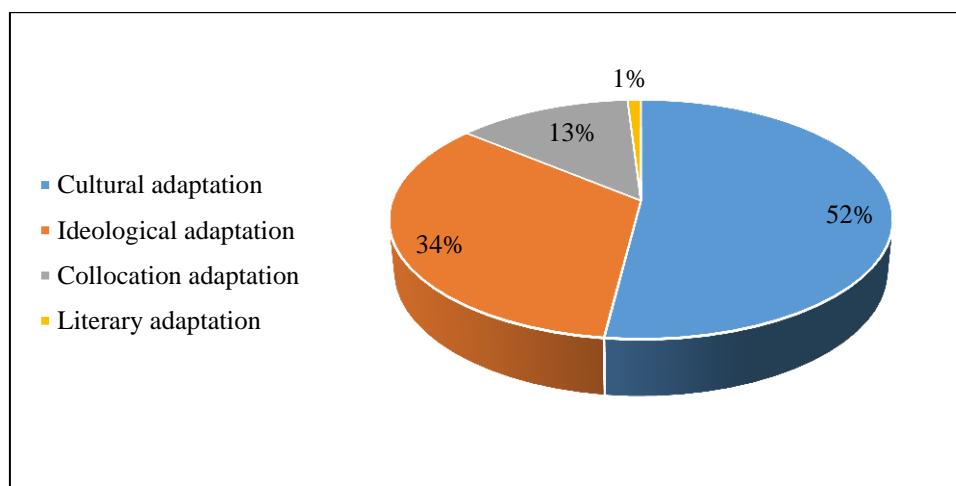
Figure 1. The Application of Adaptation Technique

From Figure 1, it can be concluded that the most dominant use of adaptation is cultural adaptation. The writers found that there were 53 utterances translated using cultural adaptation. The second dominant was ideological adaptation. There were 34 utterances translated using ideological adaptation. Furthermore, the writer found 13% (14 utterances) were translated using collocation adaptation and only 1 utterance was adapted literally. The clarification of all those types can be seen in the followings:

3.1. Cultural adaptation in dubbing Walker Texas Ranger into Suroboyoan

Moving on to cultural adaptation, the writers would like to cite Eugene Nida who states that for a successful translation, biculturalism is even important than bilingualism, since words only have meaning in terms of cultures in which they function (Nida, 2001, p. 82). That statement clearly suggests that cultural adaptation lies in the fact that in the process of translation, the translator should take into account both the source and the target cultures. In addition, she/he should be aware the differences occur in both culture and be able to decide which culture should fit into the target readers.

The process of translation always involves not only two different languages but also involves two different cultures. Translation is always embedded in a particular socio-cultural context. When translating from one language into another, cultural differences are expected and considered by the translator. That is why a translator is also well known as bicultural as well as bilingual. That point of view is similar with statement proposed by Christiane Nord who postulates that translating means comparing cultures (Nord, 2010, p. 34). People of various cultures naturally differ in the way they create words, delivering message, and construct utterances. At the same time, sociocultural situations they apply those utterances to vary as well. In this line, we can state that adequacy can be determined by comparing the words of SL and TL on a textual element, while acceptability is by comparing the target language's culture. To obtain a perfect translation, the translator should consider the context of a culture of both source and target languages needs to be considered to achieve perfect translation. Thus, it is essential to understand the specific word according to the cultural context and replace it with an equivalent concept in the target language. In doing so, a translator must take into account the target language culture as well as the target language structure.

The cultural barrier might become a serious challenge for translator. The obstacle is merely based on the fact that people from different culture will off course perceive the object and value differently. This encounter might be even harder in case of dubbing. The translator needs to help the target audience to overlook the foreign culture on their perspective and achieve the purpose of unifying

cultural differences with some of dubbing restrictions such as time limitation and lip synchronization on screen. There is not necessarily a complete solution to overcome the cultural barrier in translation, but compromises have to be made to achieve at least the original meaning of the original test. Applying the techniques of adaptation is probably the possible solution in handling the translation process of cultural issues.

Cultural adaptation can be perceived as a translation strategy or technique. Moreover, if adaptation is applied to an isolated part of source text, it might be revealed through various translation techniques of sociocultural adaptation. This type of adaptation was dominant in dubbing American series *Walker Texas Ranger* into Suroboyoan. Among the data, there were 53 dialogues translated using cultural adaptation. The followings are the examples of dialogues adapted culturally:

Example 3

SL   :   How about a little **Moscow hug,** Rostov, **like an old pal to another?**

TL   :   **Salaman** sek to cak, ben koyo **riyoyo** kae lho cak..

It is worth stressing the compensation in this verse: the phrase *Moscow hug*, is equivalent to the activity of several Russian people stretching their arms forward and twisting their palms, apparently a gesture of support which means to show that they feel the same way, is inserted in the first verse, being replaced with another expression through a functional equivalence, such as *salaman*. Both activities are used to express the togetherness and friendship among two or more persons. However, because in the culture of the target language does not recognize the term "Moscow Hug", the translator used the term *salaman* to present *Moscow Hug*. In addition, the translator used the term *riyoyo* to replace *like old pal to another*. For Suroboyoan people, *riyoyo* is well known as Moslem annual celebration. It is a Javanese version of Ied Mubarak. The purpose is merely to adjust the culture of the target audiences. The translator decided to use adaptation to preserve its significance, since it was far more difficult to find a recognized translation which provided the exact information and whose length was the adequate one. Despite the fact that the English sentence looks longer at first sight, we can check that the absolute mimicry is achieved again in its dubbed version.

Names of person and place are also close related with cultural adaptation. Cultures have their own specific ways to perceive and create names of place, persons, and other things. In bilingualism context, it is translator's task to bring the barrier among them to get closer. To handle the challenge, the translator often adapts the names because of the fact that names in source language/dialogues may sound unnatural sound for the target reader and that they have to be translated 'traditionally' in the target language which the translator should stick to. That is why names are often localized in dubbed version. The applications of this technique in such matters can be seen in the followings:

Example 4

SL   :   I'm gonna start by calling **Jesse Rodriguez** in **Mexico City.**

TL   :   Aku tak nelpon koncoku **Joko Rusmato** nang **Suroboyo**.

As seen in example 4, the English version of *Jesse Rodriguez* in the TL was culturally adapted into *Joko Rusmanto* in Suroboyoan version. Meanwhile, *Mexico City* was adapted into *Suroboyo*. The purpose is to position the translated dialogues as much as possible as a naturally one in the target text.

Beside names and place, the names of institution were also adapted using cultural adaptation. The writers found 9 names of institution were adapted by the translator in this study. They were localized into more 'local' names in target audiences' ear. The following is the example of the adaptation version of institution names in Suroboyoan dubbed version:

Example 5

SL   :   She really **an FBI**?

TL   :   Wedokan iku temen **Brimob** ta?

The labels of *FBI* and *Brimob* in example 5 have similar use of reference in both countries, United States and Indonesia. Those two institutions refer to the elite group of police department. The translator's choice to localize the names of characters, places and institution in such Javanese sense is probably based on 'sentimental' reason. The translator needs to show his identity in his product. In this line, Venuti (1995, p. 20) postulated that domestication is an ethnocentric reduction of the foreign text to the target language cultural values that bring the author back home.

Movie series *Walker Texas Ranger* also use many slang words in its dialogues. Most of them were translated using cultural adaptation. The followings are the examples of the phenomenon:

Example 6

SL   :   Where the hell you gonna start, **pal?**

TL   :   Kon kape mulai tekan endi iki, **cak?**

Example 7

SL   :   How you doing, **guys?**

TL   :   Yok opo kabare, **rek?**

Example 8

SL   :   Give me a break, **pal?**

TL   :   Sing nggenah, **cuk?**

The slang words *pal* and *guys* in example 6, 7 and 8 were used to call the speakers' friends (or someone who close related with the speakers). In many contexts of utterance, the word *pal* and *guy* refer to 'friend'. Though they may refer to the opposite meaning if the context of utterance was changed. They are used as a form of address for a male. Their meaning and use remain the same in any contexts of utterance. Those words are famous used in movie dialogues. In its Suroboyoan dubbed version, *pal* and *guys* were adapted into *cak, cuk,* and *rek*. In Suroboyoan context those three words have the same meaning and use. Cited in Saroh (2010), those three words (*cuk*, *cak,* and *rek*) are often used to call someone who has close relationship with the speaker. However, though the word *cuk* can be used as an 'innocent' word to call someone, its exact meaning is actually is so much related with sexual intercourse. It comes from the word *di ancuk* (means: being intercourse with). But in many contexts of utterance, its meaning has nothing to do with sexual activity. As an addressee word, it even often is used as a greeting to call a friend. However, it can be used to refer speaker's enemy or someone hated by the speaker if the being uttered in high tone of temper.

A bit different with the word *cuk* above, which can be used to refer both friend and enemy, the addressee words *cak* and *rek* are usually used to greet or to call someone with a sense of familiarity or friendship. The greeting *cak* can be addressed to every man (especially those who are not old) -- who we do not know or those we are already know (Abdillah, 2007, p. 26). Meanwhile, the word *rek* can be used to address both male and female – those we already know, or those we do not know. The word *rek* itself comes from the word *arek* (which means 'a person'). This word is very popular in Surabaya and assumed as the identity of Suroboyoan culture since people from Surabaya are often called by the phrase *'arek Surabaya'*. The translator's choice to adapt the slang word *pal* and *guys* into Suroboyoan particles *cak, cuk*, and *rek* rather than to use their literal Javanese reference (i.e., *mas* or *kang*) makes the dubbed version sound more 'local' in Suroboyoan since those three particles are only used in Surabaya or West Java.

Another form of slang can be seen in the following example:

Example 9

SL   :   I just wanna talk to my **wifey**

TL   :   Aku mek pengen nggacor mbe **wedokan**ku

Similar with *pal* and *guys,* the word *wifey* is considered as slang in AAE dialect. It refers to 'wife' in standard English. In its Suroboyoan dubbed version, it was translated into *wedokan* which in Javenese sense it might be perceived as rude to be uttered directly to call a woman. Instead of using its literal reference in standard Javanese (i.e.: *bojo*), the translator opted to use the term *wedokan* to bold his meaning in his translation product.

3.2. Ideological adaptation in dubbing Walker Texas Ranger into Suroboyoan

Bassnett and Lefevere (1990) stated that translation is a cultural and linguistic bridge between different nation that make it plays important role in the struggle between rival ideologies as well. Adaptation concerning the ideology, therefore, plays important part in translation process. Ideological adaptation is closely related to sexual and religious concern. Religion and sexual matters are often discussed as an essential constraint since offensive terms are deemed unacceptable for almost all religions. In a certain country, most people avoid the topics sex which is considered as pornography. Similarly, people also avoid topic of religious since it is considered as a sensitive one to be discussed. So, in translation, the translators often edit the language or the scene of the source language which related with those two issues. They usually omit, abbreviate or make such language implicit instead. In a case of dubbing, the translator will make adaptation to soften the original tone, avoid to offend the target readers as well as to escape censorship. For example; the translator translates the English utterance containing sexual swearing "*Go fuck yourself!*" into Indonesian "*Lakukan sesukamu*" or in Javenese becomes "*Sak karep-karepmu*".

Ideological adaptation often occurs in translating swearing word. Something that is unacceptable in target language context might be adapted by adjusting the ideology of target audience in order to eliminate the effect of the swearing utterances. In this study, the writers investigate the use of ideological adaptation used by the translator in translating English swearing into Suroboyoan. Suroboyoan and English swearing, however, share the same feature such as the theme or topic. They close to sexual and religion. But in some parts, they share different lexical and function. The use of swear words by Suroboyoan people has become a particular habit. Swear words in Basa Suroboyoan has a unique lexicon, for example in the word *jancok* which actually means 'sexual intercourse'. This word is commonly spelled with *dancuk* and shortened into *cuk* to call someone. Those terms can be used in both negative and positive sense of uttering. In many contexts of utterance, its meaning has no relation with sexual matters.

Ideological adaptation is much related with sexual and religious context. Swearing concerning with the sexual and religious matters are often considered as the subject that are worth to be adapted using this type of adaptation. The words *goddamn, damn, hell, Jeez* (from Jesus Christ), *Gosh* (variant from God), *fuck* and its variants, and *bitch* are obvious in Walker Texas Ranger movies' dialogues. The occurrence of those swearing is softened, adapted using translator's euphemistic language or even omitted completely. The reason behind the action is because of the concern that such language should not be peculiar to under age target audiences. Those swearing terms, therefore, were adapted to the cultural and moral standards of Suroboyoan audiences. The followings are the dialogues found in movie series *Walker Texas Ranger* adapted using ideological adaptation:

Example 11

SL   :   **Damn it!** Mannequins ain't jump

TL   :   **Juangkrik!** Patung gak isoh mencolot cuk!

The blasphemous swearing *damn it* in example 11 was adapted into *juangkrik!*. The shift occurred in term of swearing category. In SL, *damn it* categorized into blasphemy which is much related with ideology. On the other hand, the word *juangkrik* is known as the name of animal in Javanese. It is actually perceived as innocent animal. It refers to grasshopper. It has no negative sense actually. However, within the Suroboyoan speech community, it is categorized as a swear word because it is often used as a substitute or making polite from the word *jancok*. In many contexts of utterances, the word *jancuk* has a negative connotation. This word can be used to express the speaker's anger. The adapted version however is still considered accurate since those both expressions represent the same act and share the same context of utterance.

Example 12

SL   :   **Damn** you! you **son of a bitch!**

TL   :   **Asu** kon yo! **Nggatheli** temen kon!

In more rude sense, the word *asu* in example 12 was used to replace the swearing term *damn*. In Javanese culture, *asu* is considered as nasty animal. The word *asu* (Javanese version of dog) is Javanese swearing that is considered serious and mocking. In addition, in example 10, the swearing term' son of a bitch' was translated into *nggatheli*. The word *nggatheli* has the basic form of *gathel*, which means the dirt on male/females' genital. This word indeed is unfamiliar to several regions, but for Surabaya and surrounding this word is never detached from various existing social interaction. The word *gathel* often becomes a swear word if seen from its disgusting meaning, with the intention to underestimate. The uttering of both swear words *asu* and *nggatheli* might has serious impact if being uttered in high tone of temper since their intention is to degrade someone's honour and dignity. However, the use of those two swearing terms probably softer than its literal meaning. In such context, the swearing term 'son of a bitch' might be literally translated into *bajingan*. But, considering that *bajingan* is a very serious swearing, the translator opted to adapt it into *nggatheli* which is more acceptable in Suroboyoan context of culture.

Example 13

SL   :   Oh baby, are you ever gonna be… hey, **damn it!**

TL   :   Ya opo ta nduk, awake dewe bakal… hey, **dancuuuk!**

While in example 13, the blasphemous swearing *damn it* was adapted into *dancuk*. The term *dancuk* or often spelled with *jancuk* is part of the dialect of Suroboyoan people. In general, people who live in Surabaya's urban villages use the word *jancuk* to express both positive and negative emotions. The term *jancuk* is the most common word used as an expressive language in everyday life by Suroboyoan people (known as Arek Suroboyo) who live in "kampung kota" (the urban village), and is mostly used in friendship circles. However, this word can be used to express anger, show the speaker's dislike to other people, or be used as an expletive word to show the speaker's surprise.

Another form of blasphemous swearing in English found in this movie series are *Jezz* and *Gosh*. The use of those two words can be seen in the following examples:

Example 14

SL   :   Oh **Jeez**. Walker, I ain't believe we're here already.

TL   :   **Yaawoh gusti**, Walker. Aku sek gak percoyo awak dewe nang kene

Example 15

SL : This ain't right! She must be somewhere! Find her! **Gosh**! Where is she?

TL : Iki gak bener, cak! Anakku mesti ono kono! Ayo ta lah.. goleki maneh! **Gusti pangeran**, neng endi awakmu ta nduk?

The word *Jeez* (i.e., the non-standard form of Jesus) in example 14 was adapted using ideological adaptation. It was translated into *Yaawoh gusti* in its Suroboyoan dubbed version. The word *Jeez* is actually used for Christian who actually can be translated literally into *Allah* or *Jesus*. The word *Awoh* itself is perceived as another form of how the most Javanese spell *Allah*. This word is actually often used by Javanese Moslem to refer Allah. The addition of *ya* in front of *awoh* does not change the meaning of the reference. However, it stresses the utterance of the word *Awoh* itself. The word *Yaawoh* in that context was used as expletive word to express the speaker's surprise or strong feeling of excitement. Whereas, the addition of the word *gusti* in that sentence showed the translator's habit and culture in expressing his honour to God. The word *Gusti* in Javanese culture shows a little of honour and nobility given to someone/something who is really respected. Besides being attached to refer to God, it is also used to mention kings, son of kings and another honourable person. Now, that the word *gusti* (which means 'prince' in Javanese) is an honorary title, it can be used assimilated with the word *Awoh* (which refers to God). The addition, therefore, intended the purpose of the utterance.

Similarly, the adaptation version of *Gosh* (i.e., the non-standard language of God) into Javanese phrase *Gusti pangeran* found in example 15 is the assimilation of honorary title for God. In Javanese culture, the word *gusti* and *pangeran* are usually used to show the speaker's respect and honour to a given someone/something who is respected. Both are used to refer prince in Javanese. Considering that the particle *gusti pangeran* is an honorary title for the most honourable person in Javanese culture, the translator decided to adapt the word *Gosh* using that honorary title to stress his purpose in his dubbed version utterance.

Example 16

SL : **What the fuck!** What the hell you want?

TL : **Jancikk..** Karep kon iku opo se?

English swearing *fuck* and its variant are classified into sexual activity in the swearing category. But in many contexts of utterances, their meanings are not related to sexual intercourse. They might represent other references. In Suroboyoan dubbed version, the occurrence of those words was mainly adapted. It can be seen from the dialogue in example 16. The swearing words *what the fuck* was adapted into *jancik*. This word is another form of *jancuk*.

The translator made the cultural adjustment by localizing the swearing terms in this movie with the swearing terms that are very common in Suroboyoan culture. By using those terms in its dubbed version, the dialogues are sounded more 'Suroboyo' since the chosen swearing terms in its dubbed version typically showed the Suroboyoan identity.

3.3. Collocation adaptation in dubbing Walker Texas Ranger into Suroboyoan

The writers identified 14 collocations used in dialogues of movie series *Walker Texas Ranger*. Collocation is defined by Nesselhauf (2005) as arbitrarily restricted lexeme combination. Meanwhile, Richards et al., (1992) stated that collocation could be understood as to how words are regularly used together. Furthermore, Halliday and Hasan (1976) stated that collocation refers to the association of lexical items that regularly co-occur. They gave example of collocation; *lend* which goes with *money*, *fork* goes with *knife*. On the other hand, Stubbs (2005) argued that not all types of co-occurrences are considered as collocation. He agreed that collocation is co-occurrence that creates connotation. He

gave example; *grass* is usually associated with *death, decay* associated with *desolation*. From those statements, we can conclude that collocation can be understood as words regularly used together and create connotation in their co-occurrences. On some occasions, collocation might be perceived as a difficult thing for everyone who learns or deals with a foreign language. The biggest obstacle is that there no reasons for a specific collocation in a particular language. For example; the phrase *piss off* mean *go away*, while *piss (someone) off* means *makes (someone) angry*.

Problems might arise when the translator must translate collocation. It is not an easy task to complete since translating collocation is translating the component of collocation itself on a linguistic level and semantic and cultural characteristics. As Barnwell stated, for the receptor language, carrying over the SL to TL collocation may seem unnatural and unclear (1980, p. 56). Moreover, Baker and Saldanha (2019) believe that finding an equivalency above the word level is the fundamental issue that the translator might face when translating collocations, idioms, and fixed expressions. When translating collocations, the translator should be very careful to deliver accurate equivalence of both structure and concept in the target language. The translator, therefore, has to acquire vast knowledge about language structure, linguistic feature, and culture of both the source and target language, as well as the norms and technique in translation that allow the translator to deliver the writer's or the source speaker's imagery and concept. In addition, the translator should be 'wise' in deciding which feature of SL should be valued and which can be ruled out to reduce the translation loss to an acceptable minimum. A proper choice in applying translation techniques is, therefore, essential to take into account in translating collocation elements.

On the other hand, a parallel corpus shows how many SL collocations are composed in the TL, and which ones constitute a difficult lexical choice that requires a specific translation solution (Shuttleworth & Cowie, 2004). This obstacle probably occurs because of the lack of structural and conceptual parallels between SL and TL, as well as when the situation described in SL does not exist or has different implications or references in the target culture. The only way to translate a collocation in this situation is to alter it by adaptation technique. The application of adaptation in collocation can be seen in the following examples:

Example 1

SL   : You **freaked** me **out**

TL   : Weeh… **garai wedi** ya kon

In many contexts of utterance, the phrasal verb *freaked out* represents the concept of *making scared*. Its meaning remains the same in any context of utterance. As seen in example 1 above, that phrase is used to convey the meaning of making someone scared. In its dubbed version in Suroboyoan dialect, it was adapted using the phrasal verb *garai wedi*. The word *garai* itself is Suroboyoan adaptation of Javanese word *maraki*. The translator opted to adapt the SL into *garai* instead of its literal meaning is merely to adjust the culture of the target audience. By using that term, the sound of the dubbed version is more 'local' in Suroboyoan culture. It is apparent that the translator attempts to render that phrase into more colloquial in Suroboyoan version.

However, shift might occur when translator translated the collocation. Its pattern in target language might be different.

Example 2

SL   : **Piss off**! Will ya!

TL   : **Minggat** kono kon!

The swearing term *piss off* which categorized into the eject of material from body often represents phrasal verb *go away*. In many contexts of utterance, its meaning remains the same. The use of that collocation in example 2 also contains that reference. By uttering that phrase, the speaker's purpose to ask someone leaving is more intended. The utterance is shorter and more efficient to deliver speaker's meaning and intension. In its Suroboyoan dubbed version the collocation *piss off* was translated into non collocation word *minggat*. Though its pattern is shifted, its contextual meaning in dubbed version is obviously similar. In Javanese context, the term *minggat* is considered as rude and intended word to ask someone to go. However, the literal meaning of *piss off* in Javanese in general or Suroboyoan in particular is *lungo*. That word can be used to ask someone to leave. But, in example 2, the translator preferred to adapt it using the word *minggat* to give the intension on the utterance. Its meaning remains the same in any context of utterance.

As the pattern related to collocation proposed by many experts (Stubbs, 2005; Sinclair, 1991; Assaqaf and Ali, 2016), the phrase *freak out* and *piss off* in those two dialogue can be deliberately considered as collocation in non-standard English. The adaptation made by the translator upon those two collocations is therefore classified into collocation adaptation. Those results are in accordance with Newmark's result (1988) and Awadh (2020) which describes that translating collocation as translator's trap as collocations are usually in form of normal descriptive terms. They suddenly become technical terms, and their meaning sometime hide behind a more general or figurative meaning.

3.4. Literary adaptation in dubbing Walker Texas Ranger into Suroboyoan

Literary adaptation is adapting the literary source such as poetry, novel, idioms, drama, and short stories. In translating pieces of literature from one language to another, the translator needs to consider cultural divergences. It means that in translating literary works, the role of culture and norms cannot be separated. This assumption is in line with the argument stated by Toury, who argues that if the translation process moves towards the norms and culture in the target language, the result will be unacceptable in the target text (1995, p. 64). Moreover, the content of literary text might include intra linguistic context and all kinds of extra-linguistic ones such as cognitive, traditional, historical, political, socio-cultural, and aesthetic information. Therefore, the translator's challenge in translating literary works deals with linguistic divergence and the aesthetic and cultural gap between two different languages. Proper transmission from SL into TL which embraces similar equivalence and maintaining aesthetic is a real challenge that translator encounters in translating literary works. In its process, a translator might find a lack of similarity between the source and target language. In such case, he/she must adopt method which enable delivering message from SL into TL.

In addition, the translator needs to decide whether to maintain the original, omit it or replace it by cultural equivalent. In order to achieve the cultural equivalent, the translator might apply literary adaptation in translation process. For example, in translating English idiom 'As white as snow' into Indonesian. In Indonesian context, 'snow' might not familiar since there is no winter in Indonesia. That idiom, therefore, usually translated into *'Seputih kapas'*.

Among all the data, the writers found 1 idiomatic expression in this study. It can be seen in the following:

Example 10

SL   : That's a fucking idea, Walker. Put Malloy in jail and get Hughes at one time. **Killing two birds with one stone**. Man, you're fucking smart.

TL   : Apik kui, cak. Nglebokno Mardi nang penjoro njuk nangkep Harman pisan. **Karo nyilem ngombe banyu**. Jiaan.. pinter eram sampean, cak.

It should be emphasized the adaptation implied in this verse. The sentence *Killing two birds with one stone* is an idiomatic expression to show something was done by one effort. In Indonesian this idiom is similar with *Sambil menyelam minum air* atau *Sekali dayung dua pulau terlampaui*. In Suroboyoan dubbed version that idiom was translated into *karo nyilem ngombe banyu* (i.e; the Javanese version of *'sambil menyelam minum air'*). The translator's decision to choose that idiom illustrated his effort to adjust the culture of the target audiences. By using that analogue, the target audiences are expected to have better understanding about the concept conveyed in the dialogue.

4. Conclusions

This study was intended to reveal adaptation technique by taking Assaqaf and Ali (2016)'s classification as a reference point in dubbing process of American series *Walker Texas Ranger* into Suroboyoan dialect. Leslie Greif and Paul Haggis produced Walker Texas Ranger, an American action crime television series. The main character, Walker, was starred by Chuck Norris. In the spring of 1993, CBS broadcasted this episode. It's been seen in over a hundred countries. In Indonesia, *Walker Texas Ranger* was dubbed into Suroboyoan. This movie series was chosen because it provides an enormous data needed in this study, i.e., the non-standard English patterns and their dubbed version in Suroboyoan dialect.

This study showed the result of a clear preference for among 102 data in this study, the writers found out that they were mostly adapted using cultural adaptation. There was 52% (53 utterances) amongst all the example adapted using cultural adaptation, 34% (34 utterances) were adapted using ideological adaptation, 13% (14 utterances) were adapted using collocation adaptation, and only 1% (1 utterances) was adapted using literary adaptation. The result shows the evidence that in the process of translation, culture of the target language cannot be separated. The translator, indeed, deliberately shows his/her cultural identity in the way of translating or dubbing from English into Suroboyoan. This fact is in line with the statement proposed by Kuleli (2019) that language and culture is inseparable from one to another that translators need to be aware of basic and marginal translation strategies in transferring cultural item into another culture. Moreover, Neubert (2003, p. 68) postulated that the form of translation might change depends on its purpose and function. The change made by the translator is merely based on the translator's belief and culture. The translator's culture, belief and ideology, therefore affects the translator's choice in using translation techniques. In its process, he/she might use adaptation technique to fit the equivalence of the text. Adaptation itself is very much related with the cultural issue in translation. Many translators often use this technique to handle the gap between the source culture and target culture.

Yet, it should be borne in thought that whether languages are distinctive or so much different from each other in term of their lexical, style, grammatical rules, culture, or by other means, there exists an equivalent effect that can be reached and sought. It probably be done by adaptation. The results of this study showed us parallelism with that assumption. Finally, it is recommended that further research is required to reason out how the similar issue grows lately. This recommendation is made based on the fact that the example of this study was taken from a movie which is popular in a decade ago which is language variation might also grow up in term of lexical items.

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