SLANG EXPRESSIONS IN THE ENGLISH *CLUELESS* MOVIE TEXT AND THEIR SUBTITLING STRATEGIES IN THE BAHASA INDONESIA SUBTITLING TEXT

A THESIS

Presented in Partial Fulfillment of the Requirements for the Attainment of a *Sarjana Sastra* Degree in English Literature

by

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ENGLISH LITERATURE STUDY PROGRAM

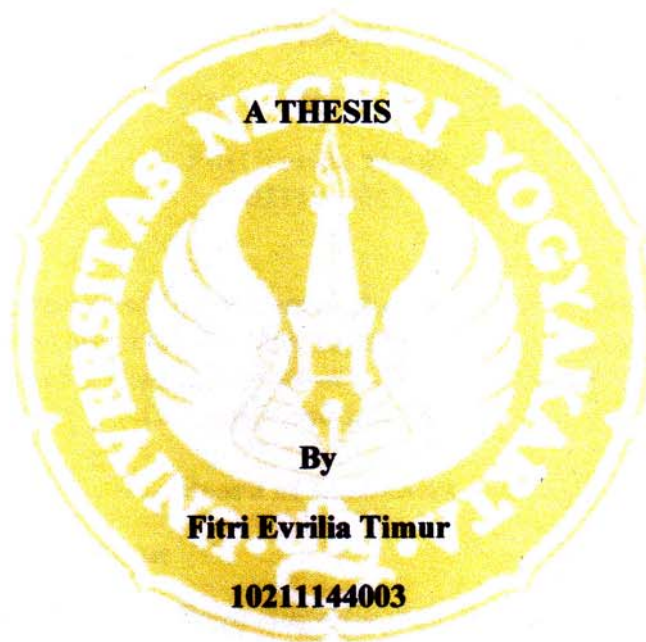**ENGLISH LANGUAGE EDUCATION DEPARTMET**

LANGUAGES AND ARTS FACULTY

YOGYAKARTA STATE UNIVERSITY

2016

APPROVAL

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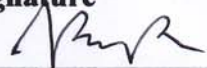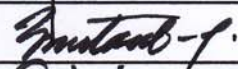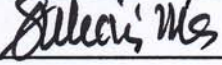
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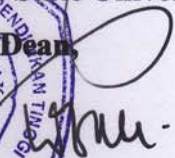
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Yogyakarta, 05 April 2016

Penulis,

Fitri Evrilia Timur

MOTTO

"It is never too late to be what you might have been."

-George Elliot-

DEDICATION

This thesis is especially dedicated to *Bapak, Ibuk, Mbah* Lusi, *Tante* Pilla

and Bella for their endless supports.

ACKNOWLEDGMENTS

Alhamdulillahirobbil'alamin. All the praise and sincere gratitude go to Allah SWT who always gives me strength and his blessings that finally I could finish my thesis. I would also like to take this opportunity to acknowledge and thank those who have supported me and made this work possible.

Foremost, I would like to thank my thesis supervisors Assrudin Barori Tou, Ph.D and Yosa Abduh Alzuhdy, M.Hum for the time, help, suggestions, great knowledge and guidance in the process of accomplishing this thesis.

The biggest thanks go to my dearest family, my father Slamet Prabowo and my mother Purbo Istikowati for the love, prayers, advices and patience. I am sorry for the long waiting; this thesis would certainly not have existed without their supports. Many thanks also goes to my little girl, Bella, for always reminding me to finish my thesis.

A million thanks go to the 'G-Squads' (my family in Elite '10). To Wulan, I want to say thanks for listening to me, for the shared story and for the very advices she gave. To Zanis, I want to thank her for the accommodations when I was completely 'board less'. To Adit, Ninis, Puput, Nadine, Damast, Debby, Ei, Rian, Hanif, Andika, Okka, Ian and Arif thanks so much for the sweetest escaped we made when we were about to crazy for this unfinished *skripsi*.

Last but not least, special thanks to my Jace for his continuous supports, love, and encouragement. I want to say thanks for being someone that I can rely

over and over again. Words cannot describe how lucky I am to have him by my side.

Final words, I realize that this thesis is far from being perfect. However, I expect that this thesis will be beneficial to the readers who have interest in the study of translation phenomenon. Any critics and suggestions are welcome to make this thesis better.

Yogyakarta, April 5th 2016

Fitri Evrilia Timur

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LIST OF ABBREVIATIONS

Con   : Condensation

Dcr   : Decrease Meaning

Dec   : Decimation

Del   : Deletion

Dif   : Different Meaning

Dis   : Dislocation

DVD   : Digital Video Disc

Eq   : Equivalent

Exp   : Expansion

Ful   : Fully Equivalent

Imt   : Imitation

Inc   : Increase Meaning

Ni   : New Invention

No   : No Meaning

Non-eq   : Non Equivalent

Phr   : Paraphrase

Part   : Partly Equivalent

Res   : Resignation

Se   : Standard Expression

SL   : Source Language

ST   : Source Text

TL   : Target Language

Trc   : Transcription

Trf   : Transfer

TT   : Target Text

TV   : Television

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ABSTRACT

This research aims to describe the types of slang expressions found in the movie, the subtitling strategies employed by the subtitler, and the degree of meaning equivalence of the slang expressions in the English *Clueless* movie text and their Bahasa Indonesia subtitling text.

This research was a descriptive qualitative approach. The data were all slang expressions in the form of words or phrases taken from the movie's dialogues in the original DVD of *Clueless*. The main instrument was the researcher herself, while the data sheet was employed as the secondary instrument. There were three theories applied to answer the problems questioned; the types of slang language by Willis, the subtitling strategies proposed by Gottlieb, and the degree of meaning equivalence by Bell. The trustworthiness of this study was gained by using credibility and dependability criteria through which detail observation was performed and some theories from the experts were applied related to this research.

The research findings showed the following: 1) Slang expressions occurring in the English *Clueless* movie text fall into the New Invention type as the dominant type, followed by Standard Expression type. The movie employed relatively balanced types of slang, which New Invention slang was slightly higher than the Standard Expression slang. The higher percentage of New Invention slang might be due to the nature of slang itself that tends to be ever-changing according to time or era. 2) There were eight subtitling strategies employed in translating the slang expressions wherein Transfer was the most dominant strategy followed by Paraphrase, Condensation, Expansion, Deletion, Decimation, Resignation and Imitation. 3) In terms of meaning equivalence, Fully Equivalent is the most dominant followed by Partly Equivalent, Different Meaning, and No Meaning. The translation of slang expressions in this movie have high degree of equivalence indicated by frequency of equivalent meaning compared to non-equivalent one. The implication was that the slang expressions used in the movie were successfully transferred in terms of meaning to the TL, thus made them readable by the audiences.

Keywords: slang, slang types, subtitling, subtitling strategies, meaning equivalence

CHAPTER I

INTRODUCTION

A. Background of the Research

Translation is a crucial part of communication which plays an important role as a bridge in connecting one language to another to make communication among people with various languages possible. Translation is in fact a complex and massive activity. The process of translation is not only about changing one language to another while at the same time still keeping the meaning. It is also about how to translate the meaning from the source language to the target language as accurately as possible to avoid misinterpretation, misunderstanding, and ambiguity.

Nowadays, there are a number of English texts translated into Bahasa Indonesia either in the form of printed media such as magazines, books, articles, novels or audiovisual media such as movies and TV programs. Audiovisual media has two major forms in transfering a language; subtitling and dubbing. Subtitling is usually in the form of one or more lines of a text which appears at the bottom of the screen during a film or video functioning as the translated version of the dialogue or narration of a foreign movie or video. Meanwhile, dubbing is substituting voices of the original dialogue with other languages (target language). In short, subtitling is the written form of audiovisual translation, while dubbing is the spoken form in audiovisual translation. One might say that subtitling is considered to be the most

appropriate strategy in film translation, since it does not hide the original dialogues. The audience is still presented with the original language so that they can still enjoy the language of a movie or a video.

Movie can be an effective media to enrich knowledge from which people may learn the languages and cultures from different countries, since by watching movies, the viewers will get more than just entertainment, including information, knowledge, and experience presented by the movie. The story in a movie can be the source of rich information. The story of a movie can be identified from two aspects; the dialogues and the narration. There is, however, something peculiar about the presentation of the story in movies. Movies employ audio and visual media to convey the story to the audience. The technical characteristics of movies both in the production and presentation make them a more complex form of art. What makes a movie become complex is the language, the dialogues and narration, which will be the main element to convey the message to the audience. However, some expressions are difficult to be transferred into another language because they are peculiar to that language, such as slang expressions. Thus, people will found it difficult to get the information, the message, and even to enjoy a movie if they do not master the language well or at least are familiar with it.

Slang words, usually called *slangs*, are informal types of an English language which commonly used in conversation among people in a casual occasion. Slang is unsuitable for formal spoken language or writing since it is unusual, unique,

humorous and even rude. Slang is also closely bound to particular groups of people as users. These groups can be associated with race, culture, age, occupation, or even gender. They use slangs as secret words in communication. Thus, this kind of expression is more closed and easily understood only by the people of the same group who speak in the same language. As stated before, the use of slang in this context helps to convey the identity of certain group.

Problems occur when people from outside the group are presented with slang expressions of certain group. They will find it difficult to understand what is being said since they do not have the references and the context to which the expressions are associated. Since slang expressions are culturally bound and refer to certain group of people, the knowledge about the groups using the expressions is also vital.

In the context of translation, slang expressions surely pose large amount of difficulty. Grammatical knowledge of both source language (SL) and target language (TL) alone will not be sufficient to translate the expressions. In this case, translation becomes one of solutions to overcome the barriers presented by the difference in language used in the movie. By translating the dialogues in the form of subtitles from the source language into the target language, people are helped to easily understand the content, the story, and the meaning of a movie only by reading its subtitle. Subtitling deals not only with translating dialogues in a movie, but also with the space available on screen. Because movies present imitation of life on screen as real as possible, including the language, the use of slang expressions is usually inevitable.

Even so, slang expression can be spread outside from the original areas in which they are initially used. Nowadays, we can find the using of slang everywhere, in media such as magazines, radios, newspapers, movies, or in daily conversation. The advance of online social media has greatly contributed to the spread and development of slang expressions. For example, in the social network like *Facebook, twitter, or path*, there are some words that are often used by the "netizen" (media social users), such as "LOL" (Laugh Out Loud), "BRB" (Be Right Back), "Folks" (Friends) and many others.

Slang expressions are widely used in Hollywood movies especially in those of teen movie genre. *Clueless* is one of the movies that blows up the slang expressions used to express the life of teenagers during the '90s. The teenagers' life, their relation to others, and their aspirations about things around them have produced peculiar and lively mode of conversation. Beside its popularity as teen movie, the researcher chooses this movie because it is one of the most interesting movies that contain significant number of slang expressions which become the data of the research.

The reason of doing the research about slang is because it is interesting to analyze. The use of slang terms often appear in daily conversations which make the writer curious about this kind of expressions. Moreover, slang is a part of language in society which is mostly used by many people, especially teenagers whether as the users or the creators of slang languages.

B. Focus of the Research

Translating slang expressions is not easy because slang is peculiar word that gets more complicated from time to time and the meaning is completely different from the literal meaning. Slang could be a potential trouble for many people when they cannot comprehensively interpret the meaning of slang expression when it appears in the conversation.

Actually, there are many problems related to the case of translating slang expressions. However, in order to limit the study, the researcher here specifically attempts to analyze the types of slang used in the movie, the strategies used in translating the slang expressions, and the meaning equivalence of slang expressions found in *Clueless* movie subtitle. Even though there are two most popular areas in audiovisual translation (AVT) namely subtitling and dubbing, the researcher here only focuses on subtitling as the source of the data.

Based on the focus of the research stated above, this research attempts to answer these following problems.

1. What are the types of slang expressions occurring in the English *Clueless* movie text?
2. What are the subtitling strategies used in translating the slang expressions into the Bahasa Indonesia subtitling text?

3. How are the slang expressions in question translated into the Bahasa Indonesia subtitling text in terms of meaning equivalence?

C. Objectives of the Research

Concerning the problems of the analysis as mentioned above, the objectives of the study are:

1. to describe the types of slang expressions in the English *Clueless* movie text and their Bahasa Indonesia subtitling text,

2. to describe the strategies used to translate slang expressions in the English *Clueless* movie text and their Bahasa Indonesia subtitling text, and

3. to describe the degree of meaning equivalence in the translation of slang expressions in the English *Clueless* movie text and their Bahasa Indonesia subtitling text.

D. Significance of the Research

Theoretically, this research study is aimed at giving contribution to the development of translation studies, especially about slang expressions and how to analyze such kind of expressions using the appropriate strategies.

Practically, this research is expected to help the viewers to have clear explanation in understanding the meaning of slang expressions so that they can enjoy the movie and at the same time understand the dialog well. It also helps the viewers to enrich their vocabulary, especially about slang expressions.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

1. Translation

a. Definitions of Translation

There are various definitions of translation proposed by some scholars. Brislin in Choliludin (2005: 18) defines translation as "the general term referring to the transfer of thoughts and ideas from one language (source) into another (target), whether the languages are in written or oral form." Relatively similar definition is proposed by Newmark (1988: 5), he defines translation as "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language."

On their book, *Translation: An Advanced Resource Book*, Hatim and Munday (2004: 3) say that "translation is a phenomenon that has huge effect on everyday life." They further explained the two senses relates to translation as the process and the product. The first sense focuses on the role of the translator in taking the original or *source text* (ST) and turning it into a text in another language (the *target text*, TT). The second sense centers on the concrete translation of the *product* produced by the

translator. They also quote from *Dictionary of Translation Studies* (Shuttleworth and Cowie, 1997: 181).

"Translation is an incredibly broad notion which can be understood in many different ways. For example, one may talk of translation as a process or a product, and identify such sub-types as literary translation, technical translation, subtitling and machine translation; moreover, while more typically it just refers to the transfer of written texts, the term sometimes also includes interpreting." (Hatim and Munday, 2004: 3).

Nida and Taber (1982: 12) state that translating consists of reproducing the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning and secondly in terms of style. Clearly seen in this definition is that there is a demand of equivalence in meaning as well as in style, and both should be as natural as possible. However, all definitions above imply that translation involves two languages: the source language (SL) and the target or receptor language (TL or RL), and that an act of translating is an act of reproducing the meaning of the SL text into that of the TL text.

In addition, Bassnett (2002: 6) believe that translation is not just the transfer of texts from one language into another, it is new rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator.

Thus, it can be concluded that translation is a process of transferring the meaning of a text from one language into another language. As the aim of the translation is to find the equivalent meaning of the source language expression in the

target language, the translator must transfer the meaning as natural as it could be in the target language. Moreover, the act of translating should take account of the cultural aspects of the source language and find the closest equivalence in the target or receptor language.

b. Types of Translation

Some scholars in translation studies have proposed their concepts related to the types of translation. Roman Jakobson (in Munday, 2001: 5) in his seminal paper, *On Linguistics Aspect of Translation*, categorizes translation into three types.

1) Intralingual translation or ***rewording***, in which the verbal signs of language are replaced or interpreted by the verbal signs in the same language.

2) Interlingual translation or ***translation proper***, in which the verbal signs of one language are interpreted or replaced by the verbal signs of another language.

3) Intersemiotic translation or ***transmutation***, in which the interpretation of verbal signs are done by means of non-verbal sign system and vice versa.

On his book entitled *A Linguistics Theory of Translation* (1965: 25) Catford also proposes three different kinds of translations which are.

1) Word-for-word Translation

The translator of word-for-word translation directly transfers the meaning from SL to TL without considering the structure of the TL and this type of translation can be applied only on the SL which has the same structure as the TL.

2) Free Translation

According to Catford "A free translation is always unbounded – equivalences shunt up and down the rank scale, but tend to be at the higher rank – sometimes between larger units than the sentence" (1965: 25). Free translations aims to make the content of the SL more understandable by the reader in TL Therefore, the translator may change the structure from SL into the TL for example change a word into a phrase or phrase into a sentence.

3) Literal Translation

Catford explains "Literal translation lies between these extremes; it may start, as it were, from a word-for word translation, but make changes in conformity with the TL grammar (i.e. inserting additional words, changing structure at any rank, etc.); this may make it a group-group or clause-clause translation" (1965: 25). In literal translations, the translator combines word-for-word translation and free translation. The text of SL is directly translated by using word-for-word translation but some parts are conformably changed with the grammatical structure of the target language.

c. Process of Translation

Translation process refers to the whole activity done by the translators when they are transferring message from the source language into the target language. Nida and Taber (1982: 33) distinguish translation process into three stages: (1) analysis, in which the surface structure is analyzed in terms of (a) the grammatical relationships and (b) the meaning of the words and combinations of words; (2) transfer, in which the analyzed material is transferred in the mind of the translator from language A to

language B; and (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. The scheme of the process can be seen below.

```
┌─────────────────┐              ┌─────────────────────┐
│ Source Language │              │ Receptor Language   │
│     (Text)      │              │    (Translation)    │
└─────────────────┘              └─────────────────────┘
        │                                   ▲
        ▼                                   │
┌─────────────────┐              ┌─────────────────────┐
│    Analyzing    │              │    Restructuring    │
└─────────────────┘              └─────────────────────┘
        │                                   ▲
        │          ┌─────────────┐          │
        └─────────▶│   Transfer  │──────────┘
                   └─────────────┘
```
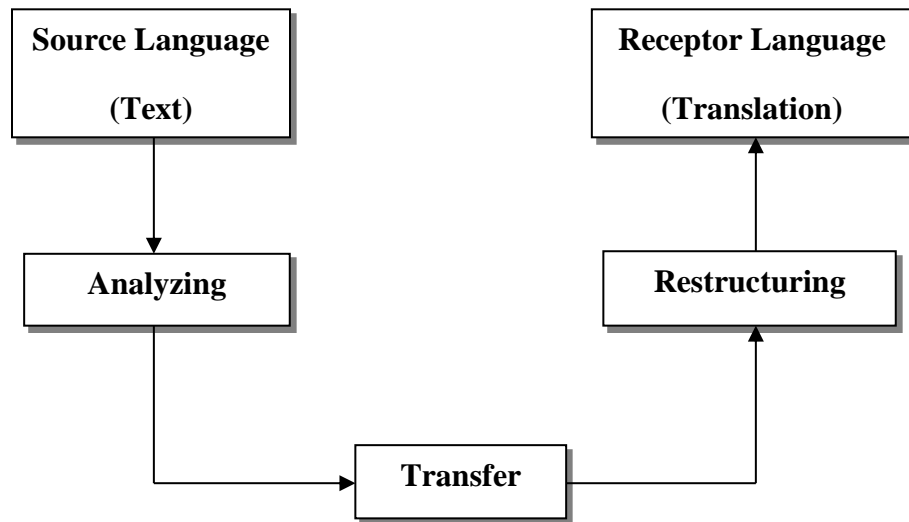
Figure 1. **Process of Translation (Nida and Taber, 1982: 33)**

The process of analysis involves not only grammatical relationships and meaning of words. It, in fact, deals with a more complex and detailed activity. Nida (1975: 80) states, "the process of analysis is, however, relatively complex, for they involve at least three different sets of features: the grammatical relationship between constituent parts, the referential meanings of the semantics units, and the connotative values of the grammatical structures and the semantics units." Thus, it is clear that the process of various grammatical relationships and level of meaning should be taken into consideration.

Suryawinata and Hariyanto (2013: 19) give four steps of translations as follows.

1) Analysis

At this very first step, the source language text (SL) is analyzed according to grammatical relationship, words meaning or words combination, textual meaning and even contextual meaning.

2) Transfer

After the source language text is analyzed, the translator processes the source text and transfer into the target language text.

3) Restructuring

The third steps is restructuring in which the translator attempts to seek the appropriate term and sentence structure in the target language (TL), so that the content, meaning and messages of the source language can be delivered in the target language.

4) Evaluation

The last steps of this translation are evaluation. The translator then evaluates and checks the result with the original text.

Furthermore, Tytler (in Bassnett, 2002: 69) in *The Principles of Translation* sets up three basic principles as follows:

1) The translation should give a complete transcript of the idea of the original work.

2) The style and manner of writing should be of the same character with that of the original.

3) The translation should have all the ease of the original composition.

This strengthens the idea that translation process is not only about transferring meaning from one language to another. It is a comprehensive act that involves not only grammatical aspects and meanings in SL and TL, but also cultural aspects, manner and style/character of the text being translated.

d. Audiovisual Translation

Cintas and Remael (2006: 13) define Audiovisual Translation as "the translation of products in which the verbal dimension is supplemented by elements in other media." Further in their book entitled *Audiovisual Translation: Language Transfer on Screen*, Cintas and Anderman (2009: 8) state that audiovisual translation as a discipline is now one of the most vibrant and vigorous filed within Translation Studies in recent times. It becomes a prominent area of study since the growth of the media, especially in television programs or cinemas and the need for audiovisual translation in most centuries.

Gambier (1994: 276) mentiones various kinds of audiovisual translation as follows.

1) Subtitling: of films, commercials, TV series and programs.

2) Subtitling in real time or simultaneous subtitling, for instance live performance interviews.

3) Dubbing (lip-synchronization)

It is defined as the process in which the foreign dialogue is adjusted to the mouth movements of the actor in the film (Dries in Shuttleworth and Cowie, 1997: 45).

4) Interpreting

Interpreting refers to the oral translation of a spoken message or text (Shuttleworth and Cowie, 1997: 83).

5) Voice-over is simultaneous interpreting, characterized by the faithful translation of the original speech and approximately synchronous delivery.

6) Narration

While voice-over is applied mainly to spontaneous speeches, with narration, the original speech is prepared, translated, and possibly condensed in advance before being read by a journalist or an actor.

7) Commentary

It is a way of adapting a program to a new target audience not literally duplicating the original speech, but adding new information, like creating a new work, with the identity of the commentator (actor) distinct from that of any of the program's participants.

8) Revoicing or multilingual broadcasting

It means the receiver selects a soundtrack with an appropriate language.

9) 'Surtitles' or 'Supratitles'

These are normally presented on a line-screen using digital print. It is used for instance in opera houses or theatre.

10) Simultaneous translation

It is a type of sight translation from a script or a subtitle in a foreign language taken from a written source text. It is used during film festivals and in film libraries.

Audiovisual translation provides a study about the way of language transfer on screen that is naturally different from language transfer on paper. Chiaro (2008: 141) conveys that audiovisual translation covers the interlingual transfer of verbal language when it is transmitted and accessed both visually and, usually, acoustically, but not necessarily, through some kind of electronic device. Furthermore, he believes that audiovisual translation has two most widespread modalities adopted for translating products for the screen; subtitling and dubbing. In spite of the fact there are two most popular fields of AVT, this research study will primarily focus on the subtitling.

2. Subtitling

a. Definitions of Subtitling

Many scholars have provided definition for subtitles. Gottlieb (in Baker, 2001: 244) in *Routledge Encyclopedia of Translation Studies* describes subtitle as subtitles, which sometimes referred as caption, as transcription of film or TV dialogue, presented simultaneously on the screen. It usually consists of one or two lines of average maximum length of 35 characters. Subtitles are placed at the bottom of the picture and are either centered or left-aligned. Subtitles are the product of subtitling or screen translation, because they translate the video or screen dialogues and change them into texts, and then put them back on the screen. Almost similarly, Szarkowska in his article *The Power of Film Translation* states subtitle is providing a translation of oral source language dialogue into the target language in the graphic form and usually at the bottom of the screen (http://translationjournal.net). Thus, the process of

subtitling deals with providing texts on the screen based on the dialogues (or narration) found in videos or movies.

Furthermore, O'Connell (2007: 169) asserts that subtitling is defined as supplementing the original voice soundtrack by adding written text on screen, and dubbing is replacing the original voice soundtrack with another voice in another language. Because of the larger costs of dubbing, subtitling has become a popular way of dealing with the language problem. Although technically subtitles are harder to follow by the audience, they provide greater enjoyment since the originality of the dialogues is preserved.

b. Types of Subtitling

Kuhiwczak and Littau (2007: 129) propose categories of subtitling as follows.

1) Closed subtitle, which is mostly used in DVDs with interlingual subtitles in many languages. It makes easier for the watchers, because they can choose which language that they want to use or decide whether they want the subtitles appear on screen or not. This freedom makes people nowadays tend to like using closed subtitle.

2) Open subtitle, which is constantly appear and cannot be removed from the video of the screen. It is commonly used at the cinema or on televisions.

Since the subject of the study in this research is a movie, the type of subtitle used here is open subtitle. It is attached on the screen and cannot be removed.

c. Subtitling Strategies

One prominent scholar in the media translation field who has proposed corresponding subtitle translation strategies is Henrik Gottlieb. Gottlieb (in Ghaemi and Benyamin, 2010: 42) offers the strategies used in subtitling as follows.

1) Expansion

Expansion is used when the original requires an explanation because of some cultural nuance is not retrievable in the target text. It adds an explanation in the target text because some cultural references from source text do not exist in the target text.

2) Transfer

Transfer refers to the strategy of translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text.

3) Paraphrase

Paraphrase is used when the subtitler does not use the same syntactical rules in the dialogue. In other words, the subtitler changes the structures of the subtitle and makes it easier to understand and readable by the audience.

4) Imitation

Imitation is re-writing the word the original text. Imitation is usually used to deal with the name of person, place, names of magazine, journals, newspapers, the titles of literary works, name of company and institutions, addresses, etc.

5) Condensation

Condensation is making the text brief to avoid unnecessary utterance by using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed.

6) Decimation

Decimation is used when the actors are quarrelling with the fast speaking. So, the translator is also condensing the utterances because they have difficulty absorbing unstructured written text quickly.

7) Transcription

Transcription is used in those cases where a term is unusual even in the source text; for example, the use of a third language, or nonsense language. It is employed when facing irregular speech, such as non-standard speech, dialect or pronunciation with a specific emphasis on a syllable, and unusual speech even in the source text. The subtitler attempts to convey an acceptable rendering of the source text-contents in the target text.

8) Dislocation

Dislocation is adopted when the original employs some sort of special effect; for example, a silly song in cartoon film, where the translation of the effect is more important than the content. It produces a different expression in the target text that adjusts the contents of the source text so that it conforms to the target text-language. It is used in connection with song texts and metaphorical phenomena.

9) Deletion

Deletion is refers to the elimination of parts of a text. It omits full elements, such as a line of dialogue from the source text speech in the target text subtitle.

10) Resignation

Resignation is used to describe the strategy adopted when no translation solution can be found and meaning is inevitably lost. The very nature of the elements in the source text-speech makes it impossible for the subtitler to create effect in the target text. It is used when facing 'untranslatable elements', difficult plays on words.

3. Slang

a. Definitions of Slang

According to Akmajian et al. (1984: 298), slang is informal style which is characterized as having greater amount of abbreviation, shortening contraction and deletion. Usually informal-style is brief, to the point, and grammatically streamline. It occurs in casual, relaxed social setting in which spontaneous, rapid, and uncensored expressions are commonly found. Slang is more common in speech than in writing and the words are often used in a particular context or by a particular group of people.

Meanwhile, Swan (2005: 24) states that slang is a word, expression or special use of language found mainly in very informal speech, often in the usage of particular groups of people. The function of using slang is not only to show intimacy, solidarity, humor, and to conceal message and have fun with the language only, but slang can also be used as a mark of identity. Teenagers are among the particular groups who use slang in great number. They use slang not only to have fun with the language and

show humor, but also to show their identity as teenagers. This is in accordance with what Eble states in her book *Slang and Sociability* (1996: 11) in which she defines slang as an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness in society at large.

Based on those definitions, slang can be described as informal, nonstandard words or phrases which tend to originate in subcultures within society. The function of using slang may vary, ranging from a mere humor to a mark of identity.

d. Characteristics of Slang

As special type of language, slang is believed to have particular characteristics. Akmajian et al. (1984: 329) proposed some criteria of slang as follows.

1) Slang is part of casual, informal styles of language use. Further, the term slang has traditionally carried a negative connotation: it is often perceived as a "low" or "vulgar" form of language and is deemed to be out of place in formal styles of language.

2) Slang, like fashions in clothing or popular music, changes quite rapidly, and then fall out of fashion in a matter of a few years or even months. This rate of turnover is much greater than for other areas of the vocabulary of the language.

3) Specific areas of slang are often associated with particular social group, and hence one can speak of teenage slang, underworld (criminal) slang, the slang of the drug culture, and so on. In this respect, slang is a kind of jargon and it is used as a mark of membership and solidarity within a given social group.

Meanwhile, Andersson and Trudgill (1990) in their book entitled *Bad Language* argued their theory about the characteristics of slang.

1) Used below the neutral syntactic level

Slang is a relative concept. Since slang is relative, changes in neutral or formal usage will lead to changes in what is seen as slang. (Andersson and Trudgill, 1990: 70). There are English slang words which moved from Slang into neutral or even formal language. For examples; *Phone*, *bike*, *bus* and *pub* once were slang versions of more proper *telephone*, *bicycle*, *omnibus* and *public house*. The words and phrase that used to be slang are now considered to be part of neutral or 'proper' language. It means that slang changes through time. What is slang for one person, generation or situation may not be slang for another.

2) Typical of informal situations

The formality of language is tied to the situation. In formal situation people expect formal language and in informal situation informal language. Slang is far more out of place or shocking at Queen's dinner table than in the locker – room. (Andersson and Trudgill, 1990: 71).

3) Typical of spoken language

On the whole and for most of people, the situations in which they write are more formal than the situations in which they talk. (Andersson and Trudgill, 1990: 72).

4) Creative

The creative aspect of slang is important. The point of slang words is often to be startling, amusing or shocking. (Andersson and Trudgill, 1990: 78). Slang word such as *groovy*, *heavy* and so on, attract attention. However, if these words are heard over and over again they soon lose their impact, thus slang always developing to make them stand out against more ordinary lexical items.

e. Types of Slang

Based on the degree of acceptance, slang can be divided into three types there are:

1) Secret Slang

There is a kind of 'in-group slang' or secret slang, which still becomes secret, means that this slang can only be understand by members of a certain group (McManis et al, 1987: 372).

2) Well Known Slang

According to McManis et al (1987: 372), there is a set of slang that is 'common' or already well known by people outside of certain groups.

3) Acceptable Slang

There are slang words that are already accepted in the standard usage of the language, but when the slang words have been already accepted to the standard usage language, they will definitely lost their character as slang words.

In this research, the researcher adapted Willis theory about the types of slang since the focus of the analysis is not on the acceptability of slang expressions found

in the movie, but merely on the types of slang regarding their origins and connection to standard words. Willis (1964: 195) proposed two kind of slang; one kind comes from or that gives a new meaning to a standard word, while, the other is the new inventions or at least has only a slight connection with established words.

4. Equivalence in Translation

Machali (1998: 3) states that target language equivalents have to be sought not simply in terms of the 'sameness of meaning', but in terms of the greatest possible overlap of situational range. Thus, since sameness of meaning cannot easily exist between the source language and the target language, equivalence in translation should not approach as a search for sameness. Concerning this issue, Bell (1991: 6) asserts:

> Texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc) and at different ranks (word-for-word, phrase-for phrase, sentence-for sentence).

Bell's conception of equivalence will provide the ground in this analysis concerning the degree of equivalence of texts. Furthermore, the classification is divided into:

a. Equivalent

1) Fully Equivalent

This is occurs when the meaning in the ST are completely transferred in the TT. Therefore, this type is referred as complete meaning. For example:

Datum 17

SL: I've tried everything to convince him of my scholastic aptitude, but I *was* brutally *rebuffed*.

TL: Saya sudah melakukan semuanya untuk meyakinkanya, tapi saya benar-benar *diabaikan*.

[17/Se/Trf/Com/00:11:06]

2) Partially Equivalent

a) Increased meaning

Increased meaning occurs when there is an addition of information realized by

new meaning that is not found in the ST. For example:

Datum 21

SL: Unfortunately, there was a *babe* drought in my school.

TL: Sayangnya sedikit sekali *wanita menarik* disekolah saya

[21/Se/Phr/Inc/00:11:32]

b) Decreased meaning

Decreased meaning occurs when a part of the meaning in the ST is omitted in

the TT. For example:

Datum 03

SL: It's got four-wheel drive, dual side airbags, and a *monster* sound system.

TL: Mobil itu memiliki penggerak 4 roda, airbag dua sisi dan sound sistem yang *luar biasa.*

[03/Se/Trf/Dcr/00:02:13]

b. Non Equivalent

1) Different meaning

Different meaning happens when the translator changes the information contained in the ST text by using words, which have different meaning in the TT. For example:

Datum 28

SL: I feel like such a *heifer*.
TL: Saya merasa *sangat segar.*
[28/Se/Phr/Dif/00:18:27]

2) No meaning

No meaning occurs when the translator omits the meaning of the words or expression in the ST. For example:

Datum 26

SL: I gave him my lemon Snapple and took his *sucky* Italian roast.
TL: Saya memberinya Lemon Snapple dan saya membawa Italian roast miliknya.
[00:17:34/Ni/Del/No]

5. *Clueless*

Figure 2. **Clueless DVD Cover**

Clueless is a 1995 American teen movie written by Amy Heckerling and loosely inspired by Jane Austen's 1815 novel *Emma*. The movie tells a story about teenagers' life in Beverly Hills's high school. The lead role played by Alicia Silverstone stars as Cher Horowitz, a rich popular girl who care less about getting good grades and has a good intention in searching for happiness in shopping and try to be as popular as possible accompanied by her best friend Dionne, played by Stacey Dash.

Cher loves to play matchmaker and meddling in other people romantic lives including her teacher and her incredibly awkward new friend Tay played by Brittany Murphy. She helps her friend Tai to find a boyfriend. Tay end up falling in love with Cher's stepbrother name Josh, stared by Paul Rodd, but suddenly Cher found herself jealous of Tay because she realizes she has the same feeling for Josh. All of her attention is just to find a true love for others without any regard for her happiness. That in the end she neglects her feeling for Josh, she is definitely clueless.

Clueless had a big impact toward the youth culture during 90s. This movie not only inspired the style of fashion among the teenagers in that time, but also had a great contribution for the developments of the pop culture language, named slang. There are a lot of slang words, phrases and even new manner of speaking introduced by *Clueless* which affected the way teenagers spoke.

6. Previous Researches

The writer realizes that research about slang language and subtitling strategies is hardly new. The writer found some previous research relatively similar to the present research. There at least have been two researches on this topic in English Department. The first is a research conducted by Anggara Jatu Kusumawati entitled *An Analysis of Australian English Slang in Conversation among Australians*.

This research deals with the Australian English slang and its equivalence in Standard English. She also analyzes the word formation processes that occur in Australian slang terms. Furthermore, the social function of Australian English slang was also described in this research. The differences between this research and Anggara's research are the research problems and the data sources. In the previous research, the data was taken from the conversations among Australians students in Indonesia while this research collected the data from American comedy movie *Clueless*. However, both have similarity in analyzing the slang expression.

The second is research written by Kharisma Senja entitled *Subtitling Strategies of Slang Expression in the English and Bahasa Indonesia 'Good Will Hunting' Movie Text.* Her statements of the problem are to identify the types of slang expression, to find out the subtitling strategies and the meaning equivalence of slang expressions. The difference between this research and Kharisma's research is the framework of slang language. Kharisma used Sumarsono and Partana Paina while this research employs the type of slang based on Willis's theory. Even so, both researches have similarity in analyzing the subtitling strategies used by the translator.

The researcher uses these two researches as the references in analyzing the objectives. Both researches give a lot of contribution in understanding slang expression and its translation using subtitling strategies.

B. Conceptual Framework

This research attempts to analyze the use of subtitling strategies in translating slang expressions found in *Clueless* English spoken translation and its Bahasa Indonesia subtitling text. This research focused on describing the types of slang and the subtitling strategies used to translate slang expressions and also describing the extent to which the Bahasa Indonesia translations are equivalent to those of the English expression. The conceptual framework in this research provides the outline of the research, especially the theoretical review and research methods that will lead to the formulation of research questions and how to answer them.

Some theories are applied to analyze the problems formulation of the research. There are three frameworks as the basis of this research. First theory applied is the types of slang language based on Willis's theory. According to Willis (1964: 195) there are two broad kinds of slang; one kind comes from or gives a new meaning to a standard word, while, the other is the new inventions or at least has only a slight connection with established words.

Here are the examples of slang according to Willis's theory:

1) Slang from or that gives new meaning to standard word

ST: Nice ***stems.***

TT: ***Kaki*** yang bagus.

[Datum 52: Se/Trf/Com/00:02:13]

According to Oxford Advanced Learner's Dictionary, *stem* means the main long thin part of a plant above the ground from which the leaves or flowers grow; a smaller part that grows from this and supports flowers or leaves. In this case, the word *stem* as slang expression almost has the same meaning as the word *stem* in standard word. It refers to a particular thing which is long and thin. As slang expression, the word *stems* stand for *legs*.

2) Slang from new invention or at least have only a slight connection with established words

ST: Your man Christian is ***a cake boy***.
TT: Christianmu itu ***gay***.
[Datum 71: Ni/Phr/Com/01:06:03]

In common term, *cake* means a soft and sweet food made from mixture egg and flour, and *boy* means a male. As slang expression, *cake boy* is used as a term referring to homosexual man. It could also mean a man who is extremely stylish.

Second, concerning the subtitling strategies in translating the slang expression, this research uses Gottlieb's theory. Gottlieb (in Ghaemi and Benyamin, 2010: 42) proposes ten subtitling strategies in translating slang expression as follows:

1) Expansion

Expansion is used when the original requires an explanation because of some cultural nuance is not retrievable in the target text. It adds an explanation in the target text because some cultural references from source text do not exist in the target text.

Example:

ST: Like I would really wear something from ***Judy's.***
TT: Seperti saya ingin memakai baju dari ***Judy (toko murahan)*** saja.
[Datum 40: Ni/Exp/Com/00:33:41]

2) Transfer

Transfer refers to the strategy of translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text.

Example:

ST: So I was, like, totally ***buggin'***
TT: Jadi saya benar-benar ***kesal***.
[Datum 08: Ni/Trf/Com/00:04:45]

3) Paraphrase

Paraphrase is used when the subtitler does not use the same syntactical rules in the dialogue. In other words, the subtitler changes the structures of the subtitle and makes it easier to understand and readable by the audience

Example:
ST: She's like one of those ***Botticelli chicks***.
TT: Dia seperti ***bintang film itali***.
[Datum 37: Ni/Trf/Com/00:31:17]

4) Imitation

Imitation is re-writing the word the original text. Imitation is usually used to deal with the name of person, place, names of magazine, journals, newspapers, the titles of literary works, name of company and institutions, addresses, etc.

Example:

ST: Let's get you home for some ***R and R***.
TT: Ayo kita pulang agar kau mendapat ***R dan R***.
[Datum 75: Ni/Imt/Com/01:08:56]

5) Condensation

Condensation is making the text brief to avoid unnecessary utterance by using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed.

Example:

ST: Hi. ***Pretty random fiesta***. Want a ride home?
TT: Hai ***cantik***, apa kau ingin diantar pulang?
[Datum 46: Ni/Con/Dcr/00:38:48]

6) Decimation

Decimation is used when the actors are quarrelling with the fast speaking. So, the translator is also condensing the utterances because they have difficulty absorbing unstructured written text quickly.

Example:

ST: So you didn't want to make a night of it with ***the ring-a-ding kid***?
TT: Apa kau tidak ingin menghabiskan malam ini ***degannya***?
[Datum 65: Ni/Dec/Dcr/00:58:48]

7) Transcription

Transcription is used in those cases where a term is unusual even in the source text; for example, the use of a third language, or nonsense language. It is employed when facing irregular speech, such as non-standard speech, dialect or pronunciation

with a specific emphasis on a syllable, and unusual speech even in the source text. The subtitler attempts to convey an acceptable rendering of the source text-contents in the target text.

8) Dislocation

Dislocation is adopted when the original employs some sort of special effect; for example, a silly song in cartoon film, where the translation of the effect is more important than the content. It produces a different expression in the target text that adjusts the contents of the source text so that it conforms to the target text-language. It is used in connection with song texts and metaphorical phenomena.

9) Deletion

Deletion is refers to the elimination of parts of a text. It omits full elements, such as a line of dialogue from the source text speech in the target text subtitle.

Example:

ST: Yeah. Under your tutelage, she's exploring the challenging world of *bare midriffs.*
TT: Ya. Berkat bimbinganmu dia memasuki dunia yang penuh dengan tantangan.
[Datum 64: Sw/Del/No/00:58:39]

10) Resignation

Resignation is used to describe the strategy adopted when no translation solution can be found and meaning is inevitably lost. The very nature of the elements in the source text-speech makes it impossible for the subtitler to create effect in the target text. It is used when facing 'untranslatable elements', difficult plays on words.

Example:

ST: That machine is just ***a lawsuit waiting to happen***.
TT: Mesin itu ***sangat berbahaya***.
[Datum 28: Ni/Res/Dif/01:28:05]

The last theory applied in this research is the concept of equivalence in translation. The researcher adapts Bell's theory (1991: 6), stating that texts in different languages can be equivalent in different degrees (fully or partly equivalent), in respect of realization and ranks.

Based on this view, the researcher makes a classification into equivalent and non-equivalent meanings which are then classified into fully and partly equivalent and non-equivalent meanings. For the fully equivalent meaning, there is complete meaning, while for the partly equivalent meaning there are increased and decreased meaning. For non-equivalent meaning, there are different and no meaning.

a. Equivalent

1) Fully Equivalent

Fully equivalence refers to the circumstance when the meaning in the ST is completely transferred in the TT. For example:

ST: I had to ***haul ass*** to the kitchen, redistribute the food, squish in extra place settings.
TT: Saya harus **buru-buru** ke dapur untuk membagikan makanan, mengatur tempat-tempat tambahan.
[Datum 09: Ni/Trf/Com/00:04:47]

The English slang expression *haul ass* means to move quickly and this slang expression has been translated into *buru-buru* in Bahasa Indonesia. Therefore, it identified as complete meaning because the source language and its translation in the target language both have the same meaning.

2) Partly Equivalent

a) Increased Meaning

Increased meaning occurs when there is an addition of information realized by new meaning that is not found in the ST. For example:

ST: Some teachers were trying to **lowball** me, Daddy.
TT: Beberapa guru mencoba untuk **menurunkan nilai pelajaran** saya, ayah.
[Datum 15: Ni/Exp/Inc/00:09:36]

Lowball which means *degrade* is being transferred by the subtitler into *menurunkan nilai pelajaran* in the TL. The subtitler has added a particular detail, *nilai pelajaran*, which is not found in the SL. The additional information has increased the meaning of the translated version for the word *lowball*.

b) Decreased Meaning

Decreased meaning occurs when a part of the meaning in the ST is omitted in the TT. For example:

ST: It's got four-wheel drive, dual side airbags, and a **monster** sound system.
TL: Mobil itu memiliki penggerak 4 roda, airbag dua sisi dan sound sistem yang **luar biasa.**
[Datum 03: Sw/Trf/Dcr/00:02:13]

From the example above, the slang expression *monster* is partly equivalent with the expression *luar biasa*. *Monster* is slang expression means *incredibly loud*. The meaning decreases because a part of the meaning is not transferred into the target language. To achieve a complete meaning, the translated expression should be *luar biasa keras*.

b. Non Equivalent

1) Different Meaning

Different meaning happens when the translator changes the information contained in the ST text by using words, which have different meaning in the TT. For example:

ST: I feel like such a ***heifer***.
TT: Saya merasa ***sangat segar.***
[Datum 48: Sw/Phr/Dif/00:18:27]

In common terms, *heifer* means a *young cow*. In the datum above, the slang expression *heifer* is translated into *sangat segar* in the target language. These two expressions have completely different meanings. As slang expression, *heifer* can be interpreted as *someone who is overweight*.

2) No meaning

No meaning occurs when the translator omits to translate the words or expression in the ST.

ST: Yo, look! Are you ***bitches*** blind or something?
TT: Dengar, apa ***kalian*** ini buta?
[Datum 7: Sw/Con/No/01:06:00]

In slang world, *bitch* is another word to call a woman while the meaning of *bitch* in standard word is *unpleasant person*, especially women. From the datum above, the subtitler does not translate the slang expression seeing that the expression does not give a significant meaning. Even though the subtitler omitted the slang expression, the utterance is still understandable.

C. Analytical Construct

       This research aims to discuss slang expressions in *Clueless* movie and focus on analyzing the types of slang, the meaning equivalence, and subtitling strategies employed by the translator. The analytical construct of this research can be illustrated in the diagram on the next page.

```
                    ┌─────────────────────┐
                    │    Translation      │
                    └─────────────────────┘
                               │
                    ┌─────────────────────────┐
                    │ Audiovisual Translation  │
                    └─────────────────────────┘
```

Translation

Audiovisual Translation

Subtitling		Dubbing

Intralingual	Interlingual	Intersemiotic

Source Text: *Clueless* English Movie Text	Target Text: *Clueless* Bahasa Indonesia Movie Text

Slang Expressions: 1. Standard Expression 2. New Invention	Translated Expression

Subtitling Strategies

1. Expansion 3. Transfer   5. Transcription 7. Condensation 9. Deletion
2. Paraphrase 4. Imitation 6. Dislocation   8. Decimation   10. Resignation

Equivalence

1. Equivalent   2. Non Equivalent
- Fully   - Different Meaning
- Partly   - No Meaning

Figure 3. **Analytical Construct**

CHAPTER III

RESEARCH METHOD

A. Type of the Research

This research is categorized as the qualitative type of research since the researcher describes the phenomena in form of words instead of numbers. As Moleong (2010: 3) asserts, the analysis in qualitative research concerns in understanding the result of found data rather than calculate the result of found data. This research is intended to describe the types of slang in the *Clueless* movie subtitle and its Bahasa Indonesia subtitling text and the meaning equivalence also to find out the subtitling strategies employed by the subtitler.

B. Data and Sources of Data

The data of this research were collected from original VCD or DVD of *Clueless* movie. The main data were all English slang expressions in the movie's dialogues. The English and Indonesia subtitle of *Clueless* movie was considered to be the source of this research because it provides plenty of samples of slang words and phrases.

C. Instruments of the Research

As the data were analyzed qualitatively, this research used two kinds of instruments concerning the method of collecting data. The researcher herself is the main instrument by searching and collecting some materials related to the slang term.

Afterwards, the data sheets are used to write down the words and phrases that contain slang expressions from the *Clueless* movie subtitles and its Bahasa Indonesia translated version. The data sheet can be seen overleaf.

Table 1: **The Form of Data Sheet**

Code	ST	TT	Type		Subtitling Strategies										Equivalence				
															Eq			Non-Eq	
															Ful	Prt			
			Se	Ni	Exp	Trf	Phr	Imt	Dec	Del	Con	Trc	Dis	Res	Com	Inc	Dcr	Dif	No

Note for the table:

01:	Number of the data	Del:	Deletion	Dcr:	Decrease Meaning
00:00:00:	Time	Imt:	Imitation	Dif:	Different Meaning
Se:	Standard Expression	Trc:	Transcription	No:	No Meaning
Ni:	New Invention	Con:	Condensation		
Exp:	Expansion	Dis:	Dislocation		
Trf:	Transfer	Res:	Resignation		
Phr:	Paraphrase	Com:	Complete Meaning		
Dec:	Decimation	Inc:	Increase Meaning		

D. Technique of Data Collection

In collecting the data related to the context of slang expressions, the researcher applied these following steps:

1. Determining the object of the research

The researcher first studied some fundamental rules and principles of slang expressions from the internet and book. Then determine the slang expression by watching *Clueless* movie several times. Then, the researcher selecting the data from the dialogues that contain slang expressions. The researcher also used American slang dictionary to determine whether the expressions are counted as slang words or not.

2. Collecting the data

The note-taking technique was applied in gathering the data for this research. The researcher marked the slang expressions found in the movie as the main data. To formulate the analysis, the researcher transcribed the dialogue both in English and its Bahasa Indonesia translation.

E. Technique of Data Analysis

The techniques of analyzing the data in this research were conducted as follows.

1. The researcher first classified the type of slang expressions found in *Clueless* movie based on Willis (1964: 195) theory which was divided into two types; Standard Expression and New Invention.

2. The researcher then analyzed the strategies used to translate slang expressions used the theories suggested by Henrik Gottlieb (in Ghaemi and Benyamin, 2010: 42).

3. After analyzing the data, the researcher determined the meaning equivalence of slang expression translation using the theory proposed by Bell (1991: 6); fully equivalent, partly equivalent, different meaning, and no meaning.

4. To make the classification of the data easier to be analyzed, the researcher encoded each of the data based on the number of data, the type of slang expression, the strategies used to analyze slang expression, the meaning equivalent of slang and the time when the data appear in the dialogues. The example of the coding will be presented in the following figure.

Code: 32/Ni/Trf/Com/00:25:26

→ Number of the data

→ Types of Slang

→ Subtitling Strategies

→ Degree of Meaning Equivalence

→ Time
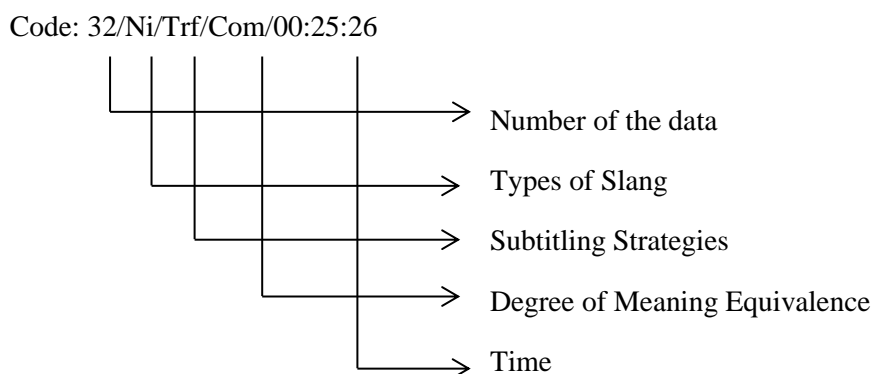
Figure 4. **The Data Code**

5. As an addition, the researcher used *Urban Dictionary*, *Oxford Slang Dictionary* and *American Slang Dictionary* to analyze the meaning of slang expressions found in *Clueless* movie.

6. Finally the researcher draw the conclusion and suggestion based on the result of the analysis.

F. Trustworthiness

To gain trustworthiness, there are four criteria such as credibility, dependability, conformability, and transferability (Moleong, 2010: 324). In this research, the trustworthiness is gained by using credibility.

To achieve credibility, which concerns with the accuracy of the data (Moleong, 2010: 325), the researcher used triangulation technique. As Moleong (2010: 325) states, triangulation is a technique for checking the trustworthiness of data by using something outside the data to verify the data or to compare them. There are four types of triangulation: by source, by method, by theory, and by strategy. The researcher used the source and theory triangulation in which the main source was the original DVD of *Clueless* movie. The researcher undertakes deep and detail observation of the data and applied some theories from the experts related to this research. Furthermore, *Oxford Advanced Learner's Dictionary, Oxford Dictionary of Slang, Dictionary of*

American Slang and Colloquial Expressions, Urban Dictionary are employed to validate and confirm the data.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

This section presents the findings based on the formulation of the problems. The findings include the types of slang found in the movie, description of translation strategies of slang expressions used in the movie, and description of meaning equivalence of the translation of English slang expressions used in the movie and their Indonesian subtitling. The findings are in the form of quantitative data, which is the frequency of data occurrence and their percentage.

1. Description of the Slang Expressions Types

In this study, the researcher found 96 slang expressions used by the characters in *Clueless* movie. The researcher first analyzed the types of slang based on Willis's theory which divides slang into two types: standard expression and new invention. The table below shows the categorizations, the frequencies, and the percentage related to the types of slang found in the observed movie.

Table 2. **The Types of Slang in *Clueless* Movie**

No	Types of Slang	Frequency	Percentage
1.	Standard Expression	42	43.75%
2.	New Invention	54	56.25%
	Total	96	100%

From the table above, it can be seen that new invention is more commonly used than the standard expression. There are 54 or 56.25% slang expressions

indicated as new invention while slang expressions that belong to standard expression appear only 42 times or 43.75% out of 96 slang expressions.

2. Description of the Subtitling Strategies

The researcher employed the categorization based on Gottlieb's theory of subtitling strategies. According to Gottlieb, there are 10 subtitling strategies. In this case, the subtitler applies eight subtitling strategies out of ten types of strategies. There are two subtitling strategies that are not used by the subtitler; transcription and dislocation. Below are the strategies used in the Indonesian subtitling of *Clueless* movie.

Table 3. **The Subtitling Strategies**

No	Subtitling Strategies	Frequency	Percentage
1.	Transfer	59	61.49%
2.	Paraphrase	17	17.70%
3.	Condensation	6	6.25%
4.	Deletion	5	5.20%
5.	Expansion	5	5.20%
6.	Decimation	2	2.08%
7.	Resignation	1	1.04%
8.	Imitation	1	1.04%
9.	Dislocation	0	0%
10.	Transcription	0	0%
	Total	96	100

The table shows that transfer dominates the subtitling strategies used by the subtitler in translating slang expressions. Almost half of the total data are translated by transfer strategy with the occurrence of 61.49% or 59 times, followed by paraphrase strategy (17 times or 17.70%) , Expansion (5 times or 5.20%), Condensation (6 times or 6.25%), Deletion (5 times or 5.20%),

Decimation (2 times or 2.08%), Resignation (1 times or 1.04%) and Imitation (1 time or 1.04%).

3. Description of the Meaning Equivalence

Based on the data analysis, the translations of these slang expressions have a high degree of equivalence. It is shown by the higher frequency of the equivalent meanings compared to the non-equivalent meanings. The following table presents the frequencies and the percentages of equivalent and non-equivalent meanings.

Table 4. **The Degree of Meaning Equivalence**

No	Equivalence of Meaning	Frequency	Percentage
1.	Equivalent	83	86.45%
2.	Non Equivalent	13	13.55%
	Total	96	100%

As seen from the table above, the equivalent meaning has a higher frequency than the non-equivalent meaning. There are 86.45% of slangs translated into equivalent meaning in the target expressions. Meanwhile, there are only 13.55% of slangs which are categorized as non-equivalent. Even though the equivalent meaning have the higher frequency, the slang expressions which are being translated are not always in complete meaning. In this analysis, the researcher found some data which have decreased meaning and increased meaning depending on either omission or addition of information by the translator in the target language text. The tables below give the detail of those types of equivalent meaning.

Table 5. **The Equivalent Meaning**

No	Equivalence of Meaning	Frequency	Percentage
1.	Fully Equivalent		
	a. Complete Meaning	68	81.93%
2.	Partly Equivalent		
	a. Increased Meaning	3	3.62%
	b. Decreased Meaning	12	14.45%
	Total	83	100%

Based on the above table, complete meaning has the highest frequency with the occurrence of 68 or 81.93% out of 83 data, followed by decreased meaning at 12 or 14.45% and increased meaning at 3 or 3.62%. In addition, there are two categorizations concerning the non-equivalent meaning; different and no meaning which are shown in the table below.

Table 6. **The Non Equivalent Meaning**

No	Equivalence of Meaning	Frequency	Percentage
1.	Different Meaning	9	69.23%
2.	No Meaning	4	30.77%
	Total	13	100%

From the table above, different meaning has the frequency of 9 or 69.23% out of 13 data, while no meaning has the occurrence of 4 or 30.77%.

B. Discussion

This sub-chapter presents the result of the research which is divided into three parts. In each part, the researcher provides some examples and further explanations are elaborated to clarify the data covering the three objectives of this

research; the types of slang, the subtitling strategies employed by the subtitler and the degree of meaning equivalence of slang expressions and its Bahasa Indonesia subtitling text.

1. Types of Slang

The first part deals with the categories of slang expressions which are found in the movie. There are two types of slang expressions, namely Standard Expression slang and New Invention slang. Below are the detailed discussions of each type of slang expression.

a. Standard Expression

Slang expressions classified in this type have the same spelling but give new meaning to the common words. The researcher found 42 data classified in this type either in the form of words or phrases. The complete lists of Standard Expression slang found in *Clueless* movie are presented as follows.

Table 7. **Standard Expression Slang**

No	Slang	Meaning	No	Slang	Meaning
1.	Monster	Incredibly loud	22.	Dug	Like
2.	Heifer	Someone who is overweight	23.	Rashin'	Free
3.	As If!	No way!	24.	Clambake	Teenage party
4.	Buzz	News	25.	Killer	Amazing
5.	Toast	In trouble	26.	Fin	Money
6.	Groovy	Good	27.	Slide	Dance
7.	Rebuffed	Be ignored	28.	Bare Midriffs	Slutty innocent women
8.	Babe	Attractive woman	29.	Mental	Crazy
9.	Phat	Awesome	30.	Hon	Sweetheart
10.	Bailing	Stop doing or involve with something	31.	Knock	Give
11.	Cameo	Come	32.	Bitches	Girls
12.	Raging	Amazing	33.	Asshole	Unpleasant

					person
13.	Chill Out	Relax	34.	Slackers	Marijuana users
14.	Baked	Under the influence of marijuana	35.	Brat	Annoying person
15.	Go Bump	Talk	36.	Postal	Angry
16.	Cool	Agree	37.	Messiah	Very good person
17.	Sprung	Fall in love	38.	Dancing	Move back and forth
18.	Hips	Mistakes	39.	Moron	A very stupid person
19.	Doable	Sexually attractive	40.	What the hell	What happen
20.	Park	Sit	41.	Pool	Wager
21.	Stems	Legs	42.	In the bag	Achieved with certainty

Further explanations for the examples of slang expressions that come from or give new meaning to standard word are presented below.

Datum 11

SL: Yeah, I'm *toast*. How did you do?
TL: Ya saya *mendapat masalah*. Bagaimana denganmu?
[11/Se/Phr/Com/00:07:05]

The first example above presented in the scene when Cher gets a call from Dionne and they talk about the report card. According to *Oxford Advanced Learner's Dictionary*, the meaning of *toast* is bread sliced and made brown, crisp by placing it close to the direct heat. It also means an expression to wish happiness or success to somebody or something by raising one's glass of wine and drinking at the same time as other people. In datum 11, the word *toast* is translated into *mendapat masalah* and the meaning is totally different from the original meaning. *Toast* As a slang expression means in trouble. The datum shows Cher is in trouble because she gets C in her report card.

Datum 52

SL: Nice *stems.*

TL: *Kaki* yang bagus.

[52/Se/Trf/Com/00:48:43]

    The next example is presented in the scene at the classroom when Cher accidently drops her pen. Christian notices that and picks up her pen. He gets a nice view of Cher's legs and comes to her to praise her beautiful legs.

    In a standard word, *stem* means the main long thin part of a plant above the ground from which the leaves or flowers grow; a smaller part that grows from this and supports flowers or leaves. In this case, the word *stem* as a slang expression has almost the same meaning as the word *stem* in the standard word. It refers to a particular thing which is long and thin. As a slang expression, the word *stems* stands for *legs*.

Datum 81

SL: Even though I apologized to Lucy, something was still plaguing me. Like Josh thinking I was mean was making me *postal*.

TL: Walaupun saya sudah meminta maaf kepada Lucy, masih ada hal yang mengganggu saya. Josh yang menganggap saya kejam membuat saya *sangat kesal*.

[81/Se/Trf/Com/01:12:11]

    Another example of slang expression belongs to a standard expression is presented when Cher has a test for her driving license but she cannot concentrate. Her mind is totally messed up since Josh was angry about Lucy.

    The word *postal* in the *Oxford Advanced Learner's Dictionary* means something connected to the official system for sending and delivering letters, etc.

However, in this context, postal has a different meaning. As a slang expression, *postal* means a state of irritation or anger.

b. New Invention

New invention slang is being created as new word or at least has only slight connections with established or standard words. From the data analysis, this type of slang reaches more than half of the overall data with the frequencies of 54 or 56.25%. The complete list of New Invention slang will be present in Table 8 below.

Table 8. **New Invention Slangs**

No	Slang	Meaning	No	Slang	Meaning
1.	Braindead low-life	Dumb oldster	28.	Judy's	Cheap clothes' store
2.	Loqued	New	29.	Chronic shit	Drugs
3.	Jeepin'	Having sex with someone who isn't your lover	30.	Pretty random fiesta	Beautiful girl
4.	Audi	Leaving	31.	Ditz	Stupid person
5.	Buggin'	Irritated	32.	Doll face	Beautiful
6.	Haul ass	In a hurry	33.	Monet	Good looking from a distance, but a mess up close
7.	Betty	A very gorgeous woman	34.	Hagsville	Very ugly
8.	Playing couch commando	Changing TV channel	35.	Brewskies	Beer
9.	Lowball	Degrade	36.	Got the skinny on the happening	Hangout
10.	Superficial space cadet	A person who is completely out of touch with their surroundings	37.	Ring-a-ding kid	Popular guy
11.	411	Information	38.	Vegging out	Relaxed
12.	Duckets	Salary	39.	Cake boy	Gay

13.	Boink fest	Sexual intercourse	40.	Streisand ticket-holding friend of Dorothy	Gay fan base
14.	Surfing the crimson wave	Girls on their period	41.	Barneys	Stupid males
15.	Tree people	Environmental organization	42	R and R	Rest and Relaxation
16.	Busy pants	Extremely busy	43.	Damsel-in-distress	A young woman who is in trouble and needs a man's help
17.	Sucky	Something unpleasant	44	Live below sunset	Easterner
18.	Lawsuit waiting to happen	Dangerous	45.	Ickyness	Distracted
19.	Toe up	Completely ugly from head to toe	46.	Ralphing	Vomit
20.	Get outa town	Coincidentally	47.	Wigging	Freak out
21.	Doobie	Marijuana	48.	Baldwin	A very attractive gentleman
22.	Loadies	Drug addict	49.	Tard	An idiot
23.	Brainiac	A smart person	50.	Super duper	Very
24.	Rears its ugly head	Delivering a stupid opinion	51.	Playing footsie	Flirting
25.	Strike while the iron hot	Take the right step	52.	Puppy love	On a date
26.	Schway	Nice	53.	Buts off	Work very hard
27.	Boticelli chicks	Italian actress	54.	Give snaps	Praise

The followings are the analyses of the examples of data that are categorized

as new invention of slang expressions.

Datum 19

SL: He earns minor *duckets* for a thankless job.
TL: Dia *bergaji* kecil dari pekerjaan yang tidak menyenangkan.
[19/Ni/Phr/Com/00:11:24]

First example of New Invention slang is presented in the scene when Cher gives information to Josh about her teacher Mr. Hall. She mentions the money which Mr. Hall earns from being a teacher. According to *Urban Dictionary*, the word *ducket* is derivated from the word *ducat* which means *a gold coin*. As slang a expression, *ducket* stands for *money*.

Datum 71

SL: Your man Christian is *a cake boy*.
TL: Christianmu itu *gay*.
[71/Ni/Phr/Com/01:06:03]

This conversation is in the scene when Cher tells Murray and Dionne about her failed blind date with Christian. Murray says a thing about Christian that surprises Cher. In this movie, Christian is described as a metrosexual who does love to shop and dress.

In common term, *cake* means a soft and sweet food made from mixture egg and flour, and *boy* means a male. As a slang expression, *cake boy* is used as a term referring to homosexual man. It could also mean a man who is extremely stylish.

Datum 89

SL: Cher, you've been nothing but *super duper* nice to me.
TL: Cher, kau sudah *sangat* baik pada saya.
[89/Ni/Trf/Com/01:25:44]

This datum is found when Tay and Cher come to Elton's skateboard show. She talks to Cher and apologizes for what she has done to Cher last week. Tay feels sorry because she had said something bad to the person who has been very kind to her.

Super duper is a slang expression used to describe a condition when everything and anything are in very good level. The subtitler translates the slang expression *super duper* into *sangat* in Bahasa Indonesia.

2. Subtitling Strategies

The next discussion presents the subtitling strategies employed by the subtitler in translating slang expressions in the movie entitled *Clueless*. The researcher applies Gottlieb's theory which divides subtitling strategies into ten strategies: Transfer, Paraphrase, Expansion, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion and Resignation.

To make analysis clear, this following table provides the classification of the slang expressions being analyzed based on the degree of meaning equivalence.

Table 7. **The Data Classifying Analysis**

Subtitling Strategies	Types of Slang	
	Standard Expression	**New Invention**
Expansion	Cm Im 27 Dm 50 Df Nm	Cm 40, 58 Im 15 Dm Df Nm
Transfer	Cm 07, 10, 13, 17, 22, 39, 49, 43, 44, 46, 48, 49, 51, 52, 53, 57, 61, 62, 66, 69, 74, 79, 81, 82, 86, 87, 95 Im Dm 03, 55 Df 77 Nm	Cm 05, 08, 09, 18, 20, 24, 31, 32, 34, 36, 37, 38, 56, 60, 67, 78, 80, 84, 85, 88, 89, 92, 93, 94 Im Dm 73 Df 16, 83, 90 Nm
Paraphrase	Cm 04, 11, 96 Im 21 Dm Df 28, 54 Nm	Cm 06, 14, 12, 19, 31, 43, 59, 71 Im Dm 63 Df 23, 76 Nm

Imitation	Cm	Cm
	Im	Im
	Dm	Dm 75
	Df	Df
	Nm	Nm
Decimation	Cm	Cm 72
	Im	Im
	Dm	Dm 65
	Df	Df
	Nm	Nm
Deletion	Cm	Cm
	Im	Im
	Dm	Dm 01
	Df	Df
	Nm 64, 68	Nm 02, 26
Condensation	Cm 91	Cm 33
	Im	Im
	Dm 70	Dm 25, 35, 47
	Df	Df
	Nm	Nm
Transcription	Cm	Cm
	Im	Im
	Dm	Dm
	Df	Df
	Nm	Nm
Dislocation	Cm	Cm
	Im	Im
	Dm	Dm
	Df	Df
	Nm	Nm
Resignation	Cm	Cm
	Im	Im
	Dm	Dm
	Df	Df 29
	Nm	Nm

(Note: Cm: Complete meaning, Im: Increased meaning, Dm: Decreased meaning,   Df: Different meaning, Nm: No meaning)

The table 9 above indicates these following phenomena:

a. In translating the slang expressions found in *Clueless* movie, the subtitler applied eight strategies. Those strategies were Expansion, Transfer, Paraphrase, Imitation, Decimation, Condensation, Deletion and Resignation

b. Transfer is the most dominant strategy employed in translating the slang expressions.

c. Expansion, Paraphrase, Transfer, Condensation and Deletion are applied in both Standard Expression and New Invention.

d. Decimation, Resignation and Imitation occurred only in New Invention.

e. The complete equivalent was frequently found in transfer strategy both in Standard Expression (27 data) and New Invention (24 data), followed by Paraphrase strategy with New Invention slang (8 data) and Standard Expression (3 data), New Invention slang with Expansion strategy (2 data), Condensation strategy (2 data), and New Invention with Decimation strategy (1 datum).

f. Increased Meaning was found in New Invention with Expansion strategy (1 data) and Standard Expression of the same strategy which was only 1 datum, followed by Standard Expression in Paraphrase strategy which was also 1 datum.

g. Most data with Decreased Meaning equivalent occurred in New Invention slang with Condensation strategy (3 data).

h. Different Meaning was often found in the case of New Invention slang. In Transfer strategy, Different Meaning occurred 3 times. Then, in Paraphrase strategy it occurred 2 times and in Resignation strategy, different meaning found in 1 datum.

i. No Meaning was found in Deletion strategy, which is 4 data. Standard Expression with Condensation strategy was only 1 datum and New Invention with Resignation strategy was 1 datum.

j. Resignation is the strategy which has only non equivalent meaning.

In order to elaborate the data description above, below are the further analyses of slang expression based on the subtitling strategies applied by the subtitler.

a. Translation of Standard Expression

The researcher observed that in translating the slang expressions classified in Standard Expression, the subtitler applied five strategies; Expansion, Transfer, Paraphrase, Condensation and Deletion.

1) Translation of Standard Expressions with Expansion Strategy

This strategy is used when the original text [SL] requires an addition explanation in translation because of some cultural nuance not retrievable in TL. Concerning to this strategy, there are two data found as follows:

Datum 27

SL: I feel like ***bailing***.
TL: Sepertinya saya ***tidak ingin mengikuti kelas***.
[72/Se/Exp/Inc/00:18:22]

Bail in standard word means *money, cricket* and *remove water*. The meaning of *bail* in standard word is totally different with the meaning of *bail* as the slang expression. In slang language, the word *bail* means to stop doing or being involved with something. The subtitler translated the expression as *tidak ingin mengikuti* and added an explanation with the word *kelas* because in this context, the datum is found when Cher and Dionne come to the office to see their teacher

Miss Geist. After the meeting, they have P.E class but Dionne does not want to go.

Datum 50

SL: Survey says? *Doable*.
TL: Menurut survey? *Pasangan kencan yang baik*.
[50/Se/Exp/Dcr/00:45:50]

The second datum presented in the scene when Cher, Dionne and Tay have lunch at the mall. They talks about the handsome waiter who served their meals.

According to *Oxford Advanced Learner's Dictionary*, doable means *able to be done*. As slang a expression, *doable* means sexually attractive. In the datum above, the subtitler translates the slang expression *doable* into *pasangan kencan yang baik*.

2) Translation of Standard Expressions with Paraphrase Strategy

Paraphrase is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. The subtitler changes the structures of the subtitle and makes it easier to understand and readable by the audience. There are five data found in this research belong to Standard Expression with paraphrase strategy but the researcher will only describes three examples presented below.

Datum 04

SL: I must *give* her *snaps* for her courageous fashion efforts.
TL: Saya harus *memuji* usahanya dalam berbusana.
[04/Ni/Phr/Com/00:02:32]

This datum is found in the scene when Cher feels amazed by Dionne's appearance. The phrase *give someone snaps* as a slang expression simply means *to praise*. It is derived from the gesture when somebody snaps his/her fingers praising someone or something. The subtitler translates the expression into

memuji in the SL. The subtitler paraphrases the verb phrase *give her snaps* into a single verb *memuji*.

Datum 96

SL: It's ***in the bag***.
TL: ***Jangan Kuatir***.
[96/Se/Phr/Com/01:31:47]

This datum happens at the Mr. Hal's wedding party. The line above is said by Cher when Josh tells her that the boys have a bet going to see whose girl gets the bouquet.

The slang expression *in the bag* means *achieved with certainty* or *fully accomplished*. The subtitler translates the expression into *jangan kuatir*. The meaning in the TL is quite different from the original meaning in the SL and so is the syntactical construction. In the SL the slang expression is in the form of phrase [prepositional phrase], but it is in the form of imperative sentence in the TL.

3) Translation of Standard Expression with Transfer Strategy

In transfer strategy, there is no addition or modifying of view when translate the slang expression because the subtitler translates the dialogue by literal word and also maintains the structure of the original text. Transfer dominates the strategy used by the subtitler in translating the slang expression. It appears 55 times or 57.30%, but it is only applied 27 times in Standard Expression. Some examples of this third translation strategy are presented below.

Datum 07

SL: Mr. Hall, the ***buzz*** on Christian is that his parents have joint custody.

TL: Mr. Hall, *gossip* mengenai Christian bahwa orang tuanya ditahan.
[07/Se/Trf/Com/00:06:22]

First example of this strategy presented in the scene when Mr. Hall asks his students about Christian. As a common word, *buzz* has means *make sound*, *fly low*, and *be very active*. As a slang expression, *buzz* means *news*. However, in this context the subtitler accurately translates *buzz* into *gosip*. Interestingly in Bahasa Indonesia *gosip* is slang for certain type of *news*.

Datum 62

SL: Ready to *slide*?
TL: Siap *berdansa*?
[62/Se/Trf/Com/00:56:24]

Next example happens at the party when Christian walks over Cher and asks her to dance. In the datum above, the subtitler translates the slang expression *slide* into *berdansa*. According to *Oxford Advanced Learner's Dictionary*, the expression *slide* refers to move easily while the word *berdansa* refers to move the body and feet to music. Therefore, *berdansa* and *slide* have same referential meaning *to move*.

Datum 43

SL: I'm still *baked*.
TL: Aku masih *mabuk*.
[43/Se/Trf/Com/00:35:36]

The line above is said by Tay at the party when Cher asks her to meet their friends. In standard word, *to bake* means *to cook inside a cooker,* thus *baked* is the past participle or adjective of *being cooked*. In this context, however, the subtitler directly translates the word *baked* into *mabuk*. As stated in *Urban Dictionary*, *baked* is a slang expression for the condition under the influence of marijuana.

4) Translation of Standard Expression with Deletion Strategy

Deletion refers to the elimination of parts of a sentence or a line of dialogue from the SL in the TL subtitle. Mostly, the subtitler removes the expression but not render the expression in a different way in the TL. There are 2 data belong to Deletion strategy which will be explained below.

Datum 64

SL: Yeah. Under your tutelage, she's exploring the challenging world of ***bare midriffs.***

TL: Ya. Berkat bimbinganmu dia memasuki dunia yang penuh dengan tantangan.

[64/Se/Del/No/00:58:39]

This conversation happens after the Val party. Cher thanks Josh for the dance and asks him whether he notices any positive changes in Tay or not.

As a slang expression, *bare midriffs* means young girls whose behavior is a curious mixture of innocent and slutty. The subtitler removes the slang term *bare midriffs* from the TL and it causes lost meaning.

Datum 68

SL: All right. Bye, ***hon***.

TL: Baiklah, sampai nanti.

[68/Se/Del/No/00:59:51]

Second datum presented in the scene when Cher gets a call from Josh's mother who looks for him because he had not been home for a couple weeks. *Hon* is the abbreviation for *honey*. It does not give a significant meaning to the conversation, thus the subtitler omits the expression.

5) Translation of Standard Expression with Condensation Strategy

The subtitler makes the text brief when translates text using condensation strategy. It is done by replacing the unnecessary utterance using shorter

expression, but still carries the meaning. The word that is usually omitted is the one which carry less meaning; therefore it can be deleted without changing the information to the audience. Below are the discussions for the 2 data found in this classification.

Datum 70

SL: Yo, look! Are you ***bitches*** blind or something?
TL: Dengar, apa kalian ini buta?
[70/Se/Con/Dcr/01:06:00]

This conversation happens at Murray's car when Cher told Murray and Dionne about Christian. Murray who is also Christian's classmate, trying to convince Cher that Christian is a gay.

The word *bitch* as a slang expression is usually used to describe women. The subtitler drops the translation of slang expression *bitch* in the TL since it does not have a significant meaning. Moreover, to make it more efficient the translated expression *kalian* is more suitable than *kalian para wanita*.

Datum 91

SL: What ***the hell*** are you talking about?
TL: Apa yang sedang kau bicarakan
[91/Se/Con/Com/01:28:00]

The phrase *the hell* is commonly used when a speaker utters or asks questions in negative mood, such as in anger or annoyance. Thus, the sentence "What *the hell* are you talking about?" is different in tone from a more neutral "What are you talking about?" Because there is no equal parallel for the phrase *the hell* in TL, the translator condenses the sentence by omitting the phrase without significant change in the sentence's meaning. The sentence is uttered by Josh when he feels annoyed of being warned by his father's colleague.

b. Translation of New Invention

Concerning to the translation of New Invention, the subtitler applied 8 subtitling strategies; Expansion, Transfer, Paraphrase, Imitation, Decimation, Condensation, Deletion and Resignation. Further discussions of this category will be explained below.

1) Translation of New Invention with Expansion Strategy

Datum 15

SL: Some teachers were trying to *lowball* me, Daddy.

TL: Beberapa guru mencoba untuk *menurunkan nilai pelajaran* saya, Ayah.

[15/Ni/Exp/Inc/00:09:36]

The above example is presented in the scene when Mel, Cher's father gets angry of her daughter's report card. She then makes an excuse to defense herself.

Literally, According to *Oxford Advanced Learner's Dictionary* the word *low* means below the usual level and *ball* means a round object. As a slang expression, *lowball* means *degrade*. As we can see in the datum above, the subtitler translates the slang expression into *menurunkan nilai pelajaran* in Bahasa Indonesia. It indicates that the subtitler provides an explanation by adding *nilai pelajaran* to the translated version of the word *lowball*.

Datum 58

SL: Do you think she's pretty? No. She's a *Monet*.

TL: Menurutmu dia cantik? Tidak, dia seperti *Monet [hanya cantik dari jauh]*.

[58/Ni/Exp/Com/00:55:20]

Second example happens at the party scene when Cher asks Christian's opinion about Amber. Actually, *Monet* is the last name of the founder of

impressionist painting, *Claude Monet*, whose paintings are beautiful from a distance, but are nothing more than thousands of little dots when we look closer. Teenagers use this term As a slang expression to describe a girl who looks extremely attractive from distance but disappointing on close up, just like Claude Monet's painting .In the datum above, the subtitler adds an explanation in the brackets to make the slang expression more understandable by the audience.

2) Translation of New Invention with Transfer Strategy

Datum 05

SL: Are you *jeepin'* behind my back?
TL: Apa kau *selingkuh* dibelakangku?
[05/Ni/Trf/Com/00: 03:32]

Above example is presented in the scene when Dione finds hair extension in Murray's car. *Jeepin'* is slang expression which means having sex with someone who is not your lover. The subtitler directly translates the slang expression into *berselingkuh* which has the same meaning in Bahasa Indonesia.

Datum 08

SL: So I was like, totally *buggin'*.
TL: Jadi saya benar-benar *bete*.
[08/Ni/Trf/Com/00:04:45]

Second example of this strategy is found in the scene when Cher has a speech in the class. She tells about the people who came and ruined her father's garden party.

From the example of datum 08 above, the word *buggin'* is a slang expression used to describe an annoying feeling. In Bahasa Indonesia, *buggin'* is equivalent to the word *kesal*. However, the subtitler used other word which is *bete* as the substitute because *bete* is slang expression for *kesal* in Bahasa Indonesia.

3) Translation of New Invention with Paraphrase Strategy

Datum 12
SL: Wasn't my mom *a Betty*?
TL: Bukankah ibu saya *cantik*?
[12/Ni/Phr/Com/00:07:27]

The term *betty* As a slang expressions means a beautiful woman. In this context, the subtitler translates it into *cantik* in Bahasa Indonesia. Although the meaning is similar, but the construction of both sentences are different. In the SL, the slang expression is in the form of phrase and it is a noun. While in the TL, the slang expression is translated as an adjective. It means the subtitler paraphrases the slang expression in order that it will be readable in the TL.

4) Translation of New Invention with Imitation Strategy

Imitation is re-writing the word of the original text. The subtitler directly transfers the contents of the SL into the TL. Mostly, this strategy deals with the translation of proper names. In this research, Imitation only applied on 1 datum or 1, 04% out of the total data. The analysis of this strategy will be explained below.

Datum 75
SL: Let's get you home for some *R and R*.
TL: Ayo kita pulang agar kau mendapat *R dan R*.
[75/Ni/Imt/No/01:08:56]

The line above is found in a scene at the mall when some strangers try to scare Tay. Christian comes and get angry then takes Tay home. *R and R* is slang expression for *Rest and Relaxation*. In the datum above, the subtitler preserves the use of slang in the SL to the TL. Since it will lead to confusion among the

audiences, the subtitler should translate the slang expression rather than just imitates without even give an explanation.

5) Translation of New Invention with Decimation Strategy

The subtitler used this strategy by removed small part of the utterance because it has difficulty absorbing unstructured written text quickly. In this research, there are 2 or 2.08% data found belong to New Invention slang with Decimation strategy. The discussion of the data found will be explained below.

Datum 65

SL: So you didn't want to make a night of it with ***the ring-a-ding kid?***
TL: Apa kau tidak ingin menghabiskan malam ini ***degannya***
[65/Ni/Dec/Dcr/00:58:48]

This line is found in the scene when Josh drives Cher and Tay home after the party. He asks why Cher prefers to go home with him rather than spend the night with Christian. Josh addresses the term *ring-a-ding-kid* to Christian as he dressed up like Frank Sinatra at the party.

Teenagers at 90s use this slang expression to describe guys that are being likened to a popular singer *Frank Sinatra*. The phrase *the ring-a-ding kid* was translated into *denganya*. The subtitler did not translate the slang expression *ring-a-ding* because it is represented by *the kid* which in TL could be translated into *anak itu*. However, in the TL, the subtitler changes the translated expression *anak itu* into *nya*. As *dengannya* is more efficient than *dengan anak popular itu* to be put in the movie's subtitle.

Datum 72

SL: He's disco-dancing, Oscar Wilde-reading, Streisand ticket-holding friend of Dorothy.

TL: Dia suka berdansa, membaca novel Oscar Wilde, dan ***menonton drama***.
[72/Ni/Dec/Com/01:06:05]

This datum is presented in the scene when Murray clarifies the facts about Christian of being a homosexual. As a slang expression, *friend of Dorothy* refers to a code to identify someone that is gay. This term is derived from the character of Dorothy in the movie *The Wizard of Oz*. While *streisand* is slang expression means gay fan base. In this case, the subtitler uses Decimation strategy in which he/she removes some parts of the slang expression and generally translates it into *menonton drama*.

6) Translation of New Invention with Deletion Strategy

Datum 02

SL: Did I show you the ***loqued*** out Jeep Daddy got me?
TL: Apakah saya sudah memperlihatkan Jeep yang ayah belikan untuk saya?
[02/Ni/Del/No/00:02:08]

First data found which is categorized in New Invention with Deletion strategy is presented in the scene when Cher comes after her best friend, Dionne, to go to school. She drives a brand new car from her father. *Loqued* is slang expression means new or fresh. However, the subtitler omits the use of slang expression in the SL to the TL.

Datum 26

SL: I gave Dad my Lemon Snapple and took his ***sucky*** Italian Roast.
TL: Saya memberinya Lemon Snapple dan saya membawa Italian Roast miliknya.
[26/Ni/Del/No/00:17:34]

This scene happens when Cher and Dionne have a plan to bribe Mr. Hall by giving him a cup of Italian coffee. They approach Mr. Hall and ask if he likes coffee. Mr. Hall asks where Cher gets the coffee.

From the example above, slang expression *sucky* is removed by the subtitler and the meaning is totally lost. *Sucky* is slang expression refers to something unpleasant.

7) Translation of New Invention with Condensation Strategy

Datum 25

SL: Getting Marky Mark to take time from his ***busy pants*** dropping schedule to plant trees.

TL: Menyuruh Marky Mark meluangkan waktu untuk menanam pohon.

[25/Ni/Con/Dcr/00:16:20]

In this datum the subtitler condenses the translation by omitting the phrase *busy pants* which means *a condition when somebody has a lot of things to do* and translates it into *waktu***.** However, it can be seen that the sentence in the TL still carries the meaning from the SL.

Datum 47

SL: Hi. ***Pretty random fiesta***. Want a ride home?

TL: Hai ***cantik***, apa kau ingin diantar pulang?

[47/Ni/Con/Dcr/00:38:48]

This scene happens after the Val Party; Sam offers Cher and Tay to drive them home. In the datum above, the subtitler condenses the slang expression by removed the use of the words *random* and *fiesta* in the TL. *Pretty random fiesta* means *beautiful girl*. However, the subtitler only translates the slang expression into *cantik* instead of *wanita cantik*.

8) Translation of New Invention with Resignation Strategy

Resignation is adopted when the subtitler is incapable of transferring the use of slang of the SL into the TL.

Datum 29
SL: That machine is just *a lawsuit waiting to happen*.
TL: Mesin itu sangat *berbahaya*.
[29/Ni/Res/Dif/00:21:26]

The line above is said by Mel's colleague. He is angry because Cher and Josh are not serious when doing the job.

The phrase *a lawsuit waiting to happen* refers to a situation where a potential problem may occur. When somebody has to deal with a lawsuit, he or she is surely in trouble. The subtitler chooses *berbahaya* as the replacement for the phrase *a lawsuit waiting to happen* in order to make it readable and understandable.

3. Degree of Meaning Equivalence

The following discussion describes the degree of meaning equivalence of the slang expression on *Clueless* movie and its Bahasa Indonesia subtitle. This research adopted Bell's theory which divides the occurrence of equivalent meaning into complete, increased and decreased meaning, while the occurrence of non-equivalent meaning is classified into different meaning and no meaning.

Clearly seen on the description of the findings above, the subtitler has successfully transferred the slang expression. It is indicated by the majority of equivalent meaning in the translation. Further analyses of the degree of meaning equivalence are discussed below.

a. Equivalent

1) Fully Equivalent

Fully equivalent means the translated version of an expression must be equivalent with the source language expression.

a) Complete Meaning

Complete meaning occurs when the meaning of the source language text is completely transferred in the target language text. In this research, there are 68 or 70.83% out of the total data that have the complete meaning. Below are the examples of complete meaning that found in this research.

i. Complete Meaning of Standard Expression

Datum 17

SL: I've tried everything to convince him of my scholastic aptitude, but I *was* brutally ***rebuffed***.

TL: Saya sudah melakukan semuanya untuk meyakinkanya, tapi saya benar-benar ***diabaikan***.

[17/Se/Trf/Com/00:11:06]

This line is said when Cher feels upset because Mr. Hal gives C in her debate class. In standard word, *rebuff* means *an unkind refusal*. While As a slang expression, it describes a condition when someone is *being ignored*. In the datum above, the subtitlertransfers the meaning completely into *diabaikan* in Bahasa Indonesia. Therefore, datum 17 is categorized as standard expression slang with complete meaning.

Datum 22

SL: ***Phat!*** Did you write that?

TL: ***Keren!*** Apa kau yang menulis itu?

[22/Se/Trf/Com/00:12:21]

This line is said by Dionne when she reads the romantic note that Cher put in Miss Geist's locker. *Phat* is slang expression means *very good* or *awesome*. As the subtitler equally translates the meaning into *keren*, which is also slang expression used in Bahasa Indonesia, this datum is indicated As a slang expression which has complete meaning.

ii. Complete Meaning of New Invention

Datum 09

SL: I had to ***haul ass*** to the kitchen, redistribute the food, squish in extra place settings.

TL: Saya harus **buru-buru** ke dapur untuk membagikan makanan, mengatur tempat-tempat tambahan.

[09/Ni/Trf/Com/00:04:47]

The example above presented in the scene when Cher tells the class about the preparation of her Dad's garden party. This datum is translated by transfer strategy. As a slang expression, *haul ass* means *in a hurry*. The subtitler translates the expression into *buru-buru* in Bahasa Indonesia. Both source language and target language have the same referring meaning. Therefore, datum 09 is categorized as the complete meaning.

Datum 30

SL: *Get outa town!* I can do Marvin the Martian.

TL: ***Kebetulan!*** Saya bisa menggambar Marvin the Martian.

[30/Ni/Trf/Com/00:24:22]

This line is said by Tay when she firstly meets Travis at the cafeteria. Tay gives a compliment for the stickers in Travis's skateboard yet Travis says that he wants to replace it with more decorative statement like Marvin the Martian. Tay replies by saying the line above.

The slang expression *get outa town* which means *coincidentally* is being translated into *kebetulan* in Bahasa Indonesia by the subtitler. These two expressions are completely equivalent because they have precisely the same meaning.

2) Partly Equivalent

Somehow, the complete meaning of some translations cannot be achieved because there might be an addition or an omission of the information. For that reason, a translation can be partly equivalent. Partly equivalent is divided into decreased meaning and increased meaning.

a) Increased Meaning

Increased meaning occurs when there is an addition of information realized by new meaning which is not found in the source language text. There are 3 or 3.14% data classified in this type. The examples of the data are presented below.

i. Increased Meaning of Standard Expression

<div align="center">

Datum 21
</div>

SL: Unfortunately, there was a ***babe*** drought in my school.
TL: Sayangnya sedikit sekali ***wanita menarik*** disekolah saya
[21/Se/Phr/Inc/00:11:32]

This datum found at the scene when Cher describes the situations at her school. She has a plan to find a partner for Mr. Hal yet she cannot find one. *Babe* is slang expression used to call a woman while in standard word *babe* means a small baby. The subtitler translates the slang expression into *wanita menarik*. It can be seen that the subtitler adds the word *menarik* in the translated expression. The meaning is increased because of the additional information of the expression.

Datum 27

SL: I feel like ***bailing***.
TL: Sepertinya saya ***tidak ingin mengikuti kelas***.
[27/Se/Exp/Inc/00:18:22]

This datum is presented in the scene when Cher and Dionne come to the office to see their teacher Miss Geist. After the meeting, they have P.E class but Dionne does not want to go.

As a slang expression, *bail* means stop doing or being involved. The subtitler translates it into *tidak ingin mengikuti kelas* in Bahasa Indonesia. Clearly seen, there is an addition in which the word *kelas* causes the meaning of the slang in the TL is increased.

ii. Increased Meaning of New Invention

Datum 15

SL: Some teachers were trying to ***lowball*** me, Daddy.
TL: Beberapa guru mencoba untuk ***menurunkan nilai pelajaran*** saya, Ayah.
[15/Ni/Exp/Inc/00:09:36]

The above example is presented in the scene when Mel, Cher's father gets angry of her daughter's report card. She then makes an excuse to defense herself.

Lowball which means *degrade* is being transferred by the subtitler into *menurunkan nilai pelajaran* in the TL. The subtitler has added a particular detail, *nilai pelajaran*, which is not found in the SL. The additional information has increased the meaning of the translated version for the word *lowball*.

b) Decreased Meaning

Decreased meaning happens when there is an elimination of meaning represented in certain expressions in the target language. There are 12.5% data

found with decreased meaning in this research. The examples of the data are

presented below.

i. Decreased Meaning of Standard Expression

Datum 03

SL: It's got four-wheel drive, dual side airbags, and a ***monster*** sound system.
TL: Mobil itu memiliki penggerak 4 roda, airbag dua sisi dan sound sistem yang ***luar biasa.***
[03/Se/Trf/Dcr/00:02:13]

This scene happens when Cher tells Dionne about her new Jeep. From the

example above, the slang expression *monster* is partly equivalent with the

expression *luar biasa. Monster* is slang expression means *incredibly loud.* The

meaning decreases because a part of the meaning is not transferred into the target

language. To achieve a complete meaning, the translated expression should be

luar biasa keras.

ii. Decreased Meaning of New Invention

Datum 35

SL: Freshman psych ***rears its ugly head****.*
TL: Anak lulusan psikologi sedang ***mengutarakan pikirannya****.*
[35/Ni/Con/Dcr/00:28:29]

The line above is said by Cher when she asks Josh's opinion about her

efforts to make Tay become a popular girl at their school. *Rears its ugly head* is

slang expression means *saying something unpleasant.* The expression is being

translated into *mengutarakan pikirannya.* It can bee seen that the subtitler omits

some part of the expression in the target language. The word *unpleasant* is

omitted by the subtitler which causes the meaning of the source language

decreases. The appropriate translation of *rears its ugly head* should be *mengutarakan pikiraan jeleknya*.

Datum 73

SL: I don't know where she meets these ***Barneys.***
TL: Saya tidak tahu dimana dia menemukan ***pria-pria*** itu.
[73/Ni/Trf/Dcr/01:08:04]

This datum is presented in the scene when Christian asks Cher where does Tay meet the random guys. Slang expression *barney* refers to *a stupid male*. The subtitler did not completely transfer the meaning of the expression since there is a part omitted. In this case, the subtitler drops the word *stupid* and only translates the slang expression *barneys* into *pria-pria*. To achieve a good translation in a complete meaning, the subtitler should translate the expression into *pria-pria bodoh*.

b. Non-Equivalent

Non equivalent translation occurs when the meaning of the source language are not transfer well in the target language. There are two types of non-equivalent translation; they are different meaning and no meaning. Further analysis of this category will be explained below.

1) Different Meaning

Different meaning occurs when the subtitler changes the information contained in the source language text by using words which have different meaning in the target language text. There are 9 or 9.37% data belong to this category. Below are the examples of decreased meaning translation.

i. Different Meaning of Standard Expression

Datum 28

SL: I feel like such a ***heifer***.
TL: Saya merasa ***sangat segar.***
[28/Se/Phr/Dif/00:18:27]

Line above is said by Cher when Dionne ask her to skip the sports class but Cher refuses because she has eaten alot and need to do the exercise. According to *Oxford Advanced Learner's Dictionary*, *heifer* means a *young cow*. In the datum above, the slang expression *heifer* is translated into *sangat segar* in the target language. It is clear that the translated expression has completely different meaning beacuse As a slang expression, *heifer* can be interpreted as *someone who is overweight*.

Datum 54

SL: You ***rashin'*** this weekend?
TL: Apa kau ***ada acara*** akhir minggu ini?
[54/Se/Phr/Dif/00:50:49]

The datum above found in the scene when Christian asks Cher for a date. As standard word, *rash* means in hurry or careless. However, as a slang expression the word, *rashin'* means free. The subtitler translates the expression into *ada acara* in the SL. It can be seen that the translated expression has an opposite meaning to the original slang expression in the SL. The meaning carried by the slang expression rashin' [free] is changed into the very opposite of *ada acara*, which means *not free* or *having something to do*.

ii. Different Meaning of New Invention

Datum 23

SL: Mr. Hall, I ***was surfing the crimson wave***.
TL: Tn. Hall, saya ***harus ke kamar mandi***
[23/Ni/Phr/Dif/00:14:11]

This datum is presented in the scene when Cher explains to her teacher, Mr.Hal, why she came late to the class. *Surf the crimson wave* is slang expression stands for *a girl who is on her period*. It is translated into *harus ke kamar mandi* which has similar meaning with *go to the toilet* in English. It is clear that *girls who are on her period* and *go to the toilet* are totally different. The translation of *surfing the crimson wave* should be *sedang menstruasi*.

Datum 90

SL: If you hadn't have been ***playing footsie***, she wouldn't be bothering me

TL: Kalau kau tidak sibuk ***bercanda*** dengan anak itu, dia tidak akan mengangguku.

[90/Ni/Trf/Dif/01:27:56]

This datum happens when Cher and Josh helped their father's work, but Cher makes a mistake which makes her father's colleague angry and blames Josh for not being serious in doing the job.

In the datum above, the subtitler translates the slang expression *playing footsie* into *bercanda* in the target language text. Whereas the meaning of *playing footsie* is *flirting*. The translated version of the slang expression should be *menggoda*.

2) No Meaning

No meaning occurs when the meaning of an expression of the source language texts is omitted by the translator in the target language text. There are 5 or 4.16% out of 96 data indicated as the slang expression with no meaning. The following are examples of no meaning translation.

i. No Meaning of Standard Expression

Datum 68

SL: All right. Bye, ***hon***.
TL: Baiklah, sampai nanti.
[68/Se/Del/No/00:59:51]

Second datum presented in the scene when Cher gets a call from Josh's mother who looks for him because he had not been home for a couple weeks.

In common words, *hon* is an abbreviation for honorable or honorary while As a slang expression, *hon* is an abbreviation for the word *honey* which is usually used to call your love ones. The slang expression *hon* is not realized in the target language text which causes the target language loses information.

ii. No Meaning of New Invention

Datum 26

SL: I gave him my lemon Snapple and took his ***sucky*** Italian roast.
TL: Saya memberinya Lemon Snapple dan saya membawa Italian roast miliknya.
[00:17:34/Ni/Del/No]

This scene happens when Cher and Dionne have a plan to bribe Mr. Hall by giving him a cup of Italian coffee. They approach Mr. Hall and ask if he likes coffee. Mr. Hall then asks where Cher gets the coffee.

In the datum 26 above, the slang expression *sucky* is removed by the subtitler. As a slang expression, *sucky* has two meanings; *something unpleasant* and *something tasty*. The subtitler should realize the meaning in the target language text instead of omitting it because the meaning is considered significant.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the findings and discussions in the previous chapter, some conclusions related to the formulation of the problems can be drawn as follows.

1. The types of slangs found in *Clueless* movie are both slangs that give new meaning to standard words and new invention slangs or the slangs that have only a slight connection with the established words. The New Invention slang comprises 56.25% of the total data, while the slang that gives new meaning to standard words make up 43.75% of the total data. This finding indicates that the movie employs relatively balanced types of slang with new invention slang are slightly higher. The higher percentage of New Invention slang might be due to the nature of slang itself that tends to be ever-changing according to time or era. However, the relatively high use of Standard Expression slang indicates that some slang expressions may retain their popularity across time and generation.

2. The categorization of subtitling strategies employed in this research was based on Gottlieb's theory which consists of eight strategies. In subtitling the movie, Transfer is the most frequently used with percentage of (61.49), followed by Paraphrase (17.70%), Expansion (5.20%), Condensation (6.25%), Deletion (5.20%), Decimation (2.08%), Resignation (1.04%) and

Imitation (1.04%). From the result, it can be concluded that the Transfer strategy becomes the most common strategy used to translate the slang expressions with the occurrence of 59 times out of 96 data. On the contrary, there are two least strategies used by the subtitler, Resignation and Imitation with the same frequency of 1 or (1.04%) out of 96 data. These findings indicate that the subtittler prefers translating slang expressions directly using literal words. This is related to the degree of meaning equivalence of the movie's subtitle which is really high (86.45%). The high percentage of the use of Transfer strategy shows that many slang expressions in the movie can be translated directly while the meaning of the expressions can be maintained. The low percentage of the use of Imitation and Resignation indicates that the movie contains only a few number of specific slang expressions which cannot be translated into the TL.

3. Meanwhile, in the case of the degree of meaning equivalence, the translation of slang expressions in *Clueless* movie has a high degree of equivalence as indicated by the frequency of equivalent meaning (86.45%) compared to that of non-equivalent meaning (13.55%). Based on the equivalent meaning categorization, complete meaning has the highest percentage (81.93%), followed by decreased meaning (14.45%) and increased meaning (3.62%). In the non-equivalent category, different meaning has the higher frequency in (69.23%) than no meaning (30.77%). These findings indicate that the subtitler succeeds in finding the equivalent meanings for the slang expressions in the TL. The result of this might be that the movie's subtitle

can be easily understood by the target audience in terms of the use of slang expressions.

B. Suggestions

In order to widen the knowledge about translation studies in general and audio visual subtitling in particular, some suggestions are proposed as follows.

1. To Translators

Translation has been a steady field of studies for practical purposes. Therefore, to be a good translator requires not only knowledge about foreign languages with their grammatical aspects, but also sufficient understanding about translation studies. Since language expressions are always bound to the culture of the speakers, the researcher gives the recommendations for the translators to enrich their knowledge of the cultural aspects for both SL and TL. The knowledge and understanding of the cultural aspects will make the translators easy to find equivalence for certain expressions in the TL. Also, it will help the translators to produce both natural and understandable translation. At the same time he/she will be able to transfer the meaning of the expressions from the SL to the TL.

2. To Students Majoring in Translation

Today translation deals not only with written texts, but also with audiovisual materials, known as subtitling and dubbing. Since the popularity and high accessibility of audiovisual material provide students of translation studies great opportunity to apply their knowledge about analyzing translation products, the

researcher suggests for those who are interested in audiovisual translation to conduct a research on another issue, such as dubbing.

3. To Other Researchers

Slang is a specific expression in specific circumstance used by specific group of people. Thus, different era might produce different slangs, and different groups will likely have different slangs. Furthermore, different genres of movies often employed different slangs in their dialogues. Moreover, movies vary according not only to the genres, but also the target audience. For example, family movies tend to employ 'friendly' and 'polite' dialogues, including slang expressions. Meanwhile, movies intended for adult audience are likely more free in presenting dialogues considered as 'rude' or even 'vulgar'. This certainly provides wider range of research objects for researchers wishing to conduct studies of slang translation. Other researchers may possibly conduct a research with different movie genre. In addition, to enrich the studies and development of translation studies, other researchers should explore more about the knowledge of other theories of slang and audiovisual translation.

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Note:

Type of Slang: **Degree of Meaning Equivalence:**

Se   : Standard Expression   Eq   : Equivalent   Ful   : Fully Equivalent   Com   : Complete Meaning

Ni   : New Invention   Non-Eq : Non Equivalent   Prt   : Partly Equivalent   Inc   : Increased Meaning

                                             Dcr   : Decreased Meaning   No   : No Meaning   Dif   : Different Meaning

Subtitling Strategies:

Exp   : Expansion   Dis   : Dislocation   Trf   : Transfer   Res   : Resignation   Phr   : Paraphrase

Dec   : Decimation   Imt   : Imitation   Trc   : Transcription Con   : Condensation   Del   : Deletion

Code	ST	TT	Type		Subtitling Strategies										Equivalence				
															Eq			Non-Eq	
															Ful	Prt			
			Se	Ni	Exp	Trf	Phr	Imt	Dec	Del	Con	Trc	Dis	Res	Com	Inc	Dcr	Dif	No
01/Ni/Del /Dcr/ 00:01:46	Don't tell me those **braindead low-lifes** have been calling again.	Jangan bilang kalau **orang tua** itu menelpon lagi.		√						√							√		

No/Code	English	Indonesian	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
02/Ni/Del /No/ 00:02:08	Did I show you the *loqued out* Jeep Daddy got me?	Apakah saya sudah memperlihatkan Jeep yang ayah belikan untuk saya?		√						√									√
03/Se/Trf/ Dcr/00:02 :13	It's got four-wheel drive, dual side airbags, and a *monster* sound system.	Mobil itu memiliki penggerak 4 roda, airbag dua sisi dan sound sistem yang *luar biasa*.	√			√											√		
04/Ni/Phr/ Com/00:0 2:32	I must *give* her *snaps* for her courageous fashion efforts.	Saya harus *memuji* usahanya dalam berbusana.	√			√									√				
05/Ni/Trf/ Com/00:0 3:32	You *jeepin'* behind my back?	Apa kau *selingkuh* dibelakangku?		√		√									√				
06/Ni/Phr/ Com/00:0 3:51	Dee, I'm *Audi*	Dee, saya *pergi dulu.*		√		√									√				
07/Se/Trf/ Com/00:0 4:11	Oh, *as if!*	Oh, *enak saja!*	√			√									√				
08/Ni/Trf/ Com/00:0 4:45	So I *was*, like, totally *buggin'.*	Jadi saya benar-benar *bete.*		√		√									√				

Code	English	Indonesian																		
09/Ni/Trf/ Com/00:0 4:47	I had to **haul ass** to the kitchen, redistribute the food, squish in extra place settings.	Saya harus **buru-buru** kedapur untuk membagikan makanan, mengatur tempat-tempat tambahan.		√		√										√				
10/Se/Trf/ Com/00:0 6:22	Mr. Hall, **the buzz** on Christian is that his parents have joint custody.	Mr.Hall, **gossip** mengenai Christian bahwa orang tuanya ditahan.	√			√										√				
11/Se/Phr/ Com/00:0 7:05	Yeah. I'm **toast**. How did you do?	Ya*,* saya **mendapat masalah**. Bagaimana denganmu?	√				√									√				
12/Ni/Phr/ Com/00:0 7:27	Wasn't my mom **a Betty**?	Bukankah ibu saya **cantik**?		√			√									√				
13/Se/Trf/ Com/00:0 7:38	Hey, Mom. 98 in Geometry. Pretty **groovy**, huh?	Ma, 98 untuk pelajaran geometri. Cukup **bagus** bukan?	√			√										√				
14/Ni/Phr/ Com/00:0 8:39	You just got here, and you're already playing **couch commando.**	Kau baru saja tiba disini dan kau sudah **mengambil alih TV**.		√			√									√				

No/Code/Time	Source Text	Target Text																		
15/Ni/Exp /Inc/ 00:09:36	Some teachers were trying to *lowball* me, Daddy.	Beberapa guru mencoba untuk *menurunkan nilai pelajaran* saya, ayah.		√	√														√		
16/Ni/Trf/ Dif/ 00:09:55	You are such *a superficial space cadet.*	Kau *orang yang tidak peduli pada orang lain*.		√		√															√
17/Se/Trf/ Com/00:1 1:06	I've tried everything to convince him of my scholastic aptitude, but I *was* brutally *rebuffed.*	Saya sudah melakukan semuanya untuk meyakinkanya tapi saya benar-benar *diabaikan.*	√			√											√				
18/Ni/Trf/ Com/00:1 1:19	Here's the *411* on Mr. Hall.	Inilah *informasi* mengenai Tn. Hall.		√		√											√				
19/Ni/Phr/ Com/00:1 1:24	He earns minor *duckets* for a thankless job.	Dia *bergaji* kecil dari pekerjaan yang tidak menyenangkan.		√			√										√				
20/Ni/Trf/ Com/00:1 1:27	What that man needs is a good, healthy *boink fest.*	Apa yang dibutuhkan pria itu adalah *hubungan seksual.*		√		√											√				

No	English	Indonesian																
21/Se/Phr/ Inc/ 00:11:32	Unfortunately, there was a **babe** drought in my school.	Sayangnya sedikit sekali **wanita yang menarik** disekolah saya.	√				√									√		
22/Se/Trf/ Com/00:1 2:21	**Phat!** Did you write that	**Keren!** Apa kau yang menulis itu?	√			√									√			
23/Ni/Phr/ Dif/ 00:14:11	Mr. Hall, I was **surfing the crimson wave**.	Tn. Hall, saya **harus ke kamar mandi.**		√			√											√
24/Ni/Trf/ Com/00:1 6:17	Actually, I'm going to a **Tree People** meeting.	Sebenenarnya saya akan menghadiri pertemuan **mapala.**		√		√									√			
25/Ni/Con /Dcr/00:1 6:20	Getting Marky Mark to take time from his **busy pants** dropping schedule to plant trees.	Menyuruh Marky Mark meluangkan waktu untuk menanam pohon.		√							√						√	
26/Ni/Del /No/ 00:17:34	I gave him my lemon Snapple and took his **sucky** Italian roast.	Saya memberinya Lemon Snapple dan saya membawa Italian roast miliknya.		√						√								√

Code	English	Indonesian																		
27/Se/Exp /Inc/00:18 :22	I feel like **bailing**.	Sepertinya saya **tidak ingin mengikuti kelas.**	√		√												√		
28/Se/Phr/ Dif/ 00:18:27	I feel like such a **heifer**.	Saya merasa **sangat segar.**	√			√												√	
29/Ni/Res /Dif/ 00:21:26	That machine is just **a lawsuit waiting to happen.**	Mesin itu **sangat berbahaya.**		√										√				√	
30/Ni/Phr/ Com/00:2 2:20	Cher, she is **toe up**. Our stock would plummet.	Cher, **kondisinya amat buruk**. Derajat kita akan hancur.		√		√								√					
31/Ni/Trf/ Com/00:2 4:22	**Get outa town**! I can do Marvin the Martian.	**Kebetulan!** Saya bisa menggambar Marvin the Martian.		√	√									√					
32/Ni/Trf/ Com/00:2 5:26	It is one thing to spark up a **doobie** at parties, but it is another to be fried all day.	Kalau kau menggunakan **ganja** di pesta itu berbeda dengan menggunakannya setiaphari.		√	√									√					

Code	English	Indonesian	1	2	3	4	5	6	7	8	9
33/Ni/Con/Com/00:25:36	*Loadies* generally hang on the grassy knoll.	*Para pemakai* biasanya berkumpul di dekat sana.		√			√			√	
34/Ni/Trf/Com/00:27:51	Hey, *brainiac*.	Hai, *orang pintar.*		√	√					√	
35/Ni/Con/Dcr/00:28:29	Freshman psych *rears its ugly head*.	Anak lulusan psikologi sedang mengutarakan pikirannya.		√				√			√
36/Ni/Trf/Com/00:29:43	If you *strike while the iron is hot*, you can have any guy that you want.	Kalau kau *mengambil langkah saat ini*, kau bisa mendapatkan pria manapun yang kau inginkan.		√	√					√	
37/Ni/Trf/Com/00:31:11	**Schway** picture.	Foto yang *bagus*.		√	√					√	
38/Ni/Trf/Com/00:31:17	She's like one of those *Botticelli chicks*.	Dia seperti salah satu *bintang film itali.*		√	√					√	

39/Se/Trf/ Com/00:3 2:21	We're going to have to make a *cameo* at the Val party.	Sepertinya kita akan *mengunjungi* pesta di Valley itu.	√			√							√			
40/Se/Trf/ Com/00:3 3:16	This is *ragin'*.	Ini *sangat luar biasa.*	√			√							√			
41/Ni/Exp /Com/00: 33:41	Like I would really wear something from *Judy's.*	Seperti saya ingin memakai baju dari *Judy (toko murahan)* saja.		√	√								√			
42/Ni/Phr/ Com/00:3 4:09	How about some *chronic shit*?	Bagaimana dengan *ganja*?		√			√							√			
43/Se/Trf/ Com/00:3 5:37	Yo, man! *Chill out*! Chill! Chill!	*Tenang* teman, tenang!	√			√							√			
44/Se/Trf/ Com/00:3 5:46	I'm still *baked.*	Saya masih *mabuk.*	√			√							√			
45/Se/Trf/ Com/00:3 5:57	What do you say we *go bump* into people?	Bagaimana kalau kita *ngobrol* dengan orang-orang?	√			√							√			

Code	English	Indonesian																	
46/Se/Trf/Com/00:35:59	Yeah. I'm *cool* with that.	Ya saya *setuju* saja.	√			√									√				
47/Ni/Con/Dcr/00:38:48	Hi. *Pretty random fiesta*. Want a ride home?	Hai *cantik*, apa kau ingin diantar pulang?		√								√					√		
48/Se/Trf/Com/00:40:38	You *were* totally *sprung* on me.	Kau benar-benar *jatuh cinta* pada saya.	√			√									√				
49/Se/Trf/Com/00:45:11	It's my **hips**, isn't it?	Ini *kesalahan* saya bukan?	√			√									√				
50/Se/Exp/Dcr/00:45:51	Survey says? *Doable.*	Menurut survey? *Pasangan kencan yang baik.*	√		√												√		
51/Se/Trf/Com/00:48:19	Where should I *park*?	Dimana seharusnya saya *duduk*?	√			√									√				
52/Se/Trf/Com/00:48:43	Nice *stems.*	*Kaki* yang indah.	√			√									√				

Code	English	Indonesian	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
53/Se/Trf/ Com/00:49:56	I *dug* it.	Saya *menyukainya.*	√			√									√			
54/Se/Phr/ Dif/ 00:50:49	You *rashin'* this weekend?	Apa kau *ada acara* akhir minggu ini?	√				√											√
55/Se/Trf/ Dcr/00:50:53	I'm new, but I thought maybe you had an in on *the* heavy *clambakes.*	Saya masih baru, tapi mungkin kau akan menghadiri sebuah **pesta.**	√			√										√		
56/Ni/Trf/ Com/00:52:20	*Doll face.*	*Cantik*		√		√									√			
57/Se/Trf/ Com/00:53:03	Oh it's so *killer*!	Oh *bagus* sekali!	√			√									√			
58/Ni/Exp /Com/00:55:20	Do you think she's pretty? No. She's a *Monet.*	Menurutmu dia cantik? Tidak, dia seperti *Monet (hanya cantik dari jauh).*		√	√										√			

Code	English	Indonesian																		
59/Ni/Phr/Com/00:55:30	Christian, what do you think of Amber? ***Hagsville.***	Christian, bagaimana pendapatmu tentang Amber? ***Dia buruk.***		√			√								√					
60/Ni/Trf/Com/00:55:34	They're charging for ***brewskies.***	Mereka tidak memberikan ***birnya*** dengan gratis.		√		√									√					
61/Se/Trf/Com/00:55:35	Pass me ***a fin***, I'll pay you back?	Boleh kupinjam ***satu dolar***, akan saya bayar kembali.	√			√									√					
62/Se/Trf/Com/00:56:24	Ready to ***slide***?	Siap ***berdansa***?	√			√									√					
63/Ni/Phr/Dcr/00:58:11	These guys got ***the skinny on the happening*** after hours.	Mereka ini akan ***melakukan sesuatu*** setelah pertunjukan.		√			√														
64/Se/Del/No/00:58:39	Yeah. Under your tutelage, she's exploring the challenging world of ***bare midriffs.***	Ya. Berkat bimbinganmu dia memasuki dunia yang penuh dengan tantangan.	√							√											√

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Code	English	Indonesian															
65/Ni/Dec /Dcr/00:5 8:48	So you didn't want to make a night of it with *the ring-a-ding kid?*	Apa kau tidak ingin menghabiskan malam ini *degannya*?		√					√							√	
66/Se/Trf/ Com/00:5 9:21	I know it sounds *mental*.	Saya tahu kedengarannya *gila*.	√			√								√			
67/Ni/Trf/ Com/00:5 9:23	Sometimes I have more fun *vegging out* than when I go partying.	kadang saya lebih senang *bersantai* daripada berpesta.		√		√								√			
68/Se/Del /No/ 00:59:51	All right. Bye, *hon*.	Baiklah,sampai nanti.	√							√								√
69/Se/Trf/ Com/01:0 4:52	*Knock* me a little kiss.	*Berikan* ciuman pada saya.	√			√											
70/Se/Con /Dcr/01:0 6:00	Yo, look! Are you *bitches* blind or something?	Dengar, apa *kalian* ini buta?	√								√					√		
71/Ni/Phr/ Com/01:0 6:03	Your man Christian is *a cake boy*.	Christianmu itu *gay.*		√			√								√			

No/Code	Source Text	Target Text																	
72/Ni/Dec /Com/01: 06:08	He's a disco-dancing, Oscar-Wilde-reading**, Streisand ticket-holding friend of Dorothy.**	Dia suka berdansa, membaca novel Oscar Wilde, dan *menonton drama.*		√					√							√			
73/Ni/Trf/ Dcr/ 01:08:04	I don't know where she meets these **Barneys.**	Saya tidak tahu dimana dia menemukan *pria-pria* itu.		√		√											√		
74/Se/Trf/ Com/01:0 8:37	You **asshole!**	Kalian *keparat!*	√			√										√			
75/Ni/Imt/ Dcr/01:08 :56	Let's get you home for some ***R and R.***	Ayo kita pulang agar kau mendapat *R dan R.*		√				√									√		
76/Ni/Phr/ Dif/ 01:09:04	Tay certainly had that **damsel-in-distress** act down.	Tay memiliki *daya tarik sendiri.*		√		√												√	
77/Se/Trf/ Dif/ 01:10:38	Don't **the slackers** prefer that grassy knoll over there?	Bukankah *para pemakai* lebih memilih lapangan rumput disana?	√			√												√	

Code/Time	English	Indonesian	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	C13	C14	C15	C16
78/Ni/Trf/Com/01:11:55	You get upset if someone thinks you *live below Sunset.*	Kau akan marah kalau sesorang menganggapmu *orang timur.*		√		√								√				
79/Se/Trf/Com/01:12:01	You're such a *brat*.	Kau benar-benar *menjengkelkan*.	√			√								√				
80/Ni/Trf/Com/01:12:02	I had an overwhelming sense of *ickyness.*	Perasaan saya memang benar-benar sedang *kacau.*		√		√								√				
81/Se/Trf/Com/01:12:11	Like Josh thinking I was meant was making me *postal*.	Josh yang menganggap saya kejam, membuat saya *sangat kesal*.	√			√								√				
82/Se/Trf/Com/01:13:31	Girlie, as far as you're concerned, I'm *the messiah* of the DMV.	Nak, asal kau tau saja saya adalah *orang paling baik* di DMV.	√			√								√				
83/Ni/Trf/Dif/01:16:15	I had two mochaccinos. I feel like *ralphing.*	Saya minum dua gelas kopi dan saya merasa *sangat buruk* hari ini.		√		√										√		

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Code	English	Indonesian																
84/Ni/Trf/ Com/01:1 8:02	Oh, and this Josh and Tay thing was *wiggin'* me more than anything.	Dan masalah tentang Josh dan Tay inilah yang paling *mengganggu* saya.		√		√										√		
85/Ni/Trf/ Com/01:1 8:47	O.K., O.K., so he's kind of a *Baldwin*.	O.K., O.K., dia memang *tampan.*		√		√										√		
86/Se/Trf/ Com/01:2 0:05	What are you doing *dancing* in front of my office?	Apa yang kau lakukan *mondar-mandir* di depan kantor Ayah?	√			√										√		
87/Se/Trf/ Com/01:2 0:55	Obviously, this boy is a complete *moron*.	Pria itu benar-benar *bodoh*.	√			√										√		
88/Ni/Trf/ Com/01:2 5:42	I'm the *tard* here.	Saya lah *orang bodoh* disini.		√		√										√		
89/Ni/Trf/ Com/01:2 5:44	Cher, you've been nothing but **super duper** nice to me.	Cher, kau sudah *sangat* baik pada saya.		√		√										√		

Code	English	Indonesian																		
90/Ni/Trf/ Dif/ 01:27:56	If you hadn't have been *playing footsie*, she wouldn't be bothering me.	Kalau kau tidak sibuk *bercanda* dengan anak itu, dia tidak akan mengangguku.		√		√												√	
91/Se/Con /Com	*What the hell* are you talking about?	*Apa* yang sedang kau bicarakan?	√								√		√						
92/Ni/Trf/ Com/01:2 8:05	This is a multimillion dollar lawsuit, not some excuse for *puppy love.*	Ini adalah urusan hokum jutaan dollar, bukan untuk *pacaran.*		√		√							√						
93/Ni/Trf/ Com/01:2 9:16	We've worked our *butts off* on this case!	Kami sudah bekerja *keras* dalam kasus ini!		√		√							√						
94/Ni/Trf/ Com/01:2 9:16	I'm just *a ditz* with a credit card?	Aku hanyalah *orang bodoh* dengan kartu kredit?		√		√							√						
95/Se/Trf/ Com/01:3 1:42	We got *a pool* going to see whose girl gets the bouquet.	Ada *taruhan* tentang siapa yang akan mendapatkan buket.	√			√							√						

| 96/Se/Phr/Com/01:37:47 | It's *in the bag.* | *Jangan kuatir* | √ | | | | √ | | | | | | √ | | | |