

Expansion and Paraphrase Strategies of Slang Words in Teen Movies: A Translation Analysis

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Abstract. The aims of this study are to identify the types of slang word formation using Yule's (2019) theory and to investigate the subtitling strategies of expansion and paraphrase employed by translators in translating slang words using Gottlieb's (1992) theory. The data used in this research are slang words in English subtitles and their Indonesian translations in the movie *Work It*, *Moxie*, and *He's All That*. Moreover, the researchers used the descriptive qualitative method. As a result, the researchers found that there were 80 data found from the three movies. The researchers found that only 6 word-formations were identified in the three movie subtitles. The word formations were coinage, compounding, clipping, derivation, conversion, and multiple processes. Furthermore, the researchers found that there were only 3 data from the three movies that applied the expansion strategy. Meanwhile, there were 77 data from the three movies that applied the paraphrase strategy. The results indicate that the paraphrase strategy is frequently employed because most of the slang words used in movies is required generalization, modification, and alteration to be understood by the target audience.

Keywords: expansion strategy; paraphrase strategy; slang; subtitling strategy; word formation

Abstrak. Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis-jenis pembentukan kata slang menggunakan teori Yule (2019) dan untuk menyelidiki strategi takarir, yaitu strategi ekspansi dan parafrasa yang digunakan oleh penerjemah dalam menerjemahkan kata-kata slang menggunakan teori Gottlieb (1992). Data yang digunakan dalam penelitian ini adalah kata-kata slang dalam takarir bahasa Inggris dan terjemahan bahasa Indonesianya dalam film *Work It*, *Moxie*, dan *He's All That*. Selain itu, peneliti menggunakan metode deskriptif kualitatif. Hasilnya, peneliti menemukan ada 80 data yang ditemukan dari ketiga film tersebut. Peneliti menemukan bahwa hanya 6 pembentukan kata yang diidentifikasi dalam tiga film. Pembentukan kata tersebut yaitu coinage, compounding, clipping, derivation, conversion, dan multiple processes. Selanjutnya peneliti menemukan bahwa hanya ada 3 data dari ketiga film yang menerapkan strategi ekspansi. Sementara itu, terdapat 77 data dari tiga film yang menerapkan strategi parafrasa. Hasil penelitian menunjukkan bahwa strategi parafrasa sering digunakan karena kebanyakan kata slang yang digunakan dalam film memerlukan generalisasi, modifikasi, dan perubahan agar dapat dipahami oleh khalayak sasaran.

Kata kunci: pembentukan kata; slang; strategi ekspansi; strategi parafrasa; strategi subtitling

INTRODUCTION

People nowadays, especially teenagers, use slang in their communication to make them sound more confident and entertaining while interacting with their peers or colleagues. This statement is in line with Pradianti (2013) in which she states that teenagers frequently use slang words, have their own

words to use when interacting with their friends, and slang words are a defining characteristic of teenagers' conversational style. Holmes (2013, p. 176) also states that slang “is the linguistic prerogative of young people and generally sounds odd in the mouth of an older person. It signals membership of a particular group—the young.” According to Anderson and Trudgill in Habibloyevna (2021) slang “is not language or dialect, it can be said as a code that product by changing the existing language to the common one.”

Additionally, slang is a distinctive and unique form of language variation because it is characterized by the use of words or phrases that are shorter and more creative in their use of communication. Slang is abbreviated or shortened to speed up and facilitate communication, and it is more creative because it is derived from cultural and social groups that express themselves in a unique and creative way. People use slang for a variety of reasons, including to have fun, to delight in virtuosity, to stand out, to be picturesque (which can be drawn from sources like songs and poems), to be unmistakably arresting and even startling, to avoid clichés, to save time, to convey meaning in fewer words, to avoid rambling, to create new words and thereby enrich the language, to contrast with more formal language, to reduce the seriousness of a conversation, to amuse superior public (this can be seen by the slang that children use towards their parents), to be secret, not understand by those around one (children, students, lovers, member of political, are the chief exponents), etc. (Partridge in Nuraeni & Pahamzah, 2021)

The usage of slang words may also be found in movies. When watching a movie, subtitles are commonly presented so that the target audience may comprehend the story. Gottlieb (in Baker, 2001, p. 244) describes subtitle as “transcription of film or TV dialogue, presented simultaneously on the screen.” One of the methods that are utilized in audio-visual translation to translate subtitles is known as subtitling. According to Cintas and Remael (2014, p. 8), subtitling is “a translation practice that consists of presenting a written text, generally, on the lower part of the screen, that discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (a song, voices off)”. This is done in order for the audience can understand both the image and the soundtrack, such as a song and voices off.

The process of translating slang words may be difficult due to the fact that slang in different countries sometimes has different meanings and that slang often includes meanings that are only understood by specific groups of people. Therefore, translators must consider the context and the meaning of the source text to provide an accurate translation and to provide subtitles that seem good and natural. In this case, good translation refers to the correctness and accuracy of the translation, while natural translation refers to the smoothness and ability of the subtitles to flow well within the visual and audio context of the source text. As a result, a subtitling strategy is required because every translation needs a strategy, such as expansion and paraphrase strategies, to ensure that the subtitles are not only accurate but also clear, concise, and easy to understand by the target audience. In addition, the classification of subtitling strategies is important to the job of a translator, as Hariyanto argues that the purpose of using a subtitling strategy is to deal with several subtitling issues, including language, sociocultural context, limited layout, and time appearance (in Baihaqi & Subiyanto, 2021).

Subtitling strategies in movies, TV shows, etc. have been the topic of many pieces of national and international studies over the past decade, indicating the topic's importance in the study of translation, particularly audiovisual translation. It was included the in research conducted by Ávila-Cabrera (2015); Timur (2016); Rachmawaty (2018); Robingah (2019); Slamia (2020); Alsharhan (2020); and Tigana and Wahyuningsih (2022). First, Ávila-Cabrera (2015), in his research entitled *Subtitling Tarantino's Offensive and Taboo Dialogue Exchanges into European Spanish: The Case*

of *Pulp Fiction*, he analyzed taboo words in *Pulp Fiction* movie. He found that the most widely used strategy in the movie subtitles is omission (27.2%), which implies the eradication of the offensive and taboo words, closely followed by reformulation (24.3%), and then literal translation (22.8%) in the third place.

The second study is done by Timur (2016), entitled *Slang Expressions in the English Clueless Movie Text and Their Subtitling Strategies in the Bahasa Indonesia Subtitling Text*. She showed that there were eight subtitling strategies used in translating the slang expressions in *Clueless* movie: transfer was the most dominant strategy, followed by paraphrase, condensation, expansion, deletion, decimation, resignation, and imitation. Then, in the third study, which is Robingah's study (2019) entitled *Subtitling Strategies of Slang Expressions in the Fast & Furious 6 Movie Subtitle*, in her research result, there were found 109 data slang words in the *Fast and Furious 6* movie, there were 8 strategies attempted. The 8 strategies were expansion (6 data), transfer (10 data), paraphrase (74 data), imitation (3 data), condensation (13 data), and 1 data for transcription, deletion, and resignation. The fourth study is entitled *Comparison of Slang Translation Strategies Between TV and DVD Subtitle of the Hangover Part II Movie* (Rachmawaty, 2018). She compared the DVD and TV subtitle in *Hangover Part II* movie, and found that there were seven subtitling strategies used by both the translators to translate the slang words. The TV translator used four strategies they are expansion, paraphrase, transfer, and imitation. Meanwhile, the DVD translator used six strategies to translate the slang words they were paraphrase, transfer, imitation, deletion, resignation, and decimation.

The study conducted by Slamia (2020) is the fifth previous study, entitled *Translation Strategies of Taboo Words in Interlingual Film Subtitling*. She analyzed taboo words in Interlingual Film Subtitling found that the quantitative results showed four specific recurrent strategies during the subtitling process to cope with rendering taboo words. The qualitative analysis, however, revealed other lexico-semantic devices such as euphemism, disphemism and general words; translation techniques, namely literal translation, partial rendering and inaccurate equivalence, along with other subtitling technical schemes. Next, the sixth study, entitled *Netflix's No-censorship Policy in Subtitling Taboo Language from English into Arabic* (Alsharhan, 2020). He focused on analyzing taboo language in slang found in Netflix movies. In the results, he found that there were 868 data of taboo languages with retention strategy (2.65% data), direct translation strategy (21.89%), substitution strategy (22%), paraphrase strategy (13.02%), standardization strategy (4.61%), generalization strategy (11.87%), specification strategy (14.4%), and omission strategy (9.56%). The seventh study is done by Tigana and Wahyuningsih (2022), entitled *A Translation Analysis of the Slang Words in the Master of None: Season 1 TV Series Subtitles From English To Indonesian*. They focused on analyzing slang words in the TV series called Master of None. The results showed that the transfer strategy was the most used strategy with a total of 18 data (60%), paraphrase strategy with a total of six data (20%), deletion strategy with a total of three data (10%), expansion strategy with a total of two data (7%), and the last is condensation strategy which only found once (3%).

This present study specifically focuses on slang words found in English subtitles and Indonesian subtitles of three teen movies. The movies are *Work It* (2020), *Moxie* (2021) and *He's All That* (2021). These movies are chosen because they contain slang words since they are from teen movies genre which conveys the story of the lives of adolescents, and slang words are largely used. In addition, due to the language-culture-specific variations that slang words have, the researchers are interested in finding the word-formation of slang words in movies. Moreover, the researchers are also interested to analyze the expansion and paraphrase strategies employed by the translator and how those strategies are applied in translating slang words.

The researchers used the word-formation theory by Yule (2019) to classify word formation and the subtitling strategy theory by Gottlieb in Ghaemi and Benyamin (2011) to analyze the subtitling strategy. The focus of this study was solely on the analysis of slang words used in subtitles, and specifically how the slang words are translated using two subtitle strategies, namely the strategy of expansion and paraphrasing developed by Gottlieb.

The researchers mainly focus on expansion and paraphrase strategies because, in the researchers' opinion, these two strategies have particular urgency. First, the researchers noticed that the paraphrase strategy theory proposed by Gottlieb (as cited in Ghaemi & Benyamin, 2011) is different from the paraphrase strategy theory proposed by other scholars, such as Newmark's (1988), Pedersen's (in Abdelaal, 2019) and Chesterman's (2016) paraphrase translation strategy theories.

According to Gottlieb (in Ghaemi & Benyamin, 2011), paraphrase is “resorted to cases where the phraseology of the original language cannot be reconstructed in the same syntactic way in the target language”. On the other hand, Newmark (1988, p. 90) states that paraphrase strategy is “an amplification or explanation of the meaning of a segment of the text. It is used in a text when it is poorly written, or has important importance implications and omissions”. Pedersen (in Abdelaal, 2019) declares that paraphrase strategy, or he also called as a generalization, “occurs when the culture-bound term is rendered less specifically in the target language than it is in the source language. The source text expression is rendered into a more general term”. In contrast, Chesterman (2016, p. 101) states that “the paraphrase strategy results in a TT version that can be described as loose, free, in some contexts even inadequately translated. Semantic components at the lexeme level tend to be disregarded, in favor of the pragmatic sense of some higher unit such as a whole clause.” Then, still related to the paraphrase strategy, the researchers want to know the difference between the paraphrase strategy and the expansion strategy. As a result of this research, it is possible to infer that not all translations that increase the number of words are considered expansion strategies.

METHOD

This study used qualitative descriptive methods. According to Creswell (2017, p. 20) in his book, “Qualitative procedures rely on text and image data, have unique steps in data analysis, and draw on diverse strategies of inquiry.” Merriam, as cited in Creswell (2017, p. 22), adds that “The data emerge from a qualitative study are descriptive. That is, data are reported in words (primarily the participant's words or pictures, rather than in numbers).” The qualitative descriptive method is used to categorize and describe collected data to explain the research findings.

The data used in this research were slang in English subtitles and their Indonesian translations. The data were collected from English subtitles and Indonesian subtitles in the teen movies' genre, those are *Work It* (2010), *Moxie* (2021), and *He's All That* (2021). The English subtitles and the Indonesian subtitles are obtained from the internet, to be precise, on the www.softsub.net website. In addition, the researchers used online dictionary to identify the slang words, namely www.urbandictionary.com. The researchers found that there were 80 data, which were 28 data found in the *Work It* movie, 28 data found in the *Moxie* movie and 24 data found in the *He's All That* movie.

The data were collected by reading and highlighting the slang words found in English subtitles and Indonesian subtitles of each movie. Then, collecting and putting the slang words found in the English subtitles and Indonesian subtitles into tables. Moreover, the data were analyzed by classifying the expansion and paraphrase subtitling strategies based on the theory of subtitling strategies by Gottlieb

in Ghaemi and Benyamin (2011). Then, categorizing the types of slang word formation based on the word-formation theory by Yule (2019). Finally, the implementation of the subtitling strategies and the word-formation result were described.

RESULTS AND DISCUSSION

Results

1. Slang Word Formation

According to Yule's (2019) theory of how slang words are formed, there are ten types of word formation. However, there were only 6 of the 10 types of word formations found in the three movies, which were coinage, compounding, clipping, conversion, derivation, and multiple processes.

Table 1 Frequency and Percentage of Word Formation in the Three Movies

Word Formation	Frequency & Percentage	Movies		
		<i>Work It</i>	<i>Moxie</i>	<i>He's All That</i>
Coinage	frequency	3	2	1
	percentage	11%	7%	4%
Compounding	frequency	11	8	11
	percentage	39%	29%	46%
Clipping	frequency	1	0	0
	percentage	4%	0%	0%
Conversion	frequency	8	7	6
	percentage	29%	25%	25%
Derivation	frequency	3	6	3
	percentage	11%	21%	13%
Multiple Processes	frequency	2	5	3
	percentage	7%	18%	13%
Total	frequency	28	28	24
	percentage	100%	100%	100%

As shown in Table 1, in the *Work It* movie, only 6 word formations are found, which were coinage with 11% data, compounding with 39% data, clipping with 4% data, conversion with 29% data, derivation with 11% data, and multiple processes with 7% data. Then, in the *Moxie* movie, only 5 word formations are found. Those are coinage with 7% data, compounding with 29% data, conversion with 25% data, derivation with 21% data, and multiple processes with 18% data. Lastly, in the *He's All That* movie, only 5 types of word formations are found, which are coinage with 4% data, compounding with 46% data, conversion with 25% data, derivation with 13% data, and multiple processes with 13% data. The following are detailed explanations of each word formation, as well as examples and context for each datum:

a. Coinage

Coinage is the process of creating completely new words, which are typically derived from the names of other persons or companies (Yule, 2019, p. 179).

Excerpt 1 (*Work It* Movie)

SL: And it's this guy, Jake Taylor.

TL: Dan orang ini, Jake Taylor.

The word *guy* is coinage because it is derived from a person's name Guy Fawkes. He was one of the masterminds behind the failed assassination attempt on King James I in 1605 (Online Etymology Dictionary, n.d.). Therefore, based on Yule's (2019) theory, the word *guy* is classified as a coinage word; the word *guy* became a new slang word adapted from the name Guy Fawkes.

Excerpt 2 (*Moxie Movie*)

SL: Those girls got moxie.

TL: Para perempuan itu bergelora.

The word *moxie* first appeared in 1876 as the brand name of a syrup drug company called Moxie Nerve Food. According to Online Etymology Dictionary, the most common use of the word *moxie* (noun) today in reference to determination and courage comes from the marketing slogan of the Moxie Nerve Food, which says it would “build up your nerve” (n.d.). Therefore, based on Yule's (2019) theory, the word *moxie* is classified as a coinage word; the word *moxie* became a new slang word adapted from the name of a company called Moxie Nerve Food.

b. Compounding

Compounding implies a single word that is created by combining two different words into one (Yule, 2017, p. 172).

Excerpt 3 (*He's All That Movie*)

SL: I don't know what you did to that Cameron-guy.

TL: Entah apa yang kau lakukan pada juru kamera itu.

Cameron-guy consists of two words, *Cameron* (noun) + *guy* (noun). The word *Cameron* is the name of the main character and the word *guy* is an informal term for a young man (Urban Dictionary, n.d.). Therefore, the word *Cameron-guy* is undergoing a process known as compounding, in which the word *Cameron* is combining with the word *guy* to create the new word *Cameron-guy* (noun).

Excerpt 4 (*He's All That Movie*)

SL: You scumbag!

TL: Bajingan!

The word *scumbag* (noun) can be classified as compounding formation because it mixing two words *scum* (noun) + *bag* (noun). The word *scum* means an offensive word for people who you believe are very bad (Oxford Dictionary, n.d.) and the word *bag* means a container or case that you take when you are travelling (Oxford Dictionary, n.d.). In terms of meaning in slang, *scumbag* (noun) is a very horrible person who has committed a dishonest or inappropriate act (Urban Dictionary, n.d.).

c. Clipping

According to Yule (2019, p. 174), clipping refers to the process of shortening or reducing any component of a term.

Excerpt 5 (*Work It* Movie)

SL: 'Sup, Harold?

TL: Halo, Harold?

The word 'sup is an abbreviation for *what's up*. Yule (2019, p. 174) states that the clipping process occurs when a term is reduced to a shorter version. Therefore, based on Yule's (2017) theory, the word 'sup is classified as a clipping word. The word *what* is omitted to become 'sup. This has been shortened by removing a few letters in order to make it simpler and more straightforward to pronounce. Although it has been shortened to 'sup, the meaning remains the same as *what's up*. It is used to ask how someone is doing, used in informal situations (Urban Dictionary, n.d.).

d. Conversion

According to Yule, conversion refers to a shift in the meaning of a word (2017, p. 178).

Excerpt 6 (*Moxie* Movie)

SL: It could be more chill outside.

TL: Mungkin lebih sepi di luar.

The slang term *chill* is produced by conversion because there is a shift meaning in an adjective category. This utterance was spoken by Vivian when she and Claudia arrived for a home party. When they arrived, they felt the party was too loud and crowded, so they went in search of a less crowded area, by saying, "It could be more *chill* outside". The word *chill* most commonly refers to the state of being cold (Oxford Dictionary, n.d.). In the meantime, the slang *chill* is a term for calm, relaxed, easygoing (Urban Dictionary, n.d.).

Excerpt 7 (*Work It* Movie)

SL: Well, screw them, all right? Don't go.

TL: Lupakan, jangan masuk ke sana.

The excerpt 7 showed when Quinn asked Jasmine for help in getting accepted to the Thunderbirds dance team. Because during the interview with Mrs. Ramirez, Quinn mentioned that she was a Thunderbirds member. Quinn insisted on Jasmine to help her, but Jasmine refused and replied, "Well, *screw* them, all right? Don't go". In this utterance, the word *screw* refers to expressing displeasure with Duke University and Mrs. Ramirez. The term *screw* (noun) is generally defined as a thin, pointed piece of metal with a raised edge twisting round along, used to join things together (Oxford Dictionary, n.d.). Meanwhile, as a slang term, the word *screw* has a variety of meanings. In this utterance, the word *screw* (noun) means an expression to express displeasure to someone (Urban Dictionary, n.d.). As a result, the type of word-formation of the word *screw* is conversion because there is a shift in meaning in the noun category.

e. Derivation

According to Yule (2019, p. 181), derivation refers to the act of creating a new word by attaching affixes to the end of an existing word.

Excerpt 8 (*Work It* Movie)

SL: Baby, you're canceled.

TL: Kau dikeluarkan.

In excerpt 5, the slang word *canceled* is composed of *cancel* (verb) and the suffix *-ed*, implying that the word *canceled* is a derivation word. As a slang, the word *canceled* means to reject an individual (Urban Dictionary, n.d.).

Excerpt 9 (*Moxie* Movie)

SL: Safe to say this party is officially bumping.

TL: Bisa dibbilang pesta ini penuh orang.

The word *bumping* is included in derivation because it is formed by adding the suffix *-ing* at the end of the word *bump*. *Bump* is a verb, it means to hit somebody/something by accident (Oxford Dictionary, n.d.), but after adding the suffix *-ing*, it changed into a noun which means a big fun party where everyone is enjoying themselves (Urban Dictionary, n.d.).

f. Multiple Processes

Multiple processes is the formation of more than one process that combine to produce a new word (Yule, 2017, p. 184).

Excerpt 10 (*Moxie* Movie)

SL: I don't want to have to say the c-word out loud.

TL: Aku tak mau mengatakan "kata itu" keras-keras.

The slang word *c-word* is included in multiple processes as the type of slang word-formation, including of clipping and compounding. According to Yule (2019, p. 174), the clipping process occurs when a term is reduced to a shorter version, and compounding is the process of combining two or more words into a single form. The word 'c' is an abbreviation for *cunt* representing a woman's vagina (Urban Dictionary, n.d.). The letters *unt* in *cunt* is omitted to become 'c'. Then, the word 'c' combined with *word* to become the slang term *c-word*, which means the same thing as it did initially been: a woman's vagina.

Excerpt 11 (*Moxie* Movie)

SL: Are the dirtbags of Rockport High.

TL: Hanya bajingan SMA Rockport.

Dirtbags is a word that having multiple processes in forming a new word. First is having a compounding process between the word *dirt* (noun) and *bag* (noun) as *dirtbag*. Then, having derivation process which added a suffix *-s* to make the new word *dirtbags*. *Dirtbags* is dirty, unkempt, or contemptible people (Urban Dictionary, n.d.).

2. Subtitling Strategies

According to Gottlieb in Ghaemi and Benyamin (2011), there are 10 subtitling strategies, which are expansion, transfer, paraphrase, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. However, in this study, the researchers only analyzed the slang words in the subtitles from the three movies using 2 subtitling strategies from Gottlieb, namely the expansion and paraphrase strategies.

Table 2 Frequency and Percentage of Expansion and Paraphrase Subtitling Strategies in the Three Movies

Strategy	Frequency & Percentage	Movies		
		<i>Work It</i>	<i>Moxie</i>	<i>He's All That</i>
Expansion	frequency	1	1	1
	percentage	4%	4%	4%
Paraphrase	frequency	27	27	23
	percentage	96%	96%	96%
Total	frequency	28	28	24
	percentage	100%	100%	100%

As shown in Table 2, in the *Work It* movie, the researchers found 28 data of slang words that belong to expansion and paraphrase strategies. The use of expansion strategy appeared in 1 data (4%). Meanwhile, it is found that the use of the paraphrase strategy appeared in 27 data (96%). Then, the researchers found 28 data of slang words that belong to expansion and paraphrase strategies in the *Moxie* movie subtitles. The researchers found that the use of expansion strategy appeared in 1 data (4%). Meanwhile, it was found that the use of the paraphrase strategy appeared in 27 data (96%). Finally, in the *He's All That* movie subtitles, there are 24 data of slang words that belong to expansion and paraphrase strategies. The researchers found that the use of expansion strategy appeared in 1 data (4%). Meanwhile, it is found that the use of the paraphrase strategy appeared in 23 data (96%). The following are detailed explanations of each subtitling strategy, as well as examples and context for each datum:

a. Expansion Strategy

According to Gottlieb in Ghaemi and Benyamin, expansion utilized in situations where the original text requires for an explanation due to a cultural aspect that cannot be retrieved in the target language (2011).

Excerpt 12 (*He's All That* Movie)

SL: She's dying up there.

TL: Dia tampak sekarat di panggung.

In excerpt 7, the slang word *dying* implies the feeling of being so sad or unhappy that we feel as if we are about to pass out from emotional exhaustion and never recover (Urban Dictionary, n.d.). The word *dying* is used in the movie when Padgett was singing and noticed Jordan and Emma coming together; she was immediately startled and sang haphazardly, feeling embarrassed. Alden, who had seen what had happened to Padgett, said, “She's *dying* up there.” The translator translated the slang word dying into ‘*tampak sekarat*’. It can be inferred that the translator used an expansion strategy in translating

the slang word *dying* where the translator included the term '*tampak*' to help audience comprehend the utterance.

Excerpt 13 (*Moxie* Movie)

SL: Argh-year!

TL: Tahun kita!

The slang word *argh-year* occurred during a pep rally to support the East Rockport Pirates, the football team. Bradley, the mascot, questioned his friends, "Whose year is this?" Then he exclaimed, "Argh-year!" as if he were a pirate. In this case, *argh-year* translated to '*tahun kita*' or our year. In Indonesian, '*tahun*' means year; however, the translator added the word '*kita*' or we in translating the word *argh-year*. If the translator only translated *argh-year* into '*tahun*' or '*argh-tahun*', it will cause the viewer to misinterpret the context of the dialogue. It can be inferred that the translator used an expansion strategy in translating the slang word *argh-year* where the translator added explanation because of some cultural nuances whose purpose is to make the translation easy to understand and acceptable in the target language.

b. Paraphrase Strategy

According to Gottlieb in Ghaemi and Benyamin (2011), paraphrase "is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language." To put it another way, it is accomplished by altering the structure of the phrase but keeping the meaning unchanged.

Excerpt 14 (*Moxie* Movie)

SL: Those girls got moxie.

TL: Para perempuan itu bergelora.

Excerpt 9 is found in the scene when the cheerleaders performed their cheers by tumbling, jumping, and dancing during a pep rally. After the cheerleaders had finished, Principal Shelly took the microphone and began her speech by declaring, "Those girls got *moxie*," referring to the cheerleaders. The word *moxie* as slang simply implies someone who is brave; full of courage or who has a lot of determination (Urban Dictionary, n.d.). The translator translated the slang into '*bergelora*' or surging in the target language. The word '*bergelora*' is a verb, and the meaning is '*bergejolak hebat; sangat bersemangat*' or surged violently; so excited (Kamus Besar Bahasa Indonesia, n.d.). The translator paraphrased the noun slang *moxie* into a common verb, '*bergelora*'. In other words, the translator altered the structure of the word while ensuring that it was still easily comprehensible and understandable by the audience.

Excerpt 15 (*Moxie* Movie)

SL: And then, I got voted Most Bangable.

TL: Lalu, aku terpilih sebagai Paling Layak Ditiduri.

The slang word *bangable* appeared in the scene at the end of the story when there was a protest gathering in front of the school. At the time, Emma admitted that she was an anonymous person who

asked for help through a letter to Moxie, she confessed that her ex-boyfriend raped her and suddenly got the Most *Bangable* ranking, said “And then, I got voted Most *Bangable*”. *Bangable* means somebody you would bang or do have sex with (Urban Dictionary, n.d.). The translator translated the slang *bangable* to ‘*layak ditiduri*’ or worth sleeping with. The translator chose the phrase ‘*layak ditiduri*’ because he may have considered that the literal translation of the slang *bangable* would be considered vulgar in Indonesian culture. Based on the Indonesian culture, it is preferred to translate this type of slang into a common word. In addition, the translator translated the word *bangable*, using different syntactic structures, where a word changed into a phrase; nonetheless, the translation seems natural and easy to be understood.

Excerpt 16 (*Moxie* Movie)

SL: No wonder Emma Cunningham dates a college guy.

TL: Pantas Emma Cunningham memacari anak kuliah.

The word *guy* is used to indicate a man. In excerpt 11, the slang term *guy* is translated as ‘*anak*’ or kid, not ‘*pria*’ or man. ‘*Anak*’ is *manusia yang masih kecil* or a small human (Kamus Besar Bahasa Indonesia, n.d.). In translating the term *guy*, the translator employed a paraphrase strategy, in which she translated the word *guy* using a different word rather than the actual meaning. The scene of Excerpt 11 took place when Claudia and Vivian arrived at a very crowded party full of high school teenagers who played a lot and made a lot of noise. Then Claudia commented, “No wonder Emma Cunningham dates a college *guy*”, she was comparing the lifestyles of high school students to college students, who may appear calmer and more mature. Based on the context, translating *guy* into ‘*anak*’, which is translated into a general term, appeared appropriate and understandable in the target language.

Excerpt 17 (*He’s All That* Movie)

SL: You scumbag!

TL: Bajingan!

The context of excerpt 12 is Padgett caught Jordan having an affair with his backup dancer. While crying she cursed at Jordan by saying, “You *scumbag*!”. The slang word *scumbag* is translated into ‘*bajingan*’ or bastard. The slang *Scumbag* means a very despicable individual who has engaged in behavior that is unethical or improper (Urban Dictionary, n.d.). The word ‘*bajingan*’ means ‘*penjahat*’ or ‘*pencopet*’ or criminal; pickpocket (Kamus Besar Bahasa Indonesia, n.d.). The term ‘*bajingan*’ is also listed in Wiktionary (n.d.) as *bahasa gaul* or Indonesian slang, where it is frequently used as a nasty word to swear at something or someone. In this case, the translator employed a paraphrase strategy to translate the source text to the target text. The translator used other slang word in the target language that has almost the same meaning to represent the slang words said by Padgett in order to accurately reflect her feelings or swearing in the target language.

Excerpt 18 (*Moxie* Movie)

SL: What's up, guys?

TL: Halo, Teman-teman.

In excerpt 13, the slang term *What's up* is shown in the scene in which Bradley, the mascot, welcomed all of his friends by asking, "What's up, guys?" during a meeting aimed at inspiring enthusiasm before a sporting event, also known as a pep rally. According to Urban Dictionary, the slang term *what's up* is used to ask how someone is doing, used in informal situations (n.d.) The translator translated it as 'halo' or hello. The term 'halo' in *Kamus Besar Bahasa Indonesia* is *kata yang digunakan untuk mengawali percakapan*, or the word used to start a conversation. In general, *what's up* in Indonesian is defined as 'apa kabar' meaning *how are you*. Since the translator used expressions that were not the same as the actual meaning but were still relevant in the context of the conversation, which was to greet people, it is possible to infer that the strategy the translator used in translating the slang term *what's up* is paraphrase strategy.

Excerpt 19 (*He's All That* Movie)

SL: So, you could hook up with the backup dancer?

TL: Agar bisa tidur dengan penari latar?

The excerpt 14 showed the scene of Padgett, who intended to surprise Jordan, but instead, she saw Jordan having an affair with his backup dancer in his van. Padgett is surprised and yelled at Jordan, saying that's the reason why she should not come to see Jordan so he did not get caught having sex with another woman, as in the following dialogue "So, you could *hook up* with the backup dancer?". The slang *hook up* means when two people (opposite or the same sex) is having sex (Urban Dictionary, n.d.). In the excerpt 14 above, the translator translated *hook up* to 'tidur' or sleep. If the slang *hook up* is translated according to the actual meaning of the slang, then in Indonesian it should be 'bercinta'. The translator chose the word 'tidur' because he may have considered that the literal translation of the verb *hook up* would be considered too vulgar in Indonesian culture. Based on the Indonesian culture, it is preferred to translate this type of slang to a standard word; nonetheless, the translation seems natural and easy to be understood.

Excerpt 20 (*He's All That* Movie)

SL: You croquem-douche!

TL: Kamu brengsek!

The excerpt 15 above occurred when Padgett arrived at Jordan's set with croquembouche (a dessert puff) that she had baked. But, when she arrived on the set, she caught Jordan having an affair with his backup dancer. She cursed Jordan while crying and tossing the croquembouches, exclaiming, "You *croquem-douche*!". The slang word *croquem-douche* is translated into 'brengsek' in the target language. The slang *douche* means someone who is more than a jerk (obnoxious or offensive), thinks he's great, does stupid things, thinks he's better than anyone else, and is good at annoying people (Urban Dictionary, n.d.). Moreover, usually in Indonesian, 'brengsek' is used to swear, which refers to rude people. It can also be interpreted to refer to incompetent people. It can be concluded that the strategy used by the translator in translating the slang *croquem-douche* is a paraphrase strategy because it used expressions that are not the same as the actual meaning but are still acceptable when viewed from the context of the dialogue, which is to curse people.

Discussion

In this study, the theory of expansion and paraphrase strategies referred to the translation of slang words in the source language and target language. As a result, the researchers found that there were 80 data, 28 of which were found in the *Work It* movie, with 1 data belonging to expansion strategy and 27 data belonging to paraphrase strategy. Then, 28 data were found in the *Moxie* movie, which can be detailed as 1 data belonging to expansion strategy and 27 data belonging to paraphrase strategy. Lastly, there were 24 data found in the *He's All That* movie, which includes 1 data belonging to expansion strategy and 23 data belonging to paraphrase strategy. It can be concluded that the paraphrase strategy is the dominant strategy used in translating slang words in all of the three movie subtitles.

In the meantime, to examine slang word formation, the researchers used the word-formation theory by Yule (2019). The theory of word-formation referred to the slang words in the source language. The researchers found that only 5 to 6 out of 10 types of word formation were identified in the three movie subtitles, which were coinage, compounding, clipping, conversion, derivation, and multiple processes.

In particular, when translating slang words using the expansion strategy, the translators added other words as explanations or information so that the viewer clearly understands the context of the utterance in the movie. Moreover, in translating slang words in the subtitles of the three movies, all of the translators used the paraphrase strategy more often, mostly by changing slang words into words with different meanings in the target language, changing the structure; changing the part of speech, turning a word into a phrase, and changing the positive form of a slang word into negative form in the target language, as well as translating slang into common words in the target language.

Furthermore, based on the results of this study and other studies, the paraphrase strategy was one of the most frequently used subtitling strategies by translators in translating slang, while the expansion strategy was one of the least frequently used subtitling strategies by translators in translating slang. This happened due to language and cultural differences between the source text and the target text, the translators attempted to create good and natural subtitles by changing the slang words and the structure of the slang words, as well as considering the time and space constraints for subtitles to make it easier for the audience to comprehend the movie story.

CONCLUSION

This research mainly focused on English slang and their Indonesian subtitling strategies that occurred in three teen movie genres, namely *Work It*, *Moxie*, and *He's All That*. Furthermore, this research focuses on the formation of slang words as well as their subtitling strategies. This research only analyzed the data using two of Gottlieb's subtitling strategies, namely expansion and paraphrase strategies. Consequently, other subtitling strategies were not discussed. Based on the results, several conclusions can be drawn. Firstly, concerning the slang word formation, from 80 data found in the three movies, there were only 6 word-formations were identified in the three movie subtitles. The word formations were coinage, compounding, clipping, derivation, conversion, and multiple processes. Secondly, with regard to subtitling strategy, from 80 data, the results showed that there were only 3 data from the three movies that applied the expansion strategy. Meanwhile, there are 77 data from the three movies that applied the paraphrase strategy. It can be concluded that the paraphrase strategy is the dominant strategy used since the majority of slang words that are used in

movies needed generalization, modification, and alteration in order for the audience to comprehend them.

Additionally, due to the limitations of the present study, which only analyzed two of Gottlieb's ten theories of subtitling strategies, namely expansion and paraphrase subtitling strategies, further research is required. The researchers recommend that future studies analyze the translation of slang words using all ten of Gottlieb's subtitling strategy theories at once or only focus on a few of Gottlieb's subtitling strategy theories other than expansion and paraphrase. In this research, the researchers used 3 films of the same genre, namely the teen-movie genre. However, future studies could use other genre movies or use a different number of movies. Furthermore, apart from movies, many media sources contain slang words. Future studies could examine slang words in novels, songs, poems, TV shows, news articles, social media, etc.

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