INTRODUCTION

In this digital era, it is easy for people to do anything because of the presence of the internet. One of them is watching a movie. Decades ago the only choice available if someone wants to watch a movie is go to the cinema or own a DVD/VCD player then buy the film they want to watch. There are not many and varied choices of films of course, but in the current era, people can watch movies through paid movie streaming sites that are easily accessible anywhere and anytime from our phone, laptop, or any kinds of gadgets that the person has. The large variety of films with various genres and languages available is also an advantage of this movie streaming site.

When watching a foreign movie which of course, in this case, a movie that uses English as its main language, the translator or in this scenario, the subtitle maker, needs to have an adequate knowledge both in the source and the target language especially if there is an elements of figurative language in the movie which requires proper understanding of transferring its meaning and this is supported by (Newmark, 1988), he mentioned that an act of translation is how the translator is able to expressively express and uncover the meaning of the source text into the target language, exactly what the author wants to convey without any changing of its intended message. (Bell, 1991) also said that lack of understanding of how a text supposed to be translated, the translator would have no clue on what to do on related matters because textual meaning is a very essential thing in translation activity. For this research, since the focus is about translating figurative language, a slang to be specific, (Abrams, 1993) explained that figurative language is a deviated form of language that used daily, which mean, it is some kind of

deviation from the formal or general language, a deviation of meaning or definition, and deviation of words sequences in order to obtain specific certain of effects or meanings.

The definition of translation according to experts sometimes seems to be overlapping each other but at the same time also filling the gap between each. To conclude, (Munday, 2001) added that translation is one of many forms in communication in the field and for that reason such activity looks to pass on, across social and semantic limits, different or any other form of communication that might be expected for various purposes and for different readers or audience engaged in that thing. In general, translation is the transfer of messages and ideas from the source language to the target language, whether it is written or not written, already has a written system or not, or whether one or both of these languages are sign language even in some figurative languages like slang words, the translator would have to be able to convert the source language into the most acceptable target language which requires syntactic, semantic, and pragmatic understanding as well as the ability to analyze the source language to suit perfectly without sounding or looking unnatural.

The already translated utterance from the movie will be put in the movie as a subtitle in a written form displayed on the screen as the movie scene goes by. According to (Chiaro, 2012), audio-visual translation is an activity of changing the spoken form of language from one language to another into a text which is called subtitle and subtitling is considered as one of the two modes of translation for screen translation. The act of subtitling cannot be done only by just putting the translation as it is on the screen because there are rules to follow in order to do so.

There are some previous researches which are similar to this research. The first one is from (Rahmawati, 2015) titled *Audiovisual Translation of Slang Words and Phrases and Their Types of Equivalence in 50/50 Movie*. The purpose of this research is to identify what types of slang and subtitling strategies used in the film are also types of equivalence found in its subtitle. This research used a descriptive qualitative approach and the data are analyzed based on some theories. The researcher determined each type of slang based on Finnegan's lexical meaning theory and Yule's word-formation theory. She used a subtitling theory proposed by Gottlieb and a type of equivalence proposed by Kade for her subtitling strategies. Throughout the film, a total of 370 slang terms (words and phrases) were found by the researcher. The findings indicate that there were 8 types of slang identified from 12 classifications, with the most common type of slang, Synonymy, (55.14%) appearing in the movie subtitle. There are also 7 out of 10 subtitling strategies used in the movie subtitle, with Transfer being the most commonly used strategy (43.43%). Moreover, in equivalence, from four types, there are three found in the movie with the most frequent type being used is One to Several (95.9%). Furthermore, a combination of Transfer - Synonymy - One to Several type of equivalence most of the time showed up simultaneously in the movie subtitle with 73 occurrences. The researcher concluded that the subtitling strategies, types of slang, and types of equivalence found in the movie are linked to each other because by just identifying the subtitling strategies used to translate the slang words and phrases in the movie subtitle the researcher is able to figure out the type of slang and equivalence used to convert it to the target language.

The second previous research is from (Panjaitan, 2017) titled *An Analysis of Slang Language in Zootopia movie*. The purpose of this research is to identify how slang language is represented in the movie and whether slang language can be found in fiction movies or not as another movie did. This research is conducted by using qualitative methods to describe the existing situation in the movie. To analyze the data, the researcher applied the theory from Eble and Partridge to analyze the types of slang and Partridge's theory to investigate the function of slang used in the data. The results of this research explained that there are 16 data collected by using theories of slang, 14 data containing Society slang based on Partridge's theory, five data categorized by Eble's theory and showed that Society slang is the type of slang the characters often used in the movie.

Other similar research conducted by (Ekawati, 2018) titled *Slang Words in Fast and Furious Movies*. The author's main objectives are to find out the types of slang, the meaning, and the reason why such slang is used by the characters of the movie. This research used qualitative methods and Eric Partridge's theory of slang and the theory of meaning by Geoffrey Leech. The results of this research explained there are two types of slang that appeared in the movie which are Public House and Society slang. Besides that, the meaning of each slang used in the movie is explained using the context where the slang appeared in the particular movie scene.

Those researches show some similarities in terms of its main topic which is about slang translation analysis, subtitling strategies, meaning of the slang, and what types of slang often appeared in the data used in the research. However, this

proposed research will focus on how slang is translated from a set of subtitling strategies theory from Gottlieb as cited in (Ghaemi & Benyamin, 2011)

SLANG WORDS

Slang in its sense is a word/phrase in an informal unit used by humans to interact socially every day with each other and the meaning of it cannot be interpreted literally. According to Leech and Svartvik as cited in (Yuliana, 2015), slang is a style of language that is usually restricted to members of specific social groups, such as 'teenage slang,' 'army slang,' and 'theater slang.' Slang will not be easily understood by an outsider of those specific social groups and considered as something that has value in terms of expressing the intimacy between its members

Slang is considered a non-standard element of a language used in conversation and written form to show expression and is not fit to be used in formal circumstances. Similar to that, Munro as cited (Fasola, 2012) defined that slang is an informal non-standard language whether it is in a form of written or spoken where the use of it is not allowed in a formal speech or essay. (Coleman, 2005, p. 1) added that “Slang is usually short-lived, and often belongs to a specific age or social clique. It is used, like fashion, to define in-groups and out-groups. Jargon is the specialized language of an occupational or interest group…”

Another explanation about slang is by (Burdova, 2009) who explained that slang words and expressions are characterized by a high degree of informality, familiarity, and vocabulary richness. They are realized by a specific group of people whose members are connected with some particular link, such as territory

(Californian), age (teenagers), subculture (students), and mainly occur in the spoken form of the language.

From those definitions, it can be concluded that slang is an informal, varied, figure of speech used in a particular society in more loose social settings to communicate with each other without having to worry about being misunderstood.

TRANSLATION STRATEGIES IN SUBTITLING

Gottlieb as cited in (Ghaemi & Benyamin, 2011) said that subtitling is a way to provide a verbal message in audio-visual media in a different language in a form of one or few lines of written text that are displayed on the screen in sync with the verbal message of the source language.

Subtitling strategies are needed to break the obstacles found in the audio-visual product when rendering the message from source language to target language. Therefore, the researcher will use subtitling strategies provided by Gottlieb as cited in (Ghaemi & Benyamin, 2011) namely as follows:

1. Expansion

   This strategy is used when some cultural matters appear in the source language and it requires longer explanation because the equivalence of it cannot be found in the target language. For example:

   SL: You will have two marriages. One **long**, one **short.**

   TL: Kau bisa mengalami 2 kali pernikahan. Yang **satu awet**, satunya lagi **hanya sebentar**. (Widiastuti & Krisnawati, 2010)