SUBTITLING STRATEGIES OF ENGLISH SLANG EXPRESSIONS IN THE INDONESIAN SUBTITLE OF AMERICAN TV SERIES: *GLEE* SEASON 1

A THESIS

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

PRASASTI DYAH NILASARI

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ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM

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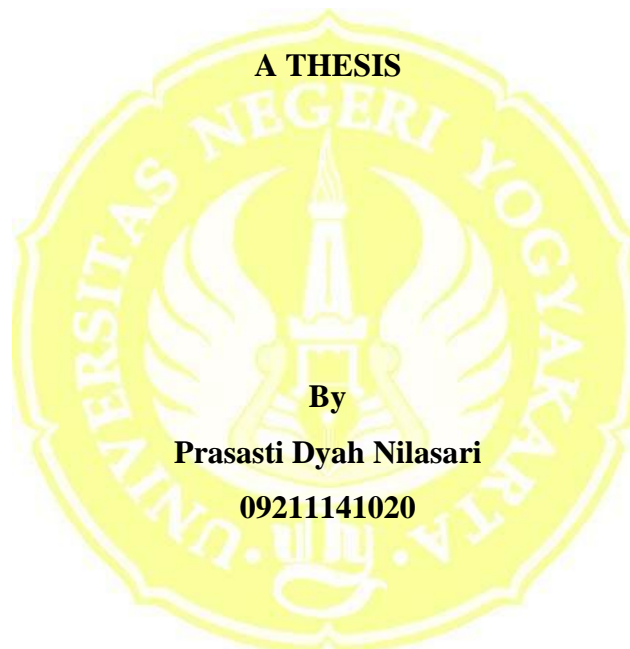
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A THESIS

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PERNYATAAN

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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, Juni 2014

Penulis,

Prasasti Dyah Nilasari

MOTTOS

"It always seems impossible until it is done."

- Nelson Mandela

"Whenever you think about giving up, think about why you've kept going for this long."

- Hayley Williams

"Why worry? If you've done the very best you can, worrying won't make it any better."

- Walt Disney

DEDICATION

This thesis is fully dedicated to *bapak* and *ibuk*, for all of their endless prayers and supports.

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LIST OF ABBREVIATIONS

SL   : Source Language

TL   : Target Language

ST   : Source Text

TT   : Target Text

TV   : Television

DVD   : Digital Versatile Disc (formerly Digital Video Disc)

Spc   : Specific

Gnr   : General

Exp   : Expansion

Par   : Paraphrase

Tra   : Transfer

Imi   : Imitation

Trc   : Transcription

Dis   : Dislocation

Con   : Condensation

Dec   : Decimation

Del   : Deletion

Res   : Resignation

Frm   : Formal

Dyn   : Dynamic

SUBTITLING STRATEGIES OF ENGLISH SLANG EXPRESSIONS IN THE INDONESIAN SUBTITLE OF AMERICAN TV SERIES: *GLEE* SEASON 1

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ABSTRACT

Translation of slang is one of the most controversial issues. There are no certain rules of how to translate slang words and expressions. Therefore, it is the translator who has set to priorities and chooses the most suitable translation strategy. The aims of this research are to know the types of English slang expressions found in American TV Series: *Glee* Season 1, the application of subtitling strategies, and the types of meaning equivalence of the English slang expressions found in American TV series: *Glee* Season 1 and their Indonesian subtitle.

This research employs a descriptive qualitative method. The data of this research were collected manually from the DVD of American TV series: *Glee* Season 1. The main instrument of this research was the researcher herself and the second instruments were the data sheets and related references. The data were categorized based on some theories. The first, slang types proposed by Matiello (2008: 35), the second subtitling strategies proposed by Gottlieb (1992: 166), and the third is the meaning equivalence proposed by Nida (2001: 41). To achieve the data trustworthiness, the data sheets are repeatedly checked by the researcher and some peers and the results are discussed with the consultants.

The results of this research show that from 66 data, there are 32 data belonging to specific slang and 34 data belonging to general slang. There are eight subtitling strategies the translator applied in translating the slang expressions. They are expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. The most frequently used strategy is transfer with 25 data. From 66 data, there are 28 data belonging to formal equivalence and 38 data belong to dynamic equivalence. This finding indicates that dynamic equivalence is the most frequently used.

Keywords: slang expressions, subtitling, subtitling strategies, *GLEE*, types of slang, meaning equivalence

CHAPTER I
INTRODUCTION

A. Background of the Study

Communication is an important thing in human's life. Humans interacts each other, work together, and establish social contacts in the community. In doing so, they use language as the main tool in the process of communication. Language is a verbal communication for each member of a community. In order to make a communication can take place properly and effectively, each community will create a distinct language and culture system which are suitable for them. As a verbal communication in society, language is not single and homogeneous, but consists of several language variations. The language variation is due to the variety of social groups in society. The grouping can be based on ages, education level, economic status, profession, region, and so on.

Variety of language in society can also be grouped by the formality level, there are formal language and non-formal language. In general, formal language is used in a formal situation. Otherwise, there are many situations in everyday life where non-formal language is allowed. One example of non-formal language is slang. Slang is included in the non-formal language as utterance style characterized by using code language that is more personal and relatively fixed in the group.

Slang is created and used by a group of people and only understood by the members of the group. Slang is used by all kinds of groups of people who share

situations or interests. They create a word that gives a new meaning to a word. The purpose of using slang is to set themselves apart or to make it difficult for ordinary people to understand them. After years, slang becomes regular words and can be found in dictionaries.

Film is a reflection of real life that exists in the society. Nowadays, slang is often used in western movie especially teenager films. Slang is usually used in teenager films because they are the group of society that often use it. Furthermore, with the development of globalization era, film should be enjoyed by all community, not just a certain groups. American films are popular almost in every country in the world, including in Indonesia. However, not all Indonesian people master English well. Therefore, translation is needed in this case. The need of translation has a function as an intermediary to convey the purpose of a discourse to the target of the discourse. In the translation of a film, the translator needs to convey the story of the film that uses English to Indonesian people who use Indonesian language as the main language. A sample of translation of film from English into Indonesian appears on American TV series *Glee* season 1.

To translate the English slang expressions in American TV series *Glee* season 1, the translator must be careful. It is related to the phenomena that language usage is bound by cultural background. *Glee* is an American TV series which target audience is teenagers. In American TV series *Glee* season 1, not only formal English is used but also slang. Teenagers in America often use that kind of language when communicating in their community. Thus, the use of slang in American TV series *Glee* season 1 is bound by a source language cultural

background of the use of language. When translating slang into Indonesian as a target language the translator must consider the cultural background of the Indonesian audience. In addition, the translator should pay attention to the language variation. There are some reasons which make slang become a problem for the translator in translating film. It is because slang is an uncommon language.

Based on the above explanation, it can be known how important the study of the use of slang in the Indonesian language in the movie subtitle of *Glee*. Therefore, this research examines this phenomena under the title *Subtitling Strategies of English Slang Expressions in the Indonesian Subtitle of American TV Series: GLEE Season 1*.

B. Identification of the Study

Slang in American TV series *Glee* season 1 plays important roles because it makes the story sound more natural to teenage life. Regarding the presence of slang in American TV series *Glee* season 1, some problems have been identified related to the slang phenomena in the film. In this kind of TV series, the characters use many kinds of slang. Slang is an uncommon language. It needs the translator understanding about the meaning of slang itself. Sometimes it causes the translator misunderstand the real meaning because slang contain specific terms.

Different language, social, and cultural background give a strong influence to slang expression. The dialogue can be unusual, rude, or dirty to some people,

while other does not feel the same. This kinds of language can raise as problem for the Indonesian audience because of the differences in cultural value between America and Indonesia. If those slang expressions occur in Indonesian, they are sometimes are not translated into Indonesian slang or just deleted. Not all of the Indonesian audiences can catch the meaning of the slang language used. The other problem that may arise is about the subtitling strategies which are used by the translator to translate the slang. To overcome the problem of misinterpreting, subtitles tries to transfer the message of the movie dialogue. In addition, the translator should pay attention to the language variation.

C. Focus of the Study

Based on the identification of the study above, this study has been limited into three problems. They are kinds of English slang expressions that is used by the cast in American TV series *Glee* season 1, the subtitling strategies that is used by the translator to translate the English slang expressions, and the types of meaning equivalence of the English slang expressions in American TV series *Glee* season 1 and their Indonesian subtitle.

D. Formulation of the Study

Based on the problems identified above, three research questions are formulated as the following questions.

1. What types of English slang expressions are found in American TV series *Glee* season 1?

2. What strategies are used by the translator in subtitling the English slang expressions?

3. What types of meaning equivalence of the English slang expressions that are found in American TV series *Glee* season 1 and their Indonesian subtitle?

E. Objectives of the Study

Based on the formulation of the problem, the objectives of the research are:

1. to describe the types of English slang expressions found in American TV series *Glee* season 1,

2. to describe the strategies used by the translator in subtitling the English slang expressions in American TV series *Glee* season 1, and

3. to describe the types of meaning equivalence of the English slang expressions found in American TV series *Glee* season 1 and their Indonesian subtitle.

F. Significance of the Study

1. This study deals with the analysis of slang and the strategies which are used by the translator in subtitling the English slang expression in *Glee* TV series. Regarding from this study, it is expected to contribute inputs and ideas to amateur translators and students to supply their translation skills in subtitling films.

2. This study also will be worthwhile for instructors in choosing the most suitable strategies in translation course.

CHAPTER II
LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter reviews the literatures which are related to the research. Theories of translation, subtitling and slang are elaborated in this chapter. Those theories are useful for the researcher as the background knowledge to identify the problems occurring in the translation and also ways to solve them.

A. Literature Review

1. Translation

This section includes the notions of translation, types of translation and, translation process. The deep explanation is presented below.

a. Notions of Translation

Catford (1965: 20) defines translation as the replacement of textual material in one language by equivalent textual material in another language. Catford identified that translation only replace one language to another. While, Savory (1968: 3) defines that translation is made possible by an equivalent of thought that lies behind its different verbal expressions. Among those authors' explanation, it can be concluded that translation can occur not only from textual material but also from verbal expressions.

In changing the text material from one language to another language which uses different verbal expressions a translator should consider several things. Wills (1984) defines translation as a process. Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL

text, and which requires syntactic, the semantic, and the pragmatic understanding and analytical processing of the SL.

In translating a text, the translator does not only pay attention to the aspect of how to express from one language to another language but also the translated meaning of the text. Larson (1984: 3), defines translation as transferring the meaning of source language into receptor language. It is only the meaning that is being transferred. The meaning should not change, only the form may change. She defines translation as a changed form. That is the change of form from the SL (Source Language) to the TL (Target Language). Machali (1998: 1) further explains that in translation, the form of the source language is replaced by the form of the target language.

Furthermore, Nida and Taber give their statement about translation. Nida and Taber (1968: 12) propose the terms of equivalence in defining translation. According to them, translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and second in terms of style.

Koller In Hatim (2001: 2) the result of a text-processing activity, by means of which a source language text is transposed into a target language text. Between the resultant text L2 (the target language text) and the source text in L1 (the source language text) there exists a relationship, which can be designated as a translation or equivalence relation.

According to the type, Brown and Attardo give explanations about the difference of translation type. Brown and Attardo (2000: 242) refer to the word

translation as an umbrella for two activities: interpreting (of spoken language) and translation (of written language).

Furthermore, in line with Brown and Attardo, Brislin (1976: 1) argues that translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; such standardization or whether one or both languages is based on signs, as with sign languages of the deaf.

b. Translation Process

Nida and Taber (1974: 33) state that translation consists of three steps. Those steps are:

1. analysis, in which the surface structure is analyzed in terms of the grammatical relationship and the meaning of the words and combination 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.

In further explanation, Nida and Taber give a diagram of translation process. This diagram is described as follows.

A (Source)   **B (Receptor)**

| |

(Analysis)   **Restructuring**

| |
↓   ↓

X ——————— **(Transfer)** ——————— **Y**
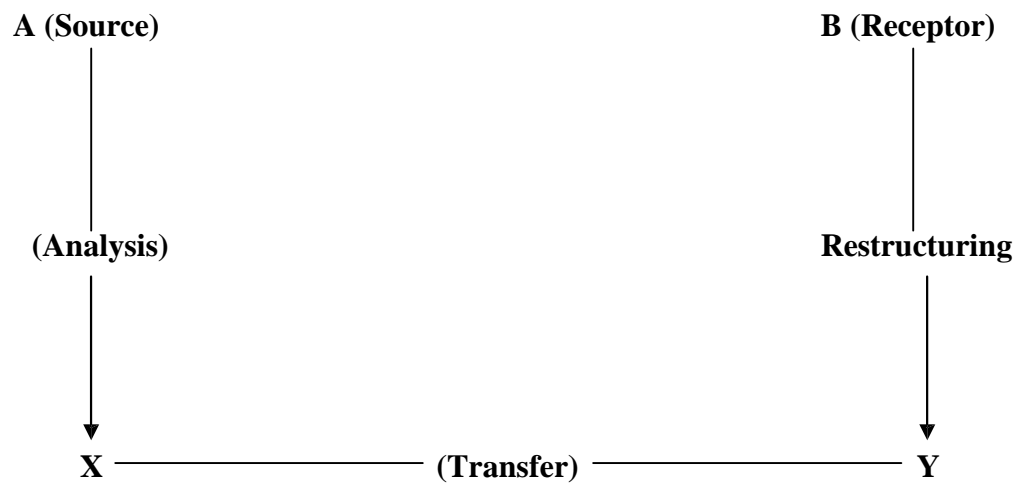
Figure 1. **The Process of Translation Nida and Taber (1974: 33)**

2.   **Audio Visual Translation (AVT)**

According to Cintas (2007) audiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media. The translation of any material in audio, visual or audiovisual format. Dubbing, subtitling, localisation, and media accessibility (audio description, subtitling for the deaf and hard of hearing) are some of the most common techniques. oral or written) with sound and image. The four major aspects that are included in this section are subtitling, dubbing, software localization and multimedia, and audio description.

Cintas suggests three possibilities: 1) the message is conveyed only auditorily as, for example, in songs and radio programmes, or 2) the only channel used is the visual one: comic strips, published advertisements, etc. or 3) both auditory and visual channels convey the message as in products such as films, CD-ROMs or documentaries. Because of the mix of different communication

systems such as images, sound and the verbal component, the translation of audiovisual materials is characterized by particular limitations. These make audiovisual translation very different from literary translation.

3. **Subtitling**

a. **Notions of Subtitling**

Subtitling is a type of audiovisual translation that has its own specifications, rules and criteria. According to Gottlieb (1992: 166) there are two major types of film translation: dubbing and subtitling. Dubbing is known to be the method that modifies the source text to a large extent and thus makes it familiar to the target audience through domestication. Subtitling can be defined as "a written, additive, immediate, synchronous and polymedial translation".

Matsumoto (2003) states that subtitling is very different form the translation of written text. Adding to the complexity of usual translation, translation for subtitles for movies and television programs involves very unique and interesting procedure which does not exist in the works of translation. While Cintas & Remael (2007: 8) defines subtitling as 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 (songs, voices off).

b. Subtitling Process

Luyken (1991: 49) states that subtitling carries a technical part which is the spotting of the subtitles. So, calculate the moment in which the subtitles appear and disappear on the screen, so that synchronization occurs with the audio. Also, the duration of the subtitles and the changes of the camera shot viewer tends to return to lowering their view and re-reading the subtitle, so one must respect, where possible, the shot and scene changes.

Therefore, in the process of subtitling, there are the following phases according to Luyken (1991: 49):

1. spotting, localisation of the entrance and exit times of the subtitles synchronised with the audio, calculating the minimum and maximum duration times and respecting the shot and scene changes,

2. translation/ adaptation, translation from the original, adapting it and adjusting it to characters permitted according to the duration of the subtitle, and

3. simulation, representation of the translated subtitles with the image and the audio to check that they respect all of the criteria and that they can be read in a natural way.

c. Subtitling Strategies

For the purpose of this research, the techniques or strategies in subtitling proposed by Gottlieb (1992: 166) is use to analyze the strategies in subtitling the dialogue. Gottlieb's typology consists of ten subtitling strategies that can be employed in subtitling namely: expansion, paraphrase, transfer, imitation,

transcription, dislocation, condensation, decimation, deletion and resignation. The following are explanation of each strategy.

1) Expansion

Expansion is a strategy that provides supplementary information in the translation due to the formal differences between two languages. In order to render the translation more comprehensible and acceptable in the TL (target language). Expansion is used when a target text needs explanation because the target language cannot retrieve the cultural nuance of the source language. The following is the example of this strategy.

SL: These are dirty, **dirty people**. Don't you know that?

TL: *Mereka **orang-orang miskin**. Kau tak tahu itu?*

2) Paraphrase

Paraphrase is an alteration of SL (source language) message into TL (target language) in order to provide an acceptable as well as source language form. Paraphrase is used when a phrase in the source language cannot be reconstructed in the same syntactic way in the target language. The following is the example of this strategy.

SL: She tells me, you never finish anything. If you finish the police course **you get taken care of again**, baby.

TL: *Katanya, "Kau tak pernah selesaikan apapun. Jika kau lulus Akpol **kau akan kulayani lagi**, Sayang"*

3) Transfer

Transfer is a faithful transmission of the whole form and also message from SL into acceptable TL equivalent. Every single piece of the original SL aspects, both form and message, are transmitted to and emanated by the TL accurately.

Transfer refers to the strategy of subtitling source language text completely and correctly. In other words, it does not leave any single word left untranslated. The following is the example of this strategy.

SL: So, what's the prognosis, **Fertile Myrtle?** Minus or plus?

TL: *Apa hasilnya, **Nona Subur?** Tanda kurang atau tambah?*

4) Imitation

Imitation produces an identical expression in the TT. This strategy occurs when a subtitle text maintains the same form, typically with names of people and places. The following is the example of this strategy.

SL: That's **Fitzy.**

TL: *Itu **Fitzy.***

5) Transcription

In transcription, the translator attempts to convey an adequate rendering of the ST contents in the TT. It is used when a translator finds an unusual term even for the source text itself, for example the use of third language or nonsense language. The following is the example of this strategy.

SL: And I was like, **"**No offense, sweetie, but nobody looks good in **gauchos."**

TL: *Dan aku seperti***,** *"Bukan menghina sayang, tetapi seseorang melihat baik dalam* **gauchos."**

6) Dislocation

Dislocation produces a different expression in the TT that adjusts the contents of the ST so that it conforms to the TT-language. It is adopted when the dialogue employs some sort of special effects, for example a silly song in a cartoon film, where the translation is more important than the content. The following is the example of this strategy.

SL: Beats **the shit out of the fruity music** you listen to, tough guy**.**

TL: *Tak seperti* ***lagu cengeng*** *yang kau dengar jagoan.*

7) Condensation

Condensation is reduction of the SL message without reducing its meaningful content. However, all of the original message content is not lost. It is a technique which shortens of text in least unmistakable way possible. The aim is to reduce partially without deleting the value. The following is the example of this strategy.

SL: You however grew up on the north shore, **huh**?

TL*: Tapi, kau dibesarkan di pantai utara,* ***kan****?*

8) Decimation

Decimation is an extensive reduction of message which is followed by the reduction of its important expression and parts. This strategy is an extreme form of condensation where some potentially important elements are omitted, perhaps for reasons of discourse speed. The following is the example of this strategy.

SL: **What the fuck did you say to me,** trainee?

TL: *Apa kau bilang,* bocah?

9) Deletion

Deletion is a strategy that deliberates exclusion of part of the whole SL message, especially less important aspects, such as those having no verbal content, leaving the most important message to be expressed intact. This technique refers to total elimination or parts of a text. However, since the omission only takes non-verbal contents, such as repetitions, word fillers and question tags, the essence of the dialogue still can be captured. The following is the example of this strategy.

SL: **Yeah, wizard, I guess.** I mean do what you think is right.

TL: *Tentu. Lakukan yang perlu kau lakukan.*

10) Resignation

Resignation is a zero translation as a result of the inability to translate the message at all. It is used when a translator leaves the dialogue untranslated. This

strategy is adopted when no translation solution can be found and meaning is inevitably lost. The following is the example of this strategy.

SL: Well, lah-di-fuckin'-da.

TL: ---

4. Language Varieties

All languages exhibit a great deal of varieties. Wardaugh (1992: 22) defines language varieties as in terms of specific set of linguistic item or human speech patterns which we can uniquely associate with some social factor such as age, sex, education, social status, social occasion, professional occupation, and other factors. Language varieties arises not only because of the heterogeneity of the user but also because the activities of social interaction they do. Each activity needs its own variety, which thus causes language varieties.

There are many kinds of language varieties dealing with the purpose of the use of language. Those kinds of language varieties serve religious, educational, occupation as well as secretive purposes. More detail about language variation associated with purpose can be seen as follows.

a. Standard Language

A standard language is considered as a language that is properly used for educational and governmental purpose. Trudgill (1992: 70) says that, standard language is the variety of English which is usually used in printed form, is spoken by educated native speakers and which is normally taught in schools and to non

native speaker learning the language." While Hudson (1996) states that standard language is the only kind of variety that would be counted as proper language.

b. Dialect

Dialect according to Chaika (1982: 132) refers to all the differences between varieties of a language those in pronunciation, word usage, and syntax. In the same sense, Holmes (2001: 132) defines dialect as a linguistic variety, which is distinguishable by their vocabulary, grammar, and pronunciation. Dialect is different form slang. Dialect is geographically restricted while slang is not necessarily associated with one region or social class.

c. Register

Register tends to be associated with particular groups of people or sometimes specific situations of use. Chaika (1982: 38) calls register as a style of speech associated with a particular social occasion. Whereas, Holmes (2001: 246) states that registers are the language of groups of people with common interest or jobs.

d. Jargon

Jargon is a variety of language created for specific functions by the people who engage in them regularly. According to Chaika (1982: 120) jargon is like a mini dialect, but used only for the activity for which they were created. Jargon is closely related to special profession. Supporting this argument, Alwasilah (1989:

61) define jargon as a set terms and expressions used by a social or occupational group, but not used and often not understand by the speech community a whole.

Jargon differs from slang for its prestige which slang does not possess. Both jargon and slang may be used within a particular group but slang does not exactly deal with status or reputation.

e. Cant

Cant is often called "thieves" or underworld slang. The use of cant can be viewed from occupational as well as secretive purpose. Kridalaksana (1982: 14) states that cant is a language that is used by a group of thieves. Cant mostly used by underworld group, such as: criminal, tramps, beggar, and etc. When the underworld whishes to converse or to communicate among themselves secretly, they use a kind of language which cannot accurately be designed by slang. For example, 'wipe out' for kill, and 'dope' for narcotics.

f. Slang

According to Rowe and Levine (2005: 203) slang words are newly coined words or those that have never been completely accepted in formal speech. As it has been mentioned before, the research discussed about slang. The further explanation about slang will be presented in the next sub-chapter.

5. **Slang**

In this section, slang definition, functions and origins of slang and the types of slang will be discusses.

a. **Notions of Slang**

Leech and Svartvik (1981: 26) assess the slang term in a following way. Slang is language which is very familiar in style, and it is usually restricted to the members of a particular social group, for example teenage slang, army slang, and theatre slang. Slang is not usually fully understood by people outside a particular social group, and so has a value of showing the intimacy and solidarity of its member.

Eble (1996: 11) defines slang as an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large. The existence of vocabulary of this sort within a language is possibly as old as language itself, for slang seems to be part of any language used in ordinary interaction by a community large enough and diverse enough to have identifiable subgroups.

In accordance with Eble, Kridalaksana (2008: 225) defines slang as a language and social phenomena that is eligible to be discussed. Slang is an unofficial language variety spoken by teenager or certain social groups for their internal communication, so other people do not understand their language. Slang is a new form of vocabulary and change.

b.   Functions and Origins of Slang

Bailey and Robinson (1985) states, slang is believed to fulfill various functions for its users. Some scholars believe that slang users employ the variety for social identifications purposes, when they wish to indicate to others their origins. Slang may be used for humorous effect; to regulate social interactions whereby a group uses particular words for particular purposes such as in greeting and farewells.

Furthermore, Thorne (2005: 3) states, functions of slang are outlined in two ways: Firstly, like any new coinage, a slang word may fill a gap in the existing lexicon. Secondly, a slang expression may be substituted for an existing term- what linguists refer to as 'relexicalisation'. While, Eble (1996: 116) highlights three generals functions of slang: 1. Slang changes the level of discourse in the direction of informality, 2. Slang identifies members of a group, 3. Slang opposes established authority. It can be concluded that every member in a particular group must adapt to become a slang language users in the group.

c.   Types of Slang

The classification of slang is as ambiguous as its definition. From the comparison of the classification between slang and other similar language varieties, it seems that slang is more implicit due to its conceptual and terminological overlap. Willis (1964) states that there are two broad kinds of slang, slang items which come from or give new meanings to standard words and

other slang items that are new inventions or at least have only a slight connection with established words.

While other scholar, Matiello (2008: 35) states that there are two types of slang, specific slang and general slang. The following are explanation of each type.

1) Specific slang is language used by members of a particular group to show their respect for that group and solidarity with other group members. It is also used in order to underline speakers' identity, social status, age, education, special interests as well as their geographical belong. Therefore, it is mainly spoken by people of similar age. It can be considered as a standard language that can be found in the dictionary classified as a non formal or slang. For example teenagers: *chick*, Ok: *cool*.

2) General slang is language used by speakers to avoid conventions, seriousness. It is used instead of clichés and standard language to change the level of formality. For example, a drink: *bevy,* football: *footy*. Some words can be both specific and general according to context, for example the word *grass* is in specific slang 'marijuana' whereas in general slang it stands for 'green vegetables'.

6. Equivalence in Translation

Equivalence can be said to be the central issue in translation. The notion of equivalence is undoubtedly one of the most problematic and controversial areas in

the field of translation theory. Baker (1992: 77) defines equivalence as the relationship between ST (Source Text) and TT (Target Text) that has allowed the TT to be considered as a translation of the ST in the first place. Vinay and Darbelnet (1995: 342) view equivalence in translation as a procedure which replicates the same situation as in the original, while using completely different word.

According to Nida that is stated in Munday (2001: 41) there are two different types of equivalence, namely formal equivalence and dynamic equivalence. The following are the explanation of each type.

1)   Formal equivalence tries to remain as close to the original text as possible, without adding the translator's ideas and thoughts into the translation. Thus, the more literal the translation is, the less danger there is corrupting the original message. This is therefore much more a word-for-word view of translation.

2)   Dynamic equivalence is an approach to translation in which the original language is translated 'thought for thought' rather than 'word for word' as in formal equivalence. Dynamic equivalence involves taking each sentence from the original text and rendering it into a sentence in the target language that conveys the same meaning, but does not necessarily use the exact phrasing or idioms of the original.

7. *Glee*

Glee is an American teen musical comedy drama television series which is directed by Ian Brennan and Ryan Murphy. It tells about glee club of William McKinley High School which deals with friendship, relationship, social issues of American teenager. Will Schuester, McKinley High Schools' Spanish teacher takes over the glee club named New Directions in order to restoring its former glory. Will is determined to do whatever it takes to make glee great again, even though everyone around him thinks he is nuts. It is not an easy thing for him, he is faced so many challenges of converting a group of misfits into a team of singers.

There are Rachel Berry, Mercedes Jones, Kurt Hummel, Tina Cohen-Chang, Artie Abrams, Finn Hudson which being New Direction new members. As Will and the glee club pursue their goal, they face opposition from a conniving cheerleading coach, Sue Sylvester, who tries to sabotage the group at every turn. To expedite her plans, Sue ask her cheerleader's members to join glee club. A major focus of the series is the students in the glee club, their relationships as couples, their love of singing and desire for popularity coming into conflict due to their membership in the low-status club, and the many vicissitudes of life in high school and as a teenager.
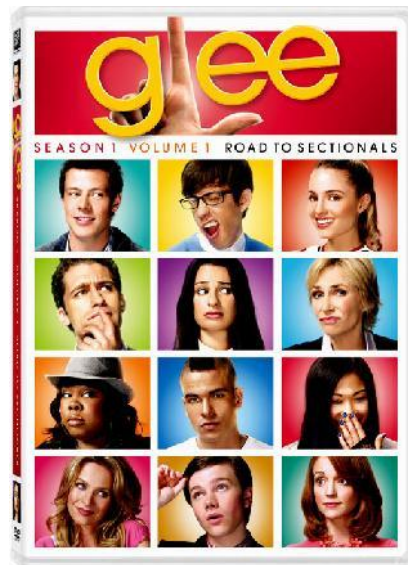
Figure 2. *Glee* **Season 1 DVD Cover**

B. Conceptual Framework and Analytical Construct

1. Conceptual Framework

This research applies a descriptive qualitative approach in which the researcher focuses on types of slang expression found in American TV series *Glee* season 1, subtitling strategies that is used by the translator to translate the slang expression, and the degree of meaning equivalence of the slang expressions in American TV series *Glee* season 1 and its Indonesian subtitle text.

There are some theories used as the framework of this research. Those theories help to analyze the problems formulated in this research and also to be used to set up a standard of judgment in analyzing the data. Moreover, the field of this research is audiovisual translation. According to Diaz Cintas (2007) audiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media.

The first framework is related to slang expressions. This research follows the definition of slang proposed by Kridalaksana. Kridalaksana (2008: 225) defines slang as an unofficial language variety spoken by teenager or certain social groups for their internal communication, so other people do not understand their language. Slang is a new form of vocabulary and change.

Moreover to analyze the slang types, Matiello (2008: 35) states that there are two types of slang, specific slang and general slang. The following are explanation of each type.

1)   Specific slang is language used by members of a particular group to show their respect for that group and solidarity with other group members. It is also used in order to underline speakers' identity, social status, age, education, special interests as well as their geographical belong. Therefore, it is mainly spoken by people of similar age.

2)   General slang is language used by speakers to avoid conventions, seriousness. It is used instead of clichés and standard language to change the level of formality.

The second framework discusses about subtitling strategies that is used by the translator. In order to found out the strategies that is used by the translator, this research uses strategies in subtitling proposed by Gottlieb (1992: 166). Gottlieb's typology consists of ten subtitling strategies that can be employed in subtitling namely: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation.

1) Expansion is used when the original requires an explanation because of some cultural nuance not retrievable in the target language.

2) Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

3) Transfer refers to the strategy of translating the source text completely and correctly.

4) Imitation even maintains the same forms, typically with names of people and places.

5) 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.

6) Dislocation is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content.

7) Condensation would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible.

8) Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted.

9) Deletion refers to the total elimination of parts of a text.

10) Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

The third framework explains the types of meaning equivalence of the English slang expressions in American TV series *Glee* season 1 and their Indonesian subtitle. Vinay and Darbelnet (1995: 342) view equivalence in

translation as a procedure which replicates the same situation as in the original, while using completely different word.

According to Nida that is stated in Munday (2001: 41) there are two different types of equivalence, namely formal equivalence and dynamic equivalence. The following are the explanation of each type.

1)   Formal equivalence tries to remain as close to the original text as possible, without adding the translator's ideas and thoughts into the translation. Thus, the more literal the translation is, the less danger there is corrupting the original message. This is therefore much more a word-for-word view of translation.

2)   Dynamic equivalence is an approach to translation in which the original language is translated 'thought for thought' rather than 'word for word' as in formal equivalence. Dynamic equivalence involves taking each sentence from the original text and rendering it into a sentence in the target language that conveys the same meaning, but does not necessarily use the exact phrasing or idioms of the original.

2.   Analytical Construct

This research focuses on analyzing the kinds of slang types found in Glee tv series, the subtitling strategies of the translated text, and the acceptability of the translated text. In reference to the conceptual framework above, the following diagram presents the outlines of the research.

```
                      ┌──────────────┐
                      │ Audio Visual │
                      │ Translation  │
                      └──────┬───────┘
                             │
                             ▼
┌─────────────┐       ┌──────────────┐       ┌─────────────┐
│ Source Text │──────▶│  Subtitling  │──────▶│ Target Text │
└──────┬──────┘       │  Strategies  │       └──────┬──────┘
       │              └──────┬───────┘              │
```

Source Text

Formal Language   **Non Formal Language**

Slang

1. Specific Slang
2. General Slang

Subtitling Strategies

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

Target Text

Equivalence in Translation

1. Formal Equivalence
2. Dynamic Equivalence

Figure 3. **Analytical Construct**

CHAPTER III
RESEARCH METHOD

A. Type of Research

Under the title *Subtitling Strategies of English Slang Expressions in the Indonesian Subtitle of American TV Series: GLEE Season 1*, this research mainly uses descriptive qualitative research in which a content analysis method is applied in analyzing the data. The researcher collects the data, analyzes them and draws a conclusion. Bungin (2007:68) states that a descriptive qualitative design is not purely qualitative since it is still influenced by quantitative tradition especially in putting theory to the collected data. According to Silverman (1993: 59), content analysis is an accepted method of textual investigation, particularly in the field of mass communications.

B. Data and Sources of Data

The data of this research are English slang expressions in the form of utterances of the characters in the TV series, which are based on the particular context. Those utterances can be in the form of words and phrases in the transcript of the dialogues of the TV series which it is in English and Indonesian subtitle. The source of this research is DVD of *Glee* TV series consists of four discs, with serial number 277/DVD/D/R/PA/8.2016/2011.

C. Research Instruments

The main instrument of this research was the researcher herself. In this case, the researcher as the human instrument played role as an instrument that collects, analyzes and infers the research data. Meanwhile DVD of the TV series, data sheets and related references serve as secondary instruments that were very helpful as a guide for the process of identification and analysis. In this research, the data is related to the subtitling strategies, types of slang, and the types of meaning equivalence. After all data are identified, they are transferred into data sheets to be analyzed.

D. Procedure

1. Data Collection

In this research, the researcher collected all the data by watching the original DVD of Glee several times to comprehend the whole stories. The data collection in this research was divided into several steps as follow:

a. watching *Glee* TV series carefully and comprehensively several times,

b. selecting the data from dialogues employing slang expressions,

c. transcribing the data from the film into the form of a dialogue list,

d. the data which contain the slang were classified and categorized by the types of slang,

e. transcribing and identified the listed dialogues containing slang expressions in Indonesian subtitles,

f. analyzing the data to find out the strategies that used by the translator in subtitling the slang expressions,

g. analyzing the data to find out the types of meaning equivalence of the English slang expressions and their Indonesian subtitle,

h. transferring the data into the data table, and

i. coding the data to make easier the analysis.

2. Data Analysis

In analyzing the data, this research uses a data sheet. After the data were collected, they were analyzed. The data were given codes to make the analysis of each data easier. The following coding is applied.

Datum number 1: Ep1/12:13/Spc/Exp/Frm

Below is the complete convention of abbreviation used in data coding.

Ep : episode

00:00 : time Spc

: specific Gnr:

general Exp :

expansion Par :

paraphrase Tra :

transfer

Imi : imitation

Trc : transcription

Dis : dislocation

Con : condensation

Dec : decimation

Del : deletion

Res : resignation

Frm: formal

Dyn: dynamic

The form of the data sheet shown in the following Table 1.

Table 1. **Data Sheet of the Data Analyzing**

No	Coding	Data		Types of Slang		Subtitling Strategies									Types of Equivalence	
		Source Language (English)	Target Language (Indonesian)	S p c	G n r	E x p	P a r	T r a	I m i	T r c	D i s	C o n	D e c	D e l	R e s	Frm	Dyn

E. Trustworthiness

This study applied trustworthiness in order to know the research validity. The aim of applying trustworthiness in this study is to make sure the data findings. According to Moleong (2001:173) to gain trustworthiness, there are four criteria such as credibility, dependability, conformability, and transferability.

This study applied credibility and dependability to obtain trustworthiness of the data. First, credibility was used to ensure the correctness of the data. To gain credibility, this study concerned on deep observation on the data so, it could be ensure the credibility. In achieving credibility, this study used triangulation technique. Moleong (2001: 128) states that "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 expert, and by theory. This study used the source and theory triangulation. The main sources were the original DVD of American TV Series *Glee* Season 1. Moreover, there were some theories that support the credibility of this study.

In the criteria of dependability, it concerned about reliability of the data of the study. The data findings of this study were triangulated by two translation students, Falla Nour Rohmah and Sigit Wibisono. Then, the result of triangulated data findings were consulted and discussed with the consultants, Drs. Asruddin B. Tou, M.A., Ph.D. and, Andy Bayu Nugroho S.S, M.Hum.

CHAPTER IV FINDINGS AND DISCUSSION

This chapter will present and clarify the results of the data analysis process conducted previously. As stated in the previous chapter, the objectives of this research are to find the types of English slang expressions, subtitling strategies which are used by the translator, and the types of meaning equivalence of the English slang expressions in American TV series *Glee* Season 1 and their Indonesian subtitle. This chapter consists of two sections, findings and discussion. The finding section presents the data of the analysis, while the dicussion section explains in detail about the three research problems.

A. Findings

The research findings here contain the result of the data analysis, which is in the form of numbers and percentages. There are tables and the detail explanation of the findings table in this section.

Table 2 provides a description of the findings. It contains lists of the types of English slang expressions that is appear in American TV series *Glee* season 1 and indicates their frequency of occurrence in numbers as well as in percentages.

Table 2. **The Frequencies of the Types of English Slang Expressions**

Types of Slang	Frequency	Percentage
General Slang	34	51.52%
Specific Slang	32	48.48%
Total	**66**	**100%**

According to Table 2, general slang appears in 51.52% of the data, while specific slang appears in 48.48% of the data. It can be concluded that general slang as the types of English slang expressions appears most often in American TV Series *Glee* Season 1.

Table 3. **The Frequencies of the Subtitling Strategies**

Subtitling Strategy	Frequency	Percentage
Transfer	25	37.87%
Deletion	15	22.72%
Expansion	6	9.10%
Paraphrase	6	9.10%
Decimation	6	9.10%
Condensation	5	7.57%
Transcription	2	3.03%
Imitation	1	1.51%
Dislocation	0	0%

Resignation	0	0%
Total	**66**	**100%**

According to Table 3, the translator applies eight subtitling strategies to translate the English slang expressions in American TV Series *Glee* Season 1. There are expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. Dislocation and resignation are not used by the translator to translate the slang expressions.

The result shows that transfer strategy becomes the most often strategy that is used by the translator to translate the English slang expressions in American TV Series *Glee* Season 1. A high occurrence of transfer as the subtitling strategy indicates that the translator attempts to translate the slang expressions in source language into the target language completely and correctly without any single word left untranslated. On the second rank is placed by deletion strategy. On the third rank there are three strategies with the same frequencies. There are expansion, paraphrase, and decimation. On the fourth rank is condensation, the fifth rank is transcription, and the sixth rank or the lowest frequency is imitation strategy.

Table 4. **The Frequencies of the Types of Meaning Equivalence**

Types of Meaning Equivalence	Frequency	Percentage
Dynamic Equivalence	38	57.58%
Formal Equivalence	28	42.42%
Total	**66**	**100%**

As seen from Table 4, there are 57.58% of the data that belong to dynamic equivalence. Moreover, 42.42% of the data belongs to formal equivalence. It means that dynamic equivalence is the most frequently used.

B. Discussion

This section provides the result of the data analysis process conducted previously. The discussion presents the explanation of the findings of the three research problems. Those are the types of slang expressions, the subtitling strategies, and the types of meaning equivalence of the English slang expressions in American TV series *Glee* season 1 and their Indonesian subtitle.

1. Types of Slang

The data of English slang expressions in this research are divided into two types. These types are proposed by Matiello (2008: 35). They are specific slang and general slang.

a. Specific Slang

Specific slang is language that speakers use to show their belonging to a group and establish solidarity or intimacy with the other group members. It is often used by speakers to create their own identity, including aspects such as social status, geographical belonging, age, education, occupation, lifestyle, and special interests. It is commonly found in the dictionary as a standard word and classified as an informal or slang word. There are 32 data in the research that belong to specific slang, in percentage 48.48%. Below are the examples of specific slang found in American TV Series *Glee* Season 1.

The first example of specific slang is presented on the scene when Rachel revealing Sandy takes a hand off the piano and places it firmly on Hank's stomach. Rachel is jealous because Hank gets the solo that she thinks she deserves. She reports Sandy to principal Figgins. Rachel sits across from principal Figgins, crying melodramatically.

Rachel: And just so we're clear, I want to clear up that hateful rumor that I was the one who turned that **closet case** Sandy Ryerson in because he gave Hank Saunders the solo I deserved.

(Datum 2: Ep1/06:53/Spc/Exp/Dyn)

From Datum 2, 'closet case' is a specific slang expression coming from a standard word in which 'closet' itself means a small room or space on a wall, used for storing things. The word 'case' means a particular situation. However, in this

context 'closet case' means a homosexual who denies his homosexuality and claims to be heterosexual.

The second example is presented on the scene when Finn walks up to the portable toilets where Puck and other football players are standing nearby. Finn shakes his head. He opens the portable toilet and pulls Artie out. Finn gives statement about the reason why he joins Glee club to the football players. Azimio cannot accept Finn's statement. He does not care about it. He is angry to Finn.

Azimio: Yeah, like maybe you're having trouble making good choices, as in, for instance, choosing to join **homo explosion.**

(Datum 48: Ep8/02:21:25/Spc/Tra/Frm)

In Datum 48, **homo explosion** is a specific slang expression coming from a standard word in which the word homo means homosexual, while the word explosion means sudden loud noise caused by something explode. However in this context, **homo explosion** means, when two or more people of the same gender participate in close relations in public.

b. General Slang

General slang is language that speakers deliberately use to break with a standard language and to change the level of discourse in the direction of informality. It signals the speakers' intention to refuse conventions and their need to be fresh and startling in their expression, to ease social exchanges and endues

friendliness, to reduce seriousness and to enrich the language. There are 34 data belongs to general slang, in percentage 51.52% of the data. Below are the examples of general slang found in American TV Series *Glee* Season 1.

The first example is presented on the scene when Schuester enters the locker room when the football team is changing after exercise. Schuester takes center stage. He asks if any of the football player wants to join Glee club. Puck gets up and stands next to Schuester. He closes his eyes as about to sing, but then he farts.

Puck: You **wanna** hear?

(Datum 6: Ep1/17:16/Gnr/Tra/Frm)

The phrase **wanna** in the example above is considered as general slang. Some people use that phrase as shorten word for 'want to' or 'want a' which is classified as a standard word. In this context, Puck uses **wanna** to reduce seriousness.

The second example is presented on the scene when Schuester comes to Sue's office. Sue is arguing with Schuester about Glee club in her office. They always blame each other, and never get enough of fight.

Sue: You **betcha**.

(Datum 19: Ep2/50:51/Gnr/Tra/Frm)

The word **betcha** is general slang expression for the word 'bet' in the standard word. **Betcha** in the example above is used instead of 'yes' to emphasize that somebody has guessed something correctly or made a good suggestion. In this context, Sue is giving agreement respond about Schuester's statement.

2. Subtitling Strategies

The analyzing of the slang expressions data is classified based on the subtitling strategies and the types of meaning equivalence into the following table. This table helps to make easier the analysis in the discussion section.

Table 5. **The Data Classifying Analysis**

Types of Slang / Subtitling Strategies	Specific Slang	General Slang
Expansion	Frm: (0) Dyn: 02, 34, 49 (3)	Frm : (0) Dyn: 05, 47, 62 (3)
Paraphrase	Frm: (0) Dyn: 27, 29, 39 (3)	Frm: (0) Dyn: 08, 26, 60 (3)
Transfer	Frm: 07, 12, 33, 41, 48, 50, 51, 52, 53, 65 (10) Dyn: (0)	Frm: 03, 09, 10, 13, 15, 17, 19, 20, 22, 32, 42, 56, 64 (13) Dyn: (0)
Imitation	Frm: 30 (1)	Frm : (0)

	Dyn: (0)	Dyn: (0)
Transcription	Frm: 11, 57 (2) Dyn: (0)	Frm: (0) Dyn: (0)
Dislocation	Frm: (0) Dyn: (0)	Frm: (0) Dyn: (0)
Condensation	Frm: (0) Dyn: 21, 45 (2)	Frm: (0) Dyn: 18, 55, 58, 63 (4)
Decimation	Frm: (0) Dyn: 01, 36, 44, 46 (4)	Frm: (0) Dyn: 35 (1)
Deletion	Frm: (0) Dyn: 16, 24, 25, 28, 61, 66 (6)	Frm: (0) Dyn: 04, 14, 23, 37, 38, 40, 43, 54, 59 (9)
Resignation	Frm: (0) Dyn: (0)	Frm: (0) Dyn: (0)

Below are the deep explanations from Table 5 above.

a. The translator only applies eight subtitling strategies purposed by Gottlieb. There are expansion, paraphrase, transfer, imitation, transcription, deletion, decimation, and condensation.

b. There are two subtitling strategies which are not used by the translator. There are dislocation and resignation.

c. Transfer becomes the most frequent strategy in translating slang expressions both in specific slang and general slang.

d. All of the data that are used transfer categorized as a formal equivalence.

e. Imitation is less used by the translator in translating slang expressions in American TV series *Glee season 1*.

f. There is only one datum that applied imitation.

g. Dynamic equivalence is the most frequent equivalence that is found in the data.

According to the categories established above, the translation of slang expressions is analyzed and discussed in terms of their subtitling strategies. The analysis of slang expressions is presented in the form of examples based on the subtitling strategy that is applied by the translator.

a. Translation of Specific Slang

There are eight strategies applied by the translator to translate the slang expressions belong to specific slang type. They are expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. Below are the deep explanations.

1) Translation of Specific Slang with Expansion Strategy

Expansion is used when a target language needs explanation because the target language cannot retrieve the cultural nuance of the source language. The following is the example of translation of specific slang with expansion strategy.

The example is presented in the scene when Terri, Schuester's wife is pregnant. She is doing deep breathing exercises. Will is helping her and encouraging her. Terri's sister Kendra comes and then interrupts them.

SL: Your wife is going to be pushing a watermelon out of her **boy-howdy** in five months.

TL: *Istrimu akan mengeluarkan semangka dari **perutnya** lima bulan lagi.*

(Datum 34: Ep4/02:18:25/Spc/Exp/Dyn)

The word **boy-howdy** is a specific slang expression coming from a standard word in which the word **boy** means a male child or a young male person, while the word **howdy** is an exclamation that is used to say hello. In the slang term, **boy-howdy** means female genitalia. In this context the translator translates the word **boy-howdy** into *perutnya* uses expansion.

The second example is presented in the scene when Quinn is asking Puck's seriousness about his responsibility. Puck is the biological father of Quinn's baby. Nobody knows except Quinn and Puck themselves.

SL: Are you questioning my **badassness**?

TL: *Kau mempersoalkan **keberanianku**?*

(Datum 49: Ep8/02:25:46/Spc/Exp/Dyn)

The word **badassness** in the urban dictionary means a person that is tough and aggressive. In this context the translator translates the word **badassness** into *keberanianku* by using expansion.

2) Translation of Specific Slang with Paraphrase Strategy

Paraphrase is used when a phrase in the source language cannot be reconstructed in the same syntactic way in the target language. The following is the example of translation of specific slang with paraphrase.

The first example is presented in the scene when Finn is talking to Schuester about Glee club. Finn asks Schuester to resign as the Glee club singing coach. Finn tries to fix the intern problem in Glee but Rachel messed it up.

SL: I try and talk sense into Rachel, but she's gone all **chick batty**.
TL: *Aku mencoba bicara dengan Rachel, tapi dia **tidak mendengarkan***.

(Datum 27: Ep3/01:54:47/Spc/Par/Dyn)

The phrase **chick batty** above is specific slang expression coming from a standard word classified as informal word. It means a young woman that is slightly crazy. In this context the translator translates **chick batty** into *tidak mendengarkan*. The translator uses paraphrase to make the information in the SL delivered well to the viewers in the TL.

The second example is presented on the scene when Rachel talks to Mercedes. Mercedes starts to fall in love with Kurt. In fact, Kurt is a gay.

Mercedes didn't realize it. Rachel as her friend tries to talk to Mercedes about the truth. She has something urgent to talk with Mercedes.

SL: We need to have **a gayvention**.

TL: *Kami perlu **campur tangan***.

<div align="right">(Datum 29: Ep3/01:58:34/Spc/Par/Dyn)</div>

The word **a gayvention** in the urban dictionary means the act taken to prevent something from happening relating to a person that are homosexual. In this context Rachel tries to tell the truth about Kurt that is a homosexual to Mercedes. The translator translates the word **a gayvention** into *campur tangan*.

3) Translation of Specific Slang with Transfer Strategy

Transfer refers to the strategy of subtitling source language text completely and correctly. In the other words, it does not leave any single word left untranslated. The following is the example of translation of specific slang with transfer.

The first example is presented in the scene when Frankly told Rachel about Quinn and Finn rumor, that Quinn is pregnant Finn's baby. Rachel didn't believe it.

SL: Of course not. You're **a gossipmonger.**

TL: *Tidak. Kau **pembawa gosip.***

(Datum 41: Ep7/01:32:38/Spc/Tra/Frm)

In Datum 41, **gossipmonger** in urban dictionary means a person who enjoys talking and spreads about other people's private lives. The translator translates the word **gossipmonger** into *pembawa gosip***.** The translator translates is exactly the same from the SL into TL.

The second example is presented in the scene when Azimio throws a cup of slushie to Finn's body. Azimio is angry because Finn is choosing to join Glee club rather than their football club.

SL: Yeah, like maybe you're having trouble making good choices, as in, for instance, choosing to join **homo explosion**.

TL: *Mungkin kau ada masalah membuat keputusan yang benar, seperti menjadi anggota **klub homo**.*

(Datum 48: Ep8/02:21:25/Spc/Tra/Frm)

In Datum 48, the translator translates **homo explosion** into *klub homo*. The word **homo explosion** in the urban dictionary means two or more people of

the same gender participate in close relations in public, while in the Indonesian it means *klub homo.* As can be seen, the translator used transfer in this datum.

4) Translation of Specific Slang with Imitation Strategy

Imitation occurs when a subtitle text maintains the same form, typically with names of people and places. The example is on the scene when Dakota, the Glee club dancing coach is talking to each person of Glee's member. When it is Finn's turn, Dakota feels annoyed by Finn's height.

SL: What? What was that, **Frankenteen**?

TL: *Apa? Ada apa,* ***Frankenteen?***

(Datum 30: Ep3/02:03:59/Spc/Imi/Frm)

The word **Frankenteen** in Datum 30 above is used to describe male between the ages 15 to 18 who has a greater than average height. In this context, the translator uses imitation. The translator only imitates form the SL to the TL without translating it.

5) Translation of Specific Slang with Transcription Strategy

Transcription is used when a translator finds an unusual term even for the source text itself, for example the use of third language or nonsense language. The following is the example of translation of specific slang with transcription.

The example is presented in the scene when Ken is in the school cafeteria with Schuester and Emma. He feels annoyed because Emma is closed to Schuester rather than him. He leaves them alone.

SL: **Adios amigo.**

TL: **Adios amigo.**

(Datum 11: Ep1/27:45/Spc/Trc/Frm)

The word **adios amigo** in the slang terms means when someone is so intoxicated that they have no idea what is going on around them. They are said to be out of this word. But in this context, **adios amigo** is Spanish language since Ken came from Spanish. However, the translator uses transcription to translate the data instead of maintaining its meaning in Spanish.

6) Translation of Specific Slang with Condensation Strategy

Condensation shortens a text in least unmistakable way possible. The aim is to reduce partially without deleting the value. The following is the example of translation of specific slang with condensation.

The example is presented in the scene when Sue calls Frankly to come over to her office. She shows underwear to Frankly and asks him the owner of the underwear.

SL: Are these your **droopy white granny panties**, Frankly?

TL: *Ini **celana dalammu**, Frankly?*

<div style="text-align: right">(Datum 45: Ep7/02:06:08/Spc/Con/Dyn)</div>

The word **droopy white granny panties** in Datum 45, in the slang terms means a term describing large underwear for woman. The translator uses condensation strategy to translate the data. It is shortens into ***celana dalammu*** in Indonesian.

7)   Translation of Specific Slang with Decimation Strategy

Decimation is extensive reduction of message which is followed by the reduction of its important expression and parts. It is an extreme form of condensation where some potentially important elements are omitted. The following is the example of translation of specific slang with decimation.

The example is presented in the scene when Karofsky is throwing a cup of slushie on Quinn's clothes without any reason. Quinn cannot accept what Karofsky did to her. She is angry with Karofsky.

SL: You and your **Neanderthal puck-heads** are nothing!

TL: *Kau dan **regu hokimu** tidak berarti!*

<div style="text-align: right">(Datum 46: Ep8/02:11:07/Spc/Dec/Dyn)</div>

The phrase **Neanderthal puck-heads** in the slang terms means a typical low social class of Canadian who drinks lot of cheap beer and watches hockey tournament. Karofsky is a Canadian, and Quinn uses that term to insult him. The translator translates **Neanderthal puck-heads** into *regu hokimu* in Indonesian by using decimation.

8) Translation of Specific Slang with Deletion Strategy

Deletion refers to total elimination or parts of a text. The following is the example of translation of specific slang with deletion. The example is presented in the scene when Puck asks permission to Ken to join Glee club. He convinces Ken that he can handle both to be football players and Glee members.

SL: I'm not like everybody else in this **crappy cow town**.

TL: *Aku lain dari orang lain.*

(Datum 28: Ep3/01:55:50/Spc/Del/Dyn)

In Datum 28, the translator uses deletion to the data. The specific slang expression **crappy cow town** means a large city that springs up form a small rural town in which the residents are still unsophisticated or uneducated in the ways of the word and still think in small town ways. The translator could translate it into *di kota ini*. However the translator does not translate it.

b.   Translation of General Slang

There are six strategies applied by the translator to translate the slang expressions that belong to general slang type. They are expansion, paraphrase, transfer, condensation, decimation, and deletion. Below are the deep explanations.

1)   Translation of General Slang with Expansion Strategy

The example of general slang with expansion is presented in the scene when Schuester and Emma are tired of dancing in the choir room. They lay down in the floor. After few times, Schuester gets up first and asks Emma to follow him.

SL: **Upsy-daisy**.

TL: *Ayo, berdiri.*

(Datum 47: Ep8/02:21:12/Gnr/Exp/Dyn)

In Datum 47, **upsy-daisy** is an expression uttered as when someone lifts a baby up. Based on the context, Schuester tries to pick up Emma from the floor. The translator adds the word *berdiri* to makes the audience clearly understand what Schuester going to do with that phrase.

The second example is presented in the scene when Quinn calls Sue in the school hallway. She wants to talk with Sue, but Sue thinks that there is nothing to talk to Quinn.

SL: I got nothing to say to you, **preggo**.

TL: *Aku tidak ada perkataan untukmu, **anak hamil***.

(Datum 62: Ep12/30:48/Gnr/Exp/Dyn)

In Datum 62, the word **preggo** is a general slang expression of pregnant in the standard word. The translator translates the word **preggo** in the SL into ***anak hamil*** in the TL by using expansion. The word ***anak*** is added to make the viewer clear that the pregnant woman is still young.

2) Translation of General Slang with Paraphrase Strategy

The example of general slang with paraphrase is presented in the scene when Finn is clarifying to Schuester the reason why he wants to resign from Glee club. Finn wants Schuester to resign from Glee club too.

SL: Well, you might as well have. It's **nutty** in there.
TL: *Sebaiknya kau berhenti. **Tidak tentu arah** disana*.

(Datum 26: Ep3/01:54:42/Gnr/Par/Dyn)

In Datum 26, the translator translates the word **nutty** from the SL into *tidak tentu arah* in the TL by using paraphrase. The word **nutty** in general slang comes from the word "nut" in the standard word. It means crazy person in the standard word, while in the slang terms it means any situation in which you cannot control yourself.

3) Translation of General Slang with Transfer Strategy

The example of translation of general slang with transfer is presented in the scene when Sue is angry with Lance because he is the one who is bad in practicing with the other cheerleader members.

SL: **Uh-huh**, Lance. Don't you start crying!

TL: *Ya, Lance. Jangan mulai menangis!*

(Datum 3: Ep1/10:12/Gnr/Tra/Frm)

The translator uses transfer when translates the word **uh-huh** in the SL into *ya* in the TL. It is translated correctly because the word **uh-huh** is a general slang expression uses as a statement of agreement.

The second example is presented in the scene when Finn starts singing "You're the One That I Want" a song from Grease. Rachel perks up and joins in. Mercedes feels annoyed, and she breaks them up.

SL: I'm Beyonce! I **ain't** Kelly Rowland!

TL: *Aku beyonce! Aku **bukan** Kelly Rowland!*

(Datum 9: Ep1/22:50/Gnr/Tra/Frm)

In Datum 9, the word **ain't** is considered as a general slang expression from the standard word for the short form of "am not", "is not", or "are not". The translator uses transfer correctly for this data.

The third example is presented in the scene when Schuester comes into Sue's room. Sue is teasing Schuester in the middle of their argument defense.

SL: Love you like **a sistah**.

TL: *Sayang padamu seperti **kakak***.

(Datum 64: Ep12/59:40/Gnr/Tra/Frm)

The word **sistah** in Datum 64 is general slang expression that is coming from a standard word "sister". It means a girl or woman who has the same mother and father as another person. In this context, **sistah** means a way to annoys people by putting it meaninglessly. The translator translates the word **sistah** from the SL into *kakak* in the TL by using transfer.

4)   Translation of General Slang with Condensation Strategy

The example of translation of general slang with condensation is presented in the scene when Schuester is having conversation with Sue in Sue's office. Sue hands Schuester a slip of paper and picks up a pair of hand weights. She lifts them into the air repeatedly while continuing the conversation.

SL: Cause I'm not sure there's anybody else who's **gonna wanna** swim over to your island of misfit toys.

TL: *Karena aku tidak yakin ada orang yang **ingin** masuk ke pulau orang canggungmu.*

(Datum 18: Ep2/49:45/Gnr/Con/Dyn)

In Datum 18, the slang expression **gonna wanna** is general slang from the standard word "going to" and want to". In this context, the translator translates shorten the meaning of **gonna wanna** from the SL into ***ingin*** in the TL by using condensation.

The second example is presented in the scene when Quinn is sitting by herself in the choir room with New Directions. She is thinking about gives Puck chance. She is talking to Kurt to ask for a help.

SL: Hey Kurt, can I pick your **pinky brain** for a second?

TL: *Hei Kurt, boleh aku minta **pendapat**?*

(Datum 58: Ep11/01:36:54/Gnr/Con/Dyn)

In Datum 58, **pinky brain** form the SL translates into ***pendapat*** in the TL. In this context, **pinky brain** means a gay that have a good taste in fashion. The translator shortened the meaning into ***pendapat*** in the TL by using condensation.

5) Translation of General Slang with Decimation Strategy

The example of translation of general slang with decimation is presented in the scene when Quinn comes running to her car. There is pouring down rain outside. She is crying. She opens the car door, sits down in the driver seat, and sobs for a few seconds before she is interrupted by a voice. Terri is sitting in the passenger seat.

SL: I don't need your help. **Get the hell out** of my car!

TL: *Aku tak memerlukan bantuanmu. **Keluar** dari mobilku!*

<div align="right">(Datum 35: Ep4/02:45:19/Gnr/Dec/Dyn)</div>

Get the hell out in Datum 35 means to ask somebody to leave somewhere immediately. The translator uses decimation from the SL **get the hell out** into *keluar* in the TL.

6) Translation of General Slang with Deletion Strategy

The example of translation of general slang with deletion is presented in the scene when Quinn is talking to Rachel and commenting about Schuester's way of dancing. She wants Rachel to deliver her comments to Schuester.

SL: **Sweetie**, we're a team now.

TL: *Kita sekarang satu regu.*

<div align="right">(Datum 23: Ep3/01:35:05/Gnr/Del/Dyn)</div>

Sweetie in the SL of Datum 23 means something to call someone who is sweet to you. The translator does not translate the word **sweetie** in the TL.

The second example is presented in the scene when Sue is congratulating Glee member when they are practicing in the choir room. Sue tries to take a sympathy from the members.

SL: Congratulations, **kiddo**.

TL: *Selamat.*

(Datum 40: Ep5/32:50/Gnr/Del/Dyn)

The translator uses deletion for Datum 40. The word **kiddo** considers as 'kid' in the standard word that is means someone who is at least younger in age. The translator does not translate the word **kiddo** in the TL.

3. **Types of Meaning Equivalence**

a. **Formal Equivalence**

The example of formal equivalence is presented in the scene when the school bell rings. Schuester opens Sue's office door. He is angry.

SL: Hey, **buddy**. Come on in.

TL: *Hai, **teman**. Masuklah.*

(Datum 17: Ep2/48:35/Gnr/Tra/Frm)

The word **buddy** in Datum 17 is a general slang expression that means a friend or someone you do not want to tell the name of. The translator translates the word **buddy** in the SL into *teman* in the TL correctly and the same as its meaning in the SL.

The second example is presented in the scene when Glee club is going to Carmel High School for watching their performance. They come earlier that the show is not yet started. Schuester and Emma are in line for snacks.

SL: Those **kielbasas** look like they've been there a while.

TL: *Sosis itu tampaknya sudah lama berada di tempat itu.*

(Datum 12: Ep1/28:49/Spc/Tra/Frm)

The word **kielbasas** in Datum 12 means polish sausage. The translator translates the word **kielbasas** in the SL into *sosis* in the TL without any addition or omittion.

The third example is presented in the scene when Glee club is planning to held a bake sales for charity. The money that they will get they will use to rent a bus.

SL: I mean, bake sales are kind of **bougie**.

TL: *Jual kue itu seperti **kelas menengah**.*

(Datum 52: Ep9/05:22/Spc/Tra/Frm)

Bougie in the SL means middle or upper class. The translator translates the word **bougie** into the word **kelas menengah** in the TL. It is correctly the same meaning from the SL to the TL.

b. Dynamic Equivalence

The first example of dynamic equivalence is presented when Will goes to get a cup of coffee, but there is no pot. Sue enters teacher's lounge bringing some drinks.

SL: Hello boys. Who needs **a pick-me-up**?

TL: *Halo, rekan-rekan. Siapa yang butuh **kopi**?*

(Datum 1: Ep1/02:44/Spc/Dec/Dyn)

A pick-me-up in Datum 1 means something to brighten your day or give you an energy boost, especially when you cannot spare time for a lunch break during a long day of work. The translator translates **a pick-me-up** in the SL into *kopi* in the TL.

The second example is presented in the scene when Sue wants to see Glee performance in the choir room but at the moment Glee members are disappointed with Sue. They do not start their performance but arguing each other. Sue is getting bored to see them arguing.

SL: Enough with the **jibber-jabbber**! Sing something!

TL: *Jangan **bicara** lagi! Cepat menyanyi!*

<div align="right">(Datum 44: Ep7/01:59:09/Spc/Dec/Dyn)</div>

Jibber-jabber is a slang expression that means useless or annoying words. The translator translates **jibber-jabber** in the SL into *bicara* in the TL. Dynamic equivalence is applied in this context, the phrase not translated exactly the same from SL to the TL.

The third example is presented in the scene when in the school hallway Quinn shuts her locker. Puck comes up behind her. He pulls a wad of cash out of his jacket. He lends the money to Quinn.

SL: I cracked open the **piggy bank**. It's for you. Well, it's for "it".

TL: *Aku pecahkan **tabunganku**. Ini untukmu. Ini untuk "dia".*

<div align="right">(Datum 55: Ep9/32:22/Gnr/Con/Dyn)</div>

Piggy bank is general slang expression that means any public coin-operated machine's cashbox which can be broken into and robbed. In this context the translator translates **piggy bank** from the SL into *tabunganku* in the TL not in the same syntactic way but in the same meaning.

CHAPTER V CONCLUSIONS AND
SUGGESTIONS

This chapter explains the conclusion and also offers suggestion for further research. The conclusion is drawn from the whole research that is contained the research summary, while the suggestions provide some inputs for those who are interested in doing similar studies.

A. Conclusion

Based on the research findings and the discussion, the conclusion could be formulated as the following.

1. Referring to the first objective of this study about the types of English slang expressions that are found in the American TV Series *Glee* Season 1, 66 data classified as English slang expressions. Specific slang appears in 32 data for about 48.48% of the data, while general slang appears in 34 data for about 51.52% of the data. General slang is the type of slang expressions that is appears most often.

2. Concerning the second objective about the subtitling strategies that is used by the translator, eight strategies used by the translator to translate English slang expression and the Indonesian subtitle in American TV Series *Glee* Season 1. They are expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. There are 6 data translated by expansion strategy, 6 data are translated by paraphrase strategy, 25 data are translated by transfer strategy, 1 datum is translated by imitation strategy, 2 data are translated by transcription strategy, 5 data are translated by

condensation strategy, 6 data are translated by decimation strategy, and 15 data are translated by deletion strategy. Transfer strategy is the most often subtitling strategy that is used by the translator.

3. Concerning the third objective, which is to describe the types of meaning equivalence of the slang expressions in American TV Series *Glee* Season 1 and their Indonesian subtitle, 28 data for about 42.42% of the data belong to formal equivalence. Moreover, there are 38 of the data for about 57.58% of the data that belong to dynamic equivalence.

B. Suggestions

1. For Translators

Translating cultural terms or culturally-bound texts is not as easily as translating other terms. A translator should have deep understanding of the source language and that of the target linguistically and culturally. It means that a translator should be bilingual, bicultural, and also bicompetent. In cultural translation such as translating slang expression, a translator does not always need to render terms that are unfamiliar and unknown in the target language. He could just retain the cultural terms so that the target language readers will know and understand about the source language culture

2. For the Students of Translation Concentration

It is suggested to students of English Department of translation concentration who are interested in similar researches to discuss about slang

language more deeply. The writer hopes by studying slang language it will help student to increase their new vocabulary about slang.

3. For Other Researchers

This research could be one of the references in studying about slang language. There are many aspects about slang language that can be analyzed by another researcher. It is suggested to other researchers who are interested in similar researches to discuss slang language more deeply. It is also suggested to analyze the slang language not only in the slang movie but also in the poem, lyrics or other works.

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APPENDICES

A.   The Data Analysis

DATA ANALYSIS

No	Coding	Data		Types of Slang		Subtitling Strategies										Types of Meaning Equivalence	
		Source Language (English)	**Target Language (Indonesian)**	S p c	G n r	E x p	P a r	T r a	I m i	T r c	D i s	C o n	D e c	D e l	R e s	Frm	Dyn
1.	Ep1/02:44/Spc /Dec/Dyn	Sue: Hello boys. Who needs **a pick-me-up**?	Sue: Halo, rekan-rekan. Siapa yang butuh **kopi**?														
2.	Ep1/06:53/Spc /Exp/Dyn	Rachel: And just so we're clear, I want to clear up that hateful rumor that I was the one who turned that **closet case** Sandy Ryerson in because he gave Hank Saunders the solo I deserved.	Rachel: Agar jelas, aku ingin menjelaskan gunjingan buruk bahwa aku yang melaporkan Sandy Ryerson **yang bingung dengan seksualitasnya** karena dia bisa menyendiri dengan Hank Saunders yang patut aku dapatkan.														
3.	Ep1/10:12/Gnr /Tra/Frm	Sue: **Uh-huh**, Lance. Don't you start crying!	Sue: **Ya**, Lance. Jangan mulai menangis!														
4.	Ep1/10:19/Gnr /Del/Dyn	Sue: You are the weak link, **pal**!	Sue: Kaulah yang payah!														
5.	Ep1/11:13/Gnr /Exp/Dyn	Ken: Schuester! Figgins wants **ya**!	Ken: Schuester! Figgins ingin bertemu **denganmu**!														
6.	Ep1/17:16/Gnr /Tra/Frm	Puck: You **wanna** hear?	Puck: Kau **ingin** dengar?														

7.	Ep1/20:36/Spc /Tra/Frm	Finn: Darren was good to her. And he was cool about letting me **hang out**.	Finn: Darren baik hati kepadanya. Dia juga membiarkan aku **bergaul dengannya**.														
8.	Ep1/22:45/Gnr /Par/Dyn	Mercedes: Oh, **hell to the no**!	Mercedes: Oh, **ini tidak bisa**!														
9.	Ep1/22:50/Gnr /Tra/Frm	Mercedes: I'm Beyonce! I **ain't** no Kelly Rowland!	Mercedes: Aku Beyonce! Aku **bukan** Kelly Rowland!														
10.	Ep1/26:00/Gnr /Tra/Frm	Finn: It's my mom. I **gotta** help her cook and do things.	Finn: Karena ibuku. Aku **harus** menolong dia memasak dan sebagainya.														
11.	Ep1/27:45/Spc /Trc/Frm	Ken: **Adios amigo**.	Ken: **Adios amigo**.														
12.	Ep1/28:49/Spc /Tra/Frm	Schuester: Those **kielbasas** look like they've been there a while.	Schuester: **Sosis** itu tampaknya sudah lama berada di tempat itu.														
13.	Ep1/29:19/Gnr /Tra/Frm	Schuester: Oh, my **gosh**.	Schuester: **Wah**.														
14.	Ep1/30:37/Gnr /Del/Dyn	Puck: That's not me, **dude**.	Puck: Itu bukan kebiasaanku.														
15.	Ep1/39:37/Gnr /Tra/Frm	Puck: **What the hell?** I can't believe you're helping out this loser.	Puck: **Ada apa?** Aku tak percaya kau menolong pecundang ini.														
16.	Ep1/41:48/Spc /Del/Dyn	Mercedes: **Damn!** Don't you see what I've got on?	Mercedes: Kau bisa lihat dari pakaianku?														
17.	Ep2/48:35/Gnr /Tra/Frm	Sue: Hey, **buddy**. Come on in.	Sue: Hai, **teman**. Masuklah.														
18.	Ep2/49:45/Gnr	Sue: Cause I'm not sure	Sue: Karena aku tidak yakin														

	/Con/Dyn	there's anybody else who's **gonna wanna** swim over to your island of misfit toys.	ada orang yang **ingin** masuk ke pulau orang canggungmu.																		
19.	Ep2/50:51/Gnr /Tra/Frm	Schuester: You **betcha**.	Schuester: Itu **benar**.																		
20.	Ep2/53:25/Gnr /Tra/Frm	Mercedes: **Hell to the nah!**	Mercedes: **Tidak bisa!**																		
21.	Ep2/01:07:13/ Spc/Dec/Dyn	Figgins: I've been here till 10 pm every night, **up to my elbows in Vamoose!**	Figgins: Aku sudah tiap malam disini sampai pukul 10, **membersihkan**.																		
22.	Ep2/01:08:32/ Gnr/Tra/Frm	Quinn: God bless **the perv** that invented these.	Quinn: Terberkatilah **orang cabul** yang menciptakan ini.																		
23.	Ep3/01:35:05/ Gnr/Del/Dyn	Quinn: **Sweetie**, we're a team now.	Quinn: Kita sekarang satu regu.																		
24.	Ep3/01:41:22/ Spc/Del/Dyn	Finn: Of course he doesn't want anything to do with us after you kicked him in the **'nads**!	Finn: Sudah tentu dia takkan membantu kita setelah kau menendangnya!																		
25.	Ep3/01:49:14/ Spc/Del/Dyn	Mercedes: **Damn**, Kurt. This car is fly.	Mercedes: Mobil ini hebat.																		
26.	Ep3/01:54:42/ Gnr/Par/Dyn	Finn: Well, you might as well have. It's **nutty** in there.	Finn: Sebaiknya kau berhenti. **Tidak tentu arah** disana.																		
27.	Ep3/01:54:47/ Spc/Par/Dyn	Finn: I try and talk sense into Rachel, but she's gone all **chick batty**.	Finn: Aku mencoba bicara dengan Rachel, tapi dia **tidak mendengarkan**.																		
28.	Ep3/01:55:50/	Puck: I'm not like	Puck: Aku lain dari orang																		

	Spc/Del/Dyn	everybody else in this **crappy cow town**.	lain.																				
29.	Ep3/01:58:34/ Spc/Par/Dyn	Rachel: We need to have a **gayvention**.	Rachel: Kami perlu **campur tangan**.																				
30.	Ep3/02:03:59/ Spc/Imi/Frm	Dakota: What? What was that, **Frankenteen**?	Dakota: Apa? Ada apa, **Frankenteen**?																				
31.	Ep3/02:04:08/ Gnr/Tra/Frm	Dakota: Why don't you wipe **that dopey look** off your face and get some lotion for those knuckles you've been draggin' on the ground?	Dakota: Tukarlah **muka bodohmu** dan beli pelembut kulit untuk buku jarimu yang kau seret di tanah.																				
32.	Ep3/02:05:24/ Gnr/Tra/Frm	Mercedes: They told J.Lo her **booty** was too big.	Mercedes: Mereka mengatakan **bokong** J.Lo terlalu besar.																				
33.	Ep3/02:08:45/ Spc/Tra/Frm	Dakota: Okay, so misfits and **spaz-heads** and cripples can make it too.	Dakota: Baiklah, jadi anak janggal, **anak gila** dan anak cacat juga bisa sukses.																				
34.	Ep4/02/18/25/ Spc/Exp/Dyn	Kendra: Your wife is going to be pushing a watermelon out of her **boy-howdy** in five months.	Kendra: Istrimu akan mengeluarkan semangka dari **perutnya** lima bulan lagi.																				
35.	Ep4/02:45:19/ Gnr/Dec/Dyn	Quinn: I don't need your help. **Get the hell out** of my car!	Quinn: Aku tak memerlukan bantuanmu. **Keluar** dari mobilku!																				
36.	Ep5/05:10/Spc	Frankly: If you want a	Frankly: Kalau kau ingin																				

	/Dec/Dyn	good review, show me your **over-the-shoulder boulder** now.	laporan yang baik, tunjukkanlah **BH-mu**.															
37.	Ep5/22:37/Gnr /Del/Dyn	April: Rough day at the office, **cookie**?	April: Hari yang menyulitkan di sekolah?															
38.	Ep5/23:03/Gnr /Del/Dyn	April: That Finn Hudson is one **cutie pie** I got my eyes on.	April: Aku menyukai Finn Hudson.															
39.	Ep5/30:24/Spc /Par/Dyn	Mercedes: This is **a hot-damn mess**.	Mercedes: Ini **satu masalah besar**.															
40.	Ep5/32:50/Gnr /Del/Dyn	Sue: Congratulations, **kiddo**.	Sue: Selamat.															
41.	Ep7/01:32:38/ Spc/Tra/Frm	Rachel: Of course not. You're **a gossipmonger**.	Rachel: Tidak. Kau **pembawa gossip**.															
42.	Ep7/01:40:24/ Gnr/Tra/Frm	Sue: **Nah**. Burned it.	Sue: **Tidak**. Aku bakar.															
43.	Ep7/01:54:15/ Gnr/Del/Dyn	Sue: Can't wait, **pal**!	Sue: Tidak sabar menanti!															
44.	Ep7/01:59:09/ Spc/Dec/Dyn	Sue: Enough with the **jibber-jabber**! Sing something!	Sue: Jangan **bicara** lagi! Cepat menyanyi!															
45.	Ep7/02:06:08/ Spc/Con/Dyn	Sue: Are these your **droopy white granny panties**, Frankly?	Sue: Ini **celana dalammu**, Frankly?															
46.	Ep8/02:11:07/ Spc/Dec/Dyn	Quinn: You and your **Neanderthal puck-heads** are nothing!	Quinn: Kau dan **regu hokimu** tidak berarti!															
47.	Ep8/02:21:12/	Schuester: **Upsy-daisy**.	Schuester: **Ayo, berdiri**.															

	Gnr/Exp/Dyn																			
48.	Ep8/02:21:25/ Spc/Tra/Frm	Azimio: Yeah, like maybe you're having trouble making good choices, as in, for instance, choosing to join **homo explosion**.	Azimio: Mungkin kau ada masalah membuat keputusan yang benar, seperti menjadi anggota **klub homo**.																	
49.	Ep8/02:25:46/ Spc/Exp/Dyn	Puck: Are you questioning my **badassness**?	Puck: Kau mempersoalkan **keberanianku**?																	
50.	Ep8/02:29:06/ Spc/Tra/Frm	Azimio: **Bros before hi-hos**. Don't forget that.	Azimio: **Kawan sebelum wanita**. Jangan lupakan itu.																	
51.	Ep8/02:41:04/ Spc/Tra/Frm	Rod: **Boffo**, Sue.	Rod: **Bagus**, Sue.																	
52.	Ep9/05:22/Spc /Tra/Frm	Santana: I mean, bake sales are kind of **bougie**.	Santana: Jual kue itu seperti **kelas menengah**.																	
53.	Ep9/21:26/Spc /Tra/Frm	Finn: You're **a punk**!	Finn: Kau yang **brengsek**!																	
54.	Ep9/27:02/Gnr /Del/Dyn	Schuester: Nice work, **buddy**.	Schuester: Hasil yang baik sekali.																	
55.	Ep9/32:22/Gnr /Con/Dyn	Puck: I cracked open the **piggy bank**. It's for you. Well, it's for "it".	Puck: Aku pecahkan **tabunganku**. Ini untukmu. Ini untuk "dia".																	
56.	Ep10/54:21/Gn r/Tra/Frm	Emma: **Oh, gosh**. What happened?	Emma: **Aduh**. Apa yang terjadi?																	
57.	Ep11/01:34:14 /Spc/Trc/Frm	Rachel: It's called **hairography**.	Rachel: Itu namanya **hairografi**.																	
58.	Ep11/01:36:54 /Gnr/Con/Dyn	Quinn: Hey Kurt, can I pick your **pinky brain** for a second?	Quinn: Hei Kurt, boleh aku minta **pendapat**?																	

59.	Ep11/01:45:05 /Gnr/Del/Dyn	Kendra: But she will, **dummy**.	Kendra: Tapi dia akan tetap menyerahkannya.																
60.	Ep12/01:43/Sp c/Par/Dyn	Ken: The only reason this Saturday is available is 'cause it's the one-year anniversary of that **grisly fish-fry shoot-out**.	Ken: Hari sabtu itu ada tempat kosong sebab ada hari peringatan **tembak-tembakan yang mengerikan**.																
61.	Ep12/17:50/Sp c/Del/Dyn	Azimio: Hey man, don't talk that **kumbayeyah** crap.	Azimio: Jangan bicara seperti itu.																
62.	Ep12/30:48/Gn r/Exp/Dyn	Sue: I got nothing to say to you, **preggo**.	Sue: Aku tidak ada perkataan untukmu, **anak hamil**.																
63.	Ep13/47:36/Gn r/Con/Dyn	Mercedes: Okay, you know what, **Miss Bossy Pants**? Enough.	Mercedes: Baik, kau tahu, **Nona Sombong**? Cukup.																
64.	Ep13/59:40/Gn r/Tra/Frm	Sue: Love you like **a sistah**.	Sue: Sayang padamu seperti **kakak**.																
65.	Ep13/01:00:33 /Spc/Tra/Frm	Rod: **Slammin'**, Sue.	Rod: **Hebat sekali**, Sue.																
66.	Ep13/01:13:11 /Spc/Del/Dyn	Donna: Those Jane Addams girls, I'll be damned if I didn't apportion hundreds of thousands of tax payers dollar to that school so that they can parade their behinds around like a	Donna: Murid-murid Jane Addams itu, aku pasti memberikan ratusan ribu dolar uang pembayar pajak kepada sekolah itu agar mereka bisa memamerkan bokong mereka.																

	bunch of **hoochie hos**.															
	Total			32	34	6	6	25	1	2	-	5	6	15	-	28	38

B. Surat Pernyataan

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini, saya

    Nama   : Falla Nour Rohmah

    NIM   : 09211141012

    Universitas   : Universitas Negeri Yogyakarta

    Program Studi : Bahasa dan Sastra Inggris

menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data

sehubungan dengan karya tulis (skripsi) yang telah dilakukan oleh mahasiswa:

    Nama   : Prasasti Dyah Nilasari

    NIM   : 09211141020

    Fakultas : Bahasa dan Seni

    Judul   : Subtitling Strategies of English Slang Expressions in the Indonesian Subtitle of TV Series: *Glee* Season 1

Demikianlah surat pernyataan ini saya buat dengan sebenarnya untuk dapat

digunakan sesuai dengan keperluan.

Yogyakarta, 20 Juni 2014
Yang membuat pernyataan,

Falla Nour Rohmah
NIM. 09211141012

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini, saya
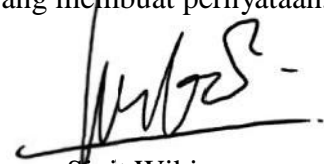
    Nama   : Sigit Wibisono

    NIM   : 09211141004

    Universitas   : Universitas Negeri Yogyakarta

    Program Studi : Bahasa dan Sastra Inggris

menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data

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digunakan sesuai dengan keperluan.

                                         Yogyakarta, 20 Juni 2014

                                         Yang membuat pernyataan,

                                           Sigit Wibisono

                                         NIM. 09211141004