

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is a tool of communication that is used to interact with other people. It is used to convey a message to other people in oral or even in written way. In Cambridge Dictionary (Cambridge Advanced Learner's Dictionary & Thesaurus © Cambridge University Press), language is defined as a system of communication consisting of sounds, words and grammar, or the system of communication used by the people of a particular country or profession. It is clear that every country has different languages. English is the most used language in this world as international language, almost all countries know English language include Indonesia. English becomes one of the important aspects to master and it means we have to know well the translation is. Translation is a craft consisting in the attempt to replace a written message and or statement in one language by the same message and/or statement in another language (Newmark, 1981:7). It cannot be separated from learning more than one language.

Translation is one of the effective ways to understand English easily. In order to achieve a good translation, translator should have knowledge both source and target language (SL and TL). It deals with the first language and the second one. It means that the result of translation should not like a translation, so the readers feel that they are reading an original book. In the activity of

translation, it was noticed as Source Language or the language that will be translated into and Target Language or the language as the works that being structured by translator. Many books have already been translated such as novels, prose, poems, and books of self-identity and self-development. The translators not only do the technology books and scientific books but also literary works. Those translations of technology books, scientific books, and literary works prove that translation in Indonesia is growing more and more, and hopefully that those will be better.

Translation is a process of finding a Target Language equivalent for a *Source Language utterance* (Pinchuck, 1977:38). To acquire language skill, we need to study some linguistics theories related to translation before we do the translation. As McGuire (1980: 2) states:

There are no strict principles in translation, but translation has some theories concern with the process of rendering the SLT to TLT so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted

A translation is not an easy thing to do, and difficult to establish an equivalent translation from English to Indonesia since they have different system and structure. The structure of SL and TL would be an obstacle when the translator did not discover the equivalence of both languages. It is essential when a translator found a discourse text and how he/ she would be classifying the techniques of translation should be used. Newmark (1988:98), classifies two approaches of translating: (1) start translating sentence by sentence, for say

paragraph or chapter, to get the feel and the feeling tone of the text, and then deliberately sit back, review the position, and read the rest of the SL text; (2) read the whole text two or three times, and find the intention, register, tone, mark the difficult words and passages and start translating only when you have taken your bearings. In second points, it can be noticed that translator must read the whole text more than once, and consider about the register and tone.

Translation is challenging for a translator because transferring idea of a language into another language is not easy to do. A translator should have many vocabularies both source and target language. Vocabulary plays an important role in communication. Sometimes, the translators find some difficulties and problem in translating texts. Therefore, the translators should comprehend the culture of both source and target language. Every language has rules and system likewise English and Indonesian language, too. So, they have to translate the text equivalence in target language. The translator cannot avoid the translation shift. A word in source language can be translated into word, phrase, clause, or even sentence in target language. One of the ways to enriching English vocabulary is studying idioms or idiomatic expressions in order to get the result of translation that looks natural because not all of the source text can be translated word by word. In addition, the mastery of the commonly used idiomatic expressions is useful for daily communication. It means that without vocabulary, language will means nothing.

Idiomatic Expression (Campoy, 1995: 44) is a phrase or a sentence that is generally fixed and semantically opaque or metaphorical, as its meaning is different from the usual meaning of the individual words in it. For this reason, it must be learnt as a whole unit. Idiomatic expressions are not a separate part of the language which one can choose either to use or omit; rather, they form an essential part of the vocabulary, and general tendencies of present-day English are towards more and more idiomatic usage. Idiomatic expressions are especially used in informal situation and they have a stronger meaning than ordinary words.

Idiomatic expression is a group of word with a special meaning, which cannot be understood by taking the meaning of the words at a time. Idiomatic expression consist of eight types such as; idiomatic expression with adjectives and noun in combination, idiomatic expression with preposition or adverbs, two word verb, idiomatic expression in comparison, idiomatic verbal expression, verbs and noun used together idiomatically, idiomatic adjective phrases, verb and preposition used together idiomatically.

According to Hornby (1975: 193) Idiom is a combination of verb and prepositions which from one meaning independent. According to Healey (1968: 71) who defines an idiom as any group of words whose meaning cannot be deduced from the meanings of individual words.

Idioms are very important for the people who understand and use English. However, idiom is also very useful to make a lyric completely and seems wonderful. They are used very frequently in everyday speech and very often, when people have a conversation, they can be used without noticing them.

For this reason idiomatic expression has been object as several studies among linguists for the last decades. In the literature of generative grammar, a traditional definition of idiom can be more or less as the following: an idiom as fixed expression whose meaning cannot be inferred from the meaning of its part. It indicates that the meaning of an idiom cannot be inferred from (or, more precisely, cannot be accounted as a compositional function of) the meanings the part carry in that expression. (Wikipedia, 2011)

Idioms are colorful and fascinating aspects of English. They are commonly used in all types of language, written and spoken. Idioms also suggest a particular attitude of the person using them, for example disapproval, humor, exasperation, respect or admiration, so they must be used carefully, to not to make people misunderstand or understand you incorrectly. People often use idioms in order to create a sense of 'camaraderie' with the people they are speaking to or writing for: idioms make language seem more lively and interesting, friendlier and more informal. Because of this, idioms are generally considered informal. In fact, idioms are often used in contexts which are not informal at all, one of the informal idiom is slang.

Slang is a part of idiomatic expressions usually used in informal situation. Slang can be described as informal, nonstandard words or phrases (lexical innovations) which tend to originate in subcultures within a society and the use of informal words and expressions that are not considered standard in the speaker's language or dialect but are considered more acceptable when used socially.

In this analysis, the researcher focuses on the slang language of the data because there are a lot of slangs found in this data and it is interesting to analyze the data which is subtitle of a movie entitled “Despicable Me”, especially in comparing the slang language of the English and Indonesian language subtitle.

The other reason of selecting subtitle “Despicable Me” movie as the data of the study is because, the process of making subtitle text also relates to translation process; first, is interpreting the actors and second re-write the result of interpreting the actors’ utterance. It is likely described, subtitle is written translation of foreign language program appearing on-screen simultaneously with audio (Answers.com). They can either be a printed translation of the dialogue of a foreign film shown at the bottom of the screen (American Heritage Dictionary).

1.2 Statement of the Problem

1. What are the types of slangs found in the subtitle of “Despicable Me”?
2. What is the equivalence on the Indonesian language translation of slangs in the subtitle of “Despicable Me”?

1.3 The Scope of the Study

The scope of the study focuses on the translation of slangs found in the subtitle of a movie entitled “Despicable Me” directed by Chris Renued.

1.4 Objective of the Study

The objectives of the research are as follows:

1. To find out the types of slang in the subtitle of the movie “Despicable Me”.
2. To find out the equivalence on the Indonesian language translation of slangs in the subtitle of “Despicable Me” movie and its translation.

1.5 Significance of the Study

The researcher hopes that the results of this research can give some advantages as the following:

1. The researcher
 - Increasing knowledge in translation studies especially about slangs.
2. The readers
 - a. Giving some information in detailed about the description of translation and slangs,
 - b. Giving additional references and inspiration dealing with slangs in translation.

1.6 Thesis Organization

The researcher arranged this thesis into several chapters and explained each chapter into the order below:

Chapter I: Introduction. The first chapter consists of background of the study, statement of the problem, scope of the study, objective of the study, significance of the study and thesis organization.

Chapter II: Review of Related Literature. The first chapter consists of background of the study, statement of the problem, scope of the study, objective

of the study, significance of the study and thesis organization. The theories that used are: theory of translation, process of translation, equivalence, idiom, forms of idiom, types of idiom, theory of slang language, subtitle.

Chapter III: Research Method. The third chapter consists of research design, unit of analysis, source of the data, technique of the data collection and technique of data analysis.

Chapter IV: Data Analysis. This chapter covers the analysis of the data that presents the research findings and discussion.

Chapter V: Conclusion and Suggestion. It is the conclusion of the study and suggestions related to the subject, which is analyzed.

CHAPTER II

REVIEW OF RELATED LITERATURE

The researcher uses some theories to strengthen the research as references to the study. The theories related to the problems discussed in this study are theory of translation, process of translation, equivalence, idiom, forms of idiom, types of idiom, theory of slang language, subtitle.

2.1 Translation

In our understanding, translation is a process of transferring the meaning of the source language into the target language. Every expert translator has some different versions about the definition of translation. Catford (1969: 20) states that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Catford explains that translation is not only about transferring language but also find the equivalent of the results of translation, the equivalent itself can be defined such as the culture, situation, actual word choices, etc. Those aspects are really important in translation, because every language has different culture and situation, that's why the translator should find the appropriate word to translate the source text into the target text so that the reader can understand the text not as a translated text but as a source text (as natural as their language).

Dr. Rudi Hartono, in his book states an opinion called *Model Siklus Tripartite*, that translation is reading the author's will and purpose in the form of

message which contains both denotative and connotative meanings that exist in the source text that must be reproduced by translators into the receptor's language (Hartono, 2009: 6). This process runs in a simultaneous cycle. In that process, there must be a simultaneous collaboration between the author, translator (also as a reader of source text) and receptor (as a reader of target text). In this concept, the translator has more part as a reader that can be the bridge to interpret the idea, will, and purpose of the author to the reader.

Larson (1984: 6) mentions the characteristics of a good translation as follows:

1. Use the normal language forms of the receptor language
2. Communicate to the receptor language speakers the same meaning that was understood by the speaker of the source language
3. Maintain the dynamics of the original source language text

Based on those statements and characteristics, can be seen that translation produces the meaning of SL (that is meaning intended by the original communicator) in the natural form of the target language. To translate a text from SL to TL, the translator needs to know and understand the process of the translation. There are some important things in the steps of translating text that can be grouped in the process of translation.

2.2 Process of Translation

According to Newmark (1988: 19), there are four processes of translation:

1. The textual level, intuitively and automatically make certain 'conversions'; transpose the SL grammar (clauses and groups) into their 'ready' TL equivalents and translate the lexical units into the sense that appears immediately appropriate in the context of the sentence.
2. The referential level is the level of object and events that is real or imaginary, which progressively have to be visualized and built up, and which is an essential part, first of the comprehension then reproduction process.
3. The cohesive level; which is more general, and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which we may have to adjust the language level.
4. The level of naturalness, of common language appropriate to the writer or the speaker in a in certain situation. Natural depends on the relationship between the writer and the readership and the topic or situation. It is one situation may be unnatural in another, but everyone has a natural, neutral language where spoken and informal written languages more or less coincide.

According Nida and Taber (1993: 57), the process of translation are:

1. Analysis

It is the first step in which the content and the purpose in the source text is entirely be read and be understood.

2. Transfer

This second step is just the same like replacing the substance of source language with its equivalence substance of target language. The message in the source text is transferred into the target text. The message can be a content idea or thought.

3. Restructure

Restructure means rearrange. In order word, after transferring the message from source text into the target, a translator has to rearrange.

Larson (1984: 46) has some steps in translation project in his book *Meaning based-translation: A guide to cross-language Equivalence*. It is written that there is an overview of the main aspects of translation, like the kinds of translation, the relationship between grammar and semantics which affect the translation process. They are in order bellow:

1. Establishing the project

In establishing a translation project, there are four matters need to be considered. These can be summarized into *text*, *target*, *team* and *tools*. The *text* refers to the source language which is to be translated. Source language texts are translated for some certain reasons. It could be to deliver some information to people that speaking in different language or it may be to share the enjoyment of the source text.

The target refers to the receptor language or the audience. The form of the translation will be affected by question of dialect, educational level, age level, bilingualism, and people's attitudes towards their languages. Will

it be used in school, business, or read orally in church and at home? The question of alphabet is also very important. The attitude of the target audience towards the proposed alphabet should be determined before the translation begins. Some excellent translations have been rejected because those who read them did not like, or could not read, the alphabet.

The team refers to people who will be involved in the project. If a person is a competent speaker of both the source language and the receptor language, it may be that the project can be done completely by one person. But, there should be others available for evaluation and consultation. Most translation project requires a team, a number of people who are going to contribute to the translation at some stage in the project.

There are certain essentials to any translation project. Not all of these need to be found in one person. There are various kinds of programs which may be set up depending on the abilities and backgrounds of those who will be involved. The team may consist of 1) co-translators, where one is specialist in the source language and the other a specialist in the receptor language, or 2) a translator which capability to handle both source language and receptor language matters and an advisor or consultant, or 3) a committee working together with specific responsibilities de legated to each one.

Tools refer to written source materials which will be used by the translators as help. These include, in addition to the document to be translated, any dictionaries, lexicons, grammars, cultural descriptions, etc., of

both the source language and receptor language which are available.

2. Exegesis

It is refer to the process of discovering the meaning of the source language text which is to be translated. It is the step which includes the preparation and analysis which must be done before anything at all can be written in the receptor language. The analysis of the source text will include resolving ambiguity, identifying implicit information, studying key words, interpreting figurative senses, recognizing when words are being used in a secondary sense, when grammatical structure are being used in secondary functions, etc.

3. Transfer and Initial Draft

After a careful analysis of the source language text, as indicated above, the translator begins drafting piece by piece, section by section. The transfer results in the initial draft. In preparing this draft, the translator is transferring from the source language into the receptor language.

Before any extensive drafting can be done, the key terms must be determined. Every text has a set of words which are crucial to the content and correct communication of the theme. These need to be decided upon and may need to be checked with other speakers of the receptor language.

4. Evaluation

The purpose of evaluation is threefold: accuracy, clearness and naturalness. The questions to be answered are 1) Does the translation communicate the same meaning as the source language? 2) Does the

audience for whom the translation is intended understand it clearly? And, 3) is the form of the translation easy to read and natural receptor language grammar and style? Those helping with the evaluation should be mother tongue speakers of the receptor language. There are a number of kind evaluations which need to be done.

5. Revised Draft

After evaluation is done carefully, there will need to be a revised draft made on the basis of the feedback received. Those with whom the translator has checked may have suggested many rewordings may have expressed misunderstanding, etc. The translation team now works through this material, honestly accepting the evaluation, and rewording the material accordingly. If any key words are changed, the text will need to be checked carefully for consistency in the change made. If some parts were hard for people to read, they may need to be made easier by more redundancy (or less redundancy in another language), by adding more information to clarify participants or theme, or whatever. How much re-drafting will be needed will vary depending on the results of the evaluation.

6. Consultation

In many translation projects, there are advisors or consultants who are willing to help the translator. The translator(s) will expect that the consultant is interested in three matters: 1) accuracy of content, 2) naturalness of style, and 3) effect on the receptor language audience.

It is important that translators checked their materials with a trained

consultant after completing a section or two of a long document. If they continue, and do large amounts of translation work without this kind of check, they will miss out on the training which a consultant can give as they go over the material together.

7. Final Draft

The translator incorporates into the translated text the suggestions made by the consultant, checks them again with mother tongue speakers to be sure they are warranted, and makes any other minor changes which have come to his attention. However, before he prepares the final draft, decisions about format need to be discussed with the whole translation team, the consultant, the potential publisher and those who will promote distribution.

All of the steps above will lead a translator translates equivalently. Equivalence is important in translating text, without equivalence a translation will be very awkward.

2.3 Equivalence

Language is said to be the vehicle of our ideas, thoughts and perspectives of our world. While translation, simply is carrying the meaning or the idea from one language to another. Yet it is difficult to find a corresponding word for every word in two languages. It thus becomes a duty of translator to keep the meaning of the target language same as of the source language. This is called equivalence and is defined as ‘same meaning conveyed by a different expression’.

Equivalence means having the same quality of value, number and meaning. Catford (1974:20) states that translation is the replacement of textual material in SL by equivalence textual material in TL.

According to Nida (in Bassnett, 1991:26), there are two types of equivalence. They are formal equivalence and dynamic equivalence. Formal equivalence corresponds to 'word to word' translation while dynamic equivalence corresponds to 'sense to sense' translation. Although both these thoughts are not demarcated by any clear line and can exist in translation task simultaneously however, the two thoughts have one thing in common. Both acknowledge presence of some problems which challenge the translator to achieve equivalence.

Idiom is one of several types in language that the translation should not be formal because idiom usually used in everyday conversation. The translator should know what the most equivalent word to translate idiom.

2.4 Idiom

Lou (2007: 1) idiom is a group of words with a special meaning, which cannot be understood by taking the meanings of the words one at time. According to Tressler (1940: 379) Idiom is an expression peculiar to a language, either violates the laws of grammar or has a meaning as a whole entirely different from that obtained by putting together the meaning of its part.

The meaning of idiom cannot figure out by putting together the meaning of the individual word. Instead, the group of words as a whole has a special

meaning which needs to learn. Burger (2007: 803) says that a pure idiom must have constituent element which overall the meaning of the whole is not deducible. Whereas some of idiom having both meaning can be found in various languages, there are also idioms from the same semantic field which resist developing a secondary meaning. Idiom is able to associate its constituents' parts with the corresponding parts of its actual meaning.

Idiom is very important for us in mastering English. With idiom we can create lyric of song more beautiful. Meantime, Idiom is also useful to make colorful of conversation. Idiom has several forms that we can use to know what idiom in a sentence is included.

2.4.1 Forms of Idiom

According to Dixson (1971: 192) Idiom has some forms, they are:

1. Short Idiom
 - a. Idiom with adjective – Noun combination. For example, *old salt*, the meaning is having many experiences in his life
 - b. Idiom with adjective followed by various preposition. For example, *fall off* (decrease). The attendance at the theatre has fallen off considerably
 - c. Idiom with adjective. For example, *worn out* (exhausted). They were worn out after have sport.

2. Long Idiom

Long idiom is one that consists of some combination of verb preposition adjectives and noun combination. They are:

a. Phrasal Verb

Phrasal verb is a complete verb unit with a specific meaning and has more than one meaning. Phrasal verb can be divided into two kinds, they are:

1) Separable Phrasal Verb

Separable phrasal verb always has an object. In English certain idioms those the two – words verb class is separable by their direct object or complement; that is the pronoun direct object is placed between the verb and its accompany preposition particle.

The pronoun direct object never appears after the particle of separable phrasal verb but before prepositional particle as it often does after a noun separable phrasal verb.

2) In Separable Phrasal Verb

In separable phrasal verb, it has an object but they can never be separated except by an adverb and it is used in the some way as normal verb.

b. To be + preposition phrase

For example, *to be on the wrong track*. It is meant to take a line does not lead in the right direction.

c. Preposition Noun Combination

Idiom formed by preposition + noun formation. For example, *on tender looks*. In sentence, when we heard about accident, we were on tender look until we know that Tom was all right.

d. Verb + Noun + preposition combination

This idiom can be formed by verb + noun + preposition. It takes an object and noun keeps its literal meaning and only verb and preposition are used idiomatically. For example, *Cannot hold a candle to*.

e. Preposition + Noun + Preposition Combination

In this form idiom can be formed by preposition + noun + preposition. For example, the words “*in charges of*”. In charge means supervising and controlling.

f. Compound

Compound is composed of at least two independent clauses. It does not require a dependent clause. The clauses are joined by a coordinating conjunction (with or without a comma), a correlative conjunction (with or without a comma), a semicolon that functions as a conjunction, or a conjunctive adverb preceded by a semicolon. A conjunction can be used to make a compound sentence. The use of a comma to separate two independent clauses is called a comma splice and is generally considered an error (when used in the English language).

g. Simile (as + adjective + as/like + noun)

A simile occurs when a composer compares a subject to another that is not usually linked. Examples:

Nice as pie (a very kind, friendly, charming person); *Nutty as a fruitcake* (a strange, foolish or crazy person); *Old as the hills* (something very old, and perhaps old-fashioned or very traditional).

h. Binomial (word + and + word)

In language studies, a pair of words (for example, *loud and clear*) conventionally linked by a conjunction (usually *and*) or a preposition. When the word order is fixed, the binomial is said to be *irreversible*.

Examples: *A nod and a wink* (someone communicates indirectly or by giving some kind of signal); *Neck and neck* (two competitors are exactly level with each other, so that it is impossible to say who will win); *Oil and water* (two people or things are very different and they cannot work together or exist together successfully).

2.4.2 Types of Idiom

Hocket (1958: 310-318) said that idiom can be divided into six types, they are:

1. Proper Names

Proper names are names of people, place or these thing that are the “one and only”. There are certain recurrent idioms creating events called naming. In sentence, *Washington D.C.* is the capital of the country. This

statement contains a proper noun that is the name of thing and creates an idiom indirectly.

2. English Phrasal Compounds

English phrasal compound is two or more words put together to create a single, complex idea. In this study, the writer gives explanation about phrasal verb and compound verb. The truth, phrasal verbs are compound verb (more than one word) the result from combining a verb with adverb. The resulting compound verb is idiomatic (the meaning can't be derived from dictionary of its part). In sentence, *I take back my comment on the discussion*. Take as a verb and back the adverb. Their meaning is an idiomatic and there is no logical pattern of formula for learning them.

3. Figure of Speech

Figure of speech is expressing that uses creative comparison of some sort in order to convey special meaning. For example, *his head is hard like stone*, so many people hit him. The morpheme is "Stone" the means is a man who would not another advice and hard stone. But this sentence just wants to compare the behavior and stone. Some figure of speech includes, Hyperbole, metaphor, personification and simile. Hyperbole is a figure of speech in which exaggeration is used emphasis or effect. Meantime, Metaphor is a figure of speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity. Simile is a comparison between two different things, interesting, emotional, or other effect often using words such as "like" or "as". In addition, personification is

a figure of speech in which an inanimate object or abstraction is given human.

4. Abbreviation Phrasal Compound

Abbreviation is a shortened form of a word or phrase used chiefly in writing to represent the complete form. For example, “Mass” from “Massachusetts”, “USMC” from “United State Marine Corps”, but not all of people use abbreviation, and still regarded as an idiom.

5. Substitute

Substitute in this type idiom formation not of the sort, which can accumulate to change the grammatical pattern of language, Substitute is one structure of idiom. For example: “Petroleum and Natural gas” (used for heating or electricity).

6. Slang

Slang is the use of informal words and expressions that are not considered standard in speaker dialect or language. Slang is often to be found in areas of the lexicon that refer to thing considered taboo. It is often used to identify with one’s peers and although it maybe common among young people, it is used by people of all ages and social groups. For this reason, slang vocabularies are particularly rich in certain dominants, such as violence, crime, drugs, and sex. Slang very often involves the creation of novel meanings for existing words. It is common for such as novel meanings to diverge significantly from the element standard meaning. Thus, “cool” and “hot” can both mean “very good,” “impressive,” or “good-looking”.

2.5 The Study about Slang

Slang is defined both as a group-related variety and as an informal vocabulary of more general use (The Research of Sociolinguistic by Endha Blog). It is characterized by many extra-grammatical formations which distinguish it from standard English, but also by formations which conform to regular patterns. Slang is the use of informal words and expressions that are not considered standard in the speaker's dialect or language. Slang is often to be found in areas of the lexicon that refer to things considered taboo. It is often used to identify with one's peers and, although it may be common among young people, it is used by people of all ages and social groups. Few linguists have endeavored to clearly define what constitutes slang. Attempting to remedy this, Bethany K. Dumas and Jonathan Lighter argue that an expression should be considered "true slang" if it meets at least two of the following criteria:

1. It lowers, if temporarily, "the dignity of formal or serious speech or writing"; in other words, it is likely to be considered in those contexts a "glaring misuse of register."
2. Its use implies that the user is familiar with whatever is referred to, or with a group of people who are familiar with it and use the term.
3. "It is a taboo term in ordinary discourse with people of a higher social status or greater responsibility."

It replaces "a well-known conventional synonym". This is done primarily to avoid the discomfort caused by the conventional item or by further elaboration.

2.5.1 Extent and Origin of Slang

Slang can be regional (that is, used only in a particular territory), but slang terms are often particular instead to a certain subculture, such as music or video gaming. Nevertheless, slang expressions can spread outside their original areas to become commonly used, like "cool" and "jive." While some words eventually lose their status as slang, others continue to be considered as such by most speakers. When slang spreads beyond the group or subculture that originally uses it, its original users often replace it with other, less-recognized terms to maintain group identity. One use of slang is to circumvent social taboos, as mainstream language tends to shy away from evoking certain realities (The Research of Sociolinguistic by Endha Blog). For this reason, slang vocabularies are particularly rich in certain domains, such as violence, crime, drugs, and sex. Alternatively, slang can grow out of mere familiarity with the things described. Among Californian wine connoisseurs (and other groups), for example, Cabernet Sauvignon is often known as "Cab Sav," Chardonnay as "Chard" and so on this means that naming the different wines expends less superfluous effort; it also helps to indicate the user's familiarity with wine. Even within a single language community, slang, and the extent to which it is used, tends to vary widely across social, ethnic, economic, and geographic strata. Slang may fall into disuse over time; sometimes, however, it grows more and more common until it becomes the dominant way of saying something, at which time it usually comes to be regarded as mainstream, acceptable language (e.g. the Spanish word *caballo*), although in the case of taboo words there may be no expression that is

considered mainstream or acceptable. Numerous slang terms pass into informal mainstream speech, and sometimes into formal speech, though this may involve a change in meaning or usage.

Slang very often involves the creation of novel meanings for existing words. It is common for such novel meanings to diverge significantly from the standard meaning. Thus, "cool" and "hot" can both mean "very good," "impressive," or "good-looking". Slang terms are often known only within a clique or ingroup. For example, Leet ("Leetspeak" or "1337") was originally popular only among certain Internet subcultures, such as crackers and online video gamers. During the 1990s, and into the early 21st century, however, Leet became increasingly more commonplace on the Internet, and it has spread outside Internet-based communication and into spoken languages. Other types of slang include SMS language used on mobile phones, and "chatspeak," (e.g., "LOL", an acronym meaning "laughing out loud" or "laugh out loud" or ROFL, "rolling on the floor laughing"), which is widely used in instant messaging on the Internet.

2.5.2 Distinction between Slang and Colloquialisms

Some linguists make a distinction between slang's (slang words) and colloquialisms. According to Ghil'ad Zuckermann, "slang refers to informal (and often transient) lexical items used by a specific social group, for instance teenagers, soldiers, prisoners and thieves. Slang is not the same as colloquial (speech), which is informal, relaxed speech used on occasion by any speaker;

this might include contractions such as 'you're,' as well as colloquialisms. A colloquialism is a lexical item used in informal speech; whilst the broadest sense of the term 'colloquialism' might include slangism, its narrow sense does not. Slangisms are often used in colloquial speech but not all colloquialisms are slangisms. One method of distinguishing between slangism and the colloquialism is to ask whether most native speakers know the word (and use it); if they do, it is a colloquialism.

2.5.3 Types of Slang

Henshaw and Montaque (1962) in their books *Colloquium* describe the formation of slang. The description is derived from *Encyclopedia Britannica* (1961) vol. 20, pp 766-769. Slang is formed by normal linguistic processes found in all living language, such as:

1. Word Clipping

Word clipping is the word that shortened without paying attention to the derivational morphology of the word. For example: *pro* (professional), *mike* (microphone).

There are four types of clipping are back clipping, fore-clipping, middle clipping, and complex clipping. Back clipping is removing the end of a word as in *gas* from *gasoline*. Fore-clipping is removing the beginning of a word as in *gator* from *alligator*. Middle clipping is retaining only the middle of a word as in *flu* from *influenza*. Complex clipping is removing multiple parts from multiple words as in *sitcom* from *situation comedy*.

2. Compounding

Compounding is a common morphological mechanism which obtains new words consisting of “two elements, the first of which is a root, a word or a phrase; the second of which is either a root or a word” (Plag 2003:135). For example: *low-down* (the true facts), *sob-stuff* (showing a hostile or critical attitude).

3. Abbreviation

Abbreviation is the words that created by taking the initial sound (letters) of the words or in some words; the initial sounds (letters) are united into a combination, which can be pronounced as a separate word. For example: *O.K* (okay), *q.t* (quite), *v.i.p.*

4. Generalization of Proper Name

Generalization of proper name is the words that formed by using the name of persons connected with the activities, inventions, places, etc. For example: *bobby* (policeman), *guy* (man).

5. Borrowing from Dialects and Foreign Language

For example: *vamoose*, *pronto*, *loco*.

6. Extension of Meaning by Analogy

The words are created by comparing two things that have similarity in meaning. For example: *He got pickled* (he was drunk).

2.6 Subtitle

Subtitles represent a type of translation that belongs to the category that Henrik Gottlieb labels 'screen translation' (Gottlieb, 2008: 205). Many Indonesian people still don't understand the languages (foreign; English particularly in most cases) about the content of the film that they watched. The audiences still depend on the subtitle when they enjoy the film frame by frame. In that case, subtitle is very helpful.

Subtitle can be defined as the transcription of film or TV dialogue presented simultaneously on the screen (Baker, 2001:247). Subtitle is a means that help the audiences understand the meaning of the dialogues that the actor talked. Matsumoto says that translation for film subtitles involves very unique and interesting procedures which do not exist in other works of translation (Matsumoto, 2003:100). In the aim of translation, which is delivering the message to the receptor, subtitle also has the same work.

It is able to deliver the message in target text without leaving the purpose of translation works, which is delivering message between source language into the target language. We still can find the English subtitle in English movie instead, that is caused by the slang words which might be found in a movie. Then, translator must know various languages to get the same idea. Subtitle has some requirements before it is put in order. It must be consists of:

1. Two line text in a caption,
2. Shows in the bottom of screen in middle position,

3. When it uses text of credit title, name of character, location, or other language subtitle, the position is must be risen to get the good order,
4. A line of subtitle consists of forty or more characters, include the space and punctuation,
5. The second line is showed shorter than the first line,
6. The minimal duration is three seconds and five seconds most.

CHAPTER III

RESEARCH METHOD

This chapter the researcher talks about all the method used to analyze the data, they are research design, unit of analysis, source of the data, techniques of data collection, and techniques of data analysis.

3.1 Research Design

The study of this research used descriptive qualitative method to describe the equivalence of slangs translation in the subtitle of “Despicable Me” movie whether the English version and Indonesian language version. Marshall and Rossman (1990:111) said “Qualitative data analysis is a search for general statements about relationships among categories of data.”

3.2 Unit of Analysis

The researcher focuses on the slangs found in the subtitle of the movie with the title “Despicable Me”. The unit analysis of the research is the utterances in the movie and the subtitle of Indonesian language version.

3.3 Source of Data

The sources of the data used in the research were taken from the subtitle in English and in Indonesian language of a movie which titled “Despicable Me” directed by Chris Renued.

The researcher got the data by downloading from the internet (www.subscene.com) which was contributed by a person whose nickname “Adnancraze” in 2010.

3.4 Techniques of Data Collection

The technique of data collections are:

1. Searching the data.

The researcher thought and considered about what data were used in her research.

2. Choosing the data.

The researcher chose the subtitle of "despicable me" movie as the data of her research.

3. Downloading the data.

After choosing the data, the researcher downloaded the data from the internet to be analyzed for her research.

4. Editing the data.

Before the data were analyzed, the researcher edited both of them into two columns data so that the researcher was able to analyze the data easily.

3.5 Techniques of Data Analysis

After the data were collected, they were analyzed by using the following steps:

1. Reading the English and Indonesian language versions of the scripts.
2. Identifying the slang words of both data.
3. Analyzing the translation of slangs found in the data.
4. Drawing conclusion.

CHAPTER IV

DATA ANALYSIS

This chapter presents the data analysis in order to present the result of the research. The data analysis covers the finding that is the translation of slangs in the subtitle of “Despicable Me” movie and their discussions. There are five major characters in this movie, they are Gru, Margo, Edith, Agnes and Vector, and there are three minor characters, they are Dr. Nefario, Mr, Perkins and Gru’s Mother.

4.1 Finding

Table 4.1 is the finding of the slangs found in the subtitle “Despicable Me” movie according to Encyclopedia Britannica (1961) vol. 20, pp 766-769.

Table 4.1 Slangs in the Subtitle of “Despicable Me” Movie According to Encyclopedia Britannica.

No.	Types of Slang	Data	Percentage
1	Word Clipping	1	2.8%
2	Compounding	12	32.4%
3	Abbreviation	5	13.5%
4	Generalization of Proper Name	6	16.2%
5	Extension of Meaning by Analogy	13	35.1%
TOTAL		37	100%

From table 4.1 it can be seen that the types of slang used in the subtitle “Despicable Me” movie are a word clipping (2.8%), 12 compoundings (32.4%), 5 abbreviations (13.5%), 6 generalizations of proper name (16.2%), and 13 extension of meanings by analogy (35.1%). The highest percentage is the extension of meanings by analogy (35.1%) because most of the dialogues in this subtitle used the words that have similarity in the meaning, while word clipping is the lowest percentage (2.8%) because there is not really much word clippings in English used in the dialogues.

Furthermore, the researcher discusses all of the slangs found in the data and the types’ classification.

4.2 The Translation of Slangs Used in “Despicable Me” Movie

This part presents classifications of the slangs from the utterances of the subtitle (source text or ST) and their translation (target text or TT).

4.2.1 Translation of Word Clippings

Word clippings are those shortened without paying attention to the derivational morphology of the words. There are four types of clippings. They are back clipping, fore-clipping, middle clipping, and complex clipping. In this subtitle, the researcher found a word clipping, it is:

Excerpt 1:

This excerpt was taken from the 755th utterance and the 722nd subtitle of a minion to another minion.

ST: *Butt.*

TT: *Pantat.*

The minion said the word *butt* to the other minion because they are in the same level. The word “*Butt*” is a back clipping, because *butt* comes from “buttock” by removing the “ock” (Dictionary of American Slang and Colloquial Expressions). This word is a kind of noun that may have some meaning, for example: a). a small unused part of something (especially the end of a cigarette that is left after smoking), b). a victim of ridicule or pranks, c). the fleshy part of the human body that you sit on (buttock), etc.

Butt in this utterance is translated into “*pantat*” in Indonesian language subtitle. The translated of *butt* cannot be clipped because Indonesian language does not have the word clipping for *pantat*.

In Indonesian language, the word “*pantat*” is not polite to be said randomly because Indonesian culture is very polite and people cannot say something impolite to other people without any clear reason. Indonesian language also does not have a slang of “*pantat*”.

4.2.2 Translation of Compounding

Compounding is a common morphological mechanism which obtains new words consisting of “two elements, the first of which is a root, a word or a

phrase; the second of which is either a root or a word” (Plag 2003:135). In this subtitle, the researcher found that there are twelve compounding:

Excerpt 2:

This excerpt was taken from the 33rd utterance and the 26th subtitle of Gru to his neighbor, Fred.

ST: *FYI, your dog has been leaving*

little bombs all over my yard,

and I don't appreciate it.

TT: *Sebagai catatan, anjingmu buang*

kotoran di halamanku,

dan aku tidak menyukainya.

In this case, Fred is Gru’s neighbor, so Gru used the words *little bombs* in the dialogue. The word “*little*” is an adjective that the meaning is small in size, amount, or degree, whereas *bomb* is a noun that means a container filled with explosive or incendiary material, designed to explode on impact or when detonated by a timing, proximity, or remote-control device. “*Little bombs*” is the compounding of adjective + noun. In this case, the “*little bombs*” refers to dog feces (Urban Dictionary).

The translation of *little bombs* is “*kotoran*”. In Indonesian language, there are no compounding words that refer to “*kotoran*”. In polite Indonesian language, “*little bombs*” is “*kotoran*”, but there is no slang word for “*kotoran*” like “*little bombs*” in English.

Excerpt 3:

This excerpt was taken from the 81st utterance and the 68th subtitle of Gru in his speech to the minions.

ST: *Apparently, it's a **big deal**.*

TT: *Kelihatannya, itu **masalah besar**.*

Gru was talking to his minions, which is his workers. The words “*big deal*” is a compounding of adjective + noun. The word *big* means considerable size or extent of something, while *deal* means a particular form of treatment given or received. *Big deal* itself means an important or impressive person or thing (Dictionary of American Slang and Colloquial Expressions).

The equivalent of *big deal* here is “*masalah besar*”. Indonesian language does not have any other compounding of “*masalah besar*”. But it can be changed into another word like “*bencana*”.

Excerpt 4:

This excerpt was taken from the 227th utterance and the 208th subtitle of Gru who talked to himself.

ST: *This is **claustrophobic**!*

TT: *Ini **bencana**!*

In this case, Gru was talking to himself. *Claustrophobic* is a compounding of the word “*claustrophobia*” and “*-phobic*”. *Claustrophobia* is a noun means an abnormal fear of being in enclosed or narrow places and *-phobic* is combining form in adjectives corresponding to nouns ending in *-phobia*.

Claustrophobic is an adjective that means the suffering from claustrophobia or small spaces (Urban Dictionary).

Claustrophobic here is translated into “*bencana*”. It is equivalent because in this case, the dialogue represents Gru who is trapped in a problem of his shrank plane. It is not the real phobia of narrow place. In Indonesian language, there is no slang word for “*bencana*”.

Excerpt 5:

This excerpt was taken from the 254th utterance and the 235th subtitle of Gru to himself.

ST: *Light bulb.*

TT: *Dapat ide.*

In this case, Gru was talking by himself that he just got an idea. “*Light bulb*” is a noun + noun compounding word, *light* means a source of illumination, especially an electric lamp and *bulb* means an expanded part of a glass tube such as that forming the reservoir of a thermometer. However, *light bulb* also a kind of slang that represent about finding an idea (Urban Dictionary). It can be like that because when the people are in problem and then they found the way or any idea, they look like found a light in the darkness. Then, the people usually described it into a light bulb upon their head.

In the Indonesian language subtitle, *light bulb* translated into “*dapat ide*”, it is equivalence to the context of the source language (SL). Indonesian language

does not have the slang language for “*dapat ide*”, so in this case the English slang “*light bulb*” translated with the real meaning and idea of it.

Excerpt 6:

This excerpt was taken from the 274th utterance and the 255th subtitle of Gru to the head of The House for Girls, Ms. Hattie.

ST: *Well, here's the dealio.*

TT: *Ini kesepakatannya.*

In this case, Gru was a man who wanted to adopt the girls from Ms. Hattie’s house for girls. *Dealio* is a compounding from “*deal*” and “*yo*” (Urban Dictionary). The word “*deal*” which means an agreement entered into by two or more parties for their mutual benefit, especially in a business or political context, while “*yo*” is a declarative or imperative exclamation, whether alone or within a sentence, the only word that can be added to almost any sentence and work.

In the subtitle, the equivalent of *dealio* is “*kesepakatan*”. But in Indonesian language, there is no compounding word for “*kesepakatan*”. There is no additional word like “*yo*” in Indonesian language and also there is no slang word for “*kesepakatan*”.

Excerpt 7:

This excerpt was taken from the 439th utterance and the 414th subtitle of Gru to the girls.

ST: *Okey-dokey. Beddie-bye. All tucked in. Sweet dreams.*

TT: *Oke. Waktunya tidur. Semuanya naik. Mimpi indah.*

Gru was talking to his girls. *Okey-dokey* is a combination among adjective and adverb. This compound word is a kind of exclamation or interjection and usually used by the people in the informal conversation. *Okey-dokey* means “yes” or the same meaning with “okay” (Dictionary of American Slang and Colloquial Expressions).

Okey-dokey here is translated became *oke*. In Indonesian language, the word “*oke*” is a foreignization word, people sometimes prefer to say “*oke*” than the real Indonesian language “*baiklah*”. Indonesian slang language of “*oke*” is also a compounding like in English, it becomes “*oke-doki*”.

Excerpt 8:

This excerpt was taken from the 439th utterance and the 414th subtitle of Gru to the girls.

ST: *Okey-dokey. **Beddie-bye.** All tucked in. Sweet dreams.*

TT: *Oke. **Waktunya tidur.** Semuanya naik. Mimpi indah.*

Gru was talking to the girls in case of commanding them to sleep, so he said *beddie-bye*. In this utterance, “*beddie-bye*” is also a compound word from noun and exclamation. The meaning of *beddie* is about bed or goes to bed, while *bye* is only an exclamation and informal short form of “*good bye*”. *Beddie-bye* is an expression that means going to sleep or going to bed that is usually used to the kids (Urban Dictionary).

Beddie-bye is translated into “*waktunya tidur*” in Indonesian language. It can be said equivalent, because the contextual meaning is really about time to sleep with additional reason that this word is usually used for kids when they go to sleep. There is no compounding word for *beddie-bye* in Indonesian language. In Indonesia, the parents usually remind their children to sleep if it is already the time for them to sleep by telling them a story before they sleep.

Excerpt 9:

This excerpt was taken from the 513th utterance and 488th subtitle of Vector to Margo.

ST: *Super-cool stuff you wouldn't understand.*

TT: *Jenis yang sangat keren dimana kalian tidak mengerti.*

Vector as the customer of the girls, he answered with *super-cool* to Margo's question. *Super* and *cool* are adjectives, this phrase is an adjective + adjective compound words. The word *super* means the informal form of very good or pleasant and excellent, whereas *cool* is the informal form of fashionably attractive or impressive. Then, the meaning of *super-cool* itself is about something that is very impressive (Urban Dictionary).

Super-cool is translated into “*sangat keren*” and it is very good, because the meaning of “*super-cool*” in English is very impressive and in Indonesian language, very impressive means “*sangat mengagumkan*”. It is the formal language, but here in the subtitle, the translator used the word “*keren*”, because “*keren*” is a kind of Indonesian slang language. So, we also have some slang

language like “*keren*”. The Indonesian people usually use “*keren*” than “*mengagumkan*” in their daily conversation.

Excerpt 10:

This excerpt was taken from the 577th utterance and the 549th subtitle of Gru to Dr. Nefario.

ST: *Get me Perkins!*

TT: *Telepon Perkins!*

In this case, Gru asked Dr. Nefario to get him Mr. Perkins in the telephone. *Get me* is the combination of a verb (*get*) and a pronoun (*me*). The word *get* means come to have or hold and receive something, while the word *me* is the first singular person used by a speaker to refer to himself or herself as the object of a verb or preposition. From the dictionary, the meaning of *get me* is like “*do you understand what I have just said?*” (online Urban Dictionary).

Get me here is translated into “*telepon*”, it is not the noun form of telephone but the meaning is a command for someone to call Mr. Perkins. There is no Indonesian slang language of “*telepon*”.

Excerpt 11:

This excerpt was taken from the 646th utterance and the 617th subtitle of Gru to the girls.

ST: *Can't you see that I am*

in the middle of a pep talk?

TT: *Tidak bisakah kalian melihat*

aku sedang membicarakan hal penting?

Gru was talking to his girls about what was he doing. *Pep talk* is a compounding from the word *pep* that is a noun means energy, high spirits and liveliness, while *talk* is a noun that the meaning is communication by spoken words; conversation or discussion or negotiations over a period. *Pep talk* means an informal talk intended to make someone feel more courageous or enthusiastic (Dictionary of American Slang and Colloquial Expressions).

Pep talk here is translated into “*membicarakan hal penting*”. There is no equivalent word for *pep talk* in Indonesian language. “*Membicarakan hal penting*” is the best words choice to describe *pep talk* in Indonesia. Indonesian language does not have any slang word for “*membicarakan hal penting*”.

Excerpt 12:

This excerpt was taken from the 655th utterance and the 625th subtitle of Gru’s mother to the girls.

ST: *Look at his little buns.*

TT: *Lihat pantat kecilnya.*

Gru’s mom was telling story about Gru’s childhood to the girls while seeing Gru’s photo album. “*Little buns*” is an adjective + noun

compounding. *Little* is an adjective means small in size, amount, or degree, while *buns* is a noun means a small cake, typically containing dried fruit, but for the North American the word *buns* in informal form means a person's buttocks (The Online Slang Dictionary).

In this case, the word *little buns* means a person's buttocks. The translation of it is "*pantat kecil*". In Indonesian language, the words "*pantat kecil*" does not have slang. *Buns* described as a person's buttocks because the shape is almost the same, and it is used because the word "*buns*" is a figure of speech.

Excerpt 13:

This excerpt was taken from the 825th utterance and the 789th subtitle of Gru to Vector.

ST: *Listen close, you **little punk!***

TT: *Dengarkan baik-baik, dasar **bajingan!***

Gru and Vector were enemies, Gru called Vector with *little punk*. *Little punk* is like a swear words, it is a compounding from the words *little* (adjective) and *punk* (noun). The word *little* means small in size, amount, or degree, whereas the word *punk* means a worthless person (often used as a general term of abuse). The word *punk* usually used to call a person that is aggressive and related with crimes. So, the word *little punk* here means to call a person that he has very bad attitude and do the crime (The Online Slang Dictionary).

The translator translated *little punk* into a swear word also in Indonesian language. It is “*bajingan*”. But, in Indonesian language there is no compounding word for the word “*bajingan*” and there is no slang word for it.

4.2.3 Translation of Abbreviation

Abbreviation is the words that created by taking the initial sound (letters) of the words or in some words; the initial sounds (letters) are united into a combination, which can be pronounced as a separate word. There are five abbreviations in the data:

Excerpt 14:

This excerpt was taken from the 33rd utterance and the 26th subtitle of Gru to his neighbor, Fred.

ST: *FYI, your dog has been leaving little bombs all over my yard.*

TT: *Sebagai catatan, anjingmu buang kotoran di halamanku.*

In this case Gru was angry with Fred’s dog and he was talking to Fred about it. *FYI* stands for “*For Your Information*” (Urban Dictionary). This abbreviation is usually used in any text or media such as magazine, poster or advertisement. *FYI* used to tell someone about something that he/she does not aware or even know.

The translator translated *FYI* into “*sebagai catatan*”. Based on the researcher observation, this translation is equivalent because the idea can be

accepted by the viewer. This abbreviation is not translated into an abbreviation in Indonesian language because in Indonesian language, we do not have any equivalent abbreviation.

Excerpt 15:

This excerpt was taken from the 323rd utterance and the 301st subtitle of Vector to his father, Mr. Perkins.

ST: *P.S., he is not getting the moon,*

TT: *Catatan : Dia tidak jadi ke bulan.*

Mr. Perkins was in the phoned with Vector, Vector used the word *P.S.* to his father in the phone conversation. *P.S.* is an abbreviation and stands for *post script* (Urban Dictionary). This abbreviation is usually used in writing letter, if we want to add some note in the letter we can write this abbreviation before writing the addition note. But, sometimes people may use this abbreviation in their conversation.

P.S. here is translated become "*catatan*". The researcher agree with the translator's work because the word "*catatan*" already means about something important that should have more attention. This translation is equivalent, but sometimes Indonesian people also use *P.S.* in adding some notes in their letter or conversation.

Excerpt 16:

This excerpt was taken from the 324th utterance and the 302nd subtitle of Vector to his father, Mr. Perkins.

ST: *and P.P.S., by the time I'm done with him,*

he's gonna be begging for mercy.

TT: *Dan tambahan **catatan**, begitu aku selesai dengannya,*

dia akan memohon ampunan.

In the phone conversation with his father, Vector used the word *P.P.S.* This abbreviation is almost the same with *P.S.* *P.P.S.* stands for “*post-post-scriptum*” (Urban Dictionary). Usually *P.P.S.* used in letter writing, newspaper or magazine. Sometimes, when additional points are made after the first postscript, abbreviations such as *P.P.S.* (post-post-scriptum, or postquam-post-scriptum) and *P.P.P.S.* (post-post-post-scriptum) are used, though only *PPS* has somewhat common usage. *P.P.S.* in this conversation means another addition of information.

The abbreviation of *P.P.S.* is translated into “*tambahan catatan*”. In this case, the researcher agrees with the translator about the translation of *P.P.S.* in Indonesian language. But, the words “*tambahan catatan*” cannot be changed into “*T.C.*”, because in Indonesian language there is no *P.P.S.*, instead of *P.S.*

Excerpt 17:

This excerpt was taken from the 383rd utterance and the 360th subtitle of Agnes to herself.

ST: *TV!*

TT: *TV!*

Agnes was shouting to herself when she saw a *TV* in Gru's house. *TV* is an abbreviation from *television* (Urban Dictionary and The Online Slang Dictionary). The translation result of *TV* into Indonesian language is still *TV*. It is equivalent because Indonesian language does not have own language for television and it is a foreignization. Indonesian language borrows the word "*television*" and changed it into "*televisi*", but still uses the same abbreviation, *TV*.

Excerpt 18:

This excerpt was taken from the 687th utterance and the 657th subtitle of Gru to the girls.

ST: Put on your *PJs*. Hold still. Okay, seriously! Seriously!

TT: Pakai *piyamamu!* Tahan. Oke Seriuslah! Seriuslah!

In this case, Gru was commanding the girls to put on their pajamas by abbreviating pajamas into *PJs*. Here, *PJs* is an abbreviation of *pajamas* (Dictionary of American Slang and Colloquial Expressions). *PJs* is stands for pajamas and translated in Indonesian language become "*piyama*". In Indonesian language there is no abbreviation for pajamas. The people usually only says "*piyama*". *Piyama* is a foreignization from English, Indonesian people sometimes called it "baju tidur".

4.2.4 Translation of Generalization of Proper Name

Generalization of proper name is the words that formed by using the name of persons connected with the activities, inventions, places, etc. There are six generalizations of proper name, they are:

Excerpt 19:

This excerpt was taken from the 3rd utterance and the 3rd subtitle of the Tourist man to his wife.

ST: *Quick, **honey**, take my picture. I got the pyramid in my hand.*

TT: *Cepat, **sayang**, ambi fotoku! Aku mengangkat Piramida.*

In this case, the man was a husband who called his wife with *honey* (Urban Dictionary). The bolded word is a generalization of proper name, “*honey*” in the real meaning is a kind of food material that is produced by the bee. But in this case, the word “*honey*” means someone that is very special and sweet as the real honey, because the relationship between the people who called each other with “*honey*” is more than a friendship, they could be a couple or a husband and wife. It is translated into “*sayang*” in Indonesian language. It is proper because the context is that he is talking to his wife. So, in this case “*honey*” is a calling to a wife.

In Indonesian language, the word “*sayang*” does not have any generalization of proper name. We cannot change the word “*sayang*” into “*madu*”. For a couple in Indonesia, they just call their spouse with “*sayang*”. There is no slang word for “*sayang*” in Indonesian language.

Excerpt 20:

This excerpt was taken from the 65th utterance and the 52nd subtitle of Dr. Nefario to Gru.

ST: *Some **fella** just stole a pyramid.*

TT: ***Seseorang** baru saja mencuri Piramida.*

Dr. Nefario was Gru's partner in crime and he used the word *fella* when he was talking to Gru. *Fella* is a generalization of proper name, according to the dictionary it means a nonstandard spelling of *fellow*. In formal form it should be "someone" but it is changed into informal form become "*fella*" (Dictionary of American Slang and Colloquial Expressions). The equivalence of *fella* is "*seseorang*", there is no generalization of proper name of *fella* in Indonesian language.

Excerpt 21:

This excerpt was taken from the 230th utterance and the 211th subtitle of Gru to himself.

ST: *I hate that **guy**!*

TT: *Aku benci **pria** itu!*

In this case, Gru was talking to himself, the word *guy* referred to Vector. *Guy* represents a man in informal form, but the word "*guy*" in plural (*guys*) means either sex (Dictionary of American Slang and Colloquial Expressions). This word has the similar meaning with the word *fella* before. In Indonesian language, it is translated into "*pria*". *Guy* is the informal form of *man*, while in

Indonesian language “*pria*” has another name, it is “*laki-laki*”. Usually *pria* is more formal and politer than *laki-laki* in a conversation. But, we do not have any slang word for “*pria*” or “*laki-laki*” in Indonesian language.

Excerpt 22:

This excerpt was taken from the 377th utterance and the 354th subtitle of Dr. Nefario to Gru.

ST: A dozen ***boogie*** robots! ***Boogie!***

TT: *Selusin robot boogie! Boogie!*

Dr. Nefario was Gru’s partner, he was showing his job about *boogie* robots to Gru. *Boogie* is a kind of rock dance with fast music and movements. *Boogie* is a repetitive, swung note or shuffle rhythm, "groove" or pattern used in blues which was originally played on the piano in boogie-woogie music (Dictionary of American Slang and Colloquial Expressions). This word does not have any equivalence in Indonesian language. The translator does not change the word *boogie* into Indonesian language, because Indonesian people does not know what kind of dance it is, although Indonesia has a lot of dances, but most of them are traditional dances. For those kinds of dance in different music (pop, rock, blues, etc), Indonesian people usually only use the words “*menari*” or “*berjoget*”, but they are not kind of slang in Indonesian language.

Excerpt 23:

This excerpt was taken from the 538th utterance and the 512th subtitle of a man in the Super Silly Fun Land to Gru.

ST: *Sorry, **dude**. They can't ride without an adult.*

TT: *Maaf, **kawan**. Mereka tidak bias naik tanpa orang dewasa.*

This man was a vehicle keeper in the Super Silly Fun Land which Gru and the girls were playing, he called Gru with the word *dude*. A *dude* is an individual, typically male (Dictionary of American Slang and Colloquial Expressions). The female equivalent, which is used less often, is “*dudette*” or “*dudes*”. However, “*dude*” has evolved to become more unisex to encompass all genders, and this was true even in the 1950s. The word *dude* is an American English slang term generally used informally to address or refer to somebody and was once used primarily by adults but this has become a common slang term used in various age groups (Wikipedia). The word “*dude*” in English is translated into “*kawan*” in Indonesian language. The other word for “*kawan*” is “*bung*” in Indonesian language. In this case sometimes the people use “*kawan*” to a stranger that they do not even know. In Indonesian language, there is no slang word for “*kawan*”.

Excerpt 24:

This excerpt was taken from 559th utterance and the 531st subtitle of a man in the Super Silly Fun Land to Gru.

ST: *Hey, **buddy**, let me explain something to you.*

TT: *Hei, kawan, biar kujelaskan sesuatu padamu.*

This man was a vehicle keeper in the Super Silly Fun Land which Gru and the girls were playing, he called Gru with the word *buddy*. This word is similar with the word before, “*dude*” is similar to “*buddy*” here. *Buddy* means a close friend (Urban Dictionary and The Online Slang Dictionary). In this subtitle, the equivalence of *buddy* is also “*kawan*”, actually it also can be “*teman*” or “*bung*”. But, as the researcher said from the explanation before, people sometimes called a stranger with those words (*dude or buddy*) which are the meaning is a friend or close friend. It can be like that because the culture does not require the using of *dude* or *buddy* should be addressed to a close friend.

4.2.5 Translation of Extension of Meaning by Analogy

Extension of meaning by analogy is the words that created by comparing two things that have similarity in meaning. There are thirteen extension of meanings by analogy found in the data, they are:

Excerpt 25:

This excerpt was taken from the 74th utterance and the 61st subtitle of Gru to his minions.

ST: *That's my Billy boy!*

What up, Larry?

TT: *Itu bocahku Billy!*

Apa kabarmu, Larry?

In this case, Gru was talking to the minions, his workers. *What up* is the same meaning with “*What is going on?*” and “*What is happening?*” (Dictionary of American Slang and Colloquial Expressions). It is the most lazy and unoriginal way to engage a conversation. This words usually used by the people who are bored with whom they are talking to, or have nothing else to say.

The words *what up* is translated into “*apa kabarmu*” by the translator. Indonesian language does not have different sentences for “*apa kabar*” like it is in English that have some different sentence but have the same meanings.

Excerpt 26:

This excerpt was taken from the 92nd utterance and the 78th subtitle of Gru to the minions in his speech.

ST: *That's how I roll.*

TT: *Itulah yang kulakukan.*

Gru was speech in front of the minions and he used the word *roll*. The word *roll* has the similarity with “*do*”, the sentence “*That's how I roll*” can be replace with “*That's how I do*” (Oxford Dictionaries). *Roll* is a word used to describe a particular person's behavior or idiosyncrasies. It is pertaining to the style of how, or the way in which, a person goes about doing an activity.

Roll is translted into “*lakukan*”. In the Indonesian language, the word “*lakukan*” may have similar word, but it will not be equivalent to the real meaning and idea of the ST. So, the word “*lakukan*” is the best choice to use in

this subtitle for “*roll*”. There is no slang word for “*lakukan*” in Indonesian language.

Excerpt 27:

This excerpt was taken from the 196th utterance and the 177th subtitle of Mr. Perkins to Vector, his son.

ST: *Get the picture?*

TT: *Mengerti?*

Mr. Perkins was talking in the phone to his son, Vector, he was asking to Vector about did he *got the picture*. “*Get the picture?*” is the extension of “*Get the message?*” or “*Do you understand?*” (Dictionary of American Slang and Colloquial Expressions). These sentences are used to ask about the undestanding of situation or message and idea.

The best translation of “*Get the picture?*” is “*Mengerti?*”. Indonesian word for “*Get the picture?*” is more simple than the source text. “*Mengerti?*” can be change also with “*Paham?*”, it is the synonym of “*Mengerti?*”. The translator cannot translate “*get the picture?*” into “*dapat gambarnya?*” because the words “*dapat gambarnya?*” are not the slang words, there is no slang word for “*mengerti?*” in Indonesian language.

Excerpt 28:

This excerpt was take from the 205th utterance and the 186th subtitle of a minion to another minion.

ST: *Suckers!*

TT: *Pecundang!*

In this case, the dialogue was the conversation between the minions. The word “*Suckers!*” has several similarities with *gull*, *chump*, and *sap*. *Sucker* is another word for *loser* (Urban Dictionary and Oxford Dictionaries). It is a word that often used by American teens to describe someone who is easily fooled. It can also be referred as a stupid person.

In Indonesian language, “*Suckers!*” become “*Pecundang!*”, can also translated into “*Payah!*”. This word is usually used in the informal situation, sometimes used only for joking between close friends. But, “*payah*” or “*pecundang*” are not slang word in Indonesian language.

Excerpt 29:

This excerpt was taken from the 213th utterance and the 194th subtitle of Vector to Gru.

ST: *So long, Gru!*

TT: *Sampai jumpa, Gru!*

Vector was talking to Gru which was his enemy used the word *so long*. *So long* has the same meaning of “*bye dude*” and “*good bye*”. *So long* comes from the ghettos of New York where Irish, Italian, Jewish and Arab immigrants mixed together. Jews and Arabs always greet and say goodbye to each other by saying Shalom, Shalom, or Salaam, Salaam. These words were corrupted into *solong*, *solong*. Ultimately folks believed that it meant that it had been so long

since you had seen someone (Wikipedia and Dictionary of American Slang and Colloquial Expressions).

The translation of *so long* is “*sampai jumpa*”, in Indonesian language “*sampai jumpa*” can be changed into “*sampai bertemu lagi*”. Indonesian people also always say good bye everytime they go, but they do not have the slang of it.

Excerpt 30:

This excerpt was taken from the 249th utterance and the 230th subtitle of Edith to Margo and Agnes.

ST: *Whoa! Cool!*

TT: *Whoa! Keren!*

In this case, Edith was talking to her sisters about Vector’s fortress, she said *cool*. The word *cool* is an adjective referring to something that is very good, stylish, or otherwise positive (Urban Dictionary). It is among the most common slang terms used in today's world. It describes something that is good in a way that no other word can. It will never go out of fashion because it is such a broad statement. The other extensions for *cool* are *good*, *great*, *awesome* or *excellent*.

Cool’s origins are amongst African-American culture and became main stream after Jazz broke out into popularity in the 20s and 30s. The word actually has nothing to do with the English term "cool" but is actually derived from the West African term "kule" (Wikipedia).

In Indonesian language *cool* becomes “*keren*”. *Keren* is an informal word in Indonesian language, it is used among the teenagers to said that something is great and awesome. The other names for “*keren*” can be *bagus* or *mengagumkan*, but the best one is *keren*.

Excerpt 31:

This excerpt was taken from the 251st utterance and the 232nd subtitle of Vector to the girls.

ST: *I don't care. **Beat it!***

TT: *Aku tidak peduli. **Pergilah!***

Vector chased away the girls by saying *beat it*. The word “*beat it!*” similar with “*vamoose!*”, “*go away!*”, and “*get out!*” (Dictionary of American Slang and Colloquial Expressions). *Beat it* dismissive term used to indicate the disinterest or desire not to be involved and often accompanied by a casually dismissive wave of the backhand. It should always be used with a tone of superiority.

The translation of *beat it* is “*pergilah*”. There is no similar word for “*pergilah*” in Indonesian language. The word “*pergilah*” is a word that asks someone to go away and also used with a superiority tone. Indonesian language does not have slang word for “*pergilah*”.

Excerpt 32:

This excerpt was taken from the 447th utterance and the 422nd subtitle of Agnes to Gru.

ST: *Will you read us a **bedtime story**?*

TT: *Maukah kau membacakan **dongeng**?*

In this case, *bedtime story* has been said by Agnes when she wanted to go to sleep to Gru. The similar words of *bedtime story* are “*fairy tale*” (Dictionary of American Slang and Colloquial Expressions). A *bedtime story* is a traditional form of storytelling, where a story is told to a child at bedtime to prepare them for sleep. Sometimes people use *bedtime story* to call “a lie”, because bedtime story or fairy tale is not real, it is only a lie.

Bedtime story is translated into “*dongeng*”. “*Dongeng*” in Indonesia is identical with storytelling before the children sleep which is read by their parents. Indonesian language does not have similar word for “*dongeng*”. *Dongeng* in Indonesian language means a tale, it can be fairy tale or legend.

Excerpt 33:

This excerpt was taken from the 507th utterance and the 482nd subtitle of Vector the girls.

ST: ***Tic Tacs!** Where was I?*

TT: ***Tic Tac!** Sampai dimana aku?*

Vector talked to the girls. “*Tic-tacs!*” is an Anagram, often used as a compliment to the victor of a mind duel (Argument). The word *tic-tac* usually

used to express the satisfaction of a triumph. The other word that similar to *tic-tac* is “*tick-tack*”. Based on the Merriam-Webster dictionary, *tic-tac* means a ticking or tapping beat like that of a clock or watch. It also means an exclamation about counting something.

The subtitle of *tic-tac* is still *tic-tac*. There is no changing word in the subtitle, because the context of the meaning in the dialogue is not really equivalent if the translator translated *tic-tac* into “*tik-tok*”. In this case, the scene is about Vector who counts his money to pay the cookies that he bought from the girls. The word *tic-tac* that used by Vector is like he is expressing a beat of counting his money.

Excerpt 34:

This excerpt was taken from the 540th utterance and the 514th subtitle of Agnes to Gru and her sisters.

ST: *Oh, my gosh!*

TT: *Ya ampun!*

Agnes was very surprised and said *oh my gosh!* “*Oh, my gosh!*” is an exclamation of surprise, excitement, sadness, or fear. It is the other way of saying “oh my god” (Urban Dictionary). Usually used by strong Christians or when in a group of Christians and you just want to be safe and not offend anyone. There are a lot of similar words for “*oh, my gosh!*” like “*oh, my God!*”, “*oh, my goodness*”, “*oh, my gah!*”, “*oh, my gee!*”, etc.

The translation of *oh, my gosh!* is “*ya ampun!*”. In Indonesian language, the other similar word for “*ya ampun!*” is “*astaga!*”. Indonesian people use those words to express the surprise, excitement and sadness feelings. There is no slang word for “*ya ampun!*” or “*astaga!*” in Indonesian language.

Excerpt 35:

This excerpt was taken from the 675th utterance and the 645th subtitle of Mr. Perkins to Vector.

ST: *Do you have any idea*

*how lucrative this moon **heist** could be?*

TT: *Apa kau tahu betapa*

*menguntungkannya **pencurian** bulan ini?*

Mr. Perkins was talking to Vector, his son. *Heist* is a verb that has similarity with “*rip-off*”, “*steal*” or “*rob*” (Dictionary of American Slang and Colloquial Expressions). A *heist* is a term used to describe a robbery from an institution such as a bank or a museum, or any robbery in which there is a large haul of loot. The origin of *heist* is come from the dialect of *hoist*.

Here, the translator translated the word *heist* become “*pencurian*”. The other similar word is “*perampokan*”. Based to the context, the best word choice to translate *heist* is “*pencurian*”. This word does not have any slang word in Indonesian language.

Excerpt 36:

This excerpt was taken from the 820th utterance and the 784th subtitle of Vector to the girls.

ST: *Zip it, Happy Meal.*

TT: *Diamlah, anak badung.*

Vector was talking to the girls angrily. *Zip it* is an exclamation to make someone close his mouth. It is a rude and angry way of telling someone to stop talking. There are some similar words for *zip it*, for example “*shut up*”, “*be quiet*” and “*shhhhh!*” (Dictionary of American Slang and Colloquial Expressions).

In Indonesian language subtitle, *zip it* transform into “*diamlah*”. It is the only one meaning for *zip it* in Indonesian language. The word “*diamlah*” does not have similar word. There is a word that almost similar with “*diamlah*”, it is “*tenanglah*” but in this context, the word “*tenanglah*” is not equivalent. *Tenanglah* is usually used to make someone’s mind and feeling become calm. Indonesian language does not have the slang word of “*tenanglah*”.

Excerpt 37:

This excerpt was taken from the 820th utterance and the 784th subtitle of Vector to the girls.

ST: *Zip it, Happy Meal.*

TT: *Diamlah, anak badung.*

In this case, Vector was talking angrily to the girls. *Happy meal* is a meal specifically marketed to children, sold at the fast-food chain McDonald's since June 1979. A toy is typically included with the food, both of which are usually contained in a box or paper bag with the McDonald's logo. Frequently, the packaging and toy are part of a marketing tie-in to a popular film or toy-line (Wikipedia). But, *happy meal* in this case is the children. The word *happy meal* refers to the kids and could be replaced with “*kiddie*” or “*kiddo*”.

In the subtitle, the word *happy meal* is translated into “*anak nakal*”. It can be translated into “*anak nakal*” because, the word “*happy meal*” refers to the children. The context based on the movie is also about Vector who was angry with Margo, Edith and Agnes, so he shouted and swore them with “*happy meal*”. The other similar words to “*anak nakal*” can be “*anak badung*” or “*bocah nakal*”. In Indonesian language, there is no slang word for *anak nakal*.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

From the data, the researcher could conclude that there are 39 slangs in the utterance and subtitle of “Despicable Me” movie that have been analyzed based on Encyclopedia Britannica (1961) vol. 20, pp 766-769. The conclusion can be stated as follows:

1. There are five types of slang used in the subtitle of “Despicable Me” movie. The first type is word clipping, the second type is compounding, the third type is abbreviation, the fourth type is generalization of proper name, and the last type is extension of meaning by analogy. There are a data used as word clipping (2.8%), 12 data used as compoundings (32.4%), 5 data used as abbreviations (13.5%), 6 data used as generalization of proper names (16.2%), and 13 data used as extension of meanings by analogy (35.1%).
2. Most of the translation works of the slang found in the subtitle of the movie entitled “Despicable Me” are equivalent. Although, there are some words that the translation are not equivalent, but for the whole translation it is well done by the translator. The meaning and the idea can be accepted and it is understandable for the viewer. There are some English slangs that also have been translated into Indonesian slang language, but there are also several words that do not have the slang word in Indonesian language. It is because the different culture between the source text and the target text. Based on the

analysis, the researcher also deduced that the slang words are usually used to the person who has lower level than the speaker or has a close relationship between them. Moreover, there are some people who also use the slang words to the people that they do not know, to the stranger, it is because the culture around does not require polite attitude.

3. The application of slang in the conversation makes the dialogues more fun and comfortable, even though sometimes there are several harsh slang words used in the subtitle of “Despicable Me”. The translation works are well handled and understandable, because the translator also really understands the Indonesian language and its culture that is different from the source text.

5.2 Suggestion

The researcher would like to give some suggestions based on the analysis of the data for:

1. The readers who are interested and want to study more to improve the knowledge about the types of English slang language and its translation or the other thing related to slang, this research will be helpful to make you understand more before doing the research dealing with the translation.
2. Dian Nuswantoro University and especially for the Humanities Faculty’s students who need and use this thesis as a reference when they are conducting a research related to the translation study.

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