THE STRATEGY OF SLANG TRANSLATION AND ITS MEANING EQUIVALENCE IN COBAIN MONTAGE OF HECK MOVIE SUBTITLE

A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfillment of the Requirements for
The Degree of Strata One (S1)

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ABSTRACT


Objective of this research is to describe translation strategies used by the translators in translating slang expression and to know meaning equivalence of slang in Cobain Montage of Heck movie subtitle translated by Lebah Ganteng.

The descriptive qualitative method is used to analyze the data. The translation strategies used by the writer is based on Baker’s theory and the meaning equivalence concept is based on Nida’s theory. The slangs are analyzed by marking and selecting utterances and text containing slang. Then the writer analyzes the translation strategies used in translating slang and its meaning equivalence. To support the research, the writer uses some dictionaries both English and Indonesian.

The results of this research are, in thirteen selected data, six strategies used by the translator in translating slang; they are translation by more general word, more neutral/less expressive word, cultural substitution, paraphrase by using related word, paraphrase by using unrelated word, and omission. It also resulted meaning equivalence of slang consisting of dynamic equivalence and formal correspondence.

In conclusion, from eight strategies offered by Baker, six strategies are used by the translator in translating slang. It also shows that dynamic equivalence is most commonly found and it seems to be quite effective in the translation of slang.
APPROVAL SHEET

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on January 16th, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, January 16th, 2017

Examination Committee

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, October 2016

Alfan Faisal
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In the Name of Allah, the Most Beneficent, the Most Merciful.

Alhamdulillahirabil’alamin. All praises belong to ALLAH SWT, almighty, for His blessing and mercy. Without His blessing and mercy, this research will never be finished. Peace and salutation be upon our most beloved prophet Muhammad SAW, his family, companions and followers.

The gratitude is expressed to the writer’s father and mother, Samtari and Supinah for the useful advice and the financial support, his one and only brother Iksan Darmawan and all the writer’s big family for the good support and motivation.

On this instance, the writer wants to express a lot of thanks to his beloved parents and brother, who always pray for his success in the night and day. Their sacrifice will never be equally paid. The writer also would like to be grateful to his advisor, Mrs. Danti Pudjiati, S.Pd., M.M., M. Hum., for all of her time, guidance, patient, kindness, and contribution in correcting and helping the writer in finishing this thesis. The writer hopes that Allah SWT will bless her for all of her kindness and she will get good reward in life.

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May Allah SWT, the all-Hearer and all-Knower, bless them all and gives them more than what they gave to the writer. Hopefully, this thesis gives much benefits for all people who read it.

Jakarta, October 2016

Alfan Faisal
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CHAPTER I

INTRODUCTION

A. Background of the Research

In this era of globalization, translation becomes a very important field. Translation can be defined as the process of transferring words or text from one language to another. The purpose of the translation itself is to communicate the message contained in the SL text with the meanings that correspond to the TL. The importance of translation field is indicated by numerous translation works.

One of the many translation works, especially in Indonesia, is a subtitle on film or subtitling. Translation of subtitle in the film has unique characteristics that differ from other translation. Its uniqueness lies in the adjustment function of each film that more concern to the cultural and context aspects of the TL. The process to be followed when translating written texts such as books, novels and poem is somewhat different with the translating subtitle in the film. The most striking difference is in books or novels is derived from understanding the context of the text; whereas in the film, the context is obtained from images and sounds which include topic in dialogue, gestures, back sound, setting the time and place. But subtitling in films and written text, both are equally interesting.

In translating subtitle, translator will face many problems in translation process. According to Baker, the main problem in translation is to find the meaning equivalence that appear on many levels of language (68-70). Equivalent is classical problem in translation field that translator will face. A translator should figure out
the equivalent that represent the message containing in source language. Translator also should consider appropriate strategy to solve equivalence problem in order to make the translation that can be understood by the TL readers and has the same effect in both language. One of the problem is when dealing with slang expression.

Translating slang is unique phenomenon in translation. Slang has different meanings from literal or dictionary meaning. Slang also has become an alternative secret language, for example to talk about something taboo. Therefore, it is only the speakers understanding the meaning. The purpose is simply to avoid bluntness. Therefore a translator should pay attention in how to create the translation of slang as natural as possible and can be understood easily by target reader. Sometimes, Literal translation fail to transfer the message contained in slang. It also causes misunderstanding and confusion in TL reader. Therefore a translators should seek appropriate strategies in finding meaning equivalence of slang. It must be considered by every translator especially a translator movie subtitle.

*Lebah Ganteng* is Indonesian subtitles translator that has a good reputation on internet. Beside they always update their subtitle, they create a translation that can be understood easily by the reader. *Lebah Ganteng* knows what phrases should be translated formally, what is more suitable phrase is defined as the slang used, as well as the phrases that are not necessary to be translated. *Lebah Ganteng* has created a lot of subtitle Box Office or popular movies. One of the movies is *Cobain Montage of Heck*.

Kurt Cobain was a phenomenal rock star in the 90s. Although he died in a young age, the rock music lovers certainly will never forget all of his works. The
film, directed by Brett Morgen, is the most intimate rock documentary films ever according to The Rolling Stone. It really tells Kurt Cobain figure from his childhood until his last appearance. This documentary film about Kurt is also the first documentary film supported by the entire family of Kurt Cobain, in fact the only daughter of Kurt, Frances Bean Cobain, became one of the producers on the film. The film grossed $107,055 during the first two days of its limited theatrical release in the United States. In the United Kingdom, where it was released on home video on April 27, 2015, the film topped the Official Charts Company's UK Music Video Chart Top 50 for the week of May 3–9, 2015 and peaked at number six on the UK Blu-ray Chart Top 100, number 13 on the UK DVD Chart Top 100, and 11 on the UK Video Chart Top 100. It has nominated for 7 Primetime Emmys. Another 4 wins & 8 nominations.

In the translation Cobain Montage of Heck movie subtitle, the writer finds many usages of slang that appear in the movie. Therefore, the writer decides to use the film as a corpus. Slangs like, “hell”, “goddamn”, “fuck”, “man”, etc. that kind of words are very easy to be found in this movie. To find out how important the understanding of these slangs to avoid misunderstanding in translation in Indonesian language and to be more familiar with the expression, the writer uses the translation strategies theory by Baker and concept of equivalence by Nida to identify the strategies in translating slang and its meaning equivalence contained in the movie subtitle.
From the explanation of above, then the writer decides to discuss “The Strategy of Slang Translation and Its Meaning Equivalence in Cobain Montage of Heck Movie Subtitle.”

B. Focus of the Research

Based on the background of the research above, the scope of this research focuses on utterances and text contained slang expressions in Cobain Montage of Heck movie subtitle translated by Lebah Ganteng. Besides, this research also is to know the translation strategies used by the translator in translating utterances or text consisting slang expression.

C. Research Question

Through the exposure of the background and focus of the research above, the writer tries to answer the following questions:

1. What are strategies used by the translator to translate those English slang into Indonesian in Cobain Montage of Heck movie subtitle?
2. How is the meaning equivalence in English slang translated into Indonesian in Cobain Montage of Heck movie subtitle?

D. Objective of the Research

Based on the above research questions, the objectives on the research are:

1. To describe the translation strategies that used by the translator to translate those slangs into Indonesian in Cobain Montage of Heck movie subtitle;
2. To identify meaning equivalence in English slang translated into Indonesian in Cobain Montage of Heck movie subtitle.
E. Significance of the Research

This research is expected to provide many benefits. Firstly, the writer expects that this research can give more information and knowledge to the reader and any translator about the translation strategies and meaning equivalence of slang in the translation movie subtitle. And also, this research can be used as an additional reference for other students who are interested in studying further about the writer’s related topic, especially for the students of English Department, Faculty of Adab and Humanities, State Islamic University, Jakarta.

F. Research Methodology

1. The Method of Research

   In this research, the approach is through qualitative descriptive. Researcher tried to describe the strategies in translating slang and examined the meaning equivalence of slang in *Cobain Montage of Heck* movie subtitle.

2. Technique of Data Analysis

   The writer uses descriptive analysis technique to find out some evidences related to the meaning equivalence of slangs in Cobain Montage of Heck movie subtitle. To analyze data, the researcher does the following steps:

   a. Watching *Cobain Montage of Heck* movie and read the subtitle in both language;

   b. Observing and marking the English utterances or text containing slang;
c. Selecting those utterances containing slangs translated into Indonesian;
d. Analyzing and describing the translation strategies used by translator to translate the selected data based on Mona Baker’s translation strategies theory;
e. And then analyzing meaning equivalence of the selected data with explanations through descriptive analysis technique which is relevant with the theory of meaning equivalence by Nida;
f. Concluding the analyzed data and exposing the results of theirs analysis.

3. Research Instrument

The Instrument in this research is the writer himself as a subject that is by watching movies, reading, marking and selecting utterances contained slangs translated into Indonesian contained in the script and discover the translation strategies that used by the translator to translate those slangs and analyze its meaning equivalence in Cobain Montage of Heck movie subtitle. Then, other data obtained from the books, articles, internet, and so on.

4. Unit of Analysis

In this research, the unit of analysis is a translation subtitle Cobain Montage of Heck movie which was published on May 4, 2015 (USA) directed by Brett Morgen and the subtitle is translated by Lebah Ganteng. The film was co-produced by HBO Documentary Films and Universal Pictures International Entertainment Content Group.
5. **Place and Time of the Research**

This research started in the 8th semester precisely at the early March 2016 until the end of October 2016 at the Faculty of Adab and Humanities, in the main library of Syarif Hidayatullah State Islamic University of Jakarta.
A. Previous Research

Based on literature review has been done by the writer, there are some research related to this research. Some of these researches are as follow;

First, a research entitled *An Analysis of Meaning Equivalence of English Slang Language Translation in Wild Child Movie Text*” by Della Mayvalencia (2011). In her research, she detailed the equivalence in various types, they are formal equivalence, dynamic equivalence, cultural equivalence, grammatical equivalence and pragmatic equivalence. She focused on the utterance that contained slang. She used Nida and Taber and Mona Baker Theory about equivalence. Unfortunately she did not describe about the strategies in finding the equivalence in slang.

She discussed the varieties of slang: jargon, argot and colloquial. And then, the research focused on analyzing the meaning equivalence between English slang language and the translation in Indonesian language. The result from her research are the meaning equivalence in this translation consists of formal equivalence, dynamic equivalence, cultural equivalence, grammatical equivalence and pragmatic equivalence.
The different between Della Mayvalencia’s research and this research is in her research, she only focused on analyzing the meaning equivalence in various type meanwhile this research also discuss about strategy in translating slang.

Another research is entitled *Equivalence strategies in Translating Slang in the novel Akeelah and The Bee by Sapardi Djoko Damono* by Rina Sari Nainggolan. She also discussed about slang expression and tried to analyze the translation strategies using Baker’s theory. Unfortunately she did not describe about the meaning equivalence of slang translated into Indonesian.

The result of her research was all of the translation strategies which is offered by Baker used in translating slang. Translating slang by more general word strategies was the most used by translators (33.33%). While in translating slang phrases or idioms into the target language, the translator dominantly translated with the phrase or idiom which has the same meaning and form (38.17%).

The different between Rina Sari Nainggoalan’s research and this research is in her research, she only focused on analyzing the strategies in translating slang meanwhile this research also discuss about meaning equivalence of slang.

Third research was entitled *An Analysis of Translation Equivalence Found in Subtitles of Abraham Lincoln: Vampire Hunter Movie* by Dhevyyosyanny Riezky Safakum (2014). The objective of this research was to identify translation equivalence made in Abraham Lincoln: Vampire Hunter movie. In his research, he used Molina and Albir theory to describe the strategy in finding an equivalent translation. They are borrowing, substitution, addition, omission, adjustment.
The result of his research showed that mostly used types of translation equivalence made in Abraham Lincoln: Vampire Hunter movie is adjustment strategy by 43%. It indicated that Abraham Lincoln: Vampire Hunter Movie needs adjustment to make it equivalence in meaning from English translation into Indonesian.

The points that make Riezky Safakum’ research different with this research are in this research the writer focused on slang word, and discussed about meaning equivalence and strategies in translating slang.

B. Translation

1. Definition of Translation

Translation is an important field to be studied. Many experts had defined translation. Larson defined translation as transferring meaning from source language to the target language (3). Thus, translation involves two different language, source language and target language.

Catford briefly explains, “Translation is the replacement of textual material in one language by equivalent textual material in another language.”(20). It means that source target textual material is replaced with equivalent textual material in target language.

According to Newmark, “Translation is rendering the meaning of a text into another language in the way that the author intended the text.” (5). It is clear from the explanation, rendering means a written communication in a second language having the same meaning as the written communication in a first language.
Based on the three definitions of the translation above, it seems that there is an agreement that the translation includes two or more languages (Multy-language) which emphasizes a sameness of meaning, namely their equivalent. Though it is very rare to have the same equivalent of a word in the SL with meaning in the TL, but both can function equivalent in meaning at a time when both can interchangeable.

2. Process of Translation

The process of translation is a sequences of actions in translating that used by translator base on his/her skill and ability in transfer the information in SL to TL. Nida and Taber (33) divide the process of translation into three phases: 1) analysis of message in the SL, 2) transfer, 3) reconstruction of the transferred message in the TL. As explained in figure below:

Figure 2.1 the process of translation (Nida and Taber 33)

a. Analysis

The analysis phase is the process in which grammatical relationship and the meaning of the word(s) or word combination are analyzed. Before translating the texts, translators should analyze the whole of text from the first until the end. It aims to know the type of text. While reading the text, the translators make a note about
word, phrase, and clause, the meaning of the word, culture, grammatical relationship and even individual life of author.

b. Transfer

In the transfer phase, the already analyzed materials in first phase are transferred in the translator’s mind from SL to TL. Translators demanded to transfer the content or message that exists in the source language. It could be said that this stage is one of difficult steps in translation because translators must be very competent in seeking the equivalent meaning between source language and target language.

c. Restructuring

The reconstruction phase is the phase where the translator rewrites or re-expresses the materials in such a way that the translation product is readable and acceptable in terms of rules and styles in the TL. It is the last stage in translation by reviewing the result and combining the two texts. The purpose of this restructuring is producing the translation that has same meaning and acceptable in target language. This phase includes the unity of idea, style, and translation acceptable.

In the other hand, Newmark (19) explains, the process of translating begins with choosing a method of approach. Secondly when doing translation, translator may translate with four levels more or less consciously in mind: (1) The SL text level; (2) The referential level; (3) The cohesive level; and (4) the naturalness level. Finally there is the revision procedure, which may be concentrated or staggered according to the situation. This procedure constitutes at least half of the complete process.
C. Translation Equivalence

One of translation purposes is to finding equivalent. Nida explains, "Translation consists in reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style" (12). The statement looks complete by showing a good translation, the translation generates an equivalent message, as closest as could be and as natural as could be in the TL.

Larson also states that the translator should look for the most natural way and most accurately express the meaning of SL (153). The Larson statement is similar to Nida’s, text TL should also be natural or as much as possible not to deviate on the meaning of SL.

Translation Equivalence is a classic and main problem in translation. The concept of equivalence in translation has been much discussed by many experts. Machali (3) states that target language equivalents have to be sought not simply in terms of the “sameness of meaning”, but in terms of the greatest possible overlap of situational range. Thus equivalence in translation should not be approached as a search for sameness since sameness of meaning cannot easily exist between the source language and the target language.

Another equivalence concept is proposed by Baker. She sees the sense equivalence in various levels and their relation to the translation process. Baker explained that the equivalence concept includes lexical, grammatical, textual and pragmatic. Including all different aspects of translation and hence putting together the linguistic and the communicative approach.
Nida and Taber describe two concepts of equivalence, which are Formal Correspondence and Dynamic Equivalence. In particular, Nida argues that in formal equivalence the TT resembles very much the ST in both form and content whereas in dynamic equivalence an effort is made to convey the ST message in the TT as naturally as possible.

Newmark (1981) distinguishes the concept of equivalence between the Semantic and Communicative. Similarly with the concept of Dynamic equivalence given by Nida and Taber, Communicative Translation also trying to create the effect on the SL reader similar to what received by TL readers. Communicative translation attempts to reproduce the exact contextual meaning of the SL text. But both content and language should be acceptable and comprehensible to the readership (in Fitrianti 13).

D. Nida’s Equivalence Concept

In accordance with the topic and the approach to be used in this research, meaning equivalence concept by Nida, will be presented here. Dr. Nida’s theory of equivalence has a great influence on translation.

Actually, Nida and Taber describe two equivalence theory, namely Formal Correspondence and Dynamic Equivalence (1982). The writer thinks that it is necessary to discuss about the difference between them. The difference between these two concepts of equivalence is explained in Sayogie:

"Pemadanan formal mengacu pada teks Bahasa sumber baik dalam bentuk dan isi (form and content). Bentuk mengacu pada aspek linguistic dan isi mengacu pada makna….Di lain pihak, pemadanan dinamis bertujuan untuk memperoleh tingkat kewajaran dalam pengungkapan pesan dan mencoba memperhatikan prilaku dan budaya pembaca teks"
Formal correspondence, as described above, focuses on the form and content of original text. In formal correspondence, a translator may use literal or word for word translation (in slang, idioms and other expressions) in order to reveal as much as possible of the form and content of the original message. It can be concluded that this equivalence focuses on preserving foreignness or the originality of the SL within TL.

In the other hand, Dynamic Equivalence is based on the naturalness and the translator may not stick in form or content of the SL. It is an approach to translation in which the original language is translated “thought for thought” rather than “word for word” as informal equivalence. It involves taking each sentence (or thought) 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. It is useful when the original language is very different from the target language, making a more literal translation difficult to understand.

The concept of equivalence by Nida and Taber clearly implies that Dynamic Equivalence is more effective than Formal Correspondences because it can be understood that the context or the situation is much more accurate and communicative rather than using a linguistic approach in translate, or in other words the quality of pragmatic-semantic is better in finding a equivalence in translation than literal equivalent (Masduki 98).
Nida and Taber define dynamic equivalence as “the degree to which the target of the message in the target language responds to it substantially the same manner as the receptors in the source language” (24). They stated that the response can never be identical for the cultural and historical settings are too different but there should be a high degree of equivalence of response. This concept diagrammatically represented by Nida (23) as follows:

![Dynamic equivalence concept](image)

The above diagram illustrates the new focus on the receptors—the responses of R1 (original receptor) and R2 (final receptor), to be precise. The translation critic does not only compare M1 (source text) and M2 (target text); he is also concerned with the response or effect to the receptors. The concept is explained in the following explanation:

*Dynamic, or functional, equivalence is based on what Nida calls ‘the principle of equivalent effect’, where ‘the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message’... ‘This receptor-oriented approach considers adaptations of grammar, of lexicon and of cultural references to be essential in order to achieve naturalness; the TT language should not show interference from the SL, and the ‘foreignness’ of the ST setting is minimized’... (In Munday 42).*
Dynamic equivalence, as explained before, aims at complete naturalness of expression in translation and producing a similar response toward TL and SL readers. Dynamic Equivalence allows the translator to alter idioms, vernaculars, slangs, colloquialism, and onomatopoeic expressions in accordance with the culture of the target language; it also requires the translator to pay attention to contemporary expressions because lexical expressions change as time passes (Venuti 137-138). The naturalness will give text acceptable and comprehensible traits on it, making it high readability material for target language readers.

E. Equivalence Translation Strategies

The main thing from a translation is to transfer the information from one language to another, and the purpose of it is to give the TL reader understanding about the message containing in the SL. Nababan explains about the definition of translation strategies as follows:

Strategi adalah cara yang dipilih untuk mengatasi permasalahan permasalahan yang timbul selama proses penerjemahan. (55)

Translator may face many problems when find the meaning equivalence to give the TL reader understanding about the information contained in SL. So for dealing with that problem, the translator should use appropriate strategy. Mona Baker (26-42) lists eight strategies, which have been used by professional translators, to cope with the problematic issues while doing a translation task:

1. Translation by a more general word

This is one of the commonest strategies for dealing with many types of nonequivalence, particularly in the area of propositional meaning. It
works equally well in most, if not all, languages, since the hierarchical
structure of semantic fields is not language-specific.

For example in Indonesia:

SL: I will go back to Chicago two days later (English)

TL: Saya akan kembali ke Amerika dua hari lagi. (Bahasa Indonesia)

2. **Translation by a more neutral/ less expressive word**

The translators use this strategy because the target language has no
direct equivalent word, For example:

*Source text: The panda’s mountain home is rich in plant life ....*

*Target text (back translated from Chinese): The mountain settlements of the panda have rich varieties of plants.*

*Home* has no direct equivalent in Chinese; it is replaced by Chinese near
equivalent which is less expressive and more formal. To make a clear
comprehension notice the example in Indonesian below:

SL: The panda is something of a zoological mystery (English)

TL: Kemunculan panda dalam dunia hewan adalah sebuah teka-teki

(B.Indonesia)

There is an equivalent for mystery in Bahasa Indonesia, but it mostly
associated with religion. The translator felt that it would be wrong to use it
in a zoological context.

3. **Translation by cultural substitution**
This strategy involves replacing a culture-specific concept or expression with a target language item considering its impact on the target reader. The main advantage of using this strategy is that it gives the reader a concept with which she/he can identify, something familiar and appealing (Baker 32).

An example in Indonesian is Dear Sir in opening part of letters is translated into Yang Terhormat, or Teruntuk (Machali 17). It is cultural expression. It depends on the context which that phrase is used.

4. Translation using a loan word or loan word plus explanation

This strategy is particularly common in dealing with culture-specific items, modern concepts, and buzz words. Following the loan word with an explanation is very useful when the word in question is repeated several times in the text. For example;

SL: Samurai

TL: Samurai (Senjata khas dari Jepang yang menyerupai pedang dan biasa digunakan untuk berperang).

5. Translation by paraphrase using a related word

This strategy tends to be used when the concept depicted in source language with other words with the same interpretation in TL to be more natural for the TL reader. This strategy is also used when the source item in lexicalized in the TL but in a different form, and when the frequency with
which a certain form is used in the source text is obviously higher than it would be natural in the TL (Baker 37). As example below:

Source text (The Patrick Collection; see Appendix 4): *Hot and cold food and drinks can be found in the Hornet’s Nest, overlooking the Alexick Hall.*

Target text (German):

*Im Hornet’s Nest, das Alexick Hall überblickt, bekommen Sie warme und kalte Speisen und Getränke.*

*In the Hornet’s Nest, which overlooks the Alexick-Hall, you can have hot and cold meals and drinks.*

It can be seen in back-translation from German text, the bold word is showing that it is used the related word in SL. To make it clear, below is an example in Indonesia:

SL: He *really* love it (English)

TL: Ia girang *bukan main* (Bahasa Indonesia)

6. Translation by paraphrase using unrelated words

This is another strategy to achieve equivalent. The paraphrase strategy using unrelated word can be used when the concept in the source item is not lexicalized in the TL. When the meaning of the source item is complex in the TL, the paraphrase strategy may be used instead of using related words; it may be based on modifying a super-ordinate or simply on making clear the meaning of the source item. Another example in Indonesian is as given below:

SL: Oh, *bloody hell.*

TL: Oh, *sialan.*
The whole phrase *bloody hell* translated into *sialan*. It happens because the SL term is not lexicalized in TL although the target culture knows it as one kind of swear words. Hence, the translator rendered it into an Indonesian swear word *sialan* to make the meaning of source language more clearly and familiar to the TL readers (Monika and Garnida 29).

7. **Translation by omission**

This strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. Baker explained that if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question (40).

8. **Translation by illustration**

This strategy can be useful when the target equivalent item does not cover some aspects of the source item and the equivalent item refers to a physical entity which can be illustrated, particularly in order to avoid over-explanation and to be concise and to the point.

As explained before, not all utterance can be translated in literal way. It usually happens when utterances contained expression or idiom. Baker also explained translation strategies when dealing with idioms.

1. **Translation by using similar meaning and form**
This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items. This kind of match can only occasionally be achieved (72).

The example in Indonesian is *besar kepala* which means ‘someone who believes that they are very clever or very good at an activity and who thinks that other people should admire them’ can be translated into *big head*.

2. **Translation by using similar meaning and different form**

This strategy is translating by using an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items.

The example in Indonesian is *play cat and mouse*, which means ‘to try to find someone who is hiding from you’, it can be translated into *bermain petak umpet* and has the same meaning with the source language. (Ngestiningtyas 8).

3. **Translation by paraphrasing**

This is the most used strategy in finding equivalent in idioms when a match cannot be found in the target language. Using this kind of strategy a translator transfers the meaning of an idiom using a single word or a group of words, which roughly corresponds to the meaning of idiom but is not an idiom itself. The example in Indonesia is ‘*meninggal*’, in English means ‘die’ it can be translated into *Kick the bucket*. Which is ‘*meninggal*’ is not an idiom.
F. Slang

Slang is the informal style of language that everyone uses on some occasions, but it is not easy to define the word itself. The definitions and explanations of slang are extremely varied among theoreticians. Pei and Gaynor explain:

"Slang is a style of language in common use, produces by popular adaptation and extension of the meaning of existing words and by coining a new words with disregard for scholastic standards and linguistic principles for formation of words; generally peculiar to certain classes and social or age groups". (57)

From the above definition, it can be concluded that slang is the language coming from low social class, which is considered as a language that is abusive, vulgar, uneducated formed of an effort to bring the old word with a new meaning that comes from understanding and agreement between individuals control.

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 (14-15)

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's a taboo term in ordinary discourse with people of a higher social status or greater responsibility."
4. It replaces "a well-known conventional synonym." This is done primarily to avoid discomfort caused by the conventional synonym or discomfort or annoyance caused by having to elaborate further.

Based on all of the above explanations, it can be concluded that slang is informal language, it can be vulgar, offensive, taboo and it has a new meaning which is sometimes different with literal meaning in standard English.

G. Translation of Movie Subtitle

Subtitling is much needed if someone want to watch movies or videos in foreign languages, for example, there is an English movie so an audience needs subtitle as translation. The goal subtitle itself is to facilitate TL reader in understanding conversation, as well as the words being read by a narrator. It is usually at the bottom of the screen. As explained in Sayogie “Subtitle adalah teks terjemahan yang muncul di bagian bawah layar televisi. (171).

Translation of movie subtitle is different from the general translation, because it is relying on the audio and visual. Subtitling is supplying a translation of the spoken source language dialogue into the target language in the form of synchronized captions. According to Lina Ho (in Sayogie 171-172) the principle of subtitling is to help viewers understand the film, instead of making viewers busy reading. Therefore, language should be a natural and easy to understand, dense and precise, objectives and standards of good language use.
CHAPTER III
RESEARCH FINDINGS

A. Data Descriptions

In this data descriptions, the writer tries to present and discuss about utterances that contain slang translated into Indonesian in the Cobain Montage of Heck movie subtitle, directed by Brett Morgen, which was published on 4 May 2015 (USA). Here, the writer tries to present the collected data through the following table:

1. Context Description

   It contains the explanation about the context following the utterances such as the topic which being discussed, the speaker of the utterances and the time or duration when the utterances appear in the movie. Context description is made to ease understanding about the data that will be discussed by the writer.

2. Utterances or text of the SL and its translation in TL

   It contains selected utterances or text containing slang of the SL and its translation in TL that appear in the movie.

3. The strategy used to translate the utterances

   It contains the strategy used by the translator to translate slang.

4. Meaning equivalence

   It contains meaning equivalence that appeared in translation slang.
In this chapter, the research focuses only on English slang translated into Indonesian, in the subtitle *Cobain Montage of Heck* movie translated by *Lebah Ganteng*. The writer observes the use of slang appeared in the movie one by one and its translation. After that, the writer selects the English utterances containing slangs translated into Indonesian found in the movie subtitle. Then, the writer analyzes the meaning equivalence and categorizes by its translation strategies. The tabulated data are described as follows:

**Table 3.1 More a General Word Strategy**

<table>
<thead>
<tr>
<th>No</th>
<th>Context Description</th>
<th>Utterances/Text contained Slang</th>
<th>Translation Strategy</th>
<th>Meaning Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kurt was telling about his friend, Trevor, the man who can give him weed. (00:20:19) ~ (00:20:21)</td>
<td>He was the <em>kingpin</em></td>
<td>Dia <em>orang yang penting</em></td>
<td>By more a general word</td>
</tr>
<tr>
<td>2.</td>
<td>A journalist was questioning nirvana after their album, Nevermind, had sold 600,000 copies. (01:05:24) ~ (01:05:26)</td>
<td>Does that mean you <em>guys</em> are, like, rich now?</td>
<td>Apa itu berarti sekarang <em>kalian</em> sudah kaya?</td>
<td>By more a general word</td>
</tr>
</tbody>
</table>

**Table 3.2 More Neutral/ less Expressive Word Strategy**

<table>
<thead>
<tr>
<th>No</th>
<th>Context Description</th>
<th>Utterances/Text contained Slang</th>
<th>Translation Strategy</th>
<th>Meaning Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Three men were bringing a box full with alcohol drink in the video amateur. One man</td>
<td>You <em>alcoholics</em>. Film it in the dark, <em>dick</em></td>
<td>Dasar pencandu alcohol. Rekam dalam</td>
<td>By more neutral/less expressive word</td>
</tr>
</tbody>
</table>
was angry with the cameraman who directing it to him. He threw something to the cameraman and then he told the cameraman to record it inside the building concert. (00:30:50 ~ (00:30:53)

2. Kurt's mother was telling about Kurt condition after she and Kurt father's had gotten divorced. (00:12:55 ~ 00:13:00)

<table>
<thead>
<tr>
<th>No</th>
<th>Context Description</th>
<th>Utterances/Text contained Slang</th>
<th>Translation Strategy</th>
<th>Meaning Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kurt Cobain pretended to be a sick man before Nirvana started the performance. Krist came on to the stage with Kurt on the wheelchair (00:02:20) ~ (00:02:22)</td>
<td>You're gonna make it, man</td>
<td>Kau pasti bisa melaluinya, Kawan</td>
<td>Cultural substitution</td>
</tr>
<tr>
<td>2.</td>
<td>This was when Kurt tried marijuana for the first time. (00:19:51) ~ (00:19:54)</td>
<td>marijuana. Oh, boy! Pot.</td>
<td>...marijuana. Astagap Ganja</td>
<td>Cultural substitution</td>
</tr>
</tbody>
</table>

Table 3.3 Cultural Substitution
### Table 3.4
Paraphrase Using Related Word Strategy

<table>
<thead>
<tr>
<th>No</th>
<th>Context Description</th>
<th>Utterances/Text contained Slang</th>
<th>Translation Strategy</th>
<th>Meaning Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kurt Cobain was telling about the time when the marijuana could not help him anymore to escape from all problem, and he tried rebellious things. (00:21:23) ~ (00:21:26)</td>
<td>like stealing <strong>booze</strong> and busting store windows</td>
<td>...seperti mencuri <strong>alkohol</strong> dan merusak jendela toko...</td>
<td>Paraphrase using related word</td>
</tr>
<tr>
<td>2.</td>
<td>This was when Kurt tried marijuana for the first time. (00:19:51) ~ (00:19:54)</td>
<td>marijuana. Oh, boy! <strong>Pot</strong>.</td>
<td>...marijuana. <strong>Astaga! Ganja</strong></td>
<td>Paraphrase using related word</td>
</tr>
</tbody>
</table>

### Table 3.5
Paraphrase Using Unrelated Words Strategy

<table>
<thead>
<tr>
<th>No</th>
<th>Context Description</th>
<th>Utterances/Text contained Slang</th>
<th>Translation Strategy</th>
<th>Meaning Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kurt was visiting a radio station and he told to radio announcer that he just want to come over. (00:53:58) ~ (00:54:01)</td>
<td>I would just come here, <strong>say hi</strong></td>
<td>Aku akan datang ke sini dan <strong>menemuimu</strong></td>
<td>Paraphrase using unrelated words</td>
</tr>
<tr>
<td>2.</td>
<td>Nirvana was getting famous. A news anchor said that nirvana has become the most popular band in America at that time. (01:04:19) ~ (01:04:23)</td>
<td>The <strong>hottest</strong> new rock band in the country right now may well be Nirvana.</td>
<td>Band rock baru <strong>terpopuler di Amerika saat ini adalah Nirvana.</strong></td>
<td>Paraphrase using unrelated words</td>
</tr>
</tbody>
</table>
Courtney Love, Kurt Cobain’s wife, was surprised on Kurt’s reaction by took 67 rohypnols and ended up with coma when he found out that Courtney thought about cheating on him (02:04:11) ~ (02:04:13).

**Table 3.6**

<table>
<thead>
<tr>
<th>No</th>
<th>Context Description</th>
<th>Utterances/Text contained Slang</th>
<th>Translation Strategy</th>
<th>Meaning Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Nirvana was being interviewed by woman journalist and asked if they were rich because the album sold 600,000 records. Dave Grohl didn’t agree and answered that they were still so far from rich. (01:05:24) ~ (01:05:29)</td>
<td><em>Hell,</em> no. We’re so far from having any money.</td>
<td>Omission</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>2.</td>
<td>Kurt Cobain pretended to be sick to absent his band tour because he wanted spent time in his apartment using drugs. So the news said he had canceled tour because he had been sick. (01:29:22) ~ (01:29:25)</td>
<td>But I’m too goddamn <em>needle</em> sick, man.</td>
<td>Omission</td>
<td>Dynamic Equivalence</td>
</tr>
</tbody>
</table>
B. Data Analysis

From the tabulated data above, then the writer tries to analyze the selected English slang by categorizing them into the types of strategy that used by the translator. To get further description of analysis, the writer tries to illustrate as follows:

1. Translation by a more general word

   a) **Kingpin** (00:20:19) ~ (00:20:21)

   **SL:** He was the **kingpin**
   **TL:** Dia **orang yang penting**

   From the translation above, “kingpin” is translated to “orang yang penting”. In this case, “kingpin” is a slang that means “a major figure in organized crime” (Dictionary of American Slang). The translator uses “orang yang penting” as the equivalent words in representing “kingpin” itself. From this case, “orang yang penting” is more general. It can be seen that the terms of slang “kingpin” refers to the person who leads the criminal activity. While “orang yang penting” is not only about person who organized crime. But it is still acceptable in Indonesia context. So the translator uses a more general word that familiar with Indonesian reader.

   According to Meriam-webster.com, literally, “kingpin” means “the chief person in a group or undertaking”. According to Kamus Inggris-Indonesia, “kingpin” means “orang yang penting”. It seems the translator still keeps the original meaning and context in source language and uses
the closest literal meaning equivalent from that word containing in regular
dictionary which is called as formal correspondence.

b) **you guys** (01:05:24) ~ (01:05:26)

**SL:** Does that mean **you guys** are, like, rich now?

**TL:** Apa itu berarti sekarang **kalian** sudah kaya?

In this context, “you guys” is a slang word referring to *all of you*. The translator chooses to translate it into “kalian” to make the translation more
general in Indonesian context. So, it can be concluded that in this
translation, the translator uses translation by a more general word in order
to make translation more natural to Indonesian reader.

In this data, the translator also does not use literal or word for word
translation. In this case “you guys” is translated into “kalian”. Literally,
according to Merriam Webster Dictionary, “guy” means “a man”. If
translator applies literal translation, “you guys” will be translated into
“kamu para pria”. This version sounds less natural and will make
confusion to target reader. By doing so, the translation is categorized as
dynamic equivalence. This is because of the translators alter slang in
 accordance with the culture of the target language.

2. **Translation by more neutral/ less expressive word**

a) **Dick** (00:30:52) ~ (00:30:53)

**SL:** You alcoholics. Film it in the dark, **dick**

**TL:** Dasar pecandu alcohol. Rekam dalam kegelapan, **Bodoh**
From the data above, the translator does not translate word “dick” in literal way. It can be seen that “dick” is translated to “bodoh”. The literal translation from “dick” is a man’s penis, based on merriam-webster dictionary. In Indonesian means alat kelamin pria. It is far from the real meaning in the movie subtitle. From the context explanation, it is known that the man insults the cameraman because he does not want to be recorded. By translating “dick” to “bodoh”, the translator just tries to make the TL reader understood easily. So the translation become more natural. In Indonesia, “bodoh” also can be used for insulting someone.

There is alteration of slang (dick to bodoh) in the translation that make translation become more natural and readable to TL reader which is called as dynamic equivalence.

In this case, “dick” is a slang that means “the penis (Usually objectionable. Currently the most publicly used word for this organ)”. The writer concludes that the translator uses translation by more neutral/less expressive words strategy. “dick” is more vulgar and expressive than “bodoh”. By translating “dick” to “bodoh”, the translator wants to make the translation more natural and acceptable to Indonesian reader. It will become unacceptable if translator uses the literal meaning from dick.

b) to death (00:12:55 ~ 00:13:00)

**SL:** It just embarrassed him to death that we had gotten divorced.

**TL:** Dia sangat malu karena kami bercerai.
From the selected utterance above, the translator also does not translate it formally or literally. It can be known that “to death” is translated to “sangat”. The literal translation from “to death” will be “sampai mati”. This version, however, will sound unnatural and rigid. By translating “to death” into “sangat”, it seems that the translator wants to make the subtitle more natural and simple. This act is considered as translation by more neutral/less expressive word strategy.

The act of adjustments in expressive meaning from this data is indicated as the dynamic equivalence. If translator uses literal translation, it will be “Itu mempermalukannya sampai mati bahwa kami telah bercerai”. This version is too long and sounds unnatural. Therefore, by translating it into “Dia sangat malu karena kami bercerai” the translator seems to make the translation as clear as possible in order to make the whole information from the utterance can be understood easily by the TL reader and sounds natural.

3. Cultural Substitution

a) Man (00:02:20) ~ (00:02:22)

**SL:** You're gonna make it, **man**.

**TL:** Kau pasti bisa melaluiannya, **Kawan**.

In the utterance above, the word “man” is translated to “kawan”. According to merriam-webster, “man” is an adult male human being. Based on Kamus Inggris Indonesia, ”man” means pria or laki-laki dewasa.
As explained in the context description, in the one Nirvana concert Kurt Cobain pretends to be a sick man before they start the performance. Krist come on to the stage with Kurt on the wheelchair. It can be known that the word *man* is addressing to Kurt Cobain, which is his friend. The translator translates “*man*” into “*kawan*” to adjust the context and make the TL text more understandable for the readers. Though the translator does not use the literal meaning of *man, kawan* is acceptable. By doing so, the translation become natural and easy to be understood which is categorized as *dynamic equivalence*.

In this case, “*man*” is a slang similar to “*buddy*” which is a cultural expression that means one’s friends. By translating “*man*” into “*kawan*”, the writer assumes that the strategy used by the translator is classified as *cultural substitution*. The using of “*kawan*” can give the familiar effect to the reader of TL.

b) **boy!** (00:19:51) – (00:19:54)

SL: marijuana. Oh, **boy**! Pot.

TL: ...marijuana. **Astaga**! Ganja

According to *Dictionary of American Slang*, “*boy*” is a slang that *expressing surprise or emphasis (This is not a term of address and can be used with either sex, although it is quite informal)*. The translator makes *cultural substitution* by translating ”*boy*” into ‘*astaga*’. In this point “*astaga*” is an Indonesian cultural expression that also express surprise.
'This word is familiar for the Indonesian reader. The main advantage of using this strategy can give a reader a concept with which she/he can identify, something familiar and appealing (Baker 32). It makes the translated text more understandable to the TL reader.

In the selected data above, the word “boy” is translated to “astaga”. Literally, “boy” means “a male child from birth to adulthood” (merriam-webster.com). So this word cannot be translated literal or word for word. To reproduce more effective translation natural translation, the translator alter slang in accordance with the culture of the target language which is called as dynamic equivalence.

4. Paraphrase using related word
   a) Booze (00:21:23) ~ (00:21:26)

     SL: like stealing booze and busting store windows
     TL: seperti mencuri alkohol dan merusak jendela toko...

     The word “booze” is translated to “alkohol”. According to merriam-webster.com, “booze” means “alcoholic drinks”. In Indonesian, according to Kamus Inggris Indonesia, means “minuman keras”. It seems that the definition of that word and the translation has equal meaning or not far from the real meaning. The translator preserves the original meaning and context in source language and uses the closest literal meaning equivalent from that word that contain in regular dictionary. It is called formal equivalence/correspondence.
In this case, “booze” is a slang that mean “beverage alcohol” (Dictionary of American Slang). According to its meaning, “alcohol” is a word that related to it. “Alkohol” in Bahasa Indonesia means a drink contained alcohol and can make somebody drunk. The translator translates the slang by paraphrasing it using word that related to the meaning definition of booze. It is obvious that the strategy used by the translator is paraphrasing using related word.

b) Pot (00:19:51) ~ (00:19:54)


TL: mariyuana. Astaga! Ganja

In this utterance, “pot” is translated to “ganja”. According to merriam-webster.com, “pot” literally means “a usually rounded metal or earthen container used chiefly for domestic purposes (as in cooking or for holding liquids or growing plants)”. In Indonesia means “pot bunga” or “belangga”. It is far from the real meaning or it is not equal in context of the movie. So the translator makes alteration in slang in accordance with the context of the movie and target language culture. By doing so, it is categorized as dynamic equivalence. Although it is different with its literal meaning but it makes the translation comes to make sense to the TL reader

According to Dictionary of American Slang, “pot” means “cannabis; marijuana”. So by translating “pot” into “ganja”, the translator uses the word that has relation with definition of that slang, “pot”. It can be
concluded that the translator applies *paraphrase using related word strategy* in order to make the translation more familiar and natural to Indonesian reader.

5. **Paraphrase using unrelated words strategy**
   
   **a) say hi** (00:53:58) ~ (00:54:01)
   
   **SL:** I would just come here, **say hi**.
   
   **TL:** Aku akan datang ke sini dan **menemuimu**.

   From the selected utterance above, “*say hi*” is translated to “*menemuimu*”. The literal translation from “*say hi*” is “*mengatakan hai*”, but translator does not use literal meaning. It seems that the translator focuses on how to make translation as natural as possible.

   As explained in the context description, Kurt visits a radio station and he tells to radio announcer that he just wants to come over. In the radio station, he shows his new song that he just made while he had driven on his way to radio station.

   The writer assumes, this slang translation is classified as *dynamic equivalence*. If the translator uses the literal translation, it will be “*mengucapkan hai*”. This version sounds unnatural. So by translating “*say hi*” to “*menemuimu*”, the translation becomes natural and less foreign.

   In this point, it seems the translator using *paraphrase using unrelated word strategy*. “*say hi*” means “to greet” or in Indonesia can be translated to “*menyapa*”. The translator opts to translate “*say hi*” into
“menemuimu” to make the translation more clear and natural but still conveying the same manner of the SL. Back translation from “menemuimu” will be “*meet you*”. Although, the word does not have relation with definition of the slang but the translation become natural in TL reader context.

b) **Hottest** (01:04:19) ~ (01:04:23)

**SL:** The **hottest** new rock band in the country right now may well be Nirvana.

**TL:** Band rock baru **terpopuler** di Amerika saat ini adalah Nirvana.

From the data above, the word “*hottest*” is translated to “*terpopuler*”. Based on *Dictionary of American Slang*, “*hot*” means “*sexy; sexually arousing*”. The translator translates the slang into “*terpopuler*” which have no relation with the definition of the selected slang. “*terpopuler*” means “*famous*”. The translator uses *paraphrase using unrelated words strategy* in this slang translation. Though no relation but the translation becomes natural and clear.

It can be seen that the translator does not use literal meaning of “*hottest*”. Based on merriam-webster.com, “*hottest or hot*” has literal meaning “*having a high temperature*”. In Indonesia means “*panas or terpanas*” (Kamus Inggris Indonesia). In this case translator translates “*hottest*” into “*terpopuler*” since it can give equivalent effect. The translator makes alteration of slang and does not translate it formally to
make the translation more natural and can be understood easily. It can be said this slang translation is categorized as dynamic equivalence.

c) **Fuck** (02:04:11) ~ (02:04:13)

   **SL:** I mean, **fuck**. You're kidding.

   **TL:** Maksudku, **yang benar saja**. Kau pasti bergurau.

   In this utterance, the translator also does not use word for word or literal translation. It can be seen the word “*fuck*” is translated into “*yang benar saja*”. Literally, the word “*fuck*” means an act of copulation, based on Merriam-Webster. In Indonesia means “*bersetubuh*”. It can be seen that the translation is so far from the real meaning of “*fuck*”.

   For this context it is acceptable because as explained in the context description that Courtney Love, Kurt Cobain wife, is surprised and does not believe when knowing his husband tries to kill himself by taking 67 rohypnols. Translated “*fuck*” to “*yang benar saja*” is still conveying the spirit and manner of the SL. So it is obvious that this slang translation is categorized as dynamic equivalence. It makes the translation become natural.

   In this case “*fuck*” is slang referring to “an act of copulation.”*(Dictionary of American Slang)*. By translating it into “*yang benar saja*”, it means the translator using paraphrase using unrelated word strategy. Though the translator uses words that have no relation with the definition of selected slang but the translation become natural and easy to be understand by Indonesia reader.
6. Translating by omission

a) Hell… (01:05:24) ~ (01:05:29)

SL: Hell, no. We're so far from having any money.


In the selected utterance above, “Hell, no. We’re so far from having any money” is translated to “Tidak. Kami masih jauh dari kaya”. It also seems that the translation is clear and easy to understand. It can be seen the word “hell” is omitted. In this case, “hell” is slang similar with damn. It is exclamation to emphasis a statement. It is obvious that there is omission strategy in translating the slang above.

As was explained, if the meaning conveyed by a particular item or expression is not vital, translators can and often do simply omit translating the word or expression in question (Baker 40). By omitting the word hell, the translation became clear and easy to be understood to the TL reader.

Based on the explanation in the previous paragraph, the writer says that the translation is considered as dynamic equivalence. This is because of the translator attempts to get rid of the unnatural elements and adjusts the meaning in order to make the translation more natural and clear. “Hell” means the place where the devil lives and where evil people go after they die according to some religions (Merriam-Webster). Based on Kamus Inggris Indonesia, “hell” means “neraka”. The literal translation from it, will be “Neraka tidak…” . Of course, it will make the translation less clear and unnatural.
b) ...goddamn needle... (01:29:22) ~ (01:29:25)

SL: But I'm too **goddamn needle** sick, man.

TL: Tapi aku terlalu sakit, Kawan.

Based on the utterance above, it can be seen that the translator does not translate “goddamn” and “needle”. “Goddamn” can be translated into *sial*. Meanwhile, “needle” means *a small, very thin object that is used in sewing and that has a sharp point at one end and a hole for thread*. Though (Merriam-Webster) or in Indonesian means “*jarum*”. The translation will be hard to be understood and less natural to the TL reader if the translator translates “goddamn” and “needle”. But the translator does not use literal translation in order to make it more natural and less foreign.

Base on that, the writer considers the translation as *dynamic equivalence*. Though “goddamn needle” is omitted, the whole meaning and information in the utterance is still the same and the translation can be understood by TL reader easily.

In this selected data, it can be identified that the translator uses *omission strategy* in translating slang. If the meaning conveyed by a particular item or expression is not vital enough, translators can and often do simply omit translating the word or expression in question (Baker 40).
CHAPTER IV
CONCLUSIONS AND SUGGESTION

A. Conclusions

After analyzing the data, it is clear enough that there are many uses of slang that appear in this movie. Based on research finding, it can be concluded that:

Firstly, in translating slang, translator uses 6 strategies which are translation by more general word (e.g. you guys is translated into kalian), more neutral/less expressive word (e.g. dick is translated into bodoh), cultural substitution (e.g. oh boy! is translated into astaga!), paraphrase using related word (e.g. pot is translated into ganja), paraphrase using unrelated word (e.g. fuck is translated to yang benar saja) and omission strategy.

At last, in the Cobain Montage of Heck Movie subtitle, the meaning equivalence in the translation slang consists of formal correspondence and dynamic equivalence. From the thirteen selected utterances containing slang, most of them are dynamic equivalence. Only 2 slangs that showed formal equivalence or correspondence. It seems that dynamic equivalence is more effective in the translation, especially in translating slang.

B. Suggestions

After the conclusions above, the writer has some suggestions as follow:
1. For a translator, especially in translating slang in movie subtitle, it is necessary to consider the culture from source language in order to make equivalence in the used language and should consider the context that follow the uses of slang in order to match the meaning.

2. In achieving a good translation, a translator can use various strategies to overcome the equivalent problem, for example as proposed by Mona Baker. Those strategies will help in solving equivalent problem so the translation can be easily understood by TL reader. It is also recommended to apply meaning equivalence concept by Nida’s theory because the writer thinks that this concept is precise and easy to be applied.

3. For a next researcher, the writer also suggests to those who are interested in analyzing the same topics especially in translating slang, to apply in another corpus such as book, novel or movies but in another genre. And also the writer suggest to the reader to learn several theories about meaning equivalence and strategies to deal with it and read many references that related to topics. It is important because researchers can analyze their research easily.
BIBLIOGRAPHY


APPENDIXES

1. Cobain Montage of Heck

*Kurt Cobain: Montage of Heck*, also called as *Cobain: Montage of Heck*, is a documentary film about Nirvana front man and '90s rock icon Kurt Cobain, which premiered at the 2015 Sundance Film Festival. It has received a limited theatrical release worldwide and premiered on television in the United States on HBO on April 24, 2015. The film was directed by Brett Morgen. It chronicles the life of Kurt Cobain from his birth in Aberdeen, Washington in 1967, through his troubled early family life and teenage years and rise to fame as front man of Nirvana.
Nirvana, up to his death in April 1994 in Seattle aged 27. The film includes artwork by Cobain as well as music and sound collages composed by him.

The film grossed $107,055 during the first two days of its limited theatrical release in the United States. In the United Kingdom, where it was released on home video on April 27, 2015, the film topped the Official Charts Company's UK Music Video Chart Top 50 for the week of May 3–9, 2015 and peaked at number six on the UK Blu-ray Chart Top 100, number 13 on the UK DVD Chart Top 100, and 11 on the UK Video Chart Top 100. It has been nominated for an Annie Award.

2. Plot

After Kurt Cobain is born in 1967, his parents move to Aberdeen, Washington and shortly after his sister Kim is born. Kurt lives a normal childhood, although his father Don would pick on him. At the age of nine, his parents are divorced. He lives with Don for a while until Don marries Jenny Westeby and they have kids together. He moves back in with his mom and as a teenager he becomes unruly and starts smoking pot with friends. He and his friends start to visit the home of a developmentally challenged high school classmate to steal her father's alcohol. It becomes a hard time for Cobain, who considers suicide for the first time. After he attempts to have sex with the girl, his classmates begin insulting and shaming him. Cobain, unable to take the ridicule, lays down on train tracks with the intention of ending his life, but the train travels on a different railway.

After becoming homeless and living with friends, he eventually gets his own place at 17 and starts a band with Krist Novoselic. Chad Channing eventually joins
the band on drums and they choose the band name to be "Nirvana". Nirvana's first "shows" consists of playing for a few friends and random passersby at local house parties. They eventually start playing at clubs and radio stations and Kurt starts dating Tracy Marander. After a short while, Kurt breaks up with Tracy, Chad leaves the band, and Dave Grohl becomes the new drummer.

After recording their next album "Nevermind" their song "Smells Like Teen Spirit" becomes a hit and the band is launched into the mainstream. Kurt meets Courtney Love and they start dating. In 1992, they get married after they find out she is pregnant but at the same time Kurt gets into the drug heroin. In an interview with Vanity Fair, Courtney mentions Kurt's heroin habit and that Courtney tried it as well, Lynn Hirschberg the journalist for the magazine writes that Courtney used the drug while pregnant, misquoting her. Shortly after Frances is born but they are confronted by The Los Angeles County Department of Children's Services who take the Cobains to court, claiming that the couple's drug usage makes them unfit parents. Due to the claims made in the Vanity Fair article, Seattle child-welfare agents remove the couple's baby daughter for around four weeks. The couple eventually obtain custody in an exchange for agreeing to provide urine tests and receive regular visits from a social worker. After months of legal negotiations, the couple are eventually granted full custody of their daughter.

Kurt's heroin use continues as the band records their new album "In Utero" in 1993. Cobain starts to turn pale while suffering withdrawal. Not long after returning home, Cobain's heroin use resumes. The band goes on to do an MTV Unplugged performance and they continue touring again in early 1994. After being
diagnosed with bronchitis and severe laryngitis. He flies to Rome the next day for medical treatment, and is joined there by Courtney, on March 3, 1994. The next morning, Love awakens to find that Cobain has overdosed on a combination of champagne and Rohypnol. Cobain is immediately rushed to the hospital, and spends the rest of the day unconscious. After five days in the hospital, Cobain is released and returns to Seattle.

The screen cuts to black and a text appears stating "One month after returning from Rome, Kurt Cobain took his own life. He was 27 years old" before the credits start to play.

3. Kurt Cobain’s Profile

<table>
<thead>
<tr>
<th>Full Name</th>
<th>Kurt Donald Cobain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Born</td>
<td>February 20, 1967</td>
</tr>
<tr>
<td></td>
<td>Aberdeen, Washington, U.S.</td>
</tr>
<tr>
<td>Died</td>
<td>April 5, 1994 (aged 27)</td>
</tr>
<tr>
<td></td>
<td>Seattle, Washington, U.S.</td>
</tr>
<tr>
<td>Cause of Death</td>
<td>Suicide</td>
</tr>
<tr>
<td>Occupation</td>
<td>Musician, singer, songwriter, guitarist, visual artist.</td>
</tr>
<tr>
<td>Spouse(s)</td>
<td>Courtney Love (m. 1992)</td>
</tr>
<tr>
<td>Children</td>
<td>Frances Bean Cobain</td>
</tr>
<tr>
<td>Music Genres</td>
<td>Alternative rock, grunge</td>
</tr>
<tr>
<td>Instruments</td>
<td>Vocals, guitar</td>
</tr>
</tbody>
</table>
4. Snapshot Data

Subtitle 1 (00:20:19) ~ (00:20:21)

He was the kingpin.

Dia orang yang penting.
Subtitle 2 (01:05:24) – (01:05:26)

Does that mean you guys are, like, rich now?

Apa itu berarti sekarang kalian sudah kaya?
Subtitle 3 (00:30:52) ~ (00:30:53)

You alcoholics. Film in the dark, dick!

Dasar pecandu alkohol. Rekam dalam kegelapan, Bodoh!
Subtitle 4 (00:12:55 ~ 00:13:00)

It just embarrassed him to death that we had gotten divorced.

Dia sangat malu karena kami bercerai.
Subtitle 5 (00:02:20) – (00:02:22)

You’re gonna make it, man.

Kau pasti bisa melaluinya, Kawan.
Subtitle 6 (00:19:51) ~ (00:19:54)

marijuana. Oh, boy! Pot.

...marijuana. Astaga! Ganja.
like stealing booze and busting store windows.

...seperti mencuri alkohol dan merusak jendela toko...
Subtitle 8 (01:31:13) ~ (01:31:16)

marijuana. Oh, boy! Pot.

...marijuana. Astaga! Ganja.
Subtitle 9 (00:53:58) ~ (00:54:01)

I just thought
I would just come here and say hi.

Aku berpikir aku akan datang
ke sini dan menemuimu.
The hottest new rock band in the country right now may well be Nirvana.

Band rock baru terpopuler di Amerika saat ini adalah Nirvana.
Subtitle 11 (02:04:11) ~ (02:04:13)

I mean, fuck! You're kidding.

Maksudku, yang benar saja!
Kau pasti bergurau.
Subtile 13 (01:29:22) ~ (01:29:25)

But I'm too goddamn needle sick, man.

Tapi aku terlalu sakit, Kawan.