SLANG TRANSLATION STRATEGIES OF
INDONESIAN SUBTITLE OF DEADPOOL MOVIE

An Undergraduate Thesis

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

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ABSTRACT


This research is about slang types based on their functions, slang translation strategies and how they dealt with meaning equivalences in subtitle of Deadpool Movie. The aims of the research are: (1) to find out the types of slang expression in Deadpool movie in source language and target language. (2) To analyze slang translation strategies used in Deadpool movie, so the translation can deal with meaning equivalence. The researcher applied qualitative method using theories by Elisa Matiello, Karolina Butkuvienė, Lolita Petrulionė and Werner Koller to reach research objectives. The results of this research showed that: First, there were four types of slang expression used in source language. However, vulgar and offensive slang was the most used slang types. There were 9 vulgar and offensive slangs, 8 informal and intimate slangs, 3 private and secret slangs, and 2 group identification and creative slangs. Second, three slang translation strategies were used in target language subtitle, but softening was the most applied strategy. There were 14 softening strategies, 5 literal translation strategies and 3 stylistic compensation. Third, meaning equivalences in the translation consisted of 12 pragmatic equivalences, 5 denotative equivalences and 2 connotative equivalences. Therefore, pragmatic equivalence was the most achieved meaning equivalence. Indeed, there are many ways to transfer the meaning of slang expression. However, using those theories was impacted to a better acceptance for all target audiences.

*Keywords: slang, translation strategies, meaning equivalence, Deadpool, subtitle.*
APPROVEMENT

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In Partial Fulfillment for the Degree of Strata One

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The thesis entitled above has been defended before the Letters and Humanities Faculty's Examination Committee on 7th November 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of

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DECLARATION

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

Jakarta, September 2017

Chaerul Anam
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   The Researcher
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CHAPTER I

INTRODUCTION

A. Research Background

There are two types of language that are used to communicate with others. Those types of language are formal language and informal language. Although, both of them can be used to interact, but the use of those language are extremely different. Formal language is usually used in particular situations or contexts such as in a meeting, public speaking, seminar and other formal events, while informal language is used in daily conversations with parents, siblings, mates and friends.

People sometimes use some unique words and phrases which they made and could be understood only by their group. Those words and phrases are called slang. Slang is one of informal language types that is usually particular to one social group. It often includes neologisms for concepts that have no suitable term in existing language, or imaginative alternatives for common ideas: e.g. ‘skint’, ‘broke’ and ‘potless’ are all slang equivalent of ‘penniless’. It also includes coarse or offensive language which makes slang dictionaries an exciting read. Slang is sometimes created by literary writers, and sometimes finds its way into popular language (Auger 283). Moreover, People use slang in daily conversation to make their communication more colorful, funnier, more appropriate and friendlier.

The slang usage in society comes from every daily communication. Much of our slang comes from social communication among peers. Whether it is on sports,
at work or social events, among close friends, or in any other kind of activity in society, slang is heard (Melillo and Melillo v). That statement explains that everybody can use slang in almost every situation no matter what their gender and class. People have their own purposes in using slang. Someone may want to make them friendlier to others, to show themselves as a part of the group, to hide something from outsider of the group and other reasons. Besides in daily talk, application of slang can also be found in other media such as newspapers, magazines, novels, music and movies.

Slang expression is bound to culture. Mattiello stated that non-standard language such as slang poses various problems in cultural translation and also in faithful translation. Cross-culturally, it is difficult to find parallel social sets. Furthermore, it is difficult to find similar expressions, because there is cross-linguistic between source language and target language. Therefore, it is difficult for translators facing non-standard language such as slang, as non-standard language that are often used to create an extremely rich range of effects (65). For that reason, it can be concluded that there is limitation in translating slang because there are culture and linguistic differences in source language and target language.

To know the meaning of slang from another language like English, the translator’s role is really needed. For example, for movie, a translator must make subtitle that is sometimes included slang from foreign language, so the spectators of the movie can understand the contents of the movie and the meaning of slang in that movie without misunderstanding and ambiguity. Translation is rendering the meaning of a text into another language in the way author intended the text
(Newmark 5). Essentially, translator’s function is to transfer the source language contents to the target language. Therefore, the message can be conveyed equivalently.

Slang can have different meanings from its literal meaning depend to how the speaker uses it. For instance, a word *angel* means *a sweetheart* like in this sentence “See my *angel* standing over there? Isn’t he gorgeous?” (Spears 7). The slang expression in this sentence is informality and intimacy type because the speaker used this slang to ease social exchange and induce friendliness. Although, a word *angel* can also mean *a sniper hiding in a high place, such as on the roof of a building* like in this sentence “The guards looked upward, watching for *angels*.” (Spears 7). Different from the slang expression before, this slang contains group-identification and creativity, for this slang expression serves to identify the speaker as belonging to a specific group. It indicates that a translator have to be familiar with slang expressions.

Thus, to know the precise translation for slang expressions, the translator must have strategies and more attention in translating slang expressions so the translation does not conduct a misunderstanding and ambiguity. From that problem, slang is sometimes being one of obstacles in translating a language to another language. Translator must discover the context of the material first to translate slang expressions for a translator cannot transfer the meaning of slang expressions literally without considering the context. Therefore, knowledge of slang expressions and strategies to translate them are required by the translator, so the translator can make equivalence meaning for slang expressions.
In this case, the researcher uses movie as unit analysis. Movie contains pictures (images), movement (rhythm), and sound that make it interesting and the most complete literature form. In the progress of the evolution of the arts, the medium for movie has become the screen on which moving images are projected and from which sounds are heard. Thus, movie language is a combination of visual imagery, written or oral discourse, and natural or artificial sound (Sastas 75).

One of movies that have so many slang expressions is Deadpool movie. This is an adaptation movie from comic with same title “Deadpool”. Deadpool movie is so popular, because this movie has a unique main character that is Deadpool himself. He is a rude, vulgar and humorous character so he speaks so many slang expressions, from slang expressions known by everybody to slang expressions that were a little confusing. Because of that, this film attracted so many audiences and gained so much profit. Even though, this movie is restricted for children but an entertaining movie for adults.

From the film above, the researcher found some slang expressions. For example, *it’s a total dick move* was translated to Bahasa Indonesia *itu tak sopan*. In the translation, the translator used literal softening that has same meaning with the source language to translate the slang expression. This way is the slang translation strategy that is named literal softening. This strategy is applied to soften the vulgarity and rudeness of slang expression, so the translation can be more natural and acceptable in target language without losing its meaning. Therefore, the translation can achieve meaning equivalence.
B. Research Focus

In this research, the researcher will just focus to slang expressions in Deadpool movie. The researcher will analyze the type of slang expression and slang translation, and then determine which strategy is more acceptable to get meaning equivalence of translating slang expressions in Deadpool Movie.

C. Research Question

According the background of study explanation above, the researcher formulates the question research for this research:

1. What are the types of slang expression that are used in Deadpool movie subtitle?
2. How do slang translation strategies deal with meaning equivalence in Deadpool movie?

D. Research Objective

Objective of research is to find out:

1. To find out the types of slang expression in Deadpool movie in source language and target language.
2. To analyze slang translation strategies used in Deadpool movie, so the translation can deal with meaning equivalence.

E. Research Significant

The researcher considers that this analysis have several advantages. First, this research contributes in developing the knowledge of slang expression and how to translate slang expression. Second, this research helps people to know the meaning of slang expressions that are used in Deadpool movie so they can have
more knowledge of slang expression. Third, this research can help other students who are interested in researcher’s related topic as an additional reference, especially for English Department student, Faculty of Adab and Humanities, State Islamic University, Jakarta.

F. Research Methodology

1. Research Method

This research is a qualitative research where the data are analyzed qualitatively based on relevant methods, theories and approaches (Farkhan 43-44). The researcher tries to examine the types of slang expression and the acceptable slang translation strategies to obtain meaning equivalence from English to Bahasa Indonesia in Deadpool movie.

2. Technique of Data Analysis

The collected data will be analyzed qualitatively with these steps:

First, the researcher analyzes types of slang expression based on Elisa Matiello’s theory. Second, the researcher analyzes slang translation strategies which are used to translate slang expressions in Deadpool movie according to theories taken from Karolina Butkuviene and Lolita Petruioné and meaning equivalence theory from Werner Koller.

3. Research Instrument

In this research, the researcher acts as research instrument for collecting the data by watching Deapool movie, reading carefully the source language and
the target language subtitle by Pein Akatsuki and marking slang expressions used in the movie.

4. Unit of Analysis

The analysis units of this research are the source language and target language Deadpool movie subtitle by Pein Akatsuki made in 2016 and Deadpool movie that is produced by Twentieth Century Fox in 2016 by analyzing types of slang expression and slang translation strategies with their meaning equivalence used in the movie.
A. Previous Research

This research has relation with other previous researches done by other people. First related previous research was Della Mayvalencia’s research entitled “An Analysis of Meaning Equivalence of English Slang Language Translation in Wild Child Movie Text” (2011). The aim of her research was to analyze the English slang language in the text and how it is translated into Indonesian language in Wild Child movie and also to know the meaning equivalence between translated text and the source text in Wild Child movie especially in English slang expression.

The source data in her research were sentences and utterances that contain English slang language and their translation in Indonesian. The result of her research showed that the meaning in this translation consisted of formal equivalence, dynamic equivalence, cultural equivalence, grammatical equivalence and pragmatic equivalence.

The second previous research was done by Dwi Santika (2015). She did a research about “The Translation Strategy of Slang Expression Translation in Comic Entitled The Punisher”. Her research aimed to identify the type of slang expression based on its function used in the target language and to describe slang translation strategy applied in the translation.
She applied qualitative descriptive method in order to reach the research objectives. She also employed herself to collect the data: by reading the comic and its translation, marking the slang expressions, classifying, selecting and analyzing them based on Elisa Matiello type of slang theory and slang translation strategy theory by Karolina Butkuvienė and Lolita Petrulionė. The result of his research showed that there were four types of slang expression used in source language including group-identification and creativity, privacy and secrecy, informality and intimacy and vulgarity and offensiveness, and there were three strategies applied in the translation which were literal softening, literal translation and stylistic compensation.

The last previous research related with the current research was a research entitled “Indonesian and English Equivalence of Slang Language in 22 Jump Street Movie” by Nasrum and Putri Oktavia Sari (2016). In the research, they focused on the kinds of translation used in slang language, kinds of slang language in the movie and meaning equivalence between of the translation. They used Newmark's, Partridge’s, and Palmer's theories. The result of this research showed that there were two kinds of translation, they are semantic translation and communicative translation, while for the kinds of slang language were jargon, argot and colloquial.

From the previous researches above, the relation of the current research and previous researches was the focus of the research that was slang translation. However, the differences could be seen on the aim of the research. First previous research was to analyze the English slang language in the text and how it is
translated into Indonesian language in the movie and also to know the meaning equivalence between translated text and the source text in the movie especially in English slang expression. The second research purpose was to identify the type of slang expression based on its function used in the target language and to describe slang translation strategy applied in the translation, and the last previous research focused on the kinds of translation used in slang language, kinds of slang language in the movie and meaning equivalence between of the translation.

However, the current research focused on analyzing the types of slang based on their function according to Elisa Matiello’s theory. Then, finding the right application of the slang translation strategies to achieved meaning equivalence. This current research uses Karolina Butkuvienė and Lolita Petrulionė slang translation strategy theory which stated that the common strategies used to translate slang were softening, literal translation and stylistic compensation, and this current research also uses Werner Koller meaning equivalence theory namely denotative equivalence, connotative equivalence, text-normative equivalence, pragmatic equivalence and formal-aesthetic equivalence.
B. Theoretical Framework

1. Process of Translation

In translation, there are things that must be done and considered by the translator to exactly convey the message from source language to target language. These are some expert statements about what processes that must be done and considered by the translator to create a good translation.

For the professional translator, translation is a cycle of constant learning that passes through the stages of instinct (unfocused readiness), experience (engagement with the real world), and habit (a “promptitude of action), and within experience, through the stages of abduction (guesswork), induction (pattern-building), and deduction (rules, laws, theories) (Robinson 5).

Nida and Taber stated that there are three steps of translation process that must be done: (1) analysis, in analysis, a translator searches the meaning and grammatical relationship of source language; (2) transfer, the translator transfers the meaning which is in his head from source language into the target language; (3) restructuring, the meaning that has been transferred is restructured, so the message can be fully acceptable in target language (33). The steps of translation process stated by Nida and Taber seem easier to apply in comparing meaning equivalence in source language and target language. Here is an illustration of Nida and Taber translation process steps (33):
From those expert statements about what processes that must be done by the translator, the author concludes that a translation will be a good one if the translator has knowledge of source language, target language and the culture within those two language. The translator must also translate carefully and check the translation again and again to make sure there is no mistake in transferring the meaning from source language to target language.

2. Subtitling Translation (AVT)

According to Diaz-Cintas and Rameal, subtitling is a translation practice that presents a written text, usually on the lower side of the screen, that tries to retell the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voice off) (8).
Linde and Kay also stated that subtitling was different from text translation in a number of ways: there were additional visual and audio components including a residual oral soundtrack; there was a change from oral to written language and, finally, there were obligatory omissions in the source language (3).

Moreover, subtitling – dubbing and voice over too – is should synchronized with translational parameters of image and sound (subtitles should follow what the characters are doing on screen), and time (i.e. the delivery of the translated message should coincide with that of the original speech) (Diaz-Cintas and Rameal 9).

3. Definition of Slang

After reading some books and references, the researcher found some theories about definition of slang stated by some experts. Here are some slang definitions according to the experts:

Lighter stated that slang donates an informal, nonstandard, nontechnical vocabulary composed chiefly of novel-sounding synonyms (and near synonyms) for standard words and phrases; it is often associated with youthful, raflish, or undignified persons and groups; and it conveys often striking connotations of impertinence or irreverence, especially for established attitudes and values within prevailing culture (qtd, in Green 12).
According to Herk, for linguist, slang refers only to words – either words that are new to the language, or old words or phrases with new meanings. Slang is usually associated with younger speakers (15).

Moreover G. H. McKnight defined slang as language of a highly colloquial type, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense (qtd, in Partridge 2).

From all explanation above, it can be concluded that slang is an informal language that is filled by new words to the language, or old and current words or phrases employed with new meanings. Moreover, youth people or groups is associated with the slang.

4. Characteristics of Slang

According to Stenström and Jorgensen, slang has some unique characteristics; here are some unique characteristics of slang (181):

4.1.1. Slang is an emotive and connotative nonstandard language

Slang is a category within the language which maintains an exceptional status in the scope of nonstandard language. Slang words are novel, which makes them different from other lexical items. They are emotive and connotative.

4.1.2. Slang is used for group identification

Slang is characterized by a special function – group identification. People use slang to hide secret when performing forbidden acts or particular activities. It establishes a special
closeness between group members and in-group communication and enhances internal group members’ solidarity. This is achieved through shared same experience and a common outlook.

4.1.3. Slang is commonly used by teenagers

Slang is employed to keep distance with authority, non-group members and even friends, and is directed toward social superiors. It is widely used in a teenage community which has little power in society and whose members have to hide what they know or do.

Therefore, it can be concluded that slang is emotive and creative non-standard language used widely by teenagers to hide secret, to establish closeness between their groups and to keep the authority, non-group members, and even friends at distance.

Moreover, Dumas and Lighter proposed four criteria to identify whether something is slang or not. They conclude that “when something fits at least two of the criteria, a linguistically sensitive audience will react to it in a certain way. This reaction, which cannot be measured, is the ultimate identifying characteristic of true slang.” The criteria are (qtd. in Eble 11-12):

4.2.1. Its presence will markedly lower, at least for the moment, the dignity of formal or serious speech or writing.

4.2.2. Its use implies the user’s special familiarity either the referent or with that less statusful or less responsible class
of people who have such special familiarity and use the term.

4.2.3. It is tabooed term in ordinary discourse with persons of higher social status or greater responsibility.

4.2.4. It is used in place of the well-known conventional synonym, especially in order (a) to protect the user from the discomfort caused by the conventional item or (b) to protect the user from the discomfort or annoyance of further elaboration.

5. Types of Slang

Matiello distinguished slang into four kinds based on their functions; they are (qtd. Papi, Cappelli and Masi 121-123):

5.1. Group-identification and Creativity

The function of identification with a group and the effect of creativity are particularly applied in college and teenage slang.

Young people generally use creative innovative slang to show their belonging to a group and to establish solidarity with the other group members, keeping the older generation at a distance. Look the example below:

SONNY: Come on, Doody.

DOODY: Watch out!

SONNY: Putzie, move it out! It’s like a meat-ball in here!

PUTZIE: Okay, let’s go to find the chicks.
The term *chick* is commonly used for “a young chicken; sometimes, the young of any bird”, or occasionally as a term of endearment applied to human offspring. In the example above, however, *chicks* is peculiarly used with the different slang sense of “girls; young women”. It identifies that the speakers are belonging to a specific group (male teenagers) and show their need to be fresh and to play, creatively, with words and their meanings.

5.2. Privacy and Secrecy

The functions of privacy and secrecy are related to marginal or isolated subgroups in society, such as criminals and drug addicts. Criminals, for instance, generally use slang to hide secret information from people in authority, while drug addicts adopt the slang vocabulary to strengthen their group cohesion, i.e. to keep insiders together and outsiders out. For instance:

SICK BOY : There’s a mate of Swanney’s. Mikey Forrester - you know the guy. He’s come into some gear. A lot of gear.

RENTON : How much?

SICK BOY : About four kilos. So he tells me. Got drunk in a pub down by the docks last week, where he met two Russian sailors. They’re fucking carrying the stuff. For sale there and then, like.
This instance illustrates the use of two terms (gear, stuff) that normally refer to “goods, matter or substance of any kind”. However, they convey a new specific sense among drug dealers (i.e. “(illicit) drugs, narcotics”), becoming marked in terms of transparency and biuniqueness, and making the conversation private and clandestine.

5.3. Informality and Intimacy

The function of informality and the effect of intimacy are self-evident in general slang, which is language that speakers intentionally use to break with the standard language and to change the level of discourse into the direction of familiarity. It signals the speakers’ intention to refuse conventions and their need to be informal, to ease social exchanges and induce friendliness.

JIMMY: Hey! You dog, you.

MICHAEL: I’m a bit of a dog. Thanks so much Jimmy.

JIMMY: Hey, all the best, huh?

Jimmy addresses Michael by using the intimate slang appellative dog. The term dog has many variety of meanings and used with both positive and negative connotations in slang dictionaries (e.g. “a friend”, “a foot”, “a sexually unattractive person”, etc.). Despite this, it is also the standard name of “a carnivorous mammal”, and an abusive term for “a cur, a wretch”.

5.4. Vulgarity and Offensiveness

The function of vulgarity regularly combines with an effect of offensiveness in general slang; this type of slang is used by speakers to criticize other people’s physical appearance or behavior. It signals the speakers’ intention to be rude and impolite. Speakers use improper language, derogatory, even taboo words that often allude to the semantic area of ‘sex’. Here is a conversation that has vulgarity and offensiveness oriented slang:

HONEY : William’s just turned down Anna Scott.
SPIKE : (to William) You daft prick.

The term **prick**, used by Spike, is a derogatory slang expression referring to “the penis”, but also “a vulgar term of abuse for a man”. It shows another effect of slang (offensiveness) produced by the speaker’s choice of a rude lexically marked word to address someone he criticizes or condemns.

6. Slang Translation Strategies

According to Butkuvienė and Petrulionė, there are three slang translation strategies that are commonly used; they are, Softening, stylistic compensation and literal translation (39-42):

6.1. Softening

Softening method has the same aim with dynamic meaning equivalence explained by Nida, “A translation of dynamic
equivalence aims at complete naturalness of expression. And tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the culture patterns of the source-language context in order to comprehend the message (159).” moreover softening strategy is applied to avoid rudeness and vulgarity of slang by replacing rude and vulgar words with other words that have same meaning, but the translation must still acceptable and understandable by the receptor (Butkuvienė and Petrulionė 40). For instance: “Hi, Bitch!” is translated into “Hi, wanita penghibur!” Bitch is translated into wanita penghibur that is softer in target language.

6.2. Stylistic Compensation

Baker explained that compensation is a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language or text (37). It can be concluded that stylistic compensation is a strategy that replaces the lost effect from source text with reproducing the same effect in target text. By changing the language style, it can help the translator in facing cultural difference and in translating slang. For example: “It’s raining cats and dogs.” is translated into “Hujannya deras sekali.” That sentence has no suitable meaning in target language. So the translator keeps the effect of source language and maintains the meaning still same.
6.3. Literal Translation

According to Venuti, “Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator’s task is limited to observing the adherence to the linguistic servitudes of the TL (86).” So, literal translation can only be used if the words used in source language have meaning equivalence with the words that will be used in target language. Slang can be translated using literal translation if that slang has it’s equivalence in target language. Moreover, in literal translation, the form of target language text has to be same with source language text form. For example: “This place like heaven” is translated into “tempat ini bagaikan surga”.

That sentence is directly translated and has no form and meaning change.

7. Meaning Equivalence in Translation

The translators always aim for meaning equivalence in their equivalence, because meaning equivalence is a central task of translation theory. Catford said that the central problem of translation is that of finding TL translation equivalents. A central task of translation is that of defining the nature and conditions of translation equivalence (21). From aiming meaning equivalence, the translator will know the concept of translatability and untranslatability.
Nida and Taber divided meaning equivalence into two types. They are formal correspondence and dynamic equivalence. Formal correspondence is quality of a translation that keeps the form of the source text in the target language. Typically, formal correspondence ignores the grammatical and stylistic patterns of the target language, and makes message hardly to understand, so it causes the ambiguity and the target to misunderstand (Nida and Taber 201).

Contrary with formal correspondence, dynamic equivalence is quality of a translation in which the message of the original text has been transported into the target language that the response of the target receptors are essentially like that of the original receptors. Frequently, the form of the original text can be modified as long as it does not break the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the target language, the message is preserved and the translation is faithful (Nida and Taber 200).

On the other hand, Baker looks to offer some more detailed list of conditions which meaning equivalence can be defined. She distinguishes meaning equivalence into some levels (equivalence that can appear at word level and above word level, grammatical equivalence, textual equivalence and pragmatic equivalence) (qtd.in Leonardi):
7.1.1. Equivalence That Can Appear at Word Level and Above

Word Level

When translating from one language into another, Baker acknowledges that, in a bottom-up approach to translation, the first element in translation considered by translator is equivalence at word level. In fact, when starting a translation, the translator analyzes the ST words as single units in order to find a correct 'equivalent' term in the TL. Baker notifies that translator should remember that a single word sometimes has different meanings in different languages according to the context and might be considered as being a more complex unit or morpheme. This means that the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense.

7.1.2. Grammatical Equivalence

When referring to the diversity of grammatical categories across languages. She notes that different languages have different grammatical structures and rules and this may make some problems in terms of finding a right correspondence in the TL. In fact, she claims that different grammatical structures in the SL and TL may cause many changes in the way the information or message is delivered across. These changes may induce the translator either to add or to omit information in the TT because the TL itself may not have the same grammatical devices. Amongst these grammatical
devices which might cause problems in translation, Baker focuses on number, tense and aspects, voice, person and gender.

7.1.3. Textual Equivalence

When referring to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST which can help the translator in his or her attempt to produce a cohesive and coherent text for the target audience in a specific context. The translator can decide whether or not to maintain the cohesive ties as well as the coherence of the SL text. There are three factors which guide the translator decision, that is, the target audience, the purpose of the translation and the text type.

7.1.4. Pragmatic Equivalence

When referring to implicatures and strategies of avoidance during the translation process, Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message correctly across. The translator’s role is to reproduce the author's intention in another culture in such a way that enables the TC reader to understand it clearly.
Unlike two theories above, Koller divided meaning equivalence into five types of meaning equivalence. He comes up with the following five “frames of reference” (qtd. in House 25):

7.2.1. Denotative Equivalence

Denotative equivalence is the concept of equivalence, which relates or orients to the extralinguistic referents. Sketchily, Koller explained that this equivalence achieves when words in the SL and TL refer to the same entity (qtd. in Chan 56). Equivalence on this type usually appears in text such as user guides for it refers back to the reader is learning to use (Byrne 26).

7.2.2. Connotative Equivalence

Connotative equivalence is the concept of equivalence that relates with connotations transferred through the specific means of the verbalizations present in the text. Moreover, Koller divided into language level (elevated, poetic, formal, familiar, colloquial, slang, vulgar), sociolect (the ‘jargon’ of different social groups such as soldiers, students, etc.), dialect (the language of particular region), medium (written versus spoken word), style (old-fashioned, trendy, euphemistic, etc.), frequency (common versus rare words), domain (normal, scientific, technical), value (positive versus negative) and emotional tone (neutral, cold, warm, etc.) (Fawcett 53). A lexical choice, especially between near-synonyms is related to this equivalence (Munday 75). In short, Koller stated
that this equivalence was a kind of translation equivalence when words in TL and SL trigger similar associations in speakers’ mind of the two languages (qtd. in Chan 41).

7.2.3. Text-normative Equivalence

Text normative equivalence is a type of equivalence that relates to the certain text, the linguistic and textual norms of usage that characterize a particular text. This equivalence usually appears in texts like patents, legal documents, business letters etc. It may also come up with the use of the second person to address the readers of user guides or the use of passive constructions to describe experiments in scholarly journals (Byrne 27). In brief, Koller explained that this equivalence achieves when words in SL and TL are used in similar contexts (qtd. in Chan 234).

7.2.4. Pragmatic Equivalence

Pragmatic Equivalence is a type of equivalence that relates to the target audience. This equivalence considers for whom the translation is “specially designed”, so the translation can fulfill its communicative function.

7.2.5. Formal-aesthetic Equivalence

Formal-aesthetic equivalence is the concept of equivalence that relates to the characteristics of the source language such as certain aesthetic, formal and idiosyncratic characteristics of the source language. Moreover, this equivalence also relates to
wordplays and the individual stylistic features of the source language (Munday 75).

Moreover, in this table, Koller describes the different types of equivalence in terms of their research focus (qtd. in Munday 76). They are:

<table>
<thead>
<tr>
<th>Type of equivalence</th>
<th>How attainable</th>
<th>Research focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denotative</td>
<td>By analysis of correspondences and their interaction with textual factors</td>
<td>Lexis.</td>
</tr>
<tr>
<td>Connotative</td>
<td>Theory needs to identify the connotative dimensions in different languages</td>
<td>Additional dimensions: formality (poetic, slang, etc.), social usage, geographical origin, stylistic effect (archaic, ‘plain’, etc.) frequency, range (general, technical, etc.), evaluation, emotion.</td>
</tr>
<tr>
<td>Text-normative</td>
<td>Description and correlation of patterns of usage languages using functional text analysis.</td>
<td>Look at usage in different communicative situations.</td>
</tr>
<tr>
<td>Pragmatic</td>
<td>Translate the text for a particular readership, overriding the requirements of other equivalences.</td>
<td>Analyze the communicative conditions valid for different receiver groups in different language pairs and texts.</td>
</tr>
</tbody>
</table>
In brief, from the explanations above, in this research, the researcher will try to analyze the collected data by using Werner Koller’s meaning equivalence theory to define the meaning equivalence of the translation whether the translation achieves meaning equivalence or not because his theory has suitable types of meaning equivalence for this research such as connotation and pragmatic equivalence since slang expression sometimes refers to something different from its direct lexical meaning.

<table>
<thead>
<tr>
<th>Formal-aesthetic</th>
<th>An analogy of form in the TL. Using the possibilities of the TL and even creating new ones.</th>
<th>Analyze the potential of equivalence in rhyme, metaphor, and other stylistic forms.</th>
</tr>
</thead>
</table>

Table 7.1 characteristics of research focus for different equivalence types
CHAPTER III

SLANG TRANSLATION ANALYSIS

A. Data Description

In this data description, the researcher wants to discuss slang expressions used in Deadpool movie which was produced by Twentieth Century Fox and the Indonesian translation subtitle of Deadpool movie from Pein Akatsuki. Here, the researcher tries to tabulate the collected data through the following table:

1. The slang expressions used in the movie.
2. The meaning in the Standard English.
3. The context meaning of the slang expressions.
4. The translation of English slang expressions into Indonesian language.
5. The types of slang expression.
6. The slang translation strategies

In this chapter, the research focuses on slang expressions used by actresses and actors who played in Deadpool movie. As mentioned in chapter I, the researcher tries to analyze and to classify the selected slang expressions by categorizing its type based on its function, to describe the meaning and to analyze the slang translation strategies used in the translation whether they deal with the meaning equivalence or not. The data are as follow:
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Shit-fuck</td>
<td>-</td>
<td>Vulgar and offensive slang</td>
<td></td>
<td>Sialan</td>
<td>Softening</td>
</tr>
<tr>
<td>2.</td>
<td>Crib</td>
<td>A child's bed with barred or latticed sides; a cot</td>
<td>Group-identification and creative slang</td>
<td></td>
<td>Tempat tidur</td>
<td>Softening</td>
</tr>
<tr>
<td>3.</td>
<td>Pavement facial</td>
<td>-</td>
<td>Private and secret slang</td>
<td></td>
<td>Pelajaran</td>
<td>Stylistic compensation</td>
</tr>
<tr>
<td>4.</td>
<td>Warm-blooded</td>
<td>Having blood that always remains warm</td>
<td>Ardent or passionate</td>
<td></td>
<td>Sadis</td>
<td>Stylistic compensation</td>
</tr>
<tr>
<td>5.</td>
<td>Wad</td>
<td>A bundle or roll of paper or banknotes</td>
<td>A bundle of money; a bankroll</td>
<td></td>
<td>-</td>
<td>Softening</td>
</tr>
<tr>
<td>6.</td>
<td>Merchandise</td>
<td>Goods that are bought and sold</td>
<td>Private and secret slang</td>
<td></td>
<td>Barang dagangan</td>
<td>Literal translation</td>
</tr>
<tr>
<td>7.</td>
<td>Bump fuzzies</td>
<td>-</td>
<td>Outstanding; extravagant</td>
<td></td>
<td>Bercinta</td>
<td>Softening</td>
</tr>
<tr>
<td>8.</td>
<td>Big time</td>
<td>-</td>
<td>To stir something in someone’s memory</td>
<td></td>
<td>Sangat</td>
<td>Softening</td>
</tr>
<tr>
<td>9.</td>
<td>Ring a bell</td>
<td>Fasten the zip of a garment that (someone) is wearing</td>
<td>Informal and intimate slang</td>
<td></td>
<td>Terasa familiar?</td>
<td>Softening</td>
</tr>
<tr>
<td>10.</td>
<td>Boom-box</td>
<td>a portable stereo radio</td>
<td>Informal and intimate slang</td>
<td></td>
<td>Putar kencang-kencang</td>
<td>Stylistic compensation</td>
</tr>
<tr>
<td>11.</td>
<td>Zip it</td>
<td>Fasten the zip of a garment that (someone) is wearing</td>
<td>Be quite</td>
<td></td>
<td>Diamlah</td>
<td>Softening</td>
</tr>
<tr>
<td>12.</td>
<td>Mug</td>
<td>The face</td>
<td>Vulgar and offensive</td>
<td></td>
<td>Wajah</td>
<td>Softening</td>
</tr>
<tr>
<td></td>
<td>drinking cup</td>
<td>slang</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>--------------</td>
<td>------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Dick</td>
<td>A stupid person, usually male</td>
<td>Vulgar and offensive slang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pengecut</td>
<td>Softening</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Shitstick</td>
<td>a wretched and undesirable person</td>
<td>Vulgar and offensive slang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bedebah</td>
<td>Literal translation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Douche bag</td>
<td>A small syringe for douching the vagina, especially as a contraceptive measure</td>
<td>A wretched and disgusting person</td>
<td>Vulgar and offensive slang</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bajingan</td>
<td>Literal translation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Dumbass</td>
<td>Stupid; brainless</td>
<td>Vulgar and offensive slang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bodo</td>
<td>Softening</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Comfy</td>
<td>Comfortable</td>
<td>Informal and intimate slang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nyaman</td>
<td>Literal translation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Numbnuts</td>
<td>a jerk or a worthless person</td>
<td>Vulgar and offensive slang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mereka</td>
<td>Softening</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Tiger</td>
<td>A very large solitary cat with a yellow-brown coat striped with black</td>
<td>A strong and virile man</td>
<td>Informal and intimate slang</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-</td>
<td>Softening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Dude</td>
<td>A male friend; a guy. (also a term of address.)</td>
<td>Informal and intimate slang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lelaki</td>
<td>Softening</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>Asshole</td>
<td>A worthless and annoying person</td>
<td>Vulgar and offensive slang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bajingan</td>
<td>Literal translation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Dick move</td>
<td>-</td>
<td>Vulgar and offensive slang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tak sopan</td>
<td>Softening</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
B. Data Analysis

From the tabulated data above, the researcher will analyze and classify the slang expressions by categorizing its type based on their function and describe the meaning, then analyze the translation strategies used in the translation whether they deal the meaning equivalence or not. To get further description of analysis, the researcher tries to illustrate as follows:

Datum 1
SL: Shit-fuck!
TL: Sialan!
Context: Deadpool tries to shoot his enemy who is riding a motorcycle, but he fails.

This Slang expression in SL was typed as vulgar and offensive slang because the speaker used improper language, derogatory, even taboo words that alluded to the semantic area of ‘sex’ to show his intention to be rude and impolite. It was slang expression, for the speaker creatively combined of two words “shit” and “fuck” into new word “shit-fuck” after saying those two words. Moreover, this word was tabooed term if it was used in ordinary discourse with persons of higher social status or greater responsibility, and this word also made the formality of the discourse lower. The slang expression “Shit-fuck” was translated to “Sialan” in TL. The word “shit-fuck” meant A word used to describe extreme stupidity or clumsiness (“Shitfuck”). The speaker in the movie used this slang expression when he was frustrated because he failed to shoot his enemy.
After knowing the meaning in the translation and understanding the type of this slang expression, the strategy used to translate the slang expression was **softening strategy**. It could be seen from the translation, “shit-fuck” was translated into “sialan” that was more natural for TL audience. Even though, the vulgarity effect of this slang expression was avoided but the rudeness effect still existed in the translation. However, the translation of this slang would be too vulgar for the TL audiences if this slang expression was translated directly. The translation also dealt with **pragmatic equivalence** because the translation applied natural word for TL audience which was “sialan”, so the message of this slang expression could be delivered correctly to TL audience.

**Datum 2**

SL: The fuck you doing in my **crib**…

TL: Sedang apa di **tempat tidur**ku?

Context: A man finds out that there is a man (Wade Wilson) in his home.

This slang expression above was categorized as **group-identification and creative slang** for the speaker used another creative term of “crib” in this context. Moreover, this slang expression made the conversation colloquial and the speaker and the hearer had same reference for this slang expression. The term “crib” is commonly used for “A child's bed with barred or latticed sides; a cot”. In this datum above, “crib” was used with different slang sense of “A dwelling” (Spears 95). It identified that the speaker showed their needs to be fresh and to play creatively with words and their meanings.
The slang expression “crib” was translated into “tempat tidur” which was daily words in TL. Therefore, it could be concluded that the translation applied **softening strategy**, because “tempat tidur” was daily words and it was sound natural in TL. However, the message of this slang expression was not fully transferred for the meaning used in this text was not standard meaning but the slang meaning which was “dwelling”. Therefore, this slang translation should be translated into “rumah” because “rumah” meant “dwelling” in TL. Therefore, the translation did not deal with any meaning equivalence.

**Datum 3**

SL: I give a guy a **pavement facial**, it’s because he’s earned it.

TL: Jika aku beri orang **pelajaran**, itu karena dia pantas mendapatkannya.

Context: Wade is requested by a girl to beat her father down, but he denied.

This slang expression was typed into **private and secret slang**. It was slang for it was new words with new meaning. The speaker used it to lower the conversation formality, to avoid discomfort caused by the conventional item, and it also showed that the speaker also had a same referent with the hearer. In this context, the speaker intended to hide what he did from people in authority. In this datum, the term “pavement facial” meant the act of slamming another person’s face with such verocity (“pavement facial”).

In this case, “pavement facial” was translated to “pelajaran”. Therefore, the translation could be classified that it was using **stylistic compensation strategy**. This strategy was used because there was no available direct lexical
meaning in TL. Therefore, in order to fill the loss in translation, the translator composed other meaning with different form that was acceptable for TL audiences. It could be seen from the translation of “pavement facial” into “pelajaran”. In TL, “beri pelajaran” could also mean scolding (beating up, punishing, etc.) to be deterred (“ajar”). Although, it had different form but it had same effect with SL slang expression above. Therefore, this translation dealt with **connotative equivalence** because the translation triggered similar associations of SL in TL which was the act of slamming another person’s face.

**Datum 4**

SL: You know, for a merc, you’re pretty **warm-blooded**.

TL: Sebagai tentara bayaran, kau **sadis**.

Context: Weasel chats with his friend (Wade) in Weasel’s merchant bar.

This slang expression above was typed into **group-identification and creative slang** for the speaker used another creative term of “warm-blooded” in this context. The term “warm-blooded” was commonly used for “Having blood that always remains warm”. However, in this datum above, “warm-blooded” was used with different slang sense of “Ardent or passionate” (“warm-blooded”). Moreover, the speaker used this slang expression to his friend in mercenary bar, so the conversation could be more informal. It identified that he used the slang expression to show that he had same referent with his group and his belonging to his group which was a mercenary group.

From the explanation of the type and the meaning above, the translation could be identified **stylistic compensation strategy**. The application of this
strategy was done to make up the loss of translation. If the slang expression was translated literally, there would be ambiguity of the translation. Moreover, the word “sadis” was matched to cover up the loss, because a mercenary had to be sadist, if he was an ardent mercenary. The translation also dealt with **pragmatic equivalence**, because the implied meaning of SL slang expression was well-transferred to TL. Therefore, the translation could fulfill its communicative function.

**Datum 5**

SL : Baby, are you sure you wanna shoot your whole *wad*?

TL : Yakin mau habiskan sampai kering?

Context : Vanessa tries to seduce Wade by asking if he will spend all his money for drinks.

This slang expression was categorized as **private and secret slang**, for it was used in underworld which was mercenary bar in this context to hide something that was money. Moreover, this slang was also used to make the formality of conversation lower. In this context, the speaker used the slang term of “wad” which was a bundle of money; a bankroll (originally underworld) (Spears 455). Moreover, the speaker used this slang when she tried to seduce a mercenary named Wade.

From the meaning explanation, it could be stated that the translation applied **softening strategy**, for the SL slang expression was omitted in the translation, so the translation could be more neutral for TL audiences. Therefore, the translation dealt with **pragmatic equivalence**, for it successfully transferred
the implied meaning of the SL, and the translation was designed based on the TL audiences style.

Datum 6

SL: Hey. Hands off the merchandise.

TL: Hey, jangan sentuh barang dagangan.

Context: Wade put his hand on a girl (Vanessa).

This slang expression above was classified as **private and secret slang**. It could be seen from the speaker’s intention that wanted to hide what she did. Moreover, she spoke it to lower the formality and to avoid the discomfort or annoyance of further elaboration. Moreover, the term “merchandise” usually referred to “goods that are bought and sold”. However, in this context, the term “merchandise” referred to “the bodies that are bought and sold”.

The translation here could be categorized as **literal translation strategy** for it was directly transferred into TL. Moreover, this slang expression had direct lexical meaning in TL and did not contain rudeness and vulgarity effect. Then, the translation dealt with **denotative equivalence** for the words in SL and TL referred to same entity.

Datum 7

SL: So, you uh… bump fuzzies for money?

TL: Jadi, kau… bercinta demi uang?

Context: Wade asks what Vanessa’s job is.

**Informal and intimate slang** was the type of the slang expression above. The speaker used this slang expression because he wanted to make the
conversation warmer, to induce friendliness, to ease social exchange and to avoid the discomfort caused by the conventional item when he talked to a girl that was actually a prostitute. The term “bump fuzzies” was “a term used to describe sex” (“bump fuzzies”). Moreover, “fuzzies” referred to the participants’ pelvic regions (“bumping fuzzies”).

From the described meaning above, the translation here could be identified as softening strategy. The application of this strategy could be seen from the translation of “bump fuzzies” into “bercinta”. The word “bercinta” which was a daily word was more appropriate in TL, but the meaning was still same as SL meaning. Therefore, the translation dealt with connotative equivalence for the words in TL and SL triggered similar associations in audiences’ mind of the two languages.

**Datum 8**

SL: Big time.

TL: Sangat.

Context: Wade talks to Vanessa about their compatibility.

The type of this slang expression was typed into informal and intimate slang for the speaker used this slang expression to break with the standard language to show their need to be colloquial, and the speaker and hearer shared same reference for this slang expression. Moreover, the term of “big time” was peculiarly used with different slang sense of “Outstanding; extravagant” (Spears 31).
After knowing the meaning of the slang expression above, the strategy applied for this slang was **softening strategy**, because the slang expression was translated into more familiar daily word which was “sangat” for the translation. Therefore, the translation would sound natural and understandable for the TL audiences. **Pragmatic equivalence** also dealt with this translation, for the implied meaning of SL was successfully transferred to TL. Therefore, the translation fulfilled its communicative function.

**Datum 9**

SL : **Ringing any bells?**

TL : **Terasa familiar?**

Context : Deadpool asks the villain whether the villain still remembers him or not

The type of slang expression above was **informal and intimate slang**, for the speaker used that slang expression to fulfill his need to be colloquial and to make the conversation informal. Moreover, the meaning of slang above was to stir something in someone’s memory (Spears 340). The speaker also spoke this slang expression when he asked the villain whether he remembered the speaker or not.

From the meaning description, it could be concluded that **softening strategy** was used in the translation, because it contained daily word that was familiar for the TL audiences, so the message could be transferred correctly to the TL audiences. Therefore, **pragmatic equivalence** was dealt by the translation, for the translation used daily word to transfer the implied meaning of the slang expression, so it could fulfill its communicative function for TL audiences.
Datum 10

SL: I swear to God, I will find you in the next life and I’m gonna **boom-box** Careless Whisper outside your window.

TL: Aku akan menemukanmu di kehidupan berikutnya dan kuputar Careless Whisper **kencang-kencang** di luar jendelamu.

Context: Wade tries to convince Vanessa to let him go because he has late-stage cancer.

**Informal and intimate slang** was the type of this slang expression for the speaker used this slang to induce friendliness and to make the conversation warmer. Besides that, he used this slang expression when he convinced his girlfriend to let him go. The slang term “boom-box” was a portable stereo radio (Spears 46).

After knowing the slang expression meaning above, it could be categorized that the slang translation strategy used for this slang expression was **stylistic compensation.** This could be seen from the translation of “boom-box” into “putar kencang-kencang” in TL. Even though, the slang structure of “boom-box” was a noun but the translator here transform it into verb in TL. Moreover, the translator used daily word to translate the slang expression so the translation could keep the same effect of SL in TL.

Therefore, this translation dealt with **pragmatic equivalence.** for the translation contained daily word that was easy to be understood by TL audience in translating this slang expression. Therefore, the translation could be a communicative and acceptable translation for TL audience.
Datum 11

SL: Zip it, Sinead!

TL: Diamlah, Sinéad!

Context: Deadpool orders a girl (Negasonic Teenage Warhead) to be quite, for she interferes his talk.

This slang expression was classified as Informal and intimate slang for this slang expression was used to make the conversation informal and to break with the standard language. The speaker spoke this slang expression when a girl interfered his talk. Moreover, the slang expression “zip it” meant “be quite” (Spears 482) but the common use of the term “zip it” was for fasten the zip of a garment that (someone) is wearing.

In accordance to the type and the meaning above, the translation could be categorized as softening strategy because this slang expression was translated into ordinary daily used word which was “diamlah”. Moreover, this strategy was done to aim a naturalness of expression. Therefore, the translation dealt with pragmatic equivalence because the implied meaning of the translation was correctly transferred to the TL using more ordinary word so the translation could be communicative.

Datum 12

SL: I’m the only one who can fix your ugly mug.

TL: Hanya aku yang bisa memperbaiki wajah jelekmu!
Context: A man (Francis) takes a fight with Wade and tries to convince Wade that he is the only one who can cure his face.

This slang expression in SL was categorized as **vulgar and offensive slang** because the speaker used improper, rude and derogatory language to show his intention to be rude and impolite. The common term “mug” referred to a cylindrical drinking cup was peculiarly used with slang sense with rude effect of “the face” (Spears 274). Moreover, he used this slang expression to comment his opponent’s face that was damaged. The slang expression in translation was “wajah”. It meant that the slang expression changed into an ordinary daily word in TL.

From the meaning description above, the translator applied **softening strategy** for he/she wanted to make a natural and acceptable translation. Moreover, the offensive effect of this slang expression had lost from this translation but the meaning was still had the same respond in TL. Therefore, it could be concluded that this translation dealt with **pragmatic equivalence** because the translation changed the slang expression into ordinary word to fulfill the communicative function of the translation in TL.

**Datum 13**

SL : Oh, and I thought you guys were dicks before.

TL : Kukira kalian sebelumnya cuma pengecut.

Context : Wade talks to the villains about what he thought about them.

**Vulgar and offensive slang** was the type of this slang expression, for the speaker used rude and derogatory word as a slang to criticize other people.
Therefore, this slang expression was forbidden to use in conversation with person of higher social status. Moreover, the slang term of “dick” was a stupid person, usually male (Spears 106).

Based on the meaning explanation above, it could be seen that the translation applied softening strategy, for it transferred slang expression “dicks” using daily word which was “pengecut”. Therefore, the vulgarity and offensiveness effect of this slang could be avoided in TL. Moreover, there was modification in the TL, but it did not break rules of the transformation in the SL.

However, the word “pengecut” was not equivalent with the slang meaning of “dick” which was a stupid person, usually male, for “pengecut” meant a cowardly or hypocritical person (“pengecut”). Therefore, it would be more appropriate if the slang expression “dick” was translated into “orang bodoh”, for it meant stupid person in TL.

**Datum 14**

SL: And the only guy who could fix this fugly mug is the British *shitstick* who ran the mutant factory.

TL: Satu-satunya orang yang bisa memperbaiki wajah jelek ini adalah bedebah Inggris yang mengelola pabrik mutan.

Context: Wade talks to Weasel about the man (Francis) who broke his face and turned him into a mutant.

The type of slang expression above was vulgar and offensive slang because the speaker used this slang expression to express his anger to a scientist that ruined his body. Moreover, this slang expression made the conversation
formality lower for it was forbidden to be used in discourse with person of higher social status. “shitstick” itself was a rude and derogatory slang that meant a wretched and undesirable person (Spears 365). The word “shitstick” was translated into “bedebah” in TL.

After knowing the meaning and the translation of this slang expression, it could be concluded that the translation applied literal translation strategy for the translation was translated directly but it was appropriate grammatically and idiomatically in TL. Therefore, this translation dealt with denotative equivalence because the words in SL and TL referred to same entity.

Datum 15

SL : But the douchebag does thinks you’re dead, right?
TL : Tapi bajingan itu mengira kau sudah mati, kan?

Context : Wade and his friend (Weasel) make a plan to beat the villain.

This slang expression was identified as a vulgar and offensive slang, for the speaker used this slang to show his intention to be rude and impolite. Moreover, this slang was also taboo term in ordinary discourse with person of greater social status or responsibility. The slang meaning of “douchebag” was a wretched and disgusting person (Spears 117).

From the explanation above, it could be categorized that the translation applied literal translation strategy, for there was no structure change in TL. Moreover, the slang expression “douchebag” was directly transferred into TL which was “bajingan”, for the slang meaning of “douchebag” and the meaning of
“bajingan” was same. Therefore, the translation dealt with denotative equivalence, because words in TL and SL referred to same entity.

Datum 16
SL: Dumbass.
TL: Bodoh!

Context: an old woman (Al) criticizes Wade action when he washes his full-blooded white suit.

The slang expression in SL was vulgar and offensive slang because the speaker used improper, rude and derogatory language to show his intention to be rude and impolite. Moreover, the slang term of dumbass is a stupid person (Spears 124). From the meaning explanation, it could be concluded that the translation used softening strategy. It could be identified from the translation that this slang expression was translated into “bodoh”. The word “bodoh” in Indonesian is softer and appropriate than “goblok” and “bego”. Therefore, this translation dealt with pragmatic equivalence for the translation applied softer word which was “bodoh” to transfer the slang meaning of “dumbass”.

Datum 17
SL: Oh! So comfy.
TL: Oh, nyaman sekali.

Context: Wade wears his favorite slippers.

The slang expression above was informal and intimate slang for the speaker used this slang to break the standard language rules and lower the
formality of discourse. Therefore, he was able to make an informal atmosphere. Moreover, “comfy” was the abbreviation of comfortable (Spears 86).

From the meaning above, the strategy used for this slang was literal translation strategy. Moreover, this slang expression was just an abbreviation. Therefore, the translation that transferred this slang expression into “nyaman” in TL was a direct translation. Therefore, this translation dealt with denotative equivalence by having words that referred to the same entity.

**Datum 18**

SL: Better find her fast before **numbnuts** does.

TL: Harus cepat menemukannya, sebelum **mereka**.

Context: Wade talks to Weasel that they need to find Vanessa before the villain (Francis).

**Vulgar and offensive slang** was the type of this slang expression because the speaker used this slang to show his intention to be rude and impolite. This expression was slang, for its use was taboo for discourse with person of higher responsibility and to lower the formal atmosphere of conversation. Moreover, he spoke this slang expression for the villain that wanted to kidnap his girlfriend. The meaning of “numbnuts” in slang dictionary was a jerk or a worthless person (Spears 286).

From the meaning explanation above, the slang translation strategy used in this translation was softening strategy for the translator translated “numbnuts” into plural pronoun “mereka” which was softer in TL. Therefore, the offensive effect of the SL could be handled. However, the slang expression in this datum
referred to one person, so the translation did not deal with meaning equivalence, for the translator translated it into plural pronoun “mereka”. It would be more acceptable if the translator translated it into “dia”, for “dia” was a singular pronoun for third person in target language.

Datum 19

SL: Go get her, tiger.

TL: Kejar dia.

Context: Weasel encourages Wade to chase Vanessa.

This slang expression here was classified as informal and intimate slang type because the speaker spoke this slang to embrace his friend. Therefore, he was brave to chase his girlfriend. It indicated that the speaker wanted to induce friendliness when he applied this slang expression, for he and his friend had same reference. Moreover, the slang sense of term “tiger” was a strong and virile man (Spears 433).

After knowing the meaning of this slang expression, it could be concluded that the strategy used for this slang expression was softening strategy, because the translator decided to not transfer this slang expression in TL for this slang expression was just for adulation. It was done to make more communicative translation.

From the translation, it could be concluded that the translation dealt with pragmatic equivalence. It could be seen from the slang expression that was not transferred into TL for this slang expression was just adulation. Therefore, the translation could be more communicative in TL.
Datum 20

SL : Oh, I so pity the **dude** who pressures her into prom sex.

TL : Aku kasihan kepada **lelaki** yang memaksanya bercinta usai pesta dansa.

Context : Deadpool talks to the audiences what he thought about Negasonic Teenage Warhead’s power.

The type of slang expression above was **informal and intimate slang**, because the speaker used this slang expression to induce friendliness with audiences and to change the level of discourse into the direction of familiarity by breaking the standard language. Moreover, the slang term of dude was a male or a guy but also could be as a term of address (Spears 123).

From the meaning explanation above, the strategy that was applied in this translation was **softening strategy**, for the slang expression “dude” was translated into standard word in TL which was “lelaki”, so the TL audiences could understand the full meaning of SL. Therefore, the translation was dealt with **pragmatic equivalence**, because the translation was designed to reproduce the SL meaning in another culture in such a way that enabled the TL audiences to understand it clearly, so the translation could fulfill its communicative function.

Datum 21

SL : Asshole!

TL : Bajingan!

Context : Vanessa shouts to her boyfriend (Deadpool) for leaving her so long.

The slang expression above was **vulgar and offensive slang**, because the speaker used this slang to criticize her boyfriend behavior after leaving her for so
long and to show her intention to be rude and impolite. Moreover, the speaker used slang term of “asshole” which had mean “a worthless and annoying person” (Spears 9).

From the slang meaning description above, it could be concluded that the translation applied literal translation strategy, because the translation was the direct transfer of SL into grammatically and idiomatically appropriate in TL. Moreover, using this strategy could keep the rudeness effect of the slang expression in TL. Therefore, the translation dealt with denotative equivalence, because the words in SL and TL referred to same entity.

Datum 22

SL: It’s a total dick move.
TL: Itu tak sopan.

Context: Deadpool criticizes audiences’ behavior for lying their garbage around.

This slang expression was type into vulgar and offensive slang because this slang contained rude and vulgar word. Moreover, the speaker spoke this slang when he criticized the audiences that left the garbage lying around in the cinema. The slang term of “dick move” was a contemptibly cruel or selfish action (“dick move”).

From the meaning above, it could be identified that this translation applied softening strategy. This strategy was used to soften the vulgar and offensive effects of this slang expression. Therefore, the translation could be acceptable and appropriate for the TL audience. The slang expression “dick move” was translated
into “tak sopan” which was more polite words in TL. Therefore, this translation dealt with **pragmatic equivalence** for the translator transferred this slang expression into TL with polite and understandable words so the translation could be communicative for TL audience.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The researcher found all four types of slang expression in the SL which were group identification and creative slang, private and secret slang, informal and intimate slang and vulgar and offensive slang. However, vulgar and offensive slang was the most used slang types. It was reasonable because the society of the movie is underground society. Therefore, it was not bizarre if the characters of the movie were vulgar and offensive. Moreover, the conversations in Deadpool movie were mostly in informal situation, so it was not strange when the characters spoke some vulgar and offensive slang. However, in translation, there were some slang expressions that have no direct lexical meaning. Therefore, the slang expressions were transferred into daily words in TL.

The researcher also found all three slang translation strategies which were softening, stylistic compensation and literal translation, but softening strategy was the most applied in this translation. It is understandable for softening strategy had same concept with dynamic equivalence which aimed naturalness of TL. Moreover, softening strategy could also be used to avoid vulgar and rudeness effects of slang expression. However, literal translation strategy could also be used if vulgarity and rudeness effect of the slang expression was wanted to keep in TL.
The researcher just found three of five meaning equivalence categories based on Werner Koller that was dealt with the translation. They were **pragmatic equivalence, denotative equivalence, and connotative equivalence**. However, **pragmatic equivalence** appeared as the most dealt meaning equivalence category. Therefore, it could be concluded that the good translation aimed a communicative result so the target audiences could fully understand the message of SL. However, some slang expressions (datum 2, datum 13 and datum 18) were not translated correctly, because the translation applied the incorrect strategy, so those slang expressions did not deal with meaning equivalence.

**B. Suggestions**

After the conclusions above, the researcher has some suggestions as below:

1. For the translators of subtitle, the researcher suggests the translators to always learn about slang expression and the culture that bounds to it. Moreover, the researcher also suggests keeping update whether one slang expression is still slang or changing into colloquial. This update knowledge will help the translators to make a fine translation.

2. For the researchers who want to do a research about slang language. The researcher suggests that making an update slang dictionary is important. Therefore, that dictionary can help people to enrich their knowledge of slang language and to aid them when they want to translate slang expression.
3. For students who interest in the slang language field. Studying about slang language is very challenging so the researcher suggests that the students must enjoyably learn about slang language and how to translate it. Therefore, they can fully master slang language and how to translate it, and can conduct a good research about slang language. Afterwards, the researcher hopes this research can help other students who want to do a research in the related field.

4. For English Letter Department from Adab and Humanities Faculty of the State Islamic University Syarif Hidayatullah Jakarta. The researcher suggests to put informal language especially slang and how to translate it into curriculum for there are so many students that has lack of slang language knowledge and how to translate it. Therefore, putting informal language especially slang and how to translate it into curriculum may help the student to have further knowledge about slang expression and how to translate it.


Spears, Richard A. *NTC’s Dictionary of American Slang and Colloquial


APPENDIX

These appendix are taken from internet on the web
https://subscene.com/subtitles/deadpool/english/1323867
https://subscene.com/subtitles/deadpool/indonesian/1322727
http://www.imdb.com/title/tt1431045/

Genres: Action | Adventure | Comedy | Romance | Sci-Fi

Synopsis: A fast-talking mercenary with a morbid sense of humor is subjected to a rogue experiment that leaves him with accelerated healing powers and a quest for revenge.

Release Date: 12 February 2016 (USA)

Runtime: 108 min

Production Co: 20th Century Fox

Director: Tim Miller

Writers: Rhett Reese, Paul Wernick
The Plot Summary of Deadpool Movie

Wade Wilson is a small-time mercenary. He meets Vanessa and falls in love. Life is idyllic until one day he is diagnosed with terminal cancer. Things look bleak but a man appears who says he can be cured, through a treatment that gives him superhero powers. After initially turning him down, Wilson agrees, and meets the man behind the project, Ajax. While undergoing the treatment he discovers that it will involve him becoming a mutant, and he will need to undergo several painful tests to discover what his mutant abilities are. Plus, Ajax is a sadist. The treatment results in Wilson getting powers of accelerated healing but also leaves him terribly disfigured. Ajax tries to keep him a prisoner but he escapes. He now has two aims: find Vanessa and make Ajax pay for what he did to him. Killing Ajax may not be as easy it seems, as Ajax is also a mutant and the meddling superhero Colossus and his sidekick Negasonic Teenage Warhead keep getting in the way. Oh, and Wade Wilson is now operating under an alias: Deadpool.
Datum 3

I give a guy a pavement factal.

Datum 4

Jika aku tahu orang pelajar, itu karena dia pintar dan mandiranya.

You know, for a merc, you're pretty warmblooded.

Sebagai tentara bayaran, kau sadia. Tapi kau malah melepaskan anak itu.
Datum 5

Baby, are you sure you wanna shoot your whole wad?

Datum 6

Yakin mau habiskan sampai kering?

VANESSA: Skip. Hands off the money, please.

Keluar dulu, baca-baca mantra. Hei, jangan nemu kangkung lagi.
Datum 7

bump fuzzles for money?

...bercinta demi uang?/
Ya.

Datum 8

Well, your crazy matches
my crazy. Big time.

Kau sama gilanya denganku, tangat.
Datum 9

Ringing any bells? No?

Datum 10

Terasa familiar? Tidak?

I'm gonna boom-box Careless Whisper through your window.

dan kuputar Careless Whisper kencang-kencang di luar jendela.
Datum 11

Zip it, Shead!

Datum 12

Oh, and I thought you guys were dicks before.

Kukirakallan cebelumnya cume pecutc? Yaha bagian garing lucu banget ya. 
Datum 13

Datum 14
Datum 15

But the douchebag does thinks you’re dead, right?

Datum 16

Or wear red. Dumbass.

Air soda dan lemon untuk bersihkan caras. Jadi pakaiilah kostum merah. Bodoah!
Datum 17

Tapi kau bukan wanita berkala.
Oh, nyaman sekali.

Datum 18

Bentar lagi kepadanya, ironi.
Harus cepat menemukannya, sebelum mereka.
Datum 19

Go get her, tiger.

Hello, where is she?! I pulled her to the back. She's gone.

Datum 20

Oh, I forgive the dude who pressured me into prom sex.

I pity her. I'm sorry for her. I'm sorry for my generation.
Datum 21

Datum 22