

*The Translation Strategies Of Slang Expressions In The Subtitle Of The Movie
"My Oxford Year"*

**Strategi Penerjemahan Ungkapan Slang dalam Subtitle Film
"My Oxford Year"**

Yenita Simanullang¹, Febrina S.L. Lumbantobing², Srisofian Sianturi³
English Education Study Program, HKBP Nommensen University^{1,2,3}

Email: ¹yenita.simanullang@student.uhn.ac.id, ²febrinalumbantobing@uhn.ac.id,
³srisofiansianturi@uhn.ac.id

*Corresponding Author

Received : 22 Maret 2026, Revised : 15 April 2026, Accepted : 1 Mei 2026

ABSTRACT

The use of slang in movies represents informal, expressive, and culturally bound language that often creates challenges in translation, particularly in subtitles. Slang expressions are commonly used to reflect natural conversation, characterize speakers, and convey emotional nuance. However, many slang expressions do not have direct equivalents in the target language, which can result in shifts in meaning, tone, and cultural context. This issue becomes more complex when translating British slang into Indonesian, as both languages differ significantly in terms of cultural references, social usage, and linguistic structure. Therefore, it is important to examine how slang expressions are translated and what strategies are applied to maintain their meaning and function in subtitles. This study aims to identify the types of slang expressions found in the movie My Oxford Year and to analyze the translation strategies used in translating those expressions into Indonesian subtitles. This study employs a qualitative descriptive method. The data were collected from the English and Indonesian subtitle files of the movie, focusing on 35 selected slang expressions that appear throughout the dialogue. The data were analyzed using classification of slang by Tony Thorne and translation strategies by Mona Baker. The findings reveal that various types of slang are used in the movie, including colloquial slang, taboo slang, youth slang, occupational slang, and creative or innovative slang, with colloquial slang as the most dominant type. In terms of translation strategies, paraphrase using related words, cultural substitution, and translation by a more neutral word are the most frequently applied strategies. Overall, the study indicates that the translator tends to prioritize clarity, readability, and naturalness in the target language, although some stylistic and cultural nuances of the original slang expressions are inevitably reduced.

Keywords: Translation Strategies, Slang Expressions, Subtitle, Movie, Qualitative Research.

ABSTRAK

Penggunaan bahasa gaul dalam film mewakili bahasa informal, ekspresif, dan terikat budaya yang seringkali menimbulkan tantangan dalam penerjemahan, khususnya dalam subtitle. Ungkapan gaul umumnya digunakan untuk mencerminkan percakapan alami, menggambarkan pembicara, dan menyampaikan nuansa emosional. Namun, banyak ungkapan gaul tidak memiliki padanan langsung dalam bahasa sasaran, yang dapat mengakibatkan pergeseran makna, nada, dan konteks budaya. Masalah ini menjadi lebih kompleks ketika menerjemahkan bahasa gaul Inggris ke dalam bahasa Indonesia, karena kedua bahasa tersebut berbeda secara signifikan dalam hal referensi budaya, penggunaan sosial, dan struktur linguistik. Oleh karena itu, penting untuk meneliti bagaimana ungkapan gaul diterjemahkan dan strategi apa yang diterapkan untuk mempertahankan makna dan fungsinya dalam subtitle. Studi ini bertujuan untuk mengidentifikasi jenis ungkapan gaul yang ditemukan dalam film My Oxford Year dan untuk menganalisis strategi penerjemahan yang digunakan dalam menerjemahkan ungkapan tersebut ke dalam subtitle bahasa Indonesia. Studi ini menggunakan metode deskriptif kualitatif. Data dikumpulkan dari berkas subtitle bahasa Inggris dan Indonesia film tersebut, dengan fokus pada 35 ungkapan gaul terpilih yang muncul di sepanjang dialog. Data dianalisis menggunakan klasifikasi bahasa gaul oleh Tony Thorne dan strategi penerjemahan oleh Mona Baker. Temuan menunjukkan bahwa berbagai jenis bahasa

gaul digunakan dalam film tersebut, termasuk bahasa gaul sehari-hari, bahasa gaul tabu, bahasa gaul anak muda, bahasa gaul pekerjaan, dan bahasa gaul kreatif atau inovatif, dengan bahasa gaul sehari-hari sebagai jenis yang paling dominan. Dalam hal strategi penerjemahan, parafrase menggunakan kata-kata terkait, substitusi budaya, dan penerjemahan dengan kata yang lebih netral adalah strategi yang paling sering diterapkan. Secara keseluruhan, penelitian ini menunjukkan bahwa penerjemah cenderung memprioritaskan kejelasan, keterbacaan, dan naturalitas dalam bahasa sasaran, meskipun beberapa nuansa gaya dan budaya dari ungkapan bahasa gaul asli mau tidak mau dikurangi.

Kata Kunci: Strategi Penerjemahan, Ungkapan Bahasa Gaul, Subtitle, Film, Penelitian Kualitatif

1. Introduction

Language is an essential aspect of human communication that helps people share thoughts, feelings, and experiences. In the era of globalization, people with different languages and cultural backgrounds need translation to communicate effectively. The interaction between people with different languages and cultures often requires a medium that allows messages to be understood across languages. With translation, people can understand movies, songs, texts, and other media that come from different languages and cultures. The process goes beyond simply substituting words and requires the translator to convey meaning, intention, and cultural nuances from one language to another so the message can be comprehensible to the audience.

Translation is an important process in connecting communications between languages and cultures. Translators often face challenges when there is no direct equivalence between the source and target languages. To solve these challenges, translators use various strategies. Mona Baker (1992), in her book *In Other Words: A Coursebook on Translation*, identifies several strategies, including using a more general word, cultural substitution, paraphrasing, omission, and borrowing. These strategies help translators convey the closest meaning of the original message while keeping the translation natural and easy to understand. This approach becomes especially important when translation informal or culture-bound language, such as slang, which often carries unique social and cultural nuances. In this modern era, translation not only operates in written texts such as books or documents but also in audiovisual media, where the meaning is delivered with subtitles and dialogues. This makes translation an essential tool to support cross-cultural understanding.

In the field of media and entertainment, translation becomes a crucial element in facilitating cultural understanding for people from different languages and cultures, especially with film subtitles. Subtitles help audiences who do not speak the original language to understand the dialogue and the story. However, film translation, especially subtitling, needs precision, creativity, and cultural awareness as a challenge for translators. This challenge becomes more complex when the film contains informal language such as slang expressions that carry strong social and cultural meaning.

Slang is a significant aspect of everyday communication, especially among younger speakers. Slang often reflects the identity, humour, and social relationships of a community. When such expressions appear in a film, they bring authenticity to the characters and dialogue but also pose difficulties for translators. The main challenge when translating slang expressions lies in finding equivalent expressions that sound natural in the target language from the source language without losing the original meaning when both have different linguistic structures or social norms, such as Indonesian and English. The movie *My Oxford Year* contains several slang expressions that are used to reflect the characters in an informal way of speaking. The examples can be seen as follows:

Example 1:

A: "Do you fancy him?"

B: "Yeah, I think I do."

Example 2:

A: "It's Bloody freezing today."

B: "Tell me about I."

Example 3:

A: "Did you see that guy over there?"

B: Yeah, he's really fit."

These dialogue examples show how slang expressions naturally occur in everyday conversations among the characters. The word "fancy" appears in a conversation about personal feelings, where it clearly means "to like someone" rather than its literal meaning related to elegance. The word "bloody" serves as an emotional intensifier expressing frustration or emphasis, while "fit" is used to describe physical attractiveness rather than physical health. These meanings can only be understood by considering the conversational context and cultural background of British English. These examples illustrate how slang carries cultural meaning that makes direct translation into Indonesian challenging and requires careful choice of translation strategies.

The movie *My Oxford Year* is chosen as the object of this study because it contains a wide variety of slang expressions that are used by young characters in a British university setting. The film portrays a combination of British and American English slang, reflecting the lifestyle, humor, and identity of modern people. This mix of linguistic and cultural elements makes the movie an interesting and valuable material for analysis. Through its subtitles, we can observe how the translators transfer the meaning of slang expressions into Indonesian while ensuring they remain relatable and understandable to local audiences.

Furthermore, this title was chosen because the researcher is personally interested in oral translation, as most translation studies and classroom discussions often focus more on written translation. In the English Education Department, translation is one of the core courses; however, the materials commonly emphasise written translation rather than spoken or audiovisual translation. Furthermore, this study aims to provide a broader perspective by analyzing the translation of slang expressions in a movie as an example of audiovisual or oral translation practice.

Previous studies on slang translation have mostly focused on American English slang or on animated movies such as *The Incredibles* and *Mean Girls*. However, fewer studies have analyzed the translation of British slang in contemporary romantic drama films like *My Oxford Year*. Therefore, this study seeks to fill that gap by examining the translation strategies used to render British slang expressions into Indonesian subtitles.

The main goal of this study is to identify and describe the translation strategies applied to slang expressions in the subtitles of *My Oxford Year*. By doing so, the research hopes to shed light on how translators handle informal and culturally specific language, ensuring that the translated version still conveys the intended tone and meaning. The findings are expected to enrich the understanding of translation practices, particularly in the field of audiovisual translation, and to offer insights into how slang can be effectively adapted across languages and cultures.

2. Method

This study uses a qualitative descriptive research design because the main goal is to describe, in a clear and straightforward way, how slang expressions in the film *My Oxford Year* are translated into Indonesian. Qualitative research is an approach used to explore and understand the meanings that individuals or groups attach to a social or human problem. In other words, qualitative research helps the researcher examine real-life situations and interpret their meanings (Creswell, 2018). This idea fits well with the purpose of this study, since the translation of slang requires understanding both language use and the context in which the expressions appear.

By using Creswell's qualitative approach, this research focuses on examining the data naturally — without trying to control or manipulate anything. The researcher looks at the film dialogue, identifies the slang expressions, and observes how they are translated in the Indonesian subtitles. A descriptive design is suitable because the study does not try to measure effectiveness or compare different translations; instead, it simply aims to present what strategies appear and explain how they work in the subtitles.

3. Literature Review

The first theoretical foundation is the concept of translation strategies, primarily based on *In Other Words: A Coursebook on Translation* Baker outlines a set of practical strategies that translators can apply when facing problems of non-equivalence at various linguistic levels (Baker, 2011).

There are many definitions of translation from the experts. One of the definitions of translation is that translation defines as “the replacement of textual material in one language by equivalent textual material in another language” (Catford, 1965).

Another perspective proposes that “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style (Nida & Taber, 2003).

Newmark (1988) offers another perspective, describing translation as “rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988). With this description, Newmark focuses on the translators' intention and their responsibility to remain faithful to the original message. This point of view combines semantic accuracy with expressive clarity, stating that translation is both a science and an art.

According to the explanations about the definition of translation before, it can be concluded that translation is a process that comes with steps. This statement is similar to the statement which explains that translation is not a single action but a cyclical process that involves several stages of understanding, revising, and finalizing the text (Robinson, 2019).

According to Newmark (1988:15), oral translation focuses more on getting the message across clearly and naturally, because spoken communication relies heavily on understanding rather than perfect linguistic accuracy.

Several linguists provide different definitions, but all of them agree that slang is a language that contains social, innovative, and group-oriented elements. Tony Thorne, a British lexicographer specializing in contemporary slang, defines slang as “an ever-changing set of colloquial words and phrases used in informal contexts to signal group identity, attitude, or cultural belonging” (Thorne, 2014).

As (Thorne, 2014) notes, slang is deeply rooted in youth culture, creativity, and social interaction, making it highly context-dependent. For this reason, slang rarely has a direct equivalent in another language. Baker explains that this problem is known as *non-equivalence*, where an item in the source language (SL) has no natural match in the target language (TL).

4. Findings And Discussion

1.1 Findings

This section presents the findings of the research on slang expressions found in the English subtitle of the movie *My Oxford Year* and their translations in the Indonesian subtitle. The English subtitle serves as the source language (SL), while the Indonesian subtitle functions as the target language (TL). The data of this study were obtained by examining the subtitle and identifying utterances that contain slang expressions. In total, 35 slang expressions were identified and compiled as the primary data of this research. These data are presented in Table 1. The analysis focuses on identifying the types of slang based on Tony Thorne and the translation strategies based on Mona Baker. Furthermore, the data are analyzed using the

qualitative data analysis model proposed by Miles, Huberman, and Saldaña, which consists of data condensation, data display, and conclusion drawing and verification.

1.1.1 Data Analysis

In this study, the data were analyzed using the qualitative data analysis model proposed by Miles, Huberman, and Saldaña (2014). Before conducting the analysis, the data had already been identified and compiled in the form of subtitle excerpts containing slang expressions, which are presented in Table 1. This means that the data used in this study were not taken randomly, but were carefully selected from the entire subtitle of the movie based on their relevance to the research focus.

The analysis consists of three interconnected stages: data condensation, data display, and conclusion drawing and verification. These stages are not strictly linear, but rather form a continuous and flexible process. In other words, the researcher may move back and forth between the data and the analysis to ensure that the interpretation is accurate and consistent. This approach allows the researcher to understand not only what the data show, but also how and why certain patterns appear.

a. Data Condensation

The first stage is data condensation. In this stage, the researcher focused on selecting and simplifying the data from a larger set into a more manageable and relevant form. Initially, the movie subtitle contains a large number of dialogues. However, not all of them are relevant to this study. Therefore, the researcher carefully examined the entire subtitle and selected only the utterances that contain slang expressions.

Through this process, 35 slang expressions were identified and used as the main data of this study. This step is important because it shows that the data have already been reduced before being analyzed further. In other words, the researcher did not directly analyze all the dialogues, but first narrowed down the data to focus only on those that are relevant to the research objectives.

After the relevant data were selected, each slang expression was classified based on the types of slang proposed by Tony Thorne, namely colloquial slang, taboo slang, youth slang, occupational slang, and creative or innovative slang. In addition, each expression was also examined to identify the translation strategies used by the translator, based on Mona Baker’s theory. This step helps the researcher to organize the data in a meaningful way before moving to the next stage.

b. Data Display

The second stage is data display. In this stage, the condensed data were organized and presented in a clear and systematic form. The data are displayed in Table 4.1, which includes the slang expressions in the source language (SL), their translations in the target language (TL), timestamps, types of slang, and translation strategies. By looking at the table, the reader can clearly understand how the data are structured and how the analysis is conducted. The condensed data are presented in Table 1. as the data display.

Table 1. Slang Expressions and Translation Strategies in My Oxford Year

No.	Timestamp	SL (English Sub)	TL (Indonesian Sub)	Type of slang	Translation strategy
1.	00:02:36--> 00:02:40	Who the bloody hell's that?	Siapa itu?	Taboo Slang	Omission
2.	00:02:41--> 00:02:43	Wonderful face. Shocking shoes.	Wajahnya cantik, sepatunya parah.	Colloquial Slang	Paraphrase Using Related Word
3.	00:04:00,166 --> 00:04:01,000	Bellend!	Bajingan!	Taboo Slang	Cultural Substitution
4.	00:04:42,416 --> 00:04:44,707	Hello, mate.	Halo.	Colloquial Slang	Omission
5.	00:08:11,041 --> 00:08:12,250	I was stalking that Adonis rower	Aku menguntit atlet dayung tampan	Creative / Innovative Slang	Paraphrase Using Related Word

6.	00:08:22,250 --> 00:08:24,957	Loveless, <i>darling</i> , not sexless.	Tanpa cinta, <i>Say</i> , bukan tanpa seks.	Colloquial Slang	Cultural Substitution
7.	00:08:39,291 --> 00:08:43,000	<i>you lot</i>	(Not translated)	Colloquial Slang	Omission
8.	00:09:09,166 --> 00:09:11,040	Okay, now that is a serious bit of <i>crumpet</i> .	Nah, ini baru <i>sangat tampan</i> .	Taboo Slang	Paraphrase Using Unrelated Word
9.	00:09:30,958 --> 00:09:33,000	I'd <i>eat</i> him.	Aku <i>mau</i> dia.	Youth slang	More Neutral Word
10.	00:11:08,041 --> 00:11:11,124	<i>Banging</i> on about	<i>membahas</i>	Colloquial Slang	More Neutral Word
11.	00:13:05,875 --> 00:13:09,375	schedule a <i>tute</i>	Jadwalkan <i>sesinya</i> .	Occupational Slang	Paraphrase Using Related Word
12.	00:16:54,083 --> 00:16:57,875	She's <i>keen</i> .	<i>Sigap sekali</i> .	Colloquial Slang	More Neutral Word
13.	00:21:56,458 --> 00:21:58,500	- <i>Down the hatch!</i> Whooh!	- <i>Habiskan!</i>	Colloquial Slang	Cultural Substitution
14.	00:22:00,541 --> 00:22:03,499	<i>Bloody itchy</i> .	<i>Gatal sekali</i> .	Taboo Slang	Omission
15.	00:22:12,208 --> 00:22:14,290	Do you <i>fancy</i> him?	- Apa kau <i>menyukainya?</i>	Youth Slang	Paraphrase Using Related Word
16.	00:22:16,916 --> 00:22:18,957	<i>Dog's bollocks</i> .	Dia <i>gila</i> .	Taboo Slang	Paraphrase Using Unrelated Word
17.	00:23:09,208 --> 00:23:10,915	You're <i>pissed</i>	Kau <i>mabuk</i> ,	Colloquial Slang	Paraphrase Using Related Word
18.	00:23:31,583 --> 00:23:32,541	<i>The loo</i> .	<i>Toilet</i> .	Colloquial Slang	More Neutral Word
19.	00:23:33,208 --> 00:23:36,208	<i>Mugged you off</i> there, mate.	Dia bikin kau <i>tampak bodoh</i> .	Youth Slang	Paraphrase using unrelated word
20.	00:28:42,750 --> 00:28:44,624	<i>Gig</i> .	<i>Pertunjukan</i> .	Occupational Slang	More General Word
21.	00:30:44,833 --> 00:30:45,916	<i>Oy, oy</i> .	<i>Wow</i> .	Colloquial Slang	Cultural Substitution
22.	00:33:19,208 --> 00:33:22,375	Tea and <i>crumpet?</i>	Teh dan <i>crumpet?</i>	Creative / Innovative Slang	Loan Word + Explanation
23.	00:35:36,750 --> 00:35:37,916	<i>Wheels up</i> .	<i>Lepas landas</i> .	Occupational Slang	Paraphrase Using Related Word
24.	00:45:57,458 --> 00:45:59,249	<i>Chug! Chug!</i> <i>Chug! Chug!</i>	<i>Habiskan!</i>	Youth Slang	Cultural Substitution
25.	00:52:48,500 --> 00:52:51,958	<i>Get a pint</i> .	<i>Beli bir</i>	Colloquial Slang	More general Word
26.	00:53:16,875 --> 00:53:18,666	Oh balls.	<i>Astaga</i>	Taboo Slang	Omission
27.	00:53:35,041 --> 00:53:36,624	<i>500 quid</i> .	£500.	Colloquial slang	More neutral word
28.	00:53:58,833 --> 00:54:00,540	<i>Bollocks to this</i> .	<i>Persetan dengan ini</i> .	Taboo Slang	Cultural substitution
29.	01:00:55,000 --> 01:00:57,915	<i>Gaudy, naff, and classless</i>	<i>Mewah, norak, tak berkelas</i> .	Colloquial Slang	Paraphrase Using Related Word
30.	01:06:43,708 --> 01:06:46,582	I mean, honestly, they'd call me <i>Bender Like Beckham</i> ,	Jujur, mereka memanggilku <i>"Bender Like Beckham"</i> ,	Creative / Innovative Slang	Loan word
31.	01:06:48,291 --> 01:06:51,624	<i>Queen Age Bitch</i> ,	Queen Age Bitch	Taboo Slang	Loan Word
32.	01:09:05,875 --> 01:09:09,500	Tom, are you <i>chatting</i> me up?	Tom, apa kau sedang <i>menggodaku?</i>	Youth Slang	Paraphrase Using Related Word
33.	01:10:12,916 --> 01:10:17,540	She gave me her number, and she told me to call her for a <i>chin-wag</i> ,	Dia memberiku nomornya, dan bilanguntuk meneleponnya kalau ingin <i>chin-wag</i>	Colloquial Slang	Loan word + Explanation
34.	01:15:08,458 --> 01:15:09,333	<i>What a shithole</i> .	<i>Gila</i> .	Taboo Slang	More Neutral Word
35.	01:21:04,291 --> 01:21:05,624	I mean, it could be <i>less shitty</i>	<i>Situasinya bisa lebih baik</i>	Taboo Slang	Paraphrase Using Unrelated Word

The table 4.1 presents a total of 35 slang expressions identified in the movie *My Oxford Year*, along with their Indonesian translations, types of slang, and the translation strategies applied. These data indicate that slang is used quite frequently throughout the movie, especially in informal conversations between characters, which helps create a more natural and realistic dialogue.

c. Conclusion Drawing and Verification

The final stage is conclusion drawing and verification. In this stage, the researcher analyzed the data presented in Table 4.1 to identify patterns and draw initial conclusions. From the analysis, it was found that colloquial slang appears as the most dominant type among the data, indicating that informal and everyday expressions are frequently used in the movie dialogue. In addition, the analysis also shows that paraphrase using a related word is the most frequently used translation strategy, suggesting that the translator tends to prioritize clarity and meaning over literal translation. These findings provide an initial overview of how slang is used and translated in the movie. However, a more detailed explanation of the types of slang and translation strategies is presented in the following sections. To ensure the validity of the findings, the conclusions were verified by re-examining the data and checking the consistency between the classification, the translation strategies, and the applied theories.

1.1.2 Types of Slang Expressions

Based on the analysis of the subtitle from the movie *My Oxford Year*, the researcher identified 35 slang expressions used in the dialogue. These slang expressions were taken from the English subtitle and then categorized according to the types of slang by Toony Thorne. According to Thorne’s classification, slang can be grouped into several categories, namely youth slang, colloquial slang, taboo slang, occupational slang, and creative or innovative slang.

After examining the data, it was found that all five types of slang appear in the movie. The distribution of the slang types found in the data is shown in the following table.

Table 2. Types of Slang Expressions

Types of Slang	Frequency	Percentage
Colloquial Slang	14	40%
Taboo Slang	10	28.6%
Youth Slang	5	14.3%
Occupational Slang	3	8.6%
Creative / Innovative Slang	3	8.6%
Total	35	100%

As shown in the table above, colloquial slang appears most frequently, with 14 occurrences (40%) in the data. This result suggests that dialogue in the movie heavily relies on informal language that people often use in daily conversations. Since many scenes in the movie involve casual interactions between characters, such as conversations between friends, family members, or romantic partners, the use of colloquial slang helps make the dialogue sound more natural and realistic.

The second most common type found in the data is taboo slang, which occurs 10 times (28.6%). Taboo slang generally includes expressions that contain mild swear words or offensive language. These expressions are often used by speakers to express strong emotions such as anger, annoyance, frustration, or surprise. In the movie dialogue, these expressions usually appear when the characters react emotionally to certain situations.

The researcher also found youth slang, which appears 5 times (14,3%) in the data. Youth slang is typically associated with young speakers and is often used in relaxed social interactions. In the movie, this type of slang usually appears when characters interact in informal situations, such as during friendly conversations or humorous moments.

Meanwhile, occupational slang and creative or innovative slang appear less frequently, each occurring in 3 times (8,6%) in the data. Occupational slang refers to slang expressions that are related to certain professions or communities, while creative or innovative slang refers to expressions that show creativity or uniqueness in language use. Although these types appear less often, they still contribute to the variation of informal language used in the movie.

Overall, the findings indicate that the use of slang in the movie mainly reflects informal communication between characters, which helps create a more natural conversation style. The presence of different types of slang also shows how characters express emotions, build relationships, and interact with one another in various social situations.

1.1.3 Translation Strategies Used in Translating Slang

In addition to identifying the types of slang expressions used in the movie, this research also examines the translation strategies applied to translate those slang expressions into Indonesian. The analysis of translation strategies in this study is based on the theory proposed by Mona Baker.

Translating slang expressions can be challenging because slang often carries cultural meanings, informal tones, and emotional nuances that may not have direct equivalents in another language. Therefore, translators need to apply different strategies in order to convey the intended meaning while still making the translation understandable and natural for the target audience.

Based on the analysis of the 35 slang expressions found in the movie, several translation strategies were identified. The distribution of these strategies is presented in the following table.

Table 2. Translation Strategies Used in Translating Slang in the Movie My Oxford Year

Translation Strategy	Frequency	Percentage
Pharapruse Using Related Word	8	22.9%
More Neutral / less Expressive word	6	17.1%
Cultural Substitution	6	17.1%
Omission	5	14.3%
Paraphrase Using Unrelated Word	4	11.4%
More General Word	2	5.7%
Loan Word	2	5.7%
Loan Word + explanation	2	5.7%
Illustration	0	0%
Total	35	100%

From the table above, it can be seen that translation by phara[ruse using a related word is the most frequent, appearing 8 times (22.9%) in the data. This strategy is often used when the translator cannot find a direct equivalent of a slang expression in the target language. Instead of translating the slang word literally, the translator conveys the intended meaning by using another word or phrase in Indonesian that has a similar meaning.

The next most frequently used strategies are translation by using a more neutral or less expressive word and cultural substitution, each appearing 6 times (17.1%). These strategies are often applied when the original slang expressions contain strong emotional or cultural elements. By using a more neutral expression or replacing it with a cultural expression in Indonesian, the translator can make the dialogue sound more natural and acceptable for the target audience.

Another strategy found in the data is translation by omission, which appears 5 times (14.3%). This strategy is used when certain slang expressions are omitted in the translation. In subtitle translation, omission is sometimes necessary because subtitles must be concise and easy to read within a limited amount of time.

Other strategies, such as paraphrase using unrelated word, more general word, and loan word appear less frequently. These strategies are usually applied when the translator needs to simplify the expression, adapt cultural references, or maintain clarity in the translation.

Overall, the results show that the translator tends to prioritize clarity and naturalness in the target language when translating slang expressions. Since slang often carries cultural and emotional nuances, the translator adapts the expressions in a way that allows Indonesian viewers to easily understand the dialogue.

2.2 Discussion

This section discusses several selected slang expressions found in the dialogue of *My Oxford Year* and how they are translated into Indonesian subtitles. Each data point is analysed by presenting the dialogue context, identifying the type of slang based on the slang classification proposed by Thorne, and explaining the translation strategy used by the subtitler based on Baker's translation strategies. The analysis aims to explain how the meaning and function of slang expressions are conveyed in the Indonesian subtitles.

Data 1

SL: *Who the bloody hell's that?*

TL: "Siapa itu?"

This dialogue occurs when Anna introduces herself for the first time, and another character reacts with surprise. The expression *bloody hell* is categorised as taboo slang in British English because it is used as a mild swear expression to intensify emotion, particularly surprise or irritation. In the Indonesian subtitle, the translator applies omission, since the slang element *bloody hell* is removed and only the main question is translated. This strategy makes the subtitle shorter and easier to read, but it slightly reduces the emotional intensity expressed in the original utterance.

Data 2

SL: *Wonderful face. Shocking shoes.*

TL: "Wajahnya cantik, sepatunya parah."

This dialogue occurs when a character comments on someone's appearance in a slightly judgmental yet humorous tone. The expression is categorized as colloquial slang, as it reflects informal spoken language commonly used in casual conversation. The translator renders *shocking shoes* as *sepatunya parah*, which shows the use of paraphrase using related word. The meaning is preserved, although the stylistic nuance is slightly adjusted to sound more natural in Indonesian.

Data 3

SL: *Bellend!*

TL: "Bajingan!"

This utterance appears when a character expresses anger toward another character. The word *bellend* is considered taboo slang in British English and functions as a strong insult referring to someone who behaves in an irritating or foolish way. The Indonesian subtitle translates it as *bajingan*, applying cultural substitution. This strategy replaces the British slang insult with a culturally equivalent insult in Indonesian, allowing the emotional tone and pragmatic meaning of the original expression to remain strong and understandable for Indonesian viewers.

Data 5

SL: *I was stalking that Adonis rower.*

TL: "Aku menguntit atlet dayung tampan".

This dialogue occurs when a character jokingly talks about observing an attractive athlete. The word *Adonis* is categorized as creative or innovative slang because it is derived from Greek mythology and is used metaphorically to refer to a very handsome man. In the Indonesian subtitle, the translator renders the expression as *atlet dayung tampan*. This indicates the use of

paraphrase using a related word, since the translator conveys the intended meaning of attractiveness rather than maintaining the mythological reference.

Data 8

SL: *Okay, now that is a serious bit of crumpet.*

TL: "Nah, ini baru sangat tampan."

This expression is used when a character comments on someone's physical appearance in a playful way. The phrase *bit of crumpet* is categorised as taboo slang in British informal language and is often used humorously to refer to an attractive person. In the Indonesian subtitle, the translator renders it as *sangat tampan*. This translation shows the use of paraphrase using unrelated words, because the metaphorical slang expression is replaced with a straightforward description of attractiveness.

Data 9

SL: *I'd eat him.*

TL: "Aku mau dia."

This dialogue appears when a character expresses a strong attraction toward someone. The expression *I'd eat him* belongs to youth slang, often used playfully to indicate strong desire or attraction. In the Indonesian subtitle, the translator translates it as *aku mau dia*. This reflects the strategy of translation by a more neutral word, since the original figurative expression is simplified to convey the intended meaning in a more direct way.

Data 10

SL: *Banging on about*

TL: "Membahas"

This dialogue occurs when a character refers to someone talking excessively about something. The phrase *banging on about* is categorized as colloquial slang, used to describe speaking in an annoying or repetitive way. The translator renders it as *membahas*, applying translation by a more neutral word. While the general meaning is conveyed, the negative connotation of annoyance in the original expression is reduced.

Data 11

SL: *Schedule a tute.*

TL: "Jadwalkan sesinya."

This dialogue occurs in an academic setting at Oxford University. The word *tute* is categorized as occupational slang, referring to a tutorial session in the university system. The translator renders it as *sesinya*, which indicates the use of paraphrase using a related word. This strategy ensures that the meaning is easily understood by Indonesian viewers who may not be familiar with the specific academic term used in British universities.

Data 12

SL: *She's keen.*

TL: "Sigap sekali."

This dialogue occurs when a character comments on someone's enthusiasm. The word *keen* is categorised as colloquial slang in British English, often used to describe someone who is eager or interested. The translator uses translation by a more neutral word, rendering it as *sigap sekali*. Although the meaning is conveyed, the nuance shifts slightly from "enthusiastic" to "quick or responsive."

Data 13

SL: *Down the hatch!*

TL: "Habiskan!"

This expression appears in a drinking context where a character encourages others to drink. The phrase *down the hatch* is categorised as colloquial slang, commonly used in informal social settings. The translator renders it as *habiskan*, applying cultural substitution, since there is no direct equivalent in Indonesian. This translation successfully conveys the intended function of encouraging someone to finish their drink.

Data 14

SL: *Bloody itchy.*

TL: "Gatal sekali."

This dialogue occurs when a character complains about discomfort. The word *bloody* is categorised as taboo slang, functioning as an intensifier in British English. In the Indonesian subtitle, the translator omits this element and translates only *itchy*, applying omission. As a result, the intensity of the complaint is slightly reduced.

Data 15

SL: *Do you fancy him?*

TL: "Apa kau menyukainya?"

This dialogue occurs in a casual conversation about romantic interest. The phrase *fancy him* is categorised as youth slang, referring to liking or being attracted to someone. The translator uses paraphrase using a related word, translating it as *menyukainya*. This maintains the meaning, although the informal nuance of the original expression becomes slightly more neutral.

Data 18

SL: *The loo.*

TL: "Toilet."

This dialogue occurs when a character refers to a restroom. The word *loo* belongs to colloquial slang in British English and is commonly used as an informal term for a toilet. In the Indonesian subtitle, the translator uses translation by a more neutral word, rendering it as *toilet*. This translation clearly conveys the meaning while slightly reducing the informal nuance of the original slang expression.

Data 21

SL: *Oy, oy.*

TL: "Wow."

This expression is used as an exclamation to attract attention or express excitement. It is categorised as colloquial slang in British English. The translator renders it as *wow*, applying cultural substitution, since *oy* does not have a direct equivalent in Indonesian. The emotional function is maintained, although the cultural flavour changes.

Data 23

SL: *Wheels up.*

TL: "Lepas landas."

This dialogue occurs when a character uses the expression *wheels up* metaphorically in a casual conversation, not in an actual aviation setting. In the context of the scene, the expression is used to indicate that something is about to start or that someone is ready to go, often said in a light or slightly humorous tone. Therefore, although *wheels up* originates from aviation terminology, in this context, it functions more loosely in everyday conversation. The phrase is categorized as occupational slang, since it originates from aviation jargon referring to the moment when an aircraft takes off. The translator renders it as *lepas landas*, applying paraphrase using related word. This translation successfully conveys the core meaning, although

it leans more toward the literal aviation sense rather than the slightly metaphorical use in the original dialogue.

Data 27

SL: *500 quid.*

TL: “£500.”

This dialogue occurs when a character mentions an amount of money. The word *quid* is categorized as colloquial slang, referring to British currency (pounds). The translator renders it as *£500*, applying translation by a more neutral word. This strategy maintains clarity and accuracy, although the informal tone of the original slang is reduced.

Data 28

SL: *Bollocks to this.*

TL: “Persetan dengan ini.”

This dialogue occurs when a character expresses frustration and decides to stop dealing with a situation. The word *bollocks* is categorized as taboo slang in British English and is often used to express anger or annoyance. The translator renders this expression as *persetan dengan ini*, which shows the use of cultural substitution. This strategy maintains the emotional tone of frustration while adapting the expression to a culturally equivalent Indonesian phrase.

The findings indicate that slang expressions are widely used in the dialogue of *My Oxford Year*. The presence of slang reflects the informal and conversational style of communication among the characters. Since many scenes in the film involve casual interactions between friends, classmates, or romantic partners, the use of slang helps create a more natural and authentic dialogue. Slang also functions as a linguistic marker that shows social relationships, emotions, and the communicative style of the speakers.

Among the types of slang identified in the findings, colloquial slang appears as the most dominant category. This indicates that the characters frequently use informal expressions that are commonly found in everyday conversations. According to the classification proposed by Tony Thorne, colloquial slang typically occurs in relaxed communication where speakers interact in a familiar and informal setting. In the context of the movie, this type of slang helps portray the closeness between characters and contributes to the natural flow of dialogue. The frequent appearance of colloquial slang suggests that the film attempts to represent realistic spoken language rather than formal or scripted speech.

Another type of slang that appears quite frequently in the data is taboo slang. This type of slang usually includes offensive or insulting expressions that are used to convey strong emotions such as anger, frustration, or surprise. In several scenes of the movie, taboo slang occurs when characters react emotionally to certain situations or conflicts. The use of taboo slang in the dialogue highlights the expressive function of slang, as speakers often rely on such expressions to intensify their feelings and emphasize their reactions in informal communication.

The findings also reveal that paraphrase using a related word is the most frequently used translation strategy in translating slang expressions into Indonesian subtitles. This result indicates that many English slang expressions do not have direct lexical equivalents in Indonesian. Therefore, the translator tends to convey the meaning by using words that are semantically related in the target language. This approach is consistent with the translation strategy proposed by Mona Baker, which suggests that paraphrasing can be applied when the translator cannot find a direct equivalent for a particular expression in the target language.

A similar tendency can also be found in several previous studies on slang translation. For example, the study conducted by (Istiqomah, Rohimah, et al., 2019) on the film *The Social Network* reported that paraphrasing and cultural substitution were among the most frequently used strategies in translating slang expressions into Indonesian subtitles. Their findings show that translators often prioritise conveying the meaning of slang expressions rather than maintaining their literal forms. This observation supports the results of the present study, where

the translator also relies heavily on paraphrasing to maintain clarity and comprehensibility in the target language.

In addition, the findings of this study are also consistent with the research conducted by (Aulia Rahmah et al., 2024), which examined the translation of slang expressions in the animated film *Inside Out 2*. Their study found that translation by using a more general word and paraphrasing were commonly applied when translating slang expressions into Indonesian. These strategies were often chosen because slang expressions in English may carry cultural meanings that are difficult to translate directly. As a result, translators adapt the meaning of the expressions to make them more understandable for the target audience.

Another relevant study is Suminar's research on slang translation in the film *Easy A*. The study emphasized that paraphrasing and omission were often used when translating teenage slang into Indonesian. Cultural differences between English and Indonesian were identified as one of the main challenges in translating slang expressions. This observation is also reflected in the present study, where the translator sometimes modifies or simplifies slang expressions in order to maintain readability and cultural appropriateness in the Indonesian subtitles.

Overall, these comparisons show that the findings of the present research align with previous studies on slang translation in audiovisual media. Translators tend to prioritize meaning transfer and audience comprehension when translating slang expressions. As slang is closely related to cultural context and informal communication, translators often adapt the expressions through strategies such as paraphrasing, cultural substitution, or generalization in order to produce subtitles that are natural and understandable for the target audience.

5. Conclusions

Based on the findings and discussion presented in the previous chapter, this study has examined how slang expressions are used and translated in the movie *My Oxford Year*. The analysis was conducted by identifying the types of slang expressions found in the dialogue and examining the translation strategies applied in the Indonesian subtitles. Through this analysis, the study provides a clearer understanding of how informal and culturally bound language, such as slang, is handled in audiovisual translation. The conclusions of this study are presented as follows:

1. Types of Slang Expressions

The findings show that there are various types of slang expressions used in the movie, namely colloquial slang, taboo slang, youth slang, occupational slang, and creative or innovative slang. Among these types, colloquial slang appears as the most dominant. This indicates that the dialogue in the movie is largely constructed using informal and everyday language, which reflects natural communication among the characters. The frequent use of colloquial slang can be seen in casual interactions, such as conversations between friends, romantic partners, and social groups.

In addition, the presence of taboo slang highlights the emotional intensity expressed by the characters, particularly in moments of anger, frustration, or strong reaction. Youth slang, on the other hand, reflects a more playful and expressive use of language, especially in conversations related to attraction and personal relationships. Meanwhile, occupational slang appears in specific contexts, such as academic settings, which reflects the background of the characters in an Oxford environment. Creative or innovative slang also appears in the dialogue, showing the use of metaphorical or stylistically unique expressions. Overall, the variation of slang types found in the movie demonstrates the richness of informal language and its role in building character interaction and realism in the dialogue.

2. Translation Strategies of Slang Expressions

In translating the slang expressions into Indonesian subtitles, the translator applies several strategies based on Baker's translation framework. The most frequently used strategies are paraphrase using related words, cultural substitution, and translation by a more neutral

word. These strategies are mainly applied to ensure that the meaning of the slang expressions can be clearly understood by Indonesian audiences, especially when there is no direct equivalent in the target language.

The use of paraphrase, particularly with related words, allows the translator to retain the original meaning while adjusting the expression to fit the target language naturally. Cultural substitution is used to replace source language expressions with culturally familiar terms in Indonesian, so that the emotional and pragmatic meaning can still be effectively conveyed. Meanwhile, the use of more neutral words helps simplify expressions that may be too informal, culturally specific, or difficult to translate directly.

In addition, other strategies such as omission and translation by a more general word are also found in several cases. These strategies are often used when the slang expression is considered less essential to the overall meaning or when subtitle constraints, such as limited time and space, require simplification. Overall, the findings indicate that the translator tends to prioritize clarity, readability, and naturalness in the target language. However, this approach sometimes leads to the reduction of stylistic and cultural nuances present in the original slang expressions.

References

- Amalia S, & Sriyono. (2023). an Analysis of Subtitling Slang Expressions and Readability in Purple Heart Movie From English Into Indonesian. *CrossOver*, 3(2), 183–193. <https://doi.org/10.22515/crossover.v3i2.8147>
- Aulia R, Galih Wildan, G., & Fitriyah, F. (2024). TRANSLATION STRATEGIES FOR SLANG WORDS IN THE SUBTITLES OF FILM “INSIDE OUT 2.” *Jurnal Pujangga*, 10(2), 2024.
- Baker, M. (2011). Baker, Mona. 2011. In Other Words. A coursebook on translation. In *Target. International Journal of Translation Studies* (3rd editio, Vol. 24, Issue 1). <https://doi.org/10.1075/target.24.1.19che>
- Catford, J. C. (1965). *A Linguistic Theory of Translation*. In *Pliego de Yuste*. <http://www.pliegosdeyuste.eu/n4pliegos/eugeneanida.pdf>
- Cintas, J. D., & Remael, A. (2014). *Audiovisual translation: subtitling*. Routledge.
- Creswell, J. W. (2018). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (4th ed.). SAGE Publications.
- Eble, C. C. (1996). *Slang & Sociability: In-group Language Among College Students*. University of North Carolina Press. <https://books.google.co.id/books?id=UOwcJcX-qroC>
- Fauziah, J., & Simatupang, E. C. (2024). Analysis of Translation Methods Used in The Subtitle of The Netflix Series Wednesday (2022). *Ethical Lingua: Journal of Language Teaching and Literature*, 11(2), 388–402. <https://doi.org/10.30605/25409190.725>
- Gottlieb, H. (2011). Subtitling-a new university discipline. *Teaching Translation and Interpreting: Training Talent and Experience. Papers from the First Language International Conference, Elsinore, Denmark, 1991*, 161–170.
- Irawan, C. A. (n.d.). *Subtitling strategies of slang words translation in the fate of the furious movie cholillah aurelia irawan* .
- Istiqomah, L., Muyasaroh, A. I., & Muliawati, I. L. (2019). The strategy of slang words translation in “the kissing booth” movie subtitle. *Leksika*, 13(1), 39. <https://doi.org/10.30595/lks.v13i1.3917>
- Istiqomah, L., Rohimah, A. N., & Pratiwi, A. W. (2019). Slang Language Subtitle Strategy in the Movie Entitled “The Social Network.” *Langkawi: Journal of The Association for Arabic and English*, 5(2), 152. <https://doi.org/10.31332/lkw.v5i2.1298>
- Lumbantobing, F. S. (2012). *Analisis Pelibat Pada Subtitle Alice in Wonderland*. Universitas Sumatera Utara.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). SAGE Publications.
- Muharom, M. R. I. F., & Djuharie, O. S. (2025). Analysis of Translation Techniques in Indonesian

- Subtitles of Interstellar Movie. *Sintaksis: Publikasi Para Ahli Bahasa Dan Sastra Inggris*, 3(4), 118–130.
- Newmark, P. (1988). A textbook of translation. In Text book of translation. In *Shanghai Foreign Language Education Press*.
- Nida, E. A., & Taber, C. R. (2003). *The Theory and Practice of Translation*. Brill. <https://books.google.co.id/books?id=JtSeXat1wxQC>
- Robinson, D. (2019). *Becoming a Translator Second Edition. English*, 318.
- Thorne, T. (2014). *Dictionary of contemporary slang*. A&C Black.
- Utomo, F. A., & Basari, A. (2023). *Comparison of Subtitling Strategies of Slang in Official and Fansub Subtitles of Bad Boys li Movie Directed*. 3(1), 2798–7302. <http://publikasi.dinus.ac.id/index.php/uncle>
- Vinay, J.-P., & Darbelnet, J. (1995). *Comparative stylistics of French and English*.