CHAPTER IV

RESEARCH FINDING & DISCUSSION

This chapter provides an analysis of translation strategies and a type of equivalence of American slang. There are ten translation strategies and two types of translation equivalence. In this section, the researcher tries to analyze the American slang from the theory of translation strategies first, and then analyzes the type of equivalence. There are 14 American slang terms found in *Brooklyn 99* season 1 episode 10 that will be analyzed. To analyze the slang, the researcher uses Henrik Gottlieb's and Nida & Taber's theory, as mentioned in Chapter Two.

4.1 Findings

The research findings here contain the result of data analysis, in the form of numbers, percentages, and an explanation behind the numbers.

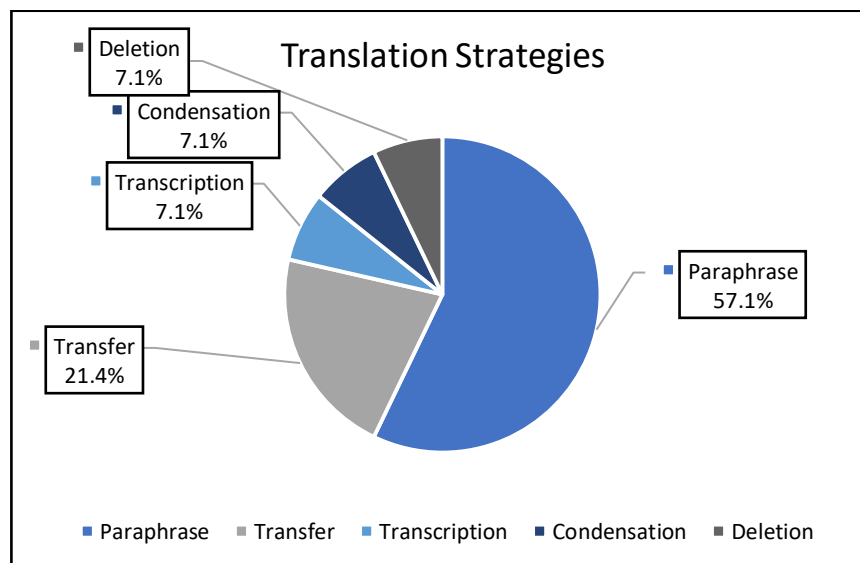### 4.1.1 The Applied Strategies of American Slang Translation

Figure 1. Translation Strategies

The chart above shows that paraphrase was the most frequently applied approach in handling the challenges of translating American slang. The absent application of other strategies probably indicates that translating slang mostly requires paraphrasing for some reason, which is discussed in the following.

No.	Translation Strategies	Frequency	Percentage
1.	Expansion	0	0
2.	Paraphrase	8	57.1%
3.	Transfer	3	21.4%
4.	Imitation	0	0
5.	Transcription	1	7.1%
6.	Dislocation	0	0
7.	Condensation	1	7.1%
8.	Decimation	0	0
9.	Deletion	1	7.1%
10.	Resignation	0	0
Total		14	100%

Table 1. Translation Strategy

According to the table above, five out of ten translation strategies were used to translate American slang: paraphrase, transfer, condensation, transcription, and deletion. The most frequently used strategy was paraphrase (57.1%), which is applied when the original phrase cannot be syntactically reconstructed in the target language, requiring the translator to rephrase it using their own words to retain the meaning. Transfer (21.4%) involves translating the source text completely and accurately,

showing that some slang expressions had clear Indonesian equivalents. Condensation (7.1%) refers to reducing the length of the source text while preserving its essential meaning, a helpful strategy for making subtitles clear and short. Transcription (7.1%) is used when foreign or unusual terms appear in the dialogue, and the translator either keeps or adapts these into the subtitles. Deletion (7.1%) means intentionally deleting parts of the source text that are considered unimportant or difficult to translate without affecting the core message. The remaining five strategies expansion, imitation, dislocation, decimation, and resignation were not used. Overall, the translator prioritized strategies that preserved the meaning and tone of slang expressions while ensuring clarity and naturalness in the Indonesian language.

1. Paraphrase

In this strategy, the translator gives more explanation of the part of the sentence based on his/her own opinion. A paraphrase is used when a phrase in the source language cannot be reconstructed in the same syntactic way in the target language.

Datum 1

Time	Source Language	Target Language	Translation Strategy
20:21	Check it out, **chair jockeys**	Perhatian **semuanya**	Paraphrase

According to *Urban Dictionary*, the phrase above refers to people who spend most of their time sitting at a desk or in an office. *Chair jockey* is a slang under

categorization of meaning shift because the meaning has become more specific and changed. Instead of referring to a person who rides horses, *"jockey"* is now used to describe someone who spends a lot of time sitting at a desk in an office. The paraphrase strategy is applied here because the translator changes the original slang expression into a clearer and more easily understood form in the target language, without translating word-for-word. In this case, the slang term "chair jockeys" is replaced with a more general phrase "perhatian semuanya".

Datum 2

Time	Source Language	Target Language	Translation Strategy
19:30	I just **wing'em** like scat jazz	Aku **sembarang** seperti *scat jazz*	Paraphrase

Merriam-Webster Dictionary defines *Wing 'em* as shortened spoken slang that implies doing things spontaneously or casually. *Wing'em* is the slang under the categorization of conversion because the word *wing* is used as a verb here, even though it originally was a noun (like a bird's wing). The translation above applied the paraphrase strategy. The translator rewords this creatively, capturing the essence of randomness as defined in the dictionary rather than translating every word literally, and this is aligns with the paraphrase strategy because it involves interpreting the meaning and rephrasing it to make sense in the target language.

Datum 3

Time	Source Language	Target Language	Translation Strategy
17:24	because you want to **suck up** to Holt	hanya untuk **menjilat** pada Holt	Paraphrase

Based on *Oxford Learner's Dictionary, suck up to (someone)* means trying to make someone in authority like you by doing and saying things that will please them. *Suck up* is the slang under the categorization of combining because the phrase *"suck up"* is a combine formed from the word *"suck"* and *"up"*, which together create a new meaning. The strategy applied of the subtitle above is paraphrase because the expression "suck up" by translating it literally wouldn't make sense in Indonesian and paraphrase strategy for this sentence allows the translator to interpret the meaning and convey it in understandable way.

Datum 4

Time	Source Language	Target Language	Translation Strategy
14:10	1 talk about how **bogus** Thanksgiving is	Saya membicarakan betapa **bodohnya** Thanksgiving	Paraphrase

The *Oxford Learner's Dictionary* marked *bogus* as a slang term meaning false, not real, or not legal, but the translator has reworded it into "*bodoh,*" which conveys a critical tone but with a slight shift in meaning where the translator reinterprets the original meaning using more familiar words. *Bogus* is the slang under the

categorization of meaning shifting. The translator uses a paraphrased strategy for this sentence, "bogus" becomes "bodoh" not because they are exact equivalents, but because the paraphrased version captures the speaker's negative attitude toward Thanksgiving in a way that makes sense for Indonesian viewers.

Datum 5

Time	Source Language	Target Language	Translation Strategy
4:00	It's **sucky** holiday	Hari raya yang **payah**	Paraphrase

As noted by dictionaries like *Merriam-Webster* and, "sucky" is defined as bad or "inferior," derived from the verb "suck" (slang for "terrible" or "annoying"). *Suck* is slang term in category of meaning shifting which originally had a neutral or literal meaning, but over time, it has developed a more negative, slang usage. The subtitle above applied a paraphrase strategy. In Indonesian, "payah" conveys a similar judgmental tone, but it's not a literal or direct translation of "sucky." Because the translator rephrased a slang word into something that matches the emotion, not the exact form, this qualifies as a paraphrase strategy.

2. Transfer

Transfer refers to the strategy of subtitling source language text completely and correctly without modification.

Datum 1

Time	Source Language	Target Language	Translation Strategy
10:32	Dammit	Sial	Transfer

Based *Oxford Learner's Dictionary,* the exclamation *Dammit* is slang term of exclamation (swear word) to express frustration, anger, or annoyance. *Dammit* is slang term under category of borrowing because *damn* originally comes from Latin *damnare*, meaning "to condemn" and over time, it was adopted into informal speech.. The subtitle above applies the transfer strategy because "Sial" in Indonesian also functions as an interjection expressing similar emotions such as annoyance or irritation. Since the function, tone, and intent are preserved in a relatively direct and complete way, this is a good example of transfer strategy in use.

Datum 2

Time	Source Language	Target Language	Translation Strategy
12:49	**Hang on,** I have a toast	**Tunggu**, aku punya pidato	Transfer

According to the *Oxford Learner's Dictionary*, "hang on" means "to wait for a short time" or "to hold onto something." It's a casual way of requesting a delay. *Hang on* is a slang term under the category of meaning figuration because it is often used figuratively to mean *"wait a moment."*. In Indonesian, the direct translation of "hang on" is "tunggu," which also means "wait.", accurately conveys the same meaning of

asking someone to wait for a moment. Since there's no further explanation or modification, the translation of "hang on" to "tunggu" can be classified under the Transfer strategy

3. Transcription

Transcription is the process of transferring unusual terms from the source text, such as the use of a third language or nonsensical language, often leaving them untranslated.

Datum 1

Time	Source Language	Target Language	Translation Strategy
20:44	That's victory for Boyle, **Boom.**	Itu kemenangan untuk Boyle, **bum**!	Transcription

According to *Merriam-Webster Dictionary,* "Boom" originally means a loud, deep sound, like an explosion or thunder. However, in informal or slang use, the word has taken on new meanings. It can be used to show that something happened suddenly, to express surprise or excitement. Boom is the slang under categorization of creation, where slang words are formed by imitating natural sounds, and in this case, "boom" mimics the loud explosive sound of a blast. The translation subtitle above most likely fits under the Transcription strategy. "Bum" appears to be a phonetic mimic of the English exclamation "Boom!" rather than a meaningful word in Indonesian. This fits the Transcription strategy, which is used when a term is unusual in the source text. If

the translator had changed "Boom!" to a culturally resonant Indonesian word (like "Mantap!" or "Sip!"), It could have been expansion or even paraphrase, but since they kept the sound effect as "bum," it's clearly transcription.

4. Condensation

Condensation is a strategy of translating by reducing the text from the source language to the target language without losing the message.

Datum 1

Time	Source Language	Target Language	Translation Strategy
16:34	Damn Straight	Benar	Condensation

Based on *Urban Dictionary*, "damn straight" means agreeing with something in a cool way. *Damn straight* is slang term under category combining because it combines two separate words *damn* and *straigh*t to form a new, fixed expression with a unique slang meaning. The translation above uses condensation because there is a reduction in word count. The source language (SL) phrase "Damn straight" has two words, while the target language (TL) version "Benar" has only one. Instead of adding explanation, the translator chose to simplify the phrase. The word "Damn" is not translated separately but merged with the meaning of "Straight" and reduced to just "Benar". A longer translation like "Tentu saja benar" (absolutely right) could keep the same tone, but the translator chose a shorter version to keep the message clear and easy to understand, without changing the main idea.

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5. Deletion

The deletion strategy means some of the source texts are deleted because the translator believes that those parts are not important.

Datum 1

Time	Source Language	Target Language	Translation Strategy
16:24	… and eat mayo nut **spoonsies**	….dan makan mayones kacang	Deletion

The *Urban Dictionary* shows that *spoonsies* means a cutesy, ironic term for eating with a spoon. Often used in memes or playful contexts. *Spoonsies* is a slang term under the category of coinage because it is a newly made-up word that doesn't come directly from standard language. The strategy applied in the translation above is deletion because the translator omitted the playful word "spoonsies" completely. They didn't try to recreate the humor, style, or tone of "spoonsies" in the target language.

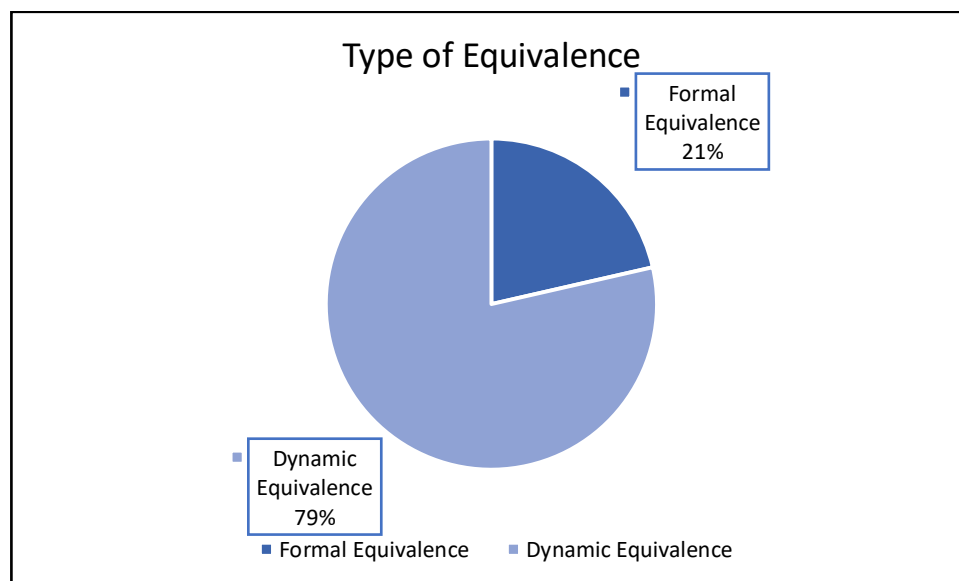### 4.1.2 The Type of Equivalence in Indonesian Translation of American Slang

Figure 2. Type of Equivalence

The chart indicates that most American slang in *Brooklyn 99* was translated with dynamic equivalence, and this affects the subtitles by making them sound more natural and easier to understand for Indonesian viewers. This effect is particularly important in comedy series like *Brooklyn 99*, where humor and character personality rely heavily on how naturally the dialogue flows in the target language.

No.	Type of Equivalence	Frequency	Percentage
1	Formal Equivalence	3	21%
2	Dynamic Equivalence	11	79%
Total		14	100%

Table 2. Type of Equivalence

Based on the data presented in the table it shows that dynamic equivalence was the most frequently used translation strategy, accounting for 79% of the total data, while formal equivalence was applied in only 21% of the cases. This means the

translator focused more on translating the meaning and message of the text in a way that makes sense and feels natural for the target readers, rather than keeping the original sentence structure or exact words. Furthermore, formal equivalence, which tries to stay closer to the original form, was used less often. This suggests that in this translation, it was more important to make the text clear and relatable for the viewers than to stick strictly to the original wording.

1. Formal Equivalence

Formal equivalence indicates that in certain parts of the text, the translator chose to stay closer to the source language, likely to maintain the exact structure or wording.

Datum 1

Time	Source Language	Target Language	Type of Equivalence
19.11	Damn it, Boyle	Sialan, Boyle	Formal

Based on *Urban Dictionary, Damn it* usually used when something doesn't go the way you wanted it to. *Sial* in KBBI I *tidak mujur dan segala usahanya selalu tidak berhasil.* They have the same meaning. The equivalence that is applied in this translation is formal equivalence because formal equivalence about preserving the level of expression as closely as possible to the original.

2. Dynamic Equivalence

Dynamic equivalence indicates that in many parts of the text, the translator chose to focus more on meaning and natural expression in the target language, rather than keeping the exact structure or wording of the source text.

Datum 1

Time	Source Language	Target Language	Type of Equivalence
14:58	Guaranteed **train wreck**	Pasti **hancur**	Dynamic

In *Collins Dictionary*, "train wreck" as a slang expression is described as something that fails completely, while *train wreck* literally as an accident involving a train. In KBBI, *hancur* is defined as *kacau balau.* The translation above is an example of dynamic equivalence. Instead of translating it word-for-word, such as "*kecelakaan kereta api yang dijamin*" which would sound unnatural and confusing in Indonesian, the translator chooses "pasti hancur." This phrase effectively conveys the same idea: that something fails completely.

Datum 2

Time	Source Language	Target Language	Type of Equivalence
13:40	Let's roll	Ayo pergi	Dynamic

According to *Oxford Learner's Dictionary, let's roll* literally means to turn over, while, as an informal expression used to signal that it's time to take action or leave. The translation of *"let's roll"* into *"ayo pergi"* is an example of dynamic equivalence. A literal translation might not make sense in Indonesian, as "roll" doesn't

naturally relate to movement in this context. Instead, the translator chooses *"ayo pergi,"* which means "let's go,". This adaptation shows a focus on naturalness and communicative effect, which is the essence of dynamic equivalence.

Datum 3

Time	Source Language	Target Language	Type of Equivalence
11:42	Punch it	Jalan	Dynamic

According to the *Collins Dictionary*, *punch* means "to hit hard with a fist," but this literal meaning does not fit the context. In the movie, Jake Peralta says "punch it" while inside a car, just before driving off. If translated literally as *"pukul itu"*, the phrase becomes confusing in Indonesian. Instead, the translator chooses *"jalan"*, which means *"go"* or *"move"* in Indonesian, making it a clear example of dynamic equivalence.

4.2   Discussion

This section presents a comprehensive discussion of the findings related to the translation of American slang in *Brooklyn 99* Season 1, Episode 10. The analysis was carried out by applying Henrik Gottlieb's (1992) theory of subtitling strategies and Nida and Taber's (1982) theory of translation equivalence. The episode was chosen due to its informal, humorous setting that naturally gives rise to slang expressions. 14 American slang expressions were selected and analyzed to understand how they were rendered in Indonesian subtitles and what strategies and types of equivalence were used by the translator.

Henrik Gottlieb (1992) proposed ten subtitling strategies to accommodate the unique challenges of audiovisual translation. These include expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Each strategy serves a specific function depending on the context, space constraints, and cultural factors. In this study, only five of the ten strategies were found: paraphrase, transfer, condensation, transcription, and deletion.

The most frequently used strategy was paraphrase, which appeared in more than half of the total data (57.1%). This high frequency indicates that most slang expressions in the episode could not be translated literally due to differences in structure, cultural context, or semantic function between English and Indonesian. Instead, the translator chose to rephrase the original expressions in a way that still conveyed the intended meaning and tone, using words and structures that felt more familiar and acceptable in the target language. The use of paraphrase shows that the translator is trying to adjust the slang expression so it makes sense to local viewers

The second most frequently applied strategy was transfer, used in 21.4% of the data. Transfer is defined by Gottlieb (1992) as the strategy where the translator renders the source text completely and accurately into the target language without modification. The use of this strategy indicates that some slang expressions in the source language had equivalent forms in the target language, particularly those that are more general or have been widely recognized or integrated into Indonesian usage. Using transfer is a simple and effective way to translate when the two languages have similar expressions and no cultural changes are needed.

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In contrast, strategies such as condensation, transcription, and deletion were each used only once, with a frequency of 7.1%. Condensation, as explained by Gottlieb (1992), involves shortening the source text while preserving its essential meaning. This is particularly useful in subtitling, where the speed and length of on-screen text must match the spoken dialogue and visual timing. Transcription is used when a term is retained in its original form, especially if its word is unusual. Deletion, meanwhile, involves omitting a part of the source dialogue that is deemed unnecessary. The low use of these strategies suggests that the translator preferred to retain the core message and humor of the dialogue whenever possible rather than omit or drastically reduce it.

Meanwhile, the other five strategies expansion, imitation, dislocation, decimation, and resignation were not found in the translation data. Expansion, which involves adding extra information to explain culturally specific expressions, was likely avoided because subtitles need to be short and easy to read. Imitation is usually used for names of people, places, or cultural products, none of which were relevant to the slang expressions analyzed. Dislocation, which is often applied to elements like songs or rhymes, was also not applicable in this episode. Decimation, which means shortening lines when characters speak very quickly or emotionally, wasn't applied either, as the dialogue in the episode didn't require that level of reduction. Lastly, resignation, which is used when something can't be translated at all, was also not used, indicating that the translator was able to find suitable translations for all the slang terms found in the data.

In terms of equivalence, which distinguishes between formal equivalence and dynamic equivalence. The findings revealed that dynamic equivalence was overwhelmingly dominant, accounting for 79% of the total data, while formal equivalence was used in only 21% of cases. This result is consistent with the nature of slang, which is often culturally specific, figurative, and informal. Nida and Taber (1969) argue that the goal of translation is not to transfer words, but to reproduce the message. In this study, dynamic equivalence allowed the translator to focus on meaning, context, and the emotional tone of slang expressions to make them accessible to Indonesian viewers. This is especially important in comedy, where timing, character identity, and audience engagement are heavily dependent on how natural and expressive the language feels in the subtitles.

To summarize, the translation of slang in *Brooklyn 99* relied primarily on paraphrase and dynamic equivalence, which prioritize meaning and natural flow over literal translation. This aligns with the general principles of audiovisual translation, which emphasize clarity, timing, and cultural accessibility. The choices made by the translator reflect an understanding of both linguistic and cultural dynamics and demonstrate the importance of adapting informal language to suit the target audience's norms and expectations. Through these strategies, the translator successfully retained the humor, tone, and communicative impact of the original expressions while making them relatable to Indonesian viewers.