

**AN ANALYSIS OF SLANG WORDS AND TRANSLATION
TECHNIQUES IN *SPIDER-MAN: FAR FROM HOME* MOVIE
SUBTITLE.**

FINAL PROJECT

**Presented as Partial Fulfilment of the Requirement to Obtain the *Sarjana*
Sastra Degree in English Literature**



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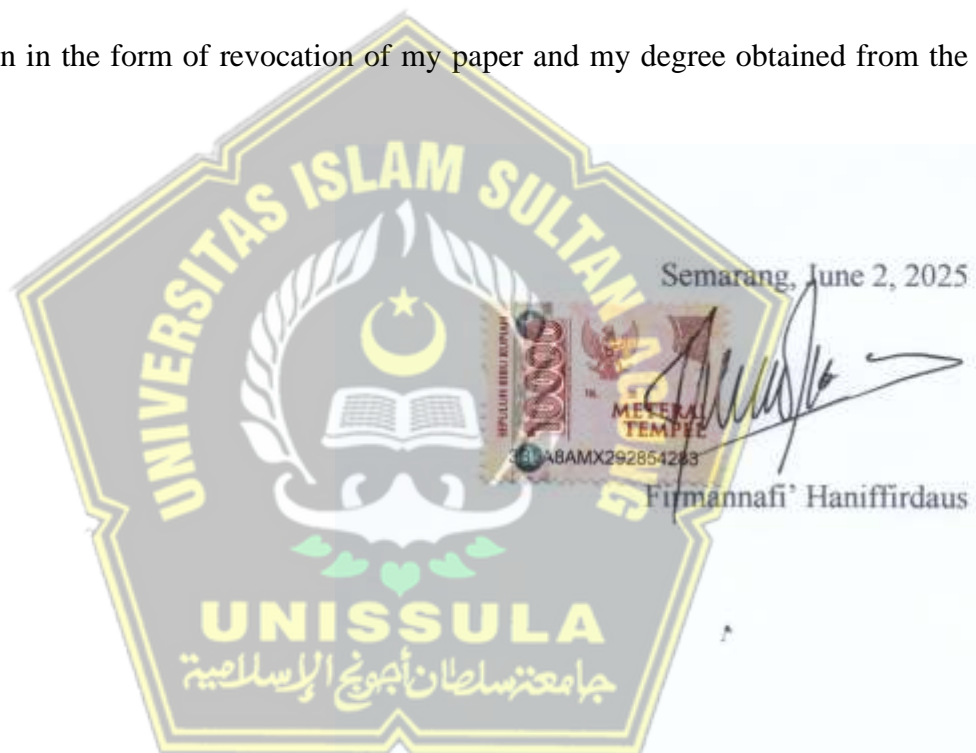


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STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works or part of the works of other people, except those which were cited in the quotation and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.



MOTTO AND DEDICATION

Motto

“If you can’t fly, then run,

If you can’t run, then walk,

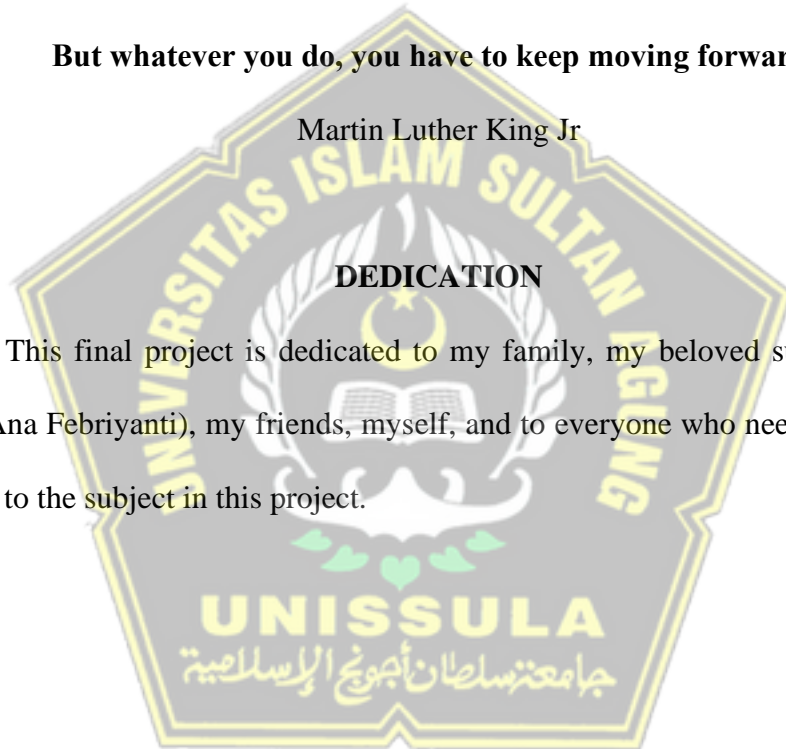
If you can’t walk, then crawl,

But whatever you do, you have to keep moving forward”

Martin Luther King Jr

DEDICATION

This final project is dedicated to my family, my beloved support system (Dwi Ana Febriyanti), my friends, myself, and to everyone who needs knowledge related to the subject in this project.



ACKNOWLEDGEMENT

All glory and gratitude are due to Allah SWT, the Most Compassionate and Merciful, who has granted me the opportunity, resources, and blessings to successfully complete this final project. Also, this final project has been finished because of the valuable assistance, guidance, and support given by many persons. Hence, I would like to express my sincere gratitude and appreciation to:

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This final project is far from perfect and still has many shortcomings. Yet, the author hopes this project can provide many benefits to those in need.

Semarang, June 2, 2025



Firmannafi' Haniffirdaus



ABSTRACT

Haniffirdaus, Firmannafi'. 30802000077. *An Analysis of Slang Words and Translation Techniques in Spider-Man: Far From Home* Movie Subtitle. English Literature Study Program. Faculty of Languages, Literature, and Culture. Sultan Agung Islamic University. Advisor: Diyah Fitri Wulandari, S.S., M.Hum.

This study aims to identify the types of slang words found in the *Spider-Man: Far from Home* Movie Subtitle, and to analyze the translation techniques used by the translator in translating the slang words from English to Indonesian. The theories used in this study are Mattiello's types of slang words and Molina, & Albir's for translation techniques.

This study used descriptive qualitative method. Data collection was conducted through several steps: watching and listening dialogue in the movie, reading the movie subtitle, identifying, classifying, and reducing the data. Primary data were from the movie's subtitles while the secondary data is from books, articles, and previous studies related.

The result showed that there were 34 data identified as slang words, variation (10), clipping (8), acronym and initialism (5), conversion (4), blending (3), suffixation (2), compound (1), and infixation (1). In terms of translation techniques, there were amplification (7), borrowing (4), variation (4), particularization (1), linguistic amplification (1), linguistic compression (1), and generalization (1). These findings indicate a preference for strategies that allow flexibility and cultural adjustment in order to maintain the intended meaning and tone of the original expressions.

The findings indicate that various types of slang appear in the movie, with variation as the most common type, while compound and infixation are the least frequent, each appearing only once. Similarly, among the translation techniques used, adaptation is the most frequently applied.

Keywords: slang, translation techniques, spider-man

INTISARI

Haniffirdaus, Firmannafi'. 30802000077. *An Analysis of Slang Words and Translation Techniques in Spider-Man: Far From Home Movie Subtitle*
Program Studi Sastra Inggris. Fakultas Bahasa, Sastra dan Budaya.
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S.S., M.Hum.

Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis kata gaul yang terdapat dalam Subtitle Film *Spider-Man: Far from Home*, dan untuk menganalisis teknik terjemahan yang digunakan oleh penerjemah dalam menerjemahkan kata-kata gaul dari bahasa Inggris ke bahasa Indonesia. Teori yang digunakan dalam penelitian ini adalah teori Mattiello untuk jenis kata gaul dan Molina, & Albir untuk teknik terjemahan.

Penelitian ini menggunakan metode kualitatif deskriptif. Pengumpulan data dilakukan melalui beberapa langkah: menonton dan mendengarkan percakapan dalam film, membaca subtitle film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data. Data primer berasal dari subtitle film, sedangkan data sekunder berasal dari buku, artikel, dan penelitian terdahulu yang relevan.

Hasil penelitian menunjukkan bahwa terdapat 34 data yang diidentifikasi sebagai kata gaul, *variation* (10), *clipping* (8), *acronym and initialism* (5), *conversion* (4), *blending* (3), *suffixation* (2), *compound* (1), and *infixation* (1). Dalam hal teknik terjemahan, ada *amplification* (7), *borrowing* (4), *variation* (4), *particularization* (1), *linguistic amplification* (1), *linguistic compression* (1), and *generalization* (1). Temuan ini menunjukkan preferensi untuk strategi yang memungkinkan fleksibilitas dan penyesuaian budaya untuk mempertahankan makna dan nada yang dimaksudkan dari ekspresi aslinya.

Temuan menunjukkan bahwa berbagai jenis bahasa gaul muncul dalam film, dengan *variation* sebagai jenis yang paling umum, sedangkan *compound* dan *infixation* adalah yang paling jarang, masing-masing hanya muncul sekali. Demikian pula, di antara teknik terjemahan yang digunakan, *adaptation* adalah yang paling sering diterapkan.

Kata kunci: kata gaul, teknik terjemahan, spider-man

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CHAPTER I

INTRODUCTION

A. Background of the Study

In this modern era, there are many new words that people use for their communication, either formal words or informal words. Formal languages used in certain situations such as business meetings, public speaking, seminars, etc. Whereas informal languages used in daily conversations with friends, parents, community, etc.

There are some words that sound unique and unusual, which are often spoken and understood by some groups or ages. Those words are called slang. Slang is the special vocabulary or phraseology of a particular calling or profession and as a “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” (Allan and Burridge 80) and slang was and still is "linked to the lower depths, the criminal, the marginal, the unwanted or even persecuted members of society" it is at the same time also "vibrant, creative, witty, and open to seemingly infinite re-invention" (Green 6).

Slang words are not only used as an additional word in daily conversation, but can be studied in its composition. This morphological awareness not only aids in

vocabulary expansion but also supports the recognition of morphological changes and their implications within language. it is also more nuanced in grasp of language dynamics and enriches overall linguistic proficiency.

There are various benefits from learning slang words. One of them is that it is easier to communicate with native speakers since increased vocabulary mastery in daily communication. Furthermore, the sentence will sound more expressive because slang usually has a more specific meaning.

Slang words are prevalent in this movie because teenagers frequently incorporate slang into their daily conversation speech. The author considers these elements to be the movie's primary point of interest. In *Spider-man Far from Home* slang words appear almost in the whole movie, for example, *VPN*, *dude*, *chick*, *shady*, etc.

In addition, language differences sometimes make it difficult for readers or connoisseurs of a work to understand it. Even more so if the country does not use the original language of the work. Therefore, it takes knowledge that can be a bridge, namely translation. Translating a language is not just about knowing the meaning of the source language to the target language. However, there are many things to consider such as grammar and cultures. As mentioned by (Hatim and Munday 6) "The process of transferring a written text from Source Language to Target Language, conducted by a translator, or translators, in a specific socio-cultural context".

When talking about translation, it also talks about literature. Because those two things are related to each other. It is because many literary works have a

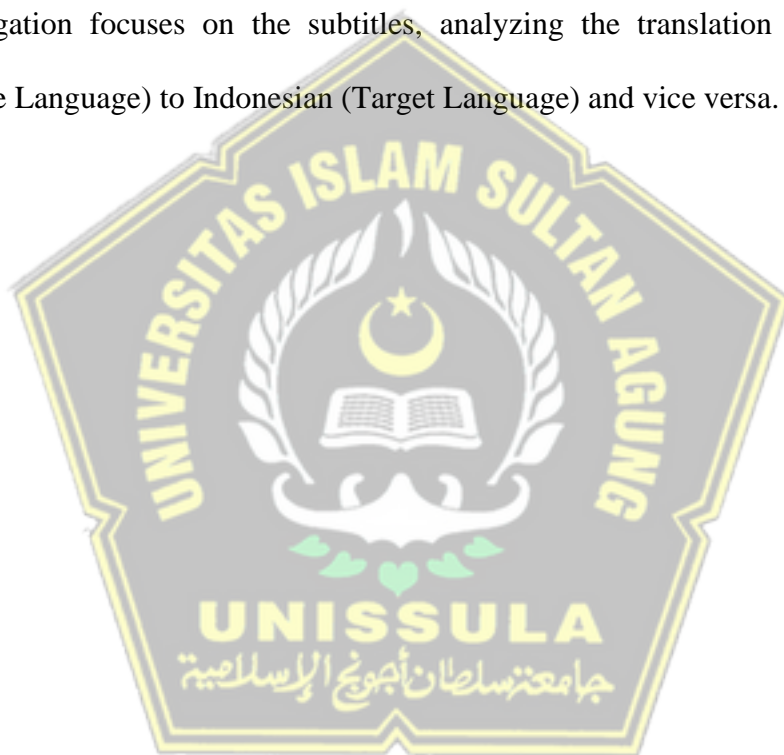
significant impact on a culture. Therefore, when such a work is distributed to a place where the language used in the literary work is not the main language, it is the translator's task to translate. So, what the author wants to convey can be effectively conveyed to the readers. Additionally, the result of translating a literary work can also become a new reference for the development of literature in that place, for example, language style, cultural development, and language innovation. That is why producing proper translation is important for the translator. There are three criteria for good translation: accuracy, clarity/readability and naturalness/acceptability (Larson 485).

This study is based on the subtitle *Spider-man: Far from Home* (2019) movie in Netflix streaming platform. This movie tells about Peter Parker (Tom Holland) and his classmates going on vacation in Europe for two weeks. When Parker and his classmates in Venice, Italy, there are monster Water Elemental attacks and Parker should protect his friends. Also, Nick Fury (Samuel L. Jackson) meets Parker and gives him Stark's Artificial Intelligence glasses called E.D.I.T.H. But, Mysterio (Jake Gyllenhaal) tried to steal it from Parker. Because the glasses can control Stark Industries' database to make Mysterio's plans successful.

There were several researches on slang language that had been done previously by (Saputra and Marlina 2019) and (Ramadhan and Jumanto 2023). They conducted a study titled “*AN ANALYSIS OF SLANG WORDS USED BY INSTAGRAM ACCOUNT PLESBOL*” and “*A Translation Analysis of English Slang Words in the Novel Shine by Jessica Jung*” which discusses how to identify

what slang words used in Instagram account Plesbol using Mattiello's theories and Translation translation techniques using Molina and Albir theory.

This research explores the translation of slang in the subtitles of *Spider-man: Far from Home* movie in Netflix streaming platform. It is an innovative study, as there has been no prior research on this object of the study, which slang words and its translation techniques on *Spider-man: Far from Home* movie. The investigation focuses on the subtitles, analyzing the translation from English (Source Language) to Indonesian (Target Language) and vice versa.



B. Problem Formulation

Based on background of study before, there are two problem formulated in this study, they are:

1. What types of slang words are found in *Spider-man: Far from Home* subtitles?
2. What techniques of translation are used to translating slang words in *Spider-Man: Far from Home* subtitles?

C. Limitation of the Study

This study focuses on the slang words and its translation found in *Spider-man: Far from Home's* movie subtitle on Netflix streaming platform. However, this study limits the discussion on the type of slang words in their morphology proposed by Elisa Mattiello. Also, this study using Molina and Albir's translation techniques to translate the slang words in the *Spider-man: Far from Home* movie subtitle.

D. Objective of the Study

Based on problem formulations above, there are two objectives of the study; they are:

1. To identify what types of slang words are found in the movie subtitles.

2. To analyze translation techniques of slang words are used in the movie subtitles.

E. Significance of the Study

There are two significances of the study; they are:

1. Academic Significance

This study contributes to linguistic knowledge, specifically for analyzing slang words and the translation techniques of it.

2. Practical Significance

This study offers readers, students, or teachers application of slang words in daily conversation and the application of translation techniques for rendering slang in subtitles.

F. Organization of the Study

This study is organized in five chapters. Each chapter contains a different discussion. Chapter I Introduction, it contains background of the study, problem formulation limitation of study, objective of study, significance of the study, and organization of the study. Chapter II contains related literature which are synopsis of the movie and theories related to the study. Chapter III is research methods, which consists of types of research, types of data, data organization, and analyzing the data and reporting findings. Chapter IV presents the data and discussions

about type of slang words and translation techniques in the Spider-Man: Far from Home movie's subtitle. Chapter V contains the conclusion and suggestion.



CHAPTER II

REVIEW OF RELATED LITERATURE

A. Synopsis of the Movie

Spider-Man: Far From Home is an American superhero film based on the character Spider-Man, created by Stan Lee in Marvel Comics. This movie is a collaboration between Marvel Studios, Columbia Pictures, and Pascal Pictures, and is distributed by Sony Pictures Releasing. Released as a sequel to *Spider-Man: Homecoming* (2017), it also serves as the twenty-third installment in the Marvel Cinematic Universe. Directed by Jon Watts, the screenplay was written by Chris McKenna and Erik Sommers. The film stars Tom Holland as Peter Parker, alongside Samuel L. Jackson, Zendaya, Cobie Smulders, Jon Favreau, JB Smoove, Jacob Batalon, Martin Starr, Marisa Tomei, and Jake Gyllenhaal.

The movie premiered in Hollywood on June 26, 2019, and was released in the United States on July 2, 2019, in both 3D and IMAX formats. It subsequently had its premiere in Indonesia on July 3, 2019, also in 3D and IMAX. *Spider-Man: Far From Home* grossed over \$970 million worldwide, making it the highest-grossing Spider-Man film to date. The movie received positive reviews, with critics describing it as a "fun and satisfying sequel" and praising the performances of the cast, particularly those of Tom Holland and Jake Gyllenhaal.

Parker and his companions travel to Venice, Italy, where they are confronted by an attack from the Air Elemental, which wreaks havoc upon the city. Beck intervenes and neutralizes the creature. Subsequently, Nick Fury meets with Parker and presents him with Stark's glasses, intended for his successor. These glasses are equipped with the artificial intelligence E.D.I.T.H., which has access to all Stark Industries databases and controls a substantial supply of orbital weaponry. Beck asserts that the Elementals were responsible for the deaths of his family and claims to originate from an alternate reality within the Multiverse. Parker declines Fury's entreaties to arm himself, opting instead to reunite with his friends.

Fury covertly alters the school's travel itinerary to Prague, where the Fire Elemental is projected to strike. The creature manifests during a carnival; however, Beck, with Parker's assistance, successfully eliminates it. Following this, Fury and Hill invite Parker and Beck to Berlin to discuss the formation of a new team. Parker perceives Beck as a suitable successor to Stark and entrusts him with the E.D.I.T.H. glasses. Unbeknownst to Parker, Beck is revealed to be a former holographic illusion specialist at Stark Industries who was dismissed due to his unstable nature. He now leads a disgruntled team of Stark employees, employing advanced projection drones to simulate Elemental attacks while masquerading as a hero.

When MJ (Zendaya) reveals her knowledge of Peter Parker's identity as Spider-Man, they discover that a piece of debris MJ collected during the carnival

battle is a projector displaying a simulation of the Air Elemental, leading them to realize that Beck is a fraud. Parker travels to Berlin to confront Fury; however, he is deceived by an illusion created by Beck, who impersonates Fury, prompting Parker to inadvertently disclose that his friends are aware of Beck's deception. Subsequently, Beck creates an illusion that causes Parker to be struck by a train, rendering him unconscious inside a train car.

Upon awakening in a Dutch prison cell, Parker contacts Hogan, who flies him to London and reveals a suit-making machine left behind by Stark. Parker utilizes this technology to create a new costume of his own design. In London, Beck employs E.D.I.T.H. to orchestrate his grandest illusion, a synthesis of the four Elementals, while simultaneously attempting to eliminate MJ and Parker's friends who are aware of his secret. Parker disrupts Beck's illusion, prompting Beck to deploy drones to attack him. Parker ultimately defeats Beck and regains control of E.D.I.T.H., thereby canceling the drone strike. Beck succumbs to injuries sustained from a misfired drone. Meanwhile, Beck's assistant escapes with data related to the incident.

Parker returns to New York City and begins a romantic relationship with MJ. As with other Marvel films, a mid-credit scene features reporter J. Jonah Jameson from TheDailyBugle.net broadcasting footage from the London incident, in which Beck accuses Spider-Man of orchestrating the drone attack and reveals Spider-Man's secret identity. In the post-credit scene, it is revealed that Skrulls Talos and

Soren have been impersonating Fury and Hill, respectively, as directed by Fury, who is leading a Skrull spacecraft.

Since the film is set with high school students going on study tour, the use of slang words will be frequently. Therefore, examining the slang words used in this movie is particularly interesting, as the slang words expressions employed are expected to reflect the current trends.

B. Review of related literature

B.1 Slang Words

The use and evolution of language has accelerated in recent times, with a significant increase in the addition of new words to the lexicon. Some researchers had discovered that many novel words have been created and are being used, which were previously unheard of. Young language users are the primary source of new words, while some existing words also undergo changes in meaning. These newly coined and semantically altered words are frequently used in informal settings and everyday conversation, and are commonly named as slang.

Slang word is a peculiar kind of vagabond language, always hanging on the outskirts of legitimate speech, but continually straying or forcing its way into the most respectable company (Partridge xv). Another expert defines slang as an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large (Eble 11). However, (Kerf 108) says that slang words should

be seen as types of purely high conversation words. It means that slang words are words that are nonstandard and informal ones which are arranged exclusively, and sometimes are the result of accidental mistakes or in the form of destructions of a common word to fill in another field meaning. Shortly, the experts previously mentioned concur that slang denotes unconventional words limited to specific contexts or groups and are typically viewed as poor linguistic practices.

B.1.1 Types of Slang Words

In general, slang also has its own classification system. Experts have categorized slang based on various criteria, including morphology, lexicon, sociology, and others; one notable example is Elisa Mattiello. In Mattiello's theory, there are 15 theories used to classify the slang found by its morphologies. The following are those 15 theories:

a. Compounding

One of the morphological processes in slang is compounding. Compounding is a type of morphological process or a mechanism in which two words are combined to produce one word with a different meaning (Mattiello 72).

For example: Dad Joke

Dad (noun) + Joke (verb)

The phrase "dad joke" conventionally refers to a style of humor commonly attributed to fathers, characterized by its straightforwardness and reliance on puns. Nevertheless, in this context, it has been reinterpreted to encompass a more general category of humor, aptly described as "silly jokes."

b. Prefixation

Another slang morphology is prefixation. Prefixation is a kind of slang word that is when a bound morpheme is attached to the front of the root (Mattiello 91)

For example: anti- meaning against.

c. Suffixation

The third slang morphology process is suffixation. Suffixation is a wider phenomenon than prefixation in English slang (Mattiello 93).

For example: -ible, in word edible. Meaning capable of being

d. Final combining forms

For the next morphological slang process is final combining forms. Final combining forms are traditionally viewed as pseudo- or semi suffixes occurring in neoclassical compounds (Mattiello 120).

For example: -holic in the word alcoholic. Meaning a person who addicted to alcohol

e. Infixation

Another classification of morphological slang is infixation. Infixation or derivation is a morphological process that derives a word class by adding either prefixes, suffixes or infixes to construct a new word or lexeme (Mattiello 123).

For example: "abso-bloody-lutely," where "bloody" is inserted to add emphasis.

f. Conversion

For the next, Conversion or zero affixation process is where a word gets derived to a different word class without corresponding formal changes (Mattiello 124).

For example: "Let's burger it," meaning to go out for burgers.

g. Back-formation

Another slang morphology is back-formation. The process back formation derives a word class by dropping the last actual suffix of a word to construct a new meaning of new lexeme (Mattiello 128).

For example: baby-sit means baby-sitter

h. Reduplicative

Another slang morphology is reduplicative. Reduplicative is a kind of slang that consists of reduplication of two words which have the same word or same rhyme (Mattiello 131).

For example: tick-tack and zig-zag

i. Acronyms and initialisms

Another slang morphology is acronym. Acronym or Initialism is a kind of slang word that makes up a new word by taking the initial letter from some words (Mattiello 135).

For example: U.S.A. means United States of America

j. Blending

What is blending in the morphological slang process? Blending is a kind of slang that combines two words into one word (Mattiello 138).

For example: Brunch. From the words Breakfast and Lunch

k. Clipping

Another slang morphology is clipping. Clipping is a kind of slang that abbreviates one word into its part of the word (Mattiello 141).

For example: word Bro. From the word Brother

l. Elliptic rhyming slang

Another slang morphology is elliptic rhyming slang. A form of wordplay commonly found in English, particularly within the Cockney dialect. In this structure, the word intended for substitution is represented by a phrase consisting of two or more words, where the final word of the phrase bears a phonetic resemblance to the original term (Mattiello 148).

For example: Dog and bone → Phone

m. Reversed forms

Another slang morphology theory by Matiello is reversed form. Reversed form is a kind of slang that is every word pronounced backward (Mattiello 149).

For example: ynnep for penny

n. Variation

Another slang morphology is variation. Variation is a kind of slang word that makes a new word by modifying a word base by varying its spelling (Mattiello 150).

For example: wazzup. From the words What's up?

o. Word manufacture and fanciful formations

The last is word manufacture and fanciful formation. Word manufacture is a kind of slang that creates a new word based on trademark purposes (Mattiello 154).

For example: use your *Kodak* means use your camera

B.2 Translation

According to Newmark in Rahmaningsih and Hutahaeen (Rahmaningsih and Hutahaeen 73), translation is the act of transferring meaning of a stretch or a unit of language, the whole or a part, from one language to another. Newmark also argues that translation evolves into both a craft and an art, particularly when it comes to creating a creative translation. He suggests that translation is essentially a craft, involving efforts to convey the same message and meaning from one language to another.

Additionally, translation is a process of 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 and Taber 12). In other words, translation is a transfer of meaning, message, and style from one source language to the target language.

In translation cultural adaptation plays a pivotal role in the translation process, as language and culture are inextricably linked. Translation scholars assert that cultural sensitivity is crucial for effective communication, as it allows translators to account for the norms, values, and assumptions inherent in both the source and

target cultures. This may involve the adaptation of metaphors, humor, or social conventions to ensure that the translated text is not only accurate but also culturally resonant and engaging. Through their work, translators serve as cultural mediators, facilitating cross-cultural communication and fostering mutual understanding in an increasingly globalized world.

B.2.1 Translation Techniques

In the process of translation, translators must understand the techniques employed to address the challenges that arise. Numerous theories can be found when consulting experts; however, this study exclusively refers to the theory proposed by Molina, L., and Albir, A.H. (2002) as its framework. This theory was chosen due to the several advantages it offers, as it provides a detailed and systematic framework for analyzing various aspects of translation. Consequently, the existing classification aids this study in identifying and categorizing the techniques used in translation more clearly and systematically.

Molina's theory outlines several translation techniques that serve as strategies for overcoming linguistic and cultural challenges in the translation process. Here's a brief overview of these techniques:

a. Adaptation

In this technique the translator needs to replace a ST cultural element with one from the target culture (Molina and Albir 509).

For example: "*He kissed his daughter on the forehead*" translates to "*Dia mencium kening putrinya*".

b. Amplification

Amplification is applied by adding details that are not formulated in the ST: information, explicative paraphrasing (Molina and Albir 510).

For example: “*Ramadhan*” translates to “*Bulan puasa Ramadhan*”.

c. Borrowing

The next is borrowing which the translator needs to take a word or expression straight from another language. It can be pure (without any change). To add linguistic elements. This is often used in consecutive interpreting and dubbing (Molina and Albir 510).

For example: “*Software*” translates to “*Software*”.

d. Linguistic compression

In this technique the translator needs to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in subtitling (Molina and Albir 510).

For example: “*Yes, so what?*” translates to “*Lalu?*”.

e. Literal translation

Literal translation can be defined as the translator needs to translate a word or an expression word for word (Molina and Albir 510).

For example: “*She is reading a book*” translates to “*Dia sedang membaca sebuah buku*”.

f. Calque

For the calque technique is Literal translation of a foreign word or phrase; it can be lexical or structural (Molina and Albir 510).

For example: “*Science fiction*” translates to “*Fiksi ilmiah*”.

g. Compensation

In compensation, the translator needs to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST (Molina and Albir 510).

h. Description

For the description technique, the translator needs to replace a term or expression with a description of its form or/and function (Molina and Albir 510).

For example: “*Panettone*” translates to “*kue tradisional Italia yang berbentuk kubah dan berisi buah kering*”.

i. Discursive creation

The next is discursive creation which the translator needs to establish a temporary equivalence that is totally unpredictable out of context (Molina and Albir 510).

For example: “*La Casa de Papel*” translates to “*Money Heist*”.

j. Established equivalent

In this technique the translator needs to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL (Molina and Albir 510).

For example: “*The United Nations*” translates to “*Perserikatan Bangsa-Bangsa*”.

k. Generalization

Generalization is applied by adding a more general or neutral term (Molina and Albir 510).

For example: "*Penthouse*" translates to "*Apartemen*".

l. Linguistic amplification

In this technique the translator needs to translate a word or an expression word for word (Molina and Albir 510).

For example: "*I miss you*" translates to "*Aku rindu padamu*".

m. Modulation

For the next technique the translator needs to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural (Molina and Albir 510).

For example: "*It is not difficult*" translates to "*Itu mudah*".

n. Particularization

In Particularization technique the translator needs to use a more precise or concrete term (Molina and Albir 510).

For example: "*Vehicle*" translates to "*Mobil*".

o. Reduction

Reduction technique is translator needs to suppress a ST information item in the TT (Molina and Albir 510).

For example: "*The dress she bought is very beautiful*" translates to "*Gaun yang dia beli sangat indah*".

p. Substitution

Substitution technique works while the translator needs to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa (Molina and Albir 511).

For example: "cock-a-doodle-doo" with "kukuruyuk".

q. Transposition

Another technique called Transposition, when the translator needs to change a grammatical category (Molina and Albir 511).

For example: *"They will finish the project by next week."* translates to *"Mereka akan menyelesaikan proyek itu minggu depan."*

r. Variation

The last is variation, the translator needs to change linguistic or paralinguistic elements (intonation and gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc (Molina and Albir 511).

For example: *"How are you?"* translates to *"Apa kabar?"*.

CHAPTER III

RESEARCH METHOD

A. Types of Research

This research uses descriptive qualitative methods to find slang words in the *Spider-Man Far from Home* movie. According to (Creswell and David Creswell) qualitative research is a methodological approach aimed at exploring and interpreting the meanings that individuals or groups derive from social or human issues. It contrasts with quantitative research, which involves the collection and statistical analysis of numerical data. In qualitative research, there are many methods, but most of them tend to be flexible and focused on maintaining many meanings when interpreting data. The object of the research is the Indonesian translation of the English slang words in *Spider-Man: Far from Home* movie subtitle. Then, the object of the research focuses on the slang words represented in the movie. These slang words are analyzed to find out what techniques are used by translators in translating slang words and what types of slang words found in movie's subtitle and how they are realized.

B. Types of Data

The data in this study are categorized into primary data and secondary data. Primary data refers to primary information that provides first-hand resources

related to the object of study. The primary data in this study are the *Spider-Man: Far From Home* movie and both of the subtitles in *Spider-Man: Far From Home* (English and Indonesian) by Netflix. Secondary data in this study include various scientific writings related to translation techniques in slang words from articles, journals, dictionary, movie subtitle, books, previous research and textbooks related to research. Sources were carefully selected to support the explanation and clarification of the primary data used in the analysis process.

C. Data Organization

C.1 Primary Data Collection

In this section, the researcher watched *Spider-Man: Far from Home* in Netflix streaming platform and paid attention to conversation that contained slang words in it. With the aim of being used by researchers as data for this research later. After listening to conversations that contain slang words in the movie several times, the researcher then reads the movie subtitle in the source language and Indonesian translation on the movie screen by Netflix to find out how precise the message is conveyed from the source language to the target language, which is Indonesian.

C.2 Secondary Data Collection

Secondary data is taken from journals and books which of course thoroughly discuss what slang words and translation techniques are. From there, the division of types of slang words quoted from Mattiello (2008) was obtained and the theory

of translation techniques presented by Molina, L., & Albir, A. H. (2002) was also used by researchers to identify existing data. Next, the researcher looked for references from previous research with the understanding that the slang words translation techniques studied by previous researchers in recent years could still be related to the object of study in this research.

C.3 Identifying Overall Data

After the data were collected, then they were analyzed step by step. Firstly, identifying and selecting the slang. The purpose of this step is to identify several parts of the object to be analyzed. Both primary data which is a technique for translating slang words in movies, as well as secondary data taken from scientific articles and previous research that would be identified with the underlining and highlighting some parts of the object that are related to the topic.

C.4 Classifying Overall Data

After the data was identified, it was categorized into slang types based on Matiello's theory. The following step is to assess the translation techniques applied in the process of translating English slang words into Indonesian in the *Spider-Man: Far from Home* movie. All identified data will be organized into a table known as an appendix, which will feature columns for numerical listings, data entries, forms of the data, time details, types that address the problem formulation, citations, and remarks.

C.5 Reducing Overall Data

The results of the analysis will be reported, leading to conclusions concerning the application of translation techniques for translating slang words into Indonesian. After the identification and classification of the data, a process of data reduction will occur, which involves condensing the dataset into a more concise form. This reduction seeks to eliminate less pertinent or weaker data that fail to adequately respond to the formulated research questions.

D. Analyzing the Data and Reporting Findings

Data was analyzed through qualitative techniques. Qualitative data in this research was analyzed using observations of the various translation techniques used and what types of slang words were in the movie.. This research uses primary data taken from slang words in conversations in the movie and secondary data obtained from articles, journals, books or e-books, websites and previous research. This research uses the Indonesian translation of the English slang words in the movie *Spider-Man: Far from Home* as the research object. This research will analyze the translation techniques used by translators in translating slang words using theory from Molina, L., & Albir, A. H. (2002) and theory from Mattiello (2008) to analyze what types of slang words exist in this movie. The analysis and findings are reported in chapter IV.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter provides analysis about slang words and techniques of translating slang words used by translator in *Spider-Man: Far From Home* movie subtitle from English to Indonesian. By analyzing these components, we can better understand the difficulties and approaches involved in translating slang words in audiovisual media, and all aspects will be thoroughly explained in this chapter.

A. Types of Slang Words Found in *Spider-Man: Far from Home* Movie Subtitle

This sub chapter contains the analysis of slang words in *Spider-Man: Far from Home* movie subtitle based on theory of Mattiello (2008). In her theory, Mattiello divided types of slang by its morphology into 15. Based on analysis in the movie, it was found 34 data of slang words which is divided into 8 types; variation, clipping, acronym and initialisms, conversion, compound, suffixation, blending, and infixation. These following are discussion how the slang words analyze by its types; the complete data can be seen in the Appendix.

A.1 Variation

Mattiello in one of her theories about slang according to morphology, namely Variation. This theory explains the formation of slang that modifies the base word by changing (part of) its spelling. Variation is also not only morphological, but also related to phonology (Mattiello 150).

The following are some slang words that fall into the variation category at *Spider-Man: Far from Home* movie subtitle:

Oh, my ***gosh***, it's so scenic

(***Ya Tuhan, Indah sekali.***)

(*Spider-Man: Far from Home* 37:40)

In this data, the character said “Oh my gosh, it's so scenic”. The expression “Gosh” is categorized as variation because it uses spelling gosh either using God. It is aligned to the Mattiello said about variation types, explains the formation of slang that modifies the base word by changing (part of) its spelling (Mattiello 150).

Another data variation was found in the movie. It is seen below:

Hey, ***Babe***

(***Hai, Sayang***)

(*Spider-Man: Far from Home* 14:58)

“Babe” is a slang word. It is categorized into variation because the literal word from “babe” is baby. However, the pronunciation is modified. Hence, this slang word is categorized as variation according the theory.

A.2 Clipping

Clipping is a process which abbreviates a word to one of its parts (Mattiello 141). This means that slang that falls into this category is slang that cuts the original word. e.g lab from laboratory or cellphone from cellular phone.

In data clipping analysis, two examples will be presented. The first example is provided below:

He's been faking the thing with illusion **tech**

*(Dia memalsukan semuanya dengan **teknologi** ilusi)*

(Spider-Man: Far from Home 01:14:56)

In this example, "He's been faking the thing with illusion tech" is a slang with a clipping category according to Mattiello's theory. This is because the word "tech" in the sentence refers to the original word "technology". So, it is very appropriate if the word tech is categorized in slang word clipping.

And for the second data, it is seen below:

How does **Cap** do that?

*(Bagaimana cara **Kapten** melemparnya?)*

(Spider-Man: Far from Home 01:41:43)

According to Mattiello's theory of slang words by its morphological types, the sentence "How does Cap do that?" categorized as clipping. It's because the word "Cap" in that sentence refers to Captain. Which in this context Happy (the character) said Cap refers to the Captain America.

A.3 Acronym and Initialism

According to Mattiello's theory, Acronyms and initialisms are words coined by taking the initial letters of words in a title or phrase (Mattiello 135). While chronicle acronyms and initialisms are rather frequent in standard English and English slang, their predictability and relative productivity are still controversial issues (Bauer 237–38). The low predictability is because they sometimes keep more than one letter in a word for representation.

This category, has two division. Divided into acronyms and initials according to the name. In most such examples, the acronyms arise by taking the first letter of each word in the phrase. But this is not always the case (Mattiello 137). This discussion includes two data examples. The first of these is seen below:

You should download a **VPN** on your phone,

(Unduhlah VPN di ponselmu)

(Spider-Man: Far from Home 05:32)

In this example, phrase “You should download a VPN on your phone”. Here the slang is VPN. According to Mattiello’s theory that word in acronym and initialism. Because VPN is acronym from Virtual Private Network, people usually say VPN instead of Virtual Private Network.

And the second data as seen below:

Have you ever played any kind of **PC** game or—?

(Pernah bermain gim komputer apa pun?)

(*Spider-Man: Far from Home* 13:13)

In this case, “Have you ever played any kind of PC game or?” categorized into acronym and initialism. According to Mattiello terms PC is slang acronym. This because the word PC in that sentence refers to Personal Computer.

A.4 Conversion

Conversion (also called “zero-derivation”, “zero-affixation” or “functional shift” in the literature) is a process consisting of the syntactic change of a word without any corresponding formal change (Mattiello 124). This theory basically just transforms the word from noun into verb or vice versa. But the hardest thing is to find the origin word while it transformed. The example: (verb: to watch; noun: a watch) The word to watch is firstly with the meaning observe or look at attentively over a period time, but for the word a watch, crew or someone on duty in period time.

This is following an example of data found in the movie:

I know that makes me sound like such a *jerk*
جامعته سلطان أجور الإسلامية
(*Aku tahu kedengarannya egois*)

(*Spider-Man: Far from Home* 45:05)

In this data, the word *jerk* categorized in conversion. Because *jerk* transform from verb into noun in this case. *Jerk* (verb) has meaning something moving with a quick or sudden action. But, here *jerk* transform into noun with meaning selfish or foolish.

A.5 Compound

Compounding is a type of morphological process or a mechanism in which two words are combined to produce one word with a different meaning (Mattiello 72). Compounding is common slang that can found in daily conversations. Some word from compound is *hangry* (hungry + angry), other else is *brunch* (breakfast + lunch).

This is following an example of data found in the movie:

If you want to ***hook up*** with some random European chick,

(Jika mau bercinta dengan gadis Eropa)

(Spider-Man: Far from Home 38:58)

In this data, the phrase *hook up* is combination of two words that form a single, new meaning. *Hook* means to attract, while the *up* means like above. But when combined the two words it makes a new meaning.

A.6 Suffixation

Suffixation, as the term, is a slang that involves the attachment of suffixes to base words. This process is more prevalent than prefixation in English slang, as Mattiello said, Suffixation is a wider phenomenon than prefixation in English slang (Mattiello 93). A variety of suffixes can be applied, including -ish, -o, -ster, and etc. For example, the word childish (child + -ish) denotes traits or behaviors immature.

This is data found of suffixation in the movie:

Coming, ***sweetie***

(Aku datang, Sayang)

(*Spider-Man: Far from Home* 01:05:24)

In this finding, the word *sweetie* is origin from *sweet* with the addition of suffix *-ie*. On its own, the word *sweet* means sugary. However, with the *-ie* suffix, it transform to interpreted someone you loved like *darling* or *honey*. This slang has widely popular in this era.

A.7 Blending

Another slang theory is blending; which like the name it is merging parts of words into a word (Mattiello 138). For the example of this merging is *smog*, from *smoke* and *fog*. *Smog* is example from blending which merging from smoke and fog to describe phenomena fog from pollution. This is data for blending in the movie:

Hill and I are going to *Europol* headquarters in Berlin tomorrow.

(*Hill dan aku akan pergi ke markas Europol di Berlin besok*)

(*Spider-Man: Far from Home* 55:56)

In this data, the word *Europol* is categorized as a blending, as it is formed by combining two separate words: *European* and *Police*. This blend results in the creation of a new term that retains the core meanings of both original words. Notably, the formation of *Europol* does not involve any significant shift in meaning, as it still clearly refers to a European policing organization.

A.8 Infixation

Infixation is morphological process of slang which adding element or particle in the middle of word (Mattiello 123). The common words to infix are -

bloody, -freaking, etc. The use of infix the word usually to express emotion. The example is *un-freaking-believable*. And the data for this theory in movie is:

Why the hell not? Parker?

(*Kenapa belum?*)

(*Spider-Man: Far from Home* 48:35)

In this data, *Why the hell not?* is just for emphasizes the emotion of character. Which the word *the hell* here is unmeaning phrase. And it infixes in the middle of phrase.

B. Translation Techniques Used in Translating Slang Found in Spider-Man: Far From Home Movie Subtitle

This sub chapter provides the analysis translation techniques used by the translator in translating slang words in the *Spider-Man: Far from Home* Movie Subtitle using Molina, L., & Albir, A.H. (2002) theory. This study found that there were 8 techniques used by the translators to translate the slang words, these were generalization, linguistic compression, linguistic amplification, particularization, variation, borrowing, amplification, and adaptation.

These following are some data finding how translation techniques used by translator in *Spider-Man: Far from Home* Movie Subtitle:

B.1 Adaptation

Adaptation technique is a translation method in which the translator adjusts elements from the source language to the target language by considering

appropriate equivalents within the cultural and linguistic context of the target language (Molina and Albir 509). This technique focuses not merely on literal word-to-word translation, but on finding expressions in the target language that convey the same meaning and function as those in the source language. For example, the sentence “*He is in 10th grade now*” (English) is translated as “*Dia sekarang kelas 1 SMA*” (Indonesian). This adaptation is necessary due to differences in the educational systems of the source and target cultures. In US 10th grade is same like 1st grade of senior high school in Indonesia. So, in Indonesia 10th grade was changing into *kelas 1 SMA*. The finding of adaptation on movie following below:



Hey, **Babe**
(*Hai, Sayang*)
(*Spider-Man: Far from Home* 14:58)

In this data, the translator uses the word *sayang* to translate the term *babe*. If translated literally, *babe* would become *bayi* in Indonesian, as it originates from the word *baby*. However, the translator adapts the term to the target language by choosing *sayang*, which better reflects the intended emotional nuance and contextual meaning in the target culture.

B.2 Amplification

Amplification is a translation technique in which certain information or elements that are not explicitly stated in the source text are added to the target text in order to clarify meaning or aid the target reader's comprehension (Molina and Albir 510). The example: “*They fast during Ramadan*” (English) is translated as

“Mereka berpuasa selama bulan Ramadan, bulan suci umat islam.” (Indonesian).

“Bulan suci umat islam” was added to explain that Ramadhan is holy month for Muslim in every country which muslim is very happy for that month. In the movie, the data seen below:

He’s been faking the thing with illusion **tech**

*(Dia memalsukan semuanya dengan **teknologi** ilusi)*

(Spider-Man: Far from Home 01:14:56)

In this data, the translator uses the word *teknologi* to translate the term *tech*. The source word *tech* is an abbreviated form that could refer to either *technology* or *technique*. To avoid ambiguity and ensure clarity, the translator employs the amplification technique by explicitly translating *tech* as *teknologi*, thereby making the intended meaning clearer in the target language.

B.3 Borrowing

Borrowing is a translation technique in which a word or expression from the source language is directly transferred into the target language without translation (Molina and Albir 510). This borrowing can take the form of pure borrowing, where the word is used exactly as it appears in the source language, or naturalized borrowing, where the word is adapted to fit the spelling or phonological rules of the target language. The example: *Pizza* (English) in Bahasa known *Pizza*. This is following an example of data found in the movie:

You should download a **VPN** on your phone,

(Unduhlah VPN di ponselmu)

(Spider-Man: Far from Home 05:32)

In this finding, the translator does not modify the word *VPN* in any way. This choice is made to avoid potential misinterpretation by the audience and because an established equivalent for *VPN* in the target language has not yet been widely adopted. Therefore, the translator employs the borrowing technique to maintain clarity and accuracy in the translation.

B.4 Linguistic Compression

Linguistic compression refers to a translation technique in which linguistic elements from the source language are shortened or condensed in the target language while preserving the essential meaning (Molina and Albir 510). This approach aims to deliver the same message in a more succinct and efficient form in the target language. This is following an example of data found in the movie:

Why the hell not? Parker?

(Kenapa belum?)

(Spider-Man: Far from Home 48:35)

In this finding, the translator uses the linguistic compression technique by simplifying the original expression without losing its main message or emotional tone. The English phrase “*Why the hell not?*” is translated into Indonesian as “*Kenapa belum?*” The phrase “*the hell*” is not translated, as it does not carry a literal meaning but instead adds emotional intensity or frustration. Since this kind of expression doesn't have a direct equivalent in Indonesian, the translator shortens the sentence and leaves out the intensifier, while still keeping the character's intent clear. This approach shows the translator's understanding of

idiomatic language and their effort to create a translation that sounds natural and appropriate for the target audience, while preserving the original emotional effect.

B.5 Linguistic Amplification

Linguistic amplification consists of adding linguistic elements. This is often used in consecutive interpreting and dubbing (Molina and Albir 510). This following data in the movie:

I *gotta* go

(Aku harus pergi)

(*Spider-Man: Far from Home* 08:21)

In this finding, the translator translates the term “*gotta*” which the slang or informal phrase from “going to”. “*Harus*” was added by translator to amplified the term *gotta*. Also, term “*harus*” is utilized to reinforce the modality of obligation inherent in the source expression and to ensure the semantic completeness of the target sentence.

B.6 Generalization

Generalization is translation technique by using a more general or neutral term (Molina and Albir 510). The finding data in movie presented below:

It's pretty *sick*

(Ini keren)

(*Spider-Man: Far from Home* 34:52)

In this data, the translator using common term “*keren*” to translate “*sick*”. Which term “*keren*” is common in Indonesia to express something amazing instead term “*Menakjubkan*”.

B.7 Particularization

Particularization is translation technique by using a more specific or precise term in the target language (Molina and Albir 510). The data finding on the movie following below:

What up, *dorks*?

(Apa kabar, kutu buku?)

(*Spider-Man: Far from Home* 05:05)

In this data finding, the translator using specific term “kutu buku” to translate “dorks”. Which dorks has many meanings. It can refer to socially awkward people, nerdy individuals, or even just friends being teased playfully. But translator using specific term to make it easier to understand by audiences.

B.8 Variation

Variation involves changing linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation such as tone, style, or dialect (Molina and Albir 511). This is the data of variation on movie:

You do not *ghost* Nick Fury

(Jangan menghindari Nick Fury)

(*Spider-Man: Far from Home* 08:23)

This term categorized into variation because the modification of stylistic or linguistic elements, including a shift from informal or slang expressions in the source language to a more neutral and accessible form in the target language. The slang term “*ghost*”, which carries a culturally specific meaning in English referring to the sudden and unexplained act of cutting off communication is replaced with the more standard and culturally neutral term “*menghindari*” (to avoid) in Indonesian. This substitution conveys the intended meaning effectively while maintaining fluency and clarity for the target audience.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusions of the study and offers suggestions for further research. The conclusion summarizes the results of the analysis from Chapter IV, highlighting the main findings and discussions. The researcher provides recommendations for further researchers who wish to explore themes related to the analysis of slang words translation techniques or apply the same theoretical framework.

A. Conclusion

Based on the analysis presented in chapter 4, there were 34 slang words in the movie. The most used of slang word is variation with 10 data. It indicating that variation is very common slang that used in the dialogue at the movie. Furthermore, there are 8 data categorized as clipping, 5 data of acronym and initialism, 4 of conversion, 3 of blending, 2 of suffixation, one of compound, and one of infixation.

Based on the presented data, it can be concluded that this study shows a variety of slang used in the movie, with slang word variation being the most frequently occurring category, while compound and infixation represent the least frequent categories, each with only one instance.

Regarding the translation techniques used to translate slang words, several techniques were applied, they were the adaptation technique was used 15 times.

This suggests that the translator frequently relied on this technique, as the translation of slang is often influenced by cultural factors. Consequently, this approach may facilitate audience comprehension of the film's dialogue.

This study also identified the use of various other techniques, including amplification 7 instances, borrowing and variation 4 instances each, and particularization, linguistic amplification, linguistic compression, and generalization, each occurring once. So, it can be concluded that this study shows a variety of translation technique of slang used in the movie, with adaptation technique being the most frequently occurring category.

B. Suggestion

The findings of this study underscore the need for cultural awareness in translation and subtitling. Since slang word are deeply rooted in cultural background, literal translation may lead to misinterpretation. Therefore, employing adaptive and context sensitive techniques can enhance the understanding of audiences while preserving tone of dialog or sense of humor.

Although this study provides valuable insights into the translation techniques of slang in *Spider-Man: Far from Home*, it is far from perfect and has certain limitations. The scope of the data is relatively narrow, and the analysis is limited to a single film, which may not fully represent the broader patterns of slang translation in other audiovisual works. Therefore, future researchers are encouraged to explore a wider aspect from this movie, such as the idiom expression, slang words by sociological, and etc.

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