

## Translation of Slang Variety in the movie *Hard Feeling* into Indonesian by Students

Aulia Syarifatul Husna<sup>1</sup>; Rosyidah Rosyidah<sup>2\*</sup>;

<sup>1</sup> Universitas Negeri Malang, Indonesia, [auliasyarifatulh@gmail.com](mailto:auliasyarifatulh@gmail.com)

<sup>2</sup> Universitas Negeri Malang, Indonesia, [rosyidah.fs@um.ac.id](mailto:rosyidah.fs@um.ac.id)

\*Corresponding author:

E-mail: [rosyidah.fs@um.ac.id](mailto:rosyidah.fs@um.ac.id)

### Abstract

This research aims to classify the varieties of slang in the movie *Hard Feeling* based on Ehmann's theory and describe the translation strategies used by students of Department of German Literature, State University of Malang in translating slang varieties in the movie based on Pedersen's theory. This research uses a descriptive method with a qualitative approach. Words, phrases, and sentences belonging to the slang varieties contained in the subtitles of the movie and the translation results of students are the data in this research which were collected using *Simak* and *Catat* techniques and analyzed using Miles and Huberman data analysis techniques. This research uses instruments, namely Human Instrument and documentation tables. The results of data analysis were validated using Murdiyanto's technique, namely *Meningkatkan Ketekunan*. The result of data analysis shows that the 74 data of slang varieties in this movie are classified into *Fremdsprache Anleihen*, *Bedeutungsumkehrung*, *Vereinfachung*, *Klangliche Eindeutschung*, *Wortneuschöpfung*, *Bedeutungserweiterung*, *Bedeutungsverengung*, *Bedeutungsverschiebung*, and *Kreative Wortspielen*. In addition, the translation strategies used are Situational Substitution, Calque, Completed Unmarked Retention, Paraphrase, TL-Adjusted Retention, Generalization, Superordinate Term, Omission, and Completion.

**Keywords:** *slang variety, translation strategy, film, student*

### Introduction

Translation is the activity of translating messages from the source language (SL) to the target language (TL). In translation, the translator is required to produce a good quality translation. The quality of the translation can be seen from the result of the translation that can convey the meaning or message informatively and communicatively from SL into TL (Setyaningrum & Rosyidah, 2022). Therefore, the translator must know what they have to say and can't just translate. In other words, the translator must have good translation skills and understanding of SL and TL. This is in accordance with the explanation of Royidah et al., (2024) which states that practically, words, phrases, and sentences translated from German into Indonesian require cultural, social, and contextual adjustments.

Problems arise when the translator doesn't not understand the words, phrases, and sentences he/she is translating and there is no appropriate equivalent in the TL because these words, phrases, and sentences have meanings related to the changing times, different

### How to cite:

Husna, Aulia Syarifatul et al. (2025). Translation of Slang Variety in the movie *Hard Feeling* into Indonesian by Students. *International Journal of Pedagogical Language, Literature, and Cultural Studies*. Nexus Publishing. ISSN: 3047-2202. Pages 1-15. doi: <http://dx.doi.org/10.63011/ip.v2i1.25>

regions of residence, and cultures (Newmark, 1998; Larson, 1984). Therefore, the translator has to look for other related words, phrases, or sentences, even though it makes the translation in the TL slightly different from the SL (Larson, 1984).

One of the difficulties often faced by translators, especially translators who are still in the learning stage, is the difficulty of translating slang varieties. In Nugroho's research (2018), it was found that the difficulties faced by students in translating slang varieties were that they didn't know that the words, phrases and sentences were slang varieties and they did not find the right equivalent words, phrases and sentences in Indonesian. This difficulty was also faced by the researcher when the researcher tried to translate slang varieties that often appear in German movies, such as the word *Alter* which is an address for friends or can be translated as *bro*, the phrase *keinen Bock haben* which can only be translated contextually, sometimes it can be translated as *money*, *trestle*, *goat* as in the example sentence *der kleine Bock ist gefüttert worden* (the little goat has been fed), and having no interest in something. The researcher found this difficult because the researcher did not find the meaning of the word directly and must first understand the context of the word. In other words, slang can only be translated contextually.

Slang is an unofficial or non-standard language that is temporary and usually used by certain age groups so that others don't understand (KBBI 10th edition; Holmes, 1992). The use of this variety of slang can be found in the conversations of young people around the world. The purpose of using this variety of slang is to make sentences shorter and easier to say even though it ends up having more negative meanings than positive ones (Holmes, 1992). In Indonesia, slang varieties are widely used by young people, both in daily conversations and in conversations through social media (Anggini et al., 2022). Some examples of slang words that are often used by young people in Indonesia are *baper* (*bawa perasaan* / catching feeling), *TBL* (*Takut Banget Loh* / I'm so scared), *sabi* (*bisa* / can), *kuy* (*yuk* or *ayuk* / c'mon), and *meleyot* (in KBBI is crooked because of weakness, this expression is used to express something that causes a racing heart such as when a woman sees a handsome man, or vice versa, or when getting treatment from someone that causes a racing heart).

Based on these examples, slang in Indonesia can be classified into acronyms such as *caper* (*cari perhatian* / seeking attention), *salting* (*salah tingkah* / awkward), and *gamon* (*gagal move on* / unable to move on); abbreviations such as *PHP* (*Pemberi Harapan Palsu* / someone who gives false hope), *KEPO* (*Knowing Every Particular Object* / an expression to describe someone who is overly interested in things that aren't their business), and *PAP* (*Post a Picture*); loanword/phrase from English such as *pick me* (an expression used for someone who acts differently from others in order to impress the opposite sex) and *playing victim* (is a manipulative behavior when someone pretends to be a victim to gain attention, sympathy, or advantage); word reversals such as *sabi* (*bisa* / can) and *ucul* (*lucu* / funny); euphemism such as *anjir*, *anjrot*, *anjay* that come from the word *anjing* / dog which is a word to express shock / disbelief; and puns of actual words such as *ntapps* from the word *mantap* / good / perfect / nice and *gemoy* from the word *gemas* / adorable.

Unlike the Indonesian slang variety which is only in the form of words and abbreviations, the German slang variety can be in the form of words, phrases, and sentences that come from English, and other foreign languages. *Digga* or *Digger* (*Lexikon der Jugendsprache Dictionary*, 2024) means *Freund*. This word is commonly used to address friends who are already familiar. *Geil* which means 'cool', *krass* as 'an expression for something extreme, both good and bad things', and *Ehrenmann* / *Ehrenfrau* which means 'a real woman or man, who is always ready to help others in trouble'. German slang also often uses English, such as *chillen* is an loanword 'chill' in English and has a meaning 'to relax', *hustlen* which comes from the word 'hustle' and means 'hard work', other loanwords such as 'cringe', 'smart', 'nerd', and 'sus' (suspect). According to Ankenbrank (2005), German slang is not only derived from English, but also from other languages, such as Yiddish *Zoff* (quarrel), *Zaster* (money), *mogeln* (cheat); Latin such as *Terror* (terror), *Horror* (horror), *ultra* (extrem); and Greek such

as hypermäßig (hyper), gigantisch (gigantic), galaktisch (galactic), and kosmisch (cosmic). Another examples from word shortening, such as werde to werd, gibt es to gibts, etwas to was, and eine to 'ne.

Some examples of slang phrases include alles im Griff haben (an expression used to describe that a situation is well under control), unter dem Druck sein (to describe someone is under pressure), cool sein is 'an expression that expresses something cool', safe sein is 'an expression to express something that is safe / under control', while examples of German slang sentences, such as Das ist nicht mein Ding or Das juckt mich nicht (das interessiert mich nicht / I'm not interested in it), Bleib mal Locker is 'an expression used to calm someone who is upset or angry', and Was geht ab? (what's up?).

Ehmann (2001) also claims that not all words, phrases, and sentences in German can be classified into slang varieties. The words, phrases, and sentences of the slang variety are also different from Umgangssprache (everyday language). Moro (2021) states that Umgangssprache is a language that is a bridge between Standardsprache (standard language) and Dialect and is used by the German people to make it easier to understand what someone says in everyday life. Meanwhile, Neuland (2008) argues that slang is only used among young people. This also sometimes creates a boundary between the older generation and the younger generation because many older generations don't understand the slang varieties used by the younger generation.

Slang varieties are often found in social media, such as Instagram, Twitter, Facebook and literary works such as music and movies. Nugroho (2019) claims that slang is not only found in daily conversations among young people, but also in literary works such as films, especially films that have a comedy genre. This statement is supported by Fatmawati & Setiawan (2020) who states that film is a medium that has a lot of information related to culture and language.

Based on the explanation above, an appropriate translation strategy is needed when translating slang language varieties. Pedersen (2005) introduces translation strategies for Extralinguistic Cultural References (ECR) and divides them into Source-Oriented strategies, which focus on the Source Language (SL), and Target-Oriented strategies, which focus on the Target Language (TL). Harahap (2024) states that when translating slang varieties, a translator must not only know the literal meaning of the slang word/phrase/sentence but also understand the underlying culture.

Chart 1. ECR Translation Strategy (Pedersen, 2005)

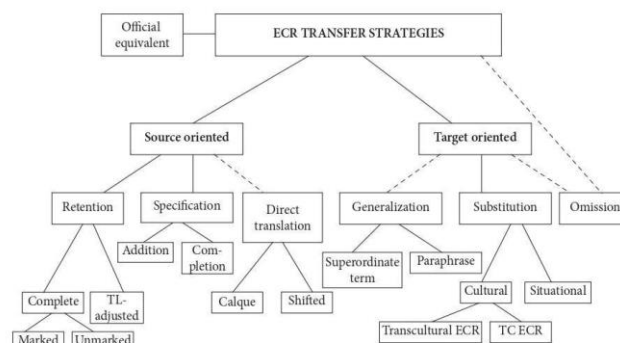


Figure D. Taxonomy of ECR transfer strategies

Based on the literature review, the translation of slang language varieties, particularly German slang, by German language learners in Indonesia is still very limited. However, there have been several studies related to the translation of slang varieties in other languages, such as English, Korean, and French. Learning foreign cultures in German language

instruction allows students to understand a broader context of communication and avoid cultural misunderstandings that can hinder communication (Ratnaningsih. H., 2025).

At Kuningan University, Nugroho (2018) researched the translation of slang language varieties in the movie *Austin Powers: The Spy Who Shagged Me* by English Department students. Nugroho found that students had difficulty translating 12 slang words from English to Indonesian, and they were only able to translate six slang words accurately.

Similar research was conducted by Lubis (2018) at the University of North Sumatra and Kartina & Pangestu (2019) at Bina Sarana Informatika University. Lubis's research focused on translating English slang words in the movie *Faster*, resulting in 92 slang words being translated using transfer, paraphrase, condensation, reduction, and deletion strategy, with good translation acceptance quality. Meanwhile, Kartina and Pangestu's research focused on the reasons the main characters in the film *Black Panther* use 66 slang words to express love, disappointment, and anger.

In addition to English, research related to the translation of slang language varieties has also been conducted in other languages, such as Korean and French. The research of Korean slang was conducted by Nurhayati (2022) and focused on the translation of slang language varieties in the webtoon *Spirit Fingers* and the functions of the slang used. The results showed 67 slang varieties categorized into abbreviations, acronyms, and truncations. The functions of the slang used in "Spirit Fingers" include differentiating from others, facilitating social relationships, demonstrating friendliness and intimacy, indicating group membership, and showing differences between groups and secrecy.

In French, research on the translation of slang language varieties was conducted by Maharani (2022) at the University of Lampung, focusing on the translation of French slang in the subtitles of the movie *Lupin Series 1 (1-5)*. The research found 546 slang words categorized as primary slang (73 entries) and secondary slang (473 entries), translated using translation strategies such as transfer, paraphrase, deletion, decimation, dislocation, condensation, and addition.

Additionally, research on German slang has also been conducted by several researchers in Indonesia, including Marlioni (2021), Ismedt (2021), Rasyid (2023), and Manurung & Evianty (2021). The research by Marlioni, Ismedt, and Rasyid focused on categorizing slang language varieties found in the comics *Huck Finn*, *Sorgenkind*, and the novel *Emil und die Detektive* into 12 categories of slang features based on Ehmann's theory. They state that not all slang varieties found fit into these 12 categories. The slang features that frequently appeared are *Vereinfachung* and *Fremdsprache Anleihen*. So it can be said that young people in Germany enjoy abbreviating words and using words from other languages. Another research was conducted by Manurung & Evianty (2021) at the State University of Medan, focusing on the use of slang language varieties in the movie *Das Schönste Mädchen der Welt*. The results showed 117 slang words categorized into lexicology and morphology, semantic and syntactic shifts, functioning as expressions of closeness with the interlocutor, conversation control and organization, criticism of the interlocutor, and to express feelings of joy, annoyance, or surprise.

Based on this background, the author is interested in conducting a research on the use of slang language varieties in the German film *Hard Feeling* and its translation by students of the Department of German Literature at State University of Malang. This movie, directed by Granz Henman with the main casts Tobias Schäfer, Monika Oschek, and Tom Beck, was released on May 24, 2023, with a duration of 1 hour and 43 minutes. This movie was chosen because of the extensive use of slang by the two main characters, Tobias Schäfer and Monika Oschek.

So far, researchers in the field of translation from German to Indonesian have not given much attention to the translation of slang varieties. This study fills the research gap by analyzing the translation of German slang in the movie *Hard Feeling* into Indonesian, focusing on slang classification and student translation strategies. Therefore, this research,

conducted with students of the German Literature Department at Universitas Negeri Malang, provides valuable information for translators and scholars interested in studying slang translation by students. Additionally, based on the literature review, research on slang in a movie, particularly on Netflix, has not been conducted. Hence, research on the slang in the movie *Hard Feeling* with the aim of classifying the features of slang based on Ehmann's theory (2001) and describing the strategies for translating slang is important and necessary.

## Method

This research uses a descriptive method with qualitative approach. Qualitative research is research that produces data in the form of words and has the aim of describing a phenomenon or event (Sugiyono, 2013). The source of data in this research are the subtitle text of the movie *Hard Feeling* in German as the Source Language (SL) and students of the Department of German Literature, State University of Malang, while the data in this research are words, phrases, and sentences belonging to the slang varieties contained in the subtitles of the movie and the translation results of students. The data were collected using the Simak and Catat technique, where the researcher carefully observed and transcribed slang occurrences from the movie. The validity of the collected data was ensured through expert validation and peer review. *Simak* technique is done by watching the movie *Hard Feeling* to know the words, phrases, and sentences of slang varieties in the movie. The *Catat* technique is done by recording words, phrases, and sentences that contain slang varieties.

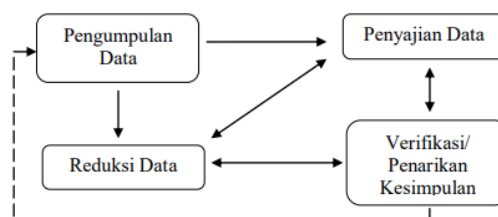
The data from the translation of slang varieties that have been obtained then analyzed using data analysis technique Miles and Hubermann (1994) that consist of data reduction, data display, and conclusion drawing/verification.

First of all, the researcher watched the movie *Hard Feeling* which is a movie from Germany with German subtitles. The author reduced the data by observing and marking the words, phrases, and sentences that belonged to the slang varieties and removed unimportant elements. Then, the researcher categorized the data of words, phrases, and sentences of the slang varieties into 12 characteristics of the slang variety according to Ehmann's theory (2001).

In the next stage, the researcher played the movie *Hard Feeling* in class and paused the movie if words, phrases and sentences of slang varieties were found. For 5 to 10 minutes, students translated the words, phrases, and sentences. After the translation results were collected, the researcher analyzed the translation strategies used by the students in translating the slang varieties based on Pedersen's theory (2005).

The researcher chooses the technique, namely Meningkatkan Ketekunan to test the validity of the results of data analysis. According to Murdiyanto (2020), this technique is carried out by making more careful and continuous observations such as reading various kinds of literature sources related to the findings studied so that the researcher's insight becomes broader. This broad insight can be used to examine the data accurately.

Chart 2. Data Analysis (Miles & Huberman, 1994)



## Results and Discussion

In accordance with the research focus that has been set, in this section, the results of data analysis and discussion of the characteristics and translation strategies of slang varieties are presented. Each result of the data analysis is presented in the following section.

### Characteristics of Slang Variety

Based on the data collected by the researcher, the slang language variety in the movie *Hard Feeling* in the form of words, phrases, and sentences can be classified into nine characteristics of slang language variety.

Table 1. Slang Variety Characteristics (Ehmann, 2001)

Nr.	Characteristics of Slang Variety	Source Language
1	Fremdsprache Anleihen	<i>Nice</i> <i>Wingman</i>
2.	Bedeutungsumkehrung	<i>Krass</i> <i>Digger</i>
3.	Vereinfachung	<i>hör</i> <i>'nen</i>
4.	Klangliche Eindeutschung	<i>Ladys</i> <i>Swipen</i>
5.	Wortneuschöpfung	<i>Spätzünder</i> <i>Scheißdreck</i>
6.	Bedeutungserweiterung	<i>Alter</i> <i>Süße</i>
7.	Bedeutungsverengung	<i>Bengel</i> <i>Schlampe</i>
8.	bedeutungsverschiebung	<i>Schwanzlos</i> <i>Keinen Scheiß machen</i>
9.	Kreative Wortspielen	<i>Riesenwichser</i> <i>Brudi</i>

The first and most numerous slang variety characteristic (30%) is *Fremdsprache Anleihen*, for example the words 'nice' and 'Wingman'. The researcher categorizes this slang variety into *Fremdsprache Anleihen* because they are loanwords. 'Nice' has the actual meaning of pleasant / good / kind / friendly (Cambridge Dictionary, 2023). This word is used when someone records a video of the main character (Charly) to humiliate him and says, "*Ich find's nice, was du gemacht hast* (I find it nice, what you did)". This proves that the character borrowed the word directly from English and the meaning of this word has not changed. The sentence is also *Denglisch* because there is an English word inserted into the German sentence. *Denglisch* is a slang because young people always want to draw a boundary between their generation and the old generation, one of which is through language. Because they are influenced by English, they increasingly use English words or phrases in the middle of German conversations (Safina, 2024). A little different with the word 'Wingman', the word has the actual meaning of 'a military aircraft pilot who is positioned on the right of an aircraft group that is carrying out military exercises / actual air combat' then developed into 'a man who supports his male friend in their romance relationship'. This meaning has a close relationship with the previous meaning because the Wingman's job is to support and

guard other aircraft in carrying out their mission. This is evidenced in the main character's friend's speech to the main character (Charly), "*Ich verstehe dein Problem nicht. Du hast jetzt endlich 'nen Wingman* (I don't understand your problem. You have a friend now)". The conversation appears when Charly feels insecure about approaching a woman he likes and his friend tries to calm him down.

*Bedeutungsumkehrung* is the second most common slang variety characteristic (18%) after *Fremdsprache Anleihen*. Examples are *krass* (extreme / dirty / blatant) and *Digger* (digger) (Linguee Dictionary, 2024). According to Ehmann (2001), *Bedeutungsumkehrung* are a word, phrase or sentence that has a meaning that is opposite to its original meaning. In the movie, the word *krass* is used to express something cool or extraordinary. This is evidenced in the conversation of Charly's friend who mocks Charly because he gets an invitation to the birthday party of Marlene, "*Marlene steht auf Charly. Krass. (Marlene is attracted to Charly. Unbelievable).*" The word *krass* said by Charly's friend is a form of expression of surprise and disbelief because Charly is a geeky male, while Marlene is a beautiful and rich woman. Another example is *Digger*. The word *Digger* in the movie has the meaning of a familiar address for friends. This word appears when someone calls Charly, "*Hi, Digger.*" The word *Digger* is not translated as a 'digger' but a familiar address for friends.

*Vereinfachung* is the third most common slang variety characteristic (12%). Based on Ehmann's explanation, *Vereinfachung* is a characteristic of slang by simplifying or abbreviating a word. Examples are *höre* to *hör* and *einen* to *'nen*. In the conversation, "*Ich höre nur mimimimi* (I only hear mimimi)", the word *hör* should be pronounced *höre* because it adapts to the conjugation rules in German for the subject *ich* (I). The word *'nen* in the conversation, "*es interessiert mich 'nen Scheißdreck, was Marlene isst* (I'm not very interested in what Marlene eats)", should also be pronounced as *einen* because this is in accordance with the rules of *Akkusativ* case in German. The characteristics of the *Vereinfachung* variety prove that young people like to simplify a word to create a practical and simple word to communicate with their peers (Rasyid, 2022).

The next is *Klangliche Eindeutschung* which is the fourth most common slang variety characteristic (10%). Ehmann explains that this characteristic is to change a word to sound like a German word. The word variety of slang included in *Klangliche Eindeutschung* is loanword from other languages. The difference with the *Fremdsprache Anleihen* characteristic is that this word has been adjusted in German. Examples are *Ladys* and *swipen*. The words *Ladys* and *swipen* come from English, namely 'ladies' and 'swipe. Based on the examples, Priska (2017) states that young people like to invent new words and always try to form new words creatively. In the example, it can be seen that young people creatively form a new word from English. To show that the word is already a German word and so that other people who don't speak English don't realize that the word comes from English, they young people make changes to the morphological form of a word they take (Bruckner, 2020), for example adding the suffix *-en* to form a verb (*chill->chillen*, *Vlog->vloggen*, *download->downloaden*), *-s* for plural nouns and writing the first letter of the noun with a capital (*baby->Babys*, *computer->Computers*, *hobby->Hobbys*).

*Wortneuschöpfung* is the fifth most common slang characteristic (8%) found in the movie *Hard Feeling*. Examples are *Spätzünder* and *Scheißdreck*. The word is a combination of two words that have different meanings and form a new word with a new meaning (Ehmann, 2001). The word *Spätzünder* is derived from *Spät* (late) and *Zünder* (explosive) (Linguee Dictionary, 2024). According to the Duden Dictionary (2024), the word *Spätzünder* means 'someone who experiences developmental delays in career, romantic relationships, or other aspects compared to their peers'. This can be seen in the scene where Paula's sister mocks Paula because Paula doesn't have a boyfriend, then Paula's mother says, "*Es ist völlig ok, ein Spätzünder zu sein* (it's okay to be someone who develops late)". As for the word *Scheißdreck*, it comes from the words *Scheiß*, which means 'something disliked, and *Dreck*, which means 'mud' (Linguee Dictionary, 2024). The word is used as a swear word to express

annoyance as seen in the sentence spoken by Paula to Charly, “*es interessiert mich 'nen Scheißdreck, was Marlene isst* (I'm not very interested in what Marlene eats)”. In this scene, Paula feels very stressed about the rumors Constantin has spread about her that she is a bitch and she meets Charly who suddenly tells her about Marlene's favorite food. This shows that Paula is expressing her frustration by using the word *Scheißdreck* to emphasize that she really doesn't care and is not interested in what Marlene eats.

The sixth most common slang variety characteristic (6.5%) is *Bedeutungserweiterung*, for example *Süße* and *Bruder*. According to Ehmann (2001), *Bedeutungserweiterung* is a characteristic of slang that is formed due to the expansion of the meaning of a word. The word *Süße* is a noun derived from the adjective *süß* (sweet) (Linguee Dictionary, 2024), but in the movie *Hard Feeling*, the word *Süße* has expanded into a term of endearment for women. This word appears in a conversation between Constantin and Marlene. Constantin meets Marlene who is his ex-girlfriend, but actually they still like each other and Constantin greets Marlene, “*Hey, Süße* (Hi, honey)”. The word *Bruder* means brother (Linguee Dictionary, 2024) but has expanded to become a familiar address for friends. This appears in the main character's (Charly) conversation with her friend who suddenly admires her after she goes to Marlene's birthday party and there is another woman who is interested in Charly. Charly's friend says, “*Brother, du bist voll die Inspiration* (you are full of inspiration)”. Based on these examples, it appears that the words *Süße* and *Bruder* have expanded meanings from their previous meanings.

*Bedeutungsverengung* is the seventh most common slang variety characteristic (5%) found in the movie, for example, the words *Bengel* and *Schlampe* each refer to ‘a bad person’. The actual meaning of the word *Bengel* is ‘a cute and young boy, a bad boy, and a piece of wood’ (Duden Dictionary, 2024). In the movie, this word is only translated as ‘a bad boy’. This can be seen in the scene where Charly is daydreaming in class and then he screams, making the teacher and her friends look at him. Charly who felt ashamed, cursed himself and said, “*Charly, du versauter Bengel, du.* (Charly, you're a bad boy)”. Based on the scene, there is only one contextually suitable meaning for the word *Bengel*, which is ‘a bad boy’. Meanwhile, based on Duden Dictionary (2024), *Schlampe* means a ‘slovenly, sloppy, unkempt woman and a bitch’. The word *Schlampe* according to the context in the movie has specific meaning to only mean ‘a bitch’. This can be seen in the scene where Paula scolds Constantin, because he has spread rumors that Paula is a bitch. Paula says to Constantin, “*Deinetwegen denken alle, ich wär' ne Schlampe* (Because of you, they think I'm a bitch)”. Based on these examples, the meaning of these words *Bengel* and *Schlampe* become more specific.

The eighth most common slang variety characteristic (4%) is *Bedeutungsverschiebung*. Examples are the phrase *keinen Scheiß machen* and the word *Schwanzlos*. *Der Scheiß* means ‘something that is disliked’ (Duden Dictionary, 2024). If translated literally, this phrase means ‘don't do something you don't like’. However, the word *der Scheiß* has shifted in meaning to ‘stupid’, so contextually, *keinen Scheiß machen* means ‘don't do stupid things’. The phrase is used by Paula when she is standing on the bridge and feels that her life is useless and Charly sees her and says, “*Mach keinen Scheiß!* (Don't do stupid things)”. The shift in meaning also occurs in the word *der Schwanz* has the meaning of ‘tail’ (Duden Dictionary, 2024), but in the movie *Hard Feeling*, this word means ‘male genital’. This word appears in the scene when Charly remembers an embarrassing incident when he was a child, when his friend was nosy by pulling down his pants and teasing him as *Schwanzlos* (sexless). Based on the two examples above, there is a shift in the meaning of the phrase *keinen Scheiß machen* and the word *Schwanzlos*. This is in line with Ehmann's explanation that the slang variety whose meaning has shifted from the previous meaning but is still related, is included in the characteristics of the *Bedeutungsverschiebung* slang variety.

*Kreative Wortspielen* is the least characteristic of the slang variety (4%). Examples are *Brudi* and *Sohnemann*. According to the Bedeutung Dictionary (2024), the word *Brudi* comes from the words *Bruder* and *Akhi* which means ‘brother’. This address became popular after



a German rapper wrote this in his song lyrics. The word *Brudi* is then used as a familiar address to friends, especially in male friendships. In the movie, Charly says to Paula, “*bis später, Brudi* (see you later, brother)” which indicates that Paula is his close friend. However, this address confused Paula because Paula is a woman. Even so, Charly is actually just having fun by using the word *Brudi* to Paula because he is in a good mood. Furthermore, the word *Sohnemann* comes from the word *Sohn* (boy) (Duden Dictionary, 2024). Young people created the word *Sohn* and formed the new word *Sohnemann* which has the same meaning as the word *Sohn*. Therefore, these two words are included in the characteristics of the *Kreative Wortspielen* slang variety because actually the two words already exist but young people create a new word with the same meaning as the original word is formed. Related to this, Gross (2000) argues that the fun factor is the main motive for language creation among young people.

The findings indicate that *Fremdsprache Anleihen* is the most dominant slang variety in the movie *Hard Feeling*. Related to this, Thomason (2001) argues that language contact is everywhere. There is no evidence that languages have developed in total isolation from other languages, which means that a language does not develop alone without influence from other languages. Thomason (2001) also states that the most common specific type of influence is the borrowing of words. Words, phrases, and sentences that are most commonly found in the film *Hard Feeling* are included in the characteristic of the slang variety *Fremdsprache Anleihen* and in this case, the German slang variety borrows many words from English because English is an international language and a language that has great influence in the world (Todorova & Todorova, 2018). The existence of the term *Denglisch* (*Deutsch Englisch*) also proves the strong influence of English into German (Lane, 2012).

In the movie *Hard Feeling*, there are no characteristics of slang language variety, such as *Wortveränderung*, *Verbalisierung von Substantiv* and *Superlativierung*. *Verbalisierung von Substantiv* is usually found more in social media, blogs, or electronic messages, for example the noun ‘Google’ becomes *googeln*, ‘SMS’ becomes *sim sen*, and ‘E-Mail’ becomes *E-Mailen*. This is in line with the opinion of Priska (2017) who states *Die Jugendlichen beeinflussen besonders die Schriftlichkeit*, so that not only the way of speaking, the way young people write is also influenced by the variety of slang. According to Lutfi et al. (2024), vocabulary plays an important role in helping learners express and expand their ideas in speaking or writing activities, such as storytelling. The characteristics of the *Superlativierung* slang variety are also not found in the movie because the characters in the movie mostly use other slang varieties such as *geil* and *krass* which are sufficient to express extraordinary expressions towards something. In other words, both words can replace *Superlativierung* marker words, such as *mega*, *total*, or *extreme*.

### Translation Strategies of Slang Variety

Based on the translation data of the students of Department of German Literature, it can be seen that there are eight translation strategies that they use in translating the words, phrases, and sentences of slang variety in the movie *Hard Feeling*.

Table 2. Translation Strategy (Pedersen, 2005)

Nr.	Characteristics of Slang Variety	Source Language	Target Language	Translation Strategy
1	<i>Bedeutungs-umkehrung</i>	<i>Arschloch!</i>	Bajingan	Situational Substitution
	<i>Bedeutungs-umkehrung</i>	<i>Geil</i>	Keren	

2.	Fremdsprache Anleihen	<i>Du bist doch einfach ziemlich weird</i>	kamu memang sedikit aneh	Calque
	Fremdsprache Anleihen	<i>Oh, dein Outfit.</i>	Oh, pakaianmu	
3.	Fremdsprache Anleihen	<i>Yes! Gute Arbeit, Straight Shooter</i>	ya! kerja bagus, <i>Straight Shooter</i>	Complete Unmarked Retention
	Bedeutungs-umkehrung	<i>Ey, Digger</i>	<i>Hai, Digger</i>	
4.	Fremdsprache Anleihen	<i>Es ist völlig ok, ein Spätzünder zu sein.</i>	Hal itu sungguh tak apa untuk menjadi sedikit terlambat	Paraphrase
	Fremdsprache Anleihen	<i>Wegen mir bist du der Star.</i>	berkatku, kamu jadi terkenal	
5.	Fremdsprache Anleihen	<i>das geht viral</i>	Itu jadi viral	TL-Adjusted Retention
	Fremdsprache Anleihen	<i>Bis später, Brudi</i>	Sampai nanti, Brodi	
6.	Kreative-Wortspielen	<i>Bis später, Brudi.</i>	Sampai jumpa, teman	Generalization Superordinate Term
	Bedeutungs-erweiterung	<i>Süße.</i>	manis	
7.	Fremdsprache Anleihen	<i>Du bist doch einfach ziemlich weird</i>	kamu lumayan aneh	Omission
	Fremdsprache Anleihen	<i>Meine Babys</i>	sayangku	
8.	Fremdsprache Anleihen	<i>Der ist pissed</i>	dia merasa kesal	Completion
	Kreative-Wortspielen	<i>Hey, Sohnnemann.</i>	Hai, anak laki-laki kesayangan	

#### a. Situational Substitution (SS)

The most dominant translation strategy used by students is SS. Based on Pedersen's (2005) theory, SS is a translation strategy by finding an equivalent that can be used in the TL. These findings suggest that students rely heavily on direct translation and calque strategies, indicating the need for more exposure to context-based translation techniques in subtitling education.

- a. SL: *Arschloch*  
TL: bajingan
- b. SL: *geil*  
TL: keren

In example a), the word *Arschloch* translates to *bajingan* (asshole). If this word is translated literally, it would mean *pantat* (ass) and *lubang* (hole). But since the word equivalent is already known, the SS strategy is used. Similarly, in example b), the word *geil* is translated as *keren* (cool). *Geil*, which means *bernafsu* (horny) (Duden Dictionary, 2024), is translated into a more equivalent word in the TL. In this case, the word *keren* as a translation of the word *geil* is considered to be more equivalent than its actual meaning, which is *bernafsu*.

### b. Calque (Cal)

After Situational Substitution, Cal strategy is also quite dominant. This strategy is used by students in translating the slang language variety in the movie *Hard Feeling* because students only need to translate it according to its lexical meaning.

- a. SL: *du bist doch einfach ziemlich weird*  
TL: kamu memang sedikit aneh
- b. SL: *oh, dein Outfit*  
TL: oh, pakaianmu

In example a), students gave the equivalent of the word 'weird' with the word *aneh*. The equivalent is in line with the literal meaning of the word 'weird' (Oxford Learner Dictionary, 2024). As for example b), the word 'outfit' is translated into *pakaian* (clothes). 'Outfit' means 'a set of clothes for a particular event or activity' (Cambridge Dictionary, 2023). This word is translated into *pakaian* because Indonesian people interpret the word 'outfit' as something more general.

### c) Completed Unmarked Retention (CUR)

CUR is a widely used translation strategy. Based on Pedersen's (2005) theory, CUR is a translation strategy that retains the original elements of the language without any additional explanation or cultural adaptation to the language.

- a. SL: *yes! Gute Arbeit, Straight Shooter*  
TL: ya! Kerja bagus, Straight Shooter
- b. SL: *ey, Digger*  
TL: hai, Digger

In example a), students did not translate the word 'Straight Shooter' into Indonesian nor did they try to find an equivalent phrase. They directly write it according to what is in the SL so that they do not lose the original elements of the language. This can also be seen in example b), which is the translation of the word *Digger*. The students retained the SL word so that the word *Digger* is still translated as *Digger*. In this case, students write these words without leaving any markings on the translation such as italic / quotation marks so this includes the CUR category.

### d) Paraphrase (Par)

The next dominating translation strategy is Par. According to Pedersen (2005), Par is a translation strategy by using different words, phrases, or sentences while maintaining the meaning.

- a. SL: *es ist völlig ok, ein Spätzünder zu sein*  
TL: hal itu sungguh tak apa untuk menjadi sedikit terlambat
- b. SL: *wegen mir bist du der Star*  
TL: berkatmu kamu jadi terkenal

In example a), the students translated the word *Spätzünder* into the phrase *sedikit terlambat* (a little bit late). Although in Duden Dictionary (2024), this word means 'someone who develops late in certain aspects such as romance, career or other aspects', students did not look for the equivalent word in the TL but directly paraphrase the word with the phrase *sedikit terlambat*. Similarly, in example b), students translated the word *Star* into *terkenal* (famous), even though the word has the lexical meaning of star (Cambridge Dictionary, 2023). In this context, students want to emphasize that being 'a star' means being 'famous'.

### e) TL-Adjusted Retention (TLAR)

TLAR is the next strategy, which is less frequently used by students when translating slang varieties in the movie *Hard Feeling*. This strategy is similar to the CUR strategy. The difference is that the translator adjusts the SL translation to the spelling of the TL. Pedersen (2005) explains that the TLAR strategy is a translation strategy that retains SL cultural elements in the TL with slight adjustments to make them more familiar and acceptable in the TL.

- a. SL: *das geht viral*  
TL: itu jadi viral
- b. SL: *bis später, Brudi*  
TL: sampai nanti, Brodi

In example a), the word 'viral' is translated as 'viral' because this word is already widely used in various languages and has been adopted into Indonesian. Therefore, students didn't change it because it is familiar and understood by the TL audience. Slightly different from the word 'viral', in example b), the word 'Brudi' is translated by students into 'Brodi'. In Indonesian, there is no term 'Brodi'. Here, the students make a slight adjustment by combining the word 'bro' from English, which is already known to the TL audiences, with the ending "-di" from the SL.

#### **f) Generalization Superordinate Term (GST)**

GST is a translation strategy that is seldom used by students. According to Pedersen (2005), this strategy is applied by replacing a specific term in the SL with a more general term in the TL.

- a. SL: *bis später, Brudi*  
TL: sampai jumpa, teman
- b. SL: *Süße*  
TL: manis

In example a), the word *Brudi* is translated as 'teman' (friend). According to the Bedeutung Dictionary (2024), *Brudi* is a combination of two words: *Bruder* and *Akhi*, each meaning a brother and used as a friendly address among close male friends. However, the students translated it simply as 'friend', which doesn't convey closeness. Similarly, with the word *Brudi*, in example b), the word *Süße* is translated as *manis* (sweet). According to the Duden Dictionary (2024), *Süße* comes from the adjective *süß* which means *manis* (sweet). However, in the movie, this word is used as a term of endearment for someone's partner. Therefore, the students have changed a word that previously had a more specific contextual meaning into a more general one. In other words, the students translated the word literally.

#### **g) Omission (Omis)**

Omis is a strategy that is rarely used by students in translating slang variety. According to Pedersen (2005), this strategy is applied by omitting parts of the SL sentence that are deemed unimportant or irrelevant to the TL audience. This strategy is often used in subtitling due to limited text space and the need for clarity.

- a. SL: *du bist doch einfach ziemlich weird*  
TL: kamu lumayan aneh
- b. SL: *meine Babys*  
TL: sayangku

In example a), the sentence *du bist doch ziemlich weird* is translated as *kamu lumayan aneh* (you are a little bit weird). The use of the Omis strategy is evident in the omission of the words *doch* and *einfach* because these words are not very important, and removing them

doesn't change the meaning of the sentence. In example b), the phrase *meine Babys* is translated as *sayangku* (my baby). In German, *die Babys* is a plural noun that indicates more than one. In this context, the word *Babys* refers to the main character Charly's address to the girls at the party. In Indonesian, plural nouns are usually indicated by repeating the noun, such as "*pohon-pohon* (trees)" or "*buku-buku* (books)." However, in the above example, "*meine Babys*," which should be literally translated as "*sayang-sayangku* (my babies)," is simply translated as "*sayangku* (my baby)" because the word is clear enough in the TL.

#### **h) Completion (Comp)**

Comp is the translation strategy least used by students. Pedersen (2005) explains that this strategy is applied in translation to complete implied or incomplete elements in the SL so that the translation becomes clearer.

- a. SL: *der ist pissed*  
TL: dia merasa kesal
- b. SL: *hey, Sohnemann*  
TL: hai, anak laki-laki kesayangan

In example a), the student translates the sentence *der ist pissed* as *dia merasa kesal* (he feels annoyed). According to Linguee (2024), *sich fühlen* is the equivalent of *merasa* (feel), but in the SL, there is no such verb. The students add *merasa* to clarify the meaning of the SL sentence, making the emotion more apparent to the TL audience. This also applies to example b), where the word *Sohnemann* is translated as *anak laki-laki kesayangan* (beloved son). According to Linguee (2024), *Sohnemann* means *anak laki-laki* (son). The students add "*kesayangan*" (beloved) to make the translation more specific and to show a close relationship between father and son in the movie.

#### **Conclusion**

First, the slang words, phrases, and sentences in the movie *Hard Feeling* can be classified into 9 out of 12 characteristics of slang according to Ehmann's theory (2001). The characteristics are *Fremdsprache*, *Anleihen*, *Bedeutungsumkehrung*, *Vereinfachung*, *Klangliche Eindeutschung*, *Wortneuschöpfung*, *Bedeutungserweiterung*, *Bedeutungsverengung*, *Bedeutungsverschiebung*, and *Kreative Wortspielen*. There are two characteristics of slang that are not found in this movie, namely *Wortveränderung*, *Verbalisierung von Substantiv* and *Superlativierung*. *Verbalisierung von Substantiv* does not appear in the movie because the main character rarely sends electronic messages. Meanwhile, *Superlativierung* does not appear because the main character uses the words *geil* and *krass* to replace *Superlativierung* markers such as *mega*, *ultra*, and *extrem*.

Second, based on Pedersen's (2005) theory, there are eight translation strategies used by the students, namely Situational Substitution, Calque, Completed Unmarked Retention, Paraphrase, TL-Adjusted Retention, Generalization Superordinate Term, Omission, and Completion. With the Situational Substitution strategy, students translate by looking for the appropriate word equivalents that are more familiar with the TL. Calque strategy is used by the students by translating the SL words according to their original meaning or literal meaning. The use of the Completed Unmarked Retention strategy by the students is characterized by not translating the SL words, but only copying them without marking them with italics or quotation marks. With the Paraphrase strategy, students paraphrase the terms in the SL so that the TL audience can understand them. For the TL-Adjusted Retention strategy, students make slight adjustments in the TL so that the translation results are more familiar with the TL. The Superordinate Term Generalization strategy is used by students in translating the language words that have specific meanings into more general meanings. The use of Omission strategy is characterized by the deletion of unimportant and irrelevant words

by students, so that the translation results become shorter. The Completion strategy is used by students by completing the language words into the language, so that the meaning of the words becomes more specific.

Based on the two conclusions above, three suggestions can be made, namely suggestions for translators, suggestions for learning translation, and suggestions for future researchers. Translators should be able to see the context first before translating. For translation learning, it is suggested that movies should be used to practice translation. As for future researchers, it is suggested that they can conduct research with a deeper and more detailed focus, for example, examining the use of one particular strategy in translating similar texts or different types of texts, such as literary texts.

## References

- Ankenbrandt, S. (2005). *Jugendsprache*. [Youth Slang]. ([https://www.gppev.de/site/assets/files/1045/2005\\_jugendsprache.pdf](https://www.gppev.de/site/assets/files/1045/2005_jugendsprache.pdf)) accessed on August 2, 2024.
- Anggini, N., Afifah, N. Y., & Syaputra, E. (2022). Pengaruh Bahasa Gaul (SLANG) Terhadap Bahasa Indonesia Pada Generasi Muda. *Jurnal Multidisiplin Dehasen (MUDE)*, 1(3), Article 3. <https://doi.org/10.37676/mude.v1i3.2477>
- Antis Dio Marlani. (2021). *Jugendsprache Dalam Komik "Huck Finn" Karya Olivia Vieweg* [Doctoral, Universitas Negeri Jakarta,]. [Http://Repository.Unj.Ac.Id/13548](http://Repository.Unj.Ac.Id/13548)
- B. Miles, M., & Huberman, A. M. *Qualitative Data Analysis: An Expanded Sourcebook*. SAGE Publications, Inc. 1994.
- Bedeutung Dictionary (<https://www.bedeutungonline.de/>) accessed on August 11, 2024.
- Bruckner, A. (2020). Current Trends in Business Communication: Anglicisms in German. *Linguaculture*, 11, 23-30. <https://doi.org/10.47743/lincu-2020-1-0158>
- Cambridge Dictionary (<https://www.cambridge.org/us/>) accessed on August 10, 2024.
- Duden Dictionary (<https://www.duden.de/>) accessed on August 10, 2024.
- Edlin Al Rasyid. (2023). *Jugendsprache Dalam Kinderroman "Emil Und Die Detektive"* Karya Erich Kästner [Doctoral, Universitas Negeri Jakarta]. [Http://Repository.Unj.Ac.Id/38140/](http://Repository.Unj.Ac.Id/38140/)
- Ehmann, Hermann. *Voll Konkret: das neueste Lexikon der Jugendsprache*. München: Verlag C.H Beck. 2001
- Fatmawati, F. I., & Setiawan, T. (2020). Penerjemahan Kosakata Budaya dalam Film 'Yowis Ben I' (Translation of Cultural Words in 'Yowis Ben I' Film). *Lensa: Kajian Kebahasaan, Kesusastraan, dan Budaya*, 9(2), Article 2. <https://doi.org/10.26714/lensa.9.2.2019.137-155>
- Gitamarezqi Maharani, 1813044029. (2022, March 29). *Penerjemahan Slang (Prancis-Indonesia) Pada Takarir Serial Film Lupin Seri 1 (Episode 1–5)* [Skripsi]. Fakultas Keguruan Dan Ilmu Pendidikan. [Http://Digilib.Unila.Ac.Id/59736/](http://Digilib.Unila.Ac.Id/59736/)
- Gross, Nicola. *Strukturen der heutigen Jugendsprache : Eine Soziolinguistische Untersuchung*. Norderstedt: GRIN Verlag. 2000.
- Harahap, A. I., Saragih, E., & Rosa, R. N. (2024). Terjemahan Ungkapan Slang dalam Novel To All The Boys I've Loved Before karya Jenny Han. *Jurnal Bahasa Dan Sastra*, 12(1), Article 1. <https://doi.org/10.24036/jbs.v12i1.128056>
- Holmes, J. *An Introduction to Sociolinguistics*. London: Longman. 1992.
- Kamus Besar Bahasa Indonesia (<https://kbbi.kemdikbud.go.id/>) accessed on August 11, 2024.
- Lane, Mary. *English Loans in German and the Borrowing of Meaning*. Swarthmore College: D.Phil. thesis. 2012.

- Larson, Mildred L. *A Guide to Cross-Language Equivalence*. America: University Press of America, Inc. 1984. Lexikon der Jugendsprache ([https://hehl-rhoen.de/pdf/lexikon\\_der\\_jugendsprache.pdf](https://hehl-rhoen.de/pdf/lexikon_der_jugendsprache.pdf)) accessed on August 5, 2024.
- Linguee Dictionary (<https://www.linguee.com/>) accessed on August 8, 2024.
- Lubis, H. M. (2018). Terjemahan Slang Dalam Subtitle Bahasa Indonesia Pada Film *Faster*. *Basastra*, 7(1), Article 1. <https://doi.org/10.24114/bss.v7i1.9391>
- Manurung, D., & Evianty, R. (2021). *Analysis Of Youth Language In The German Cinema Film "Das Schönste Mädchen Der Welt."* <https://digilib.unimed.ac.id/id/eprint/44089/>
- Marlisyah Rahmi Riliswiba Nasrun Ismedt. (2021). *Jugendsprache dalam Komik Action Sorgenkind Karya Markus Mawil Witzel* [Doctoral, Universitas Negeri Jakarta]. <http://repository.unj.ac.id/14009/>
- Murdiyanto, Eko. *Metode Penelitian Kualitatif (Teori dan Aplikasi) disertai Contoh Proposal*. Yogyakarta: Lembaga Penelitian dan Pengabdian Pada Masyarakat, UPN "Veteran" Yogyakarta Press. 2020.
- Moro, A. (2021). *Analyse der Jugendsprache am Beispiel des Films „Isi und Ossi“* [Info:eu-repo/semantics/bachelorThesis, University of Zadar. Department of German Studies]. <https://urn.nsk.hr/urn:nbn:hr:162:071161>
- Neuland, Eva. *Jugendsprache*. Berlin: Freiwillige Selbstkontrolle Fernsehen e.V. 2008.
- Newmark, Peter. *A Textbook of Translation*. Great Britain: Pearson Education Limited. 1988.
- Nugroho, M. A. B. (2018). Analisis Penerjemahan Kata-Kata Slang Dalam Hasil Penerjemahan Film "Austin Power; The Spy Who Shagged Me." *Fon: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 12(1). <https://doi.org/10.25134/fjpbsi.v12i1.1518>
- Nurhayati, D. (2022). *Analisis Bahasa Slang Dalam Webtoon Spirit Fingers* [Diploma, Universitas Nasional]. <http://repository.unas.ac.id/5472/>
- Oxford Learner Dictionary (<https://www.oxfordlearnersdictionaries.com/>) accessed on August 5, 2024.
- Pangestu, M. (2019). The Reasons Of The Main Character In Using Slang Words In *Deadpool 2* Movie Directed By David Leitch. *Wanastra : Jurnal Bahasa Dan Sastra*, 11(1), Article 1. <https://doi.org/10.31294/w.v11i1.4963>
- Pedersen, Jan. *Subtitling Norms for Television*. Stockholm: John Benjamins B.V. 2005.
- Priska, R. R. M. (2017). *Die Jugendsprache Auf Youtube* [Skripsi, Universitas Negeri Yogyakarta]. <https://eprints.uny.ac.id/46411/>
- Rosyidah, R., Kurniawan, D., & Aini, D. (2024). Akseptabilitas Terjemahan Dongeng Hänsel und Gretel. *Bahasa Dan Seni: Jurnal Bahasa, Sastra, Seni, Dan Pengajarannya*, 45(1). <https://citeus.um.ac.id/jbs/vol45/iss1/6>
- Safina, F. (2024). "Denglish" The Fusion of German and English. Vol. 2, 286-292.
- Setyaningrum, K. D., & Rosyidah, R. (2022). Translation of Humor Text in German to Indonesian in the Film Subtitle *Er Ist Wieder Da*. *Journal DaFlna - Journal Deutsch als Fremdsprache in Indonesien*, 6(1), Article 1. <https://doi.org/10.17977/um079v6i12022p120-137>
- Sugiyono. *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta, CV. 2013.
- Thomason, Sarah G. *Language Contact an Introduction*. Edinburg: Edinburg University Press Ltd. 2001.
- Todorova, N., & Todorova, A. (2018). GLOBALIZATION AND THE ROLE OF THE ENGLISH LANGUAGE. *International Relations of Ukraine: Scientific Searches and Findings*, 27, Article 27. <https://doi.org/10.15407/mzu2018.27.331>
- Lutfi, P. K., Kurniasih, & Fransiskus, F. (2024). Promoting speaking skill through podcast: EFL students' voices. *International Journal of Pedagogical Language, Literature, and Cultural Studies (i-Plural)*, 1(1), 12-17. <https://doi.org/10.63011/ip.v1i1>