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**TRANSLATION QUALITY ANALYSIS ON SLANG WORDS IN
THE SUBTITLE OF *STRANGER THINGS* SEASON 2**

THESIS

Proposed as a Compulsory Prerequisite
for Bachelor's Degree in Applied Linguistics (S. Tr.Li)

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**STUDY PROGRAM OF ENGLISH FOR BUSINESS AND
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DEPARTMENT OF BUSINESS ADMINISTRATION

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2024



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PREFACE

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ABSTRACT

Aurelia Rafleminika Habibati. English for Business and Professional Communication Study Program. Translation Quality Analysis on Slang Words in The Subtitle of *Stranger Things* Season 2.

This study analyzes the translation quality of slang words in the subtitles of *Stranger Things* Season 2. The objectives of this research are (1) to identify and classify the types of slang according to the theory of Allan and Burridge in Nash (2008), (2) to analyze the cultural transformation of these slang words based on Berry's (1997) theory, and (3) to assess the translation quality using Nababan in Dhyaningrum, Nababan, & Djatmika (2016) criteria. The study employs the Focus Group Discussion (FGD) method to explore how slang words are translated and received. The findings indicate that clipping is the dominant type of slang, often resulting in higher translation quality, as reflected in good readability and acceptability scores. In contrast, fresh and creative, flippant slang presents more significant challenges, often leading to lower translation quality. Cultural transformation strategies, particularly Integration and Marginalization as defined by Berry (1997), play a crucial role in the translation process. The study found that the integration strategy, where cultural elements from the source text are adapted into the target culture while retaining the original meaning, generally produces better translations. Conversely, marginalization, where cultural nuances are not well-preserved, tends to diminish the effectiveness of the translation. This research emphasizes the importance of balancing linguistic accuracy with cultural adaptation to achieve high-quality translations, especially when translating slang that is deeply tied to cultural nuances and context.

Keywords: Cultural Transformation, Slang, Subtitles, Translation Quality, Translation



ABSTRAK

Aurelia Rafleminika Habibati. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. Translation Quality Analysis on Slang Words in The Subtitle of Stranger Things Season 2.

Penelitian ini menganalisis kualitas terjemahan kata-kata slang dalam subtitle Stranger Things Season 2. Tujuan penelitian ini adalah (1) mengidentifikasi dan mengklasifikasikan jenis-jenis slang menurut teori Allan dan Burridge in Nash (2008), (2) menganalisis transformasi budaya kata-kata slang berdasarkan teori Berry (1997), dan (3) menilai kualitas terjemahan menggunakan kriteria Nababan in Dhyaningrum, Nababan, & Djatmika (2016). Penelitian ini menggunakan metode Focus Group Discussion (FGD) untuk mengeksplorasi bagaimana kata-kata slang diterjemahkan dan diterima. Temuan menunjukkan bahwa jenis slang clipping adalah yang paling dominan dan sering menghasilkan kualitas terjemahan yang lebih baik, seperti yang tercermin dalam skor keterbacaan dan keterterimaan yang baik. Sebaliknya, slang kreatif yang segar dan ringan menimbulkan tantangan yang lebih besar, sering kali mengakibatkan kualitas terjemahan yang lebih rendah. Strategi transformasi budaya, khususnya Integrasi dan Marginalisasi menurut Berry (1997), memainkan peran penting dalam proses terjemahan. Penelitian ini menemukan bahwa strategi integrasi, di mana elemen budaya dari teks sumber diadaptasi ke dalam budaya target sambil mempertahankan makna asli, umumnya menghasilkan terjemahan yang lebih baik. Sebaliknya, marginalisasi, di mana nuansa budaya tidak dipertahankan dengan baik, cenderung mengurangi efektivitas terjemahan. Penelitian ini menekankan pentingnya keseimbangan antara ketepatan linguistik dan adaptasi budaya untuk mencapai terjemahan berkualitas tinggi, terutama dalam menerjemahkan slang yang sangat terkait dengan nuansa dan konteks budaya.

Kata Kunci: Kualitas Terjemahan, Slang, Subtitle, Terjemahan, Transformasi Budaya,

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LIST OF ABBREVIATION

| | |
|-----|--------------------------|
| FC | : Fresh and Creative |
| F | : Flippant |
| I | : Imitative |
| A | : Acronym |
| C | : Clipping |
| SL | : Source Language |
| TL | : Target Language |
| FGD | : Focus Group Discussion |
| SE | : Standard English |





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CHAPTER I INTRODUCTION

1.1 Background of The Study

Subtitles in the global film industry face significant challenges in maintaining the integrity of meaning and original nuances, especially in cross-cultural translation. Additionally, subtitles must remain synchronized with audio-visual elements while ensuring simplicity and readability. According to Gottlieb in Baker (1992), subtitles are texts, often called captions, transcriptions of film or TV dialogues displayed simultaneously on the screen. An example of translating slang in subtitling is the phrase "He's so salty because he lost the game," where "salty" in English is used to describe someone angry or upset. However, many elements, such as slang, idioms, and wordplay, may not have direct equivalents in the target language, forcing the subtitler to find creative solutions without sacrificing the essence of the original message. This challenge is further complicated by the limitations of space and time in subtitling, where the text must be concise and timed accurately with the spoken dialogue, making it challenging to preserve deeper meanings and cultural contexts. According to Cintas & Remael (2014), subtitlers are often caught between maintaining textual brevity and preserving cultural integrity, leading to distortions of meaning and the loss of essential details. In the era of globalization, where audiovisual content increasingly reaches global audiences, these challenges have intensified, especially as expectations for accurate and culturally sensitive translations continue to rise.

In this context, the role of the translator becomes crucial in addressing the challenges of subtitling. Translators are not only responsible for translating the text accurately but must also consider cultural nuances, social contexts, and the effectiveness of message delivery to suit the target audience. Baker in Romala (2023) states that translation can be used for cross-cultural language mediation. This underscores translators' crucial role in ensuring that subtitles translate



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words and convey meaning and nuances that are culturally appropriate for the intended audience. Nababan in Dhyaningrum, Nababan, & Djatmika (2016) state, "Translating consists of reproducing in the receptor language the natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." For example, expressions like "break the ice," meaning "to ease tension," or "lighten the mood" must be translated with consideration of both meaning and style within the cultural context of the target audience. In subtitling, the translator not only has to find an equivalent that conveys the original meaning, such as "to break the tension," but also ensures that the phrase aligns with the communication norms of the target language, such as Indonesian. Moreover, the quality of translation in subtitling plays a critical role in ensuring that the message and nuances from the source language are accurately received and understood in the target language. According to Nababan in Dhyaningrum, Nababan, & Djatmika (2016), there are three main parameters for measuring translation quality: accuracy, acceptability, and readability. These parameters are interconnected and play a vital role in determining the overall quality of a translation, especially in the context of subtitling, where meaning and nuances must be preserved accurately while remaining relevant to diverse audiences.

In the context of subtitling, translating becomes much more complex, especially when dealing with science fiction and horror genres that often include unique cultural elements and distinct local terms. One of the trickiest elements to translate is slang. Slang is a form of language commonly used in casual conversations and often reflects a specific group's social and cultural identity. It typically evolves as a variation of the standard language and is used by certain communities to express identity, strengthen bonds, or communicate more flexibly. Holmes (2013) points out that slang is more than just a language variation; it also acts as a social symbol that helps define group boundaries and distinguish insiders from outsiders. For example, in American youth culture,



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“ghosting” refers to abruptly ending communication with someone, usually in a romantic or friendship context, without any explanation. Chaer and Agustina in Masdita and Sawardi (2023) further explain that slang is often a secretive social variation used by specific groups and is not intended for those outside the group. A good example is the term “nigga,” commonly used within the African-American community among friends or group members. However, it’s crucial to recognize that this term is highly sensitive and context-dependent. While it can be used within the African-American community to express social closeness, its historical ties to racial oppression make it a term that carries significant weight. This makes it extremely difficult to translate in subtitles, as the meaning, cultural context, and nuances must be carefully preserved. In a broader subtitling context, translators face the challenge of finding equivalents for slang and ensuring the cultural meaning is conveyed accurately. Slang often carries connotations beyond its literal meaning and is deeply tied to social practices, historical backgrounds, and identity politics. Words like “lit” or “flex” in modern American slang don’t have exact translations in other languages, and translators need to capture not only the intended meaning but also the social undertones behind them. This is particularly true for science fiction and horror genres, where unique world-building often introduces new slang and jargon that define the fictional culture. Translators must ensure that these terms resonate with the target audience while maintaining the immersive quality of the original content. Translating slang in subtitling isn’t just about swapping words; it’s about navigating the complex intersection of language, culture, and context. Translators must be highly aware of both the source and target cultures, balancing accuracy with creativity to ensure the subtitles remain faithful to the original yet still meaningful to the audience. This underscores the importance of cultural sensitivity and a deep understanding of the social dimensions of language in subtitling, particularly in genres where cultural references and slang play a central role.



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Moreover, slang reflects specific social and cultural aspects and highlights the need to understand how these terms evolve and influence modern communication. Allan and Burridge in Oktaviani and Agung (2023), categorize slang into several types: fresh and creative, flippant, imitative, acronyms, and clippings. These categories emphasize how dynamic slang is in adapting to changing social environments. For instance, a popular acronym like "YOLO" (You Only Live Once) captures the idea of taking risks and living life to the fullest, which resonates with a mindset that embraces spontaneity and opportunity. Using this term in daily conversation shows how slang can communicate complex ideas quickly, making them relatable, especially to younger generations who often embody a more carefree or adventurous approach to life. On the other hand, Guth in Marthen (2023), distinguishes two main forms of slang: figurative and nickname-based. Figurative slang consists of expressions that might not directly relate to their literal meanings but carry deeper, often metaphorical, significance. A well-known example is the phrase "kick the bucket." While its literal meaning refers to kicking a bucket, figuratively, it's a casual way to talk about death. This softer, more humorous expression helps ease the seriousness of the topic, making it less direct in conversation. Understanding these different forms of slang is essential, especially when translating or subtitling because the translator needs to capture both the literal meaning and the cultural and emotional context of the slang.

With the rapid growth of the digital age, slang has undergone significant transformations, largely driven by globalization. This process has accelerated the spread of slang across various cultures, influencing how these terms are used and interpreted in different contexts. According to Berry (1997), acculturation theory provides valuable insights into cultural and linguistic adaptation in this evolving landscape. His theory helps explain how different cultural influences interact and shape the development of slang, offering a framework for understanding how slang from one culture can be adopted and



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modified by another, reflecting ongoing cultural shifts. Berry (1997) states that four primary forms of acculturation influence how individuals or groups adapt to new cultures while maintaining elements of their original identity. These forms of assimilation, integration, separation, and marginalization play a crucial role in the evolution of language and slang in a multicultural environment. For example, assimilation occurs when individuals or groups fully embrace a new culture, often at the cost of their original cultural identity. In the case of slang, this can be observed in the widespread adoption of the term "selfie," which originated in English but has since been integrated into the everyday language of many cultures worldwide. Despite its foreign roots, "selfie" has become common, demonstrating how others can fully absorb a term from one culture. However, adopting global slang does not necessarily mean losing local cultural elements. While people worldwide may use the word "selfie," they often do so within their societies' unique cultural practices and communication styles. This is an example of cultural integration, where people incorporate global slang terms like "selfie" but retain elements of their native language and culture. This blending of linguistic and cultural elements highlights the dynamic nature of slang in today's world, where language continuously evolves through global interactions and digital communication. In all forms of acculturation, slang plays an important role as a linguistic tool that shapes and reflects cultural identity, adaptation, and change.

With these phenomena and challenges, one of the most effective ways to study slang in the context of cultural transformation is through film. Film, which combines moving images and sound, provides profound insights into the use and development of slang in various social contexts. Through its characters, dialogue, and scenarios, film allows viewers to observe how slang evolves and functions in social interactions. As Zabalbeascoa (2008) points out, "Film not only provides a rich context for observing everyday language use but also portrays the dynamics of social interaction where slang often arises and



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evolves". Based on the above background, this study aims to analyze and identify slang in the context of cultural transformation used by individuals or groups, as well as to evaluate the translation quality of subtitles in the Netflix series *Stranger Things* Season 2, created by the Duffer Brothers. Although the series consists of four seasons, this research specifically focuses on Season 2 due to its uniqueness in authentically portraying the 1980s era and its characteristic use of slang in the dialogues. This study will assess the translation quality using Nababan's in Dhyaningrum, Nababan, & Djatmika (2016) framework, which evaluates translation quality based on accuracy, acceptability, and readability criteria. Additionally, the study will examine the forms of slang in the subtitles by identifying categories such as fresh and creative, flippant, imitative, acronyms, and clipping, as defined by Allan and Burridge in Oktaviani and Agung (2023). The research will also incorporate Berry's (1997) cultural transformation theory, which focuses on assimilation, integration, separation, and marginalization. The novelty of this research lies in analyzing and classifying the translation quality of slang within the framework of cultural transformation, specifically in the context of subtitling for digital media such as film. Unlike previous studies, this research will explore how slang transformation can be retained in translation and how this affects the international audience's understanding and experience of the original cultural meanings and contexts embedded in the series. By focusing on the intersection of slang, cultural transformation, and translation quality, this study not only contributes to the growing field of audiovisual translation but also provides valuable insights into the complexities of rendering culturally significant slang in a way that is both linguistically accurate and culturally resonant across diverse audiences.

1.2 Statement of the Problems

Based on the background provided, this research focuses on slang words in cultural transformation and translation quality in the subtitle of *Stranger Things* Season 2. Therefore, the research questions for this study are as follows:



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1. What types of slang words are classified and found in the subtitles of *Stranger Things* Season 2?
2. What types of cultural transformation are evident in the slang words found in the subtitles of *Stranger Things* Season 2?
3. What is the translation quality of slang words in the context of cultural transformation regarding acceptability and readability in the subtitles of *Stranger Things* Season 2?

1.3 Objectives of the Study

Based on the research problem formulation, the objectives of this study are as follows:

1. To identify and classify the types of slang words found in the subtitles of *Stranger Things* Season 2 and to categorize them according to Allan and Burrige's (2008) framework.
2. To classify the cultural transformation reflected in these slang words according to Berry's (1997) cultural transformation theory.
3. To identify the acceptability and readability of slang words in the subtitles of *Stranger Things* Season 2 based on Nababan's in Dhyaningrum, Nababan, & Djatmika (2016) theory

1.4 Limitations of the Study

This study has a few limitations that affect its scope and results. First, it focuses specifically on *Stranger Things* Season 2, which means the findings might only apply to this season and not to other seasons or different media from other times or cultures. Allan and Burrige in Nash (2008), pointed out that slang types and their uses are often tied to specific cultural and temporal contexts, limiting the broader applicability of the results. Second, the analysis only looks at English and Indonesian, so it might miss out on how slang works in other languages or dialects that aren't included in this study. Berry's (1997) theory of cultural transformation suggests it's hard to capture the full range of cultural and linguistic changes when only looking at a few languages and cultures. The theory highlights that slang meanings and cultural changes can vary



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significantly across languages and contexts. Third, there are contextual limitations as well. The study might not fully capture how cultural changes affect slang because of the limits of subtitle translation and the available content. Nababan's in Dhyaningrum, Nababan, & Djatmika (2016) theory of translation quality discusses that translation should be judged on acceptability and readability. Focusing on specific subtitles might affect how well the intended meaning and cultural nuances of slang are conveyed, which could impact the overall translation quality.

1.5 Significant of the Study

This study offers significant contributions to several key areas in the fields of slang studies, sociolinguistics, and translation quality as follows:

1. Theoretical Significance

This research enriches the understanding of slang theory, particularly in globalization and digital media. According to Allan and Burridge's in Nash (2008) theory on forms of slang such as fresh and creative, flippant, imitative, acronym, and clipping, the study elucidates how various forms of slang emerge and function in the subtitles of *Stranger Things* Season 2. These findings provide new insights into the dynamics and adaptation of slang in global media and how local cultural elements can be preserved or transformed internationally.

- a. By expanding upon Berry's (1997) theory of cultural transformation in analyzing slang, the research offers insights into how cultural transformation influences the evolution and perception of slang, thereby broadening the theoretical framework of cultural adaptation.
- b. The study also enhances the framework of translation quality by applying Nababan's in Dhyaningrum, Nababan, & Djatmika (2016) theory to assess how slang is translated and understood, adding depth to the understanding of translation quality, especially in maintaining cultural nuance and the integrity of original slang meaning.



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1. Practical Significance

- a. The research provides practical guidance for subtitle translators in addressing the specific challenges related to slang translation in the context of globalization. The findings offer practical advice on handling slang in subtitles, ensuring that cultural nuances are preserved and translations remain accessible and meaningful to the target audience.
- b. Insights from this study can aid media producers in understanding the impact of cultural transformation on language and slang, enabling more informed decisions regarding content creation and localization.
- c. By analyzing how the slang is perceived across different cultures, this research helps improve the effectiveness of subtitles, enhancing the viewing experience and cultural appreciation for international audiences.



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CHAPTER V

CLOSING

5.1 Conclusions

This study has explored the translation of slang words in the subtitles of *Stranger Things* Season 2, focusing on how different types of slang, cultural transformations, and translation quality impact the effectiveness of conveying the original meaning and tone in the target language.

The research identified five various types of slang, including clipping, fresh and creative, flippant, acronym, and imitative, as categorized by Allan and Burrige in Nash, (2008). The analysis revealed that the type of slang significantly affects the outcome of the translation. Clipping slang, as seen in the dominant data, tends to be more straightforward to translate, leading to higher acceptability and readability scores. In contrast, fresh and creative slang presents more challenges due to its novelty, often resulting in lower translation quality, as shown in the moderate data. With its casual and playful nature, Flippant also has difficulties maintaining the original tone and nuance, as reflected in the least data.

The study applied Berry's (1997) cultural transformation strategies, i.e., Integration and marginalization, to analyze how cultural context is handled in translations. The dominant data employed Integration and successfully maintained the original meaning and cultural relevance, resulting in a higher-quality translation. However, the moderate data involving Marginalization showed that when cultural nuances are not adequately preserved, the translation can lose effectiveness, leading to lower acceptability and readability. While attempting Integration, the least data demonstrated that even with a culturally adapted translation, challenges remain in capturing the whole essence of the original slang, mainly when dealing with more informal and nuanced expressions.



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Translation quality, assessed through acceptability and readability scores based on Nababan in Dhyaningrum, Nababan, & Djatmika (2016), highlighted the importance of linguistic accuracy and cultural relevance. The dominant data, with high scores in both categories, underscored the effectiveness of a linguistically accurate and culturally integrated translation. In contrast, with lower scores, the moderate and lowest data emphasized the difficulties in translating slang deeply embedded in cultural and contextual nuances. These findings suggest that successful translation requires balancing linguistic fidelity and cultural adaptation.

5.2 Suggestions

When engaging with translated texts, especially those rich in slang or culturally specific language, readers should recognize that translations may not fully capture every nuance of the original. This understanding can lead to a deeper appreciation of the complexities of translating culturally embedded expressions, enhancing overall text comprehension.

Translators must prioritize cultural adaptation in their work. While maintaining the original meaning and intent, translators must carefully adapt the content to fit the cultural context of the target audience. This approach ensures the translation remains clear and relevant, effectively conveying the intended message across different cultural boundaries.



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During her academic journey, she interned at the Ministry of Foreign Affairs, Directorate General of Protocol and Consular Affairs, Protection Directorate, where her responsibilities included translating various documents and managing data on cases involving Indonesian citizens abroad. In addition to her internship experience, she is passionate about translation and intercultural communication.



APPENDIX

| No | Source Language | Target Language | Context | Type of Slang | Type of Cultural Transformation | Translation Quality | |
|-----------|---------------------------------------|---------------------------------------|--|--------------------|---------------------------------|---------------------|------|
| | | | | | | Accept | Read |
| 01/FC/E01 | "That's so bogus ." | " <i>Itu sangat palsu.</i> " | In this scene, Max expresses her disagreement or considers something wrong or unfair while speaking with Lucas and Dustin. | Fresh and Creative | Marginalization | 1 | 2 |
| 02/C/E01 | "I'm not a loser , okay?" | " <i>Saya bukan pecundang, oke?</i> " | In this scene, Will firmly tells Mike, showing his hurt feelings and desire to prove himself. | Clipping | Assimilation | 2 | 2 |
| 03/F/E01 | "You're such a dork ." | " <i>Kamu benar-benar konyol.</i> " | In this scene, Eleven playfully teases Mike in a friendly and joking manner, showing their closeness. | Flippant | Integration | 2 | 2 |
| 04/I/E01 | "Don't be such a cheeseball ." | " <i>Jangan jadi konyol.</i> " | Steve talks to Dustin while Dustin is being sentimental. | Imitative | Separation | 2 | 3 |
| 05/A/E01 | "That's a wicked idea," | " <i>Itu ide yang keren.</i> " | Mike speaks with Lucas as they plan something daring. | Acronym | Integration | 1 | 1 |

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| 06/FC/E01 | "That's rad , man!" | " <i>Itu keren, bro!</i> " | Dustin talks to Lucas after achieving something impressive. | Fresh and Creative | Separation | 2 | 2 |
| 07/F/E01 | "He's a total spaz ." | " <i>Dia benar-benar cengeng.</i> " | Lucas talks about Dustin while joking with Mike. | Flippant | Marginalization | 2 | 1 |
| 08/F/E01 | "Don't be such a wuss ." | " <i>Jangan jadi cengeng.</i> " | Steve talks to Dustin when Dustin is hesitating to do something. | Flippant | Assimilation | 1 | 2 |
| 09/C/E01 | "We need to split , it's getting late." | " <i>Kita harus pergi, sudah larut malam.</i> " | Mike invites his friends to go home after spending time together. | Clipping | | 3 | 3 |
| 10/FC/E01 | "That's gnarly! " | " <i>Itu gila!</i> " | Dustin reacts to something surprising or tense. | Fresh and Creative | Integration | 3 | 2 |
| 11/F/E01 | "Don't be such a bore ." | " <i>Jangan jadi membosankan.</i> " | Lucas talks to Dustin as they discuss a plan that Lucas finds boring. | Flippant | Separation | 2 | 2 |
| 12/I/E01 | "He's always spazzing out." | " <i>Dia selalu beraksi berlebihan.</i> " | Mike talks about Dustin, describing how Dustin often overreacts in certain situations. | Imitative | Integration | 3 | 3 |
| 13/I/E01 | "Hopper, you gotta be careful. This whole place is rigged with traps." | " <i>Hopper, kau harus hati-hati. Seluruh tempat ini penuh dengan jebakan.</i> " | Joyce warns Hopper as they investigate a dangerous place. | Imitative | Marginalization | 3 | 3 |

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| 14/C/E01 | "She's a real drag sometimes." | " <i>Dia kadang-kadang benar-benar membosankan.</i> " | Steve talks about Nancy, expressing his frustration with Nancy's sometimes dull attitude. | Clipping | Marginalization | 3 | 2 |
| 15/FC/E01 | "Yo, dude, chill out! " | " <i>Yo, bro, tenang aja!</i> " | Dustin tries to calm Lucas, who is angry or tense. | Fresh and Creative | Integration | 2 | 2 |
| 16/A/E01 | "He's a total geek! " | " <i>Dia benar-benar kutu buku!</i> " | Dustin talks about someone who is very interested in things considered "nerdy." | Acronym | Separation | 2 | 2 |
| 17/C/E01 | "Let's bounce! " | " <i>Ayo cabut!</i> " | Steve invites his friends to leave a place because they've been there for a while or the situation is unpleasant. | Clipping | Integration | 3 | 3 |
| 18/F/E01 Episd 1 | "You're such a dweeb. " | " <i>Kamu benar-benar konyol.</i> " | Mike talks to Dustin, possibly when Dustin is acting in a way that is considered silly. | Flippant | Separation | 2 | 2 |
| 19/I/E02 | "That's just a rip-off. " | " <i>Itu benar-benar menipu.</i> " | Lucas comments on something he sees as a scam or unfair. | Imitative | Marginalization | 3 | 2 |

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| 20/C/E02 | “She’s always bugging me.” | “ <i>Dia selalu mengganggu aku.</i> ” | Mike complains about someone who keeps bothering or troubling him. | Clipping | Integration | 2 | 2 |
| 21/A/E02 | “That’s a total bummer .” | “ <i>Itu sangat menyedihkan.</i> ” | Dustin responds to disappointing news or a situation. | Acronym | Integration | 2 | 2 |
| 22/C/E02 | “Don’t be a jerk .” | “ <i>Jangan jadi brensek.</i> ” | Steve reprimands someone who is behaving rudely or aggressively. | Clipping | Separation | 3 | 3 |
| 23/A/E02 | “ OMG , you won’t believe what I just found,” | “ <i>Astaga, kamu tidak akan percaya apa yang baru saja aku temukan!</i> ” | Dustin informs his friends about a surprising or essential discovery. | Acronym | Assimilation | 3 | 3 |
| 24/C/E02 | “This place is a total dump . Why do we even come here?” | “ <i>Tempat ini benar-benar berantakan. Kenapa kita harus datang ke sini?</i> ” | Lucas complains about the condition of the place they are visiting. | Clipping | Assimilation | 3 | 3 |
| 25/FC/E02 | “We’ve gotta be slick if we wanna pull this off,” | “ <i>Kita harus cerdas jika kita mau berhasil melakukannya.</i> ” | Mike explains the need for strategy and cleverness to achieve their goals. | Fresh and Creative | Integration | 3 | 3 |
| 26/FC/E02 | “I’m totally down for some extra fun. Who’s with me?” | “ <i>Aku benar-benar bersemangat untuk bersenang-senang lebih. Siapa yang mau bergabung?</i> ” | Dustin invites his friends to join in having fun or doing additional activities. | Fresh and Creative | Integration | 2 | 2 |

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| 27/F/E02 | "God, this place is such a shithole. " | " <i>Astaga, tempat ini sangat buruk.</i> " | Steve complained about the poor condition of the place they visited. | Flippant | Separation | 2 | 2 |
| 28/FC/E02 | "You smell that, Max? That's actually shit. " | " <i>Kau mencium bau itu, Max? Itu bau kotoran asli.</i> " | Dustin and Max are at a location with an unpleasant smell, and Dustin tells Max about the odor. | Fresh and Creative | Marginalization | 1 | 1 |
| 29/F/E02 | "She's such a bitch sometimes." | " <i>Dia kadang-kadang sialan.</i> " | Lucas complains about someone's behavior, showing dissatisfaction or frustration with them. | Flippant | Separation | 2 | 2 |
| 30/ FC/E02 Batas eps 2 | "This place is wicked cool. " | " <i>Tempat ini keren sekali.</i> " | Dustin comments on the places they visit, showing admiration or enthusiasm. | Fresh and Creative | Integration | 3 | 3 |
| 31/FC/E03 | "Hey, don't be such a buzzkill. Let's just have fun." | " <i>Hei, jangan jadi pengacau suasana. Ayo bersenang-senang saja.</i> " | Dustin tries to boost the mood of his friends who may be feeling low. | Fresh and Creative | Assimilation | 2 | 3 |
| 32/I/E03 | "I'm not buying that story." | " <i>Aku gak percaya cerita itu.</i> " | Mike doubts or disbelieves a story or explanation given by someone. | Imitative | Integration | 2 | 3 |
| 33/A/E03 | "We need to GTFO before they find us." | " <i>Kita harus cabut sebelum mereka menemukannya.</i> " | Steve reminds his friends to leave the location quickly before they get caught. | Acronym | Separation | 3 | 2 |



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| 34/I/E03 | "You're such a nerd! " | " <i>Kamu benar-benar pecundang!</i> " | Lucas teases or criticizes Dustin for interests or behaviors considered 'nerdy.' | Imitative | Marginalization | 3 | 3 |
| 35/I/E03 | "You're such a lame-o. " | " <i>Kamu benar-benar konyol.</i> " | Mike responds to Dustin's actions or comments that are considered boring or uncool. | Imitative | Marginalization | 3 | 3 |
| 36/C/E03 | "I'm not into that." | " <i>Aku tidak suka itu.</i> " | Lucas rejects or shows disinterest in something proposed by his friends. | Clipping | Separation | 3 | 3 |
| 37/C/E03 | "I'm outta here. " | " <i>Aku pergi aja.</i> " | Dustin decides to leave the location because he feels uncomfortable or bored. | Clipping | Separation | 3 | 3 |
| 38/I/E03 | "Stop being such a poser. " | " <i>Berhenti jadi pura-pura.</i> " | Mike reprimands someone for pretending or trying to present an image that is not genuine. | Imitative | Separation | 3 | 3 |
| 39/C/E03 | "We need to crash at your place." | " <i>Kita perlu nginap di tempatmu.</i> " | Steve asks permission to stay overnight at someone's house due to an emergency. | Clipping | Assimilation | 3 | 3 |
| 40/FC/E03 | "She's got some serious swagger. " | " <i>Dia punya gaya yang serius.</i> " | Dustin comments on the style or demeanor of | Fresh and Creative | Integration | 3 | 3 |



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| | | | someone considered very confident and relaxed. | | | | |
| 41/C/E04 | "She's acting like a total drama queen. " | " <i>Dia bertindak seperti drama queen.</i> " | Steve comments on someone's behavior perceived as excessive or overly dramatic. | Clipping | Marginalization | 2 | 2 |
| 42/I/E04 | "I'm totally jonesing for that." | " <i>Aku benar-benar ngidam itu.</i> " | Dustin expresses his overwhelming desire for something. | Imitative | Assimilation | 3 | 3 |
| 43/F/E04 | "I'm like that psychotic son of a bitch? " | " <i>Aku seperti bajingan gila itu?"</i> | Mike expresses his confusion or disbelief about someone's behavior being considered extreme. | Flippant | Marginalization | 2 | 2 |
| 44/A/E04 | "Will's been acting weird since that night, FYI, " | " <i>Ku beritahu, Will telah bertingkah aneh sejak malam itu.</i> " | Dustin tells his friends about Will's change in behavior after an incident. | Acronym | Integration | 3 | 3 |
| 45/A/E04 | "Totally rad. " | " <i>Ini benar-benar keren.</i> " | Steve comments on something very cool or impressive. | Acronym | Marginalization | 2 | 3 |
| 46/A/E04 | "We need to come up with a plan ASAP. " | " <i>Kita perlu membuat rencana secepatnya.</i> " | Lucas urges his friends to plan something immediately because the situation is urgent. | Acronym | Integration | 3 | 3 |



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| 47/C/E04 | "A pretty boy like you has got nothing to worry about. Plenty of bitches in the sea." | " <i>Pria sepertimu tak ada yang perlu dikhawatirkan. Banyak sekali pelacur di laut.</i> " | Steve tries to comfort or reassure someone about a relationship or love problem. | Clipping | Marginalization | 2 | 2 |
| 48/C/E04 | "This is so lame ." | " <i>Ini sangat membosankan</i> " | Dustin comments on an activity or situation that he finds very dull. | Clipping | Separation | 3 | 3 |
| 49/A/E04 | "Can you just DTR with me already?" | " <i>Bisakah kamu menetapkan status hubungan dengan aku sekarang?</i> " | Steve asks for clarification on his relationship status with someone. | Acronym | Integration | 3 | 2 |
| 50/C/E04 | "You guys want to catch a flick later?" | " <i>Kalian mau nonton film nanti?'"</i> | Lucas invites his friends to watch a film together later. | Clipping | Integration | 3 | 3 |
| 51/F/E05 | "We'll be back before you can say ' Star Wars '." | " <i>Kami akan kembali sebelum kamu sempat bilang 'Star Wars'."</i> | Steve promises a quick return to his friends, using pop culture references to emphasize their speed. | Flippant | Assimilation | 3 | 3 |
| 52/A/E05 | "We need to do some R & R ," | " <i>Kita perlu istirahat sejenak."</i> | Dustin suggests the need for time off to rejuvenate. | Acronym | Integration | 3 | 3 |
| 53/C/E05 | "That's so totes awesome," | " <i>Itu benar-benar keren."</i> | Lucas commented on something being very impressive or cool. | Clipping | Integration | 3 | 3 |

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| 54 /I/E06 | "This place is like a freakin' circus". | " <i>Tempai ini seperti sirkus ajaib.</i> " | Mike describes the place they are visiting as very chaotic or disorganized. | Imitative | Integration | 3 | 3 |
| 55/A/E07 | "The G-Men are on our tail." | " <i>Para agen pemerintah sedang memburu kita.</i> " | Dustin warns his friends that government agents are pursuing them. | Acronym | Separation | 3 | 3 |
| 56/FC/E07 | "We're going to need to come up with something better than that. It's going to be a bloodbath. " | " <i>Kita perlu mencari sesuatu yang lebih baik dari itu. Akan jadi pertumpahan darah.</i> " | Dustin and his friends are planning something and realize their current plan is inadequate, predicting serious consequences. | Fresh and Creative | Marginalization | 3 | 3 |
| 57/C/E09 | "We need to get out of here, pronto. " | " <i>Kita perlu keluar dari sini, secepatnya.</i> " | Mike urges his friends to leave the location immediately due to urgent or dangerous circumstances. | Clipping | Integration | 3 | 3 |
| 58/F/E09 | "Snow Ball? It's this cheesy school dance where everyone dresses up." | " <i>Snow Ball? Ini adalah pesta dansa sekolah yang norak di mana semua orang berdandan.</i> " | Lucas explains the school event, Snow Ball, to his friends who may not be familiar with the event. | Flippant | Integration | 3 | 3 |
| 59/FC/E09 | "Well, he started this ' Pick Your Pumpkin ' thing." | " <i>Dia memulai hal itu dengan 'Pick Your Pumpkin'.</i> " | Dustin explains the background or origin of an | Fresh and creative | Integration | 2 | 3 |



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| | | | event or activity involving 'Pick Your Pumpkin.' | | | | |
| 60/FC/E09 | "I'm feeling sketchy about this whole situation." | " <i>Aku merasa ragu-ragu tentang seluruh situasi ini</i> " | Mike expresses discomfort or doubt about a situation they are in. | Fresh and creative | Assimilation | 3 | 3 |

