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**TRANSLATION SHIFTS OF INDONESIAN SLANG IN THE
ENGLISH NETFLIX SUBTITLE OF *HOME SWEET LOAN***

THESIS

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

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2108411009

**STUDY PROGRAM OF ENGLISH FOR
BUSINESS AND PROFESSIONAL COMMUNICATION
DEPARTMENT OF BUSINESS ADMINISTRATION
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PREFACE

With all praise and gratitude, the researcher dedicates this thesis to Allah SWT for the abundance of His mercy, grace, and guidance, which have made it possible for the researcher to successfully compile this thesis titled 'Translation Shifts of Indonesian Slang in the English Netflix Subtitle of *Home Sweet Loan*'. Without His guidance and permission, this thesis certainly would not have been properly completed. On behalf of the researcher, I would like to sincerely thank all parties who have given their support, assistance, and motivation throughout the process of writing this thesis. With heartfelt appreciation to:

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7. Myself for the perseverance, dedication, and resilience that have brought this thesis to completion.

The researcher admits that this thesis is far beyond perfect. Nevertheless, the researcher sincerely hopes for constructive criticism and feedback to assist in future improvements. The researcher wishes that this work would be of benefit to the readers, especially those passionate about the analysis of language translation in film media.



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ABSTRACT

Salsabila Balqis Putri Kurniasih. English for Business and Professional Communication Study Program. Translation Shifts of Indonesian Slang in the English Netflix Subtitle of *Home Sweet Loan*.

Slang translation is often perceived as challenging due to its informal and culture-bound nature. This study analyses the translation of Indonesian slang expressions into English in the Netflix subtitles of the film *Home Sweet Loan*. It aims to identify the types of slang used by the main character, classify them using Allan and Burridge's (2006) framework, and examine how these are translated based on Mona Baker's (1992) translation strategies. Using a descriptive qualitative approach, 77 slang expressions were collected through purposive sampling and analysed for type, form, and translation shifts. Two key translation patterns were found: slang-to-non-slang with 67 cases (87.01%) and slang-to-slang with 10 cases (12.99%). The most frequent slang types were Fresh & Creative and Flippant, reflecting the film's informal, youth-oriented tone. However, the dominant translation strategy was Translation by a More Neutral or Less Expressive Word, which often shifted informal expressions into neutral forms, especially within Fresh and Creative slang. This caused a loss of tone and cultural meaning in many cases. In contrast, slang-to-slang translations used strategies like Cultural Substitution to keep the informal style and original context. The findings reveal that the translation of slang in subtitles often sacrifices expressive richness for readability and cross-cultural clarity. These results show the challenge of balancing meaning and tone in audiovisual translation and suggest the importance of culturally aware subtitling practices in preserving informal speech.

Keywords: *Translation, Slang expressions, Home Sweet Loan, Subtitle analyses*

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ABSTRAK

Salsabila Balqis Putri Kurniasih. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. Translation Shifts of Indonesian Slang in the English Netflix Subtitle of *Home Sweet Loan*.

Penerjemahan slang menjadi tantangan tersendiri karena sifatnya yang informal dan terikat pada budaya. Penelitian ini bertujuan untuk menganalisis bagaimana ekspresi slang dalam film *Home Sweet Loan* diterjemahkan dari bahasa Indonesia ke dalam subtitle bahasa Inggris di Netflix. Peneliti mengidentifikasi jenis-jenis slang yang digunakan oleh tokoh utama menggunakan teori oleh Allan dan Burridge (2006), serta mengkaji strategi penerjemahan berdasarkan teori Mona Baker (1992). Dengan menggunakan pendekatan deskriptif kualitatif, peneliti mengumpulkan 77 ekspresi slang melalui teknik purposive sampling. Peneliti menganalisis ekspresi tersebut berdasarkan jenis, bentuk, dan pergeseran terjemahannya. Hasil penelitian menunjukkan dua pola utama dalam penerjemahan: slang-to-non-slang (67 data atau 87,01%) dan slang-to-slang (10 data atau 12,99%). Jenis slang yang paling sering muncul yaitu Fresh and Creative dan Flippant, yang menunjukkan gaya bahasa santai dan berorientasi pada generasi muda. Penerjemah paling sering menggunakan strategi Translation by a More Neutral or Less Expressive Word, terutama pada kategori Fresh and Creative, yang mengubah ekspresi informal menjadi bentuk yang lebih netral. Akibatnya, banyak makna budaya dan nada emosional yang hilang. Sebaliknya, pada data slang-to-slang, penerjemah menggunakan strategi seperti Cultural Substitution untuk mempertahankan gaya informal dan konteks budaya aslinya. Hasil penelitian ini menunjukkan bahwa penerjemahan slang dalam subtitle sering melepaskan kesan ekspresif untuk mencapai kejelasan lintas budaya. Penelitian ini menunjukkan pentingnya praktik pensubtitelan yang peka akan budaya agar dapat mempertahankan nuansa informal dalam tuturan asli.

Kata kunci: *Penerjemahan, Ekspresi Slang, Home Sweet Loan, Analisis Takarir*



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LIST OF ABBREVIATIONS

Abreviation	Meaning
HSL	<i>Home Sweet Loan</i>
TL	Target Language
SL	Source Language
IN	Indonesia
EN	English
NS	Non-Slang
FC	Fresh & Creative
FP	Flippant
IM	Imitative
AC	Acronym
CL	Clipping
MGW	Translation by General Word (Superordinate)
MN	Translation by a More Neutral or Less Expressive Word
CS	Translation by Cultural Substitution
LW	Translation Using a Loan Word
PRW	Translation by Paraphrase Using a Related Word
PUW	Translation by Paraphrase Using an Unrelated Word
OM	Translation by Omission
IL	Translation by Illustration

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CHAPTER I INTRODUCTION

1.1 Background of the Study

Language varies worldwide, changing as its speakers grow, adapt, and evolve over time. However, this change does not occur simultaneously across all groups. Instead, it gives rise to a variety of language variants that strengthen the identity of each group (Fromkin et al., 2011:432). Every speaker unconsciously influences their language by creating new terms, combining existing words, or assigning new meanings to old vocabulary. This process leads to different forms of language, ranging from standard language, which is formal and codified in dictionaries and grammar books and used in official contexts, to non-standard language that is informal and common in everyday conversation (Holmes, 2013, as cited in Mantika & Suyudi, 2023).

One example of nonstandard language is slang, which, despite having lower prestige, plays a crucial role in expressing the unique identity and sincere emotions of specific groups. Through slang, people communicate informally, conveying social connections and cultural nuances that are not always captured by standard language.

According to Allan and Burridge (2006), slang is perceived as an interesting phenomenon that reflects the creativity of language. Throughout history, slang has emerged in spontaneous ways, become a trend, and contained figurative meanings recognized by a particular group or generation (Rezeki et al., 2019). This recurring process of slang follows different patterns. Some slang terms survive only as markers of group identity or as shibboleths for a certain time before fading away, while others become more established and are eventually absorbed into the standard vocabulary (Busch and Spitzmüller, 2021). Slang plays an essential role in daily language and communication. One of its major advantages is its potential to enrich language learning (Nisa et al., 2023).



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Slang refers to informal and nonstandard language commonly used by particular social groups to express identity, creativity, or solidarity (Allan and Burridge, 2006). It is not a fixed collection of words but rather a dynamic linguistic category that changes over time and across social contexts. Within this broader concept, slang expressions are the specific lexical items, such as individual words, phrases, or idioms, that carry the characteristics of slang in real communication. As Eble (1996) explains, slang expressions are shaped by social interaction and are often marked by novelty, playfulness, and a sense of group belonging. These expressions usually emerge spontaneously and are creatively formed through processes like metaphor, metonymy, clipping, or borrowing. They are generally well understood within certain communities but may be unfamiliar or unclear to outsiders.

Unlike general slang as a concept, slang expressions are observable and analyzable units of language. For instance, expressions like “ghosting,” “spill the tea,” or “flex” in English, and “gas,” “mager,” or “gabut” in Indonesian, are concrete examples that reflect cultural values and communication patterns. These expressions not only carry meaning but also reflect stylistic and social nuances, such as intimacy, humour, rebellion, or trendiness, which contribute to the construction of speaker identity.

Translating such locally rooted slang poses significant challenges, particularly in audiovisual contexts, where meaning, timing, and cultural tone must all be preserved within subtitle constraints. These challenges become especially relevant in the context of audiovisual translation, where platforms like Netflix play a significant role in translating and presenting slang to global audiences. As a global platform, Netflix customizes its subtitles for international viewers. Pedersen (2018) emphasized the use of Timed Text Style Guides (TTSGs) by Netflix to ensure consistency in translation. Therefore, the subtitles in Netflix content follow standardized rules, making them more consistent across different titles. As a result, they are easier to analyse compared to subtitles used in cinema releases. Furthermore, Netflix regularly updates its subtitles based on user feedback,



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allowing them to better reflect the linguistic preferences and habits of the target audience.

One of these phenomena can be seen in *Home Sweet Loan*, a film available on Netflix. The story highlights the painful struggles faced by the sandwich generation in Indonesia. Inspired by Almira Bastari's novel, it focuses on Kaluna's life, where her dream of owning a home is caught between financial difficulties and family responsibilities. Many of the characters' dialogues in *Home Sweet Loan* feature various slang expressions commonly used by young adults in Indonesia. The film specifically appeals to urban millennials and Gen Z viewers who are navigating similar challenges, such as career pressure, economic instability, and the burden of supporting both older and younger family members. These themes are especially relevant to young working adults in modern Indonesian society. *Home Sweet Loan* was officially released in Indonesian cinemas on 26 September 2024 and received nominations for several awards, including Best Drama and Best Film. It was also screened in cinemas in Malaysia and Singapore, reaching audiences in the Southeast Asian region who share comparable generational experiences.

After being screened in cinemas, the film gained wider popularity through Netflix, where it held the top position in Asian until March 2025. On this platform, the film reached both local and international audiences, particularly the Indonesian diaspora and young Southeast Asian viewers. Its relatable storyline, contemporary language, and everyday expressions made it highly engaging for audiences aged between 18 and 35, who actively consume streaming content and are familiar with informal digital communication.

The use of slang in this film is particularly noteworthy, as it reflects the everyday language of Indonesian young adults and captures their social identity, emotional tone, and peer-group dynamics in a way that more formal expressions or idioms may not. While idioms, metaphors, or colloquialisms also play important roles in language, slang is often more spontaneous, trend-sensitive, and heavily tied to generational and cultural identity. Its presence in *Home Sweet Loan* serves not only



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as a stylistic choice but also as a narrative tool that enhances character realism and audience relatability.

To analyse the use of slang expression in the film, this study adopts Allan and Burrige's (2006) classification, which is relevant for identifying Indonesian slang expressions due to its focus on social meaning, creativity, and stylistic variation. The flexibility of this framework has been demonstrated in studies such as Perloy et al. (2024), which applied it successfully in a youth community setting. For the translation analysis, Mona Baker's (1992) strategies are applied because they offer practical tools for examining how meaning is adjusted across languages, especially in audiovisual texts. Her approach helps identify whether the translated slang maintains its original function, tone, or cultural nuance.

Previous studies have examined how slang is translated in films and explored strategies to preserve its contextual meaning in the target language. Accordingly, in their papers, Subhiya and Afriano (2024) proposed a strategy for classifying slang, and Suminar (2024) examined various methods for subtitling American youth slang. As stated by Permana (2022), translators usually use words that are easy to understand to prevent any doubt. Still, Rahmah et al. (2024) noticed that translators often use direct translation to make subtitles. On the other hand, Theteki (2023) concentrates on making sure the meaning is unchanged and also examines precise translation, while Narkevičiūtė (2023) and Kolpakovas (2024) study how slang is translated in TV programs.

However, there are no studies that specifically explore slang shift as a result of translation strategies. Slang shift means that how slang expression sounds and is used in the original text changes in the translated version (Baker, 1992). Because of this, the way slang is seen and used to describe relationships among speakers may change. This research fills that gap by examining how specific translation strategies contribute to slang shift and how these shifts influence the relational and expressive qualities of slang expressions.



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The significance of this research lies in its focus on the interpersonal dynamics embedded in slang usage. In informal settings, slang serves as a marker of solidarity, social distance, or resistance. When translated into another language, slang expressions risk losing these interpersonal cues, resulting in pragmatic failure. This research will investigate how the translation of slang expressions influences the representation of character identity and speaker relationships in the target language. By analysing both scripted and subtitle versions of *Home Sweet Loan*, the research seeks to understand how slang expression shifts occur and how they alter the interpersonal dynamics presented in the original dialogue.

1.2 Statement of the Problem

How slang is conveyed is based on the context within the original social and cultural group from which the slang came. As a result, translating this would make for a very substantial challenge. Multiple methods like literal translation, functional equivalence, and cultural adaptation may all be used, each method has a different indication of meaning within the targeted language. Furthermore, how slang is translated can also play a part in keeping the informality of the slang, whether it is shifted to a different classification or not, and whether it keeps or loses the characteristics that originally made it up. For that reason, this research aims to examine the problems below:

1. What types of slang expressions are used by the main character in *Home Sweet Loan*, and how are they classified according to Allan and Burridge's (2006) framework?
2. How do the translation strategies applied to slang expressions influence their classification and function in the target language according to Mona Baker's (1992) framework?
3. How do translation strategies influence the form and meaning of slang expressions in translation?



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1.3 Objective of the Study

This research aims to analyse how slang in *Home Sweet Loan* is translated, primarily concerning itself with their categorizations and methods used in translating it. The objectives of the research are:

1. to seek the types of slang expressions used by the main character in *Home Sweet Loan* and classify them based on Allan and Burridge's (2006) framework.
2. to seek the translation strategies applied to the slang expressions and explore how these strategies influence their classification and communicative function in the target language, following Mona Baker's (1992) framework.
3. to analyse how translation strategies affect the form and meaning of slang expressions when rendered into the target language.

1.4 Scope of the Problem

This research primarily concerns itself with the expression of slang in the film *Home Sweet Loan*, particularly examining the categories of slang expressions used by the primary character and the strategies applied in its translation. This research follows a structure created by the following guidelines:

1. The research uses the script in the Indonesian language as well as the exact official English subtitles from Netflix for *Home Sweet Loan* as the data of the research. The subtitle on Netflix is chosen because it is of high quality, making it appropriate for students to study.
2. This research concentrates on slang expressions that are fresh or fit their context, omitting widely used terms such as *gue-elo* because they are too typical to contain much value for research. According to Allan and Burridge (2006), the expressions picked out here are divided into types including flippant, clipping, fresh and creative, acronym, and imitative slang. It shows how informal language is present in the dialogues of the movie.
3. This research analyses patterns and strategies of slang expressions translation using Mona Baker's (1992) framework. It examines how informal and



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contextual features of slang expressions are preserved in subtitles through techniques like paraphrasing, omission, and cultural adaptation, revealing how translators maintain original nuances in the target language.

4. This research employs a descriptive qualitative approach and content analysis to identify two main patterns: (1) slang expressions translated into slang in the target language along with frequently used strategies, and (2) slang expressions translated into non-slang expressions with their dominant strategies. The analysis offers insights into how slang influences the translation process and its impact on preserving or altering the informal and cultural essence of the source language.

The analysed data in this research consists of Indonesian-to-English (ID-EN) subtitle translations. This research focuses primarily on linguistic strategies, but it also considers how the translation affects audience perception and the significance of how the translation is executed.

1.5 Significance of the Study

1.5.1 Theoretical Significance

This research, which focuses on the pattern of translation strategies that lead to a slang shift in the film *Home Sweet Loan*, seeks to fill a gap in the exploration of how subtitling choices influence the transformation of informal language in cross-cultural contexts. By applying Allan and Burridge's (2006) slang expressions classification and Mona Baker's (1992) translation strategies, this research aims to contribute valuable insights for:

1. Researchers and Future Researchers, as a reference point for further exploration into the subtitling of informal language, particularly within the Indonesian-English language pair. It provides concrete examples of slang shift patterns and their corresponding translation strategies that can serve as a foundation for subsequent research in applied linguistics, pragmatics, or audiovisual translation.



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2. Students of Translation and Linguistics, as a highly relevant academic source that bridges theory and application. By showing how slang expressions undergo shifts due to specific translation strategies, the research equips students with both the conceptual understanding and analytical skills needed to evaluate and produce culturally sensitive translations in real-world media contexts.
3. Curriculum Developers and Educators, by offering updated insights that can enhance course materials in translation studies. The growing informality and cultural diversity in media language highlight the need to integrate topics like slang, register, and translation strategies into subtitling and cross-cultural communication modules. This research provides valuable perspectives to help shape course content and better prepare students for the challenges of translating slang and culturally nuanced expressions in modern audiovisual media.
4. General Readers, as an accessible insight into how everyday language changes meaning across languages. By tracing how slang shifts depending on the strategy applied, the research fosters greater appreciation for the linguistic and cultural decisions behind subtitled content.

1.5.2 Practical Significance

It is expected that the outcomes of this research will be useful for certain practical applications, especially for the groups listed below:

1. Researchers and Future Researchers, by offering a guide for doing practical research in subtitling and slang translation. With these findings, organizations can develop realistic approaches for analysing or improving subtitles.
2. Subtitlers, who serve as guides for others on the outcomes of different translation approaches. When research maps the types of slang changes that come with various strategies, subtitlers can find the right balance between being accurate and relating well to the target audience.



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CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This research set out to explore how Indonesian slang expressions used in the film *Home Sweet Loan* were translated into English subtitles on Netflix. The study was guided by the classification of slang types from Allan and Burridge and supported by the translation strategies proposed by Mona Baker. From this starting point, the research sought to understand what types of slang appeared in the original dialogue, how they were translated, and what changes occurred throughout the process.

The analysis found that the most frequently used slang types were Fresh & Creative and Flippant. These two categories reflect how Indonesian youth, particularly those in urban settings, communicate in a casual, humorous, and emotionally expressive way. Slang in this film is not just a style choice. It serves as a window into social identity and relationships. It shapes how characters relate to each other and helps create a realistic portrayal of everyday conversations in modern Indonesian culture.

When these slang expressions were translated into English, most were not maintained as slang. The most common approach was replacing them with more neutral or less expressive words. This strategy was often supported by other methods like paraphrasing, generalising, omitting, or substituting culturally relevant elements. These decisions were clearly influenced by the practical demands of subtitling. Translators need to consider space limitations, reading speed, and the need to avoid offensive language for an international audience. As a result, meaning often takes priority over style or tone.

However, the shift from slang to neutral expressions is not without consequence. Many of the original expressions carried emotional tones, character attitudes, or cultural references that could not be fully transferred into the target language. What was playful and rich in the source language often becomes plain or generic in translation. While this makes the subtitle easier to understand, it also removes part



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of the story's personality and cultural identity. It shows how translation is not just about language. It is about context, emotion, and how people connect through words.

This study does not suggest that these choices were wrong. On the contrary, it recognises the difficult position of subtitle translators who must make quick and careful decisions in limited space and time. But the patterns that emerged in this research highlight the need to be more aware of what might be lost when informal language is flattened into something more universal. Sometimes, what seems like a small change in wording can shift the entire mood or social dynamic of a scene.

Overall, this research offers a clearer picture of how audiovisual translation works when dealing with slang. It also encourages a more thoughtful approach to subtitle translation. Translators are not just transferring words from one language to another. They are carrying across emotion, culture, and character. For future translation work, especially in subtitling, it may be worth exploring strategies that help retain more of the original voice and cultural nuance without sacrificing clarity for the viewer.

5.2 Suggestion

Based on the above conclusion, this research provides the following suggestion:

1. This study found that most Indonesian slang expressions in the film *Home Sweet Loan* were not translated into English using slang equivalents. Instead, they were often paraphrased or neutralized, resulting in a loss of informal tone and cultural nuance. This outcome suggests that subtitlers may prioritize clarity over authenticity when no direct equivalent exists. To address this, future research could explore how audience reception is affected by these shifts or investigate whether viewers prefer accurate cultural tone or clear literal meaning in subtitles.
2. The frequent use of paraphrasing in the subtitle translations may indicate that the subtitler was not a native speaker of English and possibly lacked exposure to both Indonesian slang and English informal registers. In this study, an



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English slang dictionary was used to help identify potential equivalents and understand the tone and function of various expressions. A similar approach is recommended for professional subtitlers, particularly those working for global platforms such as Netflix, where cultural nuance and character voice are essential to audience engagement. Providing access to bilingual slang dictionaries, contextual glossaries, and collaboration with native language consultants would help improve the accuracy and cultural sensitivity of subtitle translations.

3. The overall tendency to neutralize slang in this study also points to the need for a stronger emphasis on informal and culture-bound language in translation education. Students should be exposed to subtitling tasks that involve slang, informal speech, and culturally loaded dialogue. Educators can use real subtitling cases and cross-cultural examples to train students not only in linguistic accuracy, but also in maintaining the tone, character voice, and socio-pragmatic meaning during translation.

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CURRICULUM VITAE



Salsabila Balqis Putri Kurniasih was born in Jakarta on February 16, 2003. She completed her upper secondary education at SMK Negeri 15 Jakarta, majoring in Office Administration, and graduated in 2021. She then pursued her undergraduate studies in English for Business and Professional Communication at the Department of Business Administration, Politeknik Negeri Jakarta. During her studies, Salsabila actively participated in campus organizations, including serving as a Social Media Specialist at the student organization Poros FM. She has gained professional experience through several internships, including working as a Translator in the EPG & Translation Division at Transvision for the CubMu application for approximately four months, followed by a six-month internship as a Secretary in the Finance Division at BPJS Ketenagakerjaan. In September 2024, she began working full-time in KOL Management at Cano Creative Agency.

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APPENDICES

Data Coding	Frame Time	SL	Slang Type	TL	Context	Slang Type	Translation Strategy	Analysis
001/FC-NS/MN	0:02:13 - 0:02:14	Kal. Lo udah liat kamar mandinya belum? Ga banget deh.	Fresh & Creative	Kal. Have you seen the bathroom? It's awful.	In this context, Tanish commented on the condition of the bathroom in the prospective house, saying it was in very poor or unsatisfactory condition.	Non-Slang	Translation by a More Neutral or Less Expressive Word	"Ga banget deh" is used to strongly reject or disapprove of something, often in a dramatic or playful tone. But "It's awful" lacks the emotionally loaded tone and only conveys the general meaning of disapproval. The drama and playfulness are toned down.
002/FC-NS/MN	0:02:27 - 0:02:29	Literally selangkah sih.	Fresh & Creative	Quite literally.	In this context, Miya responds to the developer's promotion that the facilities are "serba selangkah" (close to everything) in a sarcastic or humorous tone. She insinuates that the room is indeed very small, so "selangkah" is really enough to reach everything (too narrow).	Non-Slang	Translation by a More Neutral or Less Expressive Word	In this context, the SL word "literally" has already been absorbed into colloquial Indo, and is used with layered sarcasm and mocking/teasing tone. The TL, "Quite literally," retains the base meaning of the word "literally," but it lacks the mocking tone conveyed in the original.
003/IM-NS/PUW	0:02:40 - 0:02:41	Ga sreg kan lo?	Imitative	You don't like it, right?	Miya wants to leave and invites Kaluna to head back after visiting the house they were surveying. She asks for validation of her thoughts, assuming that Kaluna is also not interested in the house.	Non-slang	Translation by Paraphrase Using Unrelated Words	In the source language, the phrase "ga sreg" is categorized as imitative slang according to Allan and Burridge. Although "sreg" originates from Javanese, it has been widely adopted into informal Indonesian, especially in urban or colloquial contexts. It expresses a sense of emotional discomfort or internal disagreement, often used in casual speech. Since it borrows from a regional language and becomes part of informal national usage, it fits the imitative slang category. In the target language, "You don't like it, right?" rephrases the idea in a more general and neutral way. Therefore, the translation uses

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								Mona Baker's strategy of paraphrase using unrelated words, as there is no direct equivalent for "sreg" in English. The translator conveys the intended meaning through a different expression that captures the core idea without replicating the slang tone.
004/AC-NS/OM	0:02:42 - 0:02:43	Gua mau live IG .	Acronym	I need to go live.	Miya wanted to go back immediately because she wanted to broadcast live on Instagram. After all, the house or the surroundings she saw felt uncomfortable.	Non-Slang	Translation by Omission	In the SL, the term IG is considered a slang expression that assumes the audience, especially for Indonesian speakers, is familiar with the platform Instagram, and the culture to livestreaming. In the TL, however, the translator omits the term. The translator may have assumed that the concept of going is clear enough without needing to specify.
005/IM-NS/PUW	0:03:35 - 0:03:37	Entar, orang lagi maen.	Imitative	Later. Can't you see I'm still playing?	Kaivan (the child) is refusing Natya, his mother's order to take a bath, on the grounds that he is playing. This is an example of informal everyday language that is common in family conversations.	Non-Slang	Translation by Paraphrase Using Unrelated Words	In the SL, the term "orang" is used informally to replace the subject in a more evasive manner, and adds a sarcastic or slightly annoyed tone, almost like passive-aggression (imitating Betawi dialect). In the TL, the translator doesn't retain the original slang, and instead chooses to express the meaning clearly using standard grammatical structure.
006/IM-NS/LW	0:04:01 - 0:04:04	Itu si Natya kayaknya harus ngobrol sama innerchildnya deh.	Imitative	I think Natya should talk to her inner child	In this context, perhaps Kamala thinks Natya is too angry with her child and suggests jokingly that perhaps the anger stems from her emotional wounds or unresolved childhood experiences.	Non-Slang	Translation Using a Loan Word	In the TL, the phrase is simply translated back to its original form. Since the term already exists and carries the same psychological connotation, no explanation is needed.
007/IM-NS/LW	0:04:15 - 0:04:16	Biar ga project trauma anaknya terus	Imitative	She projecting her trauma to her son	In this context, perhaps Kamala thinks Natya is too angry with her child and	Non-Slang	Translation Using a Loan Word	In the source language, the phrase "project trauma" can be classified as imitative slang according to Allan and Burridge. This is because

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					suggests jokingly that perhaps the anger stems from her emotional wounds or unresolved childhood experiences.			it borrows the psychological term “project” from English and uses it in a casual, colloquial Indonesian context. The expression reflects modern, urban speech, especially among younger speakers who blend English psychological terms into everyday conversation. Although the phrase retains its original meaning, its informal use in Indonesian marks it as slang of the imitative type. In the target language, “She projecting her trauma to her son” keeps the same phrase and structure, meaning the translator directly transfers the borrowed term into English. Therefore, this applies Mona Baker’s loan word strategy, as the term is adopted as-is due to its shared meaning and usage in both languages.
008/FC-FP/CS	0:04:28 - 0:04:30	Emang bantuin dikit aja gabisa apa, Kal? Tadi baru aja selesai makan. Tadi lagi di tengah-tengah makan, si Lala minta pup .	Fresh & Creative	Can’t you help out a little, Kal? I was eating, then Lala had to do a number two .	This scene takes place in the kitchen during a casual family moment. Kaluna complains to her sister, Kamala, for not helping out with the dishes. Her sister defends herself by explaining that her child, Lala, suddenly needed to use the bathroom while she was eating.	Flippant	Translation by Cultural Substitution	The slang term pup in Indonesia is often used in informal or childlike speech to refer to defecation. Instead of translating this word literally (“poop” or “defecate”), the translator chooses a culturally equivalent term in the TL: “do a number two.”
009/CL-NS/OM	0:06:08 - 0:06:10	Cepet tangannya. Bun	Clipping	You’ve got some fast hands.	This line is said in a situation where someone is grab Kaluna’s food involving their hand.	Non-Slang	Translation by Omission	The word “Bun” is a slang term that originated from “Bunda” (mother) and has evolved into a humorous internet slang. The translator chooses to omit the slang term, likely due to the absence of a direct equivalent that carries the same playful, culturally specific tone.

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010/FC-NS/MGW	0:06:23 – 0:06:25	Besok-besok gua charge ya itu nugget.	Fresh & Creative	I'll charge you for my food next time.	Tanish tastes the meal that Kaluna brought, and Kaluna jokingly says she will ask Tanish to pay for it next time.	Non-Slang	Translation by a More General Word (Superordinate)	The word "charge" in the source language (SL) is categorized as fresh and creative slang based on Allan and Burridge's classification. It is an English word creatively inserted into an Indonesian informal sentence, producing a playful and non-standard expression that reflects code-mixing and youth-oriented speech. This creative usage gives the word a slang function within the local context, even though the word itself is standard in English. In the TL, the word "charge" is no longer slang. It retains its original English meaning and is used in a standard, grammatically appropriate way within the sentence. As such, it is interpreted neutrally by English speakers without any informal or slang connotation. The phrase "itu nugget" is translated as "my food," using Mona Baker's strategy of generalization to enhance naturalness. Since "charge" is used in its standard form, no loan translation occurs.
011/AC-NS/MGW	0:06:27 - 0:06:28	Mendingan lo open PO deh.	Acronym	Make it a business .	Tanish had just tried Kaluna's homemade meal and suggested selling her cooking using a pre-order system	Non-Slang	Translation by a More General Word (Superordinate)	"PO" refers to a practice in online commerce, opening a pre-order, often used on social media. However, in the TL, it is translated more generally as "a business".
012/FC-NS/MN	0:06:33	Ogah	Fresh & Creative	No, thanks.	Kaluna refused Tanish's suggestion about the food pre-order idea.	Non-Slang	Translation by a More Neutral or Less Expressive Word	The slang term "ogah" is an expressive way to convey strong reluctance or refusal, meanwhile "No, thanks" is considerably more polite, restrained, and neutral.
013/FC-NS/PUW	0:07:01 - 0:07:03	Mantap, Mbak Kaluna! Beres.	Fresh & Creative	That's more like it!	Kaluna made a deal with her office's janitor to help replace the milk in the coffee machine and	Non-Slang	Translation by Paraphrase Using	The word "Mantap" conveys strong approval or satisfaction. "That's more like it!" is used to convey a similar sense of approval or satisfaction, but in a more structured phrase. It



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					distribute hampers to the employees. In return, the janitor would receive an extra hamper as a reward.		Unrelated Words	does not carry the same informal punch that mantap delivers in Indonesian.
014/CL-NS/MN	0:08:20-0:08:22	Gak ada uang lembur. Balik lu!	Clipping	No overtime! Go home!	Miya tells Kaluna to go home immediately because working hours are already over.	Non-Slang	Translation by a More Neutral or Less Expressive Word	<p>In the source language, the word “balik” is a form of clipping slang, derived from the longer and more formal term “kembali” or the phrase “pulang kembali.” It is commonly used in informal speech to express a direct or even forceful instruction to return or go home, often with an assertive or emotional tone. In this context, the phrase “Balik lu!” conveys not just a command, but also a sense of urgency or annoyance.</p> <p>In the target language, “Go home!” is used as the equivalent. While it carries the same basic meaning, it lacks the informal tone and emotional weight of the original expression. Therefore, the translation strategy applied is Translation by a More Neutral Word, as described by Mona Baker. The translator retained the core message but omitted the informal and emotionally charged tone embedded in the original slang.</p>
015/IM-NS/MN	0:08:26-0:08:27	Iya mbak, bye-bye !	Imitative	Hi miss, take care!	Miya greets the office janitor to say goodbye as she prepares to leave for the day.	Non-Slang	Translation by a More Neutral or Less Expressive Word	<p>In the source language, the phrase “bye-bye” is an example of imitative slang according to Allan and Burridge. It mimics the sound and rhythm of casual or childlike speech, often used to convey friendliness, informality, or playfulness in spoken interactions. The repetition of “bye” softens the farewell, making it feel more relaxed and warm, which is typical of imitative slang.</p>

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								In the target language, “take care” is a standard, polite expression used to say goodbye. It does not carry the playful or imitative tone of “bye-bye,” and is more neutral in style. Because the target expression lacks the informal or imitative features of the original, the translator used Translation by a More Neutral Word, as described by Mona Baker. This strategy is applied when the original word has a specific emotional or stylistic tone that is not retained in the target language, opting instead for a clearer and more universally polite phrase.
016/FP-NS/PRW	0:13:08 - 0:13:10	Udah kaya kena azab , bu.	Flippant	It'll be like God's punishing me.	This context takes place when Kaluna's room was moved upstairs, and the room was so small that her movement was restricted, and there was no space for praying. So, her mother suggested praying outside (in the outdoor drying area), and Kaluna replied sarcastically because the place was unsuitable.	Non-Slang	Translation by Paraphrase Using Related Words	The term “kena azab” is deeply rooted in the Indonesian cultural and religious context. Meanwhile, in the TL, it is generalized into something more universally understandable for English speakers which removes the specific religious and cultural connotation.
017/IM-NS/LW	0:18:22 - 0:18:25	Lately aku emang lagi sibuk banget sih.	Imitative	I've been very busy lately .	Kaluna's boyfriend is catching up and sharing life updates with an old friend.	Non-Slang	Translation Using a Loan Word	In the source language, the word “lately” is considered imitative slang because it is a direct borrowing from English used informally within an Indonesian sentence. This borrowing mimics the original English word without adaptation, and it appears in casual speech among younger speakers to create a modern or trendy tone. Its use reflects code-mixing and adds a stylistic flair to the sentence, making it a clear example of imitative slang as defined by Allan and Burridge.

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								In the target language, “lately” is a standard English adverb used appropriately and formally within the sentence. Since the word is now returned to its native linguistic context and no longer functions as slang, the tone becomes more neutral. The translation uses Translation using loan word.
018/FC-NS/MN	0:19:52 - 0:19:55	Sayang tante, masih bagus	Fresh & Creative	My current one still works perfectly.	Hansa’s mother, Kaluna’s partner, suggests that Kaluna buy a new car, but Kaluna feels it’s unnecessary because her current car is still in good condition and works perfectly.	Non-Slang	Translation by a More Neutral or Less Expressive Word	<p>In the source language, the word “sayang” is classified as fresh and creative slang because it pragmatically expresses a speaker’s personal attitude of reluctance or emotional reservation toward replacing something that is still usable. Rather than functioning semantically as “love” or “affection,” it pragmatically signals a socially shared sentiment of avoiding waste. This informal usage is commonly understood in everyday Indonesian conversation without needing further explanation, making it a pragmatic shortcut for a more complex judgment.</p> <p>In the target language, “My current one still works perfectly” omits this affective layer and instead states the reason more directly and objectively. The translator applies Translation by a More Neutral Word, as described by Mona Baker, because the TL strips the subjective, pragmatic force of “sayang” and replaces it with a neutral, fact-based explanation that fits more naturally in English conversation. The choice prioritizes clarity and naturalness in the TL over preserving the informal emotional undertone of the SL.</p>

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019/IM-NS/PRW	0:21:44 - 0:21:46	Aku gak bisa beli tas branded kaya temen kamu.	Imitative	I can't afford designer bags like that friend of yours.	Expressed during an emotionally vulnerable moment, likely when Kaluna is comparing her financial situation to her boyfriend's friend, possibly triggered by insecurity or conflict in a conversation.	Non-Slang	Translation by Paraphrase Using Related Words	In the SL, "tas branded" is an imitative slang term that borrows the English word "branded" to refer to luxurious fashion items. It implies a sense of fashion elitism, and carries connotations of exclusivity. In the TL, "designer bags," is a more standard English expression that retains the luxury connotation, but losing the slangy feel.
020/FC-NS/MGW	0:21:56 - 0:21:57	Orang yang pas-pasan kaya aku emang ga berhak punya rumah sendiri?	Fresh & Creative	So, ordinary people like me don't deserve own a house?	Kaluna is having an argument with her boyfriend about their plan to buy their dream house. Her boyfriend brings up the issue of Kaluna being overly frugal, even though her savings are still not enough to afford the house. Kaluna takes offense at this remark.	Non-Slang	Translation by a More General Word (Superordinate)	In the SL, " <i>orang pas-pasan</i> " explicitly conveys people who have financial limitations and lower social status. However, in the TL, the phrase " <i>ordinary people</i> " is more neutral and does not specifically highlight economic struggle, potentially reducing the emotional intensity and the social critique embedded in the original text.
021/FC-NS/PUW	0:22:13 - 0:22:15	Selama ini aku selalu bantu kamu jadi lebih baik. Tapi kamunya hobi ngeribetin diri sendiri	Fresh & Creative	I've always helped you to improve. Yet you keep making things hard for yourself.	Kaluna and Hansa are arguing, and Hansa finally expresses his long-held frustration during their relationship, saying that Kaluna lives too frugally and ends up making life unnecessarily difficult for herself.	Non-Slang	Translation by Paraphrase Using Unrelated Words	In the source language, the word "ngeribetin" is considered slang of the fresh and creative type according to Allan and Burridge. It is an informal and expressive variation of the word "ribet" (meaning complicated or troublesome), transformed into a verb with the prefix "nge-" and suffix "-in". This form does not follow standard grammar but is widely used in casual speech to criticize someone for unnecessarily complicating things. The slang carries a pragmatic function, it reflects emotional frustration and judgment in a socially relatable way.

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								In the target language, the phrase “making things hard for yourself” is more formal and neutral. The translator applies Translation by Paraphrase Using Unrelated Words as defined by Mona Baker. This strategy is used when no exact equivalent exists in the target language that captures both the informal tone and implied judgment. The paraphrased version conveys the core meaning but loses the colloquial intensity of the original slang.
022/FP-FP/MN	0:24:04 - 0:24:06	Anjing!	Flippant	Screw you!	This scene occurs when Kaluna is on a thrilling amusement park ride. The sudden rush of adrenaline causes her to shout Anjing!, a common Indonesian expletive that literally means “dog” but is used colloquially to express strong emotions like shock, fear, or frustration.	Flippant	Translation by a More Neutral or Less Expressive Word	“Anjing” is a harsh expletive commonly used in Indonesian to express anger, annoyance, or frustration using animal names for insults. “Screw you” is not a literal translation but carries a similar level of emotional intensity and rudeness, but slightly toned down to suit TL norms.
023/FC-NS/MN	0:24:17 - 0:24:20	Tapi gila juga mamanya hansa, yang kaya gini gak dimakan.	Fresh & Creative	Hansa's mom is insane for not eating this.	This scene takes place at Dufan when Kaluna goes on a holiday with her friends after breaking up with her boyfriend. Kaluna's friend, Danan, is baffled as to why her ex-boyfriend's mother didn't eat the pudding Kaluna made, even though it tasted good.	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the SL, literally, “gila” is referring to mental illness, but in slang language it's used hyperbolically to convey an emotional reaction to disbelief or admiration. However, the word insane is a more neutral and somewhat literal equivalent that may not fully capture the emotionally charged use of “gila”.

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024/FP-FP/CS	0:24:21 - 0:24:22	Bangsat!	Flippant	Bastard!	This scene occurs while Kaluna is riding an amusement park attraction, Dufan. Overwhelmed by a mix of fear and thrill, she impulsively shouts Bangsat!, a strong Indonesian expletive often used to express extreme surprise, anger, or frustration.	Flippant	Translation by Cultural Substitution	The slang term “Bangsat!” is an emotionally charged expletive, commonly used to vent anger, frustration, or disdain. In the TL, “bastards” is a rough equivalent, also highly expressive and offensive in nature. Both match the insult intensity and register.
025/FC-NS/LW	0:24:55 - 0:24:59	Seenggaknya udah selesai dari hubungan toxic . Harus dirayain.	Fresh & Creative	Getting out of a toxic relationship is worth celebrating.	Spoken during a casual conversation between friends when Kaluna shares that she finally ended a toxic relationship. Her friend responds supportively, suggesting that this milestone deserves celebration.	Non-Slang	Translation Using a Loan Word	The phrase "hubungan toxic" is categorized as Fresh & Creative because it blends Indonesian and English in a way that reflects how many young people naturally communicate today. This code-switching creates a modern and relatable tone. The term "toxic" itself is widely used in global pop culture to describe unhealthy dynamics, and pairing it with the Indonesian word "hubungan" gives it a localized yet trendy feel. Despite being short, the phrase effectively conveys a strong emotional message, making it impactful and memorable. Its informal, expressive style also mirrors how people talk on social media, in memes, and in everyday conversations (casual, direct, and emotionally charged). This makes the phrase stand out as a creative and culturally relevant expression.
026/IM-NS/MGW	0:24:59	Terus nyari rumahnya pending dong?	Imitative	So, the house is postponed?	Tanish asks Kaluna whether her mortgage house-hunting has been postponed or not, since she has broken up with her boyfriend.	Non-Slang	Translation by a More General Word (Superordinate)	The original Indonesian utterance includes the word “pending,” which is an English borrowing frequently used in casual Indonesian conversations. Although it appears to be an English word, it is integrated into informal Indonesian speech and is not typically used in

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								<p>formal registers. Because of this characteristic, “pending” is classified as Imitative Slang. This type of slang originates from another language and is adopted into the local context with informal usage, often without complete grammatical integration.</p> <p>In the English translation, “pending” is rendered as “postponed.” The word “postponed” is a standard term in English and does not belong to the category of slang. It is a neutral and widely accepted word in both formal and informal settings. Therefore, in the target language, it is categorized as Non-Slang.</p> <p>The translation strategy used in this case is Translation by a More General Word, specifically a superordinate. In the source text, “pending” conveys a general sense of something being put on hold or delayed, but without a precise formal definition. The term “postponed” in the target language provides a broader and clearer equivalent that covers the intended meaning. Although this translation loses the informal tone and casual nuance found in the source language, it gains clarity and appropriateness for the target audience.</p>
027/IM-NS/LW		Paling budgetnya aja yang gua turinin.	Imitative	I'll just have to lower my budget .	Kaluna's friends asked whether she would still go through with her mortgage plans now that she had broken up with her boyfriend. However, Kaluna insisted on continuing her search for a subsidized house.	Non-Slang	Translation Using a Loan Word	In the source language, the word “budget” is classified as imitative slang based on Allan and Burridge's framework. It is a borrowed English term that has been integrated into casual Indonesian speech, often in informal settings or urban conversations. Although “budget” is a standard word in English, its usage in Indonesian, especially in a sentence like “budgetnya aja yang gua turinin” reflects a

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								slang-like quality due to its informal tone and code-mixed structure. The target language uses the same word, “budget”, which means the translation applies Mona Baker’s strategy of using a loan word. This strategy is used when a term from the source language is adopted directly into the target language, typically because it is already familiar or widely used in both languages with the same meaning.
028/FC-NS/MN	0:25:30 - 0:25:31	Lumayan loh, dari pada nganggur.	Fresh & Creative	It's sitting there unused.	Kaluna’s friends asked whether she would still go through with her mortgage plans now that she had broken up with her boyfriend. However, Kaluna insisted on continuing her search for a subsidized house. In response, Danan jokingly promoted his vacant apartment as a rental option for Kaluna.	Non-Slang	Translation by a More Neutral or Less Expressive Word	“Nganggur” is originally a slang term used for people who are unemployed or idle, it is creatively extended to refer to a non-human subject (an apartment). It is translated to “unused”, which is an accurate meaning, but the shift results in a more subdued tone in the TL, removing the creativity present in the SL.
029/FC-NS/PRW	0:25:31 - 0:25:33	Apartment lo yang sarang zina itu?	Fresh & Creative	That sinner’s den?	Kaluna responded to Danan’s joking offer of his apartment by teasingly calling it a “den of sin.”	Non-Slang	Translation by Paraphrase Using Related Words	In the source language, the phrase “sarang zina” is considered slang of the fresh and creative type according to Allan and Burridge. It combines literal words “sarang” (nest) and “zina” (adultery) into a metaphorical and emotionally charged phrase meant to insult or provoke, especially in a sarcastic or dramatic context. The creativity lies in the metaphorical blend, delivering strong social judgment with a sharp tone, typical of informal, expressive slang.

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								<p>In the target language, “that sinner’s den” also carries a metaphorical tone and retains the dramatic intent, though in a slightly toned-down form. While the TL uses expressive language, it does not function as slang because it aligns more with formal or literary metaphor rather than informal or colloquial usage.</p> <p>The translator uses Translation by Paraphrase Using Related Words, as the phrase in the TL is a reinterpretation that preserves the figurative meaning and judgmental tone without directly translating the culturally specific phrase “sarang zina”. This strategy helps bridge the gap between cultures while maintaining the intended emotional effect</p>
030/FP-NS/MN	0:25:33 - 0:25:36	Anjir, dibilang sarang zina.	Flippant	What the? Sinner's den?	Kaluna responded to Danan’s joking offer of his apartment by teasingly calling it a “den of sin.” Danan, in turn, playfully defended himself and jokingly clarified that his apartment was nothing of the sort.	Non-Slang	Translation by a More Neutral or Less Expressive Word	The word “anjir” is a euphemistic variant of “anjing”, but has been normalized among youth. The TL phrase “What the?” still captures the emotional tone but tones down its vulgarity, to ensure that the expression remains accessible for English audiences
031/FC-NS/MN	0:25:36 - 0:25:37	Udah tobat gua.	Fresh & Creative	That’s not me anymore.	Kaluna responded to Danan’s joking offer of his apartment by teasingly calling it a “den of sin.” Danan, in turn, playfully defended himself and jokingly clarified that his apartment was nothing of the sort.	Non-Slang	Translation by a More Neutral or Less Expressive Word	The SL “tobat” borrows religious undertones (“tobat” literally means repentance) to emphasize a behavioral shift, though in slang use, it doesn't always carry spiritual weight. However, the TL conveys the idea of change in a straightforward and emotionally flatter way.
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032/FC-NS/MN	0:25:39 - 0:25:42	Yah, sekarang aja lu bisa ngomong gitu, dulu aja lu demen banget .	Fresh & Creative	You can say that now, but you used to love it!	Miya doubts if Danan is reformed. Danan defensively or nostalgically reminds her that she once enjoyed the same thing.	Non-Slang	Translation by a More Neutral or Less Expressive Word	The SL slang carries an informal and expressive tone, while the English translation softens this expression, the playful and slightly mocking tone somewhat diminished.
033/IM-FC/LW	0:27:02 - 0:27:04	Aku suka banget sama bibir kamu, Kak. Gimana caranya bisa begitu? Spill dong tipsnya .	Imitative	I really like your lips, Kak. How do you do it? Come on. Spill the tips!	This scene takes place during a photo shoot where Kaluna is being photographed. The photographer casually compliments her lips and asks, in a playful and trendy tone, what her secret is. Kaluna modestly replies that it's probably just lip balm.	Fresh & Creative	Translation Using a Loan Word	In the TL, the phrase is simply translated back to its original form. Since the term already exists and carries the same meaning.
034/FP-NS/CS	0:28:37 - 0:28:41	<i>Udah nih, tapi gua masih mau ngobrol dulu sama laki gue.</i>	Flippant	I have, but I still need to discuss it with my man .	Kaluna's coworkers are gossiping about the office mortgage loan program. One of the female employees asks her friend whether she's planning to apply for the loan. The one being asked hesitates, saying she needs to reconsider and discuss it with her husband first.	Non-Slang	Translation by Cultural Substitution	The term "laki gue" ("my man") reflects a highly informal register. These expressions are typically used among close friends in relaxed, everyday conversations, rather than in formal or serious contexts. The character delivers this line after completing an activity, indicating that instead of making an immediate decision, she prefers to casually talk it over with her partner. This delay, paired with the laid-back tone, suggests a lack of urgency or seriousness.
035/CL-NS/OM	0:29:59 - 0:30:03	Iya maklum lah namanya juga baru pindahan ya, Say .	Clipping	You know, I just moved. Sorry it's a mess.	This scene takes place when Kaluna, Tanish, and Danan visit Miya's new apartment. Tanish is amazed by how much stuff Miya has. Miya responds	Non-Slang	Translation by Omission	"Say" (short for sayang) is a playful address that mimics affectionate or teasing language between friends or close acquaintances.

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					by asking for understanding, explaining that she just moved in.			
036/IM-NS/LW	0:31:10 - 0:31:15	Mungkin beberapa tahun ke depan, gue mendadak viral .	Imitative	What if one day I woke up and I went viral ?	This is said half-jokingly, likely during a casual conversation where Miya fantasizes about becoming unexpectedly famous in the future. It reflects the playful and social-media-aware tone of the characters.	Non-Slang	Translation Using a Loan Word	In the SL, the word "viral" is an expression that is widely used in Indonesia to refer to someone or something that becomes instantly popular through social media. In the TL, the same word "viral" is retained without modification.
037/FC-FC/CS	0:31:17 - 0:31:21	...Atau gak, gue dilamar sama manusia tajir mampus . Kan kita gak ada yang tau kan!	Fresh & Creative	...Or what if some stinking rich man proposes to me? We'll never know!	This scene takes place during a casual conversation between Miya and Tanish, in which Miya jokingly imagines an idealized future where a very wealthy man proposes to her.	Fresh & Creative	Translation by Cultural Substitution	In the SL, the expression "tajir mampus" is a slang intensifier that exaggerates the meaning of wealth. In the TL, the phrase "stinking rich" is chosen to preserve that exaggerated tone.
038/FP-NS/MN	0:31:26 - 0:31:28	Ribet. Bawel.	Flippant	Too annoying.	A character complains about someone being too fussy or talkative, possibly in the middle of a discussion or minor argument during the house-hunting or post-move chaos.	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the TL, the slang terms describe someone that is either excessively complicated (ribet) or overly talkative and nagging (bawel). Both are translated to "too annoying" which reduces the specific meanings and generalizes them for easier reception in the TL.
039/FC-NS/MN	0:31:34 - 0:31:37	Lo kan dulu tuh awalnya naksir Tanish.	Fresh & Creative	You used to have a crush on Tanish.	Miya recalls the past when Danan used to like Tanish before eventually dating her (Miya). She then jokes, wondering if Danan will end up with Kaluna next.	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the SL, "naksir" is often used in conversations involving romantic attraction. It carries connotations that resonate with a possibly teasing tone. The English translation "have a crush" is a more neutral expression in comparison. It does not entirely replicate the expressive tone.

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040/FP-NS/MN	0:31:40 - 0:31:41	Lalu jadiannya sama gua, dan hamba menyesal.	Flippant	Then you dated me, which I regretted.	Miya jokingly confesses regret over her past crush, Danan, using mock-formal language to exaggerate the sentiment humourously.	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the SL, “hamba” conveys a stylized self-reference rooted in traditional language, often used in modern slang to add dramatic tone. However, in the TL, this expressive nuance is lost, as it is rendered simply as “I”, a neutral pronoun.
041/FP-NS/PUW	0:31:48 - 0:31:49	Sialan lu semua. Emang gua kurang apaan?	Flippant	Seriously. What is it that I lack?	Danan gets teased by Miya, Tanish, and Kaluna because none of them wants someone like him as a partner. In response, he protests and jokes about being perfect by asking, “What is it that I lack?”	Non-Slang	Translation by Paraphrase Using Related Words	In the SL, “sialan” is a slang expression commonly used to convey anger or frustration in a slightly offensive manner. In the TL, it is translated as “Seriously”, which is significantly more neutral and lacks the same emotional force.
042/FC-NS/MN	0:32:55 - 0:32:58	Kemaren di Instagram gua ngeliat Hansa lagi foto sama cewek , siapa Kal?	Fresh & Creative	I saw on Instagram, Hansa uploaded a photo with a girl. Who's she?	Natya is gossiping or expressing concern after seeing Hansa, Kaluna's ex, with another girl on Instagram, which prompts her to confront Kaluna or express curiosity about the situation.	Non-Slang	Translation by a More Neutral or Less Expressive Word	In this context, the term “ <i>cewek</i> ” is used in a casual conversation between in-laws, Natya and Kaluna, which reflects a close and informal relationship between the speakers. The use of “ <i>cewek</i> ” instead of a more neutral or formal term like “ <i>perempuan</i> ” or “ <i>wanita</i> ” signifies a relaxed, colloquial tone, typical in familiar settings. Here, “ <i>cewek</i> ” refers to an unknown woman who appears in a photo with Hansa, Kaluna's ex. Although her identity is unclear, the mention of her is significant because she is seen with someone from Kaluna's past, prompting curiosity and possible concern.
043/AC-NS/PRW	0:35:39 - 0:35:42	Bukannya kalo orang BU gini butuh cepet ya?	Acronym	They need money urgently, don't they?	In this scene, Natya comes to Kaluna's room to propose a partnership to open a café with a 60%-40% investment split. Kaluna then asks Natya if she already has the 60%	Non-Slang	Translation by Paraphrase Using Related Words	In the SL, “BU” is having the idea of someone being in urgent financial need. However, in the TL, this slang is rendered as “need money urgently,” which omits the colloquial tone of the original term.

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					capital, but Natya instead wants to borrow the money from Kaluna			
044/IM-NS/MN	0:38:00 - 0:38:02	Hambar pol.	Imitative	Totally tasteless.	Miya is recording a video review of an endorsed rice bowl, exaggerating how delicious it tastes. After she finishes filming, Kaluna jokingly asks if the food really tastes that good.	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the SL, “pol”, which derives from Javanese means “extremely”. The word is translated as “totally,” a standard intensifier in English, without maintaining the informal flavor.
045/FP-NS/MN	0:38:18 - 0:38:19	Emang boleh?	Flippant	Can I?	Miya wants to trade her endorsed meal for Kaluna’s homemade <i>kentang mustofa</i> . Kaluna agrees, and Miya teasingly asks, “Emang boleh?”, sounding skeptical, but joking.	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the SL, “Emang boleh?” is often used rhetorically to express disbelief, admiration, or humorous critique. However, in the TL, “Can I?” is more neutral, losing the meme-infused emotion.
046/FC-NS/OM	0:39:11 - 0:39:14	Eh, Cipete deng.	Fresh & Creative	Wait. It’s in Cipete.	While having lunch, Miya tells Kaluna that she just saw an apartment ad in Fatmawati. However, after checking again, she realizes the location is actually in Cipete, so she corrects what she said earlier.	Non-Slang	Translation by Omission	“Deng” in the SL showcases a playful variant of “deh” used in casual correction, but the TL omits this expressive nuance.
047/CL-NS/MGW	0:40:43 - 0:40:45	Luas 12m tuh sama ini warteg , gedean ini tau.	Clipping	This restaurant is bigger than that apartment.	This scene takes place when Kaluna calls the property agent from the Instagram ad Miya saw. It turns out that the 50 square meters refers to the building area, while the land area is only 12 square meters. Tanish then quips that the	Non-Slang	Translation by a More General Word (Superordinate)	The origin of the word "warteg" comes from the daily usage among urban communities in Indonesia, especially in big cities like Jakarta. This term refers to a typical Indonesian eatery that serves home-cooked meals at low prices. In a formal context, it is known as “rumah makan sederhana” (a simple food stall). Although "warteg" has become a widely recognized word, its informal use, the unique socio-cultural

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					warteg where they're having lunch is bigger than that house.			context of Indonesia, and its linguistic form as a clipping keep it classified as slang. It represents colloquial language born from the everyday life of urban people and carries a local identity that cannot be replaced by foreign equivalents without losing social and cultural meaning. However, in the TL, this term is replaced with the more general word “restaurant”, to help the foreign audience understand the core meaning (a place to eat).
048/FP-FP/CS	0:41:17 - 0:41:19	Jir, ini rapi banget loh Kal.	Flippant	Dang, look how organized it is.	This scene takes place in an informal setting where Kaluna's friend, Danan, casually asks for help with a travel issue specifically, rescheduling a ticket booked too early in the morning.	Flippant	Translation by Cultural Substitution	“Jir” is a softened version of “anjir,” which itself is derived from a harsher expression (anjing) often used to express surprise, frustration, or admiration. In the TL, the word “Jir” is translated as “Dang”, which carries a similar emotional tone in English.
049/FP-NS/MN	0:41:21 - 0:41:23	Kasian mana sama gua anak yatim ?	Flippant	I'm more pitiful. I'm an orphan.	This scene takes place when Danan notices Kaluna's computer screen, which displays her savings and expenses report. Kaluna quickly tells Danan not to look at it, fearing that he might pity her. Danan jokingly responds by comparing their situations, saying that he's an orphan.	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the SL, “anak yatim” is often emotionally loaded and delivered in a dramatic tone to solicit sympathy. It carries emotional exaggeration. In the TL, “I'm an orphan” represents a literal translation that lacks the expressive undertone.
050/FC-NS/PUW	0:41:38 - 0:41:40	Emang gaji lo perlu dipirit-pirit kaya gua gini?	Fresh & Creative	With your salary, you won't need it.	This scene occurs when Danan asks for a copy of Kaluna's financial report, which he previously saw on her computer. Kaluna	Non-Slang	Translation by Paraphrase Using Unrelated Words	In the SL, “dipirit-pirit” is a term that dramatizes the act of being extremely frugal, often due to financial hardship, highlighting the speaker's struggle. However, in the TL, “you won't need

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					responds with a mocking and skeptical tone, questioning whether Danan truly needs a financial report like hers.			it” omits the emotional intensity, opting instead for a neutral and indirect phrasing.
051/FP-NS/PRW		Sombong.	Flippant	Smug.		Non-Slang	Translation by Paraphrase Using Related Words	In the source language, “Sombong!” is classified as flippant slang according to Allan and Burridge. It is used in a playful, teasing tone to react to a friend's confident or bold statement, not as a serious accusation. The flippant quality comes from its humorous intent and exaggerated delivery in casual conversation. In the target language, “Smug!” also carries a slightly mocking, informal tone and is often used to describe someone acting overly pleased with themselves. Because both words share similar connotations and emotional tone, the translation follows Mona Baker’s strategy of paraphrase using related words. This is applied when the translator chooses a different word or phrase in the target language that maintains the original meaning and register, even if it is not a direct equivalent.
052/IM-NS/PUW	0:41:46 - 0:41:47	Tapi gua beneran minder loh.	Imitative	Look, I envy you.	Danan expresses his admiration for Kaluna's well-organized financial report, admitting that he feels envious of her ability to save money so effectively.	Non-Slang	Translation by Paraphrase Using Unrelated Words	“Minder” is a word borrowed from Dutch “minderwaardigheid” (inferiority), but used colloquially to express a feeling of insecurity, shyness, or inferiority. It's an emotional response rooted in self-perception. “I envy you” communicates an emotional reaction from the opposite angle. It implies that the speaker feels the other person is better off, but doesn’t necessarily reflect internal insecurity.

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053/FC-NS/OM	0:44:58 - 0:44:59	Mas ini kita lagi macet mandet .	Fresh & Creative	It's cramped here.	This scene takes place when Kaluna and her friends are on their way to survey a potential house located on the outskirts of Jakarta. The road leading to the house is extremely congested, as it passes through a narrow street with a traditional market. In this scene, a parking attendant asks Danan to reverse his car to ease the traffic. However, due to the crowded road with no space to move forward or backward, Danan protests in frustration.	Non-Slang	Translation by Omission	In the SL, the term “mandet” intensifies the condition of “macet” (traffic jam). It heightens the feeling of frustration or helplessness in traffic. In the TL, “It’s cramped here” only captures the idea of being in a tight or crowded space, and it only translates the concept of “macet”, while entirely omitting the added force that “mandet” brings.
054/FC-NS/PUW		Tapi gua sangsi deh. Luasnya segini, harganya murah banget, jangan-jangan banjir di sini.	Fresh & Creative	But it doesn’t feel right . For a house this big and cheap, it might be a flood-prone area.	Miya expresses doubt because the house is very spacious yet being sold at a suspiciously cheap price, which makes her feel that something is off.	Non-Slang	Translation by Paraphrase Using Unrelated Words	<p>In the source language, the word “sangsi” is classified as fresh and creative slang according to Allan and Burridge. Although originally a formal Indonesian word meaning “doubt” or “hesitation,” in informal spoken contexts, “sangsi” is creatively reused to express personal suspicion or distrust in a casual and emotionally charged tone. This informal use, especially paired with “gua”, reflects a relaxed, everyday register, making it a slang expression within the speaker's social setting.</p> <p>In the target language, it is translated as “But it doesn’t feel right,” which does not directly mirror the original word but instead captures the speaker’s sense of unease in a natural, idiomatic</p>

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								English expression. This matches Mona Baker's strategy of translation by paraphrase using unrelated words, where the translator chooses a different phrasing to express the same idea when there is no direct or stylistically fitting equivalent in the target language.
055/FC-NS/CS	0:47:10 - 0:47:13	Dulu orangnya sering nongkrong disini juga sama saya.	Fresh & Creative	He used to hang around here with us.	In this scene, Kaluna and her friends interview local residents hanging out at a coffee stall next to the house Kaluna is planning to buy. One of the residents mentions that he was close with the previous owner and used to hang out with him regularly.	Non-Slang	Translation by Cultural Substitution	"Nongkrong" originally means "to perch" or "to dangle" from Javanese roots, but in modern usage, it has taken on a creative meaning: to hang out. The word "hang around" is not a literal translation of "nongkrong," but it conveys a culturally equivalent casual activity, spending time socially in a place.
056/FP-NS/OM	0:47:28 - 0:47:30	Yaelah mpok, jangan ngomong juga.	Flippant	No need to mention that.	While Kaluna is interviewing local residents at a coffee stall next to the house she plans to buy, the woman running the stall accidentally lets it slip that the previous owner of the house died as a victim of mutilation in the very house Kaluna is considering purchasing.	Non-Slang	Translation by Omission	In the SL, the expression "yaelah" is an informal variant of "ya Allah," an Arabic phrase meaning "Oh God,". Over time, it has undergone phonetic reduction and semantic shift, becoming "yaelah", an expression used to convey exasperation, disbelief, or sarcasm. The TL omits this expressive nuance.
057/FC-NS/MN	0:49:08	Bobo ya.	Fresh & Creative	Go to sleep .	Kaluna's bedroom ceiling just collapsed after two cats fought on the roof. As a result, Kaluna's father set up a temporary bedroom in the living room and told her	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the source language, "bobo" is a form of fresh and creative slang, according to Allan and Burridge. It is not a clipped version of "tidur", but rather a playful and affectionate word that originated from child-directed speech and is now commonly used in casual, intimate contexts. In the target language, it is translated as "go to

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					to go to sleep because it was already late at night.			sleep”, which conveys the basic meaning but lacks the emotional tone of the original. This reflects Mona Baker’s strategy of translation by a more neutral or less expressive word, where an expressive or affectionate term is replaced with a more neutral equivalent to suit the tone and norms of the target language.
058/CL-NS/OM	0:50:24 - 0:50:25	Gua beli Cuma 1,2 loh. Lagi clearance olshopnya .	Clipping	I got it only for 1.2 million. Clearance sale.	Natya shows off a branded bag she just bought to Kaluna, who is cooking in the kitchen. She boasts about getting it at a discounted price because of a clearance sale.	Non-Slang	Translation by Omission	“Olshop” is a shortened form of a longer expression (online shop), commonly used in informal contexts. In the TL, the word “olshop” is omitted.
059/FC-NS/OM	0:53:09 – 0:53:13	Dan di sampingnya ada pintu untuk sedikit space buat outdoornya. Fix auto betah .	Fresh & Creative	Here’s a door that leads you right to the outdoors.	Kaluna is on a Transjakarta bus when she accidentally catches a glimpse of another passenger’s phone screen, which is playing a real estate marketing reel.	Non-Slang	Translation by Omission	The phrase “fix auto” is a unique way of saying something is definitely guaranteed (i.e., pasti banget, udah jelas). However, in the TL, the phrase is omitted entirely.
060/FC-NS/PUW	0:56:32	Aesthetic parah!	Fresh & Creative	So aesthetic!	Tanish asks her friends about the house they surveyed earlier that afternoon, whether it is good or not. Miya replies that the house is nice and aesthetic, and suggests that Kaluna should buy it.	Non-Slang	Translation by Paraphrase Using Unrelated Words	In the source language, the phrase “Aesthetic parah!” is classified as fresh and creative slang based on Allan and Burridge’s framework. This slang combines an English loanword “aesthetic” with the Indonesian intensifier “parah”, which literally means “severe” or “extreme,” but in this context is creatively repurposed to express strong admiration. The phrase reflects a playful and innovative use of language, typical of youth slang, to convey something visually appealing in an exaggerated and expressive way. In the target language, the translation “So aesthetic!” simplifies the expression while preserving the overall tone and emphasis. This

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								follows translation by paraphrase using unrelated words according to Mona Baker. Although the word “aesthetic” is retained, the intensifier “parah” is paraphrased as “so”, which is not a direct equivalent but conveys similar emphasis in natural English. The strategy helps maintain fluency and stylistic impact while adapting the slang to fit target language norms.
061/CL-NS/MN	1:00:06 - 1:00:07	Minjem uang tabungan pension bapak. Sama pinjol.	Clipping	I borrowed Dad’s pension savings. And online loans.	Kaluna has just arrived home and sees her family engaged in a serious discussion at the dining table about Kanendra, her older brother, who recently discovered that the house certificate he purchased was duplicated. Kaluna asks how her brother found out about the duplicate certificate. Kanendra admits that he had intended to apply for a loan at his office, but the application was rejected because of the certificate issue. Kaluna then questions where he got the money to buy the house in the first place.	Non-Slang	Translation by a More Neutral or Less Expressive Word.	The term pinjol, a clipped form of pinjaman online, is widely used in Indonesian digital culture to refer to online loan services, often with a negative connotation tied to predatory practices, financial desperation, or even social ridicule. It evokes a specific socio-economic discourse and reflects how people casually critique or joke about financial struggles. In the TL, “online loans” is a formal and neutral phrase. It lacks the sarcastic edge or the cultural baggage associated with pinjol. The clipped nature of the SL word also mirrors informal speech and digital slang, which the TL fails to replicate. Therefore, the sociolinguistic context and emotional subtext are not preserved, making the translation semantically accurate but pragmatically inadequate.
062/FP-NS/MN	1:00:28 - 1:00:29	Kalau ngambil pinjol itu bukan terlanjut, itu bego namanya!	Flippant	If you get online loans, that's just stupid!	Kaluna cannot comprehend Kanendra’s way of thinking that led to this mess. Kamala, the eldest sibling, supports Kaluna’s statement. Natya,	Non-Slang	Translation by a More Neutral or Less Expressive Word.	Kamala uses “ <i>Itu bego namanya</i> ” to emphasize that Kanendra’s actions (buying a house with a fake certificate and getting into online loans) were not just poor decisions but foolish ones. It highlights her anger and disapproval while maintaining a sharp, colloquial tone..

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					Kanendra's wife, feels attacked and brings up the fact that Kamala was also once scammed by a vendor when buying an apartment a few years ago. Kamala refuses to accept the comparison and defends herself by saying that what happened to her was beyond her control, whereas Kanendra's situation was the result of his own choices, including getting involved in online loans.			
063/FP-NS/MN	1:01:59 - 1:02:04	Kamu mau bilang abang tolol , bego , gila , terserah.	Flippant	You can call me anything you want.	Kanendra wants to ask Kaluna for help by borrowing the money she has been saving in order to pay off his debt.	Non-Slang	Translation by a More Neutral or Less Expressive Word.	The speaker, Kanendra, uses a series of negative labels such as <i>tolol</i> (stupid), <i>bego</i> (dumb), and <i>gila</i> (crazy) not as serious self-accusations, but as a form of sarcastic or resigned acceptance toward possible judgment from others. The phrase ends with <i>terserah</i> , which further emphasizes a dismissive or emotionally detached attitude. The TL generalizes the insults by saying "anything you want," removing the connotation of each term.
064/FC-FC/CS	1:08:27 - 1:08:28	Yaudah, gue balik ya Kal. Cabut ya .	Fresh & Creative	Alright, I'll be going now, Kal. I'm off , Kal	This scene takes place during a casual yet potentially sensitive moment. Kaluna is temporarily staying at Danan's unused apartment after running away from home due to issues	Fresh & Creative	Translation by Cultural Substitution	In the SL, the word "cabut" is term commonly used among youth to casually express the act of leaving or going away. In the TL, "I'm off" is an expression used to indicate that someone is leaving. Both captures the same pragmatic function.
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					involving her older brother, who is entangled in online loan debts. The conversation occurs shortly after Danan and Kaluna have negotiated the terms of payment for Kaluna's stay at the apartment.		
065/FC-NS/PUW		Aman.	Fresh & Creative	Alright.	Kaluna asked Danan to keep it a secret that she had left home because she wanted to be the one to tell Miya and Tanish herself. Danan agreed.	Non-Slang Translation by Paraphrase Using Unrelated Words	<p>In the source language, the word “aman” is considered slang and falls under the category of fresh and creative slang based on Allan and Burridge’s classification. This is because “aman” undergoes a shift in meaning from its literal sense, “safe,” to an idiomatic use meaning “rahasia terjaga” (the secret is safe) or “tenang aja” (don’t worry). It is commonly used in informal conversations to assure someone that a request will be kept confidential or handled properly. The creative reinterpretation of this word in casual speech reflects the flexibility and innovation of language among speakers.</p> <p>In the target language, “aman” is translated as “alright”, which lacks the idiomatic nuance and slang tone present in the original. This translation fits into Mona Baker’s strategy of translation by paraphrase using unrelated words, as the translator conveys the intended message using more neutral language that does not directly mirror the stylistic or emotional tone of the source slang. This strategy is often used when the target language lacks a culturally equivalent slang term, and the priority becomes preserving clarity rather than style.</p>

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066/IM-NS/OM	1:10:25 – 1:10:26	Kal, gua mau pesen puding karamel. Katanya enak. Lu mau ga sharing berdua?	Imitative	I want to order caramel pudding. They say it's good. Want to share ?		Non-Slang	Translation by Omission	<p>In the source language, the word “sharing” is classified as imitative slang according to Allan and Burridge’s categorization. This is because it is a borrowed English word that is adopted into Indonesian informal speech, often with a slight shift or simplification in meaning. In this context, “sharing” is used casually to suggest splitting something between two people, such as food or cost, and has become a trendy expression in daily conversations, especially among younger speakers. Its use reflects the influence of English on Indonesian slang, where foreign words are imitated and repurposed in local contexts.</p> <p>In the target language, the phrase “Want to share?” retains the same word and general meaning, but the tone slightly shifts. The original phrase “Lu mau ga sharing berdua?” carries a more casual and friendly nuance with personal pronouns and local informality, while the translation omits the pronoun and the detail “berdua” (just the two of us), making it slightly less specific and informal. The translation strategy used here is translation by omission, as described by Mona Baker. The translator omits the redundant or culturally bound element “berdua”, assuming that the idea of sharing already implies two people in the given context. This helps maintain fluency and avoids awkward repetition in the target language while keeping the core message intact.</p>
067/FC-FP/PRW	1:10:52 – 1:10:55	Lagi ngegalau , tapi lagumu kepotong iklan?	Fresh & Creative	Your sappy moment got interrupted by	This sentence appears in a music streaming service advertisement that	Flippant	Translation by Paraphrase	<p>The term “Galau” expresses emotional distress, of a melodramatic context common in Indonesian culture. In the TL, it is translated as “sappy mon</p>

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		Duh ga banget. Yuk, berlangganan paket premium sekarang! (iklan pemutar music)		ads? That sucks! Go premium now!	encourages users to subscribe to the premium plan. In this scene, Kaluna is alone, lying on the sofa with a heavy heart due to ongoing family issues. She is listening to music on Spotify in an attempt to find comfort, but her emotional moment is disrupted by an advertisement because she is using a non-premium account. This interruption adds to her frustration and amplifies the feeling of helplessness, effectively capturing the ad's intended message.		Using Related Words	which captures the general idea of emotional sentimentality but tones down.
068/FC-NS/PRW	1:17:14 - 1:17:16	Sorry ya Nan gua jadi curcol .	Fresh & Creative	I'm sorry, I didn't mean to vent.	This scene takes place while Kaluna and Danan are eating mung bean soup at the dining table. The dish triggers memories of her family, leading Kaluna to open up and confide in Danan.	Non-Slang	Translation by Paraphrase Using Related Words	In the SL, the term “curcol” blends curhat and colongan, conveying a spontaneous emotional outpouring. This term carries cultural nuances of how Indonesians casually overshare their feelings in conversation. In the TL, “vent” does not capture the spontaneous or humorous undertone of the SL, but it maintains the core idea of sharing personal feelings emotionally.
069/CL-NS/MN	1:17:21 - 1:17:22	Gua seneng kok jadi tempat curhat lo.	Clipping	I'm glad you told me.	Kaluna apologizes to Danan for venting about her family issues during their meal. Danan responds warmly, expressing that he is happy to be someone she can talk to and that he does	Non-Slang	Translation by a More Neutral or Less Expressive Word	In the SL, the word “curhat” is a clipping derived from curahan hati, which implies sharing personal problems or emotions. However, in the TL, the phrase “told me” is more neutral and general. It omits the emotional nuance, making the message less expressive than the original.

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					not mind being her emotional support.			
070/FC-NS/MN	1:22:29 - 1:22:30	Aman kok.	Fresh & Creative	I'm fine.	This scene takes place during Kaluna's second visit to inspect the house she hopes to buy. However, she suddenly becomes emotional as she recalls her family's situation, where her parents' house may be taken by the bank because of Kanendra's involvement in online loans. Danan notices her change in demeanor and asks if she is alright. Kaluna, unwilling to cause concern, responds with a lie and says that she is fine.	Non-Slang	Translation by a More Neutral or Less Expressive Word	The word "aman" literally means "safe," but in this context is a slang term used to reassure others in emotionally uncertain situations, meaning "it's all good" or "no worries." The addition of "-kok" adds soft assertiveness and familiarity. Together, "aman kok" expresses casual calmness and emotional control. The TL "I'm fine" is more neutral and lacks the same interpersonal nuance, making the character's response feel more generic and emotionally distant.
071/FC-NS/MG	1:27:10 - 1:27:13	Supaya gaji gua Jakarta, living cost gua kabupaten.	Fresh & Creative	So I'll get a big city salary while living in a regency	Tanish informs Kaluna and Miya that he has received a promotion and will be relocated to Kendal. Miya responds in a sad tone, questioning why Tanish has to move so far. Tanish replies with a playful remark, trying to lighten the mood.	Non-Slang	Translation by a More General Word (Superordinate)	The SL sentence, "Supaya gaji gua Jakarta, living cost gua kabupaten," is considered fresh and creative because it uses a catchy and concise contrast between a high salary typical of Jakarta and the low living costs associated with a regency area. The phrase creatively combines informal language with a clear, relatable idea, making it impactful and engaging for the target audience. In the TL, "So I'll get a big city salary while living in a regency," the translation strategy involves using more general words to convey the meaning clearly and naturally in English.

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072/FP-NS/PUW	1:27:13 - 1:27:14	Gaya banget!	Flippant	Oh, you!	Tanish informs Kaluna and Miya that he has received a promotion and will be relocated to Kendal. Miya responds in a sad tone, questioning why Tanish has to move so far. Tanish replies with a playful remark, trying to lighten the mood, but Miya protests in response, clearly not amused by his joke.	Non-Slang	Translation by Paraphrase Using Unrelated Words	In the SL, the expression “Gaya banget” is a sarcastic phrase commonly used to mock someone perceived as showing off. In the TL, the phrase is translated as “Oh, you,” which is neutral in literal meaning, but when used with the right intonation and context, it can convey a similar sarcastic effect.
073/FC-NS/PUW	1:31:06 - 1:31:10	Jangan nembak gitu, tar gua terima.	Fresh & Creative	Don't startle me. I might just fall in love.	This scene depicts a playful yet flirtatious exchange between Kaluna and Danan. The interaction starts with Kaluna saying "Dor", an onomatopoeic expression mimicking the sound of a gunshot, which is then understood metaphorically by Danan as a love confession (in Indonesian slang, “nembak” means “to confess one’s love”).	Non-Slang	Translation by Paraphrase Using Unrelated Words	In the SL, the word “nembak” is a term meaning to confess romantic feelings. It derives from the literal verb “to shoot” but is used metaphorically in Indonesian youth culture to describe a love confession. In the TL, the word “startle” shifts the literal imagery from “shooting” to “surprising.” But the addition of “I might just fall in love” reconstructs the intended romantic context.
074/FP-FC/CS	1:31:17 - 1:31:21	Jadi gitu, lo kalau gombalin cewek-cewek. Terus mereka pada mau?	Flippant	So, that’s your pickup line ? Do the girls like it?	This scene depicts a playful yet flirtatious exchange between Kaluna and Danan. The interaction starts with Kaluna saying "Dor", an onomatopoeic expression mimicking the sound of a gunshot, which	Fresh & Creative	Translation by Cultural Substitution	In the SL, “gombalin” implies playful and exaggerated flirting. In the TL, it is translated as "pickup line", which is equivalent term in English that carries a similar function of romantic persuasion.
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					is then understood metaphorically by Danan as a love confession (in Indonesian slang, “nembak” means “to confess one’s love”).			
075/FP-FP/CS	1:31:29 - 1:31:31	Resek emang.	Flippant	Shut up.	This scene depicts a playful yet flirtatious exchange between Kaluna and Danan. The interaction starts with Kaluna saying "Dor", an onomatopoeic expression mimicking the sound of a gunshot, which is then understood metaphorically by Danan as a love confession (in Indonesian slang, “nembak” means “to confess one’s love”).	Flippant	Translation by Cultural Substitution	In the SL, “resék” is a term used to describe someone who is annoying, nosy, or irritating, but in a teasing or joking way. In the TL, “shut up” is used as the translation.
076/CL-NS/PUW		Thank you ya, Nan, udah bolehin gua numpang di sini.	Clipping	Thank you, Nan, for letting me stay here.		Non-Slang	Translation by Paraphrase Using Unrelated Words	In the source language, the word “ <i>numpang</i> ” is considered slang because it is a shortened and informal version of “ <i>menumpang</i> .” According to Allan and Burridge, this makes it a form of clipping slang, commonly used in casual conversations to express staying temporarily or using something with permission. It carries a tone of informality and social closeness. In the target language, the word “stay” is neutral and does not reflect the informal or dependent meaning of “ <i>numpang</i> ”. The translation uses the strategy called Translation by Paraphrase Using Unrelated Words, as described by Mona Baker. This is used when there is no direct equivalent in

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								the target language, so the translator rephrases the meaning in a clearer but more neutral form.
077/CL-NS/PUW	1:48:10 - 1:48:15	Aku terima nego sampai jadi	Clipping	I'm open to negotiation .		Non-Slang	Translation by Paraphrase Using Related Words	the word "nego" is an example of clipping according to Allan and Burridge's slang classification. Clipping refers to shortening a word by removing part of it, whether from the beginning, middle, or end. "Nego" is derived from "negosiasi" (negotiation) or "negoisasi", retaining only the first syllable (<i>front-clipping</i>). This type of abbreviation is typical in informal speech for efficiency and a relaxed tone. The translation " <i>I'm open to negotiation</i> " uses the strategy Translation by Paraphrase Using Related Words, where the original meaning is conveyed with different but semantically equivalent terms. Rather than translating word for word, " <i>Aku terima nego sampai jadi</i> " is rephrased into a more natural English expression. "Terima" (literally "accept") becomes "open to" to better suit the negotiation context, while "sampai jadi" (implying reaching a deal) is streamlined into "negotiation."

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