

**AN ANALYSIS OF SLANG IN TIKTOK'S AUTOMATIC
SUBTITLES**

(A Translation Study from English to Indonesian)

THESIS

This Thesis is submitted to fulfill the requirement for the "Sarjana" degree in
English Language Education



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Assalamualaikum Warahmatullahi Wabarakatuh

Semoga bapak selalu dalam kesihatan dan lindungan dari Allah SWT. dalam setiap urusannya.

Setelah mengadakan pemeriksaan dan juga perbaikan yang penting, maka kami berpendapat bahwa skripsi atas nama **Leza Melfia (22551023)** sebagai Mahasiswa dari Program Studi Tadris Bahasa Inggris, dengan judul "**An Analysis of Slang in TikTok's Automatic Subtitles**". sudah dapat diajukan dalam Sidang Munaqasah di Institut Agama Islam Negeri (IAIN) Curup.

Demikian Permohonan ini kami ajukan, besar harapan kami agar bapak dapat menyetujui hal ini. Terima kasih.

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PREFACE

All praise and gratitude are due to Allah SWT for His grace and blessings, which have enabled the writer to complete this undergraduate thesis. May peace and blessings be upon Prophet Muhammad SAW, his family, companions, and followers until the end of time.

This Thesis is submitted to fulfil the requirement for “Sarjana” degree in English Tadris Study Program in IAIN Curup. The researcher realizes this thesis still needs improvement in the future. Furthermore, the researcher hopes and appreciates some criticism that intended for this research. For being perfect in the future. Also, the researcher hopes this thesis can be useful, especially for other researchers who are interested in conducting research in the field.

Curup, February 2026

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The researcher finished this thesis entitled **“AN ANALYSIS OF SLANG IN TIKTOK’S AUTOMATIC SUBTITLES”**. This thesis is submitted to fulfil the requirement for “Sarjana” degree in English Tadris Study Program in IAIN Curup. In the process of compiling this thesis. The researcher got support, guidance, assistance, contribution and motivation from the other. Because of those, the researcher would like to present deepest appreciation to:

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Curup, February 2026

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DEDICATION

Allah is only the reason why I was able to complete this thesis. I am eternally grateful that You have allowed me to finish this thesis sooner than I expected. There is no miracle except from You. Ya Allah, in the name of Allah and His Messenger Prophet Muhammad Sallallahu Alaihi Wassallam, I dedicate this thesis to:

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MOTTO

“Sesungguhnya Bersama Kesulitan Ada Kemudahan”

(Qs. Al-Insyirah :5)

“The act of wanting to pursue something maybe even more precious than actually becoming that, that thing so i feel like just being in the process itself is a prize and so you shouldn't think of it as a hard way and even if you do get stressed out you should think of it as happy stress just enjoy while pursuing it cause it's that precious”

- Mark Lee from NCT

ABSTRACT

Leza Melfia, 2026 : An Analysis of Slang in Tiktok's Automatic Subtitles

Advisor : Dr. Sakut Anshori,S.Pd.I, M.Hum.

Co-Advisor : Meli Fauziah. M.Pd.

This research aims to identify the types of slang in English-language TikTok videos and to analyze the quality of the translation of that slang in Indonesian auto-generated subtitles produced by TikTok. The study employs a descriptive qualitative approach using a document analysis method. The research data consist of 181 slang items obtained from English-language TikTok videos with the criteria that the accounts have achieved more than one million likes and provide educational content. The analyzed videos were taken within a four-year time span starting from 2022. Slang classification is analyzed based on Allan and Burridge's theory, while translation quality is analyzed using the model proposed by Nababan, Nuraeni, and Sumardiono, which encompasses three aspects: accuracy, acceptability, and readability. The findings indicate that there are four types of slang found in TikTok videos, namely fresh and creative, flippant, imitative, and clipping, with fresh and creative being the most dominant type. In terms of translation quality, TikTok's auto-generated subtitles show a fairly good level of readability; however, meaning shifts and contextual mismatches are still found, which negatively affect the levels of accuracy and acceptability, particularly for certain types of slang. This research is expected to contribute to translation studies, English language education, and the development of machine translation systems on social media, especially as a reference for researchers and students in future studies.

Keywords: *Slang, Translation Quality, Automatic Subtitles, TikTok, Machine Translation.*

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CHAPTER 1

INTRODUCTION

A. Research Background

Translation is an essential skill in language studies as it functions as a process of meaning transformation from one language to another. Translation enables individuals who do not understand a foreign language to access information and comprehend messages accurately. According to Suhendra, translation is defined as the process of transferring messages contained in a source language text into their equivalent forms in the target language¹. This process requires not only linguistic competence but also an understanding of context, culture, and communicative function. Therefore, translation quality plays a crucial role in ensuring that messages are conveyed effectively to the target audience.

In the era of rapid digital development, translation practices are no longer limited to written texts but have expanded into audiovisual media and social media platforms. Many digital applications now provide automatic translation features as practical solutions to overcome language barriers among global users. According to Dorothy Kenny, recent developments in digital translation emphasize the increasing role of machine translation in everyday communication, particularly in multimodal and online environments where speed and accessibility are prioritized². This shift highlights how translation is

¹ Suhendra Yusuf, *Teori Terjemah (Pengantar ke Arah Pendekatan Linguistik dan Sociolinguistik)*. Mandar Maju, Bandung:1994, p.8

² Kenny, D. (2022). *Machine translation and human translation: A critical introduction*. Routledge

no longer solely a professional activity but has become an integral part of daily digital interaction. However, despite significant advancements in machine translation technology, challenges persist, particularly in translating informal and culturally embedded language such as slang and idiomatic expressions. In this context, evaluating the quality of automatic translation becomes an important academic concern, especially when dealing with language forms that are highly context-dependent.

Slang is a form of informal language commonly used in spoken communication and developed within specific social groups. It functions not only as a means of communication but also as a marker of social identity, group solidarity, and speaker attitude. Michael Adams states that speakers use slang to create social dynamics and express attitudes within particular social spaces³. Therefore, the meaning of slang is often non-literal and highly dependent on social and cultural context, making it particularly challenging for automatic translation systems to accurately interpret and convey its intended meaning.

Slang as a form of informal language can be analyzed through both sociolinguistic and pragmatic perspectives. In sociolinguistics, language is viewed as a social phenomenon whose use is strongly influenced by social context and the speaker community. Holmes states that sociolinguistics focuses on the relationship between language and the context in which it is used, as well as on linguistic variations employed to express social factors.⁴ Similarly,

³ Adams, M. (2009). *Slang: The people's poetry*. Oxford University Press.

⁴ Holmes, Janet. 1995. *An Introduction to Sociolinguistics*. New York: Longman Group Limited.

Wardhaugh explains that sociolinguistics is the study of language use within or among groups of speakers. From this perspective, slang can be understood as a form of language variation that develops within particular social groups and functions as a marker of identity, group solidarity, and intimacy in informal interactions.⁵ Slang is not just informal words, but shows identity and group belonging. It is difficult to translate, especially by machines, because its meaning depends on context. Therefore, translation should consider both meaning and context, not only literal words.

In addition to being a social phenomenon, slang is also closely related to pragmatics because its meaning is highly dependent on the context of utterance. Pragmatics is a branch of linguistics that studies contextual meaning in utterances, emphasizing the importance of context in the communication process. In the use of slang, meaning is often non-literal and must be interpreted based on the speech situation and the speaker's intention.⁶ Therefore, understanding slang requires attention to its pragmatic context, particularly in the process of translation.

When contextual aspects are not adequately considered, as is often the case in automatic translation systems, the meaning of slang may shift or lose its original social and communicative nuances. This is in line with the pragmatic study conducted by Vrika, Fauziah, and Mudinillah in their analysis of deictic expressions in The Jakarta Post e-paper.⁷ Levinson as cited in that

⁵ Wardhaugh, Ronald. 1986. *An Introduction To Sociolinguistics*. Oxford: Basil Blackwell.

⁶ Leech, G. N. (1983). *Principles of pragmatics*. London: Longman.

⁷ Vrika, R., Fauziah, M., & Mudinillah, A. (2022). The use of pragmatics deixis in the e-paper "Advantage #4: Meaningful Engagement." *Journal Education and Development*, 10(2), 201–206.

study asserts that linguistic meaning is context-dependent, where expressions such as "I", "you", "here", and "now" cannot be understood without knowing the context of the utterance. A similar condition applies in slang translation, where the inability of automatic translation systems to read pragmatic context becomes a primary factor contributing to the low accuracy of slang translation in TikTok's automatic subtitles.

In digital communication, especially on social media platforms, the use of slang has become increasingly widespread and diverse. Social media serves as a creative space where younger generations continuously produce and circulate new slang expressions. Slang found in digital content is often dynamic, context-dependent, and temporary, making it difficult for non-native speakers to interpret. For linguistic analysis purposes, slang can be classified into several categories, such as fresh and creative, flippant, imitative, acronym, and clipping⁸. These classifications assist researchers in understanding the characteristics and communicative functions of slang in informal discourse.

However, the contextual and culture-specific nature of slang poses significant challenges in translation, particularly in automatic translation systems. Literal translations often fail to convey pragmatic meaning and social nuance, which may result in misunderstanding among target-language audiences. This issue becomes more relevant in platforms like TikTok, where slang is widely used and rapidly developed. The selection of TikTok as the

⁸ Allan, K., & Burridge, K. (2006). *Forbidden Words: Taboo and the Censoring of Language*. Cambridge University Press.

object of this research is further justified by the platform's rapid growth compared to other social networks like Instagram. TikTok has shown significant expansion, especially in Indonesia, with users dominated by Generation Z (60%) and Millennials (35%). In contrast, Instagram has over 1.45 billion monthly active users, but its audience is more evenly distributed, with 25–34 years old at 31.6% and 18–24 years old at 30.1%⁹. This higher concentration of younger users on TikTok creates a more active environment for the emergence and spread of slang. Therefore, translating content on TikTok requires not only literal accuracy but also attention to cultural context and social meaning to ensure the message is properly understood.

TikTok was selected as the object of this study because it presents spontaneous spoken language rich in slang through short-form videos, making it a relevant site for examining translation. The For You Page (FYP) algorithm enables cross-linguistic content exposure, causing users to rely heavily on automatic subtitles to understand foreign-language videos. This highlights the important role of translation, especially machine translation, in helping users access meaning across languages. However, unlike other platforms, TikTok depends on machine-generated subtitles, which still face difficulties in translating non-literal language such as slang. Mona Baker emphasizes that neglecting socio-cultural aspects in translation may lead to meaning distortion. Therefore, this study connects TikTok content with translation issues by

⁹ Statista. (2024). *Distribution of TikTok users worldwide by age group*

focusing on how well automatic subtitles convey the intended meaning of slang within its social and cultural context.³

Moreover, the dominance of young user positions TikTok as an informal medium for learning English, where inaccurate slang translation may affect learners' pragmatic competence. Therefore, TikTok is a relevant platform for investigating the quality of slang translation in automatic subtitles. With the increasing use of social media among young people, particularly students of the English Department, platforms such as TikTok no longer function solely as a source of entertainment but also as a medium for informal language learning. English Department students spend a considerable amount of time accessing TikTok, which increases their exposure to English-language content. Through frequent interaction with such videos, they unconsciously acquire vocabulary, expressions, and communication styles in English, especially those used in informal daily conversations. However, relying on automatic subtitles without critical awareness may lead to misunderstanding of slang meanings and reduced pragmatic accuracy. Therefore, this study is important as it helps students become more aware of the limitations of machine translation, improves their ability to interpret slang based on context, and enhances their pragmatic competence, critical thinking, and translation skills in understanding authentic language use.

In addition, this issue is particularly relevant for students in the English Department, who frequently engage with English-language content on digital platforms as part of their language learning process. As future educators,

translators, or language professionals, English Department students are expected to develop not only linguistic competence but also pragmatic and sociolinguistic awareness in understanding language use in real communication contexts. Therefore, analyzing the accuracy of slang translation in TikTok's automatic subtitles can help raise students' awareness of the limitations of machine translation systems and encourage them to critically evaluate translated content. This awareness is important in supporting the development of students' communicative competence and their ability to interpret informal English expressions accurately.

By analyzing the classification of slang and the quality of its translation in TikTok's automatic subtitles, this study is expected to contribute to translation studies and English language teaching. The findings may serve as a reference for educators, translators, and technology developers in improving cross-cultural understanding and enhancing the effectiveness of automatic translation systems in language learning contexts. Based on the discussion above, this study is entitled ***“AN ANALYSIS OF SLANG IN TIKTOK'S AUTOMATIC SUBTITLES”***

B. Research Questions

Based on background of study, the research questions are formulated as follow:

1. What are the classifications of slang expressions found on English-language TikTok videos Indonesian automatic subtitles?
2. How is the quality of translated product of English slang expressions in TikTok's automatic Indonesian subtitle?

C. Objectives of The Research

Based on research question above, the objectives of the study are as followed:

1. To identify the classifications of slang expressions found in English-language TikTok videos automatic Indonesian subtitles
2. To analyze the quality of the translation products of English slang expressions in TikTok's automatic Indonesian subtitles

D. Delimitation of the Research

The delimitation of this research is defined based on its subject and purpose. In terms of subject, this study focuses on English slang expressions found in TikTok videos along with their automatically generated Indonesian subtitles. In terms of purpose, the study is limited to identifying the types of slang expressions and analyzing the quality of their translation in terms of accuracy, acceptability, and readability. Furthermore, this research is restricted to the analysis of verbal slang expressions only and does not include non-verbal elements such as gestures, visuals, or audio effects. It also does not examine other social media platforms, languages, or human translation. The analysis is specifically limited to translations produced by TikTok's automatic subtitle

feature. These delimitations are applied to maintain the focus and clarity of the study and to ensure that the research objectives are addressed effectively.

E. Significances of The Research

This research is expected to give a contribution to the English education and technology practical benefits as followings:

1. For Students

This study can serve as a valuable reference for students, especially those studying linguistics, translation, or English language education, in understanding the forms of slang that appear on social media and the challenges in translating them. By learning about the classification and characteristics of slang, students can improve their ability to analyze informal language commonly found in digital communication.

2. For Teachers

Educators can use this study to understand common slang in social media and the challenges of translating it into Indonesian. This helps lecturers give clearer, more contextual explanations about informal language and translation. In addition, the study can support more relevant and innovative teaching methods, especially in improving students' ability to analyze and translate slang in the digital era.

3. For Further Researchers

This research can serve as a reference and comparative study for future researchers who are interested in translation studies, audiovisual translation, or machine translation in social media contexts. The data, classification of

idioms and slang, and analysis methods used in this study may be adapted or expanded in further research involving different languages, platforms, or types of expressions.

F. Definition of Key Terms

There are several definitions of key terms connected to this study defined by the researcher, those are as follows:

1. Slang

According to Michael Adams, slang is a form of informal language that is creative, expressive, and often used to establish group identity and social relationships among speakers.¹⁰

2. Translation

Jeremy Munday (2016) defines translation as a discipline that involves both the practice and theory of transferring texts across languages and cultures.¹¹

3. Automatic Subtitle

According to Díaz Cintas, interlingual subtitling can be defined as the written rendition of a translation into the target language (TL) of the original dialogue uttered by different speakers, as well as all other verbal information conveyed visually (such as letters, banners, inserts) or aurally (such as lyrics and off-screen voices).¹²

¹⁰ Adams, M. (2009). *Slang: The people's poetry*. Oxford University Press. P.10

¹¹ Jeremy Munday (2016) defines translation as a discipline that involves both the practice and theory of transferring texts across languages and cultures. P.21

¹² Díaz-Cintas, J. (2010), 'Subtitling', in Y. Gambier and L. van Doorslaer (eds), *Handbook of Translation Studies*. Volume 1, 344–9, Amsterdam: John Benjamins.

4. TikTok

According to Zulli Diana and David James Zulli¹³, TikTok is a platform that facilitates participatory culture through algorithm-driven content, particularly via the “For You Page,” which personalizes user experience and content exposure.

¹³ Zulli, D., & Zulli, D. J. (2020). *Extending the Internet meme: Conceptualizing technological mimesis and imitation publics on TikTok*. *New Media & Society*

CHAPTER II

LITERATURE REVIEW

This present chapter reviews the literature employed as framework of this research; it covers some key concepts, theories, arguments, and indicators from each variable that will discuss and examine in this research

A. Linguistics

Linguistics is the scientific study of language, including its structure, meaning, and use in communication. It does not only examine the form of language but also how language is used by humans in various social contexts. According to George Yule, linguistics is the systematic study of language that covers several aspects such as sounds (phonology), word formation (morphology), sentence structure (syntax), and meaning (semantics and pragmatics).¹⁴

In line with this, Victoria Fromkin states that linguistics is the scientific study of language knowledge possessed by speakers, which includes the unconscious rules that enable individuals to understand and produce language.¹⁵ Therefore, linguistics serves as an essential foundation for understanding various linguistic phenomena, including the use of informal language such as slang. Based on these explanations, linguistics can be further divided into several branches that focus on different aspects of language. These branches include phonology, morphology, syntax, semantics, and pragmatics, as well as

¹⁴ George Yule, *The Study of Language*, 5th ed. (Cambridge: Cambridge University Press, 2010), 1

¹⁵ Victoria Fromkin, Robert Rodman, and Nina Hyams, *An Introduction to Language*, 10th ed. (Boston: Cengage Learning, 2014), 3.

sociolinguistics, which examines the relationship between language and society. Each branch provides a specific perspective for analyzing language use, including how slang is formed, interpreted, and used in social contexts. Therefore, understanding the branches of linguistics is important to support a deeper analysis of slang and its translation in this study

B. Branches of Linguistics

Linguistics consists of several branches that focus on different aspects of language, such as Semantics, Pragmatics, Sociolinguistics, and Morphology. Semantics deals with the study of literal meaning in words and sentences, while pragmatics examines meaning based on context. Sociolinguistics focuses on the relationship between language and society, including how language varies according to social factors such as age, group, and culture. Meanwhile, morphology studies the internal structure of words and the processes of word formation. According to George Yule, these branches are interconnected and collectively help explain how language is structured, interpreted, and used in real communication¹⁶.

Yule also add that each branch of linguistics plays an important role in understanding language comprehensively, as language cannot be analyzed from a single perspective but must be viewed as a complex and interconnected system.¹⁷ Therefore, understanding the branches of linguistics is essential for analyzing linguistic phenomena in a comprehensive way.

¹⁶ Yule, G. (2010). *The study of language* (4th ed.). Cambridge University Press. P.10

¹⁷ George Yule, *The Study of Language*, 5th ed., 2010.

a) Pragmatics and Translation

Pragmatics and translation are closely related, as both focus on meaning in context rather than only literal meaning. Pragmatics examines how speakers convey meaning based on situation, intention, and context. According to George Yule, pragmatics is the study of meaning as communicated by a speaker and interpreted by a listener¹⁸. In translation, this perspective is important because translators must understand not only the words but also the intended meaning behind them. Mona Baker emphasizes that successful translation requires attention to context, cultural background, and speaker intention¹⁹. Therefore, in translating slang, especially in automatic subtitles, pragmatic understanding is essential to ensure that the translated message reflects the original meaning, tone, and communicative purpose.

C. Sociolinguistics

Sociolinguistics is a branch of linguistics that is particularly relevant to this study, especially in analyzing the use of slang. It examines how language is used in society and how language variation reflects the social identity of its speakers. According to Janet Holmes, sociolinguistics focuses on the relationship between language and social factors such as social status, age, gender, and community membership. Through this perspective, slang can be understood as

¹⁸ Ibid P.16

¹⁹ Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). Routledge. P.25

a form of language variation that emerges within specific social groups and functions to express identity, solidarity, and group belonging.²⁰

Sociolinguistics is closely connected to translation, especially in this study, because understanding language variation is essential for accurately translating slang. Since slang reflects social identity, group membership, and cultural context, translators must consider not only the literal meaning but also the social meaning behind the expression. In line with this, Peter Newmark emphasizes that translation should reproduce the intended meaning of the source text in a way that is appropriate to the target context²¹. Therefore, from a sociolinguistic perspective, translation involves transferring both linguistic and social values from the source language to the target language. This is particularly important in this study, as the translation of slang in TikTok's automatic subtitles requires sensitivity to context, culture, and speaker intention to avoid meaning distortion and to maintain the original communicative effect

D. Definition of Slang Words

Slang is one of the language varieties that cannot be separated from language use in social contexts. In linguistic studies, particularly in Sociolinguistics, slang is understood as a form of language that reflects social identity and group membership. This is in line with the view of Elisa Mattiello, who argues that slang is not merely an informal variety of language, but also functions as a means of expressing social identity and strengthening solidarity

²⁰ Janet Holmes, *An Introduction to Sociolinguistics*, 4th ed. (London: Routledge, 2013), 1.

²¹ Newmark, P. (1988). *A textbook of translation*. Prentice Hall.

within a group.²² Furthermore, the use of slang is closely related to communicative context and can therefore be examined through Pragmatics. In this regard, R. R. K. Hartmann and F. C. Stork explain that slang is commonly used by particular groups, such as young people or specific communities, as a form of in-group communication.²³ This usage often makes slang difficult to understand for outsiders, as its meaning heavily depends on shared context and the speakers' common experiences.

Therefore, slang should not be viewed merely as a form of language variation, but rather as a linguistic phenomenon shaped by social factors and contextual usage. For this reason, sociolinguistic and pragmatic approaches provide essential theoretical foundations for analyzing the use and meaning of slang, especially in digital media such as TikTok, where language interaction occurs across diverse communities.

Therefore, slang should not be viewed merely as a form of language variation, but rather as a linguistic phenomenon shaped by social factors and contextual usage. For example, the slang expression "*That's fire*" is commonly used by younger speakers on TikTok to mean "very good" or "impressive," rather than referring to actual fire. From a sociolinguistic perspective, this expression signals group identity and is typically used among younger communities. From a pragmatic perspective, its meaning can only be understood through context, as a literal translation into Indonesian (e.g., "*itu api*") would

²² Elisa Mattiello, *An Introduction to English Slang: A Description of its Morphology, Semantics and Sociology* (Milan: Polimetrica, 2008), 65.

²³ Hartman, R. R. K. & Stork, F. C. (1972) *Dictionary of Language and Linguistics*. London: Applied Science Publishers Ltd.

be incorrect and misleading. This example shows that understanding slang requires attention to both social context and speaker intention, especially in digital platforms where such expressions are widely used.

E. Types of Slang

As discussed previously, slang is not merely a form of informal language, but also a linguistic phenomenon that is closely related to social identity and communicative context. From a Sociolinguistics perspective, slang reflects group membership and social interaction, while from a Pragmatics perspective, its meaning is highly dependent on context and shared understanding among speakers.

Given its dynamic and context-dependent nature, slang appears in various forms and structures in everyday communication. These variations show that slang is not a single uniform category, but rather a diverse set of expressions with different linguistic characteristics. Therefore, it is important to classify slang into several types in order to better understand how it is formed and used in communication. Keith Allan and Kate Burridge divide slang into five categories, as explained below:²⁴

a) Fresh and creative

This type indicates that the slang word has different vocabulary to describe something in a casual setting. Many terms that are already common in our subconscious may be slang words that we don't know. The explanation

²⁴ Allan, K., & Burridge, K. (2006). *Forbidden Words: Taboo and The Censoring Of Language*. Cambridge: Cambridge University Press.

why these slang words are recognizable to our minds is that these slang words occur long ago, as slang words have already existed since the 18th century, as Allan and Burridge have pointed out. For example, the term "mom" is used to refer to a woman, especially the elderly.

b) Flippant

Flippant slang is a type of slang that relies on exaggeration and playful reinterpretation. It consists of two or more words whose overall meaning does not correspond to the literal or dictionary meanings of the individual words. Instead, flippant slang creates a new meaning that is figurative, humorous, or light-hearted, such as *tea* used to refer to gossip or *cloud 9* to describe extreme happiness. According to Allan and Burridge, flippant slang is often preferred because it can divert or soften negative impressions in a situation, making the expression sound lighter and more acceptable.

c) Imitative

It means that the slang word derived from the Standard English word; using the Standard English words in different meaning or combining two different words. The example is "gonna". This is the slang word derived from the phrase words "going to".

d) Acronym

It is constructed by the result of the word formed by the first letter of each word in a phrase or made by initials from a group of words or syllables and pronounced them as a new word. The example is NATO which is the acronym of "North Atlantic Treaty Organization".

e) Clipping

This type means that slang word is made by deleting some parts of longer word become a shorter form in the same meaning. The example is the word “till” that derives from “until”. The words which commonly used can be clipped into shorter form. In addition, clipping form is not appropriate to use in formal conversation.

Table 2.1 Types of Slang Words

No	Theory	Description	Indicators	Example
1	Fresh and Creative	Slang uses new or different vocabulary to describe something in a casual way. These words may feel familiar because they have existed for a long time and become part of everyday language.	Uses creative or alternative words; already widely recognized; often historically developed	<i>mom</i> (informal term for mother/woman)
2	Flippant	Slang formed from two or more words whose meaning is not literal but figurative, often humorous or exaggerated.	Meaning does not match literal words; playful or humorous tone; softens expression	<i>tea</i> (gossip), <i>cloud nine</i> (extreme happiness)
3	Imitative	Slang derived from standard English by changing meaning or combining words into a new informal form.	Derived from standard words; modified pronunciation or structure	<i>gonna</i> (going to)
4	Acronym	Slang formed from the initial letters of words in a phrase and pronounced as a new word.	Uses initials; shortened form; pronounced as a word	<i>NATO</i> (North Atlantic Treaty Organization)
5	Clipping	Slang created by shortening a longer word without changing its meaning.	حذف (deleting) part of a word; shorter form; same meaning	<i>till</i> (until)

F. Function of Slang

People tend to simplify the language they use, especially in casual conversations where slang is preferred because it is easier and more practical. By using slang, people can show solidarity with friends or relatives and reduce perceived social differences. The use of slang in daily speech does not cause problems, conveys accurate information, and can indicate group membership.²⁵ This suggests that slang is not problematic—in fact, it can be a marker of social identity that distinguishes one group from another. Allan and Burridge outlined seven functions of slang, which include:

1. addressing others to maintain close relationships

Slang is often used to address others in a friendly and informal way. It helps speakers create a sense of closeness and familiarity, making interactions feel more personal and relaxed. *example*: “Hey bro, how are you?” (*bro* shows friendship and familiarity)

2. humiliating or mocking others to express dislike

Slang can also be used to insult or mock someone, often in a humorous or sarcastic way. This reflects negative attitudes or dislike, although it may sometimes be used jokingly among close friends. *Example*: “Don’t be such a loser.” (*loser* expresses dislike or mockery).

²⁵ Scot Quiring and Scot Quiring, *Contemporary Youth Culture: An International Encyclopedia* (Westport, CT: Greenwood Press, 2007), 122.

3. initiating relaxed conversations among familiar individuals.

Using slang can help start conversations in a casual and comfortable tone.

It signals that the interaction is informal and reduces tension between speakers who already know each other. *Example:* “What’s up?” (used to casually start a conversation).

4. creating an intimate atmosphere to reduce social distance

Slang reduces the formality of communication, helping speakers feel closer to each other. It minimizes social distance and builds a more intimate and friendly environment. *Example:* “Come on, man, just relax.” (*man* creates a friendly tone)

5. expressing impressions—either positive or negative—clearly

Slang allows speakers to express their opinions or feelings more directly and vividly, whether they are praising something or criticizing it. *Example:* “That movie was awesome!” (*awesome* shows strong positive impression)

6. revealing anger more freely in familiar settings

In informal contexts, especially among peers, slang can be used to express anger or frustration more openly. The casual nature of slang makes emotional expression feel more natural. *Example:* “That’s so messed up!” (*messed up* shows frustration)

7. showing intimacy, where slang replaces formal language to reflect solidarity among peers.²⁶

Slang often replaces formal language to reflect group identity and solidarity. It shows that speakers belong to the same social group and share similar experiences or backgrounds. *Example*: “We’re tight.” (*tight* means close relationship or strong bond)

G. Translation

a. Definition of Translation

Translation has been widely defined by scholars as a process of transferring meaning from a source language to a target language while maintaining the intended message. Translation is the process of transferring meaning from a source language into a target language by producing the closest and most natural equivalent, both in terms of meaning and style.²⁷ According to Eugene Nida, translation involves reproducing the closest natural equivalent of the source-language message, prioritizing meaning first and then style²⁸. Similarly, Peter Newmark states that translation is the act of rendering the meaning of a text into another language in accordance with the author’s intention²⁹. In addition, Mona Baker emphasizes that translation is not merely a transfer of linguistic

²⁶ Kate Burridge and Keith Allan, *Forbidden Words: Taboo and the Censoring of Language* (Cambridge: Cambridge University Press, 2006), 72–75.

²⁷ Eugene A. Nida dan Charles R. Taber, *The Theory and Practice of Translation* (Leiden: E.J. Brill, 1982), 12.

²⁸ Nida, E. A. (1964). *Toward a science of translating*. Brill. P.56

²⁹ Newmark, P. (1988). *A textbook of translation*. Prentice Hall. P.23

forms, but also a process that requires attention to context, culture, and communicative purpose.³⁰

Based on these definitions, it can be concluded that translation is a complex process that goes beyond word-for-word substitution. It requires the translator to understand the meaning, intention, and cultural background of the source text in order to produce a natural and equivalent message in the target language. Therefore, the success of translation lies in how effectively the original message is conveyed without losing its meaning, nuance, and communicative function.

In practice, this process is not always simple. A translator must understand that every text has a specific purpose that it intends to communicate to the reader. Translation is also closely related to how the meaning of a text is transferred in accordance with the author's intention as well as its communicative function.³¹ This shows that translation does not only focus on linguistic form, but also on the message and purpose being conveyed. This condition becomes more complex when translation deals with informal expressions such as slang. Slang does not only carry lexical meaning, but also strong social and contextual meanings. Therefore, translating slang cannot be done literally; instead, it must consider equivalence of meaning, context of use, and the effect intended for the reader.

³⁰ Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). Routledge. P>20

³¹ Peter Newmark, *A Textbook of Translation* (London: Prentice Hall, 1988), 5.

b. Translation Quality

Translation quality is an important factor in the field of translation since it defines how well a text is translated from the source to destination language. In my opinion, good translation quality must meet several key criteria, including accuracy, readability, cultural relevance, and meaning authenticity.

1. Accuracy

This is the foundation of a competent translation. The translated text must retain the original meaning of the source text while without adding, deleting, or changing critical information. Every word, phrase, and sentence must be translated just as the original author intended.

2. Readability

The translated text must be simple to read and understand for target language readers. Sentence structure, word choice, and grammar must adhere to the target language's conventions in order for the text to appear natural and fluent.

3. Cultural Context Appropriateness

High-quality translations must also take into account cultural differences between the source and target languages. This includes the use of idioms, expressions, and cultural references that may require adaptation to ensure relevance and readability for the target audience.

4. Authenticity of Meaning

Translations must effectively convey the same meaning and nuances as the original text. This requires a deep understanding of the source material and the ability to convey that meaning in the target language while maintaining its essential qualities. By taking these factors into account, high-quality translations can ensure that the message conveyed in the source text is effectively received by the target language audience, while preserving the original meaning and context. Translation professionals have conducted research and established various criteria for evaluating translation quality. Here are some perspectives and findings from experts on translation quality:

- a) Nida is recognized as a leading figure in the field of translation studies. He asserts that the quality of a translation is measured by the extent to which it elicits the same response from the target audience as the original text does from the source audience.³² Nida highlights the importance of dynamic equivalence, which prioritizes acceptability and clarity for the target audience.
- b) Venuti emphasizes the importance of transparency in translation, asserting that the translation process involves not only words but also cultural context.³³ He also criticizes methods that place too

³² Nida, E. A., & Taber, C. R. (1982). *The Theory and Practice of Translation*. Brill.

³³ Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. Routledge.

much emphasis on readability and acceptability, as such approaches can overlook important elements in the original text.

- c) The translation quality assessment model formulated by House involves comparing the source text and its translation at three levels: language/text, register, and genre, with reference to Halliday's systemic-functional theory. The main criterion at the language level is equivalence, as the function of the text determines this aspect. The specific function of the text is described in terms of ideational and interpersonal functions, as well as how the text is used in a particular situational context. At the register level, three aspects are evaluated: field, which relates to the subject matter; tenor, which describes the relationship between the writer and the reader—whether symmetrical or asymmetrical—and includes varying degrees of formality such as frozen, formal, consultative, informal, and intimate; and mode, which refers to the communication channel and whether it is monological or addressed to an audience. Comparisons between the source text and the translation identify discrepancies, which are categorized as hidden discrepancies when they occur at the register and genre levels, and overt discrepancies when they relate to denotative meaning. Finally, House describes genre as a socially established category, defined by frequency of use, source, and purpose of communication, functioning at the level of discourse

structure and enabling readers to classify texts based on their characteristics.³⁴

- d) Newmark distinguishes between two main approaches to translation: semantic translation and communicative translation. He asserts that high-quality translation must take into account the cultural context and idiomatic expressions of the target language in order to balance accuracy and acceptability.³⁵ In addition, he emphasizes that translation must remain faithful to the meaning and message of the source text while ensuring readability for the target audience.
- e) Translation quality assessment can be defined as the process of evaluating the quality of a translation. This process often involves comparing the translation to the source text and assessing it based on various criteria such as accuracy, fluency, and appropriateness for the target audience.
- f) Larson argues that translation quality depends on three main criteria: accuracy, acceptability, and readability. According to him, a good translation must be faithful to the source text (accuracy), acceptable in the target language in accordance with

³⁴ Juliane House, *Translation Quality Assessment: Past and Present* (London: Routledge, 2014), as cited in Soumia Alouani and Messaouda Chaalane, *The Influence of the Translator's Cultural Background on Translation Quality Based on Julian House Model: Case Study of Two Translations into Arabic of Khalil Gibran's "The Prophet"* (Master's Thesis, Kasdi Merbah University, Ouargla, 2019), p 13.

³⁵ Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall

cultural and linguistic norms (acceptability), and easy to read and understand by the target reader (readability).³⁶

Based on the various opinions of the experts above, translation quality can be understood as the extent to which a translation is able to convey the meaning, message, and function of the source text accurately in the target language. The assessment of translation quality does not only focus on equivalence of meaning, but also considers cultural aspects, communication context, and readability for the target audience. In addition, several experts emphasize that a good translation must balance accuracy, acceptability, and readability, so that the message of the source text can still be clearly conveyed and easily understood by the target readers. Therefore, translation quality assessment becomes an important process to ensure that the translation result is not only linguistically accurate but also appropriate to the social and cultural context of the target language.

c. Translation Quality Assessment

The assessment mentioned here relates to the evaluation of the translated product, not the translation process itself. Product-oriented research focuses on the results of translation efforts. The advantage of this type of research lies in its ability to provide feedback on the quality of the translation to the readers of the target text.

³⁶ Larson, M. L. (1984). *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. University Press of America.

Translation quality can be evaluated based on three criteria, as mentioned by Nababan: (1) accuracy of message transfer, (2) message coherence, and (3) naturalness of the translation language. Basically, translation quality can be assessed through accuracy, acceptability, and readability. Accuracy is determined by the extent to which the meaning of the source language is accurately translated into the target language. The level of distortion of meaning from the source language to the target language serves as an indicator of translation accuracy. In this study, the researchers used a modified accuracy assessment instrument, which was adapted from the work of Nababan, M.R., Nuraeni, A., and Sumardiono:

Tabel 2.2 Accuracy Rating Instrument³⁷

Category	Score	Indicator
Accurate (A)	3	The content of the source sentence is accurately conveyed into the target sentence. the translated sentence is clear to the evaluator and no rewriting is needed
Less Accurate (LA)	2	The content of the source sentence is accurately conveyed to the source sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed
In accurate (IA)	1	The content of the source sentence is not accurately conveyed to the target sentence. There are some problem with the choice of lexical item and with the relationships between phrase, clause and sentence elements

³⁷ M.R. Nababan, A. Nuraeni, and Sumardiono, "Pengembangan Model Penilaian Kualitas Terjemahan," *Kajian Linguistik dan Sastra* 24, no. 1 (2012): 39–57, as cited in Habib Hakim, *The Comparison of Translations Product Using ChatGPT and Google Translate in Translating Scientific Journal* (Undergraduate Thesis, IAIN Curup, 2024), p 26.

Discuss about acceptability of translation, is how the language used to divert of meaning is familiar to native speakers. To assess the acceptability, researcher used acceptability rating instrument that quoted on an article by Nababan bellow:

Table 2.3 Acceptability Rating Instrument³⁸

Category	Score	Indicator
Accepted	3	Translation is not natural or likes translation; technical term which is used commonly, used and familiar to the reader, phrases clauses and sentences that are used are in accordance with the rules of Indonesian
Less Accepted	2	In general, the translation has been felt natural, and yet there is a little problem with the use of technical terms or occur few grammatical errors
In Accepted	1	Translation is not natural or feels like the work of translation; technical terms used are not commonly used and familiar to readers of phrases, clauses, and sentences that are not used in accordance with the rules, of Indonesian

Readability refers to use of language that is logical and easy to understand. To support level of readability, the researcher used readability rating instrument as a basic assessment.

³⁸ M.R. Nababan, A. Nuraeni, and Sumardiono, "Pengembangan Model Penilaian Kualitas Terjemahan," *Kajian Linguistik dan Sastra* 24, no. 1 (2012): 39–57, as cited in Habib Hakim, *The Comparison of Translations Product Using ChatGPT and Google Translate in Translating Scientific Journal* (Undergraduate Thesis, IAIN Curup, 2024), p 27.

Table 2.4 Readability Rating Instrument³⁹

Category	Score	Indicator
High Readability	3	Words, technical terms, phrases, clauses, sentences or text translation can easily understand by the reader.
Middle Readability	2	In general, the translation can be understood by the reader, but there are certain parts that should be read more than once to understand the translation Translation difficult to understand by the reader
Low Readability	1	Translation difficult to understand by the reader

So, the translation is not only accurate, but also has to accepted and easy to read. For each aspect of the quality of the translation has a different weight. Accuracy aspect has the highest weight that is 3. It was adapted to the basic concept of the process of translation as a process of message (accuracy) of the source language text into the target language. Aspects of translation acceptability occupy on second place, which is 2. Determination was based on the premise that the acceptability aspects directly related to compliance with the rules of translation, and cultural norms prevailing in the target language. In certain cases, acceptability aspects have an effect to the accuracy aspect.

In other words, in certain cases, a translation of which is less acceptable or not will also be lacking or inaccurate. Readability aspects have the lowest weight that is 1. The low weight given to aspects related to the readability of the

³⁹ M.R. Nababan, A. Nuraeni, and Sumardiono, "Pengembangan Model Penilaian Kualitas Terjemahan," *Kajian Linguistik dan Sastra* 24, no. 1 (2012): 39–57, as cited in Habib Hakim, *The Comparison of Translations Product Using ChatGPT and Google Translate in Translating Scientific Journal* (Undergraduate Thesis, IAIN Curup, 2024), p 28.

thought that translation problems not directly related to the issue of whether or not the translation is easy to understand by the target reader. However, because the target readers generally do not have access to the source language text, they would appreciate that they are reading a translation that they can understand easily.

Table 2.5 Weight of the Quality Aspect

No	Quality Aspect	Weight
1	Accuracy	3
2	Acceptability	2
3	Readability	1

Table 2.4 presents the weight of each aspect used to assess translation quality, namely accuracy, acceptability, and readability. The different weights indicate the level of importance assigned to each aspect in the evaluation process. Accuracy is given the highest weight (3) because it is the most crucial aspect, as it measures how well the meaning of the source text is transferred into the target language. If the meaning is not accurately conveyed, the translation may lead to misunderstanding.

Acceptability is assigned a weight of 2, as it evaluates how natural and appropriate the translation sounds in the target language based on its linguistic and cultural norms. A translation may be accurate in meaning, but if it does not sound natural, it may still be difficult for readers to accept. Readability has the lowest weight (1) because it focuses on how easily the translated text can be understood by readers. Although readability is important, it is considered less critical than accuracy and acceptability since a text can still be understood even

if it is slightly less fluent. Overall, this weighting system helps prioritize meaning transfer while still considering naturalness and ease of understanding in translation quality assessment

H. Subtitle in Digital Media

Subtitles in digital media play an important role in facilitating communication across languages, especially in audiovisual content such as films, videos, and social media platforms. Subtitling is a form of audiovisual translation that involves transferring spoken language into written text displayed on the screen. According to Jorge Díaz Cintas (2014), subtitles are a translation mode that provides a written rendering of the original dialogue while maintaining synchronization with the visual and auditory elements. This makes subtitles essential for helping audiences understand content in a foreign language without altering the original audio.

In the context of digital media, subtitles have evolved significantly due to technological advancements. Platforms such as TikTok, YouTube, and Netflix now rely heavily on automatic subtitle generation powered by machine translation and speech recognition systems. Anthony Pym (2011) explains that technology-driven translation emphasizes speed and accessibility, often prioritizing immediate comprehension over perfect accuracy. As a result, automatic subtitles allow wider access to global content, but they may still struggle with informal language, accents, and culturally bound expressions such as slang.

Furthermore, the quality of subtitles is closely related to how well they convey meaning, context, and audience comprehension. According to Henrik Gottlieb (1992), effective subtitling must consider constraints such as time, space, and readability, while still preserving the intended message. In digital media, these challenges become more complex when dealing with fast-paced content and informal speech. Therefore, subtitles are not only a technical feature but also a crucial element of translation that requires accuracy, naturalness, and contextual understanding to ensure that the message is effectively communicated to the audience.

I. TikTok

a. Definition of TikTok

Social media is one of the major internet-based networks that is no longer limited to written data or information that can be obtained and exchanged, but also includes sound and visual content such as still images, films, and animations. According to Zulli Diana and David James Zulli, TikTok is a platform that facilitates participatory culture through algorithm-driven content, particularly via the “For You Page,” which personalizes user experience and content exposure⁴⁰. In addition, Omar F. Alhabash and Mengyan Ma state that TikTok encourages user engagement through creative self-expression and interactive communication, making it a highly dynamic social media environment⁴¹. Furthermore, Crystal Abidin

⁴⁰ Zulli, D., & Zulli, D. J. (2020). *Extending the Internet meme: Conceptualizing technological mimesis and imitation publics on TikTok*. *New Media & Society*

⁴¹ Alhabash, O. F., & Ma, M. (2021). *A tale of four platforms: Motivations and uses of Facebook, Twitter, Instagram, and TikTok*. *Social Media + Society*.

explains that TikTok functions as a platform where trends, identities, and cultural expressions are rapidly produced and circulated among users, especially younger audiences⁴². Based on these perspectives, it can be concluded that TikTok is not only a platform for entertainment but also a space for social interaction, cultural exchange, and language development. Its algorithm-driven system and user-generated content create a unique environment where informal language, including slang, emerges and spreads quickly. Therefore, TikTok becomes a relevant medium for studying language use and translation, particularly in understanding how meaning is constructed, shared, and interpreted across different linguistic and cultural contexts.

The rapid development of the social media industry has had a significant impact on various aspects of life, especially in Indonesia, where both urban and rural communities increasingly rely on these platforms. One of the most popular applications today is TikTok, which functions as an audiovisual-based social media platform allowing users to engage with both visual and auditory content. Social media, including TikTok, not only provides entertainment but also serves as a tool to relieve fatigue and stress.⁴³

More than that, TikTok has evolved into the world's leading short music video and social media platform, with the fastest growth rate among

⁴² Abidin, C. (2021). *Mapping internet celebrity on TikTok: Exploring attention economies and visibility*. Cultural Science Journal

⁴³ Abdul Kadir. (2006). *Dasar Aplikasi Database Mysql Delphi*. Andi.

similar applications. Through ongoing efforts to integrate social interaction with content creation, TikTok is now recognized as a powerful educational tool for both students and teachers, inside and outside the classroom. The platform encourages the educational community to see TikTok not merely as a global space for creative expression, but also as a medium for enhancing digital and language literacy. It aligns with the principles of contextual learning theory, in which learners construct meaning based on real-world contexts and prior experiences. By creating and sharing their own learning content on TikTok, students are engaged in authentic learning environments that promote networking and skill development. Furthermore, TikTok can be adapted to support a variety of learning objectives, such as mastering basic vocabulary to improve reading skills or learning adjectives to strengthen sentence construction, through appropriate instructional design. In addition to language acquisition, the application also enables teachers to create instructional materials tailored to students' needs across a range of subjects. According to Yang, TikTok ranked seventh among the ten most downloaded applications globally from 2010 to 2019, and second in global downloads via the Apple Store and Google Play in 2019. That same year, TikTok reached 40 million users, making it one of the most prominent local social media platforms in the Chinese market.⁴⁴

⁴⁴ Ibid p.67

b. Automatic Subtitles in TikTok

Automatic subtitles on TikTok are a feature that automatically converts spoken language in videos into written text using speech recognition and machine translation technologies. This feature helps users understand content more easily, especially when videos are in a foreign language or when audio cannot be clearly heard. According to Jorge Díaz Cintas, subtitles function as a form of audiovisual translation that transfers spoken messages into written form while maintaining meaning and synchronization with the video⁴⁵. On TikTok, this process is performed instantly by the system, allowing users to access content quickly without waiting for manual translation.

However, despite its usefulness, automatic subtitles on TikTok still face several limitations, particularly in translating informal and context-dependent language such as slang. Mona Baker emphasizes that translation requires attention to context, culture, and communicative intent, which are often difficult for automated systems to fully capture⁴⁶. As a result, machine-generated subtitles may produce literal translations that do not accurately reflect the intended meaning. This issue is especially relevant in TikTok videos, where fast speech, accents, and creative language use are common. Therefore, evaluating the quality of automatic subtitles is

⁴⁵ Díaz Cintas, J. (2014). *Audiovisual translation: Theoretical and methodological challenges*. John Benjamins Publishing Company

⁴⁶ Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). Routledge

important to understand how effectively meaning is conveyed in digital media contexts.

c. Translation of Automatic Subtitles in TikTok

The translation of automatic subtitles in TikTok refers to the process in which spoken language in videos is automatically transcribed and translated into another language using artificial intelligence technologies, including speech recognition and machine translation. This feature allows users from different linguistic backgrounds to access and understand content more easily. According to Mona Baker, translation involves not only transferring words but also conveying meaning by considering context and cultural aspects⁴⁷. In the case of TikTok, this process is performed instantly by the system, making translation faster and more accessible for global audiences.

However, the translation of automatic subtitles in TikTok still faces significant challenges, particularly when dealing with informal and context-dependent language such as slang. Anthony Pym explains that technology-driven translation often prioritizes speed over accuracy, which may result in less precise translations⁴⁸. As a result, machine-generated subtitles may produce literal or inaccurate meanings that do not reflect the speaker's intention. This is especially problematic in TikTok content, where users frequently use creative expressions, humor, and cultural

⁴⁷ Ibid P.27

⁴⁸ Pym, A. (2011). *What technology does to translating*. Translation & Interpreting.

references. Therefore, analyzing the quality of automatic subtitle translation is important to evaluate how effectively meaning, context, and communicative intent are conveyed

J. Review of Related Findings

First article “Types of Slang Words in The Kissing Booth 3 Movie”⁴⁹ which aims to identify and classify the types of slang expressions used in the movie The Kissing Booth 3. The data were collected through observation of the movie’s dialogues and analyzed using the slang classification proposed by Allan and Burridge (2006). The findings reveal that five types of slang words were found in the movie, namely fresh and creative, flippant, imitative, acronym, and clipping. From a total of 171 slang data, the most dominant type was imitative slang, with 80 occurrences (46.79%), followed by fresh and creative slang with 46 data (26.90%). The other types occurred less frequently, including acronym slang with 18 data (10.52%), flippant slang with 14 data (8.19%), and clipping slang with 13 data (7.60%). In the discussion, the authors explain that the dominance of imitative slang indicates that movie characters tend to modify or imitate existing words to create more casual and expressive language. This type of slang reflects everyday spoken English, which is commonly used by young people to express intimacy, informality, and social identity. Meanwhile, fresh and creative slang represents newly coined or innovative expressions that may

⁴⁹ Ni Putu Ariska Ayu Rosiana Dewi & Ni Nyoman Deni Ariyaningsih (2023), “*Types of Slang Words in The Kissing Booth 3 Movie*”, English Study Program, Faculty of Foreign Languages, Mahasaraswati Denpasar University, Jl. Kamboja No. 11 A Denpasar – Bali, 80233, correspondence email: riskadewi877445@gmail.com, deni@unmas.ac.id

not yet be widely recognized outside specific social groups. The study also highlights that slang functions as a marker of social closeness and emotional expression within the movie's dialogue. However, the research mainly focuses on identifying and classifying slang types, without further analyzing how these slang expressions are translated or interpreted across languages.

The next study "An Analysis on the Types of English Slang Words Found in Neel + Jordan Podcast"⁵⁰ Mulyantini, Santika, and Sulatra conducted a descriptive qualitative study entitled "An Analysis on the Types of English Slang Words Found in Neel + Jordan Podcast". The study aims to identify and classify the types of English slang words used by the speakers in the *Neel + Jordan* podcast episode entitled *Australian Culture*, which was published on YouTube. The data were collected through observation and note-taking techniques, focusing on informal conversational utterances produced by the podcast speakers. The findings of the study reveal that five types of slang words were identified based on Allan and Burridge's classification, namely fresh and creative slang, clipping, flippant, acronym, and imitative slang. These types demonstrate how slang functions as an informal linguistic variation commonly used in casual spoken interaction. The presence of fresh and creative slang indicates the speakers' tendency to coin new expressions or modify existing words to convey meaning in a more expressive and engaging manner.

⁵⁰ Mulyantini, N. P. E., Santika, I. D. A. D. M., & Sulatra, I. K. (2023). An analysis on the types of English slang words found in Neel + Jordan podcast. *Traverse: Journal of Language and Applied Linguistics*, 4(2), 135–142.

Meanwhile, imitative slang reflects the adaptation of standard words into more informal forms, which is typical in spoken discourse. The authors explain that the frequent use of slang in the podcast serves communicative purposes such as creating intimacy, expressing identity, and making the conversation more natural and relatable for listeners. Slang is used strategically to simplify communication and strengthen social bonds between speakers and audiences, particularly in informal digital media contexts such as podcasts. The study also highlights that slang usage is closely related to the speakers' cultural background and the informal nature of the medium.

Furthermore, the research Based on the thesis titled “Identifying Translation Technique and Quality Aspect of Slang Words in Hazbin Hotel TV Series”⁵¹. This study aims to identify the types of slang, translation techniques, and translation quality found in the subtitles of the animated television series *Hazbin Hotel*. This study employed a descriptive qualitative approach using Allan and Burridge’s slang classification, Molina and Albir’s translation techniques, and Nababan’s translation quality assessment model, which includes accuracy, acceptability, and readability. The findings indicate that among all analyzed slang data, fresh and creative slang was the most dominant type, with 63 occurrences (52.27%), followed by flippant slang with 30 data (27.2%), clipping slang with 9 data (8.18%), and both imitative and acronym slang with 5 data each (4.45%). The dominance of fresh and creative slang suggests that the

⁵¹ Alhilmy, M. N., Supriatnoko, & Zaman, M. N. (2024). Identifying translation technique and quality aspect of slang words in Hazbin Hotel TV series.

dialogues in the series frequently employ newly coined and innovative expressions that are highly expressive and do not always have direct equivalents in the target language. In terms of translation techniques, the study identified six techniques, with adaptation being the most frequently used technique (48.18%). This was followed by literal translation (20%), reduction (13.6%), established equivalence (7.2%), and generalization and linguistic compression, each accounting for 5.45%. The predominance of adaptation indicates that translators tend to adjust slang expressions to the cultural context of the target language in order to enhance audience comprehension. Based on the results of the Focus Group Discussion (FGD), the overall translation quality of *Hazbin Hotel* subtitles was assessed as good, with an average score of 2.77 for accuracy and 2.86 for acceptability. These results demonstrate that most of the messages in the source language were successfully conveyed into the target language and could be understood with minimal difficulty. However, several data showed meaning reduction due to the use of reduction techniques, particularly in slang expressions carrying strong emotional and cultural nuances.

Third study conducted by Aurelia Rafleminika Habibati examines the translation quality of slang words in the subtitles of “translation quality analysis on slang words in the subtitle of stranger things season 2”⁵² by focusing on the relationship between types of slang, cultural transformation, and translation quality. The findings reveal that five types of slang were identified, namely

⁵² Aurelia Rafleminika Habibati. (2024). n analysis of slang translation quality in Indonesian subtitles of Stranger Things Season 2 .

clipping, fresh and creative, flippant, acronym, and imitative, with clipping emerging as the most dominant type. This dominance is attributed to the relatively simple structure of clipping slang, which is closer to everyday language and therefore easier to translate into the target language. In terms of translation quality, the study evaluates translations based on acceptability and readability. The results indicate that clipping slang tends to produce higher translation quality, as reflected in high acceptability and readability scores. In contrast, fresh and creative and flippant slang present greater challenges in translation due to their innovative, context-dependent, and culturally bound nature, which often leads to lower translation quality. Regarding cultural transformation, the study adopts Berry's theory and finds that integration and marginalization are the most frequently applied strategies. The integration strategy is shown to be more effective, as it preserves the meaning and cultural nuances of the source language, resulting in translations that are more acceptable and readable in the target language. Conversely, marginalization tends to reduce translation quality because important cultural elements are not adequately conveyed. Overall, the discussion highlights that the type of slang and the applied cultural transformation strategy significantly influence subtitle translation quality. The study emphasizes the importance of balancing linguistic accuracy and cultural adaptation in translating slang, particularly in audiovisual texts that are rich in social and cultural contexts.

Lastly study from Anshori, Nababan, Djatmika, and Wiratno in their study entitled "The Translation of Dysphemism on YouTube" ⁵³examined how sexual language expressions containing dysphemism are rendered into Indonesian through the automatic *Closed Caption* (CC) feature on the YouTube platform. This study employed a qualitative approach with data sources derived from 26 sex toy review videos on YouTube along with their Indonesian subtitles. Data collection was carried out through document analysis techniques based on Allan and Burrige's (2006) theory of dysphemism, while the classification of translation techniques referred to Molina and Albir's (2002) theory. In addition, a *Focus Group Discussion* (FGD) was conducted over three days to validate the findings related to the translation techniques used. The results of the study indicated that dysphemism found in sex toy reviews on YouTube falls into two categories, namely *sexual aids* and *sexual organs*. In the *sexual aids* category, 16 data items were identified in linguistic units in the form of phrases, while in the *sexual organs* category, 11 data items were found in linguistic units in the form of words and 3 data items in the form of phrases, bringing the total number of dysphemisms to 30. The translation techniques identified in this study encompass five techniques, namely: (1) *literal translation*, (2) *established equivalent*, (3) *generalization*, (4) *pure borrowing*, and (5) *discursive creation*. Of these five techniques, the *established equivalent* and *generalization*

⁵³ Anshori, S., Nababan, M. R., Djatmika, & Wiratno, T. (2021). The translation of dysphemism on YouTube. *Advances in Social Science, Education and Humanities Research*, 579, 300–305. Proceedings of the Eighth International Conference on English Language and Teaching (ICOELT-8 2020). Atlantis Press.

techniques were considered to have a positive impact on translation quality, as they were capable of producing translations that are accurate and acceptable within the target language culture (Indonesian). In contrast, the *literal translation*, *borrowing*, and *discursive creation* techniques tended to produce translations that were inaccurate, unacceptable, and felt unfamiliar to the target language readers, as they did not take into account the normative values and cultural norms of Indonesia, which generally regards sexual language as taboo. This study affirms that machine translation in YouTube's CC feature operates mechanically without considering cultural aspects and social norms, thus frequently producing equivalents that are inappropriate to the target cultural context. Therefore, Anshori et al. recommended the use of *established equivalent* and *generalization* techniques as the most appropriate approaches in translating sexual language from English into Indonesian.

CHAPTER III

RESEARCH METHODOLOGY

This chapter presents the research methodology employed in this study, outlining the research design, subject of the research, techniques of data collection, research instruments, and techniques for data analysis.

A. Kind of Research

This study employs a qualitative research approach with a descriptive design. Qualitative research is particularly appropriate for this study because it enables the researcher to gain an in-depth understanding of participants' experiences, perceptions, and practices related to academic writing within their natural academic context, where the phenomenon occurs organically without experimental manipulation.⁵⁴ The main objective is to explore, describe, and interpret the use and translation of English slang in TikTok's automatic subtitles rather than to measure variables or test hypotheses statistically.

Qualitative research is considered appropriate for this study because it allows the researcher to gain an in-depth understanding of linguistic phenomena, particularly how slang is used and how its meaning is conveyed through automatic translation. This approach enables the analysis of data in its natural context, where the language appears authentically in digital media without any experimental manipulation

Based on this theoretical foundation, this study focuses on analyzing data in the form of auto-generated subtitle texts produced by TikTok's translation

⁵⁴ Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage Publications.

feature. The data consist of English slang expressions found in TikTok videos along with their Indonesian translations. Through document analysis, the researcher identifies the types of slang used in the content and then analyzes how these expressions are translated by the automatic translation system.

B. Object of the Research

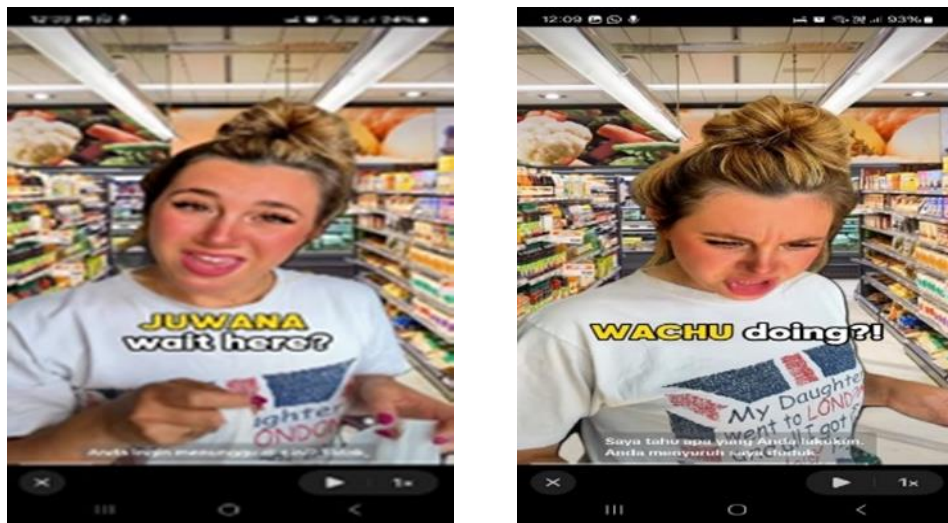
In qualitative research, the object of study refers to phenomena or individuals being examined, selected to provide an in-depth understanding of the natural context.⁵⁵ The object of study is the translation of slang in TikTok's auto-generated Indonesian subtitles from English-language videos. A total of 77 videos from accounts with over one million likes were selected due to their high user engagement, making the language used considered representative.

Tabel 3.1 video TikTok

No	Video	Title	Example Slang Word
1	Video 1	Learning English Slang on TikTok	<i>lit</i>
2	Video 2	Daily Conversation in English	<i>gonna</i>
3	Video 3	Common Slang Expressions Explained	<i>bro</i>
4	Video 4	English Slang for Beginners	<i>chill</i>
5	Video 5	Informal English in Daily Life	<i>kinda</i>
6	Video 6	TikTok English Tips	<i>no cap</i>
7	Video 7	Speak Like a Native	<i>hang out</i>
8	Video 8	Casual English Expressions	<i>cool</i>
9	Video 9	Learn English Fast	<i>wanna</i>
10	Video 10	Everyday English Slang	<i>awesome</i>

For more information about video can be seen in appendixes

⁵⁵ Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Thousand Oaks, CA: Sage Publications, p. 15.



Picture 3.1 TikTok Video

The analyzed videos were collected from the period 2022–2025, reflecting current and dynamic slang trends on social media. The focus is limited to educational and conversational content, where slang is used intensively, with content creators' explanations serving as supporting data. In this study, a total of 181 slang expressions were identified across the selected videos.

This research emphasizes the quality of TikTok's slang translations, particularly regarding accuracy, acceptability, and readability, while also identifying the types of slang that appear and evaluating how the auto-translate system handles these expressions. Therefore, this study is expected to provide insights into the effectiveness and reliability of TikTok's auto-translate feature in translating informal language and slang within the social media context.

C. Technique of collecting data

1. Document Analysis

In this research, the data collection technique used is document analysis. According to Bowen, document analysis is a systematic process for reviewing and evaluating documents, which can be in the form of written text, videos, images, or other types of documentation relevant to the phenomenon under study.⁵⁶ In this study, the researcher used document analysis as the method of data collection. The research data consist of auto-generated subtitles from TikTok videos containing English slang expressions, along with their Indonesian translations produced through TikTok's auto-translate feature. The analysis focuses on both versions of the subtitles to evaluate translation quality and identify the types of slang used.

The data collection process was carried out in several stages. First, the researcher searched for TikTok videos uploaded by native English-speaking accounts with the criterion that the accounts had received more than one million likes. This criterion was chosen to ensure that the videos analyzed came from accounts with high engagement and viewer reach, making the language used more representative of language widely used among TikTok users.

Next, the researcher limited the search to educational content that specifically involves the use of slang in everyday communication. After the

⁵⁶ Bowen, Glenn A. Document Analysis as a Qualitative Research Method. *Qualitative Research Journal*, vol. 9, no. 2, 2009, pp. 27–40.

selection process, the researcher successfully collected 77 TikTok videos that met all the research criteria. From these videos, the researcher observed the English auto-generated subtitles and the Indonesian translations produced by TikTok's auto-translate feature. The researcher then identified and recorded all slang expressions appearing in the subtitles. Through this identification process, a total of 181 slang expressions were found and used as the primary data for the study.

D. Instrument of Research

1. Document Analysis 1

In this study, the researcher used the slang classification theory by Allan and Burrige as the basis for analyzing the types of slang found in the auto-generated subtitles of TikTok videos.⁵⁷ This theory divides slang into five categories: fresh and creative, flippant, imitative, acronym, and clipping. These categories will be used to classify the slang forms found in the data in order to identify which types appear most frequently and how they are translated in TikTok's auto-subtitles. The classification results presented in a dedicated table that included the original slang term, the translated version, and its corresponding category based on the theory. Therefore, this instrument played an essential role in supporting the analysis of the quality and acceptability of slang translations in this video-based social media platform. The table can be seen below:

⁵⁷ Allan, K., & Burrige, K. (2006). *Forbidden Words: Taboo and the Censoring of Language*. Cambridge University Press.

Table 3.2 Classification of Slang

No	Slang Expression	Slang Category					Contextual Meaning	Reason for Classification	Tiktok Videos Sources
		Fresh& Creative	Flippant	Imitative	Acronym	Clipping			

2. Document Analysis 2

The theoretical framework used in this study is based on the translation quality assessment model developed by Nababan, Ardiana Nuraeni, and Sumardiono, which evaluates translation based on three key aspects: accuracy, acceptability, and readability. A translation is considered high quality if it conveys meaning accurately, is acceptable in terms of cultural and linguistic norms, and is easy for the target audience to understand.

The translation quality assessment instrument in this study is adapted from the model proposed by Nababan, M.R., Nuraeni, A., and Sumardiono, published in the *Journal of Linguistic and Literary Studies*.⁵⁸ This instrument is chosen for its comprehensive structure, validated

⁵⁸ Nababan, M. R., Nuraeni, A., & Sumardiono. (2012). Pengembangan model penilaian kualitas terjemahan. *Kajian Linguistik dan Sastra*, 24(1), 39–57.

application, and suitability for evaluating translation quality within digital media contexts such as TikTok. The table can be seen below:

Table 3.3 TikTok Automatic Translation Quality Assessment Instrument

NO	Source language	Target language	Score		
			ACCURACY	ACCEPTABILITY	READABILITY
1					
2					
3					
4					

The table presents the framework used to assess the quality of translation from the source language into the target language. It consists of several columns, including the data number, the source language text, the corresponding target language translation, and three key aspects of translation quality: accuracy, acceptability, and readability. Each row represents one unit of data, such as a slang expression taken from TikTok videos and its translated version in Indonesian auto-generated subtitles.

The accuracy column evaluates how correctly the meaning of the source language is transferred into the target language. The acceptability column measures how natural and appropriate the translation sounds according to the linguistic and cultural norms of the target language. Meanwhile, the readability column assesses how easily the translated text can be understood by readers. The use of scores in each category allows the researcher to systematically evaluate and compare the quality of translations across different data. Overall, this table helps organize the

analysis and provides a clear basis for interpreting the effectiveness of automatic subtitle translation.

E. Data Analysis Technique

According to Miles and Huberman, qualitative data analysis consists of three main stages.⁵⁹

1. Data codification stage

In the data codification stage, the researcher identifies all data in the form of slang expressions that appear in the auto-generated subtitles of selected TikTok videos. Each slang item is recorded, coded, and classified based on its type of slang and the context in which it appears. In addition, the researcher documents the Indonesian translations of the slang expressions produced by TikTok's auto-translate feature.

2. Data presentation stage

at this stage, the coded data are organized into tables or matrices to facilitate analysis. The data are grouped according to types of slang, translation forms, and the results of translation quality assessment, which include meaning accuracy, acceptability, and readability. This stage aims to reveal patterns in the translation of slang generated by TikTok's automatic translation system, including cases of meaning equivalence and deviation.

that a quality translation must fulfill three aspects: accuracy, acceptability and readability:

⁵⁹ Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). SAGE Publications.

Table 3.4 Translation Accuracy Rating Instrument⁶⁰

Category	Scale	Indicator
Accurate (A)	3	The content of the source sentence is accurately conveyed into the target sentence. the translated sentence is clear to the evaluator and no rewriting is needed
Less Accurate (LA)	2	The content of the source sentence is accurately conveyed to the source sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed
In accurate (IA)	1	The content of the source sentence is not accurately conveyed to the target sentence. There are some problem with the choice of lexical item and with the relationships between phrase, clause and sentence elements

Table 3.5 Translation Acceptance Rating Instrument⁶¹

Category	Score	Indicator
Accepted	3	Translation is not natural or likes translation; technical term which is used commonly, used and familiar to the reader, phrases clauses and sentences that are used are in accordance with the rules of Indonesian
Less Accepted	2	In general, the translation has been felt natural, and yet there is a little problem with the use of technical terms or occur few grammatical errors
In Accepted	1	Translation is not natural or feels like the work of translation; technical terms used are not commonly used and familiar to readers of phrases, clauses, and sentences that are not used in accordance with the rules, of Indonesian

⁶⁰ M.R. Nababan, A. Nuraeni, and Sumardiono, "Translation Accuracy Assessment Instrument," as cited in Habib Hakim, *The Comparison of Translations Product Using ChatGPT and Google Translate in Translating Scientific Journal* (Undergraduate Thesis, IAIN Curup, 2024), p 38.

⁶¹ M.R. Nababan, A. Nuraeni, and Sumardiono, "Translation Acceptance Assessment Instrument," as cited in Habib Hakim, *The Comparison of Translations Product Using ChatGPT and Google Translate in Translating Scientific Journal* (Undergraduate Thesis, IAIN Curup, 2024), p 38.

Table 3.6 Readability Rating Instrument⁶²

Category	Score	Indicator
High Readability	3	Words, technical terms, phrases, clauses, sentences or text translation can easily understand by the reader.
Middle Readability	2	In general, the translation can be understood by the reader, but there are certain parts that should be read more than once to understand the translation Translation difficult to understand by the reader
Low Readability	1	Translation difficult to understand by the reader

Formula analysis: this formula was used to count the quality of automatic translation found in TikTok video

Table 3.7 Average Formula

NO	Average		
	Accuracy	Acceptability	Readability
	Total Score: total Sentences= average	Total Score: total Sentences = average	Total Score: total Sentences = average

Table 3.8 Weight of the Quality Aspect

NO	Quality Aspect	Weight
1	Accuracy	3
2	Acceptability	2
3	Readability	1

Tabel 3.9 Total Quality

$$\frac{(\text{accuracy average} \times 3) + (\text{acceptability average} \times 2) + (\text{readability average} \times 1)}{6}$$

6

⁶² M.R. Nababan, A. Nuraeni, and Sumardiono, "Readability Rating Scales," as cited in Habib Hakim, The Comparison of Translations Product Using ChatGPT and Google Translate in Translating Scientific Journal (Undergraduate Thesis, IAIN Curup, 2024), p. 40.

3. Conclusion drawing and verification stage

which is the final step where the researcher analyzes the presented data to draw conclusions regarding the quality of slang translations in TikTok's auto-generated subtitles. The conclusions cover the most frequently occurring types of slang, the tendencies of translation strategies used by the system, and the overall level of accuracy, acceptability, and readability of the translations. Finally, the data and findings are re-checked to ensure consistency and validity, so that the conclusions can be scientifically justified.⁶³

⁶³ Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook* (2nd ed.). SAGE Publications

CHAPTER IV

FINDINGS AND DISCUSSIONS

This section provides a detailed examination of the data obtained through document analysis to address the research questions. The interpretations drawn from these data enhance the study's findings, providing a comprehensive and evidence-based understanding of the results

A. Findings

Overall, TikTok's automatic translation demonstrates a fairly good level of quality in terms of readability. However, in terms of accuracy and acceptability, several slang translations still show shifts in meaning and contextual mismatches. This indicates that TikTok's automatic translation still requires improvement, particularly in translating slang so that the intended meaning can be conveyed accurately and naturally in Indonesian. This research focuses on analyzing the quality of TikTok's automatic translation in translating slang from English into Indonesian. The quality of the translation is presented as follows:

a. Types of Slang Found on TikTok

This section presents the types of slang found in TikTok videos analyzed in this study. The data were collected over a one-month period, from 19 November 2025 to 20 December 2025, to capture current and dynamic slang usage on the platform. During this period, various slang expressions were identified from selected videos, reflecting how users communicate in informal and creative ways. The analysis focuses on classifying these slang

expressions into specific types based on relevant theories, in order to better understand their forms and functions in digital communication contexts

Table 4.1 Types of Slang on Automatic TikTok Subtitles

No	Types of Slang	Number of Slang Items	Slang
1.	Fresh & Creative	98 Slang	Stuffed, Toodles, Beats me, Went off, Very dodgy, innit, Badger, China, old mucker, Sound, What's poppin, Done in, Cream crackered, Wiped out, Zonked, It slaps, A rip-off, Rookie, Knock them dead, Creeps, Dumped, Holy moly, Cap, Drip, Ate, Cheugy, Guttled, Chuffed, Bonkers, Dope, Rizz, Bet, Dude, Sick, Basic, Nuts, Chill out, What's good, Kudos, You rock, Ditto, Called shotgun, Don't get lippy, Drip, Finna, Ohio, Negative aura, That's dope, Minging, Trollied, Peak, Bosh, I'm suckled, Gaff, Dog and bone, Hit me up, Trench, Chilling like a villain, Dank, Bet, A snack, Bog roll, Splashed out, Fork out, Blow/Blew, Dropped, Blotto, Diva, Catty, Clapped, Shut your lug ole, Shut your pie hole, Can you do me a solid, Bricking it, Scaredy cat, Your soft, Having a strop, Throw a wlobber, Jolly, Yonks, Nah, I'm cool, Wilding out, Groovy, Bop, Buck, Boo, Crib, Extra, Salty, Lowkey, Highkey, Porky pies, Plates of meat, Hank Marvin, Adam and Eve, Peng ting, Butters, Bait, Shubz.
2.	Imitative	41 Slang	Yup, Juwana, Wasya name, Wachu doing, Smatter, Gwan, Timezit, Wichuu, Lemme, Studiss, Spinnanite, Noah, Stahwho, Chupto, Karound, Chout, Outta, Jeet, Skoden, Midasell, Tuda, Oberder, Fella, Okie Dokie, I gotta dip, Nah, Delulu, Buggin', Gotta

			go, Finna, Ruby murray, Gizz a bell, Smitten, Ye what, Doncha, C'meer, Whaddaya mean, Ain't playing, Ain't got time, 2 man, Bussin'.
3.	Flippant	23 Slang	Pasta, Pissed me off, Fuck your bitch, Shoot the shit, For Gods sake, Bloody hell, Are you messing, Zip it, Throwing shade, Catch these hands, I don't give a damn, R u taking the piss, Take a chill pill, keep your knickers on, Put a sock in it, Golly gosh, Skeeze, Nasty cow, Throw me a bone, Hook me up, Losing it, I screwed up, Sweating me
4.	Acronym	None	None
5.	Clipping	19 Slang	Kinda sus, Bro, Loo, Cuppa, Adorbs, Fave, Vacay, Mid, No biggie, I'm out, Addy, Stan, Blates, Mizzo, Cuz, Diss, Bot, Merch, had a mare.

Based on the analysis of the data presented in Table 4.1, a total of 181 slang expressions were identified from the TikTok videos analyzed in this study. The classification of slang types in this research refers to the theory proposed by Allan and Burridge, which categorizes slang into several types. Based on this theoretical framework and the data obtained, four types of slang were found in the analyzed TikTok videos, namely fresh and creative, imitative, flippant, and clipping slang.

a) Fresh and Creative Slang

Based on the table above, the most dominant type of slang found in TikTok videos is fresh and creative slang, with a total of 98 items. This type reflects the use of innovative and expressive vocabulary that differs from standard language to create a more casual and engaging style of

communication. Many of these expressions, such as “*It slaps,*” “*No cap,*” “*Rizz,*” and “*Lowkey,*” are widely used among younger users to express opinions, emotions, and social identity. The high frequency of this type indicates that TikTok is a dynamic space where new and creative slang is continuously produced and popularized.

b) Imitative

The second type is imitative slang, with 41 items identified in the data. This type is formed by modifying standard English words or phrases into more informal or simplified forms, often reflecting spoken language. Examples such as “*lemme,*” “*gonna,*” “*outta,*” and “*ain’t got time*” show how users adapt language to sound more natural and conversational. This type of slang highlights the influence of pronunciation and speech patterns in shaping informal digital communication.

c) Flippant

The third type is flippant slang, consisting of 23 items. This type involves expressions whose meanings are not literal but figurative, often used to convey humor, sarcasm, or emotional reactions. Phrases like “*throwing shade,*” “*take a chill pill,*” and “*I screwed up*” demonstrate how speakers use creative language to express attitudes in a more engaging way. This type reflects the playful and expressive nature of communication on TikTok

d) Acronym

In contrast, acronym slang was not found in the data, indicating that this type is less commonly used in the selected TikTok videos. This may be because TikTok content tends to favor spoken and conversational forms rather than abbreviated written forms like acronyms.

e) Clipping

Lastly, clipping slang was identified with 19 items. This type involves shortening longer words into more concise forms without changing their meaning. Examples such as “*bro*,” “*fave*,” “*vacay*,” and “*cuz*” illustrate how users simplify language for efficiency and informality. Although less frequent than other types, clipping still plays a role in shaping casual communication on TikTok

In summary, the findings show that fresh and creative slang is the most dominant type used in TikTok videos, followed by imitative, flippant, and clipping slang, while acronym slang was not found. This indicates that TikTok users tend to prefer expressive, creative, and conversational language forms to communicate their ideas and emotions. Overall, the dominance of these slang types highlights that TikTok is a highly dynamic platform where informal and innovative language develops rapidly, especially among younger users

b. The quality of TikTok’s Automatic Translation in Translating Sentences that Contain Slang.

This section presents the research findings related to the quality of TikTok’s automatic translation in translating sentences that contain slang. from English into Indonesian. The translation quality was assessed based on three aspects proposed by Nababan, namely accuracy, acceptability, and readability. A total of 181 slang data were analyzed to determine the quality of the translations produced by TikTok’s auto-translation feature. The results of the translation quality assessment are presented in the form of average scores for each aspect, as shown in Table 4.2 below:

Table 4.2 Quality of TikTok Auto-Translation in Translating Sentences that Contain Slang Words

No	Types of Slang	Accuracy	Acceptability	Readability
1	Fresh & Creative	Less Accurate	Less Accepted	Middle Readability
2	Flippant	Less Accurate	Accepted	High Readability
3	Imitative	Less Accurate	Less Accepted	Middle Readability
4	Clipping	Less Accurate	Less Accepted	Middle Readability

The data above was taken from the formula in table 3.6 in chapter 3 which uses the formula – average based of Nababan theory.

a) Fresh & Creative

The findings show that the average accuracy score of *fresh and creative* slang translated by TikTok’s automatic translation feature is 2.4, which is categorized as Less Accurate. This means that the main meaning of the

source language can generally still be understood by Indonesian readers. However, some meaning shifts occur because *fresh and creative* slang is newly created, highly context-dependent, and often has no direct equivalent in Indonesian. The acceptability aspect obtains an average score of 2.3, indicating that the translations are Less Accepted. Although the translations are understandable, some of them sound less natural and do not fully follow Indonesian language norms. This happens because the automatic translation tends to translate expressions literally without considering social and cultural context. In terms of readability, the average score is 2.5, which falls into the “Middle Readability” category. Most translations are easy to read and understand, but in some parts, readers still need to read more than once to fully understand the meaning.

b) Flippant

Flippant slang obtains an average accuracy score of 2.4, placing in the Less Accurate category. Although the main meaning of flippant slang can generally still be understood, some translations do not fully convey the intended meaning. This occurs because flippant slang is expressive and contains emotional nuances that are not always accurately captured by the automatic translation system. In terms of acceptability, flippant slang achieves an average score of 2.6, which can be categorized as Accepted. This score suggests that most translations sound quite natural and can be accepted in Indonesian. The closeness of flippant slang to everyday informal language allows the automatic translation system to adapt the

expressions more easily to Indonesian linguistic norms. The readability aspect records an average score of 2.7, indicating that its High Readability. The translations of flippant slang are generally easy to read and understand by Indonesian readers. Simple sentence structures and familiar word choices help readers grasp the meaning without significant difficulty.

c) Imitative

For *imitative slang*, the accuracy score is 2.1, which indicates as Less Accurate. This result shows that many translations experience meaning shifts. Imitative slang often involves modifications of existing words through changes in spelling or pronunciation, making it difficult for the automatic translation system to recognize the original form and accurately convey the intended meaning. The acceptability score for imitative slang is also 2.1, indicating that is Less Accepted. Many translations sound unnatural or uncommon in Indonesian because this type of slang strongly relies on source-language linguistic patterns that do not always have direct or familiar equivalents in the target language. In terms of readability, imitative slang receives a score of 2.2, which mean it falls into Middle Readability category. Although some translations can still be read and understood, readers often need additional context or repeated reading to fully grasp the intended meaning.

d) Acronym

Acronym slang was not included in the translation quality analysis because no data of this slang type were found in the research corpus. Therefore, the accuracy, acceptability, and readability aspects could not be evaluated.

e) Clipping

Clipping slang achieves an average accuracy score of 2.4, which indicates a Less Accurate. This result suggests that the meanings of shortened words are sometimes conveyed in the target language, but inaccuracies still occur. One major reason is that word clipping in English does not always have equivalent shortened forms in Indonesian, making it difficult for the automatic translation system to produce precise translations. In terms of acceptability, clipping slang receives a score of 2.1, indicating that its Less Accepted category. Some translations sound unnatural because the automatic translation system tends to retain the clipped form without adequately adjusting it to Indonesian linguistic conventions. The readability score for clipping slang is 2.4, which suggests that is Middle Readability. Although many translations are relatively easy to read and understand, some expressions still require additional interpretation or contextual understanding by readers.

To provide a clearer overview of the translation performance, the overall translation quality score for each type of slang was calculated based on the weighted assessment of accuracy, acceptability, and readability.

Table 4.3 Overall Translation Quality

No	Slang Type	Overall Score	Interpretation
1.	Fresh & Creative	2,4	Relatively low level of quality
2.	Flippant	2,5	Moderate level of quality
3.	Imitative	2,1	Relatively Low level of quality
5.	Clipping	2,3	Relatively low level of quality

Based on the results presented in Table 4.3, the overall translation quality scores were obtained by averaging the accuracy, acceptability, and readability scores using the formula described in Table 3.8 in Chapter III. The results indicate that the translation quality falls within a relatively low to moderate range.

B. Discussions

This section aims to answer the research questions by analyzing the findings presented earlier. Specifically, it discusses two main aspects: first, the classifications of slang expressions found in English-language TikTok videos (answering RQ1), including the dominant types of slang and their usage characteristics in digital contexts. Secondly, the quality of the translated product of English slang expressions in TikTok's automatic Indonesian subtitles (answering RQ2), covering aspects of accuracy, readability, and acceptability of the translation, as well as how these differences affect the target audience's understanding.

Moreover, this discussion connects the research findings with relevant theories, such as translation theory and sociolinguistics, and compares them with previous studies. This aims to show whether the results of this research

support, expand, or differ from earlier studies, particularly those related to translating slang

A. The Classifications of Slang Expressions Found in English-language TikTok videos

Based on the results of the study, four types of slang were identified in TikTok videos, namely fresh and creative, imitative, flippant, and clipping. Out of 181 slang data analyzed, fresh and creative slang was the most dominant type. This type refers to newly created words or expressions used by users to convey meanings in an informal and contextual manner. The high frequency of fresh and creative slang indicates that TikTok, as a digital platform, encourages linguistic creativity, allowing users to freely experiment with language to produce unique and engaging expressions that are relevant within online communities.

The second most frequently occurring type was imitative slang, which is formed through modifications of existing words, either in spelling or pronunciation, resulting in more casual and non-standard language forms. The substantial presence of imitative slang suggests that TikTok users not only create new expressions but also adapt familiar vocabulary to sound more expressive and trendier. Meanwhile, flippant slang appeared in a smaller number of data. This type typically consists of expressions whose meanings cannot be interpreted literally and are often used for humor, satire, or sarcasm. Its lower frequency indicates that humorous or figurative

expressions are more context-dependent and do not consistently appear across all types of content.

Clipping slang was the least frequent type and refers to shortened forms of words that retain their original meanings. Although clipping is commonly used in everyday communication, these findings suggest that TikTok users tend to prioritize creativity and expressiveness over linguistic efficiency in their interactions. This study differs from previous research conducted by Rosiana Dewi and Ariyaningsih in the article “Types of Slang Words in The Kissing Booth 3 Movie”⁶⁴, which examined the use of slang in film dialogue. The study identified a total of 171 slang data and found five types of slang based on Allan and Burridge’s classification, namely fresh and creative, imitative, flippant, clipping, and acronym. Among these types, imitative slang was the most dominant, with 80 data (46.8%), followed by fresh and creative slang with 46 data (26.9%). The present study also shows that fresh and creative slang and imitative slang are the most frequently used types of slang. However, a significant difference is found in the number of slang types identified. While the previous study found five types of slang, this study identified only four types, namely fresh and creative, imitative, flippant, and clipping. The type of slang that was not found in this study is acronym slang. The absence of acronym slang in this study can be explained by differences in media characteristics and data

⁶⁴ Dewi, N. P. A. A. R., & Ariyaningsih, N. N. D. (2023). Types of slang words in The Kissing Booth 3 movie. *Elysian Journal: English Literature, Linguistics and Translation Studies*, 3(2), 12–20.

sources. Film dialogues are structured and carefully scripted, allowing the deliberate use of acronym slang as part of planned conversational language. In films, acronyms are often used to represent certain social identities, relationships between characters, or specific situational contexts. In contrast, TikTok content relies heavily on spontaneous spoken language, where speakers tend to prioritize fluency, ease of pronunciation, and immediacy of expression rather than letter-based abbreviated forms.

In addition, this study focuses on automatic subtitles generated by TikTok, which depend on speech recognition systems. Acronym slang is more commonly used in written form or pronounced letter by letter in ways that are difficult for automatic systems to accurately recognize and transcribe. As a result, even if acronym slang is used by content creators, it may not appear explicitly in the automatic subtitles, leading to its absence in the analyzed data. Beyond differences in slang types, the dominant slang type also differs between the two studies. In films, imitative slang is more dominant, whereas in TikTok content, fresh and creative slang appears most frequently. This difference can be attributed to the contrast between structured dialogue and spontaneous digital speech. TikTok users tend to create new expressions that sound natural and engaging in oral communication, resulting in a higher frequency of creative and newly coined slang forms.

These findings support the theory proposed by Allan and Burridge, which states that slang emerges as a means of expressing creativity, group

identity, and social solidarity. The dominance of fresh and creative and imitative slang on TikTok demonstrates that users actively create and modify language to adapt to digital trends and online communities. At the same time, the absence of acronym slang highlights how technological factors, such as automatic subtitle systems, as well as platform-specific communication styles, influence the realization of slang types.

Therefore, this study not only confirms the relevance of Allan and Burridge's theory but also shows that modern media contexts and translation technologies significantly affect the types and usage of slang. The absence of acronym slang and the dominance of fresh and creative slang in TikTok content, compared to the presence of acronym slang and the dominance of imitative slang in films, illustrate the dynamic and context-dependent nature of slang in contemporary digital communication.

In addition to the study by Rosiana Dewi and Ariyaningsih, the findings of this research are also consistent with a previous study conducted by Mulyantini, Santika, and Sulatra (2023) in the article "*An Analysis on the Types of English Slang Words Found in Neel + Jordan Podcast*"⁶⁵ published in *Traverse: Journal of Language and Applied Linguistics*. Their study identified five types of slang based on Allan and Burridge's classification, namely fresh and creative, clipping, flippant, acronym, and imitative. The results revealed that fresh and creative slang was the most

⁶⁵ Mulyantini, N. P. E., Santika, I. D. A. D. M., & Sulatra, I. K. (2023). An analysis on the types of English slang words found in Neel + Jordan podcast. *Traverse: Journal of Language and Applied Linguistics*, 4(2), 135–142.

dominant type, accounting for 40% of the total slang data, while the other types appeared in significantly smaller frequencies.

The dominance of fresh and creative slang in Mulyantini et al.'s study supports the findings of the present research, where fresh and creative slang also emerges as the most frequently used type in TikTok videos. Although the data sources differ—podcast conversations in the previous study and TikTok videos in the current study—both contexts share informal, spontaneous, and entertainment-oriented communication settings. This similarity suggests that digital and spoken media encourage the use of newly created and innovative slang expressions to achieve naturalness, relatability, and engagement with the audience. Furthermore, the comparison between these studies indicates that fresh and creative slang tends to dominate in non-scripted or semi-spontaneous media, such as podcasts and TikTok, where speakers freely express themselves without rigid linguistic constraints. This contrasts with film-based studies, such as Rosiana Dewi and Ariyaningsih's research, where imitative slang was more dominant, likely due to the scripted nature of movie dialogues that still rely on modified forms of standard language rather than entirely new lexical creations.

These findings strengthen the argument that media characteristics play a crucial role in determining slang dominance. Platforms that prioritize immediacy, authenticity, and personal expression such as TikTok and podcasts provide greater space for linguistic creativity, resulting in a higher

frequency of fresh and creative slang. This pattern further reinforces Allan and Burridge's theory that slang functions as a marker of creativity, group identity, and social solidarity, particularly in informal and digitally mediated communication.

By incorporating findings from both film-based and digital-media-based studies, this research demonstrates that while Allan and Burridge's classification remain relevant across different media, the distribution and dominance of slang types are highly influenced by the communicative context. Therefore, the prominence of fresh and creative slang in TikTok videos reflects the dynamic nature of digital communication and highlights how contemporary platforms actively shape language use and innovation.

B. The Quality of Translated Product of English Slang Expressions in TikTok's Automatic Indonesian Subtitles

Based on the findings of this study, the quality of TikTok's automatic translation in translating slang from English into Indonesian generally falls within the moderate to low categories. The evaluation was conducted using three aspects, namely accuracy, acceptability, and readability. The analysis of 181 slang data indicates that TikTok's auto-translation is generally able to convey the overall meaning of the source language; however, it often fails to maintain precise meaning, naturalness in the target language, and ease of comprehension, particularly due to the informal, creative, and highly context-dependent nature of slang.

The results show that flippant slang achieves the highest translation quality among the slang types. This is because flippant slang is closely related to everyday informal language, making its meaning easier for the automatic translation system to recognize and process. In contrast, fresh and creative slang and clipping slang demonstrate lower translation quality, as these expressions often lack established equivalents in Indonesian, leading to more literal and less acceptable translations.

The lowest translation quality is found in imitative slang. Modifications in spelling or pronunciation make it difficult for the automatic translation system to identify the base forms of these expressions, resulting in inaccurate, unnatural, and less readable translations. These findings confirm that the more non-standard and creative a slang expression is, the greater the challenge it poses for automatic translation systems.

The findings of this study can be directly connected to a previous study conducted by Muhammad Naufal Alhilmy, Supriatnoko, and Mochammad Nuruz Zaman entitled “Identifying Translation Technique and Quality Aspect of Slang Words in Hazbin Hotel TV Series”⁶⁶. Their study analyzed 110 slang data found in the subtitles of the animated series Hazbin Hotel. The results showed that fresh and creative slang was the most dominant type, accounting for 63 data (57.27%), followed by flippant slang with 30 data (27.27%), clipping slang with 9 data (8.18%), imitative slang

⁶⁶ Alhilmy, M. N., Supriatnoko, & Zaman, M. N. (2024). Identifying translation technique and quality aspect of slang words in Hazbin Hotel TV series.

with 5 data (4.45%), and acronym slang with 3 data (2.72%). This dominance of creative slang reflects a similar pattern to that found in the present study, where creative forms of slang pose the greatest challenge in translation.

In addition to slang classification, the *Hazbin Hotel* study also examined translation techniques and found that adaptation was the most frequently used technique (48.18%), followed by literal translation (20%), reduction (13.6%), established equivalence (7.2%), as well as generalization and linguistic compression (5.45% each). The dominance of adaptation indicates that human translators actively adjusted slang expressions to fit Indonesian linguistic and cultural norms in order to maintain meaning and naturalness. As a result, the translation quality reported in that study was relatively high, with an average accuracy score of 2.77 and an acceptability score of 2.86, indicating that most translations were accurate and acceptable.

When compared to the present study, both similarities and differences can be observed. The similarity lies in the identification of fresh and creative slang and imitative slang as the most difficult types to translate due to their lack of direct equivalents and heavy reliance on linguistic creativity. However, a major difference is found in the overall translation quality. While the *Hazbin Hotel* study reports higher translation quality due to the involvement of human translators who employed adaptive strategies, the present study reveals lower translation quality because TikTok's

automatic translation system tends to rely on literal translation and lacks sensitivity to social, cultural, and contextual factors.

Overall, both this study and the previous research demonstrate that the quality of slang translation is strongly influenced by the type of slang and the translation strategy applied. These findings are in line with the translation quality theory proposed by Nababan, which emphasizes that translation quality should be evaluated through the integrated aspects of accuracy, acceptability, and readability. When accuracy is compromised, acceptability and readability are also negatively affected. The results of this study provide empirical evidence that TikTok's automatic translation has not yet fully met Nababan's criteria for high-quality translation, particularly in translating creative, imitative, and non-standard slang. Thus, this study not only aligns with previous research but also reinforces Nababan's theory within the context of automatic translation of slang in digital media.

Another research conducted by Sakut Anshori, M.R. Nababan, Djatmika, and Tri Wiratno entitled "The Translation of Dysphemism on YouTube"⁶⁷. That study investigates how dysphemistic expressions related to sexual language in sex toy review videos are translated into Indonesian through YouTube's automatic closed caption feature. Although both studies focus on automatic subtitle translation, they differ in terms of linguistic focus and media context, which leads to different research outcomes.

⁶⁷ Anshori, S., Nababan, M. R., Djatmika, & Wiratno, T. (2021). The translation of dysphemism on YouTube. *Advances in Social Science, Education and Humanities Research*, 579, 300–305. Proceedings of the Eighth International Conference on English Language and Teaching (ICOELT-8 2020). Atlantis Press.

The study by Anshori et al. concentrates on dysphemism, a type of language that is offensive and taboo, particularly within Indonesian cultural norms. Dysphemistic expressions generally have clear referential meanings but are problematic due to their vulgarity and cultural sensitivity. In contrast, the present study focuses on slang in TikTok's automatic subtitles, which is characterized by informality, creativity, and rapid linguistic innovation. Slang, especially fresh and creative slang and imitative slang, often lacks standardized forms and relies heavily on contextual meaning, social trends, and group identity. This fundamental difference in linguistic characteristics explains why slang poses a different and, in many cases, greater challenge for automatic translation systems.

Another significant difference lies in the media context. The data analyzed by Anshori et al. were taken from YouTube videos that tend to contain longer, more structured discourse, allowing the automatic translation system to apply certain translation techniques such as established equivalent and generalization more effectively. In contrast, TikTok content is typically short, spontaneous, and trend-driven, encouraging the frequent use of highly creative and non-standard slang. As a result, the automatic subtitle system on TikTok often relies on literal translation and fails to capture the intended meaning, tone, and cultural nuance of slang expressions.

Furthermore, Anshori et al. found that the use of established equivalent and generalization techniques contributed positively to

translation acceptability, while literal translation, borrowing, and discursive creation often resulted in unacceptable or culturally inappropriate translations. While the present study does not focus on translation techniques, it reveals a similar pattern in terms of translation quality: slang types that are more creative and non-standard tend to produce lower levels of accuracy, acceptability, and readability. This suggests that automatic translation systems consistently struggle when dealing with language forms that require cultural adaptation and pragmatic interpretation.

In summary, the difference between the previous study and the present research lies not only in the type of language analyzed—dysphemism versus slang—but also in the complexity of linguistic creativity and the nature of the media platform. While Anshori et al.’s study highlights the challenges of translating culturally sensitive sexual language in YouTube subtitles, this study demonstrates that slang in fast-paced digital media such as TikTok presents an even more complex challenge for automatic translation systems. These findings indicate that automatic subtitle translation remains limited in handling language that is highly creative, non-standard, and context-dependent.

The last study that supports this finding from Aurelia Rafleminika Habibati entitled “translation quality analysis on slang words in the subtitle of stranger things season 2”⁶⁸, it can be concluded that the translation of

⁶⁸ Aurelia Rafleminika Habibati. (2024). an analysis of slang translation quality in Indonesian subtitles of Stranger Things Season 2 .

slang in Indonesian subtitles demonstrates considerable variation in quality depending on the type of slang and the cultural transformation strategy applied. From the entire dataset analyzed, the study identified five types of slang, namely clipping, fresh and creative, flippant, imitative, and acronym. The findings indicate that clipping is the most dominant type of slang appearing in the dialogue. This dominance can be attributed to its relatively simple form and its closeness to everyday language, which makes it easier for subtitle translators to process. As a result, clipping slang tends to produce higher levels of acceptability and readability, since its meaning can generally be understood clearly by target-language audiences without requiring complex cultural adaptation.

The analysis of translation quality further reveals that the type of slang plays a crucial role in determining translation performance. Clipping slang consistently results in better translation quality because its shortened forms are often familiar or have close equivalents in the target language. In contrast, fresh and creative slang emerges as one of the most problematic types to translate. This type of slang is highly innovative, context-dependent, and culturally specific, which makes it difficult to transfer meaning accurately into Indonesian. Consequently, many translations of fresh and creative slang experience reduced accuracy, particularly in conveying emotional tone and implied meaning, and are therefore categorized as having moderate to low translation quality.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter summarizes and confirms the findings discussed in the previous section. Conclusions are formulated based on the analysis of the data, directly answering the research questions. Additionally, this section offers recommendations for future researchers who wish to explore this topic further

A. Conclusion

1. The Classifications of Slang Expressions Found in English-language TikTok videos

This study identified four types of slang in TikTok videos based on Allan and Burridge's theory: fresh and creative, flippant, imitative, and clipping. Fresh and creative slang was the most dominant type, with 98 data, indicating a high level of linguistic creativity among TikTok users. Imitative slang appeared in 41 data, followed by flippant slang with 23 data, which was generally humorous or non-literal, and clipping slang with 19 data, formed through word shortening without changing the core meaning.

2. The Quality of Translated Product of English Slang Expressions in TikTok's Automatic Indonesian Subtitles

In terms of translation quality, flippant slang achieved the highest average score (2.5) because its translations were relatively easy to understand and sounded natural in Indonesian. Fresh and creative slang obtained an average score of 2.4 due to the lack of direct equivalents in Indonesian. Clipping slang received a score of 2.3 as a result of differences

in word-shortening patterns between the two languages, while imitative slang had the lowest score (2.1) because changes in spelling and pronunciation made automatic translation more difficult.

B. Suggestions

1. For TikTok Automatic Translation Developers

Based on the findings of this study, TikTok's automatic translation feature still shows weaknesses in terms of accuracy and acceptability, particularly in translating slang. Therefore, developers are encouraged to further improve the translation system by incorporating social and cultural context as well as the characteristics of informal language commonly used on TikTok. Enhancing the system's ability to interpret contextual meaning is expected to reduce meaning shifts and produce more natural and accurate translations in Indonesian.

2. For TikTok Users

Considering that TikTok's automatic subtitles have not yet achieved optimal accuracy and acceptability, especially in translating slang expressions, users are advised not to rely entirely on automatic translation. Users, particularly students and language learners, should pay attention to the visual and situational context of the videos and consult additional resources such as slang dictionaries or other references to better understand the intended meanings of slang expressions.

3. For Language Educators and Lecturers

The findings of this study can be utilized by language educators and lecturers as teaching materials related to pragmatic and sociolinguistic studies. The results, which show low levels of accuracy and acceptability in slang translation, indicate that the meaning of slang expressions is not determined solely by linguistic forms, but also by extralinguistic abilities, such as understanding situational context, social relationships among speakers, and cultural background. Therefore, it is important for students to be systematically trained to develop their extralinguistic skills through context analysis exercises, cross-cultural understanding, and critical translation practice. This approach is expected to help students understand that translation, particularly of informal language such as slang, requires pragmatic, sociolinguistic, and extralinguistic awareness rather than merely lexical or literal translation.

4. For Future Researchers

Future researchers are encouraged to expand the scope of this study by examining other types of slang, involving different source and target languages, or analyzing automatic subtitles on other social media platforms. Further research may also employ mixed methods by combining qualitative and quantitative approaches or compare automatic translation outputs with human translations to obtain a more comprehensive understanding of slang translation quality in digital media.

5. For Students of the English Tadris Study Program

Based on the findings of this study, future researchers are encouraged not only to examine translation quality in auto-generated subtitles or machine translation outputs, but also to investigate real-time translation and interpretation processes in authentic academic contexts, particularly among students enrolled in Translation and Interpretation courses, such as those in the Tadris Bahasa Inggris (TBI) program. Such research may analyze the translation or interpretation performances of several students within a class by assessing accuracy, acceptability, and readability. In this way, future studies can provide a more comprehensive understanding of translation quality in real practice and serve as a valuable reference for students and lecturers in the development of Translation and Interpretation courses.

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Appendix 1. Sk pembimbing



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP
FAKULTAS TARBIYAH**

Alamat : Jalan DR. A.K. Gani No 1 Kotak Pos 108 Curup-Bengkulu Telpn. (0732) 21010
Fax. (0732) 21010 Homepage <http://www.iaincurup.ac.id> E-Mail : admin@iaincurup.ac.id

Nomor : 123 Tahun 2025

Tentang
**PENUNJUKAN PEMBIMBING I DAN 2 DALAM PENULISAN SKRIPSI
INSTITUT AGAMA ISLAM NEGERI CURUP**

- Menimbang** : a. Bahwa untuk kelancaran penulisan skripsi mahasiswa, perlu ditunjuk dosen Pembimbing I dan II yang bertanggung jawab dalam penyelesaian penulisan yang dimaksud ;
b. Bahwa saudara yang namanya tercantum dalam Surat Keputusan ini dipandang cakap dan mampu serta memenuhi syarat untuk diserahi tugas sebagai pembimbing I dan II ;
- Mengingat** : 1. Undang-Undang Nomor 20 tahun 2003 tentang Sistem Pendidikan Nasional ;
2. Peraturan Presiden RI Nomor 24 Tahun 2018 tentang Institut Negeri Islam Curup;
3. Peraturan Menteri Agama RI Nomor : 30 Tahun 2018 tentang Organisasi dan Tata Kerja Institut Agama Islam Negeri Curup;
4. Keputusan Menteri Pendidikan Nasional RI Nomor 184/U/2001 tentang Pedoman Pengawasan Pengendalian dan Pembinaan Program Diploma, Sarjana dan Pascasarjana di Perguruan Tinggi;
5. Keputusan Menteri Agama RI Nomor 019558/B.II/3/2022, tanggal 18 April 2022 tentang Pengangkatan Rektor IAIN Curup Periode 2022 - 2026.
6. Keputusan Direktur Jenderal Pendidikan Islam Nomor : 3514 Tahun 2016 Tanggal 21 oktober 2016 tentang Izin Penyelenggaraan Program Studi pada Program Sarjana STAIN Curup
7. Keputusan Rektor IAIN Curup 0704/In.34/R/KP.07.6/09/2023 tanggal 29 September 2023 tentang Pengangkatan Dekan Fakultas Tarbiyah Institut Agama Islam Negeri Curup.
- Memperhatikan** : 1. Permohonan Saudara Leza Melfia tanggal 19 Agustus 2025 dan kelengkapan persyaratan pengajuan SK Pembimbing Skripsi
2. Berita Acara Seminar Proposal Pada Hari Kamis, 10 Juli 2025

MEMUTUSKAN :

- Menetapkan**
Pertama : 1. **Dr. Sakut Anshori, S.Pd., M.Hum** 19811020 200604 1 002
2. **Meli Fauziah, M.Pd** 19940523 202012 2 003

Dosen Institut Agama Islam Negeri (IAIN) Curup masing-masing sebagai Pembimbing I dan II dalam penulisan skripsi mahasiswa :

N A M A : **Leza Melfia**

N I M : **22551023**

JUDUL SKRIPSI : **An Analysis of Slang and Tiktok's Automatic Subtitles**

- Kedua** : Proses bimbingan dilakukan sebanyak 12 kali pembimbing I dan 12 kali pembimbing II dibuktikan dengan kartu bimbingan skripsi ;
- Ketiga** : Pembimbing I bertugas membimbing dan mengarahkan hal-hal yang berkaitan dengan substansi dan konten skripsi. Untuk pembimbing II bertugas dan mengarahkan dalam penggunaan bahasa dan metodologi penulisan ;
- Keempat** : Kepada masing-masing pembimbing diberi honorarium sesuai dengan peraturan yang berlaku ;
- Kelima** : Surat Keputusan ini disampaikan kepada yang bersangkutan untuk diketahui dan dilaksanakan sebagaimana mestinya ;
- Keenam** : Keputusan ini berlaku sejak ditetapkan dan berakhir setelah skripsi tersebut dinyatakan sah oleh IAIN Curup atau masa bimbingan telah mencapai 1 tahun sejak SK ini ditetapkan ;
- Ketujuh** : Apabila terdapat kekeliruan dalam surat keputusan ini, akan diperbaiki sebagaimana mestinya sesuai peraturan yang berlaku ;

Ditetapkan di Curup,
Pada tanggal 19 Agustus 2025



- Tembusan :
1. Rektor
 2. Bendahara IAIN Curup;
 3. Kabag Akademik kemahasiswaan dan kerja sama;
 4. Mahasiswa yang bersangkutan;

Appendix 2. kartu bimbingan 1


**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP**

Jalan AK Gani No. 01 Kotak Pos 108 Telp. (0732) 21010-21759 Fax. 21010
Homepage: <http://www.iaincurup.ac.id> Email: admin@iaincurup.ac.id Kode Pos 39119

KARTU BIMBINGAN SKRIPSI

NAMA	: Leza Meifia
NIM	: 22551023
PROGRAM STUDI	: Tadris Bahasa Inggris
FAKULTAS	: Tarbiyah
DOSEN PEMBIMBING I	: Dr. Saiful Anshori, S.Pd., M.Hum
DOSEN PEMBIMBING II	: Meli Faudiah, M.Pd
JUDUL SKRIPSI	: AN ANALYSIS OF SLANG IN TIKTOK'S AUTOMATIC Translation.
MULAI BIMBINGAN	: 07. Agustus, 2024
AKHIR BIMBINGAN	: 26. Februari, 2025

NO	TANGGAL	MATERI BIMBINGAN	PARAF
			PEMBIMBING I
1.	07. Agustus, 24	bimbingan mengenai proposal	
2.	08. Agustus, 24	Rujukan instrumen bab 3	
3.	12. Agustus, 24	Revisi bab III	
4.	09. Dec, 24	revisi bab III	
5.	12. Dec, 24	Revisi bab III	
6.	10. Dec, 24	acc bab I, II, III	
7.	12. Jan, 26	konsultasi mengenai data	
8.	14. Jan, 26	konsultasi mengenai data.	
9.	19. Jan, 26	konsultasi data yang sudah divalidasi	
10.	20. Jan, 26	revisian pendahuluan di bab IV	
11.	22. Jan, 26	revisian pendahuluan di bab IV	
12.	26. Jan, 26	konsultasi discussion di bab IV	
13.	20. Feb, 26	konsultasi discussion di bab IV	
14.	20. Feb, 26	acc bab IV	
15.	25. Feb, 26	acc bab V	
16.	26. Feb, 26	acc seluruh bab sisanya.	

KAMI BERPENDAPAT BAHWA SKRIPSI INI SUDAH
DAPAT DIAJUKAN UJIAN SKRIPSI IAIN CURUP,

PEMBIMBING I,

Dr. Saiful Anshori, M.Hum
NIP. 198110202006041002

CURUP, 26. Feb 2024
PEMBIMBING II,

NIP. 199401232020122003

- Lembar Depan Kartu Bimbingan Pembimbing I
- Lembar Belakang Kartu Bimbingan Pembimbing II
- Kartu ini harap dibawa pada setiap konsultasi dengan Pembimbing I dan Pembimbing II

Appendix 3. Kartu bimbingan 2



KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP

Jalan AK Gani No. 01 Kotak Pos 108 Telp. (0732) 21010-21759 Fax. 21010
Homepage: <http://www.iaincurup.ac.id> Email: admin@iaincurup.ac.id Kode Pos 39119

KARTU BIMBINGAN SKRIPSI


NAMA	: Leza Melfia
NIM	: 22551023
PROGRAM STUDI	: Tadris Bahasa Inggris
FAKULTAS	: Tarbiyah
PEMBIMBING I	: Dr. Saiful Anshori, S.Pd., M.Hum
PEMBIMBING II	: Meli Faudiah, M.Pd
JUDUL SKRIPSI	: An Analysis of SLANG IN TICKET AUTOMATIC Translation
MULAI BIMBINGAN	: 09. Desember. 2025
AKHIR BIMBINGAN	: 27. Februari, 2026

NO	TANGGAL	MATERI BIMBINGAN	PARAF
			PEMBIMBING II
1.	09. Des. 2025	Revisi Introduction (Bab I)	Meli
2.	12. Jan. 2026	Revisi footnote dan objective of research	Meli
3.	19. Jan. 2026	Revisi object of the research	Meli
4.	15. Jan. 2026	Revisi Instrumen dan data analysis.	Meli
5.	30 Jan. 2026	acc bab 3 ke konsultasi data yang sudah divalidasi.	Meli
6.	12. feb. 2026	konsultasi data yang sudah divalidasi.	Meli
7.	13. feb. 2026	konsultasi data yang sudah divalidasi.	Meli
8.	16. feb. 2026	konsultasi data yang divalidasi	Meli
9.	18. feb. 2026	konsultasi data yang divalidasi	Meli
10.	19. feb. 2026	konsultasi cara pembuatan findings.	Meli
11.	20. feb. 26	Revisi findings	Meli
12.	29. feb. 26	acc findings	Meli
13.	29. feb. 26	Revisi discussion	Meli
14.	25. feb. 26	acc discussion dan bab V	Meli
15.	26. feb. 26	tanpa tangan acc bab V	Meli
16.	29 feb. 26	tanpa tangan acc sidang.	Meli

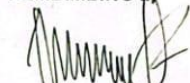
KAMI BERPENDAPAT BAHWA SKRIPSI INI
SUDDAH DAPAT DIAJUKAN UJIAN SKRIPSI IAIN
CURUP

CURUP, 25, Feb 2026

PEMBIMBING I,


Dr. Saiful Anshori, M.Hum
NIP. 198110202006091002

PEMBIMBING II,


Meli Faudiah
NIP. 19940223202012003

Appendix 4. Validation Letter

After verifying the document's analysis that will be used in the research entitled “ **An Analysis Of Slang And In Tiktok's Automatic Subtitles**” arranged by:

Name : Leza Melfia
NIM : 22551023
Study Program : English Tadris Study Program
Faculty : Tarbiyah

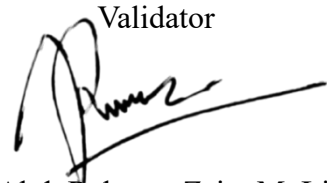
With my undersigned:

Name : Abd. Rahman Zain, M. Li.
Position : Researcher in Linguistic and Translation

Confirmed that the classification of slang based on Allan and Burridge's theory and the assessment of translation quality based on Nababan's criteria have been appropriately applied in analyzing the data. Therefore, the findings regarding the types of slang and the quality of slang translation in TikTok's automatic subtitles can be scientifically accounted for.

Curup, February 2025

Validator



Abd. Rahman Zain, M. Li.

Appendix 5. Biodata Validator

1. Personal Information

Full Name : Abd. Rahman Zain, M. Li.
Place and Date of Birth : Situbondo, September 18, 1992
Gender : Male
Address : Situbondo, East Java
Email : zainarablack@gmail.com

2. Educational Background

Level of Education : Master's Degree
University : Universitas Sebelas Maret Surakarta
Year of Graduation : 2021
Major : Linguistics and Translation Studies

Appendix 6. Final Data on Slang Classification

No	Slang Expression	Slang Category					Contextual Meaning	Reason for Classification	Tiktok Videos Sources
		Fresh& Creative	Flippant	Imitative	Acronym	Clipping			
1	I'am stuffed	•					Feeling very full or exhausted	The meaning is figurative and unrelated to the literal sense of the word.	@zhou91_
2	Yup			•			Informal form of "yes"	A creative and casual variation of a standard expression.	@zhou91_
3	Toodles	•					Informal way to say goodbye	A playful and informal lexical choice used in casual speech.	@zhou91
4	Beats me	•					I don't know	Shows creative extension of meaning in informal use.	@zhou91
5	Went off	•					Started ringing	The meaning shifts from its literal sense to a new contextual use.	@aurorarcotttman n
6	Juwana			•			Do you want to	A creative phonological variation of an existing word.	@aurorarcotttman n

7	Wasya name			•			Asking someone's name	Imitates natural spoken pronunciation in casual conversation	@auroraric otttman n
8	Wachu doing			•			“What are you doing?”	Reflects reduced and imitative spoken form.	@auroraric otttman n
9	Very dodgy, innit?	•					Something suspicious	Uses informal and regionally creative expressions.	@katekulp
10	Kinda sus					•	Somewhat suspicious	Formed from spoken reduction of kind of and semantic shift of suspicious into informal use.	@katekulp
11	Smatter			•			What's the matter	A shortened form of a smattering, retaining the original meaning.	@uncle.da rian
12	Gwan			•			Go on / continue	Imitates informal spoken pronunciation of go on.	@uncle.da rian
13	Timezit			•			What time is it?	Formed through extreme shortening of a full interrogative sentence.	@uncle.da rian
14	Badger	•					To annoy or bother repeatedly	Shows semantic extension from the animal name to an action in	@uncle.da rian

								informal context.	
15	Whichuu			•			With you	Reflects phonetic imitation of fast, casual spoken English.	@uncle.darian
16	Lemme			•			Let me	Created through spoken contraction commonly used in informal speech.	@uncle.darian
17	Studiss			•			Let's do this	Represents phonological imitation of rapid spoken expression.	@uncle.darian
18	Spinnanite			•			What's happening tonight?	Formed by imitating continuous, fast-paced spoken pronunciation.	@uncle.darian
19	Noah			•			Know	Derived from elongated or stylized pronunciation of no.	@uncle.darian
20	Stahwho			•			What are you talking about? / What?	Mimics exaggerated spoken reaction rather than standard written form.	@uncle.darian
21	pasta fokin salt nephew		•				used to mock or ridicule someone	because it is non-standard and has a non-literal, internet-based meaning.	@uncle.darian

22	Chupto			•			Shut up	Formed by imitating fast and informal spoken pronunciation.	@uncle.darian
23	Karound			•			Come around / be nearby	Reflects reduced and informal spoken form.	@uncle.darian
24	Chout			•			Chill out	Represents phonological imitation of casual speech.	@uncle.darian
25	Outta			•			Out of	Created by deleting part of the original phrase while retaining meaning.	@uncle.darian
26	Jeet			•			Did you eat?	Mimics rapid spoken pronunciation in casual conversation.	@uncle.darian
27	Skoden			•			Let's go then	A creatively shortened expression with new phonological form.	@uncle.darian
28	Midasell			•			Might as well	Formed through phonetic imitation of natural speech.	@uncle.darian
29	Tuda			•			Today	Reflects casual spoken pronunciation.	@uncle.darian
30	Oberder			•			Over there	Created by mimicking reduced spoken form.	@uncle.darian

31	China	•					Friend (rhyming slang)	Uses cultural and creative word substitution.	@uncle.da rian
32	Old mucker	•					Close friend	Informal and creative term of address used in casual interaction.	@how_to_ british
33	Fella			•			Man / guy	Shortened form of fellow with the same meaning.	@how_to_ british
34	Yes Bro					•	brother	the word is formed by deleting part of brother while retaining its original meaning.	@how_to_ british
35	Okie doke			•			Okay / agreement	Playful and informal variation of okay.	@how_to_ british
36	Sound	•					Good / okay / reliable	Informal semantic extension used in casual contexts.	@how_to_ british
37	I gotta dip			•			I have to leave	Informal and creative expression indicating departure.	@fluently. basya
38	What's poppin	•					What's happening ?	Creative and informal greeting.	@fluently. basya
39	Pissed me off		•				Made me very angry	Uses figurative and emotional expression unrelated to literal meaning.	@u_luvvbli ss

40	Fuck your bitch		•				Strong insult or expression of anger	Contains offensive and figurative language used for emotional emphasis.	@u_luvvbli ss
41	Nah			•			No	Informal variant of a standard negative response	@learnwit hshade
42	Loo					•	Toilet	Shortened form of lavatory.	@learnwit hshade
43	Cuppa					•	A cup of tea	Reduced form retaining original meaning.	@learnwit hshade
44	Done in	•					Extremely tired or exhausted	Figurative expression indicating exhaustion.	@how_to_ british
45	Cream crackered	•					Completely exhausted	Rhyming slang with figurative meaning.	@how_to_ british
46	Wiped out	•					Very tired	Idiomatic expression unrelated to literal meaning.	@how_to_ british
47	Zonked	•					Extremely tired	Informal figurative expression.	@how_to_ british
48	Shoot the shit		•				Chat casually	Idiomatic expression with non-literal meaning.	@englishe volution
49	For gods sake		•				Annoyed	Figurative idiom; emphasis on emotional reaction.	@how_to_ british

50	Bloody hell		•				Annoyed	Common British exclamation; figurative meaning.	@how_to_british
51	Are you messing		•				Annoyed	informal spoken phrase..	@how_to_british
52	Zip it		•				Be quiet	Idiomatic command unrelated to literal meaning.	@antonioparlati
53	It slaps	•					It's very good	Creative evaluative expression in casual speech.	@antonioparlati
54	A rip-off	•					Something overpriced	Informal noun phrase with extended meaning.	@antonioparlati
55	Rookie	•					Inexperienced person	Informal label derived from sports jargon.	@antonioparlati
56	Knock them dead	•					Impress people greatly	Figurative encouragement, not literal.	@serdemfun
57	Creeps	•					Makes someone uncomfortable	Informal verb/noun usage reflecting emotional reaction.	@serdemfun
58	Dumped	•					Ended a relationship	Informal extension of the verb dump.	@serdemfun
59	Adorbs					•	Cute	Playful, informal shortening.	@applyboard
60	Fave					•	Favourite	Shortened informal form.	

									@applyboard
61	Vacay					•	Vacation	Shortened informal form.	@applyboard
62	Holy moly	•					Surprise or shock	Playful informal exclamation.	@lola_speak1
63	Delulu			•			Delusional	Creative phonological innovation.	@lola_speak1
64	Mid					•	Average / not impressive	New evaluative slang with reduced form.	@lola_speak1
65	Cap	•					Lie / false	Innovative semantic shift in casual speech.	@englishwithcollins
66	Drip	•					Stylish appearance	Creative metaphorical usage.	@englishwithcollins
67	Buggin'			•			Acting strangely	Reduced spoken form of bugging.	@englishwithcollins
68	Throwing shade		•				Insulting indirectly	Idiomatic phrase with figurative meaning.	@englishwithcollins
69	Catch these hands		•				Threatening to fight someone	Figurative and idiomatic expression, not literal.	@englishwithcollins
70	She ate	•					She did something extremely well	Creative evaluative expression with new meaning.	@englishbygiovana

71	Cheugy	•					Outdated or trying too hard	Newly coined slang with innovative form.	@englishbygiovana
72	Gutted	•					Extremely disappointed	Informal emotional expression.	@englishin general
73	Chuffed	•					Very pleased	Informal positive evaluative term.	@englishin general

Appendix 7. Final Data Quality Of Slang Translation

1. Fresh & creative

No	Slang category	Quality of Translation		
		ACCURACY	ACCEPTABILITY	READIBILITY
	Fresh& Creative			
1.	“Man. I’am stuffed”	3	3	3
2.	“Toodles!”	3	3	3
3.	“Beats me, actually”	3	3	3
4.	“The alarm just went off”	3	3	3
5.	“Very dodgy, innit?”	1	1	1
6.	“Holy fok! Too badger my cousin or else I’d snag you up mlaaahh”	1	1	1
7.	“ so bro? China go look for aunties er what?”	1	1	1
8.	“It’s me old mucker”	1	1	2
9.	“sound”	2	2	2
10.	“what’s poppin”	2	2	3
11.	“oh, sorry, I’m done in”	2	2	2
12.	Cream crackered	2	3	3
13.	“This babies got me wiped out”	3	3	3

14.	“I’m zonked”	2	2	3
15.	“you can go for walk. Listen to Matt Ox and that’s slap”	2	2	3
16.	“it’s rip off”	2	2	3
17.	“rookie”	2	3	3
18.	“uh, I’m sure you’ll knock them dead”	3	3	3
19.	“you give me the creeps”	3	3	3
20.	“she dumped me”	2	3	3
21	“holy moly”	3	3	3
22	“aye- stop capping, you didn’t meet Drake last night”	3	2	2
23	“aye check out his drip, he’s always fresh”	3	2	2
24.	“she ate, yay”	1	2	2
25.	“yeah. It was cheugy”	3	2	2
26	“I’m gutted”	2	3	3
27.	“She is feeling chuffed”	3	3	3
28.	“this is bonkers”	3	3	3
29.	“That so dope”	3	3	3
30	“I don’t think I have rizz”	3	2	2
31	“alright men, bet”	3	3	3
32	“oh, no biggie”	3	3	3
33.	“sorry, dude”	3	3	3
34	“man, what a party, that was sick”	3	3	3
35	“yash, she is so basic”	2	2	3
36	“are you nuts?”	3	3	3
37	Chill out	3	3	3

38	“what’s good?”	3	3	3
39	“kudos!”	1	1	1
40	“you rock”	3	3	3
41	“ditto”	1	1	1
42	“because I called shotgun remember”	2	2	2
43	“don’t get lippy”	2	2	3
44	“what a drip, you’re the drip”	1	1	2
45	“ohio, losers can’t be choosers”	1	1	2
46	“so leave that negative aura crap at home”	2	2	3
47	“that’s dope”	3	3	3
48	“oh, that’s minging”	3	3	3
49	“oh, my got trolled last night”	3	3	3
50	“oh, that’s peak”	3	3	3
51	“bosh”	3	1	1
52	“sucked”	2	2	3
53	“oh, you go back to the my gaff”	2	2	3
54	“I’ll catch you wanna go and bone, yeah”	2	2	3
55	“hit me up, yeah”	3	3	3
56	“so I was talking about some other show and I wa slike stranger things that show is straight trench man, it’s trench.”	2	2	3
57	“I’m chilling like a villain”	2	2	3
58	“ this is dank”	1	1	1

59	“bet!”	2	2	3
60	“the host or the hostess was looking like a snack at the award ceremony”	3	2	2
61	“you’re having a laugh, where’s the bog roll”	3	3	3
62	“ouh, we splashed out on lovely hotel”	3	3	3
63	“I had fork out 200 pound for my car”	3	3	3
64	“ouh no, I blew all my money for drink last night”	3	3	3
65	“ I dropped 50 pound for lunch”	3	3	3
66	“beatrice, so we can blotto tonight”	3	3	3
67	“what a diva”	3	2	2
68	“stopping it so catty”	2	2	3
69	“why you acting so clapped”	2	2	3
70	“ouh shut your lug ole”	2	2	3
71	“shut your pie hole”	2	2	2
72	“ouh can you do me a solid?”	3	3	3
73	“I was bricking it”	1	1	2
74	“ ouh topping in the scaredy-cat”	2	2	3
75	“you’ve gone soft”	3	3	3
76	“You having a strop?”	3	3	3
77	“I’m gonna through a wobblers in a minute”	3	3	3
78	“I’m having a jolly good time”	3	3	3

79	“its been yonks since I wore my tiara”	3	3	3
80	“nah, man, I’m cool”	3	3	3
81	“wilding out, acting crazy”	3	3	3
82	“very groovy George, thank you”	3	3	3
83	“she’s a bop, he’s a bop for the street”	1	1	1
84	“one buck”	3	2	2
85	“A kiss for my boo”	3	2	2
86	“Hmm, nice crib”	2	2	2
87	“don’t be too extra”	3	2	2
88	“I don’t know why he’s acting salty”	2	2	2
89	“I lowkey don’t wanna go out tonight”	3	2	2
90	“I lowkey don’t wanna go out tonight, but I’m highkey hungry”	3	2	2
91	“are you telling porkies?”	3	3	3
92	“take a load of your plates”	3	3	3
93	“I’m hank marvin”	3	1	1
94	“I can’t Adam and Eve it”	3	1	1
95	“oh my gosh, he’s a peng ting!”	1	2	2
96	“but no one butters. Everyone’s beautiful in life”	3	1	1
97	“you know, you’re baiting up the spot”	2	2	2
98	“shubz get locked, bagel king”	3	1	1

2. Flippant

No	Slang category	Quality of Translation		
		ACCURACY	ACCEPTABILITY	READIBILITY
	Flippant			
1..	“pasta fokin salt nephew!”	1	1	1
2.	“Uuhh you pissed me up sometimes”	2	3	3
3.	“fuck your bitch”	1	1	1
4.	“I’ll go to the event for an hour and shoot the shit but after tham I;m leaving”	3	3	3
5.	“for gods sake”	1	2	2
6.	“oh, bloody hell”	2	3	3
7.	“are you messing?”	2	3	3
8.	“zip it!”	2	2	3
9.	“she was definitely throwing shade with that comment”	3	2	2
10.	“keep talking allat smack, and you might catch these hands”	3	2	2
11.	“I don’t give a damn”	2	3	3
12.	“are you taking the piss?”	2	3	3
13.	“take a chill pill, dude.”	3	3	3
14.	“alright, alrigh, keep your kinickers on”	3	3	3
15.	“if I were you, I’d put a sock in it!”	3	3	3
16.	“golly gosh!”	3	3	3

17.	“she is such as skeeze”	3	3	3
18.	“what a nasty cow”	2	2	3
19.	“throw me a bone yeah”	3	3	3
20.	“ouh, hook me up”	3	3	3
21.	“I’m losing it”	3	3	3
22.	“ I screwed up”	3	3	3
23.	“Damn, stop sweating me”	2	2	3

3. Imitative

No	Slang category	Quality of Translation		
		ACCURACY	ACCEPTABILITY	READIBILITY
	Imitative			
1..	“Alright, yup”	3	3	3
2.	“Juwana wait here?”	2	2	3
3.	“Wasya name?”	2	2	3
4.	“Wachu doing?”	2	2	3
5.	“Holy fok, smatter bro? whats wrong? She leave you again?”	2	2	2
6.	“Hey babe, I’m go see the boys tonight do you mind?”, “fokin GWAN DEN!”	1	1	1
7.	Hey bro, timezit?	2	2	3
8.	“ahh fok lemme come whichuu den”	2	3	3
9.	“ahh fok lemme come whichuu den”	2	3	3
10.	“fokin studiss den!”	1	1	2

11.	“hey bro can I spinanite? My ole lady kicked me out again”	3	3	3
12.	“wanna go muss? I noah spot”	2	2	2
13.	“ahh he really said that? Stahwho he did?”	1	1	1
14.	“chupto nephew? Wanna go look for some aunties er what?”	1	1	1
15.	“ karound buddy that’s my aunty leave her alone!”	2	2	2
16.	“ chout fok, outta my way!”	2	2	2
17.	“chout fok, outta my way!”	1	2	2
18.	“ hey bro, jeet yet?”	1	1	1
19.	“ Sss what you wanna fight?” “SKODEN!!!!”	1	1	1
20.	“ fok bro midasell get a bottle eh?”	2	2	2
21.	“ hey bro wanna go tuda powwow?”	1	1	1
22.	“ howah there’s deadly aunties oberder”	2	2	2
23.	What’s up fella	1	1	1
24.	“Okie doke!”	3	2	2
25.	“I gotta dip”	2	3	3
26.	“nah, nah, nah”	3	3	3

27.	“I’m delulu, I think he hates me”	3	3	3
28.	“mehn you’re buggin’ if you think I’m paying \$100 for that shirt”	3	2	2
29.	Gotta go	1	1	1
30.	“so what you finna do?”	2	3	3
31.	“should we go for ruby murray”	3	2	2
32.	“gizz a bell later”	3	3	3
33.	“I’m absolutely smitten with you”	3	2	1
34.	“ye what”	1	2	3
35.	“you know why they attacked you, doncha?”	3	3	3
36.	“C’meer”	3	3	3
37.	“whaddaya mean you gotta fire that?”	2	2	3
38.	“I ain’t playing with you, bibby”	2	2	3
39.	“we ain’t got time for this bullsheet”	3	3	3
40.	“I’m going on a two man tonight”	2	2	2
41.	“Mmmm it’s bussin’ “	3	1	1

Appendix 8. Data Codification

NO	Slang	Video
001	I'am stuffed	V1
002	Yup	V1
003	Toodles	V1
004	Beats me	V1
005	Went off	V2
006	Juwana	V2
007	Wasya name	V2
008	Wachu doing	V2
009	Very dodgy, innit?	V3
010	Kinda sus	V3
011	Smatter	V4
012	Gwan	V5
013	Timezit	V6
014	Badger	V7
015	Whichuu	V8
016	Lemme	V8
017	Studiss	V9
018	Spinnanite	V10
019	Noah	V11
020	Stahwho	V12
021	pasta fokin salt nephew	V13
022	Chupto	V14
023	Karound	V15
024	Chout	V16
025	Outta	V16
026	Jeet	V17

027	Skoden	V18
028	Midasell	V19
029	Tuda	V20
030	Oberder	V21
031	China	V22
032	Old mucker	V23
033	Fella	V23
034	Yes Bro	V23
035	Okie doke	V24
036	Sound	V24
037	I gotta dip	V25
038	What's poppin	V25
039	Pissed me off	V26
040	Fuck your bitch	V26
041	Nah	V27
042	Loo	V28
043	Cuppa	V28
044	Done in	V29
045	Cream crackered	V29
046	Wiped out	V29
047	Zonked	V29
048	Shoot the shit	V30
049	For gods sake	V31
050	Bloody hell	V31
051	Are you messing	V31
052	Zip it	V32
053	It slaps	V32
054	A rip-off	V32
055	Rookie	V32

056	Knock them dead	V33
057	Creeps	V34
058	Dumped	V34
059	Adorbs	V35
060	Fave	V35
061	Vacay	V36
062	Holy moly	V37
063	Delulu	V37
064	Mid	V37
065	Cap	V38
066	Drip	V38
067	Buggin'	V38
068	Throwing shade	V38
069	Catch these hands	V38
070	She ate	V39
071	Cheugy	V39
072	Gutted	V40
073	Chuffed	V40
074	Bonkers	V40
075	Dope	V41
076	Rizz	V41
077	Bet	V41
078	No biggie	V42
079	Dude	V43
080	Sick	V43
081	Basic	V43
082	Nuts	V43
083	Chill out	V44
084	What's good	V45

085	Kudos	V45
086	Gotta go	V45
087	I don't give a damn	V46
088	You rock	V47
089	I'm out	V47
090	Ditto	V48
091	Called shotgun	V48
092	Don't get lippy	V49
093	Drip	V50
094	Finna	V50
095	ohio	V50
096	Negative aura	V50
097	That's dope	V51
098	Minging	V52
099	R u taking the piss?	V52
100	trollied	V52

Appendix 9. Data Sources From Tiktok

- | | | | |
|--------------------------|---|----------------------|---|
| <p>1. Stuffed</p> | <p>SL: Man. I'am stuffed
TL: Bro. aku kenyang</p> | <p>2. Yup</p> | <p>SL: Alright, yup
TL: Ya.</p> |
|--------------------------|---|----------------------|---|



- | | | | |
|------------------------------------|---|-----------------------------|--|
| <p>3. Toodles! actually</p> | <p>SL: Toodles!
TL: Dah</p> | <p>4. Beates Me!</p> | <p>SL: Beats me,
TL: Dah</p> |
|------------------------------------|---|-----------------------------|--|



- 5. Went off**
- SL: The alarm just went off**
TL: Anda ingin menunggu di sini tidak?



6. **Juwana** SL: **Juwana** wait here?
TL: Anda ingin menunggu di sini tidak?



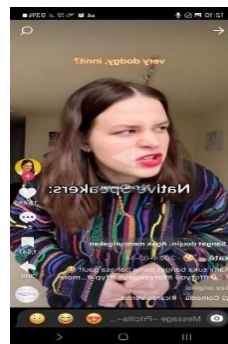
7. **Wasya name** SL: **Wasya** name?
TL: Siapa nama anda?



8. **Wachu Doing** SL: **Wachu** doing?
TL: Apa yang anda lakukan?



9. **Very dodgy, innit?** SL: **Very dodgy, innit?**
TL: Sangat doujin



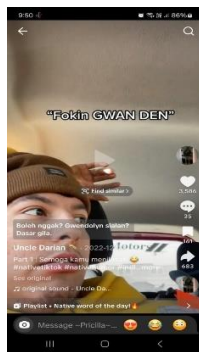
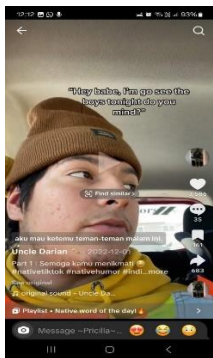
10. **Kinda sus** SL: **Kinda sus**
TL: Agak mencurigakan



11. **Smatter** SL: Holy fok, **smatter** bro? whats wrong? She leave you again?
 TL: Parah banget, bro. kuat. Dia ninggalin lo lagi?



12. **Gwan** SL: Hey babe, I'm go see the boys tonight do you mind?“, “fokin **GWAN DEN!**
 TL: “hey, sayang, aku mau ketemu teman-teman malam ini,. Boleh nggak?. “gwendolyn sialan?”



13. **Timezit** SL: Hey bro, **timezit?**
 TL: Hey, bro, jam berapa sekarang?



AUTOBIOGRAPHY



Leza Melfia is the author of this thesis. She was born in Tanjung Sanai II, Kab. Rejang Lebong, on May 5, 2004. She is the eldest of two siblings, born to Mr. Ewan Sugono and Mrs. Masliana. The author began her education at SDN 11 Rejang Lebong, graduating in 2016. She then continued her education at SMP IT Annajiyah, Lubuk Linggau, graduating in 2019. She pursued her high school education at SMA IT Annajiyah, Lubuk Linggau, and graduated in 2022. The author furthered her studies at IAIN Curup, choosing to major in English. During her time at the university, he was an active member of LDK. With determination and perseverance, the author completed this thesis and earned her bachelor's degree (S.Pd.). Lastly, the author would like to express her deepest gratitude for the completion of this thesis, titled “An Analysis of Slang in TikTok’s Automatic Subtitles.” It is hoped that this final project will contribute to the field of education.