TRANSLATION STRATEGIES FOR SLANG WORDS IN THE SUBTITLES OF FILM "INSIDE OUT 2"

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ABSTRACT

Translation is the process of conveying the meaning of a text accurately into a target language. Slang refers to informal language commonly used in casual conversations, making it unsuitable for formal situation. This study investigates the types of slang words and the translation strategies used in the subtitles of the film Inside Out 2. Drawing on Allan and Burridge's (2006) classification, the research identifies four types of slang—fresh and creative, flippant, imitative, and clipping—across 229 instances in the movie. Additionally, Baker's (1992) translation strategies were analyzed to determine the most effective methods for rendering these slang expressions into the target language. The findings reveal that "direct translation" was the most frequently employed strategy (45.41%), followed by paraphrasing with related (18.78%) and unrelated words (16.16%). The most frequently occurring type was imitative slang, with 84 occurrences, highlighting the film's reliance on expressions that mimic existing phrases or speech patterns. Understanding the process of translating culturally specific and idiomatic language, offering practical insights for translators, and contributing to the broader academic discourse on translating film.

Keywords: Slang translation, Subtitling strategies, Film Inside Out 2, Translation studies

ABSTRAK

Penerjemahan adalah proses penyampaian makna teks secara akurat ke dalam bahasa target. Bahasa gaul mengacu pada bahasa informal yang umum digunakan dalam percakapan santai, sehingga tidak cocok untuk situasi formal. Penelitian ini menyelidiki jenis-jenis kata gaul dan strategi penerjemahan yang digunakan dalam subtitel film Inside Out 2. Mengacu pada klasifikasi Allan dan Burridge (2006), penelitian ini mengidentifikasi empat jenis bahasa gaul—segar dan kreatif, sembrono, imitatif, dan clipping—di 229 contoh dalam film tersebut. Selain itu, strategi penerjemahan Baker (1992) dianalisis untuk menentukan metode yang paling efektif untuk menerjemahkan ekspresi bahasa gaul ini ke dalam bahasa target. Temuan penelitian mengungkapkan bahwa "penerjemahan langsung" adalah strategi yang paling sering digunakan (45,41%), diikuti oleh parafrase dengan kata-kata yang terkait (18,78%) dan tidak terkait (16,16%). Jenis yang paling sering muncul adalah bahasa gaul imitatif, dengan 84 kemunculan, menyoroti ketergantungan film pada ekspresi yang meniru frasa atau pola bicara yang ada. Memahami proses penerjemahan bahasa yang bersifat budaya spesifik dan bersifat idiomatik, menawarkan wawasan praktis bagi penerjemah, dan berkontribusi terhadap wacana akademis yang lebih luas mengenai praktik penerjemahan film.

Kata Kunci: Penerjemahan bahasa gaul, Strategi subtitel, Film Inside Out 2, Studi penerjemahan.

INTRODUCTION

Translation is the process of conveying the meaning of a text accurately into a target language (Sun, 2022). However, this task is not without challenges. According to Karimi, translation requires a translator to continually compare and analyze the differences and similarities between two languages in order to achieve equivalence (Mammadzada, 2023). While translation is often associated with written texts, it is also crucial for films.

In the context of movies, translation is typically achieved through subtitles. Subtitles serve to help viewers understand a film without being hindered by language barriers. They provide a written translation of the dialogue, displayed on-screen in sync with the spoken lines (Albkowr & Haider, 2023). However, the increasing prevalence of slang in movie scripts has made the process of translating subtitles more complex and challenging. In line with that, Virtianti et al. (2024) stated that subtitles are crucial in movies, particularly when working with multiple languages. They assist bridge cultural gaps by allowing audiences to understand original conversation and sentiments. Subtitles are essential on worldwide streaming services to preserve the cultural diversity of content from different languages.

Slang refers to informal language commonly used in casual conversations, making it unsuitable for formal situations (Allan & Burridge, 2006). Nevertheless, slang is widespread in various aspects of life, including films. Translating slang poses significant challenges because its meanings often deviate from literal or dictionary definitions. To create a natural and easily understood translation for the target audience, translators must employ specific strategies. Many issues arise when reading a translated text in order to comprehend its contents. This is caused by several things, including cultural differences between the text's author and readers, which can greatly impact how the term or words used by the author are understood or interpreted (Fitriyah, 2020).

According to Baker, non-equivalence at the word level is a common issue in translation, but it can be addressed through the use of appropriate strategies (Naghdi & Eslamieh, 2020). Venuti explains that translation strategies involve analyzing the original text and formulating an approach to accurately render its meaning in the target language (Navidinia et al., 2021). Despite this, there remains a lack of research focused specifically on strategies for translating slang.

This study explores the types of slang words and the strategies used to translate them into Indonesian. The focus of the research is on movie subtitles, specifically those of *Inside Out 2*. *Inside Out 2* is an exciting sequel that delves into Riley's journey through puberty, introducing her to new, more complex emotions. As she navigates the challenges of her teenage years, her core emotions—Joy, Sadness, Anger, Fear, and Disgust—struggle to adapt to the possibility of being replaced by these emerging feelings. The story explores the dynamic changes within Riley's emotional landscape, blending humor, heart, and relatable experiences as she grows up. To support the analysis, the study draws on Allan and Burridge's framework (2006) for categorizing slang and Baker's (1992) translation strategies.

Although research on translation strategies for slang is relatively limited, some studies have explored this area. Suminar (2024) identifies seven strategies commonly used by translators to translate slang expressions: Expansion, Paraphrase, Transfer, Imitation, Condensation, Decimation, and Deletion. However, three strategies—Transcription, Dislocation, and Resignation—were not observed in the study. Among these, the Transfer strategy emerged as the most frequently used. This approach involves translating slang expressions fully and directly. The Paraphrase strategy ranked second, reflecting the translator's effort to simplify slang expressions to make them more comprehensible for the audience.

Subhiya & Afriano (2024) identified four out of five types of slang words in their study, with "fresh and creative" slang appearing most frequently, accounting for 17 instances. This was followed by "flippant" slang with 15 occurrences, "imitative" with 9, and "clipping" with 4. Additionally, their research uncovered seven out of eight translation strategies used for translating slang, with the most common being translation by a more general word, representing 46.6% of the total data. The least-used strategy was translation using a loan word or loan word with explanation, at just 2.2%, while translation by illustration was not utilized at all. The findings suggest that "fresh and creative" slang dominated due to the casual tone of the scenes, while acronyms were absent as they are more suited for written texts. The frequent use of the general word strategy reflects the availability of broad terms that can convey slang meanings effectively. In contrast, the rarity of the illustration strategy is likely due to the limited space available for adding visual elements within movie scenes. This study offers practical insights that can benefit future translation efforts for similar films.

Renata & Lahay (2024) identified 126 slang words in their study, covering 5 out of 11 types of slang. The most prevalent type was society slang, with 106 occurrences, followed by public house slang with 15, slang in public schools and universities with 3, and one instance each of slang in theatre and medicine. In terms of translation strategies, the study found 4 out of 10 types being applied. The most frequently used strategy was paraphrasing, accounting for 64 instances, followed by transfer with 33, resignation with 27, and transcription with 2. These findings highlight that society slang is the most commonly used type, and paraphrasing is the most preferred translation strategy. The study contributes valuable insights for readers and researchers in the field of translation studies. However, further research is encouraged to keep pace with the evolving nature of translation practices.

This study utilizes Allan and Burridge's (2006) classification of slang and Baker's translation (1992) strategies for their structured and practical approaches. Allan and Burridge's framework offers a solid foundation for analyzing the different types of slang used in movie subtitles, enabling a detailed exploration of their variations. Meanwhile, Baker's strategies are essential for tackling the challenges of translating slang, helping to ensure that its intended meaning and impact are effectively conveyed in the target language.

This study seeks to spark academic discussion on applying these theories to movie subtitles while providing practical insights into effective strategies for translating slang, particularly in subtitles. To achieve this, the research focuses on two key questions: 1) What types of slang words are used in the subtitles of *Inside Out 2*? 2) What strategies are employed to translate these slang words in the subtitles of *Inside Out 2*?

RESEARCH METHOD

The research method used a descriptive qualitative method for this analysis, as it effectively captures the phenomenon of slang by uncovering the various translation strategies used (Schöps & Jaufenthaler, 2024). In this method explains that this process begins with gathering relevant data, such as slang words and their corresponding translation strategies, within the context of movie subtitles. The data is then systematically coded and categorized, allowing for an in-depth interpretation of the slang's meanings and how they are translated. Aligned with Creswell's framework for qualitative research, the approach follows a structured

process. Creswell emphasizes starting with the selection of a suitable case or context as the foundation for collecting and analyzing data (Lenberg et al., 2024).

The data for this study were drawn from the movie *Inside Out 2*, focusing specifically on the slang words used by the characters from the dialogs in the movie. These slang terms were identified in the source language and paired with their translations in the target language. The analysis aimed to uncover the translation strategies employed by the translator. By examining these strategies, the study provides insights into the potential quality and effectiveness of the translated subtitles.

To analyze the data, the authors followed several steps. First, gathered and categorized the slang words spoken by the characters, applying Allan and Burridge's framework. According to Allan and Burridge (2006), slang words can be divided into five types: fresh and creative, flippant, imitative, acronyms, and clippings. Next, the authors examined the strategies used to translate these slang words, using Baker's (1992) translation strategies as a guide. Baker outlines seven key approaches to translation: using a more general word (superordinate), a more neutral or less expressive word, cultural substitution, loanwords, paraphrasing with related words, paraphrasing with unrelated words, and omission. This step-by-step method allowed the researchers to explore both the classification of slang and the translation strategies in detail. After categorizing the slang words and identifying the translation strategies used, the authors analyzed which strategy appeared most frequently in the movie. They then interpreted the findings by explaining how each strategy was applied to translate the slang words. Finally, they provided a concise explanation of the dominant strategy, drawing conclusions about the overall approach to translating slang words in the movie.

RESULT AND DISCUSSION

Types of Slang Words Used in *Inside Out 2*

According to the classification of slang types proposed by Allan and Burridge (2006) the study identified 45 slang words in the English version of the movie *Inside Out 2*. Allan and Burridge define five categories of slang: fresh and creative, flippant, imitative, acronyms, and clippings. However, the researcher found only four of these five categories in the data. The distribution of each type is detailed in the table below.

No.	Type of Slang	Occurrences
1.	fresh and creative	60
2.	flippant	68
3.	imitative	84
4	acronym	0
5.	clipping	17
Total		**229**

Table 1. Type of Slang Found in the Movie Inside Out 2

The analysis of slang usage in the movie *Inside Out 2* revealed a total of 229 instances distributed across various types of slang. The most frequently occurring type was **imitative slang**, with 84 occurrences, highlighting the film's reliance on expressions that mimic existing phrases or speech patterns. **Flippant slang** followed closely with 68 instances, reflecting a playful or irreverent use of language. **Fresh and creative slang**, characterized by novel or original expressions, appeared 60 times, showcasing the inventive nature of the dialogue. **Clipping**, which involves shortened forms of words, was less prominent, with 17 instances. Notably, no occurrences of **acronyms** were identified in the movie. The examples are follows.

1. Fresh & Creative

Fresh and creative slang refers to entirely new vocabulary that is informal, inventive, and imaginative, often reflecting current trends or modern usage. Interestingly, some words we may not initially recognize as slang could become ingrained in everyday language over time. This familiarity often stems from their long-standing presence in spoken or written communication.
Example:

Data 1

"We are just super-jazzed to be here."

The word jazzed is a creative slang term that means excited or enthusiastic. By adding super as an intensifier, the phrase emphasizes a high level of excitement. This playful and energetic choice of words reflects the speaker's lively mood and creates a casual, upbeat tone (Pongsapan, 2022).

Data 2

"You got a real sweaty palm there, buddy."

The phrase sweaty palm is often used metaphorically to imply nervousness or anxiety, as sweating palms are a common physical reaction to stress. Pairing it with the informal address buddy adds a friendly, conversational tone. This expression creatively conveys a physical sensation while hinting at the speaker's perception of someone's emotional state.

2. Flippant

"Flippant" is a slang term created by merging two or more words, but the resulting combination does not align with their literal meanings (Wedananta et al., 2023).

Example:

Data 3

"*Whatever. Let's just get rid of it."*

This phrase reflects a dismissive and indifferent attitude. The use of "Whatever" signals a lack of concern or interest, often conveying a casual or flippant tone. It's common in informal speech when someone wants to downplay the importance of something or brush it off without much thought.

Data 4

"What's your name, big fella?"

Here, "big fella" is a colloquial term used to address someone in a friendly or humorous way, typically when they are physically larger or when the speaker wants to add a playful tone. The phrase itself carries a casual, approachable vibe, emphasizing a lack of formality.

3. Imitative

Imitative slang refers to words that mimic or are derived from standard English. It involves using standard English words with altered meanings or blending two distinct words to create a new expression (Pongsapan, 2022).

Example:

Data 5

"Let it go, buddy"

This phrase is often used in informal contexts to suggest someone should stop worrying or focusing on something, often said in a light-hearted or dismissive tone. The use of "buddy"

adds a friendly or colloquial touch, which is common in conversational slang. In the context of a film like *Inside Out 2*, this line could reflect a character trying to calm someone down, encourage them to move on, or humorously diffuse a situation.

Data 6

"Oh, boy"

A versatile exclamation, this phrase expresses surprise, excitement, worry, or exasperation depending on the tone and situation. It's informal and reflects the kind of language often used in casual conversations. In the movie, it could serve to emphasize a character's reaction to something unexpected or overwhelming, capturing the humour or emotional undertone of the scene.

4. Clipping

Clipping involves removing certain parts of a word to create a slang term, often used to simplify communication while emphasizing a specific point (Subhiya & Afriano, 2024).

Example:

Data 7

"Give me a sec!"

The word "sec" is a clipped form of "second." This abbreviation is commonly used in casual conversation to save time and make speech more concise. By saying "sec" instead of "second," the speaker adopts a more relaxed and informal tone.

Data 8

"Yeah, it's like 50."

In this context, "50" is likely a clipped or simplified reference, possibly omitting additional words like "degrees," "percent," or "dollars," depending on the situation. The brevity reflects casual, everyday speech, where speakers often rely on context for clarity.

Translation Strategies Used in *Inside Out 2*

The researcher identified seven translation strategies, as proposed by Baker (1992), that the translator utilized to render the English slang words. The types of strategies and their frequency of occurrence are detailed in the table below.

No.	Translation Strategy	Occurrences	Percentage
1.	Translation by a more general word (superordinate)	10	4,37%
2.	Translation by more neutral/less expressive word	7	3,06%
3.	Translation by cultural substitution	11	4,80%
4.	Translation using loan word	8	3,49%
5.	Translation by paraphrase using related word	43	18,78%
6.	Translation by paraphrase using unrelated word	37	16,16%
7.	Translation by omission	7	3,06%
8.	Translation by adaptation	2	0,87%
9.	Direct translation	104	45,41%
Total		**229**	**100,00%**

Table 2. Translation Strategies found in the Movie *Inside Out 2*

The analysis of translation strategies in the movie *Inside Out 2* reveals the distribution of techniques employed to convey meaning effectively across languages. Direct translation is the most frequently used strategy, accounting for 45.41% (104 occurrences) of all cases. This approach involves translating text literally while maintaining its original structure and meaning. The second most common method is paraphrasing using related words, which appears in 43 cases (18.78%), allowing for rephrasing while preserving the core idea. Similarly, paraphrasing using unrelated words occurs 37 times (16.16%), providing flexibility when direct equivalence is unavailable. Cultural substitution is another notable strategy, utilized in 11 cases (4.80%), to replace culturally specific references with more relatable ones for the target audience. Translation by a more general word (superordinate) is observed 10 times (4.37%), followed closely by translation using loan words, applied in 8 cases (3.49%). Both methods cater to preserving meaning or introducing familiar terms. Less commonly used

strategies include translation by more neutral or less expressive words and omission, each occurring 7 times (3.06%), showing instances where tone or context requires simplification or deliberate exclusion. Lastly, adaptation appears only twice (0.87%), highlighting rare cases of significant modification to suit the target culture.

1. **Translation by a more general word (superordinate)**

The slang translation strategy involves utilizing commonly used words or expressions that share similar lexical or referential meanings as well as intended connotations. Translation by a more general word (superordinate) occurs when a specific term in the source text is rendered into a more general or broader term in the target text (Subhiya & Afriano, 2024). For example, in movie *Inside Out 2*, in the phrase "Yeah, many times," the word "many times" is translated as "sering" in the target text. Here, "sering" (meaning "often") is a broader term that captures the general sense of frequency without specifying an exact number of occurrences. Similarly, in "Permits just came through," the word "Permits" is translated as "Izinnya" in the target text. While "Permits" may refer to specific types of authorizations, the Indonesian word "izin" is a more general term encompassing various forms of permission or approval.

2. **Translation by more neutral/less expressive word**

This slang translation strategy entails selecting a commonly used word or phrase that conveys a similar meaning but is either less emotionally charged or more neutral in tone (Subhiya & Afriano, 2024). Translation by a more neutral or less expressive word is evident in the translation of "We're in a real pickle" as "Kami dalam kesulitan" in the target text. The phrase "a real pickle" in the source text is an idiomatic expression that carries a slightly humorous or light-hearted tone while describing a difficult situation. However, the target text simplifies this by using the word "kesulitan" (meaning "difficulty"), which is more straightforward and lacks the idiomatic or playful nuance. This approach ensures that the meaning is effectively conveyed to the audience, especially if the idiom might not resonate culturally or linguistically in the target language, prioritizing clarity over expressiveness.

3. Translation by cultural substitution

Cultural substitution is a translation strategy that involves replacing slang terms with culture-specific words or expressions (Volf, 2020). Translation by cultural substitution is demonstrated in the translation of "For crying out loud" as "Ya ampun" and "Ennui, are you paying attention?" as "Jemu, kau memperhatikan?" in the film *Inside Out 2*. The phrase "For crying out loud" is an idiomatic English expression used to convey frustration or exasperation. In the target text, it is substituted with "Ya ampun," a culturally familiar Indonesian expression that captures a similar emotional reaction without directly translating the idiom. Similarly, the word "Ennui," which describes a sense of boredom or listlessness, is replaced with "Jemu," an Indonesian term that closely aligns with the concept. These substitutions ensure the dialogue resonates with the target audience while preserving the original context and emotional tone.

4. Translation using loan word

This strategy involves the translator borrowing a word from the source language and incorporating it directly into the target language translation (Ryan, 2020). Translation using a loan word is evident in the translation of "That girl is a social Titanic" as "Dia Titanic-nya dunia sosial" and "Because, mon ami, we need to speed things up" as "Karena, mon ami, kita harus tingkatkan semuanya" in the film *Inside Out 2*. In the first example, "Titanic" is borrowed directly from the source language as it refers to the iconic ship, metaphorically emphasizing the character's dramatic failure in the social sphere. This word is retained in the target text because its cultural significance and imagery are widely understood. Similarly, in the second example, "mon ami," a French phrase meaning "my friend," is incorporated into the target text without translation. This retention preserves the cultural flavour and character's manner of speaking, adding authenticity to the dialogue. By using loan words, the translator ensures that key cultural or stylistic elements of the source language are maintained while making the text comprehensible to the target audience.

5. Translation by paraphrase using related word

The translator employs translation by paraphrase using a related word by rephrasing the concept expressed in the source language with a different but related lexical form in the

target language. This strategy involves substituting the source-language term with its synonym or equivalent in the target language (Junining & Kusuma, 2020). Translation by paraphrase using a related word is demonstrated in the translation of "Goof off" as "Main-Main" and "That's laying it on a bit thick, don't you think?" as "Itu agak berlebihan, bukan?" in the film *Inside Out 2*. In the first example, "Goof off" refers to wasting time or engaging in playful, non-serious activities. The translation "Main-Main" captures the essence of casual or playful behaviour, though it uses a term more natural and familiar in the target language. In the second example, "That's laying it on a bit thick" is an idiomatic expression indicating exaggeration. The translation "Itu agak berlebihan" conveys the same meaning by paraphrasing with a related phrase that aligns with the context in the target language. Both examples illustrate how paraphrasing with related words preserves the original message while ensuring the translation remains accessible and culturally relevant to the target audience.

6. Translation by paraphrase using unrelated word

Translation by paraphrase using unrelated words is applied when the source language term has no direct lexical equivalent in the target language. This strategy can be somewhat challenging, as a single word from the source text is often replaced by a longer explanation or description in the target language to convey the intended meaning accurately (Junining & Kusuma, 2020). Translation by paraphrase using unrelated words is illustrated in the translation of "Thread the needle!" as "Seperti latihan kita!" and "You are gonna knock the coach's skates off!" as "Kau akan membuat pelatih kagum!" in the film *Inside Out 2*. In the first example, "Thread the needle" is an idiomatic expression meaning to perform a difficult or precise action. Since this idiom lacks a direct equivalent in the target language, it is paraphrased as "Seperti latihan kita!" (Like our practice!), conveying the idea of precision or execution in the context of preparation. Similarly, "You are gonna knock the coach's skates off!" is an informal phrase suggesting an impressive performance that would astonish the coach. This is paraphrased as "Kau akan membuat pelatih kagum!" (You will amaze the coach!), focusing on the intended impact rather than attempting a literal translation. Both examples show how paraphrasing with unrelated words ensures that the core meaning and

emotional tone of the source text are preserved in a way that resonates with the target audience.

7. Translation by omission

Translation by omission is a strategy where the translator removes specific items or expressions that are not essential for conveying the overall meaning in the target language. While this approach can result in a smoother and more natural translation, it may also reduce expressiveness and potentially lead to some loss of meaning. As a result, this method should be used sparingly and considered only as a last resort when other strategies are not feasible (Junining & Kusuma, 2020). Translation by omission is exemplified in the translation of "What the heck is that?" as "Apa itu?" and "Jiminy mother-loving toaster strudel!" as "Aku benar-benar kesal dan sebal!" in the film *Inside Out 2*. In the first example, the phrase "What the heck" includes a mild exclamation of surprise or confusion, but this nuance is omitted in the target text, simplifying the translation to "Apa itu?" (What is that?). The omission focuses on the core question, making the translation more concise while sacrificing the expressive tone of the original. Similarly, in the second example, the colourful and exaggerated phrase "Jiminy mother-loving toaster strudel!" is simplified to "Aku benar-benar kesal dan sebal!" (I'm really upset and annoyed!). The translation omits the quirky and humorous elements of the original expression, opting instead for a straightforward description of the character's feelings. These examples demonstrate how omission can streamline dialogue for clarity and naturalness, though at the expense of some expressive or cultural elements from the source text.

8. Translation by adaptation

This technique is used when terms in the source language (SL) have corresponding equivalents in the target language (TL). It is commonly employed in dubbing, where the translation process is deeply intertwined with cultural elements. Adaptation plays a crucial role in such cases, as it is closely associated with cultural translation. This method is typically applied when a culturally specific element in the source language lacks a direct equivalent in the target culture. By employing this technique, the translator replaces the

cultural reference from the source text with one that aligns with the target culture, effectively shifting the cultural context (Sukmaningrum et al., 2022). Translation by adaptation is demonstrated in the translation of "We're there!" as "Kami ikut!" and "Aw, man!" as "Ya ampun!" in the film *Inside Out 2*. In the first example, "We're there!" literally suggests physical presence or arrival, but it is adapted to "Kami ikut!" (We're in!) to reflect a contextual meaning of participation or inclusion, which aligns better with the cultural and situational context of the target audience. Similarly, "Aw, man!" is an informal exclamation expressing disappointment or surprise. This is adapted as "Ya ampun!" (Oh my gosh!), a culturally familiar expression that conveys similar emotions while fitting naturally into the target language. These adaptations showcase how cultural and contextual shifts can make the translation more relatable and fluid for the target audience, preserving the intended tone and meaning of the original dialogue.

9. Direct translation

Direct translation, often referred to as literal translation, focuses on achieving a word-for-word alignment between the source and target languages. It seeks to create a direct connection between the two languages, maintaining the original sentence structure and vocabulary as faithfully as possible. Direct translation is evident in the translation of "Bring it in!" as "Berkumpul!" and "She shoots and she scores!" as "Dia menembak dan masuk!" in the *film Inside Out 2*. In the first example, "Bring it in!" is directly translated to "Berkumpul!" (Gather!), retaining the command and essence of the original phrase without altering its meaning or structure. The translation matches the context of calling a group together, making it straightforward and effective. In the second example, "She shoots and she scores!" is rendered as "Dia menembak dan masuk!" (She shoots and it goes in!), closely mirroring the original text. This direct correspondence preserves the excitement and dynamic action of the original dialogue, ensuring the translation aligns perfectly with the scene. Both examples illustrate how direct translation maintains linguistic and contextual fidelity, making the message clear and easily understood by the target audience.

CONCLUSIONS

This study analyzed the types of slang and the strategies used to translate them in the movie *Inside Out 2*. Of the five categories of slang proposed by Allan and Burridge, four were identified: fresh and creative, flippant, imitative, and clipping. Among these, imitative slang was the most prevalent. The translation strategies revealed a strong preference for direct translation, ensuring clarity and accuracy while maintaining the original meaning. However, paraphrasing—both with related and unrelated words—was also prominent, reflecting the translator's effort to preserve the tone and context of the original expressions. Cultural substitution and loan words were employed selectively to adapt culturally specific terms effectively. Overall, the study underscores the importance of balancing linguistic equivalence and cultural relevance in subtitle translation.

Future translators are encouraged to adopt a flexible approach that balances direct translation with cultural and linguistic adaptation. Employing strategies such as paraphrasing and cultural substitution can help convey the intended meaning more effectively while ensuring it resonates with the target audience. For researchers, further studies could investigate the reception of translated slang among target audiences, focusing on whether the applied strategies enhance comprehension and engagement. Subtitling professionals should strive to maintain the original tone and intent of the source language, particularly when dealing with slang. Training programs could benefit from incorporating case studies like this research to refine translation strategies. In the field of education, the findings of this study can be integrated into translation and linguistics curricula, providing students with a deeper understanding of the challenges and complexities involved in translating slang and idiomatic expressions in audiovisual media.

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