



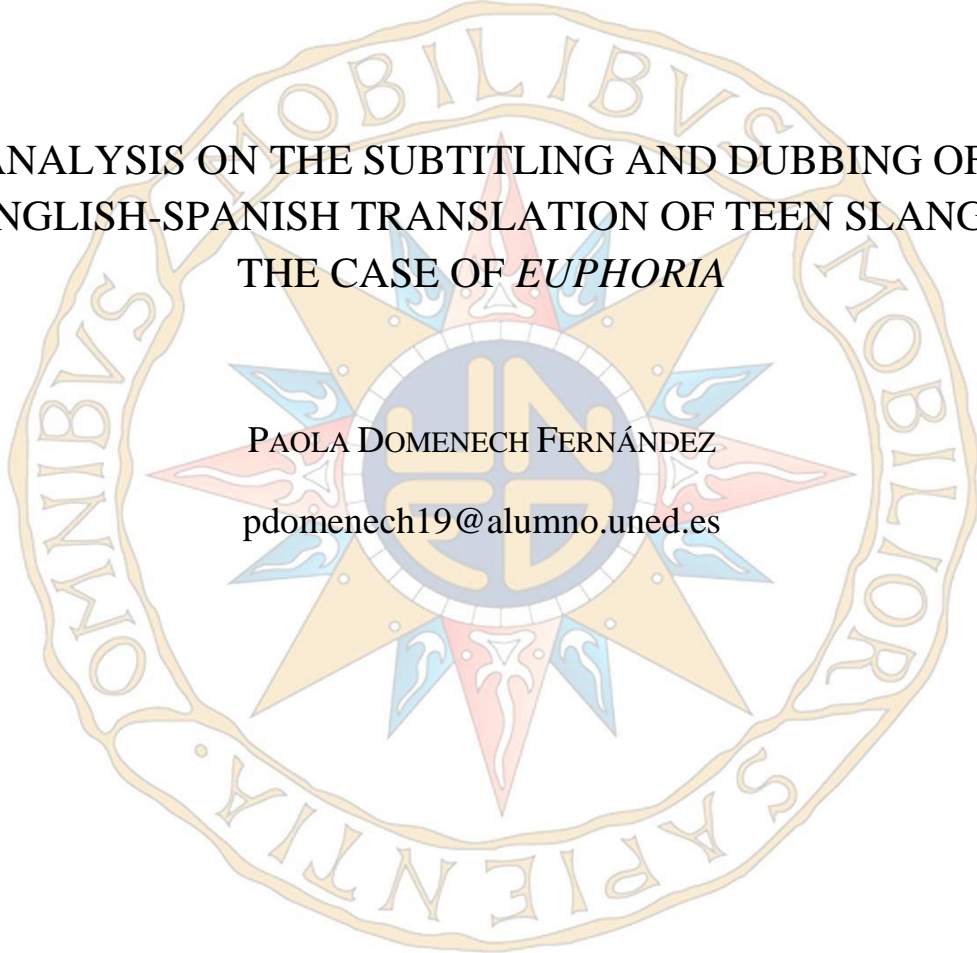
TRABAJO FIN DE GRADO

**GRADO EN ESTUDIOS INGLESES: LENGUA,
LITERATURA Y CULTURA**

ANALYSIS ON THE SUBTITLING AND DUBBING OF
ENGLISH-SPANISH TRANSLATION OF TEEN SLANG.
THE CASE OF *EUPHORIA*

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ABSTRACT

The present paper is a descriptive study of the English-Spanish translation of both modalities of Audiovisual Translation (AVT), subtitling and dubbing, of the three first chapters of the series *Euphoria*, focusing mainly on teen slang. It revises others author's techniques in order to analyse later 90 examples included in the corpus. The aim of this paper is to discover what the techniques most commonly used are, whether the subtitling version and dubbed version use the same ones, discover the trends of both subtitling and dubbing in teen slang, to what extent the original teen nuance has been maintained, etc.

El presente TFG es un estudio descriptivo de la traducción de inglés al español de las dos modalidades de la Traducción Audiovisual (TAV): subtitulación y doblaje, de los tres primeros capítulos de la serie *Euphoria*, centrándose, principalmente, en el lenguaje juvenil. Se revisan las técnicas que otros autores han estudiado para analizar, más tarde, un total de 90 ejemplos incluidos en el corpus del trabajo. El objetivo principal del TFG es descubrir cuáles son las técnicas que más se utilizan, si tanto la subtitulación como el doblaje utilizan las mismas técnicas, descubrir los patrones que se repiten en la subtitulación y en el doblaje del lenguaje juvenil, hasta qué punto se ha mantenido el matiz del lenguaje juvenil, etc.

KEY WORDS

audiovisual translation, subtitling, dubbing, translation techniques, linguistic variation, teen slang.

traducción audiovisual, subtitulación, doblaje, técnicas de traducción, variación lingüística, lenguaje juvenil.

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LIST OF ABBREVIATIONS

AVT = Audiovisual Translation
AV =Audiovisual
S = Subtitling
D = Dubbing
LV = Linguistic Variation
OT = Original Text
SL = Source Language
TL = Target Language
SC = Source Culture
TC = Target Culture
FS = Formal Speech
IS = Informal Speech
TCR = Time Code Reading
O.V. = Original Version
S.V. = Subtitled Version
D.V. = Dubbed Version

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1. Introduction

The aim of this paper is to investigate the degree of equivalence in teen slang in both subtitling and dubbing as well as to categorize the most frequent translation techniques in Audiovisual Translation (AVT from now onwards) to deal with teen slang.

In this section we will make a general overview of this TFG. First, we will contextualize the general issue of AVT, in which subtitling and dubbing are main types of. Linguistic variation, teen slang, translation techniques are also explained. Moreover, justification of the theme and objectives of the work will be provided. We will end describing the methodology followed.

1.1. Context

We are surrounded by advertisements, films, shows, programmes, etc. and, although we may receive them in our language, many of them could have been already translated from other languages. As a result, translation is everywhere nowadays.

This changing situation is reflected in the terms in which we refer to AVT. The first studies referred to it as *screen translation* or *film translation*, then, when TV and video became popular, the term *language transfer* was introduced. And, lastly, the introduction of the term *audiovisual translation*, which is defined as the translation of recorded audiovisual material (Karamitroglou, 2000, pp. 2), which would include film, radio, television, etc. With this term, “audiovisual” means film, radio, television and video media (Gambier, 2003, pp. 171)

Talking about AVT modes, Chaume divides them into: “doblaje, subtitulación, voces superpuestas, interpretación simultánea de textos audiovisuales, narración, doblaje parcial y comentario libre” (2004, pp. 31). These AVT modes can be divided into two groups: dominant and challenging (Gambier, 2003, pp. 172). The dominant types are interlingual subtitling, dubbing, consecutive interpreting, simultaneous interpreting, voice-over, free commentary, simultaneous translation and multilingual production. On the other hand, challenging types include translation scenario/script, intralingual subtitling, live subtitling, surtitling and audio description. (Gambier, 2003, pp. 174)

There is a special term we cannot forget about: slang, which is a very informal language which is usually spoken by particular groups of people. More specifically, this work will focus on the translation of teen slang, that is, the language that young people use when they communicate with each other. It contains specific expressions and terms, which make its comprehension difficult to other people who are not part of this group. Here follow a few examples of slang: *tacky* (“cutre”), *ace* (“genial”), or expressions: *you’re asking for trouble* (“te estás buscando problemas”), *up to my eyeballs* (“hasta las narices”).

When a translator faces a text in its original form with the aim of providing a good translation, s/he has to cope with different problems: the speaker’s dialect, sociolect or idiolect, the register employed, the use of humour, the slang, etc.

1.2. Justification and objectives

This work will shed light on the not so much explored field of translation of teen slang for subtitling and dubbing. For this purpose, the chosen show for the corpus is the American teen drama series created by Sam Levinson, called *Euphoria* (2019-present), which follows a group of students who have experiences of sex, drugs, trauma, friendship and love. The proposed examples belong to the first three chapters of the first season of the series, and its dubbing and subtitles versions correspond to the ones provided by HBO.

Focusing on the choice of the series, *Euphoria*, it has an updated corpus which touches themes typically of teen slang. The fact that this series is so modern –in fact, it was released on June 2019 – can really give us a current overview of the level of adequacy and/or accuracy involved in the field of Audiovisual Translation as regards the translation of teen slang.

There are two different issues to analyze. The first one is the subtitling done from the original English version to Spanish, and the second is the dubbing version from original English version to Spanish.

The main aim of this paper is to quantify the AV methods of translation and to see what are the ones more used in translating teen slang and to what extent its real and original meaning (and consequently, teen slang) is respected. Hence, the main research objectives are:

To categorize the most frequent translation techniques in AVT to deal with teen slang and figure out whether the subtitling version and the dubbed version use the same techniques.

To analyze the degree of equivalence that has been maintained between the original version and subtitling or dubbing versions. Here, two further questions could be posed: To what extent has the translator maintained the nuance of teen slang? What are the common trends in both modalities?

1.3. Methodology and structure

Out of the four types of methodology which could be chosen (descriptive, sociological, cognitive and cultural), the chosen for this paper is the descriptive one. This methodology aims to search for norms or recurrent patterns in translations. In other words, its objective is to search for norms that govern behaviour, although something which has to be taken into account is that norms are different in different cultures and at diverse historical times.

In order to carry out this project, the topic chosen is subtitling and dubbing focused on teen slang, so the corpus selected is from a teen American series whose content is full of teenager themes such as drugs, sex, friendship, love, etc. in order to give a real perspective of the translation focused on this particular slang.

Altogether, 90 is the accurate number of examples which have been selected and analysed, some of them (the most illustrative) are portrayed in the study section, whereas the other ones can be found in the index. The study is ordered by techniques presented in the theoretical framework: borrowing, calque, literal translation, etc. 11 techniques in total.

The strategy followed is the creation of a series of charts which include the most important facts of the selected quote: the season and the episode to which it belongs, the TCR (Time Code Reading), then the Original Version (O.V.), after the Subtitled Version (S.V.) or Dubbed Version (D.V.) , then the technique or, techniques employed, and a final column with a question: "Slang maintained?" to, later, give answer to whether the translator has maintained teen slang.

Focusing on the structure, the theoretical background will provide a brief account of the history of Audiovisual Translation (AVT) and two of its most important subfields: subtitling and dubbing. After explaining them in-depth, there is an item “Subtitling vs. Dubbing” in which they are contrasted. Moreover, Linguistic Variation (LV) is introduced to talk then about colloquial languages, then a section to describe what a slang is, its characteristics, and types, and within them, teen slang, which occupy another section to talk about the most important studies of swearwords, really characteristic of this type of slang.

Then, AVT techniques are presented in a table which has 3 columns: technique, description and example, in order to make the reader familiarize with them.

Then, the study follows. In this part, we will include the examples of the series and its corresponding analysis in the aforementioned tables created for this purpose.

In order to give answer to the objectives posed, a series of charts and graphs will show the translation techniques that have been more frequently used when a translator deals with teen slang in both subtitling and dubbing and give some conclusions which will provide specific answers to the initial objectives of the paper.

2. Theoretical Background

The following section will focus on the study of different fields that are important to understand in depth this paper. First, AVT is explained since its starting period; a brief walk through its origins and development is included. Once this is explained, the two audiovisual (AV from now onwards) modes that are the focus of this work are presented in depth: subtitling and dubbing, with the addition of a section which includes their main differences and their implications.

The next part presents different translation techniques that will be very useful in order to discuss later the ones more used in the translation of *Euphoria*.

Finally, Linguistic Variation is explained in order to introduce later colloquial language, its levels, and the variation which lies at the heart of the study: teen slang.

2.1. Audiovisual Translation (AVT)

It is undeniable that we live in an audiovisual world: tablets, smartphones, television, etc. We are surrounded by multiple devices. Western civilisation uses audiovisual products as part of their social daily practices. And, as audiovisual products grow, audiovisual translation also grows. But, to understand the current situation of Audiovisual Translation, it is important to know its origins and stages.

Although Audiovisual Translation (AVT) has its origins with the very beginning of the cinema (1895), it has not been a relatively known field of research until 20th century. Over the last 20 years, the audiovisual industry has increased exponentially.

The first studies of Audiovisual Translation (AVT) were scattered in a wide range of publications: cinema, translation journals, newspapers, magazines, etc. Following Díaz-Cintas (2010), even sometimes, these manuscripts were passed around among professionals without being published, so this lack of sources of research material made the starting period of the field a bit complicated.

Laks's *Le sous-titrage de films* (1957) is considered the first volume to have been written on subtitling. It dates back from 1957 and consists only in 62 pages, which provides the reader with an overview of the technique of subtitling.

Its publication was made as *livre d'auteur*, which made its spread even more limited, and this copy was only witnessed by few people.

During the decades of 1960s and 1970s, the journal *Babel* published a special issue on cinema translation which contained contributions by Caillé (1960) and Cary (1960). In that period, written works that were published focused on the figure of the audiovisual translator, the stages of translations, differences between dubbing and subtitling, etc. One important article is Marleau's "*Le sous-titres.... Un mal nécessaire*", where Marleau classified the different challenges subtitling faces in four different categories: technological, psychological, artistic-aesthetic, and linguistic. This author also clarified some recommendations on the way of representing subtitles. In 1987, a series of relevant articles and books were published, and contributed, in part, to the construction of an AVT background. These articles were written by authors such as Pommier (1988), Luiken et al. (1991) and Ivarsson (1992), and were product to the interest triggered by the first conference held about AVT: Conference on Dubbing and Subtitling, held in Stockholm in 1987 under the auspices of the European Broadcasting Union (EBU).

One of the first scholars who discussed the translational implications when dubbing and subtitling was Dirk Delabastita (1990). His contributions revolve around new developments and shaping translation theory (what is known as the "cultural turn").

Similarly, Lambert (1989) published "*La traduction, les langues et la communication de masse*", a work about the power of mass media in society as well as the language and translation. He introduced a new perspective on the way of seeing AVT: how susceptible audiovisual productions can be to manipulative and ideological forces.

From then, papers, books, articles and conferences have not stopped being published. In others words, publications on the subject are frequent these days and conferences are held regularly in every part of the world. What started as a minor subject has become, today, a global issue which is constantly changing and developing. In fact, AVT is, nowadays, one of the most essential means in order to achieve a successful communication among diverse languages.

Among the different AVT practices, subtitling is, along with dubbing, the main points of focus in this study.

2.1.1. Subtitling

Throughout the years and different authors, the meaning of subtitling has been constantly changing. First used in 1929, subtitling can be defined as “the process of providing synchronized captions for film and television dialogue” (Shuttleworth & Cowie, 1997, pp.161), whose definition was only the beginning of subtitling.

A few years later, Baker & Saldanha claimed that translation “consists of the production of snippets of written text (...) to be superimposed on visual footage (...) while an audiovisual text is projected, played or broadcast” (2009, pp. 14). The definition widened, now it was not only focused on television or film, but also in, for example, radio or opera.

In 2007, O’Connell defined subtitling as “supplementing the original voice sound track by adding written text on the screen” (pp. 169), a definition which embodies, in a general view, that subtitling supplements the original voice in any kind of medium. That is, the main point of subtitling is to give access to foreign viewers of an audiovisual product in a written way.

There are two ways of describing subtitles, from a technical and linguistic perspective, as it can be appreciated in figure 1.

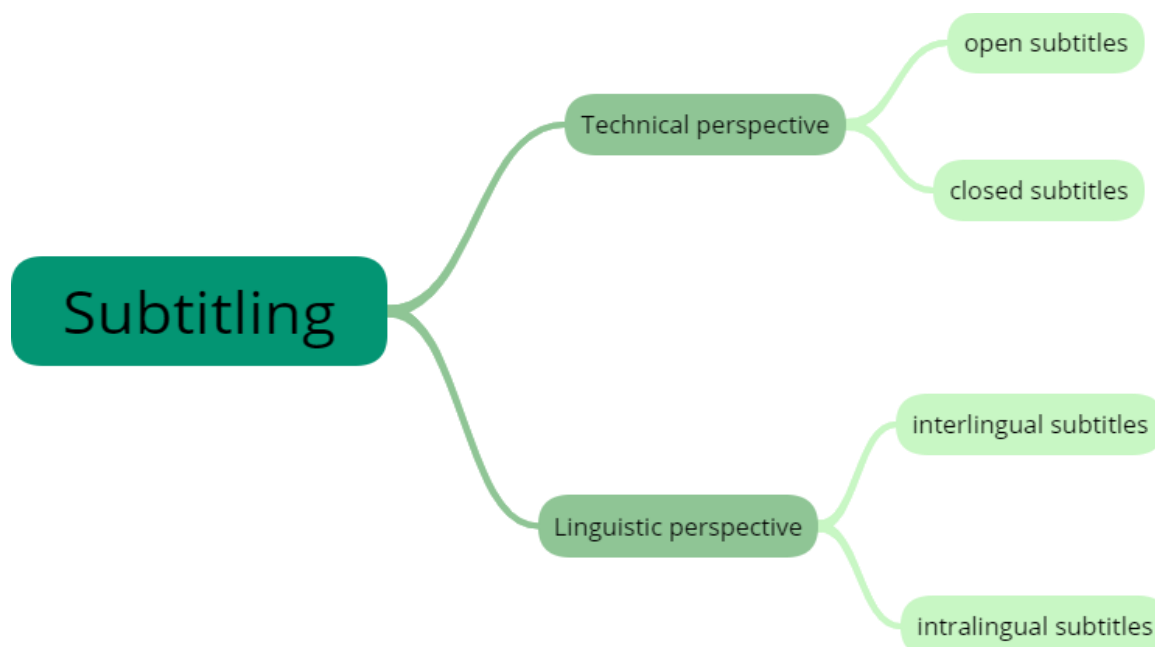


Figure 1. Parameters of subtitling (Díaz-Cintas, 2010)

In the technical perspective, subtitles can be open or closed. Open subtitles is “when they are delivered together with the image and cannot be turned off” (Díaz-Cintas, 2010, pp. 346) as for example, in the cinema. On the other hand, closed subtitles are optional, that is, the viewer can decide if they appear or not, as on most DVDs.

In the linguistical parameter, language is of course the distinctive feature. As Bartoll points out, it signifies “the relationship that is established between source and target languages, whether this is the same or not” (2004, pp. 57). There are two categories: interlingual and intralingual subtitling.

- I. Interlingual subtitling: The essential point of this type of subtitles is the transfer or translation between two different languages. But it is important to highlight that in interlingual subtitling not only two languages are involved, but also speech and writing. Bilingual subtitles are part of this category, and “are produced in areas where two or more languages are spoken” (Díaz-Cintas, 2010, pp. 347)
- II. Intralingual subtitling: It is subtitling within the same language. Díaz-Cintas claims that “they are also known as captions in American English, where the language of the subtitles and the programme coincide” (2010, pp.347). Intralingual subtitling may have different target audiences: the deaf and hard of hearing, language learners and karaoke singers (Díaz-Cintas, 2001, 2006; Gottlieb, 2005; O’Connell, 2007). In the past, intralingual subtitles were used in terms of accessibility, for example subtitles for the deaf or hard-of-hearing (SDH). Another use of intralingual subtitling is respeaking, a technique which is used to subtitle live programmes and which consists in the adaptation of the content.

No matter the type of subtitle, the task of the subtitler needs to follow a series of technical recommendations regarding diverse categories, specially related to space and time restrictions. Leppihalme (1994) and Díaz-Cintas & Remael (2010, pp.19-21) classify the guidelines posed in the subtitling process in various terms:

- I. Space: The number of characters is usually limited to around 37 characters per line with maximum two lines for one image, although the number of characters may differ from one language to another.
- II. Time: Another guideline is the limit regarding the time the subtitle stays on screen. It must not be longer than six seconds. The media is 4 seconds and 6 seconds those of two lines. This depends on the reading speed of the viewers, the time available and the lexical-semantic level of the O.V. (Talaván et al., 2016)
- III. Synchrony: The subtitle has to match with the dialogue, in an attempt to make the people appearing on screen convey the sentence read by the viewer. Díaz-Cintas & Remael (2010) point out that what the translator needs to keep in mind is not merely linguistic, but rather semiotic cohesion. That is, the point is to observe the synchrony between subtitles and images, to create a logical overview in which subtitle and audio are matched.
- IV. Position on screen: The subtitle should be positioned between 10% from each frame edge to be in the central and at the bottom of the screen. In addition, there are some terms that are important to highlight and that are linked with synchrony are reduction and segmentation. It should be always visible, and its aim is to guide the reader in the audiovisual text. On the other hand, a slight asynchrony can occur among languages, especially when the content of the product is difficult to translate. This slight asynchrony cannot be confused with a total asynchrony, which would confuse the viewers and make the public not to enjoy the audiovisual product.

Once subtitling is explained, let us turn to dubbing, the other AVT mode of main importance in the paper.

2.1.2. Dubbing

Dubbing consists in the recording of a sound track in the target language for an audiovisual product in the source language. Translated words substitute the original audio, translating them from one language to another and, thus, replacing the audio track for the new audience. In fact, Díaz-Cintas and Orero classify dubbing as a kind of “covert translation” because “it creates the illusion

that people on screen speak the same language as the viewer's by hiding the translation act" (2010, pp. 442).

Although dubbing is nowadays really used, it has several disadvantages. One, and perhaps the most obvious, is the lack of authenticity. When somebody speaks, part of her personality is her voice, which is closely linked to his/her facial expressions, gestures and body language. Unfortunately, this part of personality is sacrificed when a character's voice is substituted by another voice. Another handicap dubbing has to face is the loss of credibility. In theory, dubbing should be seen as a synonym of realism, of naturalness. In relation with that, universal features such as joy or pain cannot be ignored, and sometimes, the new audio track does not take into account those feelings, or they do not convey them in the same realistic way than the original one.

A further drawback to be considered is cost: dubbing is very expensive. So, what makes dubbing a viable alternative? Following Tveit (2009), the argument seems to be that costs do not matter too much if revenues are big enough. That is, dubbing is carried out as people demand it. There are several people who prefer to see a series or a movie with their own language in the audio instead of reading the subtitles, so the dubbing process is worth it when there are people willing to see it.

One feature that is of great importance in dubbing is lip synchronisation, that is, the original source audio is replaced with another language. What is important is that the new language is matched with the speaker's mouth movement. The translator must find words that not only mean the same as in the source language, but also that sound similar. There is a quote from Chaume (2016, pp.2) which summarizes this aforementioned problem:

matching the translation with the onscreen actors' mouth articulation (lip-synch) and body movements (kinesic synchrony), and especially matching the duration of the original actor's utterances and pauses with the translation (isochrony) is considered to be a cornerstone of dubbing; in other words, compliance with synchronization norms is mandatory.

Following the pioneering study of Fodor in 1976, he recommends that "the dubbing actor should imitate the gestures of the screen actor in order to come as close as possible to the original as far as verbal mimicry is concerned". (Chaume, 2016, pp. 3) According to that, there would not be any differences

whether viewers listen the original audiotrack or the dubbed one, as the gestures of the screen actor will perfectly adjust to the new track.

There are several audio-related AVT modes that are worth mentioning. Following Chaume, revoicing includes all those “modes based on recording and inserting a new soundtrack and subsequent sound synchronisation” (2013, pp. 107), which is a kind of readjustment in order to make the audio, and consequently, the series or movie, more realistic.

Following Talaván et al. (2016), there have been recorded the most important types of dubbing.

Voiceover is the first explained technique. It is the oral transference of the content of the original text in the target language (OT and TL respectively from now onwards). The main characteristic is that the volume of the original track is lower than the new track, which is listened loudly. Normally, there is a slight delay between both voices.

Another type of revoicing is audio description, a modality which is dedicated to viewers with visual disability. It does not only express the words of the actors/actresses, but also the description of the scenery, their clothes, characters, etc. Its aim is to make blind people imagine perfectly the scene. This technique cannot be confused with narration, a technique which is carried out by just one voice. Instead of a translator, it is an actor or a journalist who brings about the technique. Normally, what appears in the screen is described orally and it is not stylistically true to the original, that is, the performer can expand on it.

Other types of audio-related AVT modes are free commentary and interpretation. Free commentary is an oral technique which is commonly used in humorous ones. On it, a new track is used and it can be linked to the description technique. It is really used because it gives freedom to the performer. On the other hand, interpretation is a modality which consists on the oral translation of the source language (SL) to a TL. There are two types: simultaneous or consecutive. Simultaneous translation is the transfer of the oral text in the SL to the TL, whereas the consecutive translation occurs when the performer transfers the message to the TL after making some notes.

2.1.3. Subtitling vs. Dubbing

In the aforementioned lines both subtitling and dubbing as the main modes of AVT have been explained. That both are clearly different is a fact, but it is important to know their main differences in depth as well as its implications.

Although their aim is the same, they cover different necessities depending of the viewer. Following Talaván et al., (2016)

El doblaje cubre las necesidades de los espectadores que no conozcan o dominen suficientemente la LO (lengua origen) del original y prefieran no tener que leer la traducción en forma de subtítulos. Por otro lado, la subtitulación mantiene las pistas originales de los personajes, lo que hace que exista mayor realismo.

In other words, subtitling keeps the original tracks intact, which carries a hinge of realism, and at the same time is used with the purpose of learning foreign languages; while dubbing is used as a more comfortable alternative in which viewers do not have to read in order to understand the plot.

Another difference between them has to do with economical issues. Dubbing is more difficult and expensive, whereas in subtitling the original track is not modified and normally, it is far less difficult and cheaper than dubbing. (Talaván et al., 2016)

Dubbing and subtitling have not triggered in the same way in Europe. France, for instance, became one of the countries that experimented with both dubbing and subtitling. Following Tveit “French grew gradually dissatisfied with both subtitling and dubbing, whereas other countries such as Spain or Germany developed into dubbing stronghold while the Scandinavian countries and the Netherlands, on the other hand, opted for subtitling”. (2009, pp. 85)

In line with that, some countries opted for subtitling and others opted for dubbing, but if there is a conclusion, is that AVT modes have not worked the same way in the different parts of Europe. This could be because of the likes of the people themselves, the way the subtitled version or dubbed version is carried out, etc.

Another difference between subtitling and dubbing regarding linguistic restraints, is that writing has a higher lexical density as well as a greater economy of expression, whereas spoken language tends to contain unfinished sentences with redundant speech and interruption which can hardly ever be perfectly translated in subtitling. Following Tveit: “it is difficult to retain the

flavour of the spoken mode in subtitles. When it comes to keeping the register and appropriateness of the SL-version dubbing can undoubtedly be at an advantage” (2009, pp. 88). That is one of the most important aspects of subtitling to take into account: the loss of information. The subtitler does not have room for complex structures; s/he tends to be brief, which can result in the loss of lexical meaning. Dubbing does not have to take into account brevity, but that the choice of words is as accurate as possible.

In addition to linguistic restraints there is the visual factor. Viewers are often unable to focus on oral, visual and textual information, as it is necessary in subtitling. As a result, subtitles should synchronise not only with speech, but also with image, in an attempt to make it clearer and easier to the viewers.

A further point concerns reading speed, which may affect viewers’ subject. To be constantly reading may affect the way viewers see the audiovisual product, whereas in dubbing, this is not a constraint, as the new audio guides the reader in the chosen language. Table 1 summarizes the aforementioned features compared:

| Table 1. Differences and implications of subtitling and dubbing | | | | |
|--|--|---|--|--|
| Difference | Subtitling | Dubbing | Implications | |
| Necessities | Learn foreign languages, original source language | Different source language and target language | Subtitling: more realism | Dubbing: more comfortable |
| Economic issues | Less complex and cheaper | More complex and more expensive | S: some countries prefer it as it is cheaper | D: easy to find, it is hard to find films, shows, in the TL. |
| Development | More common in Netherlands | More common in Mediterranean countries | AVT modes have not developed the same way in different places. | |
| Linguistic restraints | Unfinished sentences, interruptions, redundant speech... | Higher lexical density, expression | S: harder to translate and maintain the flavour of | D: it is easier to adapt small details such as |

| | | | | |
|-----------------------|---|-------------------------------|---|---|
| | | | spoken discourse, there is a loss of information | interruptions, unfinished sentences... to the TL. |
| Visual factors | Viewers have to follow the discourse, the images, the subtitles, etc. | The audio guides the viewers. | S: inability to focus on oral, visual, textual information. | D: easier to follow. |

As aforementioned, there are several characteristics that contribute to the choice of one option or the other. What is important to remember is that they are not two opposed modalities of AVT, in fact, they complement the field and they offer different possibilities and cover diverse necessities.

2.2. Translation techniques

Before going to the research of the subtitling and dubbing techniques of *Euphoria*, it is important to stress that this paper is based on the techniques identified by Martí Ferriol (2010, pp. 91-94) that are focused in audiovisual translation. They have been classified in table 2:

| Table 2. Translation techniques (Martí Ferriol, 2010) | | |
|--|--|---|
| Technique | Description | Example |
| Borrowing | The use of a word or an expression from SL and used in the TL but in a “naturalized form”. | anatomy, meditate, insane (from Latin), or ballet, quiche, roulette (from French). |
| Calque | Literal translation of a foreign word. Calque expressions consist of imitating the manner of expression of the ST and TT. | honeymoon = luna de miel, hard disk = disco duro, skyscraper = rascacielos |
| Literal translation | Represented exactly the same as the original, but without having in mind the accurate number of words and the order might be altered. In every calque there is an example of literal | weekend = fin de semana, grasshopper = saltamontes, creditcard = tarjeta de crédito, microwave = microondas |

| | | |
|----------------------------|---|---|
| | translation. | |
| Equivalence | Equivalent expression in the TL but using completely different stylistic and structural methods. | split hairs= buscar los tres pies al gato beat around the bush = andarse por las ramas pull someone's leg = tomarle el pelo a alguien |
| Elision | Elimination of an element in the TL. | -Dame esa botella de agua/ Dame esa botella. |
| Generalisation | Translation of a more specific word with a more general one. | -I love tulips/ Me encantan las flores. -I love Mercedes/Me encantan los coches. |
| Transposition | Change of either a grammatical category or the verbal voice (adverb for verb, adverb for noun, adverb for adjective, verb for noun...). | -I don't like drugs/ No me gusta drogarme. |
| Adaptation | It is the translation of typical cultural elements from the SL to the TL. | -Una botella de agua Evian/ Una botella de agua Lanjarón. |
| Discursive creation | Translation of an element for another totally unpredictable one. | I love you, B. / Te quiero, guapa. |
| Neutralization | Translation of an element making a generalisation or a particularisation. | I don't fucking want this/ No quiero esto. |
| Specification | It is when the SL grammatical category which has a general meaning, is translated by a more specific meaning. | He was famous/ Paul era famoso. |

The choice of the technique is not the only difficulty that the translator has to face when making a translation, that is to say, there are plenty of other hitches which can slow down the process of translating and which are explained in the following section.

2.2.1. Added difficulties in AVT

It is far from clear that the process translators have to face is not an easy one. In addition to the aforementioned choice of the most realistic translation techniques to achieve both accuracy and naturalness in the translation process, translators have to cope with another reality: some added difficulties which, sometimes, do not depend on themselves. Chaume (2004) establishes an analysis which aims to list the different added difficulties that are common in AVT field and to propose some solutions according to their specific characteristics. This author establishes two different dimensions: external and internal.

- I) Among external factors, professional elements, communication process, sociohistorical and reception elements. All of them have one item in common: they influence in the decisions of the translator.
- II) Internal dimension is focused on the text itself. Some difficulties that can be found are also shared with some translation modalities, such as linguistic-contrastive elements, communicative, pragmatic or semiotic. Another aspect is focused on AVT itself: there are different codes that have to take into account.

Chaume (2004, pp. 305) illustrates the different added difficulties in acoustic and visual channels following taxonomy included in table 3.

Table 3. *Difficulties in acoustic and visual channels*

| | | |
|----------------|--|---|
| Canal acústico | 1. Código lingüístico | 1.1. Nivel fonético-prosódico 1.2. Nivel morfológico 1.3. Nivel sintáctico 1.4. Nivel léxico-semántico |
| | 2. Códigos paralingüísticos | 2.1. Diferenciadores 2.2. Alternantes 2.3. Cualidades primarias de la voz 2.4. Calificadores 2.5. Silencios |
| | 3. Códigos musical y de efectos especiales | 3.1. Banda sonora 3.2. Canciones 3.3. Efectos especiales |
| | 4. Código de colocación del sonido | 4.1. Tipos de voces |
| Canal visual | 5. Código iconográfico | 5.1. Iconos 5.2. Índices 5.3. Símbolos |
| | 6. Código fotográfico | 6.1. Perspectiva 6.2. Iluminación 6.3. Color |
| | 7. Código de planificación | 7.1. Tipos de planos |
| | 8. Código de movilidad | 8.1. Proxémica 8.2. Cinésica 8.3. Articulación bucal |
| | 9. Códigos gráficos | 9.1. Títulos 9.2. Intertítulos 9.3. Textos 9.4. Subtítulos |
| | 10. Códigos sintácticos | 10.1. Nexos 10.2. Signos de puntuación |

The previous table shows the great amount of difficulties that a translator has to cope with when we talk about translating an audiovisual text to cinema or television. Chaume (2004) considers the linguistic code the most important one, as it can be manipulated, reformulated, omitted, etc.

In line with the aim of this paper, in teen slang one of the most important codes is the aforementioned linguistic code, as this specific slang has characteristics that cannot be witnessed if the translation is not well accomplished. But this is not the only one –following the visual channel–. One of great importance is syntactic codes, such as punctuation marks, when subtitling is involved. Teen slang is characteristic of being really natural and of carrying a hinge of enthusiasm, what would be impossible to transmit if the translator does not carry the same sense as the original one.

With all these, AVT must be considered a really hard activity to deal with. It is not just how the original text is created, but how the translator has to take into account all the established parameters to carry out a good translation.

2.3. Linguistic variation (LV)

Linguistic variation (LV from now onwards) can be defined as the evolution of the language because of its relation with society and its variables.

The work of William Labov (1927-present) over the years has inspired documents and studies over the subject which claim that LV is correlated with a wide range of sociological characters of speakers such as political, economical, social, environmental, etc.

But along with Labov, there are also other important researchers who are of great importance in the field of linguistics: Michael Halliday and Noam Chomsky. Halliday's most important contribution is Systemic-Functional Linguistics (SFL) whereas Noam Chomsky's is Transformational Generative Linguistics (TGL). Following Almurashi, "Systemic Functional Linguistics studies the language through meaning (i.e. its function), while Transformational Generative Linguistics is a fully influential and developed version of linguistics through form" (2016, pp. 71-72), that is, both have contributed to the linguistic field in such different ways. Following Ringen, "Chomsky claims that the structure, function, and methods for the evaluation of transformational grammars are analogous to the structure, function and methods, for evaluating

explanatory theories in disciplines like physics and chemistry” (1980, pp. 98). That is, following Chomsky’s TGL (Transformational Generative Linguistics) declare that transformative generative grammars are empirical scientific theories. Halliday (1978) considers that there are diaphasic variations consisting on three factors: field, mode and tenor.

Field is the consequence of the user’s purposive role, that is, what is happening, to whom, where and when. The translator will have to take decisions regarding the terminology s/he will use: active/passive, grammatical structures, etc; mode has to do with the degree of writtenness or spokenness of a text, that is, the way it is transmitted. The translator must choose the accurate register (modern/archaic, technical/non-technical). And finally, tenor is the extent of formality or informality that the information conveys and, as a result, the translator should choose about the way the information will be portrayed.

Before going through with the paper, it is important to explain the meaning, characteristics and levels of a term which is much related to field, mode and tenor: colloquial language.

2.3.1. Colloquial language and its levels

Language is constantly changing due to different factors such as history, geographical localization, users, the communicative situation, etc.

What is also important to remember is that although there are two main variables: oral and written, there is a third category called “written colloquial”.

There are four discursive realizations distinguished, from the most colloquial to the most formal: oral colloquial, written colloquial, oral formal and written formal. (Briz, 1998). What is also true is that, nowadays, colloquial written language is more similar to oral due to, in part, the instantaneous communication applications such as WhatsApp (Briz, 2014).

Focusing on colloquial language, Briz distinguishes three different levels: lexical, syntactic and fonetic (2000, pp. 33). The lexical field will focus mainly on the orality of daily life, that is, recurrent events and forms that normally people tend to say when they express themselves. It is important to note that this classification include redundancies, uncompleted sentences, proformas etc.

The syntactic level includes pragmatic connectors, word-order and deictic elements. Focusing on connectors, their aim could be argumentative or

metalinguistic (Briz, 2014). Argumentative connectors are used in order to explain, discuss or contrast something, and some examples are: “however”, “but” or “because”, whereas the main tenet of metalinguistic connectors is to guide de discourse. It is often conceived as a purpose in which language is used to define or talk about language itself. An example is the connector “well”.

Within word order, the general rule is subject-verb-object, however, when the oral discourse is involved, people do not normally follow this strict pattern. On the contrary, it is quite common to find object-subject-verb. The last syntactic features are conversational connectors such as repetitions or unfinished sentences: “What I said...”

Finally, the phonetic level talks about the pronunciation, intonation and melody contour, that is more susceptible to change in oral speech. An analysis of the phonetical level is really useful, as it gives the receptor information about the issuer. The intonation is the marker which makes the issuer to notice important features such as phonetic widening or emphatic pronunciations, which are common features of colloquial language. There are also other important aspects to take into account when a person is speaking, such as phonetic hesitations, loss or addition of sounds...which are of great importance and gives some hinges to the message.

To understand this meaning, it is important to highlight the differences that exist among formal and informal speech and to give some examples included in table 4.

| Table 4. Differences in formal and informal speech | | | | | |
|---|--|------------------------------------|--|--|--|
| Formal speech | | Informal speech | | Examples | |
| Vocabulary | | | | | |
| Latin/French based words | | AngloSaxon words and phrasal verbs | | Formal speech: ballet, renaissance, guerrilla, plaza, etc. | |
| Uncommon words | | Common words | | Informal speech: breathe, breakfast, hope, etc. | |
| | | | | F.S.: halfpace, agastopia, jentacular, etc. | |
| | | | | I.S.: bed, hot, miss, shape, effect, etc. | |
| Punctuation | | | | | |
| Full words | | Abbreviations, contractions | | F.S.: brother, boyfriend, please, | |
| | | | | I.S.: bro, bf, pls, pov, etc. | |

| | | | |
|-----------------------|----------------------|--|--|
| | | point of view. | |
| Grammar | | | |
| Passive constructions | Active constructions | F.S.: A letter is written | I.S.: I write a letter. |
| Noun phrases | Verb phrases | F.S.: Saturday became a cool, wet day. | I.S.: Do you know me? |
| Complex sentences | Simple sentences | F.S.: Being tired, he went to bed. | I.S.: As he was tired, he went to bed. |
| Indirect questions | Direct questions | F.S.: Can you tell me if he is from Italy? | I.S.: Is he from Italy? |

There are Latin and French based words and uncommon words such as *ballet*, *guerrilla*, etc. The punctuation is perfect and the words are written fully, on contrast to informal speech, which has several abbreviations and contractions. The grammar is full of passive constructions, noun phrases, and complex sentences. On the contrary, informal language has active constructions, verb phrases, simple sentences and direct questions.

Within these variations that normally a speaker can make, it is quite common to find, within the colloquial language framework, slangs; and more particularly, teen slang. This variation is object of study of this paper and it is discussed in the following subsection.

2.3.2. Slang: definitions, characteristics and types

First, let us begin with the general meaning of the word “slang”. Definitions of slang are few and most are subjective. Here are some examples to illustrate.

Some authors see slang as something positive, some of them as something negative; so that it is not an easy task to find a subjective meaning of it.

Some instances of a positive definition of slang are Hayakawa’s and Whitman’s. Hayakawa defines slang as “the poetry of every day life” (1941, pp. 195). He claims that “it vividly expresses people’s feelings about life and about the things they encounter in life”. Walt Whitman, said that “slang is an attempt of common humanity to escape from bald literalism and express itself illimitably” (1885, pp.

573), meaning that the use of slang gives the speakers the freedom of expressing without the necessity of being literal.

On the other hand, a negative view of slang is portrayed in the opinions of Genung, who claims that “slang is to people’s language what an epidemic disease is to their bodily constitution: just as catching and inevitable in its run ... severest where sanitary conditions are most neglected” (1893, pp. 32). Slang is seen by this author as clichéd, idiomatic expressions that do not portray anything positive to the community.

Maybe the most objective definition of slang is: “las palabras y expresiones características y singulares del registro o variante diafásica coloquial son conocidas o denominadas como jerga urbana o argot común” (Sanmartín, 2003, pp. 604).

The characteristic that takes precedence over is the vocabulary. It is really specific one, and the people who belong to that group need to understand and use these specific terms. This is why, sometimes, people who do not belong to it are excluded, because the meaning cannot be easily understood if you are not in.

There are several types of slang, in table 5 the main ones are illustrated:

| Type of slang | Definition | Example |
|---------------------|---|--|
| Geographical | Informal words which belong to a specific region or dialect. They vary from region to region. | American Slang (<i>cheesy</i> = cheap) British Slang (<i>tosh</i> = nonsense) Afro-American Slang (<i>grill</i> = stare) Australian Slang (<i>thongs</i> = sandals) Canadian Slang (<i>chesterfield</i> = sofa) |
| Familiar | Informal words which are included in an specific group of relatives. They are normally characteristic because they carry a hinge of irony or wit. | classmate = <i>mate</i> friend = <i>bro, sis, buddy</i> purchase = <i>grab, score</i> eat = <i>wolf, pig out</i> |
| Professional | Words which are used in a working atmosphere among people who express with technical words which only | Doctors (ASA = aspirin) Scientists (E-coli) Psychologists (psychoanalysis) |

| | | |
|----------------------|--|--|
| | they know. | Mathematics (equation) Linguists (allophone) |
| Social groups | Informal words which are known by the people of an specific social group. It is the sign of identity of the group. | Sport team (corner, drill, sportsmanship) Students (PE=physical education) Teen slang (yo, gucci, lit) |
| Internet | Code which not only affects to the vocabulary, but also grammar and adds iconic elements. | 2day = today ASAP = as soon as possible bt = but RT = retweet |

Although there are other types of slang, table 5 summarizes the most common ones: geographical, familiar, professional, social groups and Internet slang. Among all of them, the one most important in relation to the tenet of this paper is teen slang, which is more developed in the next section.

2.3.2.1. Teen slang

Teen slang is the way teenagers and young people speak. It is a “closed” slang; in the sense that sometimes all these words are hard to decode if you are not used to it, which may lead people think that they are not part of the group. In line with this view, some authors such as Sanmartín claim that “the main tenet of slang is the cohesion among belongings of the group, but that, on the other hand, excludes people from it” (1998, pp. 48).

Some instances to illustrate this slang are: *cheddar* with the meaning of *money*, *lit* to say *amazing* or *dope* which means *cool*. Moreover, abbreviations are also characteristic of this slang, such as *OMG* which stands for *Oh My God* or *Oh My Gosh*, or *YOLO*, which means *You Only Live Once* and, even more illustrative are the shortening of some words: *awks* instead of *awkward*.

What is also remarkable is the fact that slangs were not born in order to exclude people but to unite them under a same way of speaking. In fact, there are several examples of teen slang which have been generalised and that today take part of standard way of speaking.

Following the definition of teen slang by Briz:

Por lenguaje de los jóvenes entendemos la interacción coloquial de o entre los jóvenes, una submodalidad, un subregistro marcado social y culturalmente, que presenta en correlación con dichas marcas y las propias de la situación una serie de características verbales y no verbales (hecho que no niega que puedan estar presentes en otras situaciones de comunicación y, por tanto, en otras modalidades empleadas por los jóvenes). (2003, pp. 142)

Briz claims that teen slang has not got a really distinctive lexic, but rather sociolectal and dialectal characteristics. One of these characteristics is the presence of literary words as well as typical expressions of the formal register.

Generally speaking, teen slang shares some characteristics of colloquial speech, although teen slang has its particular ones. Following Saal (2009, pp. 30), some of them are: existing words used with new meanings, coining of new words, use of figurative language, use of abbreviations or acronyms, shortening of standard words, blending of two words, ironic use of words, borrowings, use and creation of new intensifiers, manipulation of the phonemic structure, use of onomatopoeia, use of proper names as generic or *viceversa*, derivations from popular culture, taboo words and use of tags.

Existing standard language words are used with new meanings: *dog* (“ugly girl”); the creation or coining of new words (neologisms) that have not been received into the standard language: *bowgaydgous* (“nice”); the use of figurative language such as metaphors or metonyms: *cancer sticks* (“cigarettes”); the use of abbreviations and acronyms: *the big A* (“AIDS”); the shortening of standard words, referred to as clipping: *aggro* (“aggressive”); the blending of two words: *sloozy* (“slut” + “floozy”); the ironic use of a word to indicate the opposite meaning: *yeah right* (meaning “of course not”); borrowings from other languages: *mampara* (“fool”); the use and creation of new intensifiers and the “overuse” of these intensifiers: *fantabulous*; manipulation of the phonemic structure of the word to make it look different: *gal* for “girl”; the use of onomatopoeia to simulate a sound: *queef* (a sound during sexual intercourse); the use of proper names as generic nouns and the other way around: *Checkers* (referring to plastic bags); derivations from popular culture (radio, television, movies, etc): *MOMA* (“magazine”); taboo words: *fuck-up*; use of tags: You know, *don't you?*

All these lexical creation techniques stress the notions of informality and naturalness that characterize this slang. On the other hand, there is an opposition between naturalness versus register specificity. Naturalness is the degree of spontaneity in the spoken language which is contrasted to the register specificity of dubbed language. Naturalness can be seen as a synonym to realism, and it can be liable to analysts' inspections of phonological, lexical, syntactic and pragmatic features of AV language.

There are several investigations which endeavour to find out what devices and to what extent AV dialogue aligns to spontaneous conversation, such as for example Baños (2014) and Romero Fresco (2009) in their study of Spanish dubbed version of the show *Friends* (Krane & Kauffman, 1994 - 2004). Their results were that dubbed language is removed from colloquial conversation, that is, it is further less natural. Another example is their study of the Spanish sitcom *Siete vidas* and found a series of unnatural features in the use of intensifiers and pragmatic markers in the dubbed dialogues.

Although audiovisual translators should aim at recreating as well as possible this spontaneous language, it cannot be denied that the dubbing and the subtitling process have their own constraints and that everything is simulated reality, different than the one of the original version. This is the conclusion made by Thawabteh: "However, as languages and cultures define reality in different ways, some interjections are culture-specific and thus pose a challenge for the translator" (2010, pp. 512). This quote can summarize well one of the biggest problems that translators have when they have to cope with a text: slang, culture, tone, audience, etc.

On the other hand, it is important to highlight that swearwords are closely linked to teen slang. Although generally society condemns offensive and taboo terms, their inclusion in people's way of speaking is an efficient way to deal with pain, anger, frustration, etc. Following McEnery (2009), offensive and taboo language has gained power through a process of stigmatisation, but it is important to comment that every culture has its own position about it and that they become a real challenge for translators and mediators to tackle their translation.

As Ávila-Cabrera & Rodríguez point out, "the use of taboo words is seen as vulgar and disrespectful, but the degree of offensiveness that the term carry is

not always related to the perceived strength of the particular term (...) and this load can even change over time". (2018, pp. 206). An example is that some taboo words are used in order to add emphasis to the message, or in different environments which can carry a meaning or another. For instance, if a friend says to another friend: "Hey, nigga" has a really different meaning that if a strange person says a black man: "Hey, nigga".

The study of offensive and taboo language has not been widely researched as other fields of AVT, however there are some studies that are important to mention. *La flor de mi secreto* (Pedro Almodóvar, 1995) is object of study dealing with sexual expressions subtitled from Spanish to English by Díaz-Cintas (2001). Other films which have been object of study are Quentin Tarantino's films, in both AVT modes: subtitling in different studies. (Martínez-Sierra, 2015; Ávila Cabrera, 2015a, 2015b, 2016a, 2016b, 2020) and dubbing (Soler Pardo, 2015). In all of them, the aim is to describe and analyze the different ways of subtitling or dubbing taboo words and swearwords.

In summary, it is important to highlight dubbing and subtitling as the main AVT modes are studied applied to *Euphoria*, as well as understanding of the translation techniques which can be found throughout the three chosen episodes.

Also of great importance is the explanation of colloquial language, its features and types. And more specifically, teen slang, its features and its ways of appearing in the text (swearwords, taboo words, pet words, etc). All this theory is what is being applied in the following section and which correspond to the study of this paper.

3. The Study

The aim of this study is to give answer to different questions concerning AVT translation of teen slang: what are the main used techniques when translating teen slang in subtitling and dubbing? How much do they differ from the original one? For this purpose, the paper follows a descriptive methodology which will help us identify the techniques and to propose, later, the answers to the questions. Focusing on the corpus, the selected corpus is pulled from 3 of the 8 episodes of the teen series *Euphoria*, which have several features which will be of great help for the goal of this paper.

3.1. Corpus and methodology

Euphoria (2019-present) is a TV drama show which is perfectly suitable in order to tackle our purpose: translation in teen slang. It addresses the life of Rue Bennett, a young girl who has just returned home from rehab. Apparently, she has recovered from a drug addiction, but as soon as she can, she buys more drugs from her friend and dealer Fez. Rue suffered in the past from an overdose, so her mother is always watching her and, when Rue comes home late, her mother forces her to take a drug test. She also become friends with a new girl in town called Jules, who is going through a gender reassignment. Other important characters in the plot that makes *Euphoria* an interesting show to analyse are: Kat, Maddy, Nate, Cassie and McKay. Kat is a teenager who suffers from overweight. She changes her mind when she appears to be the only one who is a virgin and one day, she decides to open an online live channel in which she uploads porn videos in exchange for money. Nate and Maddy used to be a couple, but they have recently broken up and they both look for other people to mess around with, which may provoke jealousy on them. On the contrary, Cassie and McKay are a couple who have recently started to date.

The plot of *Euphoria* touches on teen themes such as sex, drugs, love, friendships, identity, trauma, abuse, sexual awakening, teenage suicide, etc. As a result, the examples included in the corpus are related to some of them.

In order to quantify the techniques and to identify the trends in the translation of teen slang, there have been carefully chosen a total of 90 examples, taken from

the three episodes of the first season, in which this slang is present in different ways. Then, to present it in a clear and understandable way, some tables have been created to quantify the most common AV techniques and to present, later, some graphs and conclusions. These tables have been created following the following scheme: number of example, TCR, episode, original version, subtitled or dubbed version, technique and the question “Slang maintained?”. Sometimes there is more than one example in the same number; so each example has been coloured differently (red/purple) so that the reader is able to distinguish them.

All the 90 examples have been organised in a table of great dimensions to have all the examples together and to be able to organise them later by techniques. The following features can help the reader find the example in the series: TCR and episode. TCR corresponds to the initials of Time Code Reading, that is, the intervals of time in which this example can be found in the series, whereas the episode can be 1x01, 1x02 or 1x03. The following columns correspond to the original version (O.V.) and subtitled version (S.V.) or dubbed version (D.V.). To end with, the technique portrayed in the translated version is defined and the final column answers to whether the slang has been maintained in this specific example or not.

Therefore, this data analysis is organised in different sections which correspond to the different explained techniques. Then, in each of them, there are two tables included; the first always corresponds to the subtitled version and the second to the dubbed version, although this is specified in each of the sections to guide the reader in every moment.

3.2. Data analysis

From now on 11 different techniques are presented. In each of the sections, the technique is explained to remind the reader what the technique is about and the amount of examples found in each modality (subtitling and dubbing). Next, there are two tables which correspond to the original version (O.V.) and subtitled version (S.V.) and to the original version (O.V.) and dubbed version (D.V.), always in this same order. After each table there are some brief commentaries of the examples and its relevance on the topic, and the final column gives answer to whether the example preserves the slang or not.

Finally, two things should be noted: the first is that when there is more than one case in the same example, each of them is coloured differently (red and purple); and the second is that these are not the only examples found; these are just the most illustrative ones each technique and the remaining ones are included in the appendices.

3.2.1. Borrowing

Borrowing is a technique which consists in the use of a word or an expression from SL and used in the TL but in a “naturalized form”. There are two types of borrowings: direct borrowings and indirect borrowings. Direct borrowings from a SL to a TL have the tendency of showing evident elements of the SL. There are three types of direct borrowings: loanwords, false loans and hybrid loans. Indirect borrowings are calques and semantic loans. Calques are SL models which are reproduced by literal translation in the TL, and semantic loans are models which are reproduced by existing elements in the TL which acquire new meanings. There are 12 examples of borrowing found in S.V. Table 6 presents the most illustrative ones in the subtitled version (S.V.).

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|---|---------------------------------|--|
| 9 | [00.08.46-00.08.50] | 1x01 | FEZ: She came in yesterday lookin' all Sailor Moon and shit. | FEZ: Llegó ayer, parecía sacada de Sailor Moon . | Borrowing | No, loss of offensive load and teen slang. |
| 33 | [00.27.45-00.27.48] | 1x01 | JAKE: For real, yo. McKay's about to start a Pinterest , guys. | JAKE: McKay está a punto de abrirse una cuenta en Pinterest , no me jodas. | Borrowing | Yes. |
| 36 & 37 | [00.24.27-00.24.32] | 1x01 | RUE: and unless you're Amish , nudes are the currency of love. | RUE: a menos que seas un Amish , los nudes son moneda de cambio. | Borrowing , Borrowing | Yes, in both. |

Table 6 presents 3 instances of the S.V. taken from the corpus to illustrate the technique: Sailor Moon, Amish, nudes... Some examples belong to websites of teen interest such as Pinterest (#33). In general, teen slang is normally maintained, although there is one example (#9) where the offensive load and teen slang have been lost.

In contrast, there are just 8 examples found in the D.V., less than in the S.V. Some of them are the same examples as in the subtitled version, that is, both translators have decided that borrowing was the best choice for the same quote. Table 7 presents 3 of the 8 instances found in the D.V.

Table 7. Borrowing in D.V.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|--|-----------|---|
| 33 | [00.27.45-00.27.48] | 1x01 | JAKE: For real, yo. McKay's about to start a Pinterest , guys. | JAKE: McKay está a punto de abrirse un Pinterest . | Borrowing | No, loss of teen slang due to the omission of "guys". |
| 48 | [00.13.16-00.13.17] | 1x02 | KAT: What's your Reddit username? | KAT: No sé. ¿Cuál es tu nick en Reddit ? | Borrowing | Yes. |
| 70 | [00.40.37-00.40.40] | 1x02 | MOUSE: I got a quap of that Cali medicinal , (...) | MOUSE: También tengo algo de esa mierda de cali (...) | Borrowing | Yes. |

Some examples are shared with the S.V., but there are a few more which are new. As in the S.V., some of them are to illustrate some websites of teen interest such as Reddit (#48) and borrowing also occurs when the translator wants to convey drug names such as "cali". What is of particular interest is the maintenance of the slang. There is just one case, #33, where the slang has not been maintained, the other examples maintain the slang compensating the translation somehow.

3.2.2. Calque

Calque is a type of borrowing, and it consists in the literal translation of a foreign word. It normally imitates the manner of expression of the ST and TT. It is important to appoint that there are different types of calques: the semantic calque (additional meanings of the SL are transferred to the word with the same meaning in the TL), phraseological calque (idiomatic phrases are translated word-for-word and syntactic calque (where a syntactic function or construction in the SL is imitated in TL).

Table 8 illustrates 3 out of the 5 examples that are found in the S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|---|------------|---|
| 47 | [00.12.20-00.12.22] | 1x02 | BB: Oh, look! It's our new sexpert! | BB: Mira, la nueva experta en sexo. | Calque | Yes. |
| 51 | [00.19.47-00.19.49] | 1x02 | RUE: That does not make us best fucking friends. | RUE: (...) no significa que seamos "superamiguis". | Adaptation | No, loss of offensive load, teen slang is maintained. |
| 70 | [00.40.37-00.40.40] | 1x02 | MOUSE: I got a quap of that Cali medicinal (...) | MOUSE: Tengo maría medicinal (...) | Calque | Yes. |

Some of these examples are teen words which are new, such as *sexpert*, translated in Spanish such as “*experta en sexo*” (example #47). Other example following the calque technique is *Cali medicinal* (#70), translated as “*maría medicinal*” that is, words from drug slang. The slang is not always maintained, for example in example #51 there is a loss of the offensive load, although the word “*superamiguis*” maintains the teen slang.

In the D.V., there are just 4 examples of calque, two of them shared with the S.V. Table 9 presents 3 examples found in the D.V.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|------------|---------|----------|-------------|-----------|-------------------|
| 36 | [00.24.27- | 1x01 | RUE: and | RUE: , y si | Calque | Yes. |

| | | | | | | |
|----|---------------------|------|---|--|--------|------|
| | 00.24.32] | | unless you're Amish , (...) | no eres un mormón , (...) | | |
| 53 | [00.26.58-00.26.59] | 1x02 | KAT: I'm sure you don't want to end up on a sex offender list. | KAT: ¿Y tú quieres que te fichen como delincuente sexual ? | Calque | Yes. |
| 89 | [00.19.40-00.19.43] | 1x03 | RUE: What constitutes this rarefied, sought after, acceptable dick pic ? | RUE: ¿y cómo es una de esas valiosas, aceptables y escasísimas fotopollas ? | Calque | Yes. |

These examples show uniformity within the teen slang, so the slang is maintained in all of them. In example #36, the word *Amish* is translated as “mormón”,. This same procedure occurs in #53 with the translation of *sex offender* as “delincuente sexual” or in #89, with the translation of *dick pic*, whose translation in Spanish is the new word: “fotopolla”.

3.2.3. Literal translation

Literal translation consists in the representation of exactly the same as the original but without having in mind the number of words neither the order. 14 is the total number of cases found in literal translation in the S.V. Table 10 presents some of them.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|---|---------------------|--------------------------------|
| 32 | [00.29.37-00.29.39] | 1x01 | MCKAY: She's funny. Bro, she likes cars, man . | MCKAY: Es inteligente, divertida. Y le gustan los coches, tío . | Literal translation | Yes. |
| 43 | [00.06.25-00.06.27] | 1x02 | RUE: Lonely guys who'd spot her at a mall. | RUE: Hombres solitarios que la observarían en el centro comercial. | Literal translation | No, slight loss of teen slang. |
| 56 | [00.31.13-00.31.14] | 1x02 | RUE: Uh, you | RUE: ¿Quieres | Literal translation | No, loss of teen slang. |

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | wanna come over for dinner tonight? | venir esta noche a cenar? | | |
|--|--|--|--|--|--|--|

Example #32 shows this technique in the translation of *man* as “tío”, maintaining the slang. In example #43 (*lonely guys*, translated as “hombres solitarios”), there is a slight loss of teen slang in the translation of the word “guys”. The same occurs in example #56 with “wanna” and “come over”, two elements which have a strong load of teen slang and which has been elided in the S.V.

In the D.V., there are just 6 examples of literal translation. Table 11 presents just 4 of them.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|-----------------------|---------|---|---|--|-------------------|
| 1 | [00. 02.56-00.03.00] | 1x01 | RUE: And quite frankly I'm just fucking exhausted. | RUE: Y, la verdad... Estoy cansada de cojones. | Literal translation | Yes. |
| 16 | [00.09.47-00.09.50] | 1x01 | RUE: I thought you had Asperger's till I realized you're just a prick. | RUE: Y yo que tenías Asperger pero solo eras un capullo. | Literal translation | Yes. |
| 81 & 82 | [00.05.54]–[00.05.57] | 1x03 | RUE: Kat had amassed over 53,000 followers. | RUE: Kat habia conseguido más de 53.000 seguidores. | Literal translation, Literal translation | Yes, in both. |

Literal translation in dubbing occurs in 6 times. Some examples are *fucking exhausted*, translated as “cansada de cojones” (#1), *you're just a prick*, translated in Spanish as “solo eras un capullo” (#16) and the number 53.000 and the word followers (“seguidores” in Spanish) in examples #81 and #82. Generally, the teen slang has been maintained and the offensive load is also permanent.

3.2.4. Equivalence

Equivalence, regarding translating, is a technique which consists in giving the equivalent expression in the TL but using completely different stylistic and

structural methods. This technique is normally applied when the source culture has a term that does not exist in the target culture and you need to explain it in a way that is understandable for the readers.

Table 12 presents 4 of the 12 examples of equivalence in the S.V. found in the corpus.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|---|------------------------------|---|
| 3 | [00.04.14-00.04.17] | 1x01 | RUE: Or to be honest, anyone capable of giving on iota of good fucking advice. | RUE: O, para ser sincera, sin nadie que pudiera darme un buen consejo. | Equivalence, neutralization | No, loss of teen slang because the offensive load is neutralised. |
| 6 | [00.05.57-00.06.01] | 1x01 | RUE: But I didn't want to look like an idiot (...) | RUE: Pero no quería parecer gilipollas (...) | Equivalence | Yes, with a rise of the offensive load. |
| 19 | [00.10.08-00.10.10] | 1x01 | RUE: I'm sorry, I have zero fucking idea what you just said. | RUE: Ni idea de lo que acabas de decir. | Equivalence, neutralization. | No, loss of teen slang and offensive load. |
| 62 | [00.35.44-00.35.46] | 1x02 | RUE: Look, Fez, I'm fucking drenched. | RUE: Fez. Estoy hecha una sopa, ¿vale? | Equivalence | No, loss of offensive load, but teen slang maintained. |

It is important to highlight in these examples that they normally carry a hinge of loss/rise of the slang.

Following the previous theory, it has been translated example #3: *iota of good fucking advice* translated in Spanish as “un buen consejo”. Along with equivalence, neutralization also occurs, as there a loss of the offensive load (the word *fucking* is not translated in the S.V. and is not compensated somehow). In example #6 the case is the contrary, the O.V. says *look like an idiot* and the S.V. translates it as “parecer gilipollas”, which is a swearword with more offensive load than *idiot*. In example #19 there is a tone-down of the offensive load, and as a result, a loss of teen slang. (#19 *zero fucking idea* > “ni

idea”). In #62 there is a loss of the offensive load but teen slang is maintained: (*I’m fucking drenched* as “estoy hecha una sopa”), also omitting the word *fucking*.

Equivalence is found in 26 examples in the D.V, so it is the technique most commonly used in the D.V. Table 13 presents 4 of the 26 examples found in the corpus.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|--|-------------|--|
| 7 | [00.08.41-00.08.44] | 1x01 | FEZ: There's some new girl in town that I think you gonna be friends with. | FEZ: Se ha mudado aquí una chica nueva, y fijo que hacéis buenas migas. | Equivalence | Yes, with an intensification of teen slang. |
| 11 | [00.08.50-00.08.55] | 1x01 | FEZ: (...) look like somebody Rue would get along with. | FEZ: Y de repente pensé: fijo que esta tía se lleva que te cagas con Rue. | Equivalence | Yes, with an intensification of offensive load and teen slang. |
| 13 | [00.09.17-00.09.20] | 1x01 | RUE: Yeah. I'm fucking with you, Fez. It was a joke. | RUE: Sí... Te estoy vacilando, Fez. | Equivalence | No, loss of offensive load but the teen slang is maintained. |
| 19 | [00.10.08-00.10.10] | 1x01 | RUE: I'm sorry, I have zero fucking idea what you just said. | RUE: Perdona, no tengo ni zorra de lo que has dicho. | Equivalence | Yes. |

It is the technique most used in dubbing. It gives the translator freedom while it allows him/her to maintain, at the same time, the flavour of the O.V. The examples above have been selected in order to contrast the technique and to illustrate the different options that this technique allows the translator.

Example #7 translates the sentence *gonna be friends with* as “hacéis buenas migas”, which is a sentence typical from Spanish phraseology which gives the

D.V. an intensification of teen slang. The same happens in example #11 with the translation of the sentence *get along with*, translated in the D.V. as “se lleva que te cagas con Rue”, where there is a tone-up of the offensive load and of the teen slang.

In example #13 there is a loss of the offensive load because it does not translate the word *fucking* in the D.V., but teen slang is maintained with the inclusion of the expression “Te estoy vacilando”. In example #19 both teen slang and offensive load has been maintained with the translation of *zero fucking idea* as “ni zorra”. This offensive load is compensated somehow in the D.V.

3.2.5. Elision

Elision, or omission, is the elimination in the SL of an element that appears in the SL. The technique is presented in the S.V. with the symbols *** to illustrate the loss. There are 5 examples found in the S.V.

Table 14 presents 3 out of the 5 examples of elision found in the S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|--|-------------------------|----------------------------------|
| 8 | [00.08.45-00.08.46] | 1x01 | FEZ: Shit, I don't know. | FEZ: *** No sé cómo se llama. | Elision, neutralisation | No, loss of teen slang. |
| 18 | [00.09.51-00.09.54] | 1x01 | ASHTRAY: I'm just trying to stack my cash , pay off our mortgage. | ASHTRAY: Yo solo quiero *** pagar la hipoteca. | Elision | No, loss of teen slang. |
| 28 | [00.14.18-00.14.20] | 1x01 | KAT: You're hot as fuck. Nate's a loser. Who cares? | KAT: (...) estás buenísima y Nate es un mierdas. *** | Elision | No, tone-down of offensive load. |

Some instances are “shit”, (example #8) which is a pet word which in the S.V. is not translated, and, as a result, there is a loss of offensive load and teen slang. This technique is also portrayed in example #18 with the sentence “stack my cash” which has been completely elided in the S.V. The same happens in

example #28, with the rhetorical question “Who cares?”, which is not really common in Spanish.

In the D.V., there are just 2 examples in total. Table 15 presents them.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|---|-----------|----------------------------|
| 15 | [00.09.22-00.09.24] | 1x01 | RUE: But low-key , is Ashtray in the back? | RUE: Oye , ¿y Cenicero? ¿Está ahí atrás? | Elision | No, loss of teen slang. |
| 72 | [00.45.58-00.46.00] | 1x02 | MOUSE: You want a couple of patches, girl ? | MOUSE: ¿Quieres un par de parches? *** | Elision | No, loss of teen slang. |

In both examples there is a loss of slang. In example #15 the translation of *But low-key*, which is very typical from teen slang, is elided in the D.V. and just translated under the common expression “Oye”. Example #72 the O.V. says *girl* and the D.V. elides it, it just portrays the question “¿Quieres un par de parches?”. There is also a loss of the slang as a result of this omission.

3.2.6. Generalisation

Generalisation consists in the translation of a more specific word with a more general one. It is not a very used technique neither in subtitling nor in dubbing. Table 16 presents the only example found in the S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|--|----------------|-------------------|
| 66 | [00.37.13-00.37.16] | 1x02 | RUE: I'm all good with drugs until guns start coming out. | RUE: (...) hasta que las armas salen a relucir. | Generalisation | Yes. |

In example #66, Rue talks about “guns” and the S.V. talks about “armas”, whereas the accurate translation would be “pistolas”. The slang is maintained.

Table 17 presents the 4 examples found in the D.V.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|-----|---------|------|------|-----------|-------------------|
|-----------|-----|---------|------|------|-----------|-------------------|

| | | | | | | |
|---------|---------------------|------|---|---|--------------------------------------|--|
| 58 | [00.31.28-00.31.30] | 1x02 | JULES: Binge-watch some Madoka Magica. | JULES: (...) y haciendo un maratón de anime. | Generalisation | No, loss of teen slang. |
| 68 & 69 | [00.40.29-00.40.37] | 1x02 | MOUSE: (...) 500 20s of Addy. I'm low on Vikes. | MOUSE: (...) 520 anfeta y analgésicos. | Generalisation Generalisation | No, tone-down of teen slang. |
| 90 | [00.20.28-00.20.30] | 1x03 | JULES: but could also be in fucking MOMA. | JULES: Como si me las hubiera sacado yo pero que también pudieran estar en una revista. | Generalisation | No, loss of teen slang and offensive load. |

Example #58 talks about “Madoka Magica”, which is a Japanese anime television series which in Spanish is not very common. To avoid the viewers feel lost, the D.V. translates it with the general word “anime”, but, on the other hand, there is a loss of teen slang. The same is applied to examples #68 and #69, talking about drug slang, but with a slight loss of teen slang, not completely lost because of the translation of “anfetas”. Finally, #90 translates *in fucking MOMA* as “en una revista”, maybe to make the reader understand the meaning, as *MOMA* cannot be understood by all of viewers. There is a loss of teen slang and offensive load, as the word *fucking* is not translated in the D.V.

3.2.7. Transposition

This technique consists in the change of either a grammatical category of the verbal voice. There are different sorts of transposition: adverb for verb, adverb for noun, adverb for adjective, verb for noun... There are 3 examples found regarding transposition in subtitling, two of them shared with the D.V.

Table 18 illustrates transposition in the S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|------------------|---------------|-------------------|
| 45 | [00.07.09-00.07.11] | 1x02 | NATE: What about like - Have you | NATE: ¿Y qué hay | Transposition | Yes. |

| | | | | | | |
|----|----------------------|------|---------------------------------------|--|---------------|------|
| | | | ever been fingered? | de...? ¿Te han hecho alguna vez un dedo? | | |
| 49 | [00.13.18-00.13.20] | 1x02 | ETHAN: Um, it's IncelUprising. | ETHAN: “La rebelión de los célibes”. | Transposition | Yes. |
| 54 | [00.27.09-00.027.10] | 1x02 | KAT: Troy, google it. | KAT: Búscalo en Google. | Transposition | Yes. |

Tranposition is found in example #49 in the change of the nickname *IncelUprising*, which are two words together with the translation of a sentence: “La rebelión de los célibes”. Another example is #54, where Kat says: “google it”, since in English is a recurrent verb but not in Spanish, so the S.V. says: “Búscalo en Google”. The change is from verb *to google* to the noun “Google”. In all the examples the slang has been maintained, the transposition has not changed the teen nuance.

Table 19 shows 3 examples found in the D.V. regarding transposition. Two of them are shared with the S.V.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|----------------------|---------|---|---|---------------|-------------------|
| 30 | [00.14.33-00.14.35] | 1x01 | KAT: (...) and some non-rapey affection. | KAT: (...) y un tío que no me quiera violar. | Transposition | Yes. |
| 45 | [00.07.09-00.07.11] | 1x02 | NATE: What about like - Have you ever been fingered? | NATE: ¿Y ni siquiera...? ¿Te han hecho un dedo? | Transposition | Yes. |
| 54 | [00.27.09-00.027.10] | 1x02 | KAT: Troy, google it. | KAT: Búscalo en Google. | Transposition | Yes. |

2 examples out of 3 found, are shared with the S.V (examples #45 and #54), the only one which is particular from the D.V. is the example #30: *some non-*

rapey affection, where non-rapey affection is a noun which is translated as “que no me quiera violar”, where “violar” is a verb (change from noun to verb).

3.2.8. Adaptation

Adaptation is the technique which changes the cultural elements of the SL to the TL in order to make the viewers understand the meaning. This changes from culture to culture, as there are web pages, brands, businesses, etc which are typical from a place but that are completely unknown in other ones.

It is the technique most widely used in the S.V. Table 20 illustrates 5 of the 21 examples of adaptation found in the S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained ? |
|-----------|---------------------|---------|---|--|--------------------------|--|
| 23 & 24 | [00.12.12-00.12.14] | 1x01 | MCKAY: Nate, don't do anything stupid. Come on. | MCKAY: No lo hagas, va. | Adaptation Adaptation | No, loss of offensive load. |
| 50 | [00.19.44-0019.46] | 1x02 | RUE: 'Cause we went to fucking pre-school together? | RUE: Porque fuéramos juntas al parvulario (...) | Adaptation | No, loss of offensive load. |
| 65 | [00.36.04-00.36.06] | 1x02 | FEZ: Yo, I'm trying to tell you, I don't got shit right now. | FEZ: Te digo que ahora no tengo nada. | Adaptation | No, loss of teen slang and offensive load. |
| 73 | [00.52.00-00.52.03] | 1x02 | Rockhard_xx07: Who's this girl? Does she cam? | Rockhard_xx07: ¿Quién es? ¿Se corre? | Adaptation | Yes, intensification of teen slang. |

There are different things to analyse. The first one is that in the majority of them occurs the tone-down of offensive load and teen slang. In examples #23 and #24, the translation of *Nate, don't do anything stupid. Come on* is “No lo hagas, va”, a neutral adaptation of the sentence which ends up in the loss of offensive slang, although the teen slang is maintained. In example #50 there is a loss of the offensive load as the swearword “fucking” is elided in the S.V.

In #65, Fez has a very strict teen slang (*Yo, I'm trying to tell you, I don't got shit right now*) and which in the S.V. is hardly perceived: “Te digo que ahora no tengo nada”.

What is particularly interesting is the last example, #73, where the O.V. says: *Does she cam?*, and in the S.V. it is translated as “¿Se corre?”. There is a clear tone-up of the sexual slang, as *cam* is the abbreviation of “*cam*”, but the S.V. says: “¿Se corre?”. The real meaning of the O.V. is to ask if the girl Rockhard_xx07 is seeing in a photo has a live *cam*.

Adaptation is found 19 times in the D.V. It is the second most used technique in the D.V. Table 21 presents 3 of the most illustrative examples.

Table 21. Adaptation in D.V.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|--|------------|---|
| 43 | [00.06.25-00.06.27] | 1x02 | RUE: Lonely guys who'd spot her at a mall. | RUE: Tipejos que la ficharían en el centro comercial. | Adaptation | Yes. Toning up teen slang. |
| 55 | [00.27.12-00.27.14] | 1x02 | KAT: Fuck it, I'm going to the police. | KAT: A la mierda. Joder. Me voy a la poli. | Adaptation | Yes. Tone up of the teen slang. |
| 88 | [00.15.16-00.15.18] | 1x03 | RUE: They're both little fuckboy names. | RUE: Me la suda, los dos son nombres de machitos. | Adaptation | No, loss of offensive load. Teen slang is maintained. |

As in the S.V., there are some items to pay attention to. The first is example #43, where *Lonely guys* is translated in the D.V. as “*Tipejos*”, there is a tone up in the slang. This same example occurs in # 55, with *I'm going to the police*, translated in the D.V. as “*Me voy a la poli*”, where the word “*poli*” adds more load of teen slang to the sentence. The opposite occurs in example # 88, *little fuckboy names* is toned-up with the translation “*nombres de machitos*”, the translation has less offensive load but the teen slang is maintained due to the word “*machitos*”.

3.2.9. Discursive creation

Discursive creation is the addition of an unpredictable element in the TL. There is just 1 example of discursive creation. Table 22 illustrates it.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|--|---------------------|-------------------|
| 72 | [00.45.58-00.46.00] | 1x02 | MOUSE: You want a couple of patches, girl? | MOUSE: ¿Quieres unos parches, guapa? | Discursive creation | Yes. |

In example #52 Mouse tells Rue: *girl*, which means “chica”, and the S.V. is translated as “guapa”. The slang is maintained.

In dubbing, there is only one example. Table 23 shows it.

| # example | TCR | Episod e | O.V. | D.V. | Techniqu e | Slang maintained ? |
|-----------|---------------------|----------|--|--|---------------------|-------------------------|
| 74 | [00.52.00-00.52.03] | 1x02 | Rockhard_xx07: Who's this girl? Does she cam? | Rockhard_xx07: ¿Quién es esa tía? ¿Tiene canal? | Discursive creation | No, loss of teen slang. |

Example #74 illustrates a free creation of the word *cam*, whose literal translation is “cámara”, and in the D.V. has been translated as “canal”.

3.2.10. Neutralization

This technique consists in the translation of an element making a generalisation or a particularisation. There are 12 examples found in the S.V.

Table 24 illustrates 3 examples of neutralization found in the S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|--------------------------------------|----------------------------|---|
| 8 | [00.08.45-00.08.46] | 1x01 | FEZ: Shit, I don't know. | FEZ: ** No sé cómo se llama. | Neutralization | No, loss of teen slang and offensive load. |
| 17 | [00.09.50-00.09.51] | 1x01 | ASHTRAY: Y'all come and go. | ASHTRAY: (...) fluctúa mucho. | Neutralization | No, loss of teen slang. |
| 40 | [00.45.02-00.45.03] | 1x01 | BB: You missed the craziest shit ever. | BB: Te has perdido lo mejor. | Neutralization, adaptation | No, loss of teen slang because the offensive load is neutralised. |

The majority of the examples of neutralization regarding the S.V. do not maintain the slang. In fact, their translations tone-down the offensive load sometimes characteristic of teen slang. Example #8: *Shit, I don't know* neutralizes the sentence: “No sé cómo se llama”. The same occurs in example #17: *Y'all come and go*, translated in the S.V. as “fluctúa mucho”, a completely tone-down of the teen slang. Finally, #40 translates the O.V.: *You missed the craziest shit ever* with a more neutralized sentence: “Te has perdido lo mejor”, losing the teen slang because the offensive load is neutralised.

Neutralization regarding the D.V. is found in just 2 examples. Table 25 shows them.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|--|----------------|---|
| 17 | [00.09.50-00.09.51] | 1x01 | ASHTRAY: Y'all come and go. | ASHTRAY: Vais y venís. | Neutralization | No, loss of teen slang. |
| 80 | [00.04.23-00.04.26] | 1x03 | RUE: That Harry Styles and Louis Tomlinson of One Direction were secretly fucking. | RUE: Harry Styles y Louis Tomlinson, de One Direction, estaban liados en secreto. | Neutralization | No, loss of teen slang because the offensive load is neutralised. |

In both examples there is a loss of the slang because the offensive load is neutralised. In example #17 (also portrayed in the S.V.), the translation is: “Vais y venís”, which does not carry the teen slang. Example #80 talks about Harry Styles and Louis Tomlinson in a fanfiction written by Kat: ... *were secretly fucking*. The translation in the D.V. is “estaban liados en secreto”, also carrying a loss of the slang because the offensive load is neutralised (*fucking* does not appear in the D.V.).

3.2.11. Specification

Specification refers to the translation by a more specific meaning when the SL grammatical category has a more general one.

There are 9 examples found of specification. Table 26 presents 3 of them found in the S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|--|---------------|-------------------------|
| 21 | [00.11.36-00.11.38] | 1x01 | MCKAY: I don't know, bro. You know my mom is real OCD. | MCKAY: No sé, tío, mi madre es muy obsesiva. | Specification | No, loss of teen slang. |
| 29 | [00.14.33-00.14.35] | 1x01 | KAT: I'd settle for, like, four Corona Lights and (...) | KAT: Yo me conform con cuatro cervezas (...) | Specification | No, loss of teen slang. |
| 35 | [00.24.16-00.24.18] | 1x01 | RUE: whether it's J.Law or Leslie Jones (...) | RUE: sea de J. Lawrence o de Leslie Jones (...) | Specification | No, loss of teen slang. |

Specification is found in example #21: “muy obsesiva” in Spanish, as the O.V. says: *my mom is real OCD*. OCD is the acronym of Obsessive Compulsive Disorder (the equivalent in Spanish is TOC, Trastorno Obsesivo Compulsivo), but as OCD is not commonly known by Spanish viewers, the translator has opted for specify the meaning in “muy obsesiva”. Example #29 omits the brand Corona Light, unknown for some Spanish viewers, and just translates it as: “cervezas”. As a result, there is a loss of the slang.

In example #35, the O.V. mentions a famous person: “J.Law”, with its surname shortened, which is not a really common way of mentioning somebody in Spanish. In its place, the S.V. mentions the whole surname: “J.Lawrence”. These three examples, and the majority found in the corpus, imply a loss of the teen slang: it is more common to find abbreviations (J. Law, for example) than the complete name in this slang.

In dubbing there are 14 examples of specification found. Table 27 illustrates the 3 most illustrative found in the D.V.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|------------------------------------|-------------------------------------|---------------|---------------------------------|
| 38 | [00.39.25-00.39.29] | 1x01 | FEZ: I'm serious, Rue. I've | FEZ: En serio, Rue. He visto | Specification | Yes, with a rise of teen slang. |

| | | | | | | |
|----|---------------------|------|--|---|---------------|---|
| | | | seen a lot of people die. | palmarla a mucha peña. | | |
| 39 | [00.39.37-00.39.39] | 1x01 | FEZ: I don't know how to help, (...) | FEZ: (...), y no sé cómo echarte un cable, (...) | Specification | Yes, with a rise of teen slang. |
| 87 | [00.11.53-00.11.59] | 1x03 | RUE: It scared them. It really scared them. | RUE: Las asusté. Las dejé acojonadas. | Specification | Yes, with an intensification of teen/offensive slang. |

Example #38 translates *I've seen a lot of people die* in “He visto palmarla a mucha peña”, a sentence that contains “palmar” and “peña”, two words which are really commonly used in teen slang. There is a huge difference in slang within the O.V. and the D.V. Example #39 also tones-up the slang with the translation of *to help*, translated in the D.V. as “echarte un cable”. Finally, example #87 specifies the translation of *It really scared them*: “Las dejé acojonadas”, with a tone-up of both the offensive and teen slang.

4. Discussion

One of our proposed aims in the beginning of this paper was to discover what are the translation techniques most used in AVT in both fields: subtitling and dubbing translation of teen slang. After the study of the different techniques that have been previously analysed, some charts pie charts have been created in order to portray the results obtained.

4.1. Most frequent translation techniques translating teen slang

Figure 2 shows the translation techniques most used in the subtitling version of *Euphoria* facing teen slang.

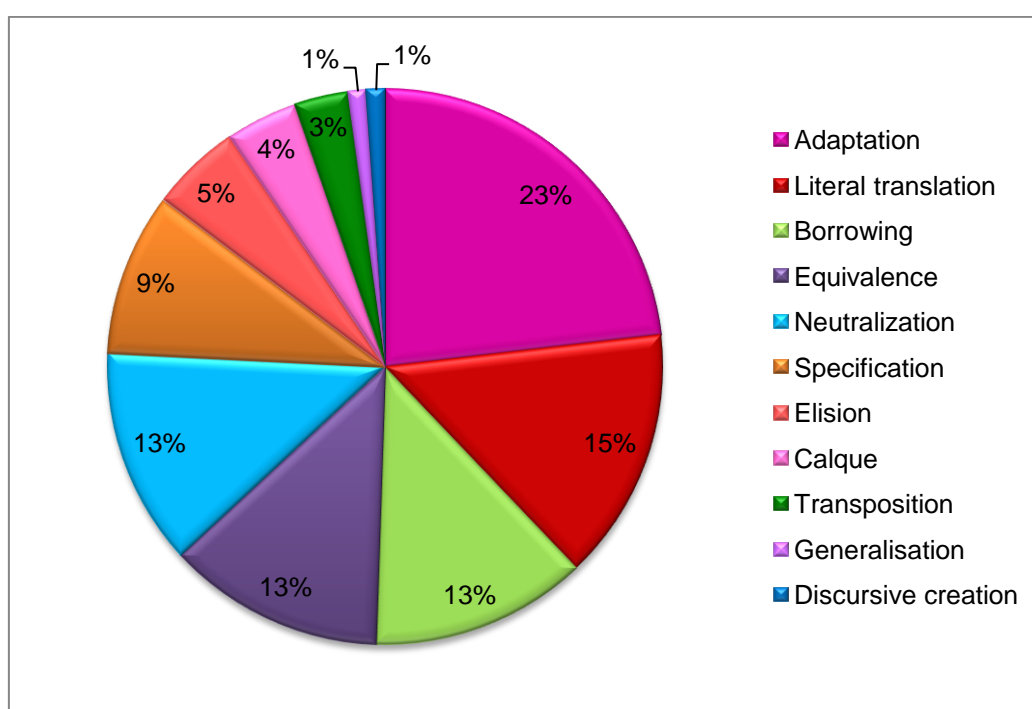


Figure 2. *Techniques in subtitling*

From the pie chart of figure 2 it is clear that there are two techniques which are most frequently used: adaptation and literal translation (23% and 15% respectively). A third of the graph is constituted by borrowing, equivalence and neutralization, the three techniques being used a 13% of the times.

The remaining quarter of the graph is constituted by few examples of each technique and that are hardly ever used. Specification is used in just 9% of the times, elision a 5%, calque a 4%, transposition a 3% and, finally, generalisation and discursive creation just a 1%.

On the other hand, figure 3 shows the amount of times that each translating technique has been used in dubbing.

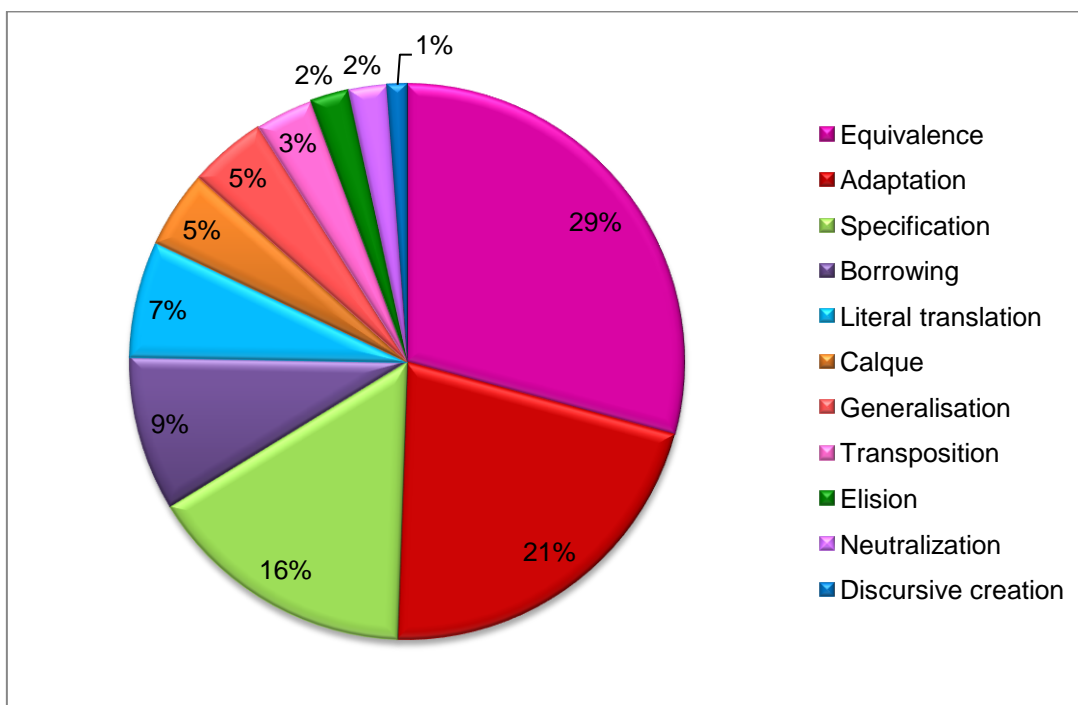


Figure 3. *Techniques in dubbing*

The majority of examples have been translated using the equivalence technique, with a 29%. The next most used is adaptation, with a 21%. These two techniques constitute almost half of the pie chart, so they are the techniques most widely used in dubbing. The third one is specification, with a 16% of the examples. Moreover, borrowing is found in 9% of the cases, the following technique is literal translation with a 7%.

The remaining quarter of the pie chart is constituted by calque and generalisation, which are found just a 5%, then transposition with a 3%, later elision and neutralization with a 2% and, finally, discursive creation, with just 1% of the cases.

As can be seen, the techniques chosen in the S.V. and in the D.V. are different among them. In the S.V. the most used ones are adaptation>literal translation>neutralization/borrowing/equivalence; whereas in the D.V. the most used ones are equivalence>adaptation>specification. So, this can lead to the wrong conclusion that they do not use the same techniques when facing the same example, but this statement has different nuances that are worthy of mention.

4.2. Do subtitling and dubbing use the same techniques?

Another of the proposed questions posed in the beginning of the paper was to compare whether subtitling and dubbing use the same techniques when they face the same ST. After commenting the previous pie charts, there are some issues to analyse. Figure 4 brings a comparative study of the different techniques in both AVT modes. It is important to note that the following numbers are the number of examples found in each technique, not the percentage (as in the case of figures 2 and 3).

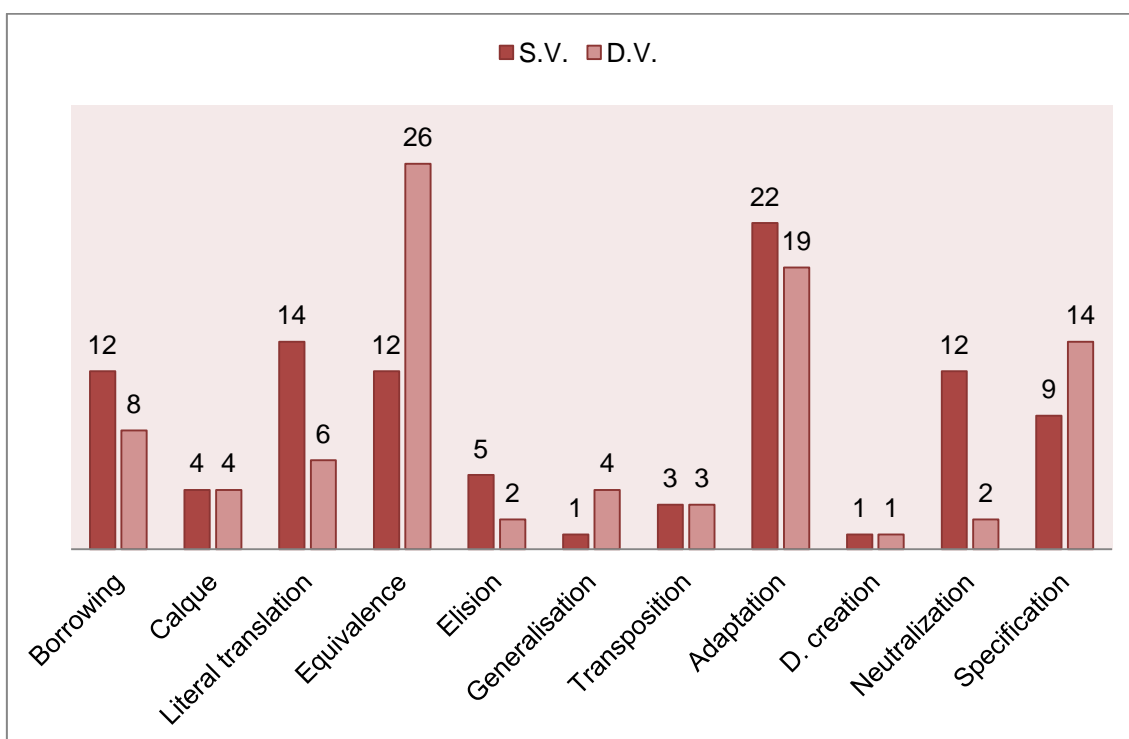


Figure 4. Comparative of techniques in S.V. and D.V.

This bar graph shows how many times a technique has been used in both the S.V. (illustrated in dark red) and the D.V. (illustrated in light red), both analysed in the previous study.

Taking just a glance to the graph, there are not really big contrasts between the different pairs of bars. Each pair of bars belongs to a technique (borrowing, calque, literal translation, equivalence, elision, generalisation, transposition, adaptation, discursive creation, neutralization and specification).

The two most remarkable bars are equivalence and neutralization. Equivalence is the most used technique in the D.V., appearing on 26 occasions in the corpus, on contrast with just 12 times in the S.V. Focusing on neutralization,

the S.V. uses it in 12 occasions, whereas in the D.V., it is hardly ever used: just in 2 times.

Another interesting fact that follows is adaptation in both S.V. and D.V., but with a less striking difference than equivalence: just 3 examples of difference among them. Some other instances of the different techniques employed in translating are borrowing, literal translation or specification. Borrowing is used in 12 occasions in the S.V, whereas in the D.V. it is not found as often as in the S.V.: just in 8 times. Literal translation is used on 14 occasions in the S.V. and the half of the time in the D.V. Finally, specification is also found in a great number of examples (14 times) regarding the D.V., but just 9 times in the S.V.

Another point to check out is the techniques that are not as commonly used. They correspond in both modalities to three techniques: elision, generalisation, transposition and discursive creation. Each of them used in less than 5 occasions, that is, they are rarely used.

So, in brief, the answer to the question would be that yes, they tend to use similar techniques, but with differences and applied to different examples.

4.3. Degree of equivalence between the OV and the SV/DV

After having observed the graphs and studied in depth the different uses of the techniques, there are some points to clarify.

Euphoria is classified as a teen drama, that is, a show which is addressed to a public who is mainly teenager, and as a result, its script and dialogues are created following patterns that are commonly for young people. For instance, there are several examples who talk about drugs, sex or parties. Characters also hold colloquial, informal conversations which have several swear words, pet words and unfinished sentences.

Based on that event, it is far from clear that both translations, subtitling and dubbing, will, or at least, should, maintain that characteristic teen flavour. But, do they really maintain it?

4.3.1. Has the translator maintained the nuance of teen slang?

On the one hand, translators of the S.V tend to be less bold than the D.V. in their way of translating, that is, they are far less risky creating new equivalences

of the O.V., they tend to rely more on literal translations or adaptations (both are the main techniques used in the S.V.)

Moreover, the O.V. provides several examples of swear words, and the vocabulary used is always focused on teen slang. But, when in some cases, the aim of the translation is to highlight this teen slang, there are some other times when the translation tends to neutralize the original version (remember that neutralization is the third most used technique in the S.V. along with borrowing and equivalence). To illustrate this, in example #62, the O.V. says: *I'm fucking drenched* and it is translated in the S.V. as “estoy hecha una sopa”, which could apply to any other situation, not especially a teen one. To put a contrasting example, when an old person has gone for a walk, and, suddenly, without expecting it, it rains a lot and s/he comes back home drenched. S/he can say “estoy hecho una sopa”, so it is not necessary an example of teen slang. This is an illustration of how a sentence can lose its original teen slang, later explained in-depth.

On the other hand, dubbing tends to compensate some losses of teen slang in the translation. The majority of the examples are not just translated, but “blown up” with some kind of teen slang word which is typically Spanish. To illustrate, the example #6 says: *But I didn't want to look like an idiot* (O.V.), whereas the D.V. says: “Pero pasé de que quedar como una pringada”. Maybe, just to maintain the original meaning the most accurate translation could be: “Pero no quise quedar como una idiota”. The exaggeration is “pasé de”, which is a verb mainly used in teen slang, and “pringada”, an adjective which is also found in teen situations. This is a kind of technique that the translator makes to compensate losses nearby. Another illustrating example is #44, the O.V. says: *that no guy had ever put a penis in her*, and the D.V. says: “Que ningún tío le hubiese metido la polla”, there is a growth of the offensive and teen load, maybe to compensate a loss nearby.

Here are two graphs (Figure 5) which can illustrate the answer to the question of the title: has the translator maintained the nuance of teen slang?

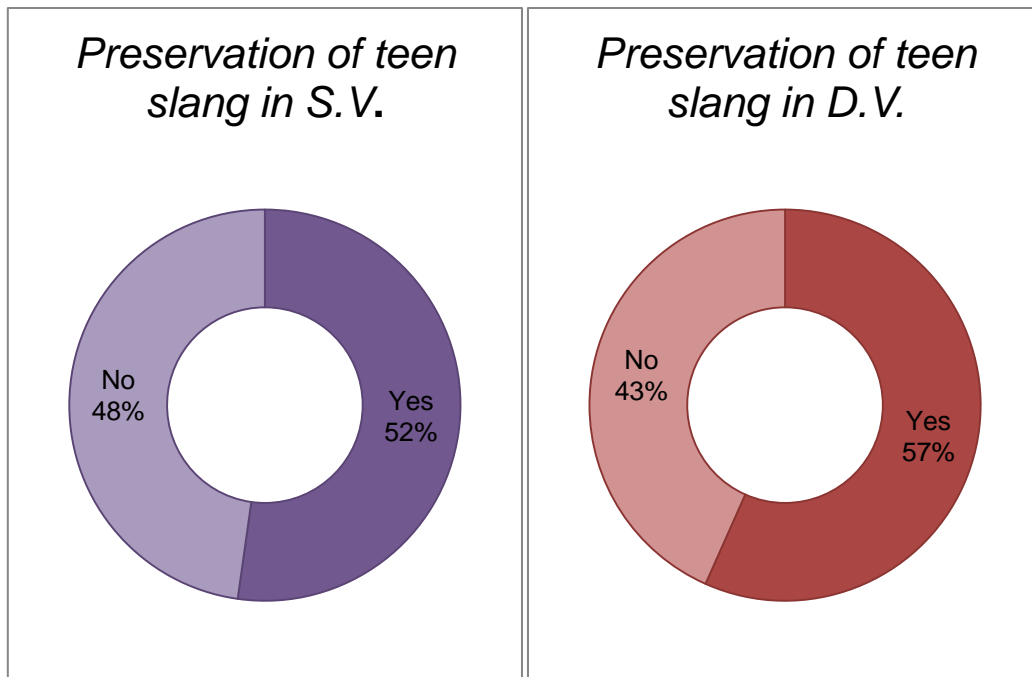


Figure 5. *Preservation of teen slang*

Hence, 52% of the cases do have preserved it against the 48% of the examples which have not maintained it.

Similar are the results of the D.V., which has a 57% of the examples with the nuance of teen slang intact whereas a 43% of the examples have lost it.

In brief, in this section there have been included seen some simple samples of how an O.V. can lose his presence of teen slang in the translation, or, on the contrary, can show a slight increase of it. Let us see more examples in detail and explain why and how they occur.

4.3.2. Most common trends in S.V. and D.V.

There are four main trends in the translation of the O.V. to S.V. or D.V. and they revolve around teen slang and offensive load. These are tendencies to both loss or enhancement: loss of teen slang, enhance of teen slang; loss of offensive load, enhancement of offensive load. Figure #6 shows the four trends and its onset in the corpus.

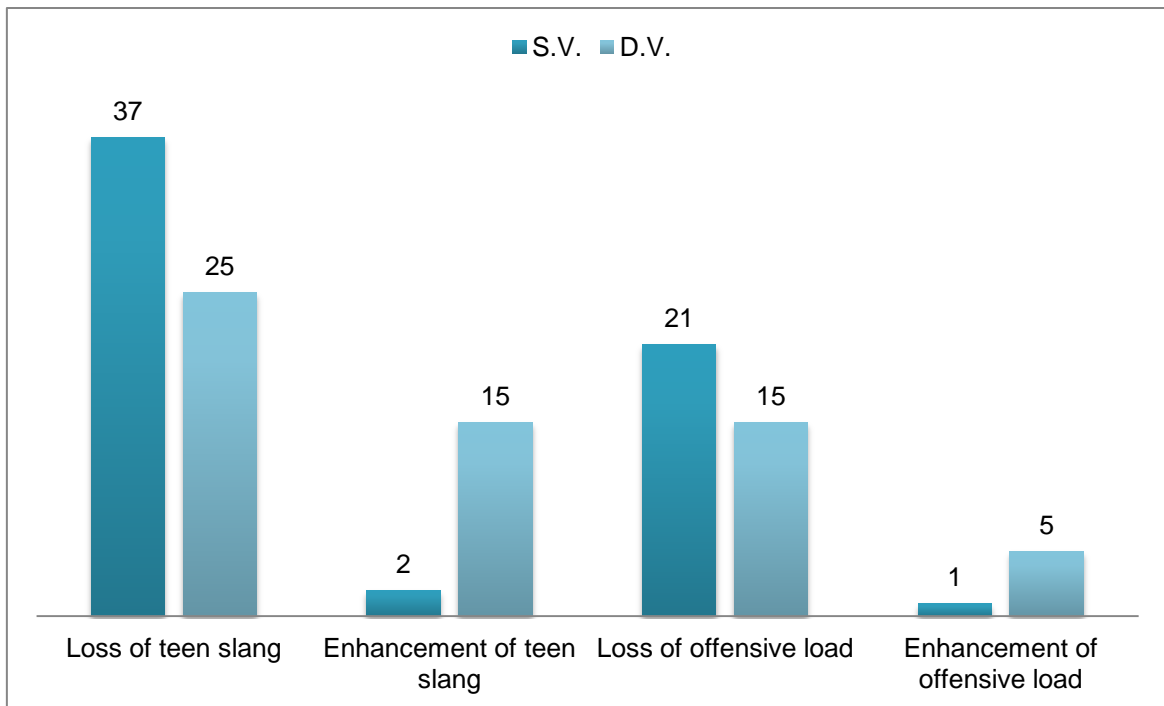


Figure 6. *Most common trends in S.V. and D.V.*

Loss of teen slang is found in examples throughout all the episodes. There have been counted 37 examples of the S.V. which show a loss of teen slang.

Example #12, for instance, says in the O.V.: *things have been, like, really good*, translated as “me ha ido muy bien”, there is a clear simplification of the slang. The same happens with example #59: *Cassie’s smitten like a kitten with you*, translated in the S.V. as “Cassie está locamente enamorada de ti”, losing completely the teen slang. Another clear instance is #3, where the O.V. says “I have zero fucking idea” and the S.V. is translated as “Ni idea”, there is a loss of teen slang due to a neutralization of the offensive load.

Focusing on the D.V., there are 25 examples in which a loss of the slang can be witnessed. Some examples are #65, where Fez says: *Yo, I’m trying to tell you, I don’t got shit right now*, which is translated in the D.V. as “Te estoy diciendo que ahora mismo estoy seco”. There is a loss of teen slang due to the loss of the offensive load, although there is a try to compensate this loss somehow with the intrusion of the word “seco”. Another interesting example which portrays this loss is #15, where Rue asks Fez: *But low-key, is Ashtray in the back?*, is translated in the D.V. as “Oye, ¿y Cenicero? ¿Está ahí atrás?”, using the elision of “low-key” and losing, as a result, the slang. One last example is #90, where Jules says: *...but could also be in fucking MOMA*. MOMA is a magazine about

art, artist and ideas of culture, but might not be so known in the Spanish audience. As a result, there is a generalization in the translation for “revista”, and along with the omission of the word *fucking*, it results in the loss of the offensive load and of teen slang.

In a nutshell, there are far more examples of loss of teen slang in the S.V. than in the D.V.: 37 in the S.V. against 25 in the D.V. The reason can be that translators of the S.V. are less risky creating new translations than the translators of the O.V. As a result, they rely on literal translations and adaptations, which are techniques which normally do not tend to maintain the slang. Another aspect to take into account is that neutralization is, along with borrowing and equivalence, the third most used technique. The fact that this technique is used in a 13% of the cases is meaningful, as neutralization normally softens the slang, not only offensive, but also teen slang.

Focusing on the D.V., 25 are the cases which have lost the nuance of teen slang. This is linked to the fact that equivalence and adaptation are its two most used techniques, and although they normally lose the nuance of teen slang in the way of translation, they compensate this loss with another element. This compensation can make, sometimes, to observe an enhancement of teen slang.

Enhancement of teen slang

The following trend is exactly the opposite of the trend already explained. The enhancement of teen slang consists in blowing up teen words or the way of speaking typical from teenagers. This is found in just 2 examples in the S.V.

#76 talks about *she started writing fan fiction*, and the S.V. translates the sentence as “fanfics”, an abbreviation, which is more teenage word than “fan fiction”.

Example #73 says: *Does she cam?* talking about a girl in a try to figure out whether she has got camera or not. The S.V. translates the question as: “¿Se corre?”, which intensifies the teen slang and totally changes the original meaning of the sentence.

Taking a glance at the D.V. examples, the enhancement of teen slang is found in 15 occasions, several more times than in the S.V. This is seen in, for example, #61 with the sentence *Hold on, hold on*, translated as “Oye, para el carro) in the D.V. or in #55 with the translation of *I’m going to the police* with the abbreviation “Me voy a la poli”.

This case is particularly interesting to analyze, as there is a big difference among both AVT modalities. Taking a look to the cases where this enhancement of the slang occurs, they normally are carried out with a compensation in the target text. As aforementioned, D.V. translators tend to be more risky than S.V. translators, and the result of this boldness, is that texts which carry a slight nuance of the slang are translated “blown up”, which a higher load of teen meaning than the original.

Loss of offensive load

The third detected trend is the loss of the offensive load. What is important to highlight is that there is almost the exact number of examples found in both the S.V. and the D.V.: 21 and 15 respectively.

Some instances of this loss in the S.V. that are worth to mention are #90: *but could also be in fucking MOMA*, where the S.V. tends to neutralize the sentence and omit the swearword *fucking*: “para terminar en el MOMA”. The same occurs in example #44: *that no guy had ever put his penis on her*, translated as “Que ningún otro la hubiera penetrado”. In this example occurs that there is a loss of the offensive load, and then, a loss of the teen slang.

Offensive load is not so different than in the S.V. It can be witnessed in examples such as #27: *You’re hot as fuck*, translated as: “Estás como un tren”. This carries a toning down of the teen slang and the offensive load, as it omits the teen nuance. Example #52 also opts to omit the swearword “fucking” in the sentence *That does not make us best fucking friends*, and translates it as “Eso no nos hace buenas amigas ni por el forro”. The Spanish expression “ni por el forro” functions as a compensation, and as a result, there is a loss of the offensive load whereas the teen slang is maintained (because of the translation of “ni por el forro”).

As observed, this loss of the offensive load occurs in examples where the common swearword of the teen slang has decided to be omitted. This loss

makes the target text not to carry the same nuance of teen meaning. In some cases, it is completely elided, and in other cases it is just slightly toned-down.

Enhancement of offensive load

Finally, the last trend which has been found is the enhancement of offensive load. This is not a very recurrent trend, as it is only found in 1 example in the S.V. and 5 times in the D.V. It consists in providing a more offensive translation, with a more offensive nuance.

The only example in the S.V. is #6: *But I didn't want to look like an idiot*, translated in the S.V. as "Pero no quería parecer gilipollas". Maybe, a literal translation with no enhancement of the offensive load was "idiota", but the translation of "idiot" as "gilipollas" makes the sentence to have more offensive load.

In the D.V., some examples are #11, the translation of the typical expression *get along with* as "se lleva que te cagas con Rue", gives an intensification of the offensive load and the teen slang, and also #87: *It scared them. It really scared them*, translated in the D.V. as "Las asusté. Las dejé acojonadas". There is a specification in the translation and, as a result, a toning-up of the offensive load and teen slang.

5. Conclusions

In first place, let us remember what the main research questions at the beginning of the paper.

1. To categorize the most frequent translation techniques in AVT to deal with teen slang and figure and find out whether the subtitling version and the dubbed version use the same techniques.
2. To analyze the degree of equivalence that has been maintained between the original version and subtitling or dubbing versions.

To what extent has the translator maintained the nuance of teen slang?

What are the common trends in both modalities?

After having analysed statistically the data extracted from the study, these questions can be answered and some conclusions can be presented hereunder.

The first question has been answered in the study and classification of every example focused on teen slang. Let us remember that the techniques most commonly used in the S.V. were, in order: adaptation (23%), literal translation (15%), borrowing/equivalence/neutralization (13%), specification (9%), elision (5%), calque (4%), transposition (3%), generalisation/ discursive creation (1%); whereas in the D.V. are: equivalence (29%), adaptation (21%), specification (16%), borrowing (9%), literal translation (7%), calque/generalisation (5%), transposition (3%), elision/neutralization (2%) and discursive creation (1%).

The previous classification of techniques regarding the S.V. or the D.V. answers the question posed “Do they use the same techniques?” The answer is yes, they do, but in different contexts and applied to different examples, although it has to be highlighted that there are some examples which have followed the same AVT technique in both the S.V. and the D.V.

Another of the aims of the paper was to analyze the degree of equivalence in the O.V. and in the S.V. or the D.V., if the purpose of the original author has been achieved. Well, it is true that some important differences in both translations regarding the O.V. have been analysed, but what has to be taken into account is that the main goal of the series has been completely achieved.

As it has been stressed several times in the theoretical background, when a translator faces a text there are some parts of the translation which escape from his/her hands, that is, everything in the text is not upon the translator. Teen slang is a big issue to be approached and it normally does not only depends on the original script, but also on the source culture and target culture, there are so many items to analyse and adapt and it is not always easy to find a perfect solution for each of the problems found along the way. Teen slang is plenty of colloquial words, swearwords, pet words, abbreviations, acronyms, unfinished sentences, etc. which do not always have a perfect adaptation in the source language.

This thought leads to the next question: to what extent has the translator preserved the nuance of teen slang?

First of all, it is important to stress that every series has its strong point. Maybe, talking about *Friends* (1994-2003), the most important feature to transmit in the target text is the comedy, the humour. Focusing on *Euphoria* (2019-present), the most distinctive feature is its rooted teen slang, present in almost every sentence of the script.

Talking about the S.V., 48% of the examples do not always preserve teen slang. This does not mean that the S.V. is a bad translation of the series, but that a good number of its solutions are neutralized, toned-down. On the other hand, 52% preserves the original teen slang, that is, half of the examples.

Focusing on the D.V., the numbers are the following: 57% of the examples have preserved the teen slang and 43% has not. This means that the D.V. tends to be riskier in its translations, and that this kind of enhancement of the slang is just a compensation for other losses in the surrounding target text.

Finally, some trends have been detected when observing the final translations in both modalities. The trends are the same for both: loss of teen slang, enhancement of teen slang, loss of offensive load and enhancement of offensive load.

After presenting the conclusions of the study, it is important to highlight that what is completely unseen about this paper is, that, as mentioned in the theoretical background, the study of teen slang in AVT has not been a very common topics of research until relatively recently, so the present work has

offered a thorough study of this interesting field focused on a series which is quite recent, with an updated corpus which perfectly fits the content and aim of the paper and that gives us a current overview of the level of adequacy and/or accuracy involved in the field of Audiovisual Translation regarding teen slang.

But it is also important to stress that this paper is by no means complete. Just 3 chapters (of the 8 that the first season of *Euphoria* has) have been analysed. And, in these chapters, not every teen slang example has been selected due to matters of space and time. Another weakness of the paper is that not every study read about the topic could be included for matters of focus, as this issue can lead to different leftovers which are interesting to analyze, but that having done so, the paper would be endless and even burdensome.

For sure, there are more research paths related to the investigation of *Euphoria*, not only applied to teen slang, but to other features that are of great interest applied to AVT, such as a comparative of *Euphoria* with an older series applied to the techniques or strategies (instead of techniques) used by the translators of both AVT modes, to name a few. All these possible options can remain open for future lines of research.

All in all, subtitling and dubbing are audiovisual translation modes that have really different ways of working, both of them with its positive and negative points, but what has to be understood is that they do not compete against the other, they can work perfectly together to provide good translations of texts in foreign languages, to complement the field and to cover different possibilities. With this view, the target audience can receive and enjoy a product in, at least, a similar way as the public of the source language.

Lastly, it should be stressed that this paper has proved that the translation of teen slang is a really hard task to deal with, and not only is the source text important, but also several other features in order to reach the main purpose: a good and faithful translation.

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Anexos

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained ? |
|-----------|---------------------|---------|--|--|------------------------|-------------------------------------|
| 48 | [00.13.16-00.13.17] | 1x02 | KAT: What's your Reddit username? | KAT: ¿Cuál es tu apodo en Reddit ? | Borrowing | Yes. |
| 63 & 64 | [00.36.00-00.36.02] | 1x02 | RUE: All I need is a couple OCs - For real. And some Xannies . | RUE: Solo quiero un par de oxis y algo de Xannax . | Borrowing Borrowing | Yes, in both. |
| 68 | [00.40.29-00.40.37] | 1x02 | MOUSE: (...) 500 20s of Addy . | MOUSE: (...) 500 Addy de 20. | Borrowing | Yes. |
| 76 | [00.09.58-00.04.01] | 1x03 | RUE: she started writing fan fiction . | RUE: (...) empezó a escribir fanfics . | Borrowing | Yes, intensification of teen slang. |
| 77 | [00.04.03-00.04.06] | 1x03 | RUE: (...) one of the most prolific smut writers on Tumblr . | RUE: (...) de las más prolíficas de Tumblr . | Borrowing | Yes. |
| 83 | [00.07.06-00.07.07] | 1x03 | KAT: It's me, ThunderKitKat . | KAT: Soy yo, ThunderKitKat . | Borrowing | Yes. |

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained ? |
|-----------|---------------------|---------|--|---|------------------------|--------------------|
| 9 | [00.08.46-00.08.50] | 1x01 | FEZ: She came in yesterday lookin' all Sailor Moon and shit. | FEZ: Se pasó por aquí rollo Sailor Moon y eso. | Borrowing | Yes. |
| 29 | [00.14.33-00.14.35] | 1x01 | KAT: I'd settle for, like, four Corona Lights (...) | KAT: Yo me conformo con cuatro Coronas Light (...) | Borrowing | Yes. |
| 63 & 64 | [00.36.00-00.36.02] | 1x02 | RUE: All I need is a couple OCs - For real. And some Xannies . | RUE: Solo quiero un par de oxis y algo de Xannax . | Borrowing Borrowing | Yes, in both. |
| 77 | [00.04.03-00.04.06] | 1x03 | RUE: (...) one of the most prolific smut writers on Tumblr . | RUE: (...) una de las escritoras eróticas más prolíficas de Tumblr , | Borrowing | Yes. |

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|---|-----------|-------------------|
| 53 | [00.26.58-00.26.59] | 1x02 | KAT: I'm sure you don't want to end up on a sex offender list. | KAT: Ni tú que te tachen de delincuente sexual . | Calque | Yes. |
| 89 | [00.19.40-00.19.43] | 1x03 | RUE: What constitutes this rarefied, sought after, acceptable dick pic ? | RUE: ¿Y qué se consideraría una fotopolla aceptable? | Calque | Yes. |

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|---|-----------|-------------------|
| 47 | [00.12.20-00.12.22] | 1x02 | BB: Oh, look! It's our new sexpert! | BB: Anda, nuestra nueva sexperta . | Calque | Yes. |

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|--|--|---------------------|--------------------------------|
| 1 | [00.02.56-00.03.00] | 1x01 | RUE: And quite frankly I'm just fucking exhausted . | RUE: Y, la verdad... Estoy cansada de cojones . | Literal translation | Yes. |
| 5 | [00.05.57-00.06.01] | 1x01 | RUE: But I didn't want to look like an idiot, | RUE: Pero no quería parecer gilipollas | Literal translation | Yes. |
| 7 | [00.08.41-00.08.44] | 1x01 | FEZ: There's some new girl in town that I think you gonna be friends with . | FEZ: Hay una chica nueva de la que te vas a hacer amiga . | Literal translation | Yes. |
| 11 | [00.08.50-00.08.55] | 1x01 | FEZ: (...) look like somebody Rue would get along with . | FEZ: Y pensé que, quizá, podrías llevarte bien con ella . | Literal translation | Yes. |
| 12 | [00.09.12-00.09.14] | 1x01 | RUE: (...) things have been, like, really good . | RUE: (...) me ha ido muy bien . | Literal translation | No, slight loss of teen slang. |
| 38 | [00.39.25-00.39.29] | 1x01 | FEZ: I'm serious, Rue. I've seen a lot of people die . | FEZ: Hablo en serio, Rue. He visto morir a mucha gente . | Literal translation | Yes. |

| | | | | | | |
|---------|-------------------------|------|---|---|---------------------|---------------|
| 39 | [00.39.37-00.39.39] | 1x01 | FEZ: I don't know how to help, (...) | FEZ: ni cómo puedo ayudarte, (...) | Literal translation | Yes. |
| 67 & 69 | [00.40.29-00.40.37] | 1x02 | MOUSE: I got a 100 OP-OC 80s, 500 Xanny bars, 500 20s of Addy. I'm low on Vikes . | MOUSE: Tengo 100 OPs y oxis de 80, 500 barbies , 520 anfeta y analgésicos . | Literal translation | Yes, in both. |
| 80 | [00.04.23-00.04.26] | 1x03 | RUE: That Harry Styles and Louis Tomlinson of One Direction were secretly fucking . | RUE: Donde Harry Styles y Louis Tomlinson follaban en secreto . | Literal translation | Yes. |
| 82 | [00.05.54] – [00.05.57] | 1x03 | RUE: Kat had amassed over 53,000 followers . | RUE: Había conseguido 53.824 seguidores . | Literal translation | Yes. |

Table 33. *Literal translation in D.V.*

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained ? |
|-----------|---------------------|---------|---|--|---------------------|--------------------|
| 32 | [00.29.37-00.29.39] | 1x01 | MCKAY: She's funny. Bro, she likes cars, man . | MCKAY: Es lista, graciosa... hasta le gustan los coches tío . | Literal translation | Yes. |
| 49 | [00.13.18-00.13.20] | 1x02 | ETHAN: Um, it's IncelUprising . | ETHAN: Eh... Célibelnsurgente . | Literal translation | Yes. |

Table 34. *Equivalence in S.V.*

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained ? |
|-----------|---------------------|---------|--|--|-----------------------------|-----------------------------|
| 2 | [00.03.11-00.3.13] | 1x01 | GIA: It's pretty fucked up . | GIA: Es bastante chungo . | Equivalence | Yes. |
| 4 | [00.04.26-00.04.28] | 1x01 | RUE: I didn't build this system, nor did I fuck it up . | RUE: Yo no creé este sistema, ni me lo cargué . | Equivalence | No, loss of offensive load. |
| 13 | [00.09.17-00.09.20] | 1x01 | RUE: Yeah. I'm fucking with you, Fez. It was a joke . | RUE: Sí... Te estoy vacilando, Fez . | Equivalence, neutralization | No, loss of offensive load. |
| 14 | [00.09.20-00.09.21] | 1x01 | FEZ: Shit . Hey, don't judge. | FEZ: No me jodas... Oye, no te juzgo. | Equivalence | Yes. |
| 20 | [00.10.12- | 1x01 | ASHTRAY: But | ASHTRAY: No | Equivalence | No, loss of |

| | | | | | | |
|----|---------------------|------|--|---|--------------------------------|---|
| | 00.10.15] | | this shit is fucking lit. | importa, pero esta mierda es una pasada. | ce, neutralization | offensive load. Teen slang is maintained. |
| 26 | [00.14.12-00.14.14] | 1x01 | BB: Fine like shut the fuck up , Maddy. | BB: Bien de cállate la puta boca , Maddy. | Equivalence | Yes. |
| 31 | [00.23.29-00.23.31] | 1x01 | NATE: The fact is, she's a fucking whore through and through , bro. | NATE: La cuestión es que es una guarra hasta la médula , tío. | Equivalence, particularisation | No, slight loss of teen slang. |
| 74 | [00.52.00-00.52.03] | 1x02 | Rockhard_xx07: Who's this girl? Does she cam? Would give my life savings to see her squirt. | Rockhard_xx07: ¿Quién es? ¿Se corre? Daría todo por verla así. | Equivalence | No, loss of teen slang. |

Table 35. *Equivalence in D.V.*

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|--|-------------|--|
| 1 | [00.02.56-00.03.00] | 1x01 | RUE: And quite frankly I'm just fucking exhausted. | RUE: ¿Quieres que sea sincera? Estoy hecha un puto trapo. | Equivalence | Yes. |
| 2 | [00.03.11-00.3.13] | 1x01 | GIA: It's pretty fucked up. | GIA: Es chunguísimo. | Equivalence | Yes. |
| 3 | [00.04.14-00.04.17] | 1x01 | RUE: Or to be honest, anyone capable of giving on iota of good fucking advice. | RUE: Y, si os digo la verdad, no tenía a nadie que me diera un puto consejo en condiciones. | Equivalence | Yes. |
| 4 | [00.04.26-00.04.28] | 1x01 | RUE: I didn't build this system, nor did I fuck it up. | RUE: (...) pero ¿sabéis qué? Yo no invente este sistema, ni tampoco lo jodí. | Equivalence | Yes. |
| 6 | [00.05.57-00.06.01] | 1x01 | RUE: But I didn't want to look like an idiot (...) | RUE: Pero pasé de quedar como una pringada (...) | Equivalence | Yes. |
| 10 | [00.08.46-00.08.50] | 1x01 | FEZ: She came in yesterday lookin' all Sailor Moon and shit. | FEZ: Se pasó por aquí rollo Sailor Moon y eso. | Equivalence | No, tone-down of offensive slang. |
| 12 | [00.09.12-00.09.14] | 1x01 | RUE: (...) things have been, like, really good. | RUE: (...) todo me ha ido de coña. | Equivalence | Yes, intensification of teen slang and |

| | | | | | | |
|----|---------------------|------|--|--|-----------------|---|
| | | | | | | offensive load. |
| 14 | [00.09.20-00.09.21] | 1x01 | FEZ: Shit. Hey, don't judge. | FEZ: No me jodas... Oye, tú misma. | Equivalen ce | Yes. |
| 20 | [00.10.12-00.10.15] | 1x01 | ASHTRAY: But this shit is fucking lit. | ASHTRAY: Da igual, pero esta mierda es un pasote , tía. | Equivalen ce | No, tone-down of offensive load. |
| 26 | [00.14.12-00.14.14] | 1x01 | BB: Fine like shut the fuck up , Maddy. | BB: Normales en plan deja ya el puto tema. | Equivalen ce | Yes. |
| 27 | [00.14.18-00.14.20] | 1x01 | KAT: You're hot as fuck. Nate's a loser. Who cares? | KAT: Estás como un tren y Nate es un capullo. | Equivalen ce | No, tone-down of teen slang and offensive load. |
| 31 | [00.23.29-00.23.31] | 1x01 | NATE: The fact is, she's a fucking whore through and through , bro. | NATE: Sigue siendo un putón de los pies a la cabeza. | Equivalen ce | No, slight loss of teen slang. |
| 52 | [00.19.47-00.19.49] | 1x02 | RUE: That does not make us best fucking friends. | Eso no nos hace buenas amigas ni por el forro. | Equivalen ce | No, loss of offensive load. Teen slang maintained. |
| 59 | [00.33.11-00.33.13] | 1x02 | SUZE: Oh. Cassie's smitten like a kitten with you. | SUZE: Pues... Cassie está completamente colada por ti. | Equivalen ce | No, slight loss of teen slang. |
| 60 | [00.33.22-00.33.24] | 1x02 | SUZE: Uh-uh. Like mother, like daughter. | SUZE: De tal palo tal astilla. | Equivalen ce | Yes. |
| 61 | [00.35.31-00.35.33] | 1x02 | FEZ: Hold on, hold on. You can be in here right now. | FEZ: Oye, para el carro. | Equivalen ce | Yes, with an enhancement of teen slang. |
| 62 | [00.35.44-00.35.46] | 1x02 | RUE: Look, Fez, I'm fucking drenched. | RUE: Fez. Estoy hecha una sopa , ¿vale? | Equivalen ce | No, loss of teen slang due to the loss of the offensive load. |
| 65 | [00.36.04-00.36.06] | 1x02 | FEZ: Yo, I'm trying to tell you, I don't got shit right now. | FEZ: Te estoy diciendo que ahora mismo estoy seco. | Equivalen ce | No, loss of teen slang due to the loss of the offensive load. |
| 67 | [00.40.29-00.40.37] | 1x02 | MOUSE: I got a 100 OP-OC 80s, 500 Xanny bars, | MOUSE: Tengo 100 OPs y oxis de 80, 500 | Equivalen ce | Yes. |

| | | | | | | |
|----|---------------------|------|--|---|-----------------|-------------------------|
| | | | | barbies, | | |
| 74 | [00.52.00-00.52.03] | 1x02 | Rockhard_xx07: Who's this girl? Does she cam? Would give my life savings to see her squirt. | Rockhard_xx07: ¿Quién es esa tía? ¿Tiene canal? Daría todo por verla correrse. | Equivalen ce | No, loss of teen slang. |
| 75 | [00.02.06-00.02.08] | 1x03 | RUE: Despite being five-two, (...) | RUE: Pese a medir 1,57 (...) | Equivalen ce | Yes. |
| 76 | [00.09.58-00.04.01] | 1x03 | RUE: she started writing fan fiction. | RUE: (...) empezó a escribir relatos basados en series. | Equivalen ce | No, loss of teen slang. |

Table 36. Elision in S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|--|-----------|---|
| 10 | [00.08.46-00.08.50] | 1x01 | FEZ: She came in yesterday lookin' all Sailor Moon and shit. | FEZ: Llegó ayer, parecía sacada de Sailor Moon. *** | Elision | No, loss of teen slang due to the loss of offensive load. |
| 58 | [00.31.28-00.31.30] | 1x02 | JULES: Binge-watch some Madoka Magica. | JULES: (...) me espera un atracón final. | Elision | No, loss of teen slang. |

Table 37. Adaptation in S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|--|------------|-------------------------|
| 15 | [00.09.22-00.09.24] | 1x01 | RUE: But low-key, is Ashtray in the back? | RUE: No te alteres, pero ¿está Ashtray? | Adaptation | No, loss of teen slang. |
| 16 | [00.09.47-00.09.50] | 1x01 | RUE: I thought you had Asperger's till I realized you're just a prick. | RUE: Y yo que tenías Asperger, capullo. | Adaptation | Yes. |
| 22 | [00.11.47-00.11.52] | 1x01 | NATE: (...) about all the fucking pussy that we're gonna smash tonight, bro. | NATE: Preocúpate por los chochetes que nos vamos a tirar. | Adaptation | No, loss of teen slang. |
| 30 | [00.14.33-00.14.35] | 1x01 | KAT: I'd settle for, like, four Corona Lights | KAT: Yo me conformo con cuatro | Adaptation | No, loss of teen slang. |

| | | | | | | |
|----|---------------------|------|---|---|--------------------------|-----------------------------|
| | | | and some non-rapey affection. | cervezas y algo de cariño. | | |
| 34 | [00.24.12-00.24.14] | 1x01 | RUE: Here's the fucking thing that pisses me off about the world. | RUE: Eso es lo que me jode de la gente. | Adaptation | Yes. |
| 40 | [00.45.02-00.45.03] | 1x01 | BB: You missed the craziest shit ever. | BB: Te has perdido lo mejor. | Adaptation | No, loss of teen slang. |
| 41 | [00.45.14-00.45.16] | 1x01 | BB: Oh, my God, My little slut , I'm so proud of you! | BB: Qué bien, qué orgullosa estoy de ti, puti. | Adaptation | Yes. |
| 42 | [00.45.33-00.45.36] | 1x01 | RUE; But it's still, like, fucking insane. | RUE: pero sigue siendo una locura. | Adaptation | No, loss of offensive load. |
| 49 | [00.13.18-00.13.20] | 1x02 | ETHAN: Um, it's IncelUprising. | ETHAN: " La rebelión de los célibes ". | Adaptation/transposition | Yes. |
| 59 | [00.33.11-00.33.13] | 1x02 | SUZE: Oh. Cassie's smitten like a kitten with you. | SUZE: Cassie está locamente enamorada de ti. | Adaptation | No, loss of teen slang. |
| 60 | [00.33.22-00.33.24] | 1x02 | SUZE: Uh-uh. Like mother, like daughter. | SUZE: Es igual que su madre. | Adaptation | No, loss of teen slang. |
| 61 | [00.35.31-00.35.33] | 1x02 | FEZ: Hold on, hold on. You can be in here right now. | FEZ: Oye , no puedes estar aquí ahora. | Adaptation | No, loss of teen slang. |
| 71 | [00.40.37-00.40.40] | 1x02 | MOUSE: I got a quap of that Cali medicinal, and an ounce of Molly. | MOUSE: Tengo maría medicinal, y algo de crystal. | Adaptation | Yes. |
| 84 | [00.08.28-00.08.32] | 1x03 | RUE: Because the morning after that whole drug-dealer-face-tattoo fentanyl excursion (...) | RUE: La mañana después de lo del camello, el tatuaje y el viaje de fentanilo (...) | Adaptation | No, loss of teen slang. |
| 86 | [00.10.19-00.10.20] | 1x03 | JULES: I mean it. | JULES: Lo digo en serio. | Adaptation | Yes. |
| 87 | [00.11.53-00.11.59] | 1x03 | RUE: It scared them. It really scared them. | RUE: Las asusté. Las asusté mucho. | Adaptation | Yes. |

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained? |
|-----------|---------------------|---------|---|---|---------------------------|---|
| 6 | [00.05.57-00.06.01] | 1x01 | RUE: But I didn't want to look like an idiot (...) | RUE: Pero pasé de quedar como una pringada (...) | Adaptation | Yes, with an intensification of teen slang |
| 8 | [00.08.45-00.08.46] | 1x01 | FEZ: Shit, I don't know. | FEZ: No sé... Ni puta idea. | Adaptation | Yes. |
| 18 | [00.09.51-00.09.54] | 1x01 | ASHTRAY: I'm just trying to stack my cash , pay off our mortgage. | ASHTRAY: Yo solo quiero ganar pasta y pagar la hipoteca. | Adaptation | No, loss of teen slang. |
| 22 | [00.11.47-00.11.52] | 1x01 | NATE: (...) about all the fucking pussy that we're gonna smash tonight, bro. | NATE: (...) y empezar a pensar en la cantidad de coños que vamos a catar esta noche? | Adaptation | No, loss of teen slang. |
| 23 & 24 | [00.12.12-00.12.14] | 1x01 | MCKAY: Nate, don't do anything stupid. Come on. | MCKAY: Córtate, tío, venga. | Adaptation, specification | No, loss of offensive load, rise of teen slang (córtate, venga) |
| 34 | [00.24.12-00.24.14] | 1x01 | RUE: Here's the fucking thing that pisses me off about the world. | RUE: Joder, esto es lo que más me jode de la gente. | Adaptation | Yes. |
| 40 | [00.45.02-00.45.03] | 1x01 | BB: You missed the craziest shit ever. | BB: Te has perdido un movidón. | Adaptation | No, loss of offensive load. |
| 41 | [00.45.14-00.45.16] | 1x01 | BB: Oh, my God, My little slut , I'm so proud of you! | BB: ¡Pero tía! Mi guarrilla... Qué orgullosa estoy. | Adaptation | Yes. |
| 44 | [00.06.55-00.06.57] | 1x02 | RUE: (...), that no guy had ever put his penis in her. | RUE: (...) Que ningún tío le hubiese metido la polla. | Adaptation | Yes, but with an enhancement of offensive load. |
| 50 | [00.19.44-00.19.46] | 1x02 | RUE: 'Cause we went to fucking pre-school together? | RUE: ¿Porque fuéramos juntas a prescolar? | Adaptation | No, loss of offensive load. |
| 51 | [00.19.47-00.19.49] | 1x02 | RUE: That does not make us best fucking friends. | Eso no nos hace buenas amigas ni por el forro. | Adaptation | No, loss of offensive load. |
| 58 | [00.31.28-00.31.30] | 1x02 | JULES: Binge-watch some | JULES: (...) y haciendo un | Adaptation, | No, loss of teen slang. |

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|----|---------------------|------|---|--|----------------|-------------------------|
| | | | Madoka Magica. | maratón de anime. | generalisation | |
| 71 | [00.40.37-00.40.40] | 1x02 | MOUSE: (...) and an ounce of Molly. | MOUSE: (...) y 30 gramos de M. | Adaptation | Yes. |
| 83 | [00.07.06-00.07.07] | 1x03 | KAT: It's me, ThunderKitKat. | KAT: Soy yo, GatitaTrueno. | Adaptation | Yes. |
| 84 | [00.08.28-00.08.32] | 1x03 | RUE: Because the morning after that whole drug-dealer-face-tattoo fentanyl excursion (...) | RUE: Porque a la mañana siguiente de pegarme ese viaje de fentanilo por cortesía de aquel camello (...) | Adaptation | No, loss of teen slang. |

Table 39. Neutralization in S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained ? |
|-----------|---------------------|---------|---|---|-----------------------------|---|
| 3 | [00.04.14-00.04.17] | 1x01 | RUE: Or to be honest, anyone capable of giving on iota of good fucking advice. | RUE :O, para ser sincera, sin nadie que pudiera darme un buen consejo. | Neutralization, equivalence | No, loss of teen slang due to the loss of offensive load. |
| 13 | [00.09.17-00.09.20] | 1x01 | RUE: Yeah. I'm fucking with you, Fez. It was a joke. | RUE: Sí... Que te estoy tomando el pelo, Fez. | Neutralization, equivalence | No, toning down teen slang. |
| 20 | [00.10.12-00.10.15] | 1x01 | ASHTRAY: But this shit is fucking lit. | ASHTRAY: No importa, pero esta mierda es una pasada. | Neutralization, equivalence | No, loss of offensive load. |
| 25 | [00.12.15-00.15.18] | 1x01 | NATE: Hey, yo, what up, B? | NATE: ¿Qué pasa, guapa? | Neutralization | No, loss of teen slang. |
| 44 | [00.06.55-00.06.57] | 1x02 | RUE: (...), that no guy had ever put his penis in her. | RUE: (...) Que ningún otro la hubiera penetrado. | Neutralization | No, loss of teen slang and offensive load. |
| 57 | [00.31.14-00.31.17] | 1x02 | JULES: But my dad wants to have like a capital F, capital D Family Dinner. | JULES: (...)pero mi padre quiere una cena familiar en mayúsculas. | Neutralization | Yes. |
| 85 | [00.10.05-00.10.07] | 1x03 | JULES: I don't want to be around you if you don't stop using drugs. | JULES: No quiero estar contigo si no dejas las drogas. | Neutralization | Yes. |
| 88 | [00.15.16- | 1x03 | RUE: They're | RUE: Da igual, | Neutralization | No, loss of |

| | | | | | | |
|----|---------------------|------|--|--|----------------|---|
| | 00.15.18] | | both little fuckboy names. | tiene nombre de cabronazo. | tion | offensive load. Teen slang maintained. |
| 90 | [00.20.28-00.20.30] | 1x03 | JULES: but could also be in fucking MOMA. | JULES: Que estuviesen bien pensadas, como para terminar en el MOMA. | Neutralization | No, loss of teen slang as a result of a loss of the offensive load. |

Table 40. Specification in S.V.

| # example | TCR | Episode | O.V. | S.V. | Technique | Slang maintained ? |
|-----------|-------------------------|---------|---|--|------------------------------|---------------------------------------|
| 46 | [00.11.49-00.11.54] | 1x02 | RUE: Now Maddy knew she had an optics issue , along with a mountain of evidence against her. | RUE: Sabía que tenía muchos testigos y una montaña de pruebas en contra. | Specification | No, loss of teen slang. |
| 55 | [00.27.12-00.27.14] | 1x02 | KAT: Fuck it, I'm going to the police. | KAT: A la mierda. Lo voy a denunciar. | Specification | No, loss of teen slang. |
| 75 | [00.02.06-00.02.08] | 1x03 | RUE: Despite being five-two ,(...) | RUE: Aunque era alta para su edad, poco más de metro y medio , (...) | Specification | Yes. |
| 78 & 79 | [00.04.07-00.04.11] | 1x03 | RUE: She was known for her AU crossovers and her consistent NC-17 ratings. | RUE: Era conocida por su universo alterno , no recomendado para menores de 18. | Specification, Specification | No, loss of teen slang in both cases. |
| 81 | [00.05.54] – [00.05.57] | 1x03 | RUE: Kat had amassed over 53,000 followers. | RUE: Había conseguido 53.824 seguidores. | Specification | Yes. |

Table 41. Specification in D.V.

| # example | TCR | Episode | O.V. | D.V. | Technique | Slang maintained ? |
|-----------|---------------------|---------|---|---|---------------------------|-------------------------------------|
| 21 | [00.11.36-00.11.38] | 1x01 | MCKAY: I don't know, bro. You know my mom is real OCD. | MCKAY: No sé, tronco, ya sabes lo maniática que es mi vieja. | Specification | Yes, with a rise of teen slang. |
| 23 & 24 | [00.12.12-00.12.14] | 1x01 | MCKAY: Nate, don't do anything | MCKAY: Córtate, tío, venga. | Specification, adaptation | No, loss of offensive load, rise of |

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|---------|---------------------|------|---|---|--------------------------------|--|
| | | | stupid. Come on. | | n | teen slang. |
| 25 | [00.12.15-00.15.18] | 1x01 | NATE: Hey, yo, what up, B ? | NATE: Eh, tú. ¿Qué pasa rubia ? | Specificati on | No, loss of teen slang. |
| 37 | [00.24.27-00.24.32] | 1x01 | RUE: and unless you're Amish, nudes are the currency of love (...) | RUE: , y si no eres un mormón, cuando te mola alguien le mandas fotos en bolas , (...) | Specificati on | Yes. |
| 46 | [00.11.49-00.11.54] | 1x02 | RUE: Now Maddy knew she had an optics issue , along with a mountain of evidence against her. | RUE: Maddy sabía que las cámaras eran un problema y que había montones de pruebas en su contra. | Specificati on | Yes. |
| 56 | [00.31.13-00.31.14] | 1x02 | RUE: Uh, you wanna come over for dinner tonight ? | RUE: Oye, ¿te vienes hoy a cenar a mi casa ? | Specificati on | No, loss of teen slang. |
| 66 | [00.37.13-00.37.16] | 1x02 | RUE: I'm all good with drugs until guns start coming out. | RUE: (...) pero cuando alguien saca una pipa ... | Specificati on | Yes, with a rise of teen slang. |
| 78 & 79 | [00.04.07-00.04.11] | 1x03 | RUE: She was known for her AU crossovers and her consistent NC-17 ratings. | RUE: (...)famosa por escribir relatos para mayores y mezclar series en universos alternativos . | Specificati on, specificati on | No, loss of teen slang in both cases. |
| 85 | [00.10.05-00.10.07] | 1x03 | JULES: I don't want to be around you if you don't stop using drugs . | JULES: Si no dejas de consumir no quiero estar cerca de ti. | Specificati on | Yes. |
| 86 | [00.10.19-00.10.20] | 1x03 | JULES: I mean it . | JULES: No es coña . | Specificati on | Yes, rise of teen and offensive slang. |