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**Study and Classification of Translation
Techniques and Expressions in the TV series
'Sex Education'**

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ABSTRACT

This undergraduate dissertation shows a study and classification of the translation techniques and types of expressions used in the TV series 'Sex Education'. Translation techniques are a fundamental tool in audiovisual translation field. They are necessary to be able to interpret many expressions. In this project we have also analysed possible disadvantages that can arise when translating expressions and possible solutions. Finally, a contrastive analysis has been carried out, using diagrams, to appreciate which types of expressions (colloquial, common, taboo, fix and offensive) and which techniques (modulation, equivalence, literal translation, discursive creation, transposition, adaptation and mixture of several techniques) have been most used in this corpus, with their consequent conclusions.

Key words: Audiovisual translation, Techniques, Expressions, Problems, 'Sex Education', TV Series.

RESUMEN

El presente trabajo muestra un estudio y clasificación de las técnicas de traducción y los tipos de expresiones empleados en la serie de televisión 'Sex Education'. Las técnicas de traducción son una herramienta fundamental en el campo de la traducción audiovisual. Estas técnicas son necesarias para poder hacer interpretaciones de muchas expresiones. En este proyecto hemos analizado también los posibles inconvenientes que se pueden presentar a la hora de realizar traducciones de expresiones y las posibles soluciones. Finalmente se ha realizado un análisis contrastivo, mediante diagramas, para apreciar que tipos de expresiones (coloquiales, comunes, tabú, expresiones fijas y ofensivas) y técnicas (Modulación, equivalencia, traducción literal, creación discursiva, transposición, adaptación o mezcla de varias técnicas) han sido más utilizadas en este corpus con sus consiguientes conclusiones.

Palabras clave: Traducción audiovisual, Técnicas, Expresiones, Problemas, 'Sex Educacion', Serie de TV.

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1. INTRODUCTION

Audiovisual translation (AVT) is a significant area in communication and language between people and countries which has undergone considerable change over the years. Previously, audiovisual translation was not recognized as a type of translation, it was only a cultural adaptation between two or more languages. Audiovisual translation is an important field in Translation Studies. Nowadays, a class of audiovisual translation is used unconsciously in television or video games, for instance, subtitles or dubbing. The main kinds of audiovisual translation are developed due to the popularity of TV series, films, and video games among young people all over the world. This is the main reason why there is a necessity to translate, for instance some English series, films, and video games into different languages, in order that people from different nationalities can understand the media from other countries through this type of translation.

However, a wrong translation can lead to problems due to cultural differences between the two languages (source and target language), or because some expressions cannot be translated from the source language (SL) into the target language (TL). For this reason, several translation techniques can be used to avoid them.

1.2 OBJETIVES OF THIS STUDY

This study will focus on an analysis of the types of expressions that exist in the subtitles of a TV series, specifically in the comedy TV series ‘Sex Education’. We will create tables and carry out a contrastive analysis of cultural references and expressions that can be found in both languages (English vs. Spanish). Also, an analysis of obstacles encountered when translating some of the expressions in the series will also be done.

The first objective is to deepen in the idea of what audiovisual translation is and what type of audiovisual translation (subtitling, dubbing or voice over) is currently used for media as well as to provide information on the different division of audiovisual translation that exist and how they have been developed.

The second objective is to explain and comment on the different problems which may appear when subtitling a TV series, focusing on expressions.

Thirdly, this paper will show some translation techniques and types of expressions in a series, making comparative tables in both languages (English vs. Spanish).

Finally, the last objective is to be able to reach a conclusion by compiling all the information obtained in this study with its subsequent explanation.

This undergraduate dissertation is divided into six parts. The first one is the introduction which shows a general view about audiovisual translation. The second section deals with a more specific part of AVT describing what types, techniques and problems are found. Thirdly it consists of an analysis of TV series 'Sex Education' focusing on a contrastive analysis of expressions and techniques. Finally, this dissertation will show the conclusions obtained in the contrastive analysis and we will end with the bibliographical references.

2. AUDIOVISUAL TRANSLATION

Audiovisual translation (AVT) emerged when cinema started to develop. Previously, short films were made without voice, known as 'silent films'. These types of films often used intertitles with onomatopoeias so audience could better understand the context of the film. To reach a wider audience, billboards were translated into the languages of the most consuming countries of silent films. That was the point when audiovisual translation began to appear.

2.1 DEFINITION

Audiovisual translation is a major field of study in translation and its purpose is to transfer information or culture from one language to another in a linguistic way.

According to Soler (2013) AVT is:

'Audiovisual translation is a modality of translation which arose in the 1930s and it could be defined as the technical method that made the linguistic transfer of an audiovisual text possible'

According to Caprara (2011:150-169) AVT is also defined as:

"Un acto comunicativo intercultural y al traductor como un mediador cuya labor se fundamenta en encontrar un punto de escape entre las culturas de y hacia las que traduce"

AVT is a transfer which purposes a linguistic exchange between several cultures. This transfer of information is carried out by channels (acoustic and visual). Both channels have verbal and non-verbal signs and codes. On the one hand, in the visual channel we find the lighting (non-verbal signs). On the other hand, the acoustic channel is composed of dialogues from the characters (verbal signs) or the background music.

AVT area has undergone a great change over the last twenty years and it has obtained its place within translation thanks to increased research, technological development, and the digital era. This great development has led to the disappearance of many audiovisual translation practices that were previously used. For instance, intertitles are disappearing, and other new practices are emerging such as subtitles for the deaf or hard hearing (SDH). In addition, this change assumes that film and television media have the need to be translated due to their great popularity between young people.

Nevertheless, it is possible to find problems in an audiovisual translation.

2.2 TRANSLATION PROBLEMS IN AVT

All languages have different structure and meaning terms which may develop and change over time. This leads to a great diversity of languages all over the world. Language variations have been studied by experts in several aspects but in this dissertation, we will focus on the field of translation. Consequently, some studies were carried out to create a specific type of translation that would help to understand media such as television, cinema, or video games from other geographical areas.

However, the great variations in languages create difficulties when it comes to translating dialogues, subtitles, or any other translation technique due to the great difference between cultures. According to J. House and S. Blum-Kulka this is a part of the translation process: 'In the thinking aloud protocols, two basic characteristics of the translation process were evidenced: the presence of translation problems and a variety of strategies to solve these problems'. (1986)

The first issue in AVT is the transfer of cultures. There are multiple cultural differences between SL and TL. These cultural differences can be found in aspects such as expressions, metaphors, jokes, etc. This is because the meaning of each aspect has not same understanding in SL as on TL.

Secondly, there is a dilemma in translation of humour in AVT. It is a complex field for translators. The main problem in translation of humour is the culture and language difference between SL and TL. This is because humour from SL is not same as humour from TL due to they do not share same form of expression, ironies, or ways of speaking. The big challenges of humour are mainly found in colloquial jokes, informal jokes, puns, etc as each language has its own ways of humour.

Bernal (2002) adds another problem: In translation of audiovisual texts, such as the scripts or dialogues in series or films, the person in charge of the translation is not always an expert. Therefore, it is possible to find some mistakes. Even so, Marangon (2016) supports that any kind of texts can be translated without translator's knowledge about the topic, but it is very important to have a good knowledge of language as well as the extra-linguistic world between two cultures. Lack of place and characteristics knowledge of TL cause these problems. The

main mistake we can find in the translation of audiovisual texts are literal translations or calques from one language to another. This mistake may appear in some sentences from dialogues and sometimes can create confusion to the viewer because literal translation does not have sense on TL. (Matamoros, 2015)

On the one hand, the fundamental question in literal translation is the word-for-word translation. The result of this is a final translation that does not make any sense to the viewer coming from TL leading to confusion and misunderstandings. For this reason, a literal translation is not always the best option to translate although it is sometimes a possibility.

On the other hand, calques take literally some words or phrases from SL which leads to having literal terms which are wrong on TL.

According to Garcia Yebra (1997:45) a translation of an audiovisual text is correct, and it has sense when linguistic, extra-linguistic and pragmatic aspects are considered. Besides, a great TL knowledge, deep knowledge of target culture and a correct use of documentation tools are essential. The translator should have enough knowledge about language, jokes, history, and culture from a country. However, this is a difficult task because language, history and culture from a country are not acquired so quickly. Thus, audiovisual translations are designed to reach the viewer without much complication because it would be impossible for a translator to adapt to language into which he or she is translating. This impossibility of adapting to language so quickly is due to the continuous creation of new uses, words, and expressions in a language.

There are also problems in AVT due to big variety of languages. This great diversity is clearly seen in 'dubbing' (an AVT modality). Many dubbings are done in different countries, which leads to a great diversity of accents and dialects with same language. Caprara (2011:150-169) comments that diatopic variant (accents and dialects) is one of the biggest translation problems because finding an equivalent in another dialect is a complex task because each country has a clear distinction of its accents and dialects. For instance, a Spanish dialect from Mexico is different from Spanish dialect from Spain. Another example, a North American English accent and dialect is not the same as a British accent and dialect. This is one of the reasons why translators who are specialized in dubbing must take these major differences into account. Someone who does not frequently use or hear a specific dialect will feel

uncomfortable watching a TV series or film with a different dialect from his mother tongue. This is a big complication because if dubbing specialized translators do not manage to get the right words, many series and film won't be understood.

Apart from event and tone on dubbing, there is also script translations. In this script, languages diversity is also noticeable in a variety of expressions. For example, people from Colombia or Peru do not express themselves in a same way as people from Spain, even if they share a same language. Each country has its own slang and typical expressions, so sometimes this expression diversity is reflected in translations. Toda (2005) comments that our main concern must be how to prepare our hearing to hear colloquial expressions and to try to find natural ways to express these ideas on TL. Therefore, a wrong translation of expressions on the script may be a difficult task for actors because sometimes they do not clearly understand the context of the script.

Bernal (2002) explains that sound and visual coherence and lip-synchrony are translation problems too. These problems also belong to one type of translation: 'dubbing'. First, sound coherence is an issue because due to economic interests sometimes some sound effects are not translated into TL, and it creates incoherence between original sounds and new sounds. Secondly, visual coherence consists of adjusting sounds with text, which is sometimes not possible and finally jokes are missed. Ultimately, lip-synchrony consists of matching what characters are saying with their lips (it could be in one series or film). This is a complex part because dialogue translation often does not coincide with character's lips, so it makes this step a more difficult task. According to Bernal (2002), this problem can be solved by trying to adapt a dialogue translation to the shape of the character's lips. So, the audience believe that actors are saying the text correctly. This adaptation is done especially when characters are being focused directly on the face with the camera, so this is the moment when this difficulty is most noticeable.

These are the main problems that can be encountered in AVT. But Toda (2005) remarks that to solve them, there are a variety of strategies that are found in literal translation texts and maybe they can be found in AVT too, as we will explain in section 2.3 (techniques).

2.3 TYPES AND TECHNIQUES

TYPES

In this section we will first discuss some types of AVT that may be encountered in translation practice and then the main techniques used in AVT:

Nowadays, there are many methods of audiovisual translation such as ‘subtitling’, ‘dubbing’, ‘voice-over’, ‘simultaneous interpretation’, ‘narration’ and ‘half-dubbing’. Nevertheless, currently the main modalities are ‘dubbing’, ‘subtitling’, ‘simultaneous interpretation’ and ‘voice-over’.

According to Chaume (2021, 1) ‘dubbing’ is one of the oldest modes of audiovisual translation and, it is one of the most popular types. It consists of a simultaneous dubbing of images and sounds on a screen, considering actors and characters’ expressions.

Secondly, ‘voice-over’ is another main type of audiovisual translation that exists today. This practice is similar to dubbing but with a big difference: a voice-over is much lower than what is dubbed. According to Chaume (2000) voice-over consists of the simultaneous broadcasting of the band on which the original dialogue is recorded and the band on which the translated version is recorded. To do this, the volume of the original band is lowered, and the volume of the dubbed band is increased, so the original text can be heard remotely under the translated text.

Thirdly, Chaume comments: ‘In audiovisual translation, simultaneous interpretation is an interpretation of a film by a translator/interpreter who is physically present in the same room where the film is shown and has a microphone connected to the loudspeakers through which he/she translates, superimposing his/her voice on that of the actors on the screen’. (2000)

Finally, ‘subtitling’ is also a very popular modality nowadays. This practice is defined as ‘a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like) and the information that is contained on the soundtrack (songs, voices off)’ (Diaz Cintas, 2001)

TECHNIQUES

On the other hand, there are also many translation techniques to solve the main problems found in AVT. For some experts in translation field there are many techniques, but the most common are the following: ‘literal translation’, ‘transposition’, ‘modulation’, ‘adaptation’, ‘equivalence’ and ‘discursive creation’. Sometimes a mix of techniques are used. All these techniques will be briefly explained below:

1. ‘Literal translation’: It is a resource used as a ‘jack’ in translation. This technique uses word-for-word translation and it is not always the best option to translate. E.g., ‘She is reading’ = “Ella está leyendo.”
2. ‘Transposition’: It is a translation technique used by many translators. It is a change in a grammatical category of a part of a sentence without changes in the meaning of the text.
E.g., ‘We are on some planet, obviously’ = “Es obvio que estamos en algún planeta”
3. ‘Modulation’: It is a variation of a message, and it is obtained through a change of perspective. According to Matamoros 2015 it is an explication of one phenomenon in a different way.
E.g., ‘To the practiced eye’ = “Para el ojo experto”
4. ‘Adaptation’: It is applied to cases where the situation which a referential message does not exist on TL, and it must be created in relation to another equivalent situation. (Matamoros, 2015) The adjuster tries to fit dialogues into the mouths of characters. Divide the text into units called takes and change statements that are not attached in the style of a movie. (Chaume 2000, 47,83)
E.g., ‘He kissed his daughter on the mouth’ = “Abrazó tiernamente a su hija”
5. ‘Equivalence’: It is a translation term on SL that is already prevalent in the TL. The term on SL is generally based on a dictionary or phrase daily. (Supardi and Putri, 2018)
E.g.: ‘The early bird catches the worm is’ = “A quien madruga, Dios le ayuda”
6. ‘Discursive Creation’: It is the use of equivalent translation techniques while away from their original context (Supardi and Putri, 2018)

E.g.: ‘Headmaster Groff is my dad who is weird, `cause I`m quite shit at school’= “El director es mi padre, lo que es raro, porque soy un manta en los estudios.”

2.3.1 SUBTITLING AND DUBBING

SUBTITLING

As we explained above subtitling is one of the most popular practices in AVT. A fundamental part of subtitling is ‘subtitles’. They are those phrases or words translated from SL to TL and they are presented at the lower part of the screen. They are synchronized with images and dialogues, and they are kept on the screen for enough time so viewers can read them.

According to Orrego Carmona (2013, 297-320), translation modalities can be divided into two groups; the first group comprises those added to a graphic textual code to audiovisual material and the second group deals with those that alter the linguistic code in verbal channel. Subtitling and types of subtitles belong to the first group.

There is also a great subtitles division that exist in subtitling process, so we distinguish, according to Diaz Cintas and Remael (2007), the following classification of subtitles:

1. ‘Intralingual subtitles’: it is the process from oral to written material, but always within same language. In this first section, we find SDH (subtitles for the Deaf and Hard of Hearing), which is mainly oriented towards hearing impaired or deaf people. Sometimes, in subtitles for the deaf, viewers can move and place subtitles how and where they prefer. Intralingual subtitles can also be used for karaoke effects, for dialects in same language or even for news and advertisements.

Orrego Carmona (2013, 297-320) explains that: ‘Intralingual subtitles, which have educational purposes, are developed to enable people to acquire or improve language skills in a specific language. They can also be useful for people with intellectual disabilities or older people with any hearing impairment’.

2. ‘Interlingual subtitles’: These subtitles are most common in films or TV series which are going to be translated into different languages. Interlingual subtitles are used as a comprehension and learning tool for viewers. In addition, these subtitles are also oriented for older people with poor hearing or deaf people.

3. ‘Bilingual subtitles’: These subtitles are often made in geographical areas where different languages are spoken, for instance, Finland. In this country where the official language is Finnish, there is also another official language, such as Swedish, so, bilingualism occurs. In these cases, bilingual subtitles are very appropriate and necessary because subtitles of both languages appear on the screen at the same time. This type of subtitling is also appropriate for places such as international festivals or countries where there is a clear language mixing.

DUBBING

At the beginning of cinema first short films were made with a narrator who followed and read the story to spectators while it was being shown on the screen. But when sound began to appear at the cinema, on 6 October 1927, everything changed and the first sound film with dialogue between characters was released. This event transformed cinema industry completely and new films began to be developed. These new films were mainly made in one language. The need to reach more viewers through a screen emerged and a specific translation was created: ‘dubbing’. According to Chaume (2012, 1) dubbing is a type of audiovisual translation mainly used in Europe (Germany, Italy, France, Spain, Austria, Switzerland, Hungary, the Czech Republic, Slovakia, Turkey, etc.), the Americas (Brazil, Mexico, Venezuela, Colombia, etc., although mostly on TV), some Asian countries (China, Japan, Korea) and some North African countries. Technically, it consists of replacing original track of a film’s (or any audiovisual text) SL dialogues with another track on which translated dialogues have been recorded on TL. The remaining tracks are left untouched (the soundtrack – including music, special effects and images).

2.4 TRANSLATION OF HUMOUR AND EXPRESSIONS IN SUBTITLING

Translation of humour is one of the most complex processes when it comes to audiovisual translation. However, what is humour? Humour is defined as a quality which makes something funny; the ability to laugh at things that are funny, according to the Oxford online Dictionary, (available at:

https://www.oxfordlearnersdictionaries.com/definition/english/humour_1?q=humour).

Humour may appear in many audiovisual texts and different genres; however, comedy is distinguished as a genre which requires to meet certain conditions. One of these conditions could be a happy ending or a certain type of humour.

Humour can be created through jokes, puns, mockery or simply self-criticism. Generally, translation of humour is done through jokes or pranks. However, there is a great variety of jokes and Zabalbeascoa (2001, 251-263) proposes a classification of the types of jokes that can be found in audiovisual texts:

1. ‘The international joke’: A joke does not depend on a specific cultural context.
2. ‘The cultural-institutional joke’: This joke often needs to be adapted or have a change of cultural components to have the humorous effect you want to give to the audience.
3. ‘The national joke’: they are jokes, and puns from a country, as well as specific topics from a community.
4. ‘The linguistic-formal joke’: This joke depends on linguistic elements from the text, such as puns, rhymes... and so on.
5. ‘The non-verbal joke’: The verbal element is not necessary to make this type of joke, only sound and visual elements are needed. This joke is commonly used in silent films.
6. ‘The paralinguistic joke’: it mixes verbal and non-verbal elements.
7. ‘The complex joke’: This is a mixture of several jokes in this classification. The complexity is that they can give problems in different degrees at the same time. For this reason, it is one of the most complicated jokes. Furthermore, in this joke a mixture of nationalities also exists and gives rise to different types of accents, being a huge problem when someone translates them.

Another big challenge that can be found in AVT is translation of expressions. This task must be carried out by a person who is fluent in both languages (SL and TL) to make the most accurate translation.

Another requirement is to have a good reading comprehension of both languages to solve problems and find a right word or expression. One of the biggest problems in the translation

of expressions is great language and culture diversity in the world. This problem makes a completely different use of same words and therefore they do not have same meaning for both languages. In addition, external factors such as ideologies, geographical location or social class can cause difficulties in translation of expressions. We can therefore say that the most complex task is to transmit same intention from SL to TL.

2.5 PROBLEMS IN TRANSLATION OF HUMOUR IN SUBTITLING.

As we have said before, many problems can be found when a translator tries to translate humour in subtitling.

First, there are difficulties such as humorous effect transfer from SL to TL. Marqués (2021) explains that in translation process, the main arduous task is linguistic transfer because SL audience does not always necessarily share same concepts as TL audience. However, this is one of the reasons why a translator tries to do humour adaptation among several languages. Names, places, traditions, and historic facts diversity from one language can be entirely different to the other one and makes it a difficult task. According to Marqués (2021) a translator has also to keep in mind differences that appear when an oral and written productions are compared. This is because our reading speed is not as fast as our listening speed.

Zabalbeascoa (1996) also comments that some parameters can be found in any translation such as participants, context, text analysis and production and language. These parameters must be considered to transfer information from source text (ST) to target text (TT) achieving target culture and language requirements.

Secondly, another obstacle which might appear is people speaking about specific topics that are well known in a specific region. It is a double effort to translate them into TL. Martínez Sierra (2009) adds that these elements are more popular in certain communities than in others. However, Marqués (2021) explains that many strategies are developed to solve them. The translator has to choose most appropriate options for text to be culturally accepted. If it is a comedy translator's priority will be to correctly transfer of humor. This task involves imagination strategies, which are common for translators. However, according to Diaz Cintas (2012) sometimes jokes bases their humour on swear words which can be violent and

annoying for some people who are on an open space, such as a cinema. In other words, humor on some jokes is based on swear words which can be perceived as violent or inconvenient for some people. However, it is generally seen that listening curse words is not as offensive as reading them in a text.

Zabalbeascoa (2001, 251-263) also adds 'self-criticism' element. Many countries make humour from their own customs, traditions, or something peculiar or funny about them. For instance, there is a Spanish film made as a "mockery" about a region of this country: Basque country. This comic film, "Ocho Apellidos Vascos", contains many humorous expressions. The problem is that when they come to do audiovisual translation to another country, many of these expressions do not make sense in target country. For this reason, these types of films or audiovisual translations are not very successful in places where the context of the film is not 100% understood. Self-criticism is an element which is not accepted by all countries since many of their citizens are not willing to be criticized or simply do not see humour in self-criticism. However, many others do a self-criticism and criticize different countries too, making humour based on other countries.

To sum up this point, many problems can be encountered when translating humour from one language into another, but there are always strategies for translators to solve them.

3. SUBTITLING OF TV SERIES ‘SEX EDUCATION’

The TV series ‘Sex Education’ is a British comedy, and it was created by Laurie Nunn. ‘Sex Education’ first premiered on January 11, 2019, on Netflix Platform. This series has 3 seasons so far, the second season premiered on January 17, 2020, and the third season on September 17, 2021. ‘Sex Education’ is a teen comedy about Otis Milburn experiences, who is a young teenager whose mother is a sex therapist. Otis always has good advice about sex for others therefore, he secretly becomes a sex therapist for high school in hiding. The situation turns into an overwhelming success at school, what makes Otis along with his partner Maeve start a kind of business, helping students with sexual issues.

3.1. SLANG, DIALECTS AND TABOO LANGUAGE

As mentioned above, subtitling requires a minimum country knowledge to make an accurate translation. However, it is a complicated task for translators even if they have prior knowledge of a country. ‘Sex Education’ is a TV series that includes a highly colloquial vocabulary because of main characters are teenagers. This provokes that there is a specific type of language. So, we may encounter trouble such as slang, taboo words, jokes, or dialects.

SLANG

According to Nofalli (2012) slang is the use of informal words and expressions. They are not considered standard in the speaker's language or dialect, but they are considered more acceptable when it is used in group or society. It is a way in which languages change and are renewed. The Oxford Online Dictionary, available at <https://www.oxfordlearnersdictionaries.com/definition/english/slang?q=slang> defines slang as ‘very informal words and expressions that are more common un spoken language, especially used by a particular group of people, for example, children, criminals, teenagers...’

On the other hand, Hamaida (2007) states that slang is a colloquial use of words or an informal use of a language. It is characterized by lexical creation of new words and it is often used by society groups such as teenagers.

DIALECT

As we said before, languages change and a language has characteristics such as accent and dialect. According to Rittmayer (2009) another obstacle related to slang is dialect. In audiovisual translation, this is a translation from an oral to a written form assuming that a dialect is a standard language variation, and it is understood when it is heard. So, translators must try to find a similar effect on TL using colloquial phrases. However, Rittmayer (2009) comments that in some cases, it is possible to translate from a source dialect to a target dialect.

TABOO AND OFFENSIVE LANGUAGE

According to Miralles (2020) taboo language is one of the most dynamic and changing elements to make socially and communicatively differences between cultures. Ávila Cabrera adds that taboo and offensive language exist in many cultures and the acceptance of this language is conditioned by aspects such as society, culture, or place beliefs. This author also comments that subtitling has major technical restrictions that have a direct impact on translator's decisions. Consequently, linguistic difficulties in an offensive and taboo way show an added difficulty to this practice. Ávila Cabrera distinguishes between two types of terms:

1. 'Offensive terms': These refer to swear words, exclamations, foul language, etc. and they are considered insulting to viewers. Tartamella (2006:9) explains that swearwords are the language of the emotions, they are like magical words that have the power to express inexpressible things and they function as actions.
2. 'Taboo terms': These are expressions that are considered inappropriate or unacceptable depending on context, culture, language or medium in which they are used. However, 'taboo' term is not considered insulting to viewers.

We have already mentioned in previous sections that subtitling process is a complex task because it has several challenges. For example, dialect, idiolects, and aspects of informality. We also find vulgarism and swear words that translate more smoothly into TL. Nevertheless, another major drawback mentioned by Diaz Cintas and Remael (2012) is that a translator often works only with script of a film, what make more difficult this task. For this reason, subtitles quality may decrease.

According to Isele (2013) viewer can judge a translation immediately and compare ST and TT at the same time. The translator tries to make similar phonologically and morphologically expressions on TL. Diaz Cintas y Remael (2012) comment it is important that transformations which are made in translation of expressions sound in a natural way and do not have too many calques.

3.2. EXPRESSIONS IN TV SERIES ‘SEX EDUCATION’

In this section we will briefly analyze expressions by showing which type of technique is used on translation and the most used expressions percentage. The analysis is based on a comparison of several expressions between original version (OV) and target version (TV) on TV series ‘Sex Education’. The chosen expressions are the ones that most caught our attention because of the joke, the cultural reference, or the expression itself. The table will have several sections such as: #, minute, original version expression, target version expression, type of expression and finally translation techniques. However, before analyzing the tables, let's make a list of expressions that we will find in tables.

3.2.1. TYPES OF EXPRESSIONS

In this section we will talk about one part of the analysis that will follow (types of expressions). In this point, sections will be divided into, vulgar or taboo expression, normal expressions, colloquial expressions, offensive expressions, and fixed expressions. Later all expressions will be classified according to these explanations:

1. ‘Taboo expression’: Allan and Burridge (2006:250) explain that taboo expressions include sexual and scatological obscenities, ethnic-racial slurs, insults, name-calling, profanity, blasphemy, slang, jargon, and vulgarities of all kinds, including forbidden words of non-standard grammar.
E.g., What Caroline needs is to fuck / Lo único que necesita es un polvo.
2. ‘Offensive expression’: We define ‘offensive’ word according to Oxford Online Dictionary as “rude in a way that causes somebody to feel upset or annoyed because

it shows a lack of respect”. According to Woods (2017-2018) these expressions are intended to emotionally harm someone. Therefore, these expressions are often avoided by speakers in a standard register because they are not appropriate in context. According to Woods (2017-2018) the translation of offensive language depends on several factors, a subjective value of translator with his or her cultural knowledge, communicative and social competencies and a context where language is produced. In this kind of expressions, we can find ‘swear words’. McEnery (2006) defines ‘swear words’ as words or phrases that may cause offense when used in a polite conversation.

E.g., This fuck clown/ Este puto payaso.

3. ‘Colloquial expression’: There are many ways to define colloquial language and expressions. However, Nofalli (2012) defines ‘colloquial’ as a less formal variety of language that is commonly used in very informal situations. This author also defines a colloquialism as any word or expression, which might appropriately be used in conversation among ordinary or educated people. Nofalli (2012) explains that colloquialisms are often used primarily within a limited geographical area, known by linguists to spread through normal conversational interaction of a language, although more often now through informal online interaction. Colloquialisms are the broad category of informal speech which includes slang. So, slang is a sub-category of colloquial expressions. Therefore, colloquial language in definition lies between informal language and slang.

E.g., It’s going down, new kid. / Ya se está calmando, Novato.

4. ‘Common expression’: According to Torres (2016) expressions correspond to informal language. They are used more frequently in oral speech rather than in written texts. Nevertheless, it is not unusual to find them in written language. Each culture has its own preferences regarding these words and expressions. What is established as a common expression in one language can be seen as an affront in another one.

E.g., you are who you are/ Eres lo que eres.

5. ‘Fixed expression’: Baker (1992, p. 63) defines these expressions as ‘frozen patterns of language which allow little or no variation in form and, in the case of idioms, often

carry meanings which cannot be deduced from their individual components’. This author also comments that these expressions often carry meanings which cannot be deduced from their individual components. Ebeid Khalil (2022) explains that these expressions are linguistics units whose meaning cannot be construed individually but at the level of the whole structures.

E.g., It is only a matter of time until... / Es solo cuestión de tiempo hasta...

3.2.2. CONTRASTIVE ANALYSIS OF ENGLISH AND SPANISH

TABLE 1, Season 1, Episode 1.

#	MINUTE	ORIGINAL VERSION EXPRESSION	TARGET VERSION EXPRESSION	TYPE OF EXPRESSION	TRANSLATION TECHNIQUE
1	00.07.19	Captain of the Warhammer society. His balls finally dropped	El capitán del Warhammer, por fin le han salido pelotas.	Taboo Expression	Modulation
2	00.07.32	Everybody’s either thinking about shagging	Todo el mundo pensando en mojar.	Colloquial expression	Literal translation
3	00.12.56	you did kind of deserve that, man	Tú te lo has buscado tío.	Fixed expression	Transposition
4	00.23.09	God, that’s strong stuff	Joder, como pega esto.	Fixed expression	Modulation
5	00.25.30	I hope I didn’t touch a nerve.	Espero no haber metido el dedo en la llaga.	Fixed expression	Modulation

6	00.30.17	can you not even get hard now?	¿No consigues ponerte cachondo?	Taboo expression	Adaptation
7	00.30.31	what is wrong with you?	¿qué coño te pasa?	Taboo expression	Transposition
8	00.30.44	She used the word “Man milk”	Usó el término “leche de tío”	Colloquial expression	Literal Translation
9	00.31.11	Watch where you’re going, fag	Cuidadito, maricón.	Taboo expression	Transposition
10	00.39.21	Does that make sense?	¿Lo ves sentido?	Common Expression	Transposition

Brief explanations:

1. As mentioned above, “modulation” is a change of point of view, which can be seen in the first example. In both versions the expression has the same meaning, the main changes are the words to express it. For this reason, there is no great difference between original version (OV) and target version (TV).
2. In the second example the technique used is “literal Translation”. This technique uses word for word translation from the OV to TV which gives a quite correct result for the expression.
3. In this expression, “transposition” is used because from a stylistic point of view the expression on TV does not have the same value, but the meaning of the expression is the same in both versions. In this case on TV the expression is colloquial and belongs to the type of slang of the youth because of the words used on TV.
4. This expression shows several conclusions. The first one is that the religious word *God* conveys a message totally opposite to the one it has. In the case of the Spanish version this word appears as a swear word such as word *Joder*. The other part of the

expression is totally modified to TL since TL jargon is totally different from original version, for this reason the most appropriate technique to translate this expression is ‘modulation’.

5. In this example, OV expression does not have the same meaning on TV and for this reason the best option to change the perspective of the message is ‘modulation technique’.
6. This expression is constructed differently on TV. It is a construction that has slightly changed the meaning, but structure is similar in both versions. However, in a colloquial environment this expression on TV may be frequent.
7. In this expression technique ‘transposition technique’ is used. OV meaning coincides semantically with TV. In this case structure of the sentence is only changed and on Spanish version the word *Coño* is added to emphasize the anger of the question.
8. In this case, expression coincides grammatically and semantically with TV, so the best option for this expression is ‘literal translation technique’.
9. This expression is translated with ‘transposition technique’ because the meaning of the phrase is similar. However, there is a change of grammatical structure to make more sense on TV.
10. There is no change in meaning from one expression to another, so ‘transposition technique’ is used.

TABLE 2, Season 1, Episode 2.

#	MINUTE	ORIGINAL VERSION EXPRESSION	TARGET VERSION EXPRESSION	TYPE OF EXPRESSION	TRANSLATION TECHNIQUE
1	00.00.52	You dirty bastard.	Maldito degenerado	Offensive expression	Discursive creation
2	00.05.43	But you can't wank!	¡no puedes ni pajearte!	Taboo expression	Literal translation
3	00.10.49	Whatever, slag!	Me la trae floja, zorra.	Offensive expression	Discursive creation

4	00.11.31	She's really disappointed in you.	Se ha llevado un buen chasco.	Common expression	Discursive creation
5	00.11.50	Yeah, I think she may have told people.	Creo que se ha ido de la lengua.	Common expression	Discursive creation
6	00.14.57	Very normal. Boring, in fact. Utterly platonic	Del montón, aburrida e irrelevante.	Colloquial expression	Adaptation
7	00.15.02	Right. Well, if you're going to do drugs tonight, remember to buddy up.	Vale, bueno...si vais a tomar Drogas, recordad que tenéis un amigo.	Colloquial expression	Transposition
8	00.16.54	Eric, that's being very silly.	Eric, te comportas como un idiota	Colloquial expression	Modulation
9	00.17.15	You look like you pooped yourself!	¡Parece que te has cagado encima!	Colloquial expression	Literal translation
10	00.24.20	You're not invited. Fuck off.	No te he invitado. Lárgate.	Common expression	Literal translation

Brief explanations:

1. In this case the 'discursive technique' has been used because word *bastard* does not have same meaning in both versions. In Spanish, this word *bastardo* means illegitimate child and in this case this meaning does not match with context, so cultural term is adapted to TL, in this case this word *degenerado*.

2. The sentence has similar meaning and structure on SL and on TL. Consequently, they use ‘literal translation’ to not change neither order nor meaning of the sentence.
3. *Whatever* word literally means I don't care. In this case to fit the context and add a bit of discomfort it is transformed to make more sense on TL.
4. ‘Discursive creation technique’ is employed in this expression to change elements from SL to TL. In this case, English sentence does not have much relation in structure with Spanish one, however sense of the sentence is similar.
5. OV expression *Yeah, I think she may have told people* is very common in English. However, on TV we use this expression in a different way, so ‘discursive creation’ is the most appropriate technique to keep intention while altering meaning and structure.
6. In this example, *normal* word is used on TV as a word that describes something common, but in this case that cultural element is transformed to make it more meaningful in Spanish, using this expression *del montón*.
7. ‘Transposition technique’ is used to modify a grammatical category in the sentence without altering the meaning. For this reason, there are only minor modifications in the structure.
8. In this expression, text has been slightly transformed by a perspective change, which makes that this sentence has a similar but not identical meaning.
9. OV and TV expressions have similar structure and meaning. Thus makes ‘literal translation’ the best choice for the translation of the expression.
10. Like previous example, both translations (original and target) have similar structure and meaning, so there are no alterations in translation of expression.

TABLE 3, Season 1, Episode 3.

#	MINUTE	ORIGINAL VERSION EXPRESSION	TARGET VERSION EXPRESSION	TYPE OF EXPRESSION	TRANSLATION TECHNIQUE
1	00.00.48	What am I meant to be feeling here?	¿Qué se supone que debería sentir?	Common expression	Equivalence

2	00.02.32	Fuck you, Jeffrey! That's domestic abuse.	¡Que te jodan, Jeffrey! Eso es violencia doméstica.	Offensive expression	Equivalence + Literal translation
3	00.11.54	Trying's the whole game. No one can stop you trying.	Se trata de intentarlo. Nadie te lo puede impedir.	common expression	Equivalence + Modulation
4	00.12.09	Going to Kyle's for a smoke. We're a thing now.	Voy a fumar a casa de Kyle. Estamos liados.	Colloquial expression	Equivalence
5	00.12.38	You look hot today.	Hoy estás increíble.	Colloquial expression	Equivalence
6	00.15.32	Is this a clinic thing?	¿Es algo sobre el consultorio?	Common expression	Modulation
7	00.16.42	I don't like being out of control.	No quiero descontrolarme.	Common expression	Modulation
8	00.23.32	Bearded piece of fucking shit.	Maldito pedazo de mierda barbuda.	Offensive expression	Literal translation
9	00.28.28	Just take my bloody hand.	Coged mi maldita mano.	Colloquial expression	Literal translation
10	00.31.22	You could pretend I'm a boy.	Puedes imaginarte que soy un chico.	Common expression	Literal translation

Brief explanations:

1. The English expression is semantically and structurally different in both translations, so the ‘equivalence technique’ conveys a similar meaning but with different words.
2. The two parts of the expression on SL are ‘literal translation’ because they have been translated word for word resulting in a meaningful and grammatically correct text on TL.
3. In the first part of this expression *Trying's the whole game / Se trata de intentarlo*, we observe that expression from one language to another is totally different, therefore, ‘equivalence technique’ is used. On the contrary, in second part *No one can stop you trying. / Nadie te lo puede impedir* we see a change of perspective from OV to TV, so ‘modulation technique’ is utilized.
4. Both parts of expression are ‘equivalence’. This is especially noticeable in the second part of expression *we're a thing now/ Estamos liados* because English expression is structurally different from Spanish expression.
5. The English and Spanish expressions express same intention or reality. However, it has been transformed to make it more meaningful on TL.
6. The expression employs a structural change of phrase without altering the original meaning of the sentence.
7. In this expression, there is a change in the point of view that even though it means practically alike, TV expression changes slightly.
- 8, 9 and 10. These three expressions are translated with same techniques, ‘literal translation’. The translation of all expressions is done word for word and they maintain same structure and meaning in both versions.

TABLE 4, Season 1, Episode 4.

#	MINUTE	ORIGINAL VERSION EXPRESSION	TARGET VERSION EXPRESSION	TYPE OF EXPRESSION	TRANSLATION TECHNIQUE
1	00.04.14	Oh my god! Jackson is so hot.	¡Joder, Jackson está cañón!	Colloquial expression	Discursive creation + Adaptation

2	00.05.28	Oh! Ha! You are like a pimp.	¡Oh! Pareces un proxeneta.	Colloquial expression	Literal translation
3	00.06.45	Get it together, we've got clients.	Ponte las pilas, tenemos clientes.	Fixed expression	Discursive creation
4	00.08.06	Might be a tricky one.	Esta se las trae.	Fixed expression	Discursive creation
5	00.10.58	I can't keep up.	No le sigo el ritmo.	Fixed expression	Literal translation
6	00.11.16	She's like some sexy merry go around and I can't get off.	Es como una especie de tiovivo sexual del que no puedo bajar.	Fixed expression	Discursive Creation
7	00.11.59	¡Stop pulling your picks and get out here!	¡Dejad de menearos la polla y marcharos!	Taboo expression	Literal translation
8	00.12.00	Get a move on, Jackson!	¡Mueve el culo Jackson!	Colloquial expression	Equivalence
9	00.21.00	What are you trying to say?	¿Intentas decirme algo?	Common expression	Modulation
10	00.27.22	He's going places. Like, he's not a slacker.	Su futuro es prometedor. No es un holgazán.	Common expression	Discursive creation + literal translation

Brief explanations:

1. The first part of the expression, *oh my god / Joder* is a 'discursive creation' because it establishes a corresponding element of meaning in an out-of-context manner,

because words have no similar context or structure relation. Thus, a ‘creation’ is made to adapt to the context. The second part *Jackson is so hot / Jackson está cañón* is an ‘adaptation’ since word ‘hot’ in Spanish vulgarly means "estar bueno".

2. This expression is translated word for word and it results a logical and meaningful translation.
3. *Get it together / Ponte las pilas* is a ‘fixed expression’ formed by a ‘discursive creation’. This is because neither meaning nor structure are similar in both versions, which makes it necessary to create a translation according to the language and expression context to make sense of it.
4. Another expression translated by ‘discursive creation technique’ in which an expression closer to TV is necessary.
5. *I can't keep up* is translated as it is written. Consequently, ‘literal translation technique’ is used.
6. ‘Discursive creation’ is the best method to translate more complex sentences such as the expression *She's like some sexy merry go around and I can't get off / Es como un especie de tiovivo sexual del que no puedo bajar*. To this kind of complex expressions, we add a translation with some alteration of meaning to make it correct or understandable in the TL.
7. In this example, this expression has used ‘literal translation technique’. Each word has been translated and a structure with similar meaning has been formed on TV.
8. The expression *gets a move on* has as an ‘equivalent’ in Spanish *mueve el culo*. This expression uses same function as on OV, however TV is adapted to colloquial slang of the language.
9. This sample makes two types of changes, lexical and structural. On the one hand, a lexical change is due to usage of words without altering original meaning on expression. On the other hand, there is a structural change in this expression to make it more meaningful on TV.
10. This expression is divided into two parts. The first part *He's going places* uses a ‘discursive creation technique’. This leads to a translation without any relation between two versions, which results correct in the TV *Su futuro es prometedor*. On

the other hand, we have the second part which is translated with ‘literal translation technique’ since both versions have identical meaning and structure.

TABLE 5, Season 1, Episode 5.

#	MINUTE	ORIGINAL VERSION EXPRESSION	TARGET VERSION EXPRESSION	TYPE OF EXPRESSION	TRANSLATION TECHNIQUE
1	00.02.09	I’m not the meet-the-parents type.	No soy de conocer a la familia.	Fixed expression	Equivalence
2	00.08.33	What would you wear to meet you boyfriend’s parents for the first time?	¿Qué te pondrías para conocer a la familia de tu novio?	Common expression	Literal translation
3	00.09.02	Put a coat on. It’s not safe.	Ponte un Abrigo, es peligroso.	Common expression	Literal translation + Modulation
4	00.23.20	This isn’t actually a study group. We smoke weed and bitch about people.	No es un grupo de estudio, solo de fumar y criticar a la gente.	Colloquial expression	Literal translation
5	00.24.42	Why do people send out naked pictures of themselves, anyway?	¿Por qué la gente manda fotos tuyas en pelotas?	Colloquial expression	Adaptation
6	00.26.29	Yeah, I can tell. You’re an awful thief.	Si, doy fe. Eres un ladrón pésimo.	Common expression	Discursive creation + literal translation

7	00.32.25	You say mean shit to me every day, Ruby.	Todos los días me dices cosas crueles, Ruby.	Common expression	Literal translation
8	00.35.03	Why go through the fake stuff?	¿Por qué pasar por esa farsa?	Fixed expression	Transposition
9	00.37.12	I'm sorry, dude. This...this thing came up with Maeve and the clinic.	Lo siento, tío. Surgió algo inesperado con Maeve y el consultorio.	Common expression	Equivalence
10	00.40.43	Mom's got addiction issues and my dad pissed off before I can remember.	Mi madre es una adicta y no recuerdo cuando se largó mi padre.	Colloquial expression	Discursive creation

Brief explanations:

1. In this case a known 'equivalent' expression is used on TV. This shows a clear difference in both versions.
2. OV phrase has been translated literally resulting in a meaningful and correct expression on TV.
3. The first part of the expression is translated 'word for word'. However, in second part of the expression we can see a perspective change which structure change but similar meaning.
4. *This isn't actually a study group. We smoke weed and bitch about people* is a long expression. However, technique used by the translator is adequate because a final result is consistent on TL.
5. Most of the words in this expression are translated word for word. However, an equivalence of naked term in Spanish is used in a colloquial way to express same intention in term *en pelotas* due to the slang (teenagers)

6. OV expression *yeah, I can tell* is a ‘discursive creation’ because the only thing that links two versions is the context. Neither structure nor meaning are similar. On the contrary, in the second part, two versions are very similar. So, a good usage of ‘literal translation technique’ is made.
7. This expression is structurally and meaningfully similar from OV to TV.
8. *Why go through the fake stuff? / ¿Por qué pasar por esa farsa?* Here, there is a grammatical category change from an adverb "through" to a verb "pasar".
9. In this expression we can find an equivalent from OV *this thing came up with Maeve and the clinic* to TV *Surgió algo inesperado con Maeve y el consultorio* with an identical meaning in both versions.
10. This example is translated with ‘discursive creation technique’. In the second part, meaning and structure are lost from OV to TV. Therefore, a translation is created with a similar intention but ephemeral from meaning.

TABLE 6, Season 1, Episode 6.

#	MINUTE	ORIGINAL VERSION EXPRESSION	TARGET VERSION EXPRESSION	TYPE OF EXPRESSION	TRANSLATION TECHNIQUE
1	00.07.36	What’s happened, Tromboner? Yeah? Woken up straight?	¿Qué pasó Trompolla? ¿te has levantado hetero?	Offensive expression	Discursive creation
2	00.10.30	Top-heavy Steve? Looks like an ice-cream cone.	¿Conoces a Steve “el cachas”? Parece un cucurucho de helado	Taboo expression	Discursive creation + literal translation

3	00.11.22	To be clear, I don't want to have sex with you specifically. Just a human man with pennis.	Una cosa, no quiero tener sexo contigo en particular, solo con un humano y su pene.	Colloquial expression	Literal translation
4	00.17.20	Don't fucking touch me!	¡No me toques, joder!	Offensive expression	Literal translation
5	00.19.30	Sorry, who's the dickhead?	¿Quién es este Capullo?	Offensive expression	Equivalence
6	00.20.50	Just sick of everyone treatin' me like a shit.	Estoy harto de que todo el mundo me trate como una mierda.	Colloquial expression	Adaptation
7	00.26.05	Look, I know I'm a bastard, all right?	Sé que soy un cabrón, ¿vale?	Offensive expression	Equivalence
8	00.28.19	I know how to hold hands. I'm here to fornicate.	Ya sé coger de la mano. Vine a fornicar.	Colloquial expression	Modulation+ Literal translation

9	00.28.31	I could suck your balls.	Podría chuparte las pelotas.	Colloquial expression	Literal translation
10		Well, my mum doesn't really do boyfriends. She's a man-eater.	A mi madre no le van los novios. Es una devora hombres.	Taboo expression	Modulation + Literal translation

Brief explanations:

1. The technique used in the first expression is 'discursive creation' because an ephemeral adaptation of OV has been created.
2. This expression is formed by two different translation techniques. In the first part the translator has used 'discursive creation' since OV and TV are almost unrelated. However, the second part is totally contrary to the first one since the latter has similar meaning and structure in both versions.
3. 'Literal translation' results in a meaningful expression with a similar structure and meaning in both versions.
4. This expression is translated by a 'literal translation technique' because structure and meaning are similar in both versions.
5. This expression has been translated by 'equivalence technique' because *dickhead* word has many connotations in the dictionary but has been accepted as a more common equivalent on TV.
6. In this expression the first part just *sick of* is translated as *estoy harto* which means that a transformation or an equivalent has been necessary on TV.
7. In this case, English word *bastard* is not usually used on TV (Spanish) therefore we try to make an equivalent in this language which results in word *cabrón*.

8. This expression is translated by two techniques: firstly, we see ‘modulation’ because same meaning is intended but t structurally is slightly modified. Secondly, both versions coincide semantically and structurally.
9. Structure and meaning of the expression are identical in both versions, so they have been translated by the ‘literal translation technique’.
10. This expression has two different translation techniques: ‘modulation’ is used in the first part of the sentence because the main idea (in both versions) is similar but expressing way is structurally different. However, in the second part, we see that it is literally same structure and meaning in both versions, so ‘literal translation technique’ is used.

TABLE 7, Season 1, Episode 7.

#	MINUTE	ORIGINAL VERSION EXPRESSION	TRAGET VERSION EXPRESSION	TYPE OF EXPRESSION	TRANSLATION TECHNIQUE
1	00.08.21	Oh my God! If I had a limousine, I would totally have sex in it and film it.	¡Madre mía! Si tuviese una limusina, follaría en ella y lo grabaría.	Colloquial expression	Literal translation
2	00.10.32	Try this one. It’s a little bit less magician’s assistant.	Pruébate este. No parece tan ayudante de mago.	Fixed expression	Equivalence
3	00.12.30	Oh, I’m sorry, would you rather I told them That mum’s a junkie and that dad fucked off?	¿Preferirías que les dijera que mama es drogadicta y papa se largó?	Offensive expression	Adaptation

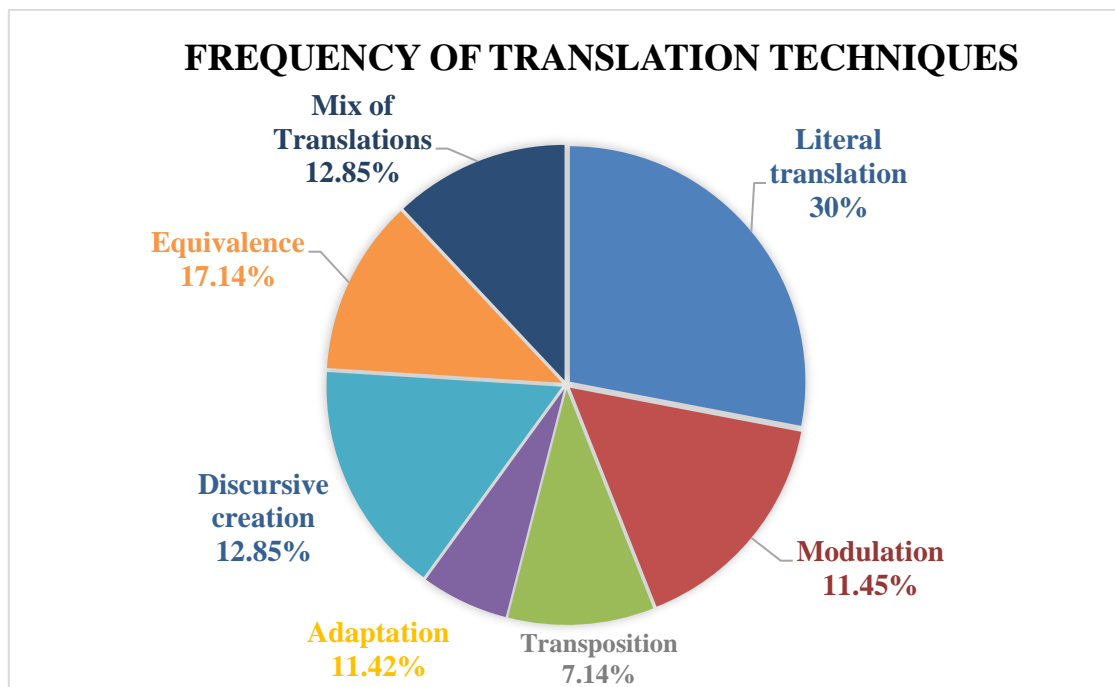
4	00.19.30	Is Hendricks still sober? Or has he fallen off the old wagon again?	¿Hendricks sigue sobrio o ha vuelto a caer en el vicio?	Colloquial expression	Equivalence
5	00.31.03	This is a shit-show, right?	Qué mierda el baile ¿no?	Taboo expression	Equivalence
6	00.33.18	you're not a kangaroo, Otis. You're an asshole.	Tú no eres un canguro. Otis, tú eres gilipollas.	Offensive expression	Literal translation
7	00.33.20	Fucking shit!	¡Menudo idiota!	Offensive expression	Adaptation
8	00.35.25	What the fuck did you come as, Tromboner? A girl?	¿De qué coño vas vestido, Trom-polla? ¿de tía?	Offensive expression	Equivalence
9	00.47.55	Your new dad seems so sweet.	Tu nuevo padre parece supertierno	Common expression	Literal translation
10	00.49.36	I don't know what to fucking do.	No sé qué coño hacer.	Taboo expression	Literal translation

Brief explanations:

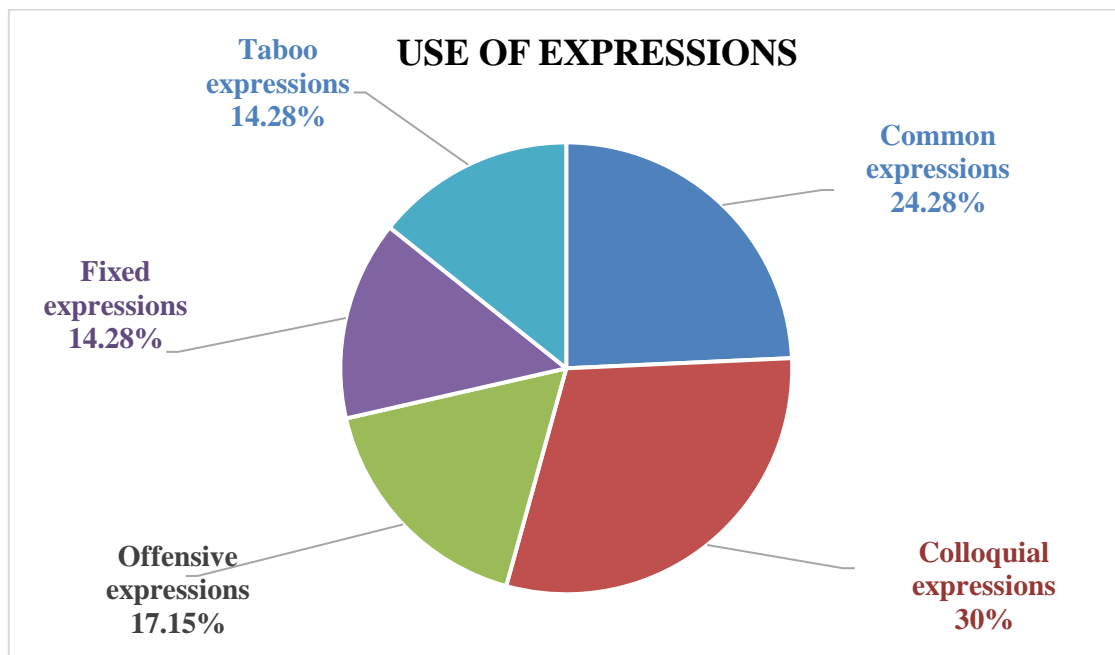
1. The conditional sentence is literally translated from English to Spanish, so 'literal translation technique' is used in this section.
2. Original message version is conveyed through an equivalence to TV with a slight structural change.
3. In this expression *drogadicta* word can be known on TL as an adaptation of *mum's a junkie* from OV. Thus, an adaptation to TL has been created to better fit it and slang.
4. OV and TV have same tone and message, however, structure is similar but not identical, so the equivalence between both versions is sought.
5. On TV expression, an equivalent is required with same meaning but with different stylistic resources in both versions.
6. Both versions have same structure and meaning, in consequence 'literal translation technique' is used.
7. The phrase *fucking shit* does not have a literal meaning in this expression. Consequently, an adaptation is sought at the time the expression is being made on TV so that it adapts to the context.
8. Translators try to find an equivalent term from OV to TV which is why 'equivalence translation technique' is used because a change is made to convey a same idea.
9. The OV is translated word for word, which means that 'literal translation technique' is used by translator.
10. OV interpretation and structure expressions are identical in both versions, so we can see 'literal translation technique'.

To sum up this point, we will make two percentages:

1. Frequency in which the translator has used one translation technique vs another for a better result on TV.
2. Frequency with which a type of expression occurs.



GRAPHIC 1. Frequency of translation techniques



GRAPHIC 2. Use of expressions

3.3. PROBLEMS IN SUBTITLING OF EXPRESSIONS

In this final section we will make a brief analysis of main problems encountered in translation of the expressions shown above. We will talk about several expressions that have been most difficult to translate. On the one hand, we can find expressions with offensive language and expressions with humor language. Thus, we divide this analysis into four types of expressions: ‘offensive- vulgar expressions’, ‘colloquial expressions’, ‘humour expressions’ and ‘fixed expressions’

OFFENSIVE - VULGAR EXPRESSIONS:

Offensive and vulgar expressions are one of the biggest translation challenges for an expert in the field. Consequently, it is a complicated assignment to discern the most accurate technique to convey the precise sense of these expressions.

In some expressions terms are used to make an offense or swear word, for instance, ‘fuck’ word and many derivatives of this word. We can observe it in many different contexts as we will see. The ‘fuck’ word is an offensive and vulgar word, and it can appear in many different forms, meanings, and contexts. This is one of the main reasons why translating this word is a complex task. So, the translator tries to find by means of the appropriate translation technique a kind of way out to make it understandable in all senses. Examples:

ORIGINAL VERSION	TARGET VERSION
<i>You´re not invited. <u>Fuck off.</u></i>	<i>No te he invitado, lárgate.</i>
<i><u>Fuck you, Jeffrey!</u> That´s domestic abuse.</i>	<i>! ¡Que te jodan, Jeffrey! Eso es abuso doméstico.</i>
<i><u>Bearded piece of fucking shit</u></i>	<i>Pedazo de mierda barbuda.</i>

Other swear words such as: *shit, fag, slag, picks, bitch*. E g:

ORIGINAL VERSION	TARGET VERSION
<i>Don´t touch my <u>shit!</u></i>	<i>¡No toques mis cosas!</i>
<i>You say mean <u>shit</u> to me every day, Ruby</i>	<i>No paras de decirme cosas crueles, Ruby.</i>

<i>Watch where you´re going, <u>fag</u>.</i>	<i>Cuidadito, maricón.</i>
<i>Whatever, <u>slag!</u></i>	<i>¡Me la trae floja, zorra!</i>
<i>¡Stop pulling your <u>picks</u> and get out here!</i>	<i>¡Parad de menearos la polla y marcharos!</i>

In the case of "shit" word you can also see it in two different contexts. In the first sentence this word is transformed as a kind of omission. The main reason is that it does not sound so abrupt in target language. The second expression has a similar tone to the previous one, avoiding abruptness. These different meanings make it a difficult work to try to find an appropriate translation. The rest of the swear words (fag, slag, picks, and bitch) have a meaning like a dictionary definition.

HUMOUR EXPRESSIONS:

Normally words or expressions that usually create hilarious occasions for audience are in colloquial contexts. In this case, many analyzed expressions are humorous, which also makes them difficult to find an equivalent on TV. This can be seen in expressions such as:

ORIGINAL VERSION	TARGET VERSION
<i>This isn't actually a study group. We smoke weed and bitch about people.</i>	<i>No es un grupo de estudio. Fumamos hierba y criticamos a la gente.</i>
<i>¡Stop pulling your picks and get out here</i>	<i>! para de menearos la polla</i>
<i>Oh! Ha! You are like a pimp.</i>	<i>¡Oh! Pareces un proxeneta.</i>
<i>You could pretend I'm a boy.</i>	<i>Piensa que soy un tío.</i>
<i>Captain of the Warhammer society. His balls finally dropped</i>	<i>Al capitán del Warhammer le han salido pelotas.</i>

COLLOQUIAL EXPRESSIONS:

Colloquial expressions are always an intricate work to tackle. As a result, the translator seeks to find the best equivalence with the most appropriate translation technique. In this case, idioms, spontaneous expressions, and onomatopoeias are some of the most difficult elements

to translate. This is due to the slang used by young people in TV series ‘Sex Education’, because it is a very colloquial context. Some expressions such as:

ORIGINAL VERSION	TARGET VERSION
<i>Is Hendricks still sober? Or has he fallen off the old wagon again?</i>	<i>¿Hendricks sigue sobrio o ha vuelto a caer en el vicio?</i>
<i>I could suck your balls.</i>	<i>Podría chuparte las pelotas.</i>
<i>I know how to hold hands. I’m here to fornicate.</i>	<i>Ya sé coger de la mano. Vine a fornicar.</i>
<i>Mom’s got addiction issues and my dad pissed off before I can remember.</i>	<i>Mi madre es una adicta y no recuerdo cuando se largó mi padre.</i>

FIXED EXPRESSIONS:

Finally, use of English and Spanish fixed expressions in a colloquial context are quite common. The combination of words that show a specific meaning led to frequent use of these formulations. Here we show some of different expressions that we have been able to find in TV series:

ORIGINAL VERSION	TARGET VERSION
<i>Might be a tricky one.</i>	<i>Esta se las trae.</i>
<i>Yeah, I think she may have told people.</i>	<i>Sí, Creo que se ha ido de la lengua</i>
<i>Get it together, we’ve got clients</i>	<i>Ponte las pilas, tenemos clientes.</i>
<i>I don’t like being out of control.</i>	<i>No quiero descontrolarme.</i>

4. CONCLUSION

The main objective of this study was to make an analysis of audiovisual translation based on expressions on TV series, more specifically from TV series ‘Sex Education’. Focusing on the first objective mentioned above, AVT has undergone a great development since its beginnings. This development led to the emergence of new types of translation, such as Subtitling, Dubbing or Voice-over. Nowadays these new variants are used in practically all media to reach a wider audience.

Then, thanks to the study, we have been able to show fundamental problems that can be encountered in TV series subtitling process. These problems are related to humorous effect transfer, cultural differences, and a usage of dissimilar jargon. However, we have also seen that there are numerous techniques (adaptation, literal translation, transposition, creative discourse, transposition, equivalence, calque, borrowings, and mixed techniques) to solve multiple of these problems.

We have also detected great translation complications in use of humorous, colloquial, offensive, and taboo expressions. These classification of expressions presents an extra difficulty when they are translated. This is due, on many occasions, to the slang expressions used because some TV series takes place in a very colloquial environment, and it is only spoken by teenagers. At this point, it is important to emphasize that translators must try to find most appropriate way to translate colloquial expressions using the most precise technique into TV. This can be an easier task if you first analyze the context you are dealing with and jargon to which an expression belongs.

Subsequently, the diagram provided shows frequency with which each translation technique has been used. On the one hand, this percentage establishes that translator's most frequently chosen option is literal translation. This makes it clear that the translator has sometimes opted for a translation that is more similar in structure than in meaning. However, there is a clear use of a multitude of techniques depending on context and expression.

On the other hand, the second diagram shows that most popular options chosen in TV series ‘Sex Education’ are colloquial expressions (in this corpus). This is because selected TV series has a wide use of foul, taboo, and colloquial language because this is the slang used by teenagers in an informal context. Finally, balancing provided information by two diagrams

we conclude that there are countless different types of expressions and many types of techniques that help to translate this kind of complex expressions. So, translators try to find the most appropriate technique for each type of expression (normal, colloquial, or vulgar).

Ultimately, analyzing in depth the principal problems, we can find in translation of expressions numerous words with multiple meanings. Another big disadvantage is the humorous and fixed expressions transfer since in a great many occasions part of imagination is needed to be able to translate them. This sometimes leads to the translator having to make an extra effort to understand and translate them in the best possible way.

Finally, we conclude with an overall summary of this study, showing importance of the audiovisual translation area today. We also highlight the importance of the translator's prior knowledge of both cultures to be translated. Finally, we want to remark that all expressions have translation difficulties; nevertheless, that there are different tools that help facilitate the translation process.

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