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**Slang Word Formation and its Translation  
Techniques in Subtitling. A Correlative Study  
in the Movie Hot Fuzz**

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## ABSTRACT

Slang and subtitling are two elements extremely present in nowadays use of language. This is because of the informal and spontaneous connotations of slang and the huge amount of audiovisual content that is produced; especially in movies. Slang has been studied based on different criteria, like word formation separately, but it has never been studied from the point of view of correlating its word formation process and the subtitling translation techniques of slang in movies. This dissertation aims to further the knowledge about slang by carrying out this correlative study in the movie *Hot Fuzz* by extracting the slang terms from the movie and then analysing them in a comparative way with both classifications. The results of the study show several correlations between both criteria, which confirm the importance of studying both together, as it is easier to analyse both elements if done so.

**Key Words:** Slang, subtitling, film, word formation, subtitling translation, correlation.

## RESUMEN

El slang y el subtitulado son dos elementos muy presentes en nuestro lenguaje actual. Esto es debido a las connotaciones informales y espontáneas del slang y a la gran cantidad de contenido audiovisual producido actualmente; principalmente películas. El slang ha sido estudiado en base a diferentes criterios, como la formación de palabras de forma aislada, pero nunca interrelacionado el proceso de formación de palabras y la traducción del subtitulado del slang en películas. Este proyecto pretende ahondar en el estudio del slang haciendo este estudio correlativo en la película *Hot Fuzz* extrayendo sus términos de slang para luego analizarlos de forma comparativa utilizando ambas clasificaciones. Los resultados de este estudio han mostrado un número de correlaciones entre los dos criterios de clasificación, los cuales confirman la importancia de estudiar ambos juntos, ya que esto permite analizar ambos elementos de una forma más sencilla y eficiente.

**Palabras clave:** Slang, subtitulado, película, formación de palabra, traducción del subtitulado, correlación.

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## 1. Introduction

Slang is a category of words that are classified in the informal register and are not standardized in the English language, as it is characterized by its informality and being below medium language (Mattiello, 2008). Even though it is not standardized, slang constitutes an interesting and important part of the language, as it can be used by everyone in a different way, apart from providing creativity to the language, giving a unique style to each community only by the way slang is used. Apart from its importance in the social aspect, its uniqueness also makes its studying highly enriching for translators and linguists (Wahyuni & Rosa, 2021). The importance of audiovisual content in our society and the huge amount of languages content is produced in makes studying the translation of subtitling key aspect to analyse (Cintas, 2009). Because both slang and subtitling translation are important linguistic aspects in today's society, the two aspects have to be studied in a correlative way.

Slang can be approached in many different ways due to its importance in language. An example of an approach is based on the age group that uses it (Nuraeni & Pahamzah, 2021). Another way of analysing the use of slang is by evaluating its translation of the subtitling in audio or audiovisual content. Analysing the slang in different audiovisual material is a topic that has been used for multiple dissertations, such as the following ones: An analysis of slang terms in the movie *Deadpool* (Wahyuni & Rosa, 2021), An analysis on the types of English slang words found in *Neel + Jordan Podcast* (Mulyantini & Santika & Sulatra, 2023), The semantic analysis of slang in the movie *School* (Habiloyevna, 2021).

Even though the slang has been analysed in the frame of audiovisual content, there are very little studies that correlate the analysis of slang and the analysis of subtitling translation, and its importance in linguistics and in audiovisual content, respectively, makes them interesting to be combined in a study (Wahyuni & Rosa, 2021, Liu, 2014).

The aim of this project is to analyse the word formation of slang in the translation of subtitling using the movie *Hot Fuzz*, released in 2007. This analysis has not

been done in the mentioned movie, and it has been selected for the study because of its vast use of slang, which enables a high number of components to study, and its availability in streaming platforms with subtitles, which makes the purpose of the study possible to accomplish. The hypothesis proposed before starting the study is that in the movie *Hot Fuzz* every subtitling translation technique is directly related with a word formation strategy when talking about to slang terms. To specify what “directly related” is, the assumption will be based on whether every subtitling translation technique is linked to a particular word formation strategy in at least 75% of the cases.

The study will be formed by the analysis and explaining of the following objectives:

- Extraction and analysis of the slang terms of the movie *Hot Fuzz* based on the word formation criteria.
- Analysis of the subtitling strategies used for the slang studied previously.
- Analyse the strategies used to translate the subtitling of the linguistics elements studied in the upper sections.

Having completed these points, the aim is to determine if there are correlations of any type between the word formation techniques of slang and its subtitling translation techniques in the movie *Hot Fuzz* and, if they exist, establish between which techniques exist that link.

The reason to conduct this study is the lack of studies that combine the slang and the translation of subtitles, being two interesting fields that are combined in films constantly. It is true that there are some studies that either combine the two aspects in the same frame, as it was mentioned at the beginning of the section, or analyse the different aspects separately, but it was felt as enriching to study the translation of the subtitling analysing the slang words of *Hot Fuzz*.

Having stated the purpose of this project, it is also essential to know the process that will be followed to achieve it.

After this introduction, the project will have four more sections:

- State of art. It will include theoretical information about the slang, the subtitling and its translating strategies. The slang will be approached from two different classifications, as well as the subtitling translation techniques. The category of subtitling will also be categorized based on a classification.
- Methodology. The process that will be followed in the study will be explained. The slang terms will be analysed based on its word formation, which then will be analysed as how they were translated in the subtitling based on the criteria provided by Ávila-Cabrera (Ávila-Cabrera, 2015).
- Results and discussion. The results of the study will be shown organized in a table and graphics to accomplish the objective of it, which will be divided into the sections mentioned above. The table will be a collection of the data obtained and its relation to the theoretical frame of the dissertation; the graphics will be used to make the correlations between both classification categories of slang.
- Conclusion. A brief summary of the contents shown above will be done, especially reflecting on the results of the dissertation, apart from a final statement about the translation of slang in subtitling related to the word formation process.

## 2. State of art

### 2.1. Slang

Language is a basic tool for human beings. Daily, humans use formal and informal language for different purposes, and one of the informal uses of language is slang (Wahyuni & Rosa, 2021). Slang is one of the most used linguistic elements of informal language, especially in youth, being a link between the standard and the informal words broadly accepted by society and special words used by subgroups of society (Wahyuni & Rosa, 2021). Slang can be created to share information secretly from those who do not understand the slang or to create new terms and can be used in many different situations. Slang, to summarize, are words that belong to the informal tone that are not considered standardized (Wahyuni & Rosa, 2021).

The classifications considered for this dissertation were chosen because of its relevance to the topic analysed. There is a wide variety of criteria when classifying slang, and a couple of them will be explained.

As mentioned above, slang can be analysed from different points of view. One of them is by their process of word formation (Wahyuni & Rosa, 2021), and other is combining word formation and the context in which they can be used (Manurung & Heriansyah & Achmad, 2020).

Slang, as mentioned above, is a linguistic category that is characterized by its variety; a consequence are different types of terms that can be created (Wahyuni & Rosa, 2021). Because of this, the first classification criteria that will be analysed is the one based on word formation. There are multiple types of slang based on the way they were formed, which were put on a list by Wahayuni and Rosa in the following categories. The examples of these were either taken from the script of the movie *Hot Fuzz* or from the original paper written by Wahyuni and Rosa:

- a) **Acronym.** Words are formed from the initials or the beginning of a group of words. An example of this would be “PC”, which stands for “Police Constable”. This example was obtained from the movie *Hot Fuzz*.
- b) **Back formation.** Words are formed by deleting an affix from another. An example of it is the word “housekeep”, which comes from “housekeeper”. The example was taken from the paper written by Wahyuni & Rosa.
- c) **Blending.** Words are formed by combining two separate units. An example of this is the word “motel”, which is formed by mixing “hotel” and “motor”. This example was taken from the paper written by Wahyuni & Rosa.
- d) **Clipping.** Words are formed by eliminating a syllable or syllables from a polysyllabic word. An example of this technique would be “serg”, a shortening of “sergeant”. This example was obtained from the movie *Hot Fuzz*.
- e) **Coinage.** Words are created with no base. It can be derived from an individual's name. An example of this technique in *Hot Fuzz* is “fuzz”, being an argot to refer to the police.
- f) **Conversion.** The word already exists, but it is given another syntactic category. Meaning does not change in these cases. This technique is used

for the term “vacation” when it is used as a verb. The example was taken from the paper written by Wahyuni & Rosa.

- g) **Compounding.** Words are created by joining two other words without modifying any of them. An example of compounding is “busy-body”. This example was obtained from the movie *Hot Fuzz*.
- h) **Derivation.** Words are created by adding affixes (prefixes, infixes or suffixes) which change their meaning and class. For example, creating “unable” from the word “able” by adding the prefix “un-”. This example was taken from the paper written by Wahyuni & Rosa.
- i) **Onomatopoeia.** Words are created by imitating a feature of the concept named after. A good example of onomatopoeia is “bang”, imitating the sound of a firing gun, which happened in the movie *Hot Fuzz*.
- j) **Affixation.** Words are added to an affix. There are three types of them, which are prefixes, infixes and suffixes. Prefixes are added before the base; suffixes are added after the base and infixes are added inside a word. In *Hot Fuzz* we can see affixation in “clubby”, which derives from the word “club”.
- k) **Cliticization.** Words that are added to others to acquire meaning because they cannot be an independent unit by themselves. It can be seen in “Mary’s going to succeed”, being the clitic “’s”. This example was taken from the paper written by Wahyuni & Rosa.
- l) **Morpheme Internal Changes.** Words are created by substituting a non-morphemic segment for another. This is seen in the verb forms “ring”, “rang”, “rung”. This example was taken from the paper written by Wahyuni & Rosa.
- m) **Suppletion.** Process in which the root is replaced by a phonological element. This process is not the most common, and it can be summarized in the idea that two words with similar meanings can be used as the same word. For instance, “go” becomes “went”. This example was taken from the paper written by Wahyuni & Rosa.
- n) **Reduplication.** The base or part of it is duplicated with a grammatical or semantic purpose. It can be done by duplicating the whole word (full reduplication) or a fraction of it (partial reduplication). The particularity of this technique is that it is not used in English.

Another way of categorizing the slang is following the classification that Manarung, Heriansyah and Achmad, which suggests dividing the slang in five categories, combining word formation and possible context. The examples provided in the different categories also come from the paper in which they are explained (Manurung & Heriansyah & Achmad, 2020):

- a) **Fresh and creative.** It can describe a concept in a casual environment. Some slang terms are not perceived as such because they have been being used in English for a long time. Such is the case of when “mom” was started being used to refer to a woman.
- b) **Flippant.** The slang is formed by more than one term, and its meaning is not literal, creating an expression. For example, “break a leg” means to wish luck.
- c) **Imitative.** The slang comes from Standard English, and it is created by combining two words into one. This technique is present in “gonna”, derived from the expression “going to”.
- d) **Acronym.** The slang is created by the first letter of a group of words, and this combination is pronounced as a word. A perfect example of it is NATO, the acronym of “North Atlantic Treaty Organization”.
- e) **Clipping.** The slang is created by shortening longer words. Such is the case of “till”, a shortening of “until”.

Having examined both classification frameworks of slang terminology, the one used in the study will be the proposed by Wahyuni and Rosa due to a superior precision and comprehensiveness. This framework was selected based on its more extensive categorical structure and enhanced objectivity in lexical classification. While both taxonomies address morphological processes in slang formation, the classification system developed by Manurung, Heriansyah and Achmad presents certain limitations: it fails to encompass the full spectrum of formation mechanisms and adds potentially subjective criteria that may result in ambiguous categorization. Their “fresh and creative” category is particularly problematic, as it lacks clear definitional boundaries and objective assessment criteria (Manurung & Heriansyah & Achmad, 2020).

The focus now shifts to the subtitling and the different techniques to do so, which will be discussed in the following section.

## 2.2. Subtitling

Subtitling started at the same time movies were invented. At their first stages subtitles were texts inserted between scenes to explain to the audience what was happening, apart from the dialogues, as the first movies were mute (González, 2021).

When talking about different types of subtitling, Liu does a classification of subtitles in *On the Classification of Subtitling* that starts narrowing the type of subtitles that will be analysed (Liu, 2014 pp. 1103-1109). Subtitled can be classified based on the linguistic and the technical parameter. On the linguistic parameter, Liu distinguishes three parameters:

- Interlingual subtitling. Subtitling from one language to another. It is based on the transfer of information from one language to another.
- Intralingual subtitling. Subtitling in the same language. It can also be defined as “captioning”, and it is usually done for the audience with some type of physical issue that prevents them from correctly understanding the audio of a movie.
- Other linguistic parameters. Subtitling can be divided into traditional subtitling and simultaneous subtitling, sentences being the way to denote certain types of subtitling.

Apart from the linguistic parameter, technical parameter is another way of classifying subtitles, being normally divided between open and closed:

- Open subtitles. They are a part of the original product; therefore, they cannot be removed from it. They are used in cinema, television and some videos, being either a part of the product or a more affordable way of translating it.
- Closed subtitles. They are optional and can be chosen by the audience to see them or not; they are mostly used on television, DVD and streaming platforms via the internet. These types of subtitles often target audiences with special needs related to hearing.
- Other technical parameters. Even though open and closed subtitles appear to cover all the subtitling possibilities within the technical spectrum, there

are other feasible options. Some of them are teletext subtitles, subtitling live, or others.

Because this project focuses on the translated subtitles of slang in a movie, the type of subtitling that will be analysed will be interlingual from the linguistic point of view and closed from the technical point of view.

After introducing the topic of subtitling, its specific aspects that will be analysed in this study demand a more specific section regarding the subtitling translation techniques, which will be discussed in the next section.

### 2.3. Subtitling translation strategies

Having deepened and categorized the slang, it is also of extreme importance to analyse the movie subtitling techniques.

There are multiple ways of subtitling movies, differing between each other, having different benefits and setbacks. There are multiple classifications of movie subtitling strategies; for this project two of these will be considered. One comes from by Ávila-Cabrera (Ávila-Cabrera, 2014), and the other one is from Molina and Hurtado (Molina, Hurtado, 2002).

The first classification that will be described is the one established by Ávila-Cabrera, which is formed by ten techniques. Because this is the classification used to obtain the results of the dissertation, the examples of the techniques used in it come from the movie *Hot Fuzz*. The rest of the examples were obtained from the paper in which the categories are explained:

- a) **Literal translation (LT).** Directly transfers a word or an expression from the source language (SL) to the target language (TL) without doing any interpretation. A good example of literal translation is “Living Statue” in *Hot Fuzz*, in which is translated as “Estatua Viviente”.
- b) **Loan (LN).** Using the same word or expression in the source text (ST) and in the target text (TT). An example of loan that is used in *Hot Fuzz* is “CSI”, which is maintained in the translated subtitles.
- c) **Calque (CAL).** Translation of an expression that retains the meaning from the SL but losing the idiomatic sense in the TL. This technique is used in

*Reservoir Dogs*, in which the term “wetback” is translated as “espalda mojada”.

- d) **Explication (EXP).** Using a hyponym or hypernym to make a more precise translation. The decision of choosing between a hyponym or a hypernym can be taken because of the space of the target text (TT) term. It is used in *Pulp Fiction*, when the expression “he heit you” is translated as “le atropelló”.
- e) **Substitution (SUBS).** Variation of explication, frequently used, especially when translating informal or offensive language. The approach of this technique is translating the meaning of the expression in detriment of doing an exact word by word translation. This technique can be seen when translating “fishwrapper” as “basura” in *Hot Fuzz*.
- f) **Transposition (TRAN).** Substituting a cultural reference for others with similar implications in the TL. Such is the case of “Trolley boy” in *Hot Fuzz*, which was translated in the subtitles as “Encargado de los carritos”.
- g) **Lexical recreation (LR).** Using a non-official term to translate a concept or word (which can be official or non-official) to retain the meaning from the SL to the TL. This technique is used in *Inglourious Bastards*, in which the expression “doggy doc” is translated as “curachuchos”.
- h) **Compensation (COM).** Substituting elements (normally expressions) for others with similar meaning that sometimes involve giving a bit more information in the SL expression. Compensation is used in *Reservoir Dogs*, in which it is said that someone is “flushing everything down the toilet”, which is translated as “no para de cagarla”.
- i) **Omission (OMS).** Not translating a certain element or elements. To use this strategy, it is extremely important that the translator knows which elements can be omitted, either for space or meaning purposes, without losing information in the process. An example of omission can be seen in *Hot Fuzz*, in which the onomatopoeia “ch-ching” is not shown in the subtitles.
- j) **Reformulations (REF).** A linguistic structure is translated in a different way, so it maintains the communicative purpose. It can involve a process of rephrasing. It is well exemplified when in *Hot Fuzz* “NWA” (Neighbourhood Watch Alliance) was translated as “Los vecinos”.

Molina and Hurtado make another compilation of subtitling translation techniques, formed by general categories and subcategories. The categories of this classification are either similar to the ones contained in the one proposed by Ávila-Cabrera or very clear to the reader to understand. Because of this, examples of the following techniques will not be included (Molina & Hurtado, 2002).

- 1) **Literal translation.** The same structure is followed in both the ST and TT. This equivalence can be lexical, morphological and structural, being the purest case when the three of the equivalences are followed. The procedures to do this technique are:
  - a) Borrowing. Term introduced into other languages.
  - b) Calque. Word or phrase incorporated into other language by translating it literally.
  - c) Literal translation. Translating word by word.
- 2) **Oblique translation.** This technique is used when the literal translation is unavailable, and it is done in the following ways:
  - a) Transposition. A word is translated into another of a different grammatical category.
  - b) Modulation. The translation is based on a cognition shift.
  - c) Equivalence. Commonly used when translating idioms, explains the same situation using a different structure.
  - d) Adaptation. Used for cultural terms. The word is changed to match the cultural implications of it in the culture of the TL.
- 3) **Procedures complemented by others.** Except for compensation and inversion, they are presented in pairs:
  - a) Compensation. An element that does not have essential meaning for the understanding of the sentence or extract is translated moving its place in the translation.
  - b) Concentration vs. Dissolution. Concentration expresses something less developed in terms of details in the TL than it is in the SL, the concept being simplified because of it. Dissolution expresses something that is more developed in terms of detail in the TL than it is in the SL.

- c) Amplification vs. Economy. Amplification happens when the TL uses more terms to cover gaps of meaning or sentence formation. Economy happens when the TL uses less terms to cover gaps of meaning or sentence formation. These procedures are related to concentration and dissolution.
- d) Reinforcement vs. Condensation. They are like the procedures of amplification and economy but related to changes between English and French (some English grammatical categories must be reinforced in French to maintain the form and meaning).
- e) Explication vs. Implicitation. Explication occurs when elements of meaning that are omitted in the SL are explained in the translation. Implicitation occurs when elements of meaning of the SL can be omitted in the TL without losing part of the message to the audience.
- f) Inversion. Move an element or elements of the SL to another position in the TL to maintain the meaning and make it sound natural.

After having analysed both classifications, the one that will be used to analyse the different subtitling translation techniques will be the classification established by Ávila-Cabrera, as it suits the purpose of this project better because of its simplicity and accuracy. The classification provided by Ávila-Cabrera contains enough categories to separate the different types of slang word with a satisfying amount of detail but also maintaining simplicity. On the other hand, Molina and Hurtado do propose a detailed and multiple options classification, but which fails at being intuitive to the reader, and more complicated than it needs to be for this study.

### 3. Methodology

As stated in previous sections, the study will be conducted based on slang words extracted from the movie *Hot Fuzz*. This movie was directed by Edgar Wright and written by Wright and Simon Pegg. Released in 2007; *Hot Fuzz* presented a parody of Hollywood police action movies, making the absurd and the double irony the main resource of humour of this production. The two-hour long movie takes place in a small British town, Sandford, in which the police officer Nicholas Angel get bounced to because of being detrimentally good for the team at his job

in London. In Sandford Nicholas cannot get any action at first but then finds himself fighting against a criminal plot that involves almost all the villagers, all of it with a humorous tone (Dargis, 2007).

This humorous tone that has been emphasized is key to the study that is being conducted, because it facilitates an informal register, in which the slang is most used (Wahyuni & Rosa, 2021). To achieve the objective of this project, analyse the word formation of slang words in the translation of subtitling, the process that will be carried out will consist of the following steps:

- Identify the slang units that are present in the original version of the movie *Hot Fuzz*. To achieve this, the original version script of the movie will be analysed, and the slang terms will be extracted manually. To do so, the criteria of word formation of slang words will be followed, only selecting terms that apply a criterion of the classification.
- Analyse the slang terms in the translated subtitles to check if they remain in that version of the script.
- Analyse the slang terms extracted based on their word formation criteria. The criteria used to perform this analysis will be the one used by Wahyuni and Rosa which was explained in the section “Slang” of “State of the Art”.
- Analyse the slang terms extracted based on the subtitling translation technique used. To do so, the slang terms in English taken from the script will be compared to the subtitling in Spanish provided by the platform Movistar+. The classification that will be used in this section will be the one suggested by Ávila-Cabrera, which was explained in the section “Subtitling Translation Strategies” of “State of Art”.
- Having done the previous three steps, the slang terms will be compared based on their word formation procedures and the subtitling translation techniques used to establish relations between both classifications.

To do this, the movie was watched in the platform Movistar+, which included the subtitling in Spanish, which will be the ones used to analyse the subtitling translation techniques, as they are the ones the audience will read while watching the film. The script of the original version (Appendix 1) was used to compare the

original version of the movie, and the translated subtitles (Appendix 2) were written by the author of this project, due to budget reasons. The quality of the home-produced script was enough to extract successfully all the slang words of the movie.

The slang used for this study was extracted manually from appendixes 1 and 2. This study is corpus based, as the theoretical frame that will be described below is going to be used to discuss the hypothesis stated in the introduction.

#### Criteria used for the word formation classification

As stated above, the classification that will be used for the slang terms based on their word formation criteria will be the one suggested by Wahyuni and Rosa. Despite using this criteria, a preliminary study on the word formation techniques used in the slang terms of the movie Hot Fuzz was done. It showed that not all the strategies offered by Wahyuni and Rosa were necessary to conduct the study. Because of that, the categories selected as principal for the aim of the dissertation are the following ones:

- a) **Acronym.** Words are formed from the initials or the beginning of a group of words.
- b) **Clipping.** Words are formed by eliminating a syllable or syllables from a polysyllabic word.
- c) **Coinage.** Words are created with no base. It can be derived from an individual's name.
- d) **Compounding.** Words are created by joining two other words without modifying any of them.
- e) **Onomatopoeia.** Words are created by imitating a feature of the concept named after.
- f) **Affixation.** Words are added an affix. There are three types of them, which are prefixes, infixes and suffixes. Prefixes are added before the base; suffixes are added after the base and infixes are added inside a word.

#### Criteria used for the subtitling translation classification

As stated above, the classification that will be used for the slang terms based on their subtitling translation criteria will be the one suggested by Ávila Cabrera. It is important to mention that a preliminary view on the data obtained in the study of the movie *Hot Fuzz* was done. This view showed that not all of the categories described by Ávila Cabrera are necessary to categorize the subtitling translation technique of slang. Therefore, the categories that are mentioned below are the ones taken into most consideration to conduct it:

- a) **Literal translation (LT).** Directly transfers a word or an expression from the source language (SL) to the target language (TL) without doing any interpretation.
- b) **Loan (LN).** Using the same word or expression in the source text (ST) and in the target text (TT).
- c) **Substitution (SUBS).** Variation of explicitation, frequently used, especially when translating informal or offensive language. The approach of this technique is translating the meaning of the expression in detriment of doing an exact word by word translation.
- d) **Transposition (TRAN).** Substituting a cultural reference for another with similar implications in the TL.
- e) **Compensation (COM).** Substituting elements (normally expressions) for others with similar meaning that sometimes involve giving a bit more information in the SL expression.
- f) **Omission (OMS).** Not translating a certain element or elements. To use this strategy, it is extremely important that the translator knows which elements can be omitted, either for space or meaning purposes, without losing information in the process.
- g) **Reformulations (REF).** A linguistic structure is translated in a different way, so it maintains the communicative purpose. It can involve a process of rephrasing.

#### 4. Results

Following the extraction and analysis of slang words in the movie *Hot Fuzz*, wherein each lexical item was examined according to its morphological formation process and corresponding subtitling translation strategy, the comprehensive findings are presented in the subsequent table. It displays four columns of data:

the original slang term as it appears in the screenplay, its Spanish translation as rendered in the film's subtitles, its classification according to word formation processes, and the specific subtitling translation techniques employed. The lexical entries are arranged chronologically based on their order of appearance within the film. The analysis comprises a total of forty-five slang expressions, representing the complete inventory of such terms identified throughout the motion picture.

<b>Slang Word</b>	<b>Spanish subtitle</b>	<b>Word formation technique</b>	<b>Subtitling translation technique</b>
PC	Agente	Acronym	Transposition
Vocab	-Not subtitled-	Clipping	Omission
Fishwrapper	Basura	Compounding	Substitution
PC	Agente	Acronym	Transposition
Living Statue	Estatua viviente	Compounding	Literal translation
Sawbones	Matasanos	Compounding	Literal translation
Living Statue	Estatua Viviente	Compounding	Literal translation
Cheesy	Cursi	Conversion	Lexical recreation
Hitting stick	Porra	Compounding	Substitution
Trolley boy	Encargado de los carritos	Compounding	Transposition
Superhuman	Sobrehumana	Compounding	Literal translation
Am-dram	Teatro	Clippng & compounding	Compensation
Lay-by	Aquí	Compounding	Reformulation
Vocab	Vocabulario	Clipping	Literal translation
Town mouse	Listillo	Compounding	Substitution
CSI	CSI	Acronym	Loan
Knickerless	Nicholas	Compounding	Reformulation
Asswipe	Listillo	Compounding	Substitution
PC	Agente	Acronym	Substitution
CSI	CSI	Acronym	Loan
PC	Agente	Acronym	Transposition

Ch-ching	-Not subtitled-	Onomatopoeia	Omission
Affirmatron	-Not subtitled-	Affixation	Omission
Legal fella	Abogado	Compounding	Substitution
Horseshit	Mentira de mierda	Compounding	Substitution
Gaylord	Nenaza	Compounding	Lexical recreation
Serg	Sargento	Clipping	Lexical recreation
Brainfreeze	Golpe de frío	Compounding	Compensation
Brainwave	Idea	Compounding	Substitution
Ta-daa	Tarán	Onomatopoeia	Lexical recreation
NWA	Los vecinos	Acronym	Reformulation
Clubby	Club	Affixation	Literal translation
Brainwashed	Lavado el cerebro	Compounding	Compensation
Unridiculous	Nada ridículo	Affixation	Literal translation
Unridiculous	Poco ridículo	Affixation	Literal translation
Fuzz	Pasma	Coinage	Lexical recreation
Trolley boy	El de los carritos	Compounding	Transposition
Bang	-Not subtitled-	Onomatopoeia	Omission
Bang	-Not subtitled-	Onomatopoeia	Omission
Manpower	Cuerpo de policía	Compounding	Substitution
Vocab	Vocabulario	Clipping	Literal translation
Manpower	Cuerpo	Compounding	Substitution
Manpower	Cuerpo	Compounding	Substitution
Manpower	Alegria al cuerpo	Compounding	Reformulation
Busy-body	Entrometido	Compounding	Substitution

Table 1. Results obtained by the comparative study of the movie *Hot Fuzz*.

Having shown the results all together, there are various links between the word formation and the subtitle translation that have to be made. Before linking both criteria, it is necessary to show visually the different types of word-formation techniques, and the number of times each one of them was used. As it can be seen in Chart 1, compounding was used for the formation of more than half of the slang words, and the rest were divided between acronym, clipping, affixation, onomatopoeia and coinage, in order of times used.

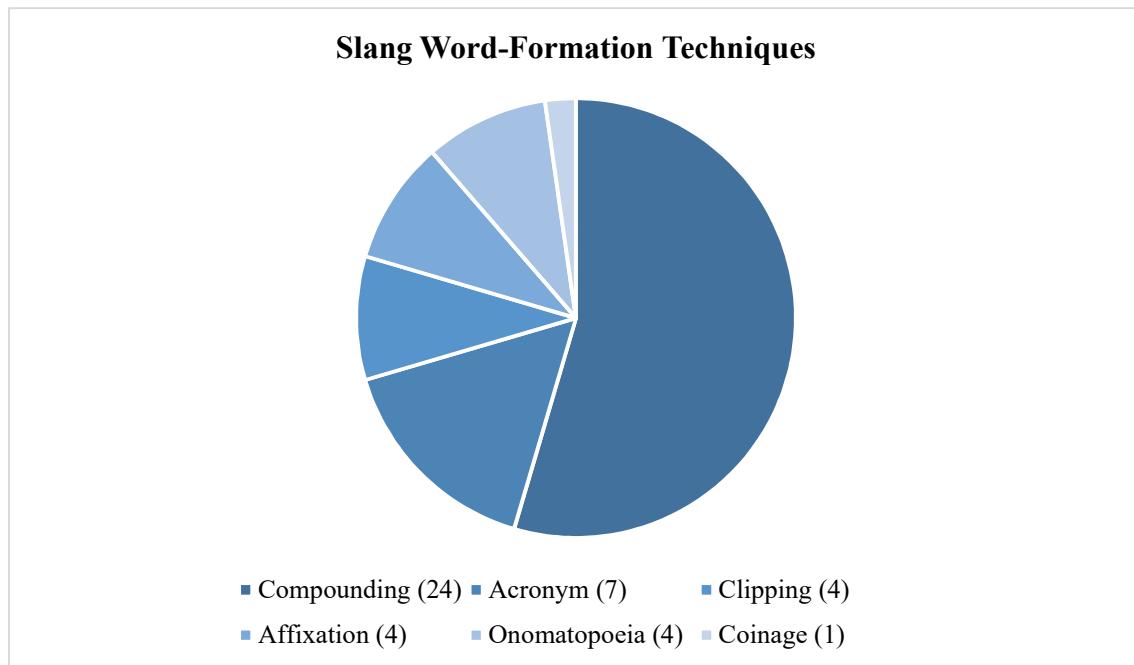


Chart 1. Amount of times each slang word-formation technique was used

After seeing the different word-formation techniques in quantities, now the subtitling translation techniques will be shown in a graphic. When following this criteria there is not a category as dominant in terms of usage as it was in the previous criteria shown. Based on the times used throughout the movie, the categories used in order were substitution, literal translation, transposition, omission, reformulation, compensation and loan, as shown in the Chart 2.

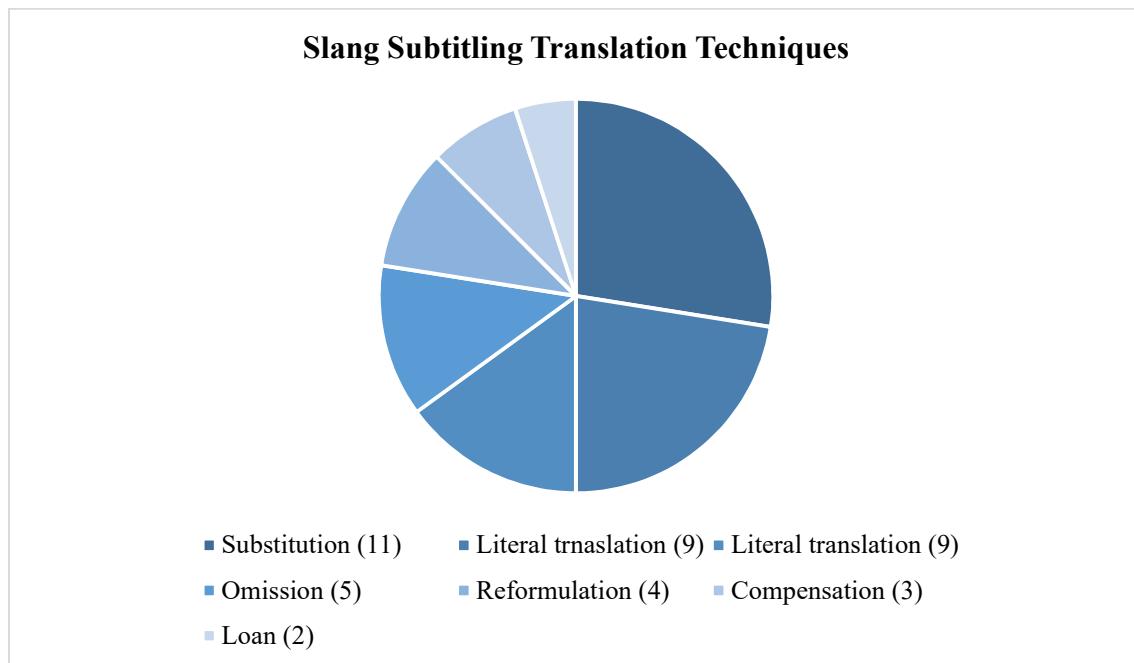


Chart 2. Amount of times each slang subtitling-technique was used.

Having shown the general results of the study with the two criteria separated, now both will be combined. The way this will be done is showing the type of word formation processes that are used depending on which subtitling translation technique was used on the slang word. The order in which the graphics will be shown is determined by the number on times each subtitling translation technique, starting by the most used.

Because of this, the Chart 3 includes the word formation techniques used when the subtitling translation was done by substitution, in which this technique was employed, the slang word was formed by compounding.

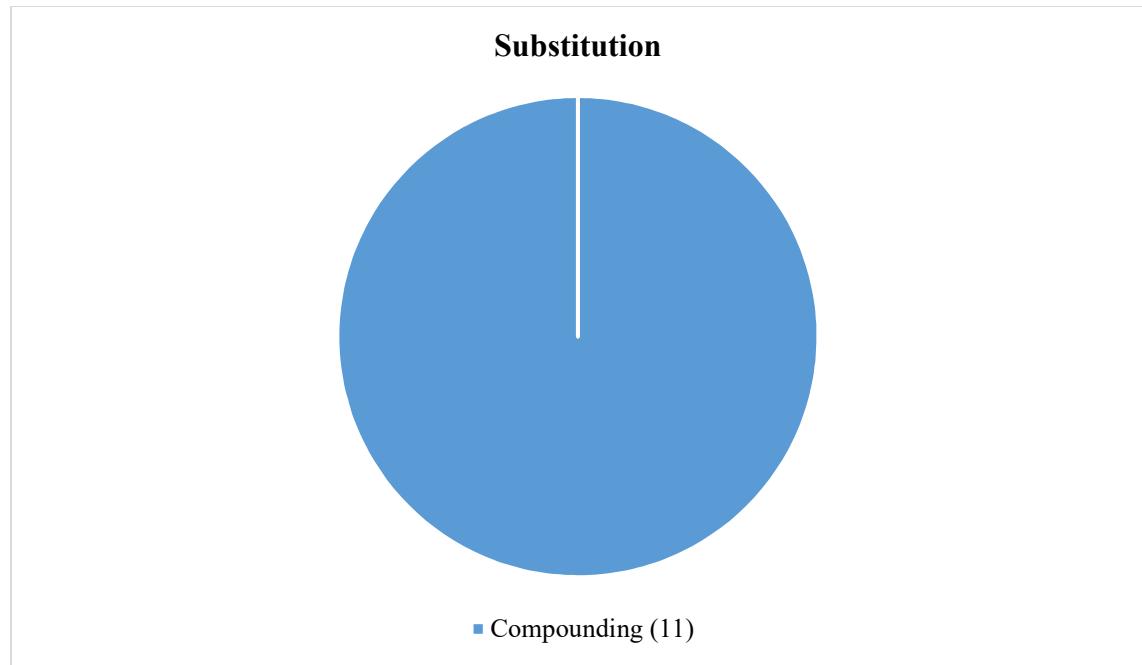


Chart 3. Word-formation techniques used when subtitling translation was done by substitution.

When the subtitling translation was done by literal translation (Chart 4), it is visible that it was divided in equal percentages between affixation, compounding and clipping.

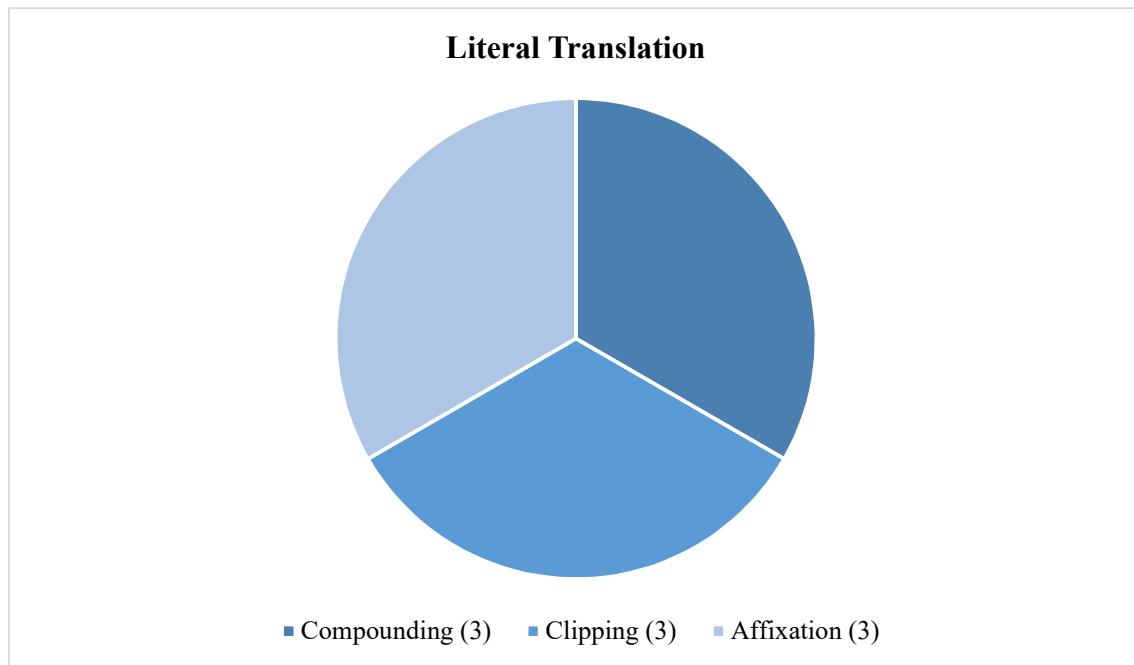


Chart 4. Word-formation techniques used when subtitling-translation was done by literal translation.

In Chart 5 it can be seen the word formation techniques used when the subtitling translation was done by transposition, in which it the slang words were acronyms, and the lower percentage were formed by compounding.

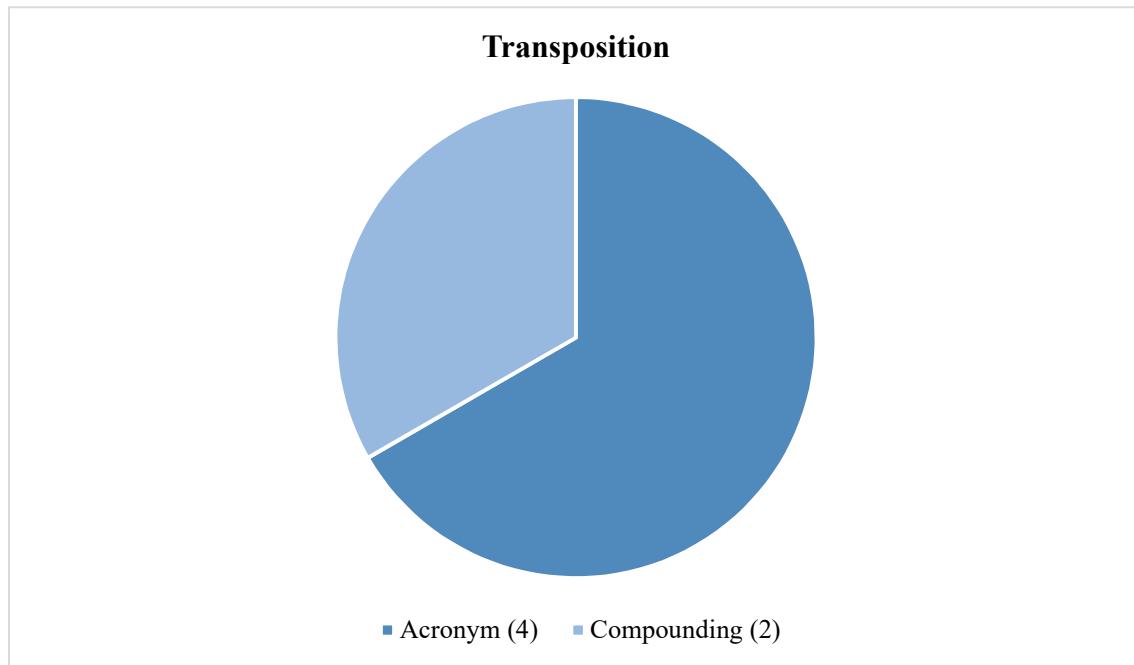


Chart 5. Word-formation techniques used when subtitling-translation was done by transposition.

In the following graphic (Chart 6) the word formation techniques used when there were cases of omission can be seen. Most cases in which this happened was with

onomatopoeias, but there was also a case of clipping, and another one of affixation.

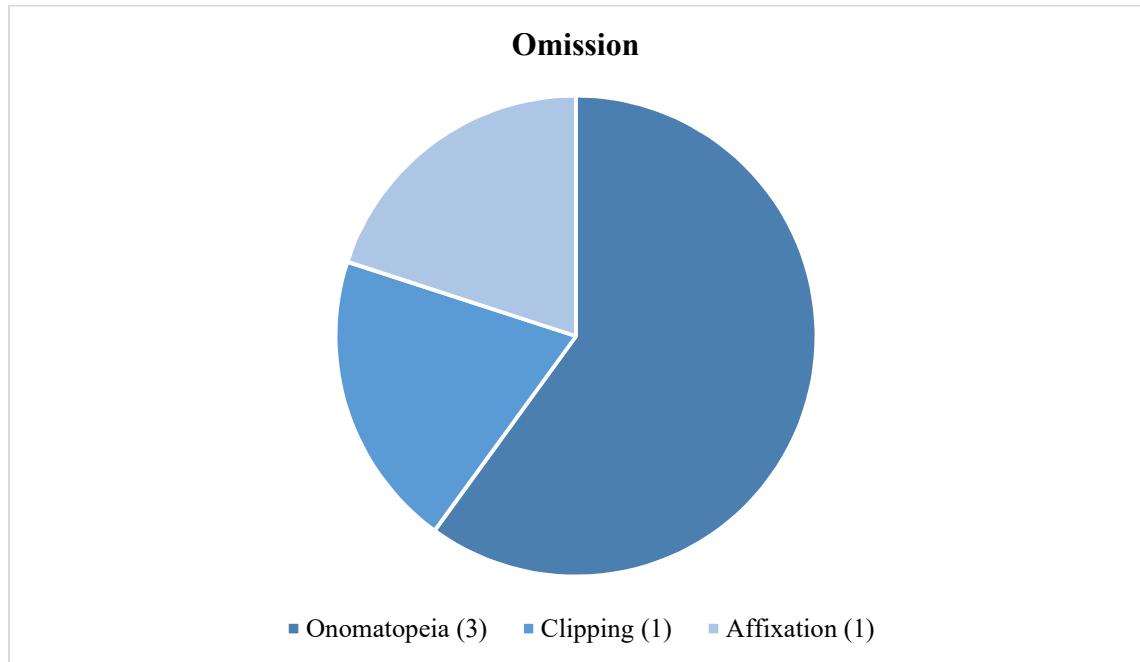


Chart 6. Word-formation techniques used when subtitling-translation was done by omission.

Having seen the cases of omission and the ones in which the subtitling translation was done by reformulation (Chart 7), in both cases can be seen that in most cases the word formation of the slang was done by compounding, but that there was an acronym too.

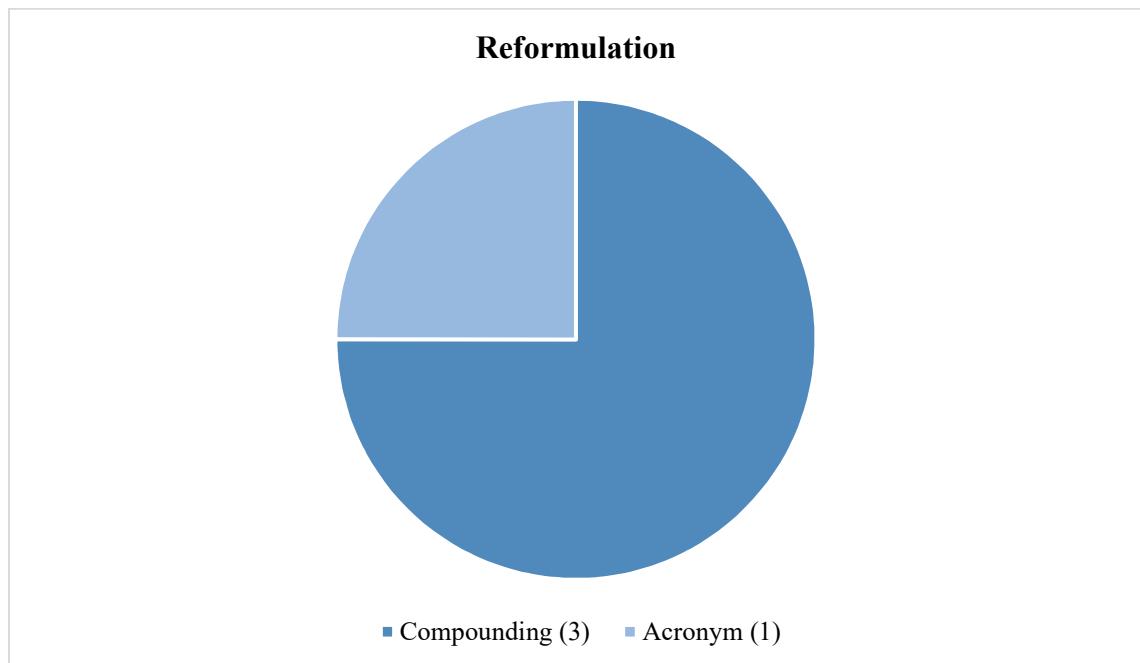


Chart 7. Word-formation techniques used when subtitling-translation was done by reformulation.

The next cases shown in Chart 8 belong to the cases in which the subtitling translation was done by compensation, in which all the slang terms were formed by compounding.

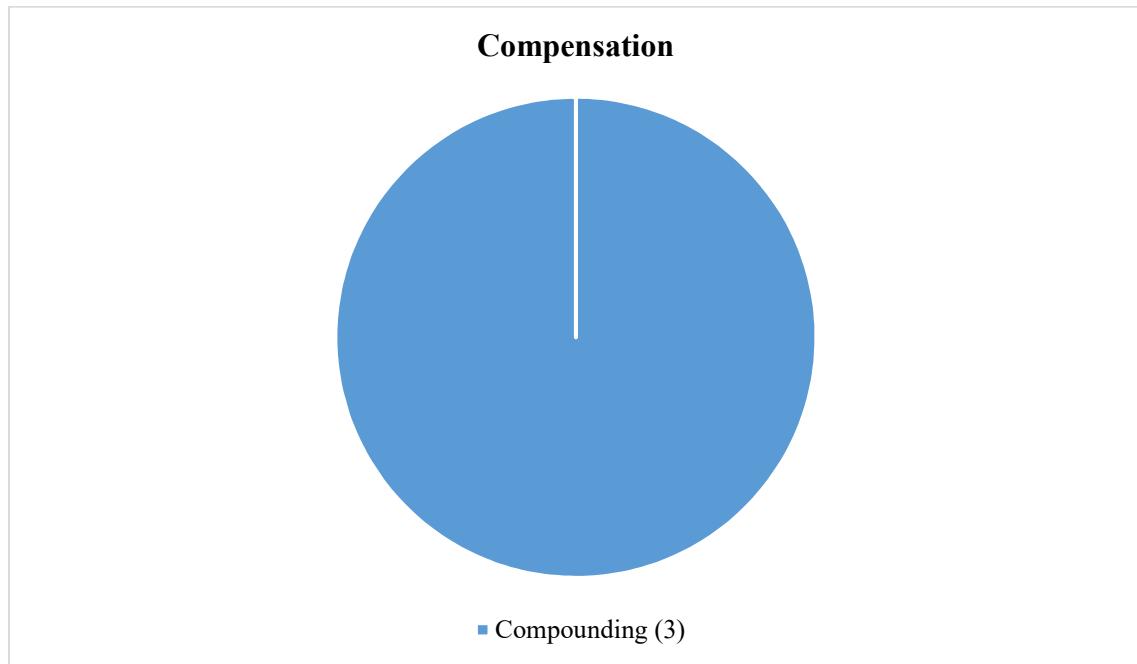


Chart 8. Word-formation techniques used when subtitling-translation was done by compensation.

The last category to be analysed is the cases in which the technique used to translate the subtitles was a loan (Chart 9), which in all the cases the slang term translated was an acronym.

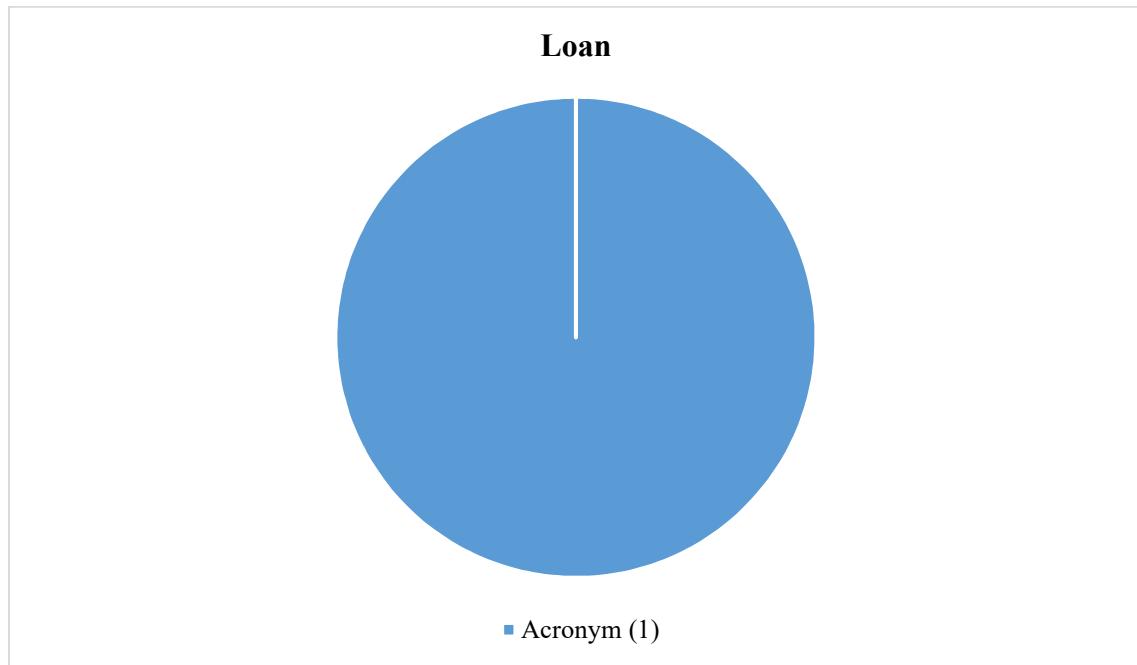


Chart 9. Word-formation techniques used when subtitling-translation was done by loan.

## 5. Discussion

Having shown the results of the study combining the different criteria that was planned in the methodology, the conclusions of the project will be discussed below.

Before beginning with this section, as multiple allusions to the word “correlation” will be made in it, it is mandatory to explain first what is understood by correlation in this dissertation. A correlation is understood as the occurring of a certain word formation of slang technique and a subtitling translation strategy in repeated occasions, representing the word formation technique the only or almost only one used when translating the subtitles using a certain strategy.

First of all, the high percentage of slang words that were formed by compounding made clear that it is a highly important method in the movie *Hot Fuzz* in terms of slang production. Regarding to the subtitling translation techniques, even though substitution and literal translation take up for half of the slang terms, there were more variety of options that were used. In terms of word formation techniques, a total of six were used, of which 24 out of the 44 slang terms of the movie were formed by compounding, constituting a 54.5% percent of the total. In contrast, when talking about the subtitling techniques used, the most predominant category was substitution, used in 11 cases, followed by literal translation, used in nine cases; they applied for 25 and 20.5% percent of the cases respectively. This proves that in the movie *Hot Fuzz*, when talking about the slang words, there is less predominance by one technique when talking about subtitling translation compared to when talking about word formation.

After having analysed separately both criteria used in the dissertation, the discussion will now be based on the correlation of both. When doing so, there are some relations that are clear to sight. The first and most evident is that the subtitling translation method of substitution and the word formation method of compounding is a certain combination, as it applied for the eleven examples of substitution that were in the movie. This combination cannot be proved to be true as certain in all movies, or movies of the genre used for the analysis, but it is a certain one in this case.

Another relation that was repeated in a high percentage of occasions was acronyms being the word formation technique used when the translation was done by transposition, as it applied for two thirds of the cases, the rest of them being formed by compounding.

Two subtitling translation techniques that were highly related to compounding were compensation and reformulation, constituting all of the cases and three fourths of them respectively. This shows a real correlation between compounding and both of the subtitling translation techniques, based on the percentage of examples of it.

Even though it only consisted of two examples, another subtitling translation category that was only formed by a specific word formation technique was loan, which was only formed by acronyms.

Because of the number of examples found in the movie of these subtitling translation techniques, it is not possible to theorize such a strong case of correlation between them as it was between substitution and compounding, as there were eleven cases of substitution and only four of reformulation and three of compensation. Nonetheless, because the results of this study are not intended to apply to any other movie, it is a relation that has to be commented on.

On the other side is literal translation, which combined examples of slang terms formed by compounding, affixation and clipping, all three categories sharing equal percentages. When talking about this subtitling translation technique, it is clear that there is no correlation between the slang word formation techniques and it. This is not only because of not being a category representing the majority of the cases, but because of the possibility of being literal translation a technique that applies to any word formation strategy.

The category remaining to be reflected on are the omitted slang terms when subtitling translated, which shared examples formed by onomatopoeia (sixty percent of the examples), clipping (twenty percent of the examples) and affixation (twenty percent of the examples). Omission is another subtitling translation

category that shows no correlation between it and its slang word formation techniques.

After having schemed through the relations between each subtitling translating technique used for slang terms and the word formation techniques used in them, there are some correlations that can be made. On the one hand, the relation between the substitution and compounding is more than clear, as well as compensation and loans can be matched with compounding and acronyms, respectively.

On the other hand there is the category of literal translation, which seems to fit multiple options of word formation slang, showing no clear correlation between any techniques.

Between these two situations we can see the rest of the categories, in which there is a word formation technique that is seen more often than others, but not in such a remarkable percentage as substitution and compounding. These are the subtitling translation categories of transposition (an important percentage of acronyms), omission (an important percentage of onomatopoeias) and reformulation (an important percentage of compounding). In these cases it is possible to establish a correlation between the subtitling translation technique and the predominant word formation strategy used, but also keeping in mind that it is not an exact correlation based on the data obtained from the movie. It is important to bear this in mind when talking about the strength of the correlations, as the relation between transposition and acronyms, between omission and onomatopoeias, or between reformulation and compounding is not as strong as the one between substitution and compounding.

## 6. Conclusion

After discussing the results obtained, the conclusions of the dissertation will be stated below.

Before starting, it is worth reminding the main objective of this study, which was stated in the introduction of it. The aim of this dissertation was to determine if it is possible to establish correlations between the word formation and subtitling translation techniques in the slang taking as sample of study the movie Hot Fuzz.

Having stated if the links between both analysing categories were possible, another aim of the dissertation was to determine which techniques were the ones that had a relation between each other.

The classification used to categorize the slang based on its word formation was written by Wahyuni and Rosa, and the one used to categorize it based on the subtitling translation was written by Ávila Cabrera. These classifications enabled the study to be carried out, as they allowed to successfully categorize each slang word used in the movie and determine how its subtitles were translated.

The results showed that there were strong correlations between some of the categories, but that in the case of others, they could not be made. The strong correlations, cases in which all the examples of a category matched with the other one, between subtitling translation techniques and the word formation techniques of slang were the following ones:

- Substitution & compounding.
- Compensation & compounding.
- Loan & acronym.

Other correlations could be settled too. The following ones were categories that matched in most cases a certain subtitling translation technique was used, but not in all of them:

- Transposition & acronyms.
- Omission & onomatopoeia.
- Reformulation & compounding.

In the introduction, a hypothesis was formulated before carrying out this study, which stated a correlation between every subtitling translation of slang and a word formation technique would be present. This correlation would apply if 75% of the cases each subtitling translation technique corresponded to the same word formation method. After doing the study, this hypothesis has been proved as incorrect. On four of the subtitling translation categories this predominance has been present, but in the other three categories it was not the case. This implies that

these two categories are not linkable in an exact way in every situation, but the majority of the cases show strong correlations.

Doing this type of study caused a setback before starting to carry out the analysis, which was obtaining the transcription of the original script of the movie and the one of the translated subtitles. Because the quality of the documents mentioned was not appropriate for the study in the cases of the found online, they had to be done manually, constituting the two appendixes of the dissertation. While doing the study, the quality of the theoretical frame eased the classification of the slang terms based on the two criteria.

These results determine that correlations between the word formation and subtitling translation techniques of slang can be done. Having said this, it is important to emphasize that this statement only applies for the movie *Hot Fuzz*, which was the movie that was taken as sample for this paper. The results that were obtained from it can apply for other films, but they do not necessarily have to.

Nonetheless, these findings can be used to ease the job of translators that work in the field of subtitles of movies. Because links between certain techniques of word formation of slang and its subtitle have been made, when encountering a slang term formed by a determined technique, it is instinctive that its subtitles have to be translated with a certain technique. If the translator is able to automatize these patterns, working with slang will be much easier.

Future studies of correlation between the translation of subtitles and the study of slang based on a different criteria would be beneficial to add tools to the translators when working with slang with movies. Another proposal is to, following the initiative carried out in this dissertation, link the translation of subtitles with the word formation criteria of other linguistic elements different from slang. By doing so, translators could identify the optimal technique of

subtitling translation in more elements of discourse, which will help producing optimal subtitling translations following an efficient method.

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## 8. Appendixes

Appendix 1: *Hot Fuzz. Script in English.*

[https://drive.google.com/file/d/1sGTGTfRCM43791Nduw4Rvmllafpg6uca/view  
?usp=sharing](https://drive.google.com/file/d/1sGTGTfRCM43791Nduw4Rvmllafpg6uca/view?usp=sharing)

Appendix 2: *Hot Fuzz. Transcription of subtitles in Spanish.*

[https://drive.google.com/file/d/1ZxWUs9qQwaVwFYrJh\\_DEoriN7WxSAOe6/vi  
ew?usp=sharing](https://drive.google.com/file/d/1ZxWUs9qQwaVwFYrJh_DEoriN7WxSAOe6/vi ew?usp=sharing)