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**ANALYSIS OF THE TRANSLATION
OF COLLOQUIALISMS IN
EUPHORIA**

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Analysis of the translation of colloquialisms
in Euphoria

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ABSTRACT

A great number of shows and movies we watch on our TV are in reality a translation from a source language to a target language. Among what has to be translated it is common to find colloquialisms, which might be complex to translate. The complexity of translating colloquialisms is due to the differences between languages and cultures, and it can happen that the translation does not sound natural. The aim of this TFG was to analyse different colloquialisms depending on their type and translation strategy. Moreover, another important aim was to discover if the translation provided sounded natural to the viewer. The results were reached through the analysis of a set of examples from two episodes of *Euphoria* and the analysis of a survey about the dubbing of *Euphoria*. In the survey there were 83 participants around 16 and 40 years old, and with different English levels. The conclusion of this analysis showed that to translate colloquialisms, the translator has to use a wide variety of strategies. There are colloquialisms which can be translated using one translation strategy, but that only happens with a few colloquialisms. Moreover, the official translation of *Euphoria* seems to sound natural to most people. Nonetheless, the use of neutralization (used to eliminate profanities) is highly unnatural and literal translation is preferred in many cases.

Keywords: Translation, translation strategies, colloquialisms, *Euphoria*

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1. INTRODUCTION

Colloquialisms are used in all languages, and it is not strange to hear them in relaxed situations, and they are usually sporadic. Therefore, they are introduced in TV shows and movies to create the illusion of a casual situation to the viewer. In the last years it has become common to translate shows from their original language to another one, so these colloquialisms must also be translated. But translating colloquialisms is not always easy, as there might not be the same expression in two different languages. Therefore, the translator has to decide how to convey the same colloquial expression in a different language.

The aim of this paper is to analyse the Spanish translation of the colloquialisms in *Euphoria*. To research about the different types of colloquialisms and discover which are most common in *Euphoria* and the translation strategies used in each type. Another important aim of this paper is to discover if the translation of the dubbing sounds natural to the Spanish viewer or not. In order to do so, this TFG is divided into two parts.

The theoretical background is the first part of this TFG. In this part we find a brief introduction of what translation is, followed by the explanation of audiovisual translation. We also find the definition of the different translation strategies, based on the classification made by Vinay and Darbelnet. Finally, there is the definition of colloquial language and how it is related to colloquialisms, and the different types of colloquialism that exist.

The second part of the TFG is the analysis of different examples of colloquialisms. Moreover, there is also the analysis of a survey, created to check if the translations proposed by the translator of *Euphoria* sound natural or not to the Spanish viewer.

The methodology followed in this TFG to achieve its aim was to watch two episodes of *Euphoria* and write down the translation of the English colloquialisms. The episodes which were used in this paper were the fourth of the first season (*Shook Ones pt.II*) and the fifth of the second season (*Stand Still like the Hummingbird*). After having a list of colloquialisms, they were divided depending on their type. Finally, they were analysed in tables to observe the type of translation strategy used in each case. The last step was to analyse the results of the survey.

2. THEORETICAL BACKGROUND

2.1 TRANSLATION

Translation is something that can be found in our daily lives, even though sometimes we are unaware of it. For example, when we read the list of ingredients of some product which is in English, but we mentally interpret it in Spanish or Catalan. Moreover, it is normal to find translations, e.g., when we go to a bookstore, many of the books are translations. But what exactly do we understand by “translation”?

First of all, I will introduce some terms which are important when talking about translation:

- Source Text (ST): This is the original text as the author wrote it.
- Source Language (SL): This is the original language used by the author.
- Target Text (TT): This is the text when it has already been translated into another language.
- Target Language (TL): This is the language used in the translated text.

Translation is a term which sometimes can be difficult to define. The basic definition which can be found in dictionaries is that “translation is a process in which someone (the translator) changes some words or text (ST) from a language (SL) into another one (TL).” Nonetheless, some linguists would not define translation as a process, but as communication or even as a skill. We can take a look at the different definitions given by different linguists. Sakai (2006, p. 73) defined translation as “[...] an act of articulation that takes place in the social topos of difference”. Meanwhile, Abu-Mahfouz (2008, p.1) defined it as “a blending of cultures” because he argued that the translator always brings part of its culture into the text he/she translates. And finally, Pym (2011, pp. 93-94) defined “translation” as a:

Word that can refer either to the product, process or entire institution of translators' activities. When used with an article ("a translation", "the translation of this text") it refers to the product, and is a more accessible term than "target text". The corresponding adjective would then be "translational". When used without the article, it usually refers to the social institution (for which the same adjective could be used). Reference to the process is more elegantly made by the term "translating".

In conclusion, translation can be interpreted as a product or a process in which a translator, by using different techniques, changes the source text from its source language into the target language. Moreover, it is possible that while translating, the translators bring part of their culture into the text as Abu-Mahfouz explained, so the target text is more understandable for the readers who receive the translation.

A translation can be general or specialized. Inside the specialized translations there are many types. Some examples are: scientific translation, technical translation, legal-financial translation, literary translation, and audiovisual translation. The last one being the type of specialized translation we will pay more attention to.

It is also important to keep in mind that translation is not the same as interpreting. Despite their similarities, "translation" is seen as "written translation", while "interpreting" is "spoken translation" (Pym, 2011, p. 94).

2.1.1 Audiovisual Translation

Audiovisual translation is a "Translation that accompanies spoken language and visual communication, as in film, plays, opera, videogames, mobile telephony, computer games, indeed any electronic communication involving sound and images" (Pym, 2011, p. 76).

Audiovisual translation has been given many different names by different linguists. For example, István Fodor, in 1976, used the terms *transadaptation* or *film dubbing*; Mary

Snell-Horby, in 1988, referred to it as *Film translation* and Amparo Hurtado, in 1994 used the term *cinematographic translation (traducción cinematográfica)* (Betlem, 2013 pp. 19-20).

In audiovisual translation there are two modalities: subtitling and dubbing.

2.1.1.1 Subtitling

Subtitling “consists of presenting a written text [...] that endeavours to recount the original dialogue [...] as well as the discursive elements that appear in the image [...] and the information that is contained on the soundtrack” (Díaz & Remael, 2007, pp. 8-9). The subtitles commonly appear on the lower side of the image, but there can be some cases in which the subtitles are in another position.

The dialogues are normally shortened so the viewer can read the subtitles at ease while also paying attention to the image. Therefore, subtitles should not be over 40 characters.

In subtitling, the translator takes the subtitles in the source language and translates it onto the target language. Nowadays, platforms such as Netflix and HBO incorporate subtitles for all their shows and films, so even if they are not in your language, you can watch them and understand them. Moreover, many people use subtitles to learn foreign languages.

2.1.1.2 Dubbing

Contrary to subtitling, dubbing does not use text in the image, but instead the actors' voices are replaced by a recording of the text in target language.

The source text in dubbing are the scripts, which are translated into the target language. When the translation is done, voice actors are the ones who record the new audio, which is joined with the visuals.

As the times of the visuals and the audio have to match, the dialogue sometimes suffers some changes when compared to the source language.

2.2 TRANSLATION STRATEGIES

When translating a text, the translator uses different strategies or solution types to ensure that the translation is as accurate as possible. Vinay and Darbelnet (1995) were two linguists who named and classified the solution types. Vinay and Darbelnet (1995) divided the types of solutions in two big groups: Direct and Oblique Translation.

We talk about Direct Translation when “there is an exact structural, lexical, even morphological equivalence between two languages” (Molina and Hurtado, 2002). Among the strategies for Direct Translation, we find the following ones:

- Borrowing. It happens when the translator uses a word of the original language in the translated text. There are two main reasons for this to happen: first is that the target language has no equivalent word or, second the translator wants to create a stylistic effect. Some examples of borrowing would be “siesta” which it is used in English despite being a Spanish word.
- Calque. It is similar to a borrowing, but in this case the translator takes an expression of the Source Language and translates each item into the Target Language. There are two possible results: a lexical calque or a structural calque. It is quite common that a calque ends up being incorporated as part of the language after some time. Some examples of calque would be the Spanish word

“baloncesto” from the English “basketball”, or the Spanish and English word “papiroflexia” which comes from the Japanese “origami”.

- Literal Translation. As its name indicates, this strategy consists in literally translating the words in an idiomatically and grammatically proper way. An example would be “How are you?” “¿Cómo estás?”

On the other hand, Oblique Translation “occurs when word for word translation is impossible” (Molina and Hurtado, 2002). In Oblique Translation we have strategies such as:

- Transposition. This happens when you change the word class of a word but respecting its original meaning. For example, “She lives a *luxurious* life” “Lleva una vida *de lujo*”, there is a shift from adjective to noun.
- Modulation. It changes the point of view of the message. An example would be “It is not easy to pass the exam” “Es difícil aprobar el examen”.
- Correspondence or Equivalence. It happens when the original text and the translated text use different words which have the same meaning. It is the case of idioms and proverbs. For example, “Tomar el pelo” could be translated as “Pull somebody’s leg”.
- Adaptation. It involves a change in the sociocultural context of the readers for the Source Text and the ones for the Target Text. For example, in Anglo-Saxon countries, they believe Friday 13th is a bad luck day, meanwhile in Spain it is “Martes 13”.

Apart from these Translation Strategies, Vinay and Darbelnet also introduced complementary strategies, which are classified in opposing pairs, except two of them (Molina and Hurtado, 2002).

- Compensation. Introducing some information in a different part of the text because due to some idiomatic circumstances it could not be written in the same place in the target text.
- Concentration vs Dissolution. Concentration uses less words in the Target Text than were used in the original one, while Dissolution uses more words.
- Amplification vs Economy. Similar to the prior ones. Amplification is the use of more words to fill some gaps in lexis or syntaxis, while Economy is the opposite strategy.
- Reinforcement vs Condensation. Variation of amplifications and economy typical from French and English. For example, some prepositions that in English stand alone but in French need to be with a noun or verb.
- Explication vs Implication. Explication is to give information which is quite obvious but not explicit in the Source Text, while Implication is to take away some information.
- Generalization vs Particularization. Generalization is to use a general word when translating, while Particularization is to use a more particular term. Generalization can also be called neutralization sometimes.
- Inversion. Changing the place of some word or sentence to make the text more idiomatic in the translation.

The tables below serve as a summary of all the translation strategies just presented.

Table 1. *Direct Translation Strategies* (Vinay and Darbelnet, 1995 & Molina and Hurtado, 2002).

Translation strategy	Definition	Examples
Borrowing	Use a foreign word in your own language	“Siesta” in English

Calque	Translation of all the parts of the word/expression from the SL into the TL	Basketball → baloncesto Origami → papiroflexia
Literal translation	Literally translating the SL words in a grammatical and idiomatic way into the TL	“How are you” → “¿Cómo estás?”

Table 2. *Oblique Translation Strategies.* (Vinay and Darbelnet, 1995 & Molina and Hurtado, 2002).

Translation strategy	Definition	Examples
Transposition	Change of word class of a term	“luxurious life” → “vida de lujo”
Modulation	Changes the point of view of the message	“No es fácil aprobar” → “It is difficult to pass”
Correspondence or equivalence	When you use different words from the ST to explain the same meaning of a phrase (idioms)	“Tomar el pelo” → “Pull somebody’s leg”
Adaptation	Change of sociocultural context between ST and TT is involved	“Martes 13” → “Friday 13 th ”

Table 3. *Complementary Translation Strategies* (Vinay and Darbelnet, 1995 & Molina and Hurtado, 2002).

Translation strategy	Definition	Examples
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Compensation	After having deleted some information of the ST, adding some other information in the TT.	Usted puede sentarse → You may sit down “Usted” shows formality while “you” does not, so to compensate it we use “may” instead of “can”.
Concentration vs dissolution	Concentration: use less words than in the ST Dissolution: use more words than in the ST	“Ciencias políticas” → “Politics”
Amplification vs economy	Amplification: Add more words to fill some gaps in lexis or syntaxis Economy: Delete words	“Comieron paella” → “They ate <i>paella</i> , a typical Spanish food”
Reinforcement vs condensation	Variation of amplifications and economy typical from French and English.	“Passengers <u>to</u> Tokyo” → “Voyageurs <u>à destination</u> Tokyo”
Explicitation vs implicitation	Give or delete obvious information	“El museo Louvre” → “The Louvre”
Generalization vs particularization	Generalization: use a general word in the TT Particularization: to use a more particular term in the TT	“Tiene problemas respiratorios” → “She has asthma”
Inversion	Change the place of some parts of the ST to make the TT more idiomatic	“Le gusta leer libros de misterio” → “She likes reading mystery books”

2.3 COLLOQUIAL LANGUAGE

To understand what colloquial language is, we need to know that language is divided into two types of speech: the formal and the informal. Formal language is used in serious situations such as school and work. Moreover, up until recently, formal language was also the common language used when writing, but since mobile phones appeared, people can also write informally. On the other hand, informal language is the type of language used with friends and family. Informal speech can also be called colloquial speech, which Trask (1999, p. 27) defined as “Ordinary, relaxed, informal speech”. Trask also explains how people use formal language in serious situation but use colloquial speech when we feel relaxed. Moreover, Trask gives examples of what can be considered colloquial speech.

In English, we make liberal use of contractions like *I've* and *she'd've*; we use connecting words and phrases like *yeah* and *y'know*; we use abbreviated utterances like *Sounds good*; we use many words and expressions we would avoid in formal contexts, such as *Beats me* instead of *I don't know* and *Gotta pee* instead of *Would you excuse me for a minute?*; we may use swear words with some freedom; and so on. (Trask, 1999, p.27).

Another important aspect of colloquial language is that it can also be divided into degrees of informality. For example, you will not use the same language with your grandparents than with your university friends. Lale (2018, p.3) divides colloquial language into three groups: “1. Upper colloquial; 2. Common colloquial; 3. Low colloquial”.

Having grasped the meaning of colloquial language, we can divide it into different groups. Lale (2018, p.3) divides it for example into slang, euphemisms and colloquialisms. Some linguists would also add jargon as a type of colloquial language.

- Slang: Lale (2018, p.3) defines it as “an informal non-standard vocabulary it usually made up of arbitrarily changed words”. In addition, Trask (1999, p.185) describes it as “informal and often ephemeral linguistic forms [...] informal but colourful words and expressions”. Slang is usually used by a specific group of people. The most famous slang is the one used by teenagers. Some examples would be using “bestie” instead of “best friend” or using the word “tea” to refer to “gossip”.
- Jargon: It is a “specialized language of a professional or occupational group [...] Jargon is also sometimes known as lingo or argot.” (Nordquist, 2019b) An example would be “modus operandi” which can be found in the jargon of police officers or lawyers.
- Euphemism: It is a word or expression used to avoid an unpleasant or offensive word (Cambridge Dictionary). E.g., “pass away” instead of “die”.
- Colloquialism: It is defined as “local or regional informal dialect or expression” (Lale, 2018, p.3). On the next section, the topic of colloquialisms and the different types of colloquialisms will be further developed.

2.3.1 Types of colloquialisms

As it has already been explained previously, colloquialisms are informal expressions which are typical from a certain region (Lale, 2018). Due to their regional or local nature, these expressions can be sometimes difficult to translate. Colloquialisms can be separated into five different groups (Colloquialism, Super Summary):

- Aphorisms and proverbs: In the Cambridge Dictionary (n.d.) an aphorism is described as a short saying and its aim is to express a general truth, e.g., “actions speak louder than words”. Meanwhile, according to the same dictionary, a proverb

is an expression which many people recognise, and it states a common experience or gives advice e.g., “an apple a day keeps the doctor away”.

- Profanities: In the Cambridge Dictionary (n.d.) they are described as obscene expressions or words, e.g., “damn”.
- Idiomatic expressions: According to Cambridge Dictionary (n.d.), idioms are expressions in which the words that are used have a different meaning than normally. It would be what in Spanish we call “frases hechas”. An example would be “to feel under the weather”.
- Regional terms or phrases: Terms which are commonly used in specific areas, and which might change when going to another place. For example, in America to refer to sweet sparkling drinks they use different terms depending on the zone, in the East and West they use “soda”, in the Midwest they use “pop”, in the South they use “coke” and in New England they use “tonic” (Corson-Knowles, n.d.)
- Nonstandard grammar or syntax: This type of colloquialisms refers to any dialect of English that is not the Standard one (Nordquist, 2019a). For example, it could be the African-American English.

2.4 EUPHORIA

2.4.1 Plot

Euphoria is a teenage drama TV show, produced by Sam Levinson and first aired in 2019. The TV show has two seasons; both of which have eight episodes, and there are also two special episodes. A third season was confirmed in early 2022.

Euphoria is about a group of teenagers who live in East Highland. During the episodes, the life experiences of the different characters, most of which are friends, are explained. Most of these experiences are related to drugs, sex, identity, trauma, social networks, love and friendship.



Figure 1: Euphoria's poster

It all starts when Rue comes back from rehabilitation. On the first night back home, she goes to a party where she meets Jules, and they quickly become friends. Their friendship evolves into a love relationship, but not everything goes well between them. Moreover, the other characters, while interacting with Rue, also face some trouble. Maddy and Nate often have lovers' quarrels; Cassie feels that she is not loved; and Lexi feels like she has never done anything in her life.

2.4.2 Characters

- Ruby "Rue" Bennett. Rue is the protagonist and narrator of the show and is interpreted by Zendaya. Rue is a teenage girl addicted to drugs who after being in rehabilitation due to an overdose goes back home. On the first night she meets Jules in a party, and they become friends, even though they later on become a couple. During the show Rue consumes drugs, unable to stop her addiction.
- Leslie Bennett. Rue's mother.

- Gia Bennett. Rue's younger sister.
- Jules Vaughn. Jules is a trans girl interpreted by Hunter Schafer. Jules is the new girl in town, and after having a bad night she meets Rue, whom she befriends quite quickly.
- Lexi Howard. She's interpreted by Maude Apatow. Lexi is Rue's childhood best friend.
- Cassie Howard. She's interpreted by Sydney Sweeney. Cassie is Lexi's older sister.
- Fezco. Interpreted by Angus Cloud. He is a drug dealer who is friends with Rue.
- Ashtray. Interpreted by Javon Walton. He is Fezco adopted brother and is also a drug dealer.
- Nate Jacobs. Interpreted by Jacob Elordi. Nate is the most popular guy in high school and is dating Maddy. He is quite an aggressive person and gets into fights often.
- Cal Jacobs. Interpreted by Eric Dane. He is Nate's father.
- Maddy Perez. Interpreted by Alexa Demie. She is Nate's girlfriend and Cassie's best friend. She is quite popular in high school.
- Kat Hernandez. Interpreted by Barbie Ferreira. She is a girl who is insecure about her body and wants to learn more about sexuality.
- Ali. Interpreted by Colman Domingo. Ex-drug addict who takes care of Rue when she starts going to NA meetings.
- Elliot. Interpreted by Dominic Fike. He first appears in the second season. He takes drugs and that is how he meets and befriends Rue.
- Laurie. Interpreted by Martha Kelly. A drug dealer who appears in season 2.

2.4.3 Why did I choose it?

I decided to choose *Euphoria* for my TFG for many reasons. The most important one is that it is a show that I enjoy watching, so I thought I would enjoy working with this TV show. In *Euphoria* there are many topics which are sometimes considered taboo by society, and for that reason I liked it. In addition, as there are lots of characters with different problems, you can, at least, identify with some of them, so it will help you connect with the story.

As I was familiar with this show I knew that it is full of colloquialisms. Most colloquialisms are classified as youth jargon and bad language, and I wanted to compare its English text and its Spanish translation. Besides comparing these colloquialisms, I also wondered if it was possible that other translations were acceptable, and even more natural.

3. METHODOLOGY

The hypothesis of this TFG is that the Spanish translation of colloquialisms in Euphoria sound natural to the viewer. In order to prove if this hypothesis is correct or not I will follow the next steps:

- 1- Collect examples of colloquialisms of the Spanish dubbing of Euphoria. To collect these examples, I will use the fourth episode of the first season (*Shook Ones Pt. II*) and the fifth episode of the second season (*Stand Still like the Hummingbird*). Aside from the episodes, I will also be using the English script of these episodes. Due to the content of these two episodes, I believed there would be a considerable number of colloquialisms.
- 2- Analyse the colloquialisms found in those two episodes depending on their type of colloquialism and the translation strategy used in each of them.
- 3- In order to know the opinion of the viewer, I will send a survey with some examples of translated colloquialisms. The survey will consist of questions of Yes and No, where people will have to say if the translation sounds natural or not. There will also be a few questions of multiple-choice, where people will have to choose the most natural translation for them. With the answers of the survey, I will be able to analyse if the translation provided by the dubbing sounds natural or not to the viewer.

For a better understanding, I will provide in here an example of each type of questions which can be found in the survey. In other words, an example of a Yes/No question and an example of a multiple-choice question. As the survey was planned for Spanish speaking people, the questions were formulated in Spanish. The complete survey can be found in the appendixes.

1. ¿Suena natural traducir “I don’t give a shit” a “Me la trae floja”?

Sí

No

2. “That was before she fell for Tyler”

Eso fue antes de pillarse por Tyler

Eso fue antes de enamorarse de Tyler

4. ANALYSIS

4.1. Analysis of the colloquialisms

The aim of this section is to analyse which types of colloquialisms can be found in *Euphoria* and the translation strategy used in each case. To do so I will use the examples of two episodes of the show: the fourth of the first season and the fifth of the second season. The English scripts of *Euphoria* were used to provide a proper transcription.

In order to analyse the examples, the analysis is divided into five sections, one for each type of colloquialism. In each section I will provide some examples in English and the corresponding Spanish translation. Moreover, the type of translation solution used will be specified in each case.

4.1.1 Aphorisms and proverbs

Aphorisms and proverbs are forms which are used to express general truths or to give advice based on the general experience.

Table 4. *Aphorisms and Proverbs in Euphoria.*

Episode	Context	English	Spanish	Translation Strategy
2x05	Cassie tells Rue that she does not need to recover instantly	Take it one day at a time	Prueba a ir día a día	Correspondence
2x05	Marsha explains to Rue that the effect of drugs is not always bad	But the silver lining	Pero tiene su parte buena	Correspondence

In *Euphoria* we do not find a great number of aphorisms and proverbs. It is probably the type of colloquialism less common in the show. In the episodes chosen for the analysis, the only examples are the ones above. Moreover, the second example, “silver lining”, is normally part of another proverb (Every cloud has a silver lining).

In both cases, the translation strategy used is correspondence. As it was explained on the theoretical background, when we have proverbs or aphorisms, the translation strategy which is normally used is correspondence (or equivalent). Aphorisms and proverbs exist in all cultures, but it can happen that some of them do not use the same words in the target language. Therefore, the translator uses correspondence to keep the same meaning as the source text but using an equivalent proverb or aphorism of the target language.

4.1.2 Profanities

Profanities are words or sentences which convey a negative meaning.

Table 5. *Profanities in Euphoria.*

Episode	Context	English	Spanish	Translation Strategy
1x04	Rue talks about how Jules saw herself in the past	And fer big, fucking, stupid feet	Y esos putos pies gigantes	Literal translation, economy and inversion
1x04	Rue talks about Jules dream of living together	Some shitty New York apartment	Algún pisucho en Nueva York	Transposition (A →N)

1x04	Maddie tells this to Cassie when she discovers they are similar	Bitch, you're my soulmate	Cabrona, somos clavaditas	Adaptation
2x05	Gia says this when her mother asks her to stop meddling in the conversation with Rue	Fuck it	A la mierda	Transposition (VP → PP)
2x05	Rue threatens her mother when she says she will call the police	Put the fuckin' phone down!	¡Deja el puto teléfono!	Literal translation
2x05	Rue is talking about Elliot also being a drug-addict	So, if he tells you something fuckin' different, he is a liar	Así que, si te dice lo contrario, es un trolero	Economy

In contrast to aphorisms and proverbs, profanities are the most common type of colloquialism found in *Euphoria*. A possible reason for the use of so many profanities are the topics depicted in the show. Moreover, most of the characters are teenagers, who tend to use profanities even when they talk with friends.

In order to translate profanities, the translator uses different translation strategies. In many cases, the translator respects the swearing and profanities, but there are cases of

economy where the profanities are deleted. That is the case of the last example, where the word “fuckin” is deleted in Spanish, and the result is a sentence with no profanities.

There are also cases of transposition, such as the second example, where in English they use the word “shitty” to describe the apartment, while in Spanish they use a derogative noun (pisucho). Therefore, the meaning is the same, but the word class is different.

There are cases in which the same profanity is translated using different strategies, e.g., “fuckin”. Through the use of different strategies, the translator is capable of keeping the meaning as similar as possible as the source text. Nonetheless, there are examples in which the translator changes what is said when it seems unnecessary. In the second example of the table, “bitch” is translated into “cabrona”, which does not sound so strong despite also being a profanity. In addition, the translator changes “soulmate” to “somos clavaditas”, when “alma gemela” is correct in Spanish.

4.1.3 Idiomatic expressions

Idiomatic expressions are sentences with specific meaning which the speaker of a language can recognise.

Table 6. *Idiomatic expressions in Euphoria.*

Episode	Context	English	Spanish	Translation Strategy
1x04	McKay describes like this what it means saying that he and Cassie are “just chillin”	It’s a figure of speech	Es una forma de hablar	Correspondence

2x05	Rue asks this to Gia after her mother asks her if she has relapsed	You're gonna rat me out to Mom [...]	¿En serio te has chivado a mamá [...]?	Correspondence
2x05	Lexi's mother answers this when Rue asks to use the toilet	Knock yourself out	Estás en tu casa	Correspondence
2x05	Leslie asks this to Maddie and Cassie who are fighting while she is trying to convince Rue to go to rehabilitation	Can we just table this conversation?	¿Podemos dejar eso para luego?	Correspondence
2x05	Marsha asks this to Rue who is going through withdrawal	And you don't fix , do you?	Y tú no te pinchas, ¿verdad?	Correspondence

In *Euphoria* we also find some idiomatic expressions. As expected, as idiomatic expressions work similarly as proverbs, the translator uses correspondence or equivalence to translate these expressions. In other words, the translator uses the Spanish expression which means the same as the English expressions in the original text. By doing so, the translator respects the meaning, and the viewer finds it natural.

4.1.4 Regional terms or phrases

Terms or phrases which change depending on the region you are in.

Table 7. *Regional terms or phrases in Euphoria.*

Episode	Context	English	Spanish	Translation Strategy
1x04	Maddie says she is looking for Molly, referring to a drug	Molly	M	Correspondence
1x04	Maddie invites Cassie to do Molly in the carnival, as both of them are having a bad time	You wanna do Molly ?	¿Nos colocamos?	Generalization
2x05	Gia asks Rue where she wants to sit in the car	You want shotgun ?	¿Vas delante?	Correspondence

Finding regional terms or phrases in *Euphoria* is difficult, as you sometimes do not know that a term has different names depending on the region. Nonetheless, it was possible finding some examples. In the first and second examples, both involve the word *Molly*, which is a way of referring to a drug (ecstasy). In the first example the word *Molly* is translated basically as “M”, as it is needed to translate the noun as it is important. Meanwhile, in the second example, the translator generalizes the sentence instead of using the specific name of the drug which the characters are planning to take. Finally, in the third example, we find the word *shotgun*, which in many contexts refers to a type of long gun. Nonetheless, in the context of the episode, it refers to a specific place on the car: the

copilot place. The translator used correspondence in this example as there is no colloquial term to refer to the place in the car in Spanish.

4.1.5 Non-standard grammar or syntax

Grammar or syntax which normally would not be accepted as correct if written in formal contexts.

Table 8. *Non-standard grammar or syntax in Euphoria.*

Episode	Context	English	Spanish	Translation Strategy
1x04	Fezco asks this to Maddie when she is trying to buy drugs	So, what you was lookin' for?	¿Qué es lo que andas buscando?	Literal translation
1x04	Cassie tells Maddie to look Nate's phone	I've never not gone through someone's phone	Tía, yo a un tío siempre le miro el móvil	Modulation
2x05	Rue is arguing with her mother	Gimme a fuckin' break	Pero no me des la chapa	Neutralization, Correspondence
2x05	Maddie gets angry with Cassie	I'm literally gonna get violent	Estoy a punto de liarme a hostias	Compensation
2x05	Rue asks Fezco if he has drugs at home	I don't keep nothin' in the house no more	Ya no guardo la mercancía en casa	Literal translation

In *Euphoria* there are a few examples non-standard grammar or syntax. There are some examples in which we find double negatives, wrong word order and short verb forms such as “gimme” or “gonna”. It is difficult to translate these examples and keep the non-standard grammar in the target language. In all cases the translation is standard in Spanish, but what the translator did in some cases was to use colloquial forms.

To translate these examples, we find different strategies again. There is literal translation, in the first and last example. While in the first one the translator uses a colloquial structure “andar buscando”, in the last example the translation is quite standard and would not be qualified as colloquial.

Another strategy is modulation, which we find in the second example. In the source text we have “I’ve never not...” and when translated we find “Yo siempre...”. The translator shifted the point of view, making the target text more natural for the Spanish viewer. As the non-standard part of this example (double negative) is deleted, the translator adds colloquial words such as “tía” and “tío” to keep the same register as in the source text.

In the third example we find neutralization. In this example we have an example of non-standard grammar (gimme) and a profanity (fuckin’), but in the translation both of them are removed. Nonetheless, the translator uses a colloquial way to ask to stop bothering someone in Spanish. Therefore, despite using neutralization the sentence is still colloquial in the target language.

Finally, there is compensation. In the fourth example the translator removes the non-standard part of the sentence, but instead of literally translating “violent”, the translator chose “liarme a hostias”. That way, the translator compensates what it was removed by adding something else.

4.2 Analysis of the survey

After analysing the colloquialisms in *Euphoria*, we will concentrate on the following question: does the translation of the colloquialisms provided in the Spanish dubbing sound natural to the viewer? To answer this question, we will take a look to the results of the survey.

In this survey there were 83 participants, all of which between 16 and 40 years old. In the survey they were firstly asked about their English level and if they had watched or not *Euphoria*. If they had not watched *Euphoria* they were asked if they had some knowledge about what the show was about or not. In case they had watched *Euphoria*, they were asked if they had seen it in English or Spanish. After these introductory questions, they were asked to choose if six official translations sounded natural or not. Finally, there were four multiple choice questions and they had to choose which of the options offered to them sounded best.

As explained, the first part of the questions related to translations were yes/no questions. Those who answered the survey had to choose if the translation provided for different colloquialisms sounded natural or not. In most cases, the majority of the people had the same answer. For example, in question two most of the people answered that the translation was unnatural for them. In this example, the translator used neutralization as a strategy, deleting the profanity of the original text. Moreover, the translator used the word “malmeter”, which it is an uncommon word among young adults, instead of a profanity.

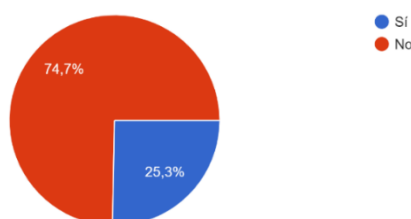


Figure 2: Survey's results. Part 1, Question 2: Does it sound natural to translate “He’s just gonna talk shit” as “Porque va a malmeter”?

On the other hand, in question six, most people voted that the translation provided sounded natural. In this example the translator used neutralization, deleting the word “fuckin’”, and also correspondence, translating “act all innocent” for “mosquita muerta”.

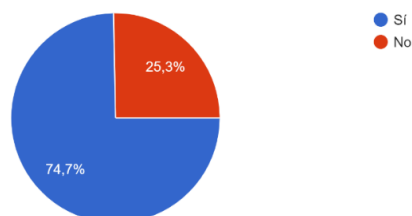


Figure 3: Survey’s results. Part 1, Question 6: Does it sound natural to translate “You act all fuckin’ innocent” as “Vas por ahí de mosquita muerta”?

Despite most questions having a broad majority, there are some examples in which the percentages are not too different. The examples which illustrate these cases are questions three and four.

In the third question, 56’6% of the answers say that the translation sounds natural, while the other 43’3% disagree. In this example, the translation strategy used is inversion. There are different parts of the sentences which are in different places (e.g., the profanity in the source text is in the middle of the sentence, while in the target text it is at the end). Moreover, the Spanish version does not sound as aggressive as the original version, even though it is something that people may say while being angry. In order to understand why there is not a clear majority, we will analyse the answers of some specific groups.

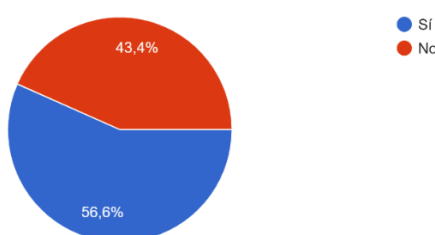


Figure 4: Survey’s results. Part 1, Question 3: Does it sound natural to translate “I’m so fucking done with you” as “Me tienes hasta la punta del nabo”?

The first group consists of everyone who took the survey, but the answers will be divided depending on the level of English of those who took the survey. 16 people had basic English level (A1-A2): from those, 10 people voted it was natural, and 6 voted it was not. 30 people had medium English level (B1-B2): 17 people voted for natural and 13 for

unnatural. Finally, 37 people had high English level (C1-C2): 20 people voted for natural, and 17 voted for unnatural. With these results we see that despite the level difference, in the three groups there is also a similar percentage of yes and no. Therefore, we can conclude that the level of English did not influence the results, as all groups have similar results.

The second group consists of those who answered they had seen *Euphoria*, which is a total of 25 people. Among them, 4 people watched the show in Spanish, while the rest saw it in English. From those who saw *Euphoria* in Spanish, 2 found the translation natural, and 2 did not. Meanwhile, from those who saw *Euphoria* in English 8 people found it natural, while 9 did not. The ones who saw the show in English are the ones who voted more for unnatural, but the results are still quite similar. Therefore, we cannot conclude that watching the show in Spanish makes the viewer accustomed to the translation. Nonetheless, there are too little answers to reach a definitive conclusion.

Moving on, in the fourth question we have a similar situation like the previous one. In this case the majority of the votes (57'8%) are for unnatural, while the rest (42'2%) are for natural. This is the example of an idiomatic expression, so the strategy used is correspondence. Moreover, there is also neutralization, as the translator deletes the profanity of the source text. Using the same groups as in the previous example, we will analyse the answers of this example.

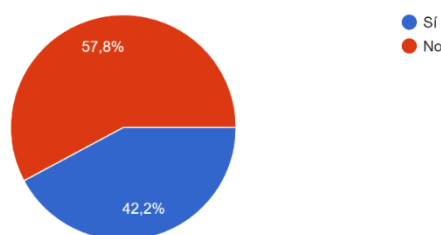


Figure 5: Survey's results. Part 1, Question 4: Does it sound natural to translate "Because if not, Mom is 0 for fuckin' 2" as "Porque si no le habremos salido las dos rana"?

Among those with basic English level 12 people voted that the translation sounded unnatural and 4 people voted for natural. In the group of medium level, 17 people voted for unnatural and 13 voted for natural. Finally, among those with high English level, 19 people voted for unnatural and 18 voted for natural. In this case we can observe that the higher the level is, the smaller the difference in the results is. Therefore, we could think that those with lower level might have not understood the idiomatic expression, and as a consequence they felt the translation was unnatural. Meanwhile, those with higher level understood the expression better, but there were still some doubts about the translation being natural or not.

Moving on to the second group, from those who saw *Euphoria* in Spanish 3 people voted for unnatural, and 1 for natural. While among the people who saw the show in English, 9 voted for natural and 8 for unnatural. Again, those who saw the show in English tend to vote the contrary of the rest of groups. Nonetheless, as previously explained, the number of people who voted that they had seen *Euphoria* is too small, therefore no clear conclusions can be reached.

The second part of questions about translation in the survey consisted of four questions of multiple choice. In the questions there was the official translation of the show and other options, and those who took the survey had to choose which option was more natural for them. In the first and second question, the official translations were the most voted. Nonetheless, in the other two questions, the official translation had few votes. In both cases the official translation is the first option:

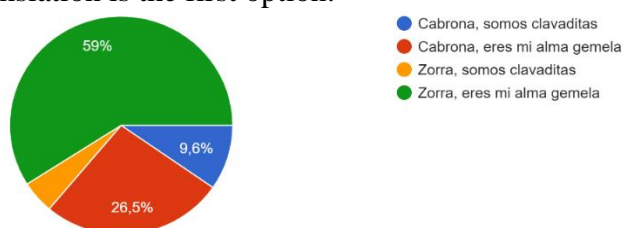


Figure 6: Survey's results. Part 2, Question 3: Which is a better translation for "Bitch, you're my soulmate"?

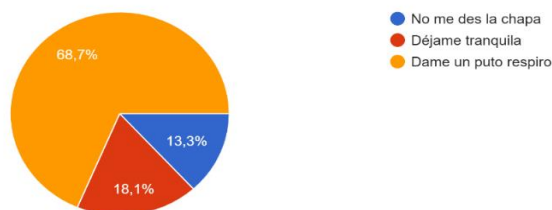


Figure 7: Survey's results. Part 2, Question 4: : Which is a better translation for "Gimme a fuckin' break"?

In the first example, the translator changed some aspects such as "soulmate", but kept the profanity, even though "cabrona" might not sound as strong as "bitch". Meanwhile, in the second example the translator used neutralization, deleting the profanity, and correspondence. Nonetheless, in the survey we can observe that despite both translations being correct, people majorly voted other options. The options with most votes both use literal translation as a strategy. Therefore, in some situations people seem to find more natural when in both languages it is said the same.

Despite the clear majority of the literal translation options, we will check if the level of English of the participants marks a difference of choice. First, we will check the results of the third question. Among those with a basic English level, 8 people voted the literal translation and 3 voted the official translation. From those who had a medium language level, 17 people voted the literal translation and 2 voted the official one. And finally, from those with a high English level, 24 people voted the literal translation and 3 people voted the official translation.

Next, we will take a look at the results of the last question. From the group of basic level, 10 people voted the literal translation and 3 people voted the official translation. In the group with medium English level, 23 people voted the literal translation and 2 voted the official one. And lastly, among the people with high level, 24 people voted the literal translation while only 6 people voted the translation of the show.

If we take a look at the numbers we can conclude that no matter the English level, people tend to feel that the literal translation sounds more natural.

5. CONCLUSIONS

Looking back at the analysis of the colloquialisms we can easily see that for each type of colloquialism more than one translation strategy is used. Nonetheless, there are some exceptions.

When the colloquialisms which were being analysed were aphorisms, proverbs or idiomatic expressions the strategy used was always correspondence. It was to be expected that in those cases the translator used correspondence, as it is a strategy designed for these situations, as explained in the theoretical background.

Different from aphorisms, proverbs and idioms, the rest of colloquialisms need a wider variety of strategies to be properly translated. Each category uses at least three types of strategy, and sometimes one example has been translated using different strategies. The three the most common strategies are the following ones:

First, neutralization. In *Euphoria* we find a large quantity of swearing and profanities, but in the Spanish translation many examples of swearing are neutralized. Nonetheless, this does not mean that the profanities are not respected, but in Spanish they might sound less aggressive. For example, the translation of “you’re rocking the fucking thing” is colloquial but with no swearing “no menees este trasto”. Despite the neutralization, the meaning of the source text is kept, and the only noticeable change is the aggressivity transmitted in English.

Second, literal translation. It is used in all types of colloquialisms (excluding those which are always translated through correspondence). It was to be expected that some English colloquialisms could be said with the same words in Spanish. Therefore, it is not surprising to find a few examples of literal translation.

Third, economy. This strategy is closely related to neutralization. When the translator chooses to not use a swearing, the translator also uses economy, as there are less words than in the source text. Nonetheless, we also find economy in cases not related to swearing or profanities.

Aside from these three strategies, we could also identify examples of inversion, transposition, generalization, modulation, compensation and adaptation. However, the times these strategies were used is lower than the other three.

Taking all this into account, we can conclude that to translate colloquialisms a wide number of strategies have to be used. There are different types of colloquialisms, and not all of them have an exact way of being translated into a target language. Moreover, as previously commented, one example might have been translated using different strategies. As a consequence, the translator has to use as many strategies as possible to ensure a proper translation. And this takes us to the hypothesis that the translation of *Euphoria* sounds natural to the viewer.

As we can observe in the analysis of the survey, there are some cases in which the viewer finds unnatural the official translation. In most cases which the viewer votes for unnatural, one of the strategies constantly present is neutralization. Some examples of this are questions two and four (see appendix). It could be that Spanish young adults are used to hearing profanities, and it sounds strange when they are eliminated.

In the second section of questions about translation, what could be perceived is that most people vote a literal translation as a natural one. From those with lower English level to those with higher level, the votes showed a preference for literal translation. The questions which illustrate this are the last two questions. In the third question, the official translation was only voted by 8 people (9'6%), while the literal translation was voted by

49 people (59%). And in the last question, the difference was of 11 people (13'3%) against 57 (68'7%). Therefore, the most rational conclusion is that literal translation is preferred by Spanish viewers.

Besides these exceptions, the rest of the answers show that most translations sound natural. Nonetheless, sometimes the votes for natural have a clear majority (question six), while other times the difference is not as clearly defined (question three).

To sum up, to translate the colloquialisms of *Euphoria* many strategies were used. The strategies most used were correspondence (for idioms, proverbs and aphorisms) neutralization, and literal translation. The majority of translations sound natural to the Spanish viewer of *Euphoria*. Nonetheless, there are two clear ideas which can be extracted of the survey. First, neutralization causes that the viewer finds the translation strange and unnatural. Second, there are examples in which the translator does not use literal translation despite that being more adequate to the viewer.

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7. APPENDIXES

Additional Analysis Examples

Table 6. Additional Examples of Profanities in *Euphoria*.

Episode	Context	English	Spanish	Translation Strategy
1x04	Rue meets with Ali to explain to him her problems	The usual bullshit	La mierda de siempre	Literal translation
1x04	McKay did not want to talk to Nate about his relationship with Cassie	He's gonna talk shit	Porque va a malmeter	Neutralization
1x04	Kat and Jules are on an attraction	You're rocking the fucking thing	No menees este trasto	Neutralization, Modulation
1x04	Nate and Maddie are arguing after she talks improperly to his family	I'm so fucking done with you	Estoy de ti hasta la punta del nabo, joder	Inversion
1x04	Rue tells this to Gia after she disappears for a while to meet with some friends	You fucking scared me	Me tenías acojonada	Neutralization

2x05	Rue is arguing with her mother for asking if she is taking drugs	Is that what the fuck we're doing now?	¿Esas tenemos ahora?	Neutralization, Economy
2x05	Rue discovers her mother has thrown all the drugs Laurie gave her to sell	No, it's not gonna be fuckin' okay!	¿Qué coño se va a arreglar?	Modulation
2x05	Rue is arguing about her mother being a bad mother	To be fuckin' honest	Misterio resuelto	Neutralization
2x05	Leslie tells this to Rue when she discovers Jules has heard the whole family fight	Own that shit	Apechuga	Neutralization
2x05	Rue is arguing with Jules	You just act all fuckin' innocent	Vas por ahí de mosquita muerta	Neutralization, Correspondence
2x05	Rue enters a house after running away from her mother	I'm just gonna... steal some shit	Voy a ver qué mango	Neutralization

Table 7. Additional Examples of Idiomatic Expressions in *Euphoria*.

Episode	Context	English	Spanish	Translation Strategy
1x04	Rue is describing how Jules felt when she was younger	The way it [her brain] would get stuck on a thought	Cómo se le enquistaban ciertos pensamientos	Correspondence
1x04	Jules met someone online	That was before she fell for Tyler	Eso fue antes de pillarse por Tyler	Correspondence
1x04	McKay is not worried about not playing with the team	Not that big of a deal	No es para tanto	Correspondence
1x04	McKay wants to end the fight with Cassie	We should just call it a night	Mejor lo dejamos por hoy	Correspondence
2x05	Rue tells Gia she better studies a lot, or it will mean her mother is useless	Because if not, Mom is 0 for fuckin' 2	Porque si no le habremos salido las dos rana	Correspondence, Neutralization
2x05	The police are retiring after chasing for Rue	All right, guys, let's wrap it up	Venga chicos, vámonos	Correspondence

Table 8. Additional Examples of Non-standard Grammar and Syntax in Euphoria.

Episode	Context	English	Spanish	Translation Strategy
1x04	Cal tells this at the beginning of the night when he starts preparing to sell chili in the carnival	It's gonna be a good night, tonight, man	Esta noche promete, chaval	Literal translation
1x04	Jules is scared of the attraction	Because I don't wanna die	Porque no quiero palmarla	Literal translation
2x05	Leslie is trying to make Maddie and Cassie to shut up	If you're gonna keep talkin' about it, get out of the room	Si vais a seguir con el temita, marchaos de aquí	Literal translation

Survey

Mi nombre es Anna Canela, y soy estudiante del Grado de Inglés en la URV. Estoy realizando esta encuesta con el fin de analizar si la traducción de los coloquialismos en el doblaje de la serie "Euphoria" de HBO suenan natural para el espectador. Muchas gracias por participar y apreciaría si pudiera contribuir en la difusión de la encuesta.

1. Estoy de acuerdo en que todos los datos introducidos en el cuestionario serán tratados de forma anónima y con fines puramente estadísticos. *

- Sí
- No

2. Edad*

- 16-20
- 20-25
- 25-30
- 30-35
- 35-40
- 40-45
- 45-50
- 50+

3. ¿Cuál es su nivel de inglés?*

- Básico (A1-A2)
- Medio (B1-B2)
- Alto (C1-C2)

4. ¿Has visto Euphoria?*

- Sí.
- No, pero sé de qué va.
- No, y tampoco sé nada de la serie

5. Si has visto Euphoria, ¿en qué idioma lo has hecho?

- Castellano
- Inglés

Traducciones 1.

En este apartado debe elegir si las traducciones para el doblaje de Euphoria le suenan naturales y lo utilizaría en sus conversaciones o si le suena extraño y no usaría la expresión.

1. ¿Suena natural traducir “I don’t give a shit” a “Me la trae floja”?
 Sí
 No
2. ¿Suena natural traducir “He’s just gonna talk shit” a “Porque va a malmeter”?
 Sí
 No
3. ¿Suena natural traducir “I’m so fuckin done with you” a “Me tienes hasta la punta del nabo”?
 Sí
 No
4. ¿Suena natural traducir “Because if not, Mom is 0 for fuckin’ 2” a “Porque si no le habremos salido las dos rana”?
 Sí
 No
5. ¿Suena natural traducir “He’s a liar and a fucking snake” a “Es un trolera y una puta rata”?
 Sí
 No
6. ¿Suena natural traducir “You act all fuckin’ innocent” a “Vas por ahí de mosquita muerta”?
 Sí
 No

Traducciones 2.

En esta última sección debe elegir cuál de las traducciones proporcionadas os suena más natural.

1. “That was before she fell for Tyler”
 Eso fue antes de pillarse por Tyler
 Eso fue antes de enamorarse de Tyler

2. “You wanna do Molly?”

¿Nos drogamos?

¿Nos colocamos?

3. “Bitch, you’re my soulmate”

Cabrona, somos clavaditas

Cabrona, eres mi alma gemela

Zorra, somos clavaditas

Zorra, eres mi alma gemela

4. “Gimme a fuckin’ break”

No me des la chapa

Déjame tranquila

Dame un puto respire

Survey results

Estoy de acuerdo en que todos los datos introducidos en el cuestionario serán tratados de forma anónima y con fines puramente estadísticos.

83 respuestas

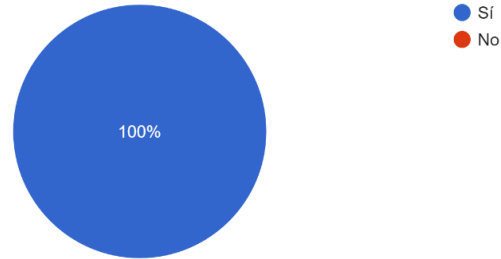


Figure 8: Survey's results for Information Question 1

Edad

83 respuestas

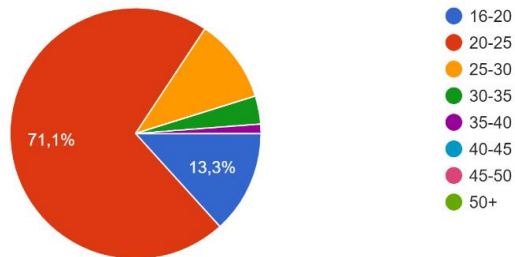


Figure 9: Survey's results for Information Question 2

¿Cuál es su nivel de inglés?

83 respuestas

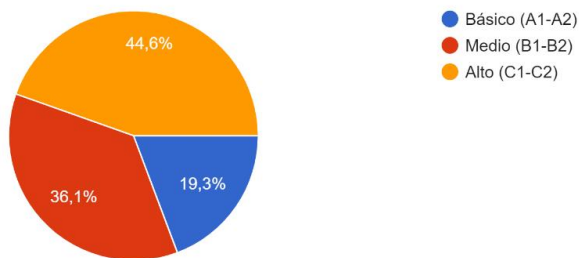


Figure 10: Survey's results for Information Question 3

¿Has visto Euphoria?

83 respuestas

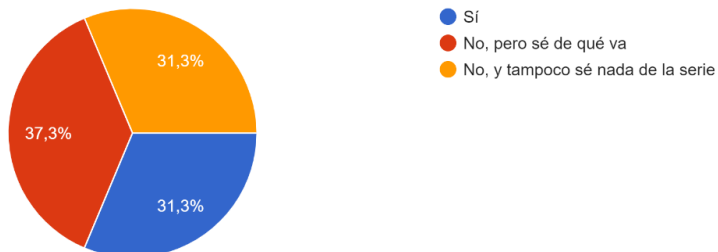


Figure 11: Survey's results for Information Question 4

Si has visto Euphoria, ¿en qué idioma lo has hecho?
35 respuestas

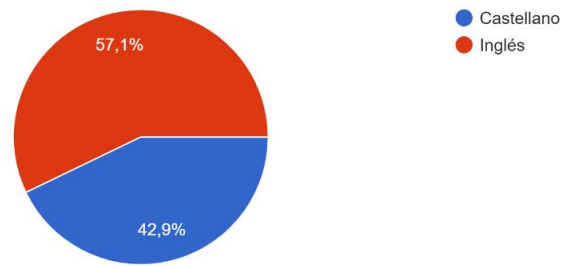


Figure 12: Survey's results for Information Question 5

¿Suena natural traducir "I don't give a shit" a "Me la trae floja"?
83 respuestas

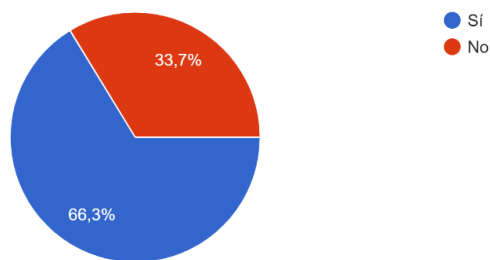


Figure 13: Survey's results for Part 1, Question 1

¿Suena natural traducir "He's just gonna talk shit" a "Porque va a malmeter"?
83 respuestas

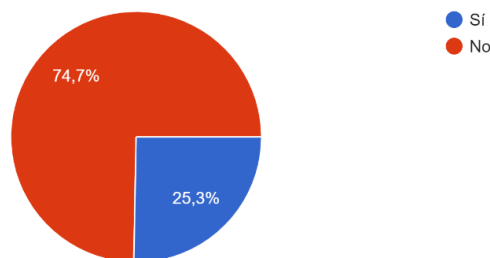


Figure 14: Survey's results for Part 1, Question 2

¿Suena natural traducir "I'm so fucking done with you" a "Estoy de ti hasta la punta del nabo, joder"?
83 respuestas

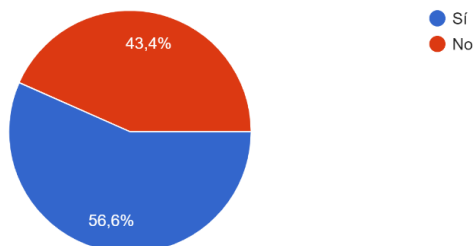


Figure 15: Survey's results for Part 1, Question 3

¿Suena natural traducir "Because if not, then Mom is 0 for fuckin' 2 " a "Porque si no le habremos salido las dos rana"?

83 respuestas

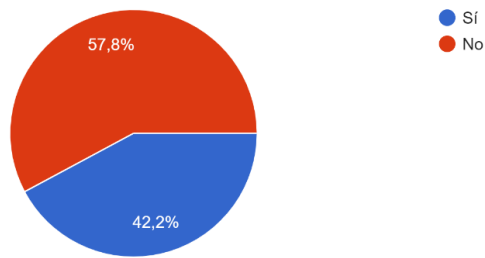


Figure 16: Survey's results for Part 1, Question 4

¿Suena natural traducir "He's a liar and a fucking snake" a "Es un trolero y una puta rata"?

83 respuestas

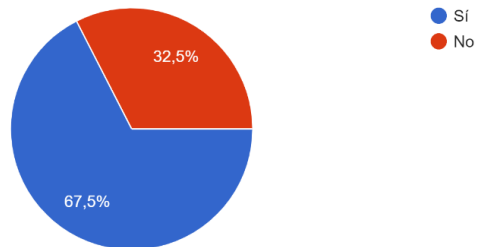


Figure 17: Survey's results for Part 1, Question 5

¿Suena natural traducir "You just act all fuckin' innocent" a "Vas por ahí de mosquita muerta"?

83 respuestas

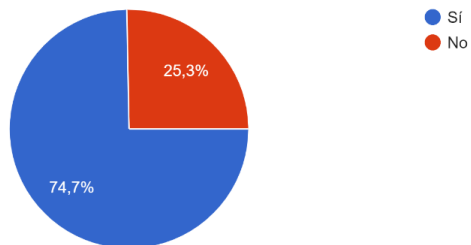


Figure 18: Survey's results for Part 1, Question 6

"That was before she fell for Tyler"

83 respuestas

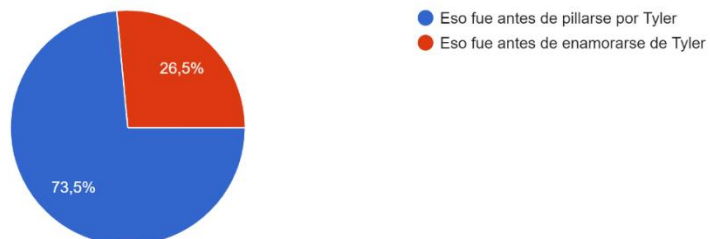


Figure 19: Survey's results for Part 2, Question 1

"You wanna do Molly?"
83 responses

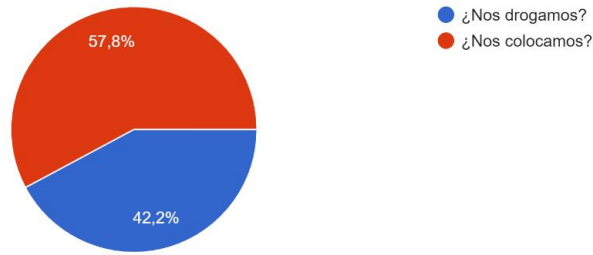


Figure 20: Survey's results for Part 2, Question 2

"Bitch, you're my soul mate"
83 responses

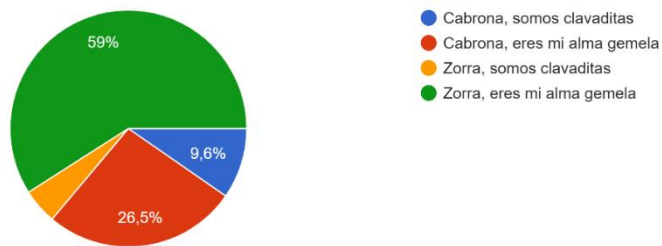


Figure 21: Survey's results for Part 2, Question 3

"Gimme a fuckin' break"
83 responses

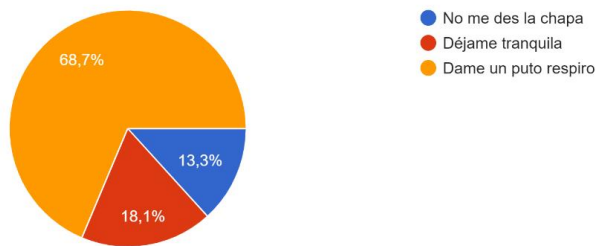


Figure 22: Survey's results for Part 2, Question 4