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Translation of Accents and Dialects in the Tv Series
“Peaky Blinders”

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ABSTRACT

Translating dialects and accents is a challenging process that translators face constantly. For this reason, they have help from the translation techniques they use when encountering a problem. My thesis searches how the translation of accents and dialects changes from English to Spanish in the Tv Show “Peaky Blinders” while using different translation techniques. To discover how the translation changes, I analyzed three chapters from the first three seasons, so once I collected my data, I explored the techniques used, and later I have been able to draw my conclusions. For this reason, I discovered that, in general, the translation was not as accurate as it could have been because of the standard Spanish accent. Although they translated some dialects, the accents got lost in translation as the translator and dubbing director did not think it was the best option because otherwise, there would have been an excessive number of varieties.

Keywords: Audiovisual translation, strategies, accents, dialects, varieties.

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1. Introduction

Nowadays, there is a broader range of dialects and accents in films and Tv shows such as Game of Thrones, The Simpsons, Harry Potter, Snatch, Ginny and Georgia, and many more. The reason for containing different varieties is an essential part of the film industry because they help with the historical context, the characters' background and allow the audience to emerge where the action is happening. For this reason, actors perform a character that sometimes does not contain their accent or dialect, and they need to perform it to represent it and to get the result they expect. In addition, the film industry has more accent and dialect varieties in their shows and films than many years ago, which shows different cultural ethnicities, and lets people be more identified with themselves.

In addition, translators translate the different accents and varieties to get to a bigger audience, so people can identify with the characters and feel more connected to them. However, not all films or shows translate accents and dialects, which affects the target product when translated because it does not contain its original features or meaning.

For this reason, I chose to do it about the Tv Show "Peaky Blinders" because it is a show with a range of accents and dialects, it caught my attention, and I wanted to find out how they were translated. After all, as it is set in an earlier period, the 20th century, with different social classes, I wanted to discover how it would be different from other shows that maybe do not have these factors. Moreover, as I am interested in translation, more specifically in audiovisual translation, it was interesting to see how they translate dialects and accents, not just in general.

My initial thought when doing this thesis was to analyze the translation of dialects. Still, as I got deeper into my project, I discovered that it contained more accents than dialects. For this

reason, to do it more interesting, I decided to compare both and see how their translation changes.

This project aims to discover how the translation of dialects and accents changes from English to Spanish. To do so, I will search for the translation techniques they use from Hurtado and Molina and the ones from Vinay and Darbelnet. My objective is to see how the translation is affected by the target product when translated and if they translate it correctly or if they are translating them at all.

2. Theoretical Framework

2.1. What is translation?

According to House (2009), translation is a process of replacing a text in one language with a text in another. The goal of it is to convey a message that already exists and act as a secondary communication. For this reason, House (2009) explains that a text is a sum of parts that are combined to "make meaning," whereas translation is different because the text is the one that is being replaced and not its features because we do not change separate words, but the text as whole.

Then, he suggests that to understand the original text, the translator needs to "appropriate" its meaning, so by doing that, it will be easier to understand what the text is about, and it will lose its "foreignness."

House (2009) raises different questions about the power that the translator has and the consequences and actions that it has:

The question arises as to how far this licence should run: does a translator really have the right to engage in such “creative writing”, especially in cases where both author and text have an established standing in the source culture? Has not a translator an ethnical responsibility to both? And if the original text is irrelevant, why, one may ask, doesn't the translator write his or her own text to start with? (p.22)

Regarding these questions, House (2009) argues that “A translation may seek to hide the presence of the original, it can nevertheless serve to ensure its survival to make it “live on” and “live beyond the means of the original author” (p.22).

Moving on, the purpose of translation is up to the translator, so as House (2009) says, the power that the translator holds is more prominent, as they are the ones to make sure to please and fulfill “the all-important purpose of functional relevance” (p. 26).

Pardo (2013) explains the beginnings of translation, its history, and what the author Eugene Nida says about it. Nida (1964) states that translation began with the *Septuagint*, the first Hebrew Old Testament into Greek. Seventy-two translators created this testament, explaining the basic categories of the history of this practice. Moreover, the history of translation began in ancient times with the distinction of "word-for-word" and "sense-for-sense," which was applied by Marcus Tullius Cicero in his work *De optimo genere oratorum*, which H.M. Hubbell translated.

Finally, Cicero opened a debate by saying that no one should translate *verbum pro verbo*, this debate has continued over the centuries, and some other authors, such as the scholar Peter (1988), discuss that the main problem of translation was «whether to translate literally or freely.»

2.2. Audiovisual Translation

Chaume (2013) describes audiovisual translation as “the transfer of audiovisual texts either interlingually or intralingually”. (p.1).

He explains that Audiovisual texts have two channels of communication to provide the necessary information; these channels contain codified meanings using sign systems such as the acoustic channel, paralinguistic information, the soundtrack, and the visual channel. (Chaume, 2013)

Moreover, Chaume (2013) summarizes what audiovisual texts are, and what they contain to be complete as a whole:

Translations of audiovisual texts are made by introducing on or next to the screen, a target text with the translation or reproduction of the dialogues and inserts (captioning), or by inserting a new soundtrack in a different language and either cancelling out the original soundtrack of the source language dialogues (dubbing) or leaving it in place (voice-over). In other words, the audiovisual text is either subtitled or revoiced” (Chaume, 2013, p. 1).

The complexity that involves the translator’s job comes when they must create dialogues that contain written and spoken language, as well as some non-verbal codes of meaning. Also, Chaume argues that it should agree with the time and space limits these translations establish. (Chaume, 2013).

In addition, she focuses on explaining the beginnings of audiovisual translation and how it was created. This type of translation, as well as the multimedia translation, was proposed by Gambier in 2003 along with the term trans adaptation used by Eithne O’Connell. Still, then they decided to keep the name "audiovisual translation."

She also states the importance of its rise and how it changed the way that audiovisual translation was viewed. Audiovisual translation started to become famous in the 1930s and was considered a technical method that helped make the linguistic transfer of this type of translation possible.

On the other hand, Pardo (2013) stresses that audiovisual texts began being a problem with the rise of cinema at the end of the 19th century. Audiovisual texts were considered inferior due to language loss and the limitations that they were given. For this reason, they were viewed as a low job compared to other types (Chaume, 2013).

2.3 Translation strategies

Translators use different translation strategies to resolve the problems they encounter when translating. That is why these strategies are helpful because they give them tools to work with in a difficult situation. (Owji, 2013).

Furthermore, he shows us different ways in how the word strategy in translation is described, for example: "a long-term plan of actions designed to achieve a particular goal" and "A systematic plan, consciously adapted and mentioned, to improve one's learning" "A strategy is a planned, deliberate, goal-oriented (has an identifiable outcome) procedure achieved with a sequence of steps subject to monitoring and modification" (p.3-p.4)

Then, in this paragraph, Ordudari (2013), the author of the article *Translation procedures, strategies, and methods*, mentions different authors that explain the meaning of translation strategies and how they work:

Krings (1986:18) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," and Seguinot (1989) believes that there are at least three global strategies

employed by the translators: (i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage. (Ordudari, 2010, p.2)

Moreover, Owji (2013) mentions how Bergen states that strategies are not easy to find because they need to be more pronounced. That is why beginners of translations encounter this problem because, as it is not apparent, they may think that they have provided a good translation when it is filled with mistakes and needs to change. For this reason, he believes that problem-solving is one of the most essential strategies.

A series of categories and techniques allow translators to solve the problems they encounter when translating (Molina et Hurtado, 2002).

Vinay and Darbelnet (2002) proposed the first classification of translation techniques. They identified seven basic procedures on three levels of style: lexis, distribution, and message. Moreover, these procedures are divided into direct (literal) or oblique translations.

First, the literal translation is found when “there is an exact structural, lexical, even morphological equivalence between two languages” (Molina et Hurtado, 2002, pg.3). The procedures this type of translation contains are:

- Borrowing: When a word has been taken from another language. E.g., the English word *mail* is incorporated in other languages.

-Calque: When a word from another language or phrase translated is incorporated into another language. E.g: *fin de semaine* comes from the English *weekend*.

-Literal translation: Word-for-word e.g., the expression it’s raining cats and dogs would be literally translated as heavy rain.

However, Molina and Hurtado (2002) explain that oblique translation is used when it is impossible to use word-for-word translation. Their procedures are:

-Transposition: A change of the word order in the sentence. E.g., the Mexican border would be translated in Spanish as *La Frontera con Mexico*, so the verb changes for an adverb.

In addition, when two words take parts from each other, it is called crossed transposition. E.g., “the idea was incoherently delightful” in Spanish would be translated as “*la idea era magnificamente incoherente*”.

-Modulation: A change in the point of view in cognitive categories which consist of eleven types (Vinay et Darbelnet, 2022): abstract for concrete, cause for effect, means for result, a part for the whole, geographical change, etc. E.g., *Te lo dejo* means I leave it to you, but we would translate it as *You can have it so the reader can understand it better*.

-Equivalence: The reproduction of a completely different phrase or expression. E.g: *Comme un chien dans un jeu de quilles* and *Like a bull in a China shop*.

-Adaptation: This technique expresses the message but by being in a different context or situation. E.g. soccer is used in America, but in Spain, they use football.

Furthermore, Molina and Hurtado (2002) explain that these procedures complement other techniques, most of which are opposite to each other:

-Compensation: A word from the ST that must be replaced with an equivalent term since it cannot be reproduced in the same place in the TT. E.g. *The Jungle Book* uses the French translation of *I was seeking thee*. Instead of *you*, they used the word *d thee* to express respect, but none of the equivalent French pronoun forms (*tu, te, toi*) have an archaic equivalent. For this reason, the translator wanted to express the same feeling by using the vocative *O* in another part of the sentence: *En verité, c’est bien toi que je cherche, O Tête-Plate*.

-Concentration vs. Dissolution: Concentration uses fewer signifiers in the TL when expressing a signified from the SL. E.g., in English, the term firefighter could be translated in Spanish as profesional que apaga fuegos. Whereas Dissolution, with more signifiers in the TL, expresses a signified from the SL. E.g., the month of flowers could be translated for Primavera.

-Amplification vs. Economy: Amplification happens when the TL adds more signifiers to fill syntactic or lexical gaps. E.g., the term Christmas could be translated for a Christian holiday. Whereas economy is the opposite. E.g., The Muslim month of fasting for Ramadan.

-Reinforcement vs. Condensation: These procedures have some characteristics from French and English. For example, English prepositions or conjunctions that need to be strengthened in French by a noun or verb.

-Explicitation vs. Implication: Explicitation happens when a speaker from another language (ST) renders explicit information indicated by the context or situation. E.g., “face” is an explicitation as it can be translated as “parte de la cara.” In contrast, Implication occurs when the context expresses explicit information in the ST through implicit means. E.g., “the head of the company” is implicit for “la directora.”

-Generalization vs. Particularization: generalization is when a word translates for a general one. E.g., "becak" can be translated as a vehicle as it is the general term, whereas particularization is the opposite. E.g: window in English and in French guichet.

-Inversion: to move a word or a sentence so that it makes more sense, and it can be read naturally in the target language. E.g: the sentence I would have gone to that holiday if I had someone to cover for me could be translated for “Si hubiera tenido a alguien que me sustitiera, habría ido de vacaciones.”

-Established Equivalent: using a term or expression recognized in the dictionary as an equivalent in the target language. E.g: the expression “They are made for each other” as “Son tal para cuál”

2.4. Dialects

“A dialect is the variety of a language that signals where a person comes from” (Crystal & Ivić, 1998, pg.1). Depending on the person’s background, they can either have a class dialect, which describes the person’s social environment, or an occupational dialect, which shows the employment of that person.

The word dialect comes from the Greek culture with the word *dialegesthai*, which means “to discourse, talk.” Moreover, dialects differ in many aspects from the other dialects that are part of the same language. For example, their linguistic structure, such as grammar, morphology, and syntax (Crystal & Ivić, 1998).

According to them, there has been a debate regarding whether two linguistic varieties can be dialects of the same language or are two different but still related. Dialects from the same language are mutually intelligible, whereas different languages are not. However, people with related languages can communicate easily using their mother tongue.

Then, another critical factor that needs to be considered when distinguishing the dialects is that of the social strata. The dialect differences are connected to social classes as well as educational levels. Speakers from a higher social class use more features from the standard language. In comparison, speakers from a lower and less-educated class tend to preserve the original dialect of the region. Furthermore, dialects in cities are significant and wide-ranging, whereas in rural areas and traditional places, the conventional geographical dialectal differentiation prevails (Crystal & Ivić, 1998).

2.5. UK Dialects

According to Belokoneva, Nikolaeva, and Beshnets (2005) in their article about the dialects of the UK, they argue that the English Language contains many dialects, which is helpful to identify where each individual is from as well as knowing if these people belong to the same social status and profession or not. Furthermore, they state that British (Royal) English and American English are the two most common dialects. In addition, we can also find dialects such as the Cockney, the Scouse, the Estuary English, Yorkshire, Brummie, Northern England English, Geordie, Bristol, and Belfast.

British (Royal) English: (Scottish, Wales, and Irish)

As Belokoneva, Nikolaeva, and Beshnets (2005) state, this dialect is used in four different parts of the UK: Scotland, England, Wales, and Ireland. Scottish is a particular dialect, and one of his main characteristics is that is known for having a strong accent.

Then, the pronunciation from Ireland and Wales is pretty similar; as the authors of this article say, they have an “equable intonation.” People from Ireland use expressions such as: "Would you be after wanting for "instead of" do you want" and repeating the last phrase, for example, at all; "begorra" instead of "by god" (Belokoneva et Nikolaeva, et Beshnets, 2005, p.18)

Cockney:

Belokoneva, Nikolaeva, and Beshnets (2005) argue that the Cockney dialect is the most famous one in the UK. This dialect started with the dialect of London, with people that were part of the

working classes from the poor sides of the city. The main characteristics that this dialect has that make it different from other ones are:

1. There are glottal stops, and the th' sound can change to an f sound; for example, the word "thing" is pronounced as "fing"
2. There is a raised vowel in some words, and the vowel sounds are shifted such as in the word "day" is pronounced as "dæɪ"
3. The letter t is pronounced with the back of the throat, meaning that a glottis is used between vowels; an example would be the word "better," as it is pronounced as "be'uh."

Estuary English (Southeast British)

Belokoneva, Nikolaeva, and Beshnets (2005) assure that this dialect comes mainly from the southern part of Britain. Although this dialect is said to be similar to the Cockney, it contains some significant differences, for example:

1. Some words are not as emphasized as others; for example with the th words
2. They do not raise the vowels in trap
3. The frequent use of the glottal stop

Yorkshire:

The Yorkshire dialect comes from the big county of England; it has changed over the centuries since it appeared. There was no standard form of English, and four main English dialects have continued developing until the present day. Moreover, this dialect contains some essential characteristics, which are (Feather, 2003):

1. They have plural endings such as: "childer" or "shoon."

2. Words that end with the ee sound are pronounced as eh'.

Brummie:

This article's authors, Belokoneva, Nikolaeva, and Beshnets (2005), tell us that this dialect is from Birmingham. This dialect is a mix of speeches such as northern, southern, Midlands, Warwickshire, Staffordshire, and Worcestershire, which contains some characteristics of the Asian and Afro-Caribbean communities.

This type of dialect is considered the most stigmatized variety in Great Britain. Various evaluation studies have considered this type as the worst for criteria like intelligence, prestige, or attractiveness. Moreover, it has been described as lazy, ugly, or uneducated. (Malarski, 2013).

Now, as Malarski (2013) describes, some characteristics that make the Brummie dialect different from the standard one, are:

1. Rising the tone for statements.
2. The declarative sentences have a low-rise intonation.
3. Questions are interpreted as rise-falls.

Northern England English:

This dialect is mainly spoken in the north of the Midlands, in cities such as Manchester, Leeds, and Liverpool (Belokoneva et Nikolaeva, et Beshnets, 2005). Some of the main characteristics of this dialect are:

1. Non-rhoticity except in some areas

2. The sound “I” is lengthened

Geordie:

According to Belokoneva, Nikolaeva, and Beshnets (2005), this dialect comes from Newcastle, so people who live there and have been born there call themselves the Geordies. Now, the authors of this article tell us some main characteristics of this dialect and how it differs from others:

1. The r sound is not pronounced at the end of the word
2. There is non-rhoticity
3. The /ai/ diphthong is raised so that it can be similar to the American or British pronunciation.
4. The /au/ diphthong is pronounced in strong dialects.

Bristol

According to Hughes and Trudgill (1979), the Bristol dialect is considered a rhotic dialect containing some dark laterals. In this example, we can see some distinctions between words that make the speech sound a lot different, for example:

1. Two different phonemes between the word A
2. There is post-vocalic in the word I, as well as being retroflex.
3. Sometimes, the word I is omitted as it cannot be heard in the final vowel of the word.
4. There is a dark I, which is marked.
5. It contains a glottal stop

Belfast

The Belfast dialect is spoken around Belfast, the capital of Northern Ireland. English speakers in Belfast tend to be monolingual, and it has been found that they do not have a community of native Irish speakers in that area. (Henry, 1995)

Then, Belfast English differs in many aspects from standard English (Henry, 1995):

1. There is a verb raise in sentences like imperatives, consisting of two types.
2. The imperative morpheme can be strong and forcing, as well as the movement of the verb.
3. They differ in the subject-verb agreement, for example: “The eggs is/are cracked” and “The machines works/work well”.
4. The inversion is possible in embedded questions such as: “I wonder did they go.”
5. “For to” is possible before infinitives, for example: “They seem for to be late.”
6. Certain finite subordinate clauses can have null subjects, for example: “They were lucky got away.”

Glaswegian

The Glaswegian dialect comes from Glasgow and has many features different from Standard English. (Lennon et Smith, 2014). Here are the following examples:

1. Younger speakers tend to have the postvocalic and syllabic /l/. E.g.: well, table
2. Younger speakers can use features from Southern English, such as TH-fronting,
3. Substitution of [f] for /θ/ in e.g., think.
4. Elision of postvocalic /r/ E.g: bar

Galway

Hughes, Trudgill, and Watt (2005) state that the Galway dialect has characteristics that are also seen in Dublin English:

1. Clear /l/
2. The /t/ syllable in the final position is often fricated
3. The slit /t/ can change for the /s/
4. The vowel /a/ is pronounced as [æ], and /ɑ:/ as [a:]
5. The final word -ing is /ɪn

2.6. Dialect Translation

The use of dialects and regional speech presents challenges regarding translation and its relatedness to slang. Although a dialect is solely a variation of a standard language and can be understood when spoken, this is the first attempt to translate an oral form of communication into a written one. If somehow the dialect is not being recreated, the translator needs to acknowledge the original use of the dialect. Moreover, the translator may get the same result using unusual spellings or sentence constructions. In film translations, footnotes are useless, and it is hard to incorporate them in narrative explanations for dialect use. (Rittmayer, 2009)

Then, when movies are being translated, there is no use of uncommon spellings and grammar because it makes it much harder to read the subtitles and may only sometimes be picked up in dubbing. Nevertheless, in some circumstances, it is possible to translate from a source dialect to a target one within a source or target language (Rittmayer, 2009).

2.7. Accents vs. dialects

According to authors such as Edwards (1997) or Cheng (1999), there is a clear distinction between an accent and a dialect. Edwards (1997) states that an accent is defined by the unique sound production that the speaker has due to its influence by the speaker's dialect or mother tongue. Moreover, an accent can be considered the phonological variety of spoken language determined by the person's birthplace, native language, or social status.

Accents are distinguished into two types: phonetic and phonological. When they differ in the phonetic aspect, it means they have the same set of phonemes. However, when they differ in the phonological aspect, it means they have a different number of phonemes, and the identity of phonemes is distinct (Behravan, 2012).

However, a dialect is a variety of languages equivalent to how most people speak but has specific differences. Moreover, they are influenced in different aspects apart from the phonetic one, so it is seen that they can be affected by language systems such as morphology, syntax, semantics, and pragmatics (Paul, 1995). Furthermore, the dialect differs in many ways from the accent; for example, they are more extensive than accent variations and come from isolating one group from another (Edwards, 1997).

In addition, one of the main factors distinguishing one dialect from another is whether they are regional or social. These factors can vary in pronunciation, vocabulary, and grammar. The regional factors show mainly the grammar. For example, some dialects from northern England, and the Midlands, tend to use the past tense of the verb to be as in "she were wearing a sunglass." Whereas Standard English uses "I was and he, she and it was." This is an example of the standard grammar of a language that the regional dialect can influence. On the other hand, social factors focus on showing the different dialects between the working class and the socio-economic class (Behravan, 2012).

2.8. Peaky blinders

Peaky Blinders is a BBC series first broadcast in 2013 in the UK. This series consists of six seasons; the last was aired in 2022. The show's plot focuses on the social status of a well-established gangster family from Birmingham after the First World War. The show's main character, Thomas Shelby, is the one who takes the lead in helping with social climbing by creating a horse racing betting shop. Moreover, the members of the gang work sewing razor blades into the typical caps of Irish origin. (Borda et Lara, 2022).

3. Methodology:

This project aims to see how the translation of dialects and accents in the Tv Series "Peaky Blinders" changes from one language to another, more specifically from English to Spanish. That is why with this project, I hope to find if they are correctly translated, if it affects the meaning of the context in any way, and if they use the proper techniques.

Now that I have finished my theoretical framework, I have all the information to carry out the second part of this project which is the analysis part. My analysis will mainly focus on Irish and English dialects and accents such as the Brummie, Belfast, Cockney, and Galway. There are other accents, such as the American or Glaswegian, but since my analysis is just from the first three seasons, there will not be a further analysis since they are not from the chapters I selected. In addition, I will analyze three different chapters of the show, which are from the first three seasons. To carry out this part, I will look at which chapters contain the most dialectal scenes as well as the accents that appear, so once I have the chosen chapters, I will watch the chapters in English and take notes of the varieties that are being used, so then, once I finished doing it, I will proceed to the second part. As I will have watched the chapters in English and identified the most useful ones, the second part will consist of watching the chapters in Spanish

and identifying the techniques that are being used for translation. In conclusion, with this experiment, I hope to find how the translation from English to Spanish changes depending on whether they use the techniques.

Finally, to gather this information, the tools I used are articles from google scholar and translation books. Then, for my experiment, I am also using audio-visual support from the Tv Series “Peaky Blinders” and some scripts.

4. Analysis

4.1. Analysis of the results

My analysis aims to see how the translation of accents and dialects changes from English to Spanish while analyzing the different techniques they used for it. For this reason, I am analyzing three different episodes from three different seasons, which are the following: Episode 4, season 1, episode 2 from Season 2, and Episode 1 from Season 3.

First, I mainly analyzed English and Irish dialects and accents: the Brummie, Galway, Belfast, and Cockney. The show's main characters are the ones who speak these varieties, and some secondary characters also represent some of the accents and dialects but have less relevance than the main characters. The show's main character speaks the Brummie dialect, Thomas Shelby, alongside his family, the Shelby brothers. Moreover, this dialect comes from Birmingham, and people born there tend to speak it. Then, there is the Cockney dialect, which Alfie Solomons speaks. He is a man who comes from the working class, so this dialect is usually spoken by people from that part of London. Then, Grace speaks the Galway dialect as she comes from Ireland. Finally, the Belfast dialect belongs to Inspector Campbell, as he is from the northern part of Ireland.

To recognize if the sentence was an accent or a dialect, I focused on how the sentence was structured. For example, the phonological features influence the sentences or words that are part of the accent. However, the dialects, aside from focusing on phonology, are more focused on the morphology, grammar, syntax, and vocabulary aspect of the specific dialect.

4.2. Statistical analysis

To analyze the translation of dialects, I used the strategies list from Molina and Hurtado as well as Vinay and Darbelnet. I analyzed each dialect or accent depicted in the dialogs of the series and established which strategy had been used to translate those lines from English into Spanish.

I first wanted to find out which translation techniques they used when translating, and I surprised myself by finding more techniques than I had already expected. However, out of the twenty techniques there are, I have managed to find eleven in the first episode (Episode 4 Season 1), eleven in the second episode (Episode 2 Season 2), and seven in the last one (Episode 1 Season 3).

Regarding the first episode, in Figure 1, it is seen that the translation technique that has been used most is Equivalence by appearing with an amount of ten times. Then the other translation techniques that there are: Modulation, Literal translation, Borrowing, Equivalent, Generalization, Adaptation, Inversion, Economy, Amplification, and the last one, which is the technique least used, which is Compensation.

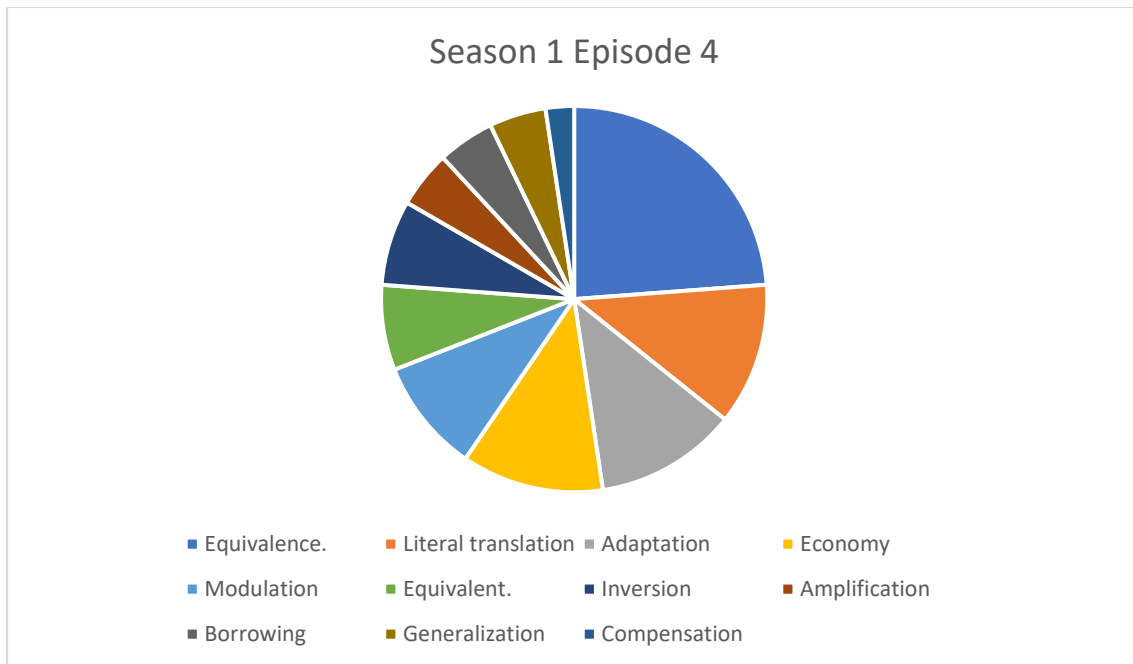


Figure 1

Then, moving on to the next episode, which is found in Figure 2, it is seen that the technique used the most is Literal translation, and the least used have been Transposition and Explication. Alongside these techniques, there are also the following: Modulation, Economy, Inversion, Adaptation, Equivalent, Amplification, Equivalence, and Generalization.

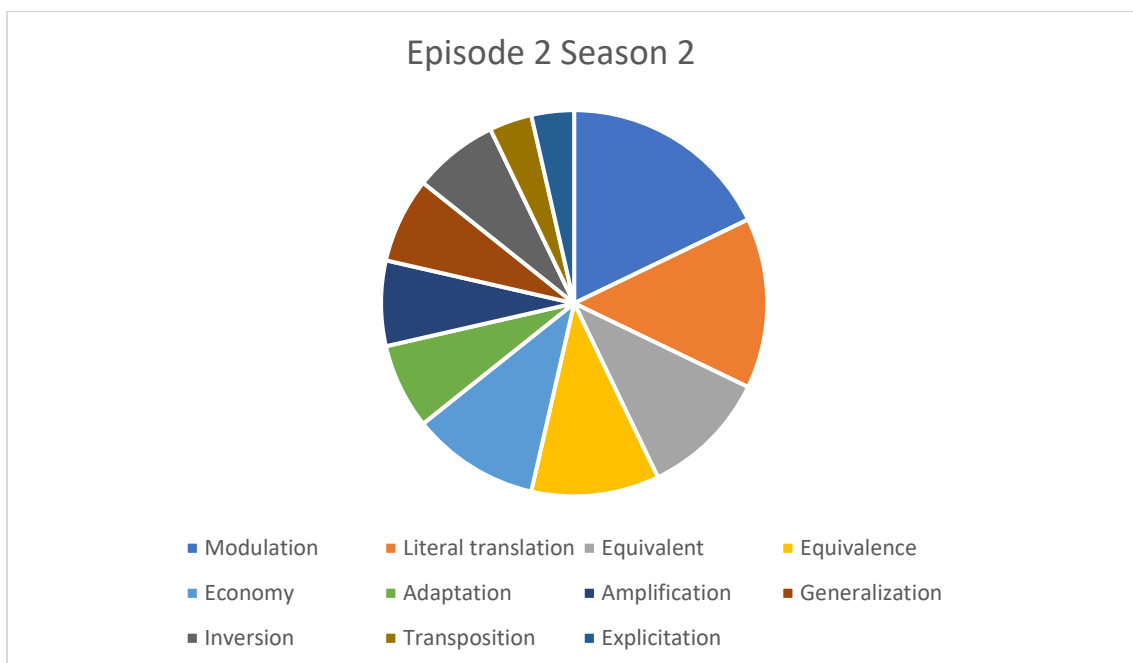


Figure 2

Furthermore, in the last episode, which is found in Figure 3, I found fewer translation techniques than the others. The technique most used has been Equivalent and Adaptation, and the least used have been the Literal translation, Economy, Particularization, Inversion, and Modulation.

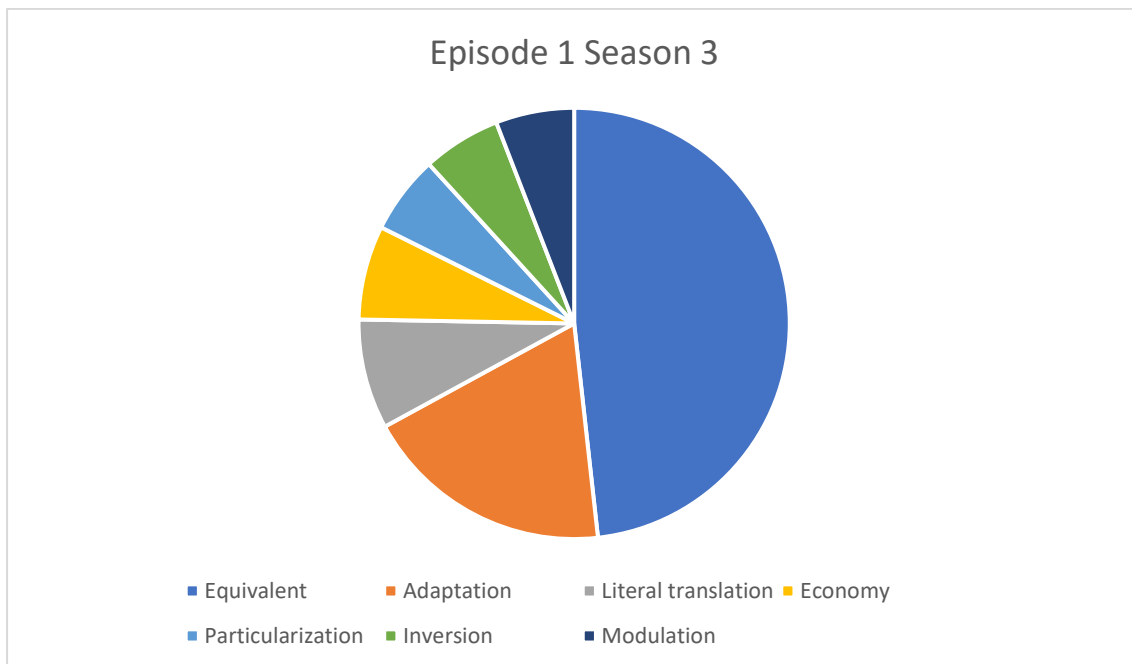


Figure 3

Starting with the Literal translation technique, this technique maintains word for word what is written in the source text to the target text. By doing this, the translator keeps the sentence's literal meaning, so it remains unaffected when translated. For this reason, as what the source text means is already understood by the context, there is no need to translate it in any other way. I have also seen that the translator usually uses this technique in accents rather than dialects. For example, in this sentence, Thomas Shelby asks what is wrong with his brother: “What’s troubling ya?” – “Qué te pasa?”. In addition, another example is with the Belfast dialect: “You understand?”- “¿Lo ha entendido?”. Also, we can find literal translations with

expressions such as “We’ll have you running around like a colt” - “Acabará triscando como un potrillo” or “It’s the mingling of two bloods” - “Es la mezcla de las dos sangres.”

The following technique is Established Equivalent; the translator uses this technique to translate a term or expression that appears in the dictionary and that it can be an equivalent in the target language. This technique has been most used to translate dialects and accents; for example, as we can see here, the expression “No need for chalkers or rafflers” comes from the Brummie dialect and is an expression that is mainly used in Birmingham. For this reason, as this expression is not used in Spanish, the translator has decided to translate it for a term that has a similar meaning in Spanish, which is this one: “No usamos trucos de tiza ni rifa.” By doing this, the audience can understand what is happening. Another example is with the Belfast accent; when Inspector Campbell says: “I was on hand to save your life,” the translator has decided to use an equivalent for this expression, as such thing does not exist as “estuve a mano para salvarte.” That is why she translated it for: “Me pilló tan cerca para salvarle la vida” to make it more readable.

Then, there is the adaptation technique; this strategy is used to express the same meaning that the word has when it comes from another context or situation. For this reason, I have found many examples of how the translator has used the technique. The translator has focused on adapting the words that are part of that distinct variety of English to Spanish, so the meaning of the sentences and terms can have the meaning of the corresponding variety. For example, in the sentence “There’s loot in here,” the word loot comes from Britain, and characters with the Brummie dialect tend to use it. As this word is mainly from that accent, the translator has adapted the word as it is said in Spain, which is “dinero.” We can also see this adaptation in sentences such as “Ten bob” for “Diez chelines.” In addition, we can also see this adaptation in dialects and accents such as the cockney, which Alfie Solomons speaks, for example: “That bloke” for “El hombre.” But then, it is also seen in the Belfast dialect, which is spoken by

Inspector Campbell. In this sentence, he refers to the police of Oxford as The Oxfordshire constabulary, which is how they call the police in Northern Ireland.

Another technique found is Economy, which suppresses unnecessary elements for the target language. This technique is most used in Season 1, Episode 4. Some examples are the following, there is a scene where the Brummie accent is present in which Freddie Thorne and Polly are talking about Ada's feelings, and they start an argument with each other; so, in this scene, Freddie asks Polly how she knew about the money, and Polly says: "It was Ada's idea." For this reason, as it is obvious what it means by the context, the translator decides to omit the word "idea" as it is already understood by the context. Hence why it stays like this: "Ha sido Ada." Then, there is also Economy in the Cockney dialect when Alfie refers to Tommy as the man that killed Billy Kimber: "You're the bloke that shot Billy Kimber, right?" Here, there is the word "bloke," which refers to Tommy as the man. However, the translator has decided to remove the word from the target language as it can be understood as it is: "Tu eres el que mato a Billy Kimber, ¿no?". For this reason, there is no need to add any more words.

Then, the translator used the Modulation technique as well. This technique focuses on changing the target language differently than the source one due to its point of view. In addition, it has been used more with accents such as the Brummie and Belfast. We can see an example in this sentence from Episode 4, Season 1 when Polly says to Tommy: "Tommy, would be better to do this without you" and in Spanish has been translated as "Si lo sé no te aviso para la reunion". The fact they translated it this way is because if the sentence is translated literally, it would not be read as naturally as the way the translator has; that is why she has decided to translate it from another point of view, expressing Polly's feelings so it can be more understandable. Another example is with the Belfast dialect, "He's obviously fallen quite heavily for ye" and "Por lo que se ve, habéis hecho buenas migas." What Inspector Campbell was trying to say is

that Tommy fell in love with Grace. However, in Spanish, they translated it in a way that is more of a figurative speech.

Out of the techniques that the translator has used, I just found that she has only used the borrowing technique twice. The borrowing technique consists of taking a word from another language and incorporating it into another one. For this reason, the two examples that I have found are these: “To a Peaky Blinder?” to “A un Peaky Blinder?” and “A cut-throat gangster” to “Un gangster sanitaria.” The word “Peaky Blinder” is a word that is from the Tv Show itself, so instead of translating it with another word, the translator has decided to keep the name as it is in the source text because it may not have found an equivalent word for the target language as it does not exist a translation for it. The same happens with the word “gangster,” which comes from Old English and is used to describe someone from a criminal gang.

Then, the Equivalence technique happens when the translator reproduces the sentence in a completely different way than in the source text due to a geographical change, cause for effect, abstract for concrete, etc. The reason why she has used to do so is that the meaning of the source text would not get lost in translation when wanting to represent the actual meaning. For example, in this sentence, “The truth is, my kids have been running bloody rings around me” - “Mis hijos hacen conmigo lo que les sale de los cojones.” This is an expression typical of England from the 19th Century. For this reason, as the Tv Series is set at the beginning of the 20th century and Johnny, who has the Brummie dialect, says this sentence, that is why the translator has had to adapt a more abstract expression for a concrete one.

Another technique found is Generalization, which translates a word for a more specific and general one. For example, as can be seen in Episode 4, Season 1, Tommy is referring to the size of a beer as “a pint,” which is how they call it in England, but in Spain, we call it a beer or a “caña” The same happens in this example of Episode 2 Season 2, where Tommy refers to

Polly's son and daughter, and in Spanish, they have translated it for a more general term: "Tus hijos".

Then, the inversion technique has been used to translate more accents, such as the Irish and Brummie, rather than dialects. Inversion is the technique used to move a word or a sentence from the source text to the target text to be read naturally for a better understanding. For example, it is seen in Episode 4, Season 1 when Freddie Thorne is talking with his wife, and they are arguing about the money that Stanley Chapman gets, and Ava says to Freddie that he is blind because he doesn't see what is happening, and Freddie says: "I would be if your brothers had anything to do with it," which has been translated for "Si fuese por tus hermanos, lo estaría." Some other examples that can be found are these: "It was me and Tommy who tipped him off" for "Porque se lo hemos dicho Tommy y yo." They decided to use the inversion technique to convey the same message as in the original language, so it is mainly used to keep the same sentence structure as in the original language and simultaneously emphasize what they are expressing.

Then, I found that the Compensation technique has been used once. This technique is helpful to replace an element that cannot be replaced from the source text because it gets lost in translation and is replaced with an equivalent that refers to the source text. For this reason, I have seen that it has been used with the Brummie accent when Tommy, in Episode 4 from Season 1, is having a conversation with a woman, and as she is also a gypsy, Tommy says: "On my mother's side, we are kin." However, in the source text, it has not been specified that his mother is a gypsy. Instead, the translator clarified it in the target language: "Mi madre era gitana, somos parientes."

The amplification technique has been used less than the other techniques. Still, the translator has decided to use it for Episode 4, Season 1, and Episode 2 from Season 2. This technique

allows the translator to add more words and necessary information than in the source text to fill the lexical gaps. In this example, where Finn, who has a Brummie accent, says this sentence: “I didn’t, I climbed in”, the translator has decided to add more words as she thought it was best to specify what was happening in the source text. That is why the translation has been translated as: “Ninguna, he entrado por la Ventana. But then, I have also seen that this technique has been used in the Cockney accent, which is spoken by Alfie Solomons. This sentence has been used in the context where Alfie and Tommy talk about Alfie’s “business,” and Alfie explains what they do: “We bake all sorts here, mate, yeah.” And in the target language, the word “bread” has been added: “Todo tipo de panes” to make it clear for the audience if it wasn’t already understood. For this reason, I have observed the tendency to mainly use this technique on accents rather than dialects, especially the Brummie and Cockney accents.

Also, the opposite technique of this one is particularization, which has also been present once and consists of translating a general term for a specific one. This example shows the Galway accent when Grace says, “When you’re man and wife.” However, the translator has decided to translate it for a specific term such as *casados*, “Cuando estamos casados”?

In addition, Transposition is the alteration of the word order in a sentence, and it is used to match the original meaning of the source sentence. So, this technique has been used once with the Belfast accent in Episode 2 from Season 2, where Inspector Campbell says: “Our reunion is part of a very carefully worked out plan,” and the translator has decided to translate it for “Forma parte de un plan elaborado muy minuciosamente.”

Finally, the last technique used is explicitation; this technique is used to render explicit information from the source language. I have found that this technique has only been used once in Episode 2 from Season 2 with the Brummie accent when one of Tommy’s workers says to Tommy he is burning up, and in the target language because in Spanish means “tener fiebre,”

the translator has decided to translate it for: “Tienes mucho fiebre” because of the context they were in.

On the other hand, I also wanted to see the general use of the translation of accents and dialects, and I found different things that surprised me. First, I analyzed the pace of the characters. In Spanish, people tend to talk faster than people from the UK or Ireland; that is why I have found that the characters speak faster than when they talk in the original voice. In addition, although the pace is faster in some sentences, they still maintain their tone.

Then, I also wanted to find out if in Spanish they have some dialect or accent, and indeed, they have. But, overall, they speak the Standard Spanish accent, which would be that of Madrid. First, there is the Brummie accent, which is spoken by the Shelbys, and the characteristics it contains are rising the tone for statements, the declarative sentences have a low-rise intonation, and questions are interpreted as rise-falls. However, the accent is not portrayed in Spanish, as they use the standard Spanish accent. But, then, Tommy also speaks the Romani dialect, and I found it interesting that when he speaks it, they do not translate it into Spanish and keep the original version.

Then, there is the Belfast accent, spoken by Inspector Campbell; he tends to speak with these characteristics: verb raise in sentences like imperatives, strong imperative morpheme and forced as well as the movement of the verb, they differ in the subject-verb agreement, the inversion is possible in embedded questions, for to” is possible before infinitives and certain finite subordinate clauses can have null subjects. However, the translation in Spanish does not contain any of these characteristics, so the accent is not seen as the translator has translated it for a standard Spanish accent.

Grace speaks the Galway accent, she tends to use the Clear /l/, the /t/ syllable in the final position is often fricated, the slit /t/ can change for the /s/, the vowel /a/ is pronounced as [æ],

and /ɑ:/ as [a:], and finally, the final word -ing is /ɪn. Again, the accent has not been translated; instead, she has a Standard Spanish accent, like the Madrid dialect.

Finally, there is the Cockney accent spoken by Alfie Solomons. His main speech features would be: There are glottal stops, and the th' sound can change to an f sound; there is a raised vowel in some words, and the vowel sounds are shifted; the letter t is pronounced with the back of the throat. When translating into Spanish, the translator also kept a neutral Spanish accent.

Overall, they did not keep the translation of accents for a similar one, except for those with a Russian accent, such as Tatiana Petranova and Anton Kaledianels, as well as keeping the Romani dialect. In addition, while they did not translate the accents, they still maintained the dialects in some contexts depending on the situation, but most of it gets lost in translation. Also, they considered that the Tv Series was set at the beginning of the 20th Century, so they maintained some expressions and formal speech.

5. Conclusions

After having done my analysis and finding the results of it, I have reached the point of drawing my conclusions. First, the objectives of my thesis were to see how the translation of accents and dialects changes when translated from English to Spanish, as well as to see the different techniques they used from Hurtado and Molina and Vinay and Darbelnet. So, once I finished collecting all my data, I found that they did not translate all the dialects and accents, which leads to a loss of the original features of the characters and not being able to identify where they come from unless the show is in the original version, so the accent and dialect get lost in translation. For example, we cannot hear the rise tone for statements that Tommy has in his Brummie accent, or the subject-verb agreement and the null subject in Inspector Campbell with

the Belfast accent. Then, Grace, with the Galway accent, also loses the clear /l/ and their vowel pronunciation. Moreover, Alfie Solomons, who has a Cockney accent, loses his glottal stops and how their vowel and consonants are pronounced.

Moreover, the translation of dialects has been translated for an equivalent term in Spanish, as well as they did with the accents; they used the neutral Spanish accent. That is why the dialects and accents are lost in translation because they have not kept their original features.

They would not translate a dialect or an accent because, as Pablo Adán, the dubbing director of the show, says that if they had translated all the accents for different Spanish varieties, the show could have had an excessive load of accent varieties. For this reason, they decided to keep it neutral. However, if the accents had had an argumentative nature, it would have been possible to do so. Instead, they decided not to translate it because it could have been risky for the result.

In addition, while they have not translated the accents from the main characters, they have translated two, which are not as essential and are not from Ireland or Britain. These two accents are Russian and Italian and are from secondary or irrelevant characters. However, the translator has decided to keep their dialect features, so they are noticeable in the target language.

For this reason, as the dialect has not been translated in some cases, as Rittmayer (2009) mentions when that happens, the translator uses an Equivalent to reproduce the exact meaning so the target audience can understand it, and that is what the translator of the Tv Show Alicia González-Camino did. This equivalent is seen when translating dialects rather than accents, as some words are mainly from a region, the translator needs to replace the word or expression with one that suits the target language.

Moreover, they used more strategies than I thought they would, and overall, I have found more accents than dialects, hence why they translated and used more techniques for the accents rather

than dialects. The predominant techniques have been Equivalent and Literal translation, and the techniques least used have been Particularisation, Transposition, and Compensation. This process has been more challenging than I expected because I had to consider different things to analyze which strategy they used and why. Although it has been challenging, getting to know the translation background has also been interesting.

Then, as the show takes place at the beginning of the First World War in the 20th Century, their vocabulary is rather formal than informal due to the context. For this reason, they still maintained the formal vocabulary in the target language. However, as well as noticing how depending on the social class they come from, their speech tends to change depending on whom they speak to, adapting themselves to the situation.

In conclusion, the translation of dialects and accents is challenging because the translation can vary depending on what the translator intends to express and the different techniques they use; for this reason, they do not always translate it because that depends if they can find an equivalent to solve it for and also depends if they think if the result will be beneficial and suitable for the meaning of the original version.

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Appendix A

Table 1. *Episode 4, Season 1*

Time slot	ORIGINAL VERSION	SPANISH VERSION	TT	ACCENT	DIALECT
00:00:54-00:00:59	M: It's <u>cracklin'</u> with revolution	<u>Hirviendo</u> con la revolución	Equivalent		√
00:05:04-00:05:06	T: What's troubling <u>ya</u> ?	¿Qué te pasa?	Literal translation		√
00:05:20-00:05:26	P: Tommy, would be <u>better</u> to do this without you.	<u>Si lo sé</u> no te aviso para la reunión.	Modulation	√	
00:04:41-00:04:44	CG: <u>We just</u> taking back what's ours	<u>Nos</u> llevamos lo que es nuestro	Literal translation		√
00:04:47-00:04:49	CG: There's <u>loot</u> in here	Aquí tiene el <u>dinero</u>	Adaptation		√
00:05:09-00:05:12	P: God takes the <u>best</u> first	Dios se lleva a los <u>mejores</u>	Economy	√	
00:05:15-00:05:20	J: The truth is, my kids have been <u>running bloody rings</u> around me	Mis hijos hacen conmigo <u>lo que les sale de los cojones</u>	Equivalence		√
00:05:26-00:05:28	T: Ten <u>bob</u>	Diez <u>chelines</u>	Adaptation		√
00:05:53-00:05:58	T: I think there's <u>a shell about to land and go bang</u>	Me da que ahora <u>llega la bomba que va a explotar</u>	Equivalent	√	
00:07:30-00:07:32	F: We've been <u>done over</u>	Nos <u>han robado</u>	Equivalent	√	
00:09:46-00:09:48	F: I didn't, <u>I climbed in</u>	Ninguna, <u>he entrado por la ventana</u>	Amplification	√	
00:12:24-00:12:25	T: You want to <u>play a switch</u>	Quieres <u>cambiar de bando</u>	Modulation	√	

00:12:40-00:12:41	T: Kimber's <u>not the brains</u>	Kimber <u>no es el cerebro</u>	Literal translation	√	
00:12:43-00:12:44	T: There's a <u>Gadze</u>	Hay un <u>paio</u>	Adaptation		√
00:12:46-00:12:50	T: <u>We now</u> get the winner in <u>one of three races</u> before the race even starts	<u>Nos dicen</u> el ganador en <u>una de cada tres</u> carreras antes de que den la salida.	Equivalent	√	
00:12:50-00:12:52	T: No need for <u>chalkers or rafflers</u>	No usamos trucos de <u>tiza ni rifa</u>	Equivalent		√
00:12:56-00:13:00	ZL: You come in here, <u>boasting</u> you're <u>gonna do someone down</u>	Vienes <u>diciendo</u> que vas a <u>traicionar a alguien</u>	Equivalent	√	
00:13:04-00:13:07	T: On my <u>mother's side</u> , we are <u>kin</u>	Mi madre era <u>gitana</u> , somos <u>parientes</u>	Compensation	√	
00:13:35-00:13:37	Alf: That <u>bloke</u>	El <u>hombre</u>	Adaptation		√
00:13:45-00:13:49	<u>FR: I would be</u> , if your brothers had anything to do with it	Si fuese por tus hermanos, <u>lo estaría</u>	Inversion	√	
00:21:33-00:21:35	IC: To a <u>Peaky Blinder?</u>	¿A un Peaky Blinder?	Borrowing	√	
00:21:54-00:21:56	IC: As they say in <u>London society</u>	Como dicen en <u>Londres</u>	Economy	√	
00:22:54-00:22:57	P: It was <u>me and Tommy</u> who tipped him off	Porque se lo hemos dicho <u>Tommy y yo</u>	Inversion	√	
00:23:20-00:23:22	P: It was <u>Ada's idea</u>	Ha sido <u>Ada</u>	Economy	√	
00:26:15-00:26:16	K: <u>Bloody Animals</u>	Que gente tan <u>asquerosa</u>	Equivalence	√	
00:27:37-00:27:39	<u>50 yards</u>	<u>50 metros</u>	Adaptation		√
00:28:20-00:28:23	T: <u>Board of control</u>	<u>Consistorio</u>	Equivalent	√	
00:18:01-00:18:06	IC: <u>I would see to it</u> , that you and your scum brothers have <u>ya heads</u> , stoved in with mallets and spades	<u>Me aseguraría</u> de que a usted y sus sucios hermanos <u>les partieran el cráneo</u> con mazas y palas.	Equivalent		√
00:19:01-00:19:02	IC: <u>You understand?</u>	¿ <u>Lo ha entendido?</u>	Literal translation		√
00:30:00-00:30:03	G: Precise man <u>ye brother</u>	Es un <u>hombre</u> muy meticulouso	Inversion		√
00:33:15-00:30:17	T: Pull a <u>pint</u>	Tiras <u>la cerveza</u>	Generalization		√
00:37:17-00:37:19	T: It's eight <u>bloody pounds</u>	Son <u>ocho libras</u>	Economy		√
00:39:45-00:39:47	IC: A cut-throat <u>gangster</u>	Un <u>gangster</u> sanitario	Borrowing	√	

00:39:51-00:39:57	IC: He's obviously fallen quite heavily for <u>ye</u>	Por lo que se ve, <u>habéis</u> hecho buenas migas	Modulation		√
00:40:45-00:40:47	J: The <u>car</u>	El <u>auto</u>	Adaptation	√	
00:39:45-00:39:50	IC: The pretensions of these <u>hoodlums</u> are quite breathtaking	Las retenciones de esos <u>monicacos</u> me dejan sin aliento	Literal translation	√	
00:43:00-00:43:01	G: I had the phone <u>put in</u>	Ya <u>he puesto</u> el teléfono	Inversion	√	
00:43:25-00:43:26	T: <u>No one does</u>	Ni tú <u>ni nadie</u>	Amplification	√	
00:44:10-00:44:13	T: Put that thing <u>in the cupboard</u>	Guarda <u>esa botella</u>	Economy	√	
00:45:05-00:45:08	J: <u>Pain</u> in the head	Para <u>calmar</u> la cabeza	Modulation	√	
00:46:21-00:46:25	J: <u>Look out</u> for each other	<u>Cubrir</u> las espaldas	Equivalent	√	
00:48:26-00:48:30	J: <u>Mushroom picker</u>	<u>Gitana</u>	Generalization	√	
00:51:10-00:51:13	PR: It's the <u>mingling of two bloods</u>	Es la <u>mezcla de las dos sangres</u>	Literal translation	√	
00:52:26-00:52:28	P: She's <u>going off like a firecracker</u>	Está <u>fuera de sí</u>	Equivalent	√	
00:53:14-00:53:15	Ar: You do <u>pick your times</u>	Hay que <u>joderse</u>	Equivalence	√	

Appendix B

Table 2 *Episode 2, Season 2*

Time slot	Original version	Spanish version	TT	Accent	Dialect
00:02:03-00:02:05	T: Pass <u>me</u> cigarettes?	¿ <u>Me acerca mis cigarrillos?</u>	Literal translation		√
00:02:33-00:02:35	IC: The Oxfordshire <u>constabulary</u>	La <u>policía</u> de Oxford	Adaptation		√
00:03:34-00:03:36	IC: I was <u>on hand</u> to save your life	Me pilló <u>tan cerca</u> para salvarle la vida	Equivalent	√	
00:03:55-00:03:56	T: No medal for you <u>I bet</u>	A usted <u>no creo</u> que le hayan dado nada	Inversion	√	
00:04:01-00:04:04	IC: Our reunion is part of a very <u>carefully worked out plan</u>	Forma parte de un <u>plan elaborado muy minuciosamente</u>	Transposition	√	
00:04:35-00:04:37	IC: To <u>the gallows</u>	A <u>la horca</u>	Literal translation	√	
00:04:46-00:04:48	IC: <u>Ye</u> belong to me	No puede escapar de <u>mi</u>	Equivalent		√

00:05:22-00:05:25	T: Get that oil you put <u>on the legs</u> when they go lame	Trae el aceite <u>para los</u> <u>caballos cojos</u>	Equivalence	√	
00:05:59-00:06:02	JB: You discharged yourself?	¿Te has ido por las buenas?	Modulation	√	
00:06:02-00:06:05	T: I'm a fucking sitting dog in there	Era <u>presa fácil</u>	Equivalence	√	
00:06:10-00:06:11	JB: You <u>burnin' up</u>	Tienes <u>mucha fiebre</u>	Explicitation	√	
00:06:47-00:06:49	JB: We'll have you <u>running around like a colt</u>	Acabarás <u>triscando como un potrillo</u>	Literal translation	√	
00:09:52-00:09:55	Alf: <u>You a brave lad, ain't you?</u>	<u>Muchachos</u>	Adaptation		√
00:09:56-00:09:58	Alf: We bake <u>all sorts here</u> , mate, yeah.	Todo <u>tipo de panes</u>	Amplification	√	
00:11:09-00:11:12	Alf: Well, rum's for fun and fucking, <u>innit?</u>	Bueno, el ron es para follar y divertirse, ¿no?	Literal translation		√
00:13:02-00:13:03	Alf: <u>Categorical</u>	<u>Ni de coña</u>	Literal translation	√	
00:13:56-00:13:59	Alf: You're the <u>bloke that shot Billy Kimber</u> , right?	Tu eres <u>el</u> que mato a Billy Kimber, ¿no?	Economy		√
00:14:54-00:14:56	Alf: I cut that cabinet in half, <u>don't I?</u>	Cortaré el armario por la mitad, <u>claro</u> .	Economy		√
00:25:11-00:25:13	T: Your <u>son and daughter</u>	Tus <u>hijos</u>	Generalisation	√	
00:26:18-00:26:20	K: Mummy, <u>there's loads of chairs</u>	¡Mami, <u>mira!</u>	Economy	√	
00:27:14-00:27:15	T: <u>The Mail</u>	<u>El periódico</u>	Generalization	√	
00:33:40-00:33:41	T: <u>Hit'im</u>	Pégale <u>una hostia</u>	Amplification		√
00:34:52-00:34:54	I: Arthur just <u>caught'im</u> with a <u>good'un</u>	Arthur <u>le dio un mal golpe</u>	Modulation		√
00:39:50-00:39:52	It's the <u>single stroke</u> of mustard, that's the <u>thing</u>	El secreto está en la <u> fina capade</u> mostaza, un pequeño detalle	Inversion	√	
00:42:14-00:42:	T: What you saw in your dreams <u>was right</u>	<u>Es verdad</u> lo que viste en tu sueño	Inversion	√	
00:43:39-00:43:40	P: She came <u>all by herself</u>	Vino <u>con su madre</u>	Modulation	√	
00:48:08-00:48:11	F: When we are <u>feeling blue</u>	Cuando <u>estamos tristes</u>	Equivalent		√
00:52:41-00:52:42	<u>Ada: You big bear!</u>	<u>Que bien te veo</u>	Modulation		√

Appendix C

Table 3 Episode 1, Season 3

Time slot	Original Version	Spanish Version	TT	Accent	Dialect
00:10:02-00:10:07	T: Stop <u>spinnin’ yarns</u> about me, eh?	Deja de <u>contar historias</u> sobre mi	Equivalent		√
00:13:29-00:13:34	T: <u>They</u> king’s Irish	<u>El</u> ejército irlandés	Equivalent	√	
00:14:00-00:14:05	T: I’m sorry for <u>bein’ busy in my head</u>	Lo siento por <u>tener la cabeza en otra parte</u>	Equivalent		√
00:16:05-00:16:10	A: So, do I mention this in <u>me</u> speech, eh?	Menciono esto en <u>mi</u> discurso, ¿eh?	Equivalent		√
00:17:40-00:17:42	L: You’re saying I’m not <u>allowed a man</u>	Dices que <u>no puedo tener un hombre</u>	Literal translation	√	
00:17:55-00:17:59	A: The <u>wop</u>	El <u>espagueti</u>	Adaptation		√
00:25:00-00:27:00	A: I <u>wasn’t gonna’</u> tell <u>no one</u>	No iba a <u>decírselo</u>	Economy		√
00:25:27-00:25:35	Jb: John, there’s an awful lot of King’s <u>Shillings</u> around here today.	John, hay mucha <u>lita</u> del rey circulando aquí esta noche.	Adaptation		√
00:28:38-00:28:40	T: By the police, <u>Pal</u>	La policía, <u>amigo</u>	Adaptation		√
00:32:19-00:32:21	G: When <u>you’re</u> man and wife	Cuando <u>estamos</u> casados	Particularization	√	
00:33:51-00:33:54	T: There <u>is</u> business <u>bein’ done</u>	Estás <u>haciendo</u> negocios			√
00:36:55-00:40:00	T: All I know is “ <u>no variations</u> ”. That’s from Churchill himself	Lo que oí en boca de Churchill es <u>que no hiciera cambios</u>	Inversion	√	
00:42:45-00:42:53	A: Always <u>within</u> punching distance	<u>Algún golpe me he</u> llevado por eso	Modulation	√	
00:44:12-00:44:15	RA: Can I use <u>the</u> lavatory?	El <u>lavabo</u>	Adaptation		√

