

**PONTIFICIA UNIVERSIDAD CATÓLICA DEL ECUADOR  
FACULTAD DE COMUNICACIÓN, LINGÜÍSTICA Y LITERATURA  
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**DISERTACIÓN PREVIA A LA OBTENCIÓN DEL TÍTULO DE LICENCIADO EN  
LINGÜÍSTICA APLICADA A LA TRADUCCIÓN**

**“Analysis of the Spanish subtitling of the British television show “Skins”: evaluation  
and alternative translation**

**DIEGO ALBERTO GOMEZJURADO ÁVILA  
DIRECTORA: MTR. MILICA DRAGOSAVLJEVICH**

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*Clear eyes, full hearts. Can't lose.*

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## **ABSTRACT**

This dissertation encompasses a descriptive and analytical evaluation of the quality of the subtitle translation to Spanish of the British television show *Skins*. The dissertation presents a translation analysis heavily focused on cultural aspects, between the original English version of the show and the proposed Spanish subtitles, which details the adequate and inadequate elements of the subtitles. In addition, an alternative version of the subtitled television show will be produced in order to tie in the theoretical aspect of this dissertation with the practical application that it has.

The theoretical framework is composed of linguistic and translation aspects which include cultural, communicative and non-verbal dimensions, as well as various theories for evaluating translation. This project seeks to apply analytical methods that complement each other to carry out an evaluation considering the inadequacies or errors in the translator's thought process in order to provide a critical assessment of the translation.

The assessment presented in the theoretical framework will be a tool for the analysis and proposal of an alternative translation. The practical aspect of this project will emphasize and highlight the need of systematic and analytical thought processes before and after carrying out any type of translation work.

# INTRODUCTION

## Background and Justification

This project contemplates a personal interest towards evaluating the translation of subtitles<sup>1</sup> carried out in the British television show *Skins*, based on different theories proposed by a variety of authors in order to determine its accuracy and functional effectiveness oriented to a Spanish speaking audience.

The plot, characterization and visual images presented in the television show are inherent of British and particularly English culture, which means that the translator and translation must take special care in adequately dealing with these aspects. At an academic level, the heavy cultural aspects which are closely linked to lexicon, fixed phrases, slang and humor present a challenge in the translation which is an opportunity to apply the theory that I have acquired over my time as a student of applied linguistics.

The show *Skins* has been successful in both local and global markets, up to the point of having impacted a whole generation of viewers. Its universal themes combined with its uniquely specific cultural baggage presents a challenge to the translator, who not only has to consider the original audience, but who must also consider a Spanish speaking audience which is completely foreign to certain cultural aspects, but extremely familiarized with the universal nature of its themes. The dual purpose of analyzing and producing has motivated me to carry out this project based on the theory that I have acquired.

## Problem Statement

The dissertation is focused on the television show *Skins* and the evaluation of the translation of Spanish subtitles. The evaluation of the quality of the translation is based on the following theoretical aspects:

- Translation.
- Applied theories for the evaluation of the translation based on a comparative analysis between the original language and culture and the target language and culture.
- Various evaluation methods provided by different authors will be applied and adapted.

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<sup>1</sup> It is important to specify that the subtitle translation that will be studied in this project is not the official subtitle translation but rather a "fan-sub" which refers to a translation carried out independently by people unattached to the television show or network.

### *Parameters and delimitation*

In order to follow the proposed focus, this project considers the following:

- a. Within the theoretical framework, the dissertation focuses on the relationship between linguistics and translation, culture, humor and intertextuality linked to semantics and pragmatics as tools of analysis. Additionally, the framework focuses on different analysis methods that are adaptable and applicable.
- b. The practical aspect of this project carries the evaluation of the original television show *Skins*, with Spanish subtitles, as well as the production of an alternative set of subtitles.
- c. The language pair present in this dissertation is: English and Spanish.
- d. The evaluation presented in this project is descriptive and analytical. It does not attempt to produce qualitative or quantitative criteria of the subtitle translation or the subtitle translators.

### *Questions regarding the application of analysis methods*

1. Why is it important to have a linguistic, communicative and cultural focus linked to the process of translation?
2. How are semantics and pragmatics useful for translating and evaluating?
3. Is a single theory sufficient to evaluate and define the adequate or inadequate nature of a translation in an objective manner?

## **Objectives**

### *General Objective*

The author considers that translations of subtitles are carried out with little regard for cultural and non-verbal aspects present in a television show. For this reason, this dissertation seeks to demonstrate that focusing on analysis theories and methods will aid the translator at the time of producing an adequate and pertinent translation. In the same way, the author seeks to establish a particular focus on the cultural elements present in a television show. This leads to the analysis and a proposed alternate translation to the available subtitles of the British television drama *Skins*.

### *Specific Objectives*

- a. Choose an episode of the television show.
- b. Transcribe the episode and the subtitles.
- c. Carry out an analysis of the scenes which include the original intention, its cultural implications and assumptions.
- d. Identify the possible problems in the translation of the subtitles: linguistic, cultural, lexical, and non-verbal.
- e. Evaluate the product taking the pertinent analysis methods into consideration.
- f. Through the use of subtitling software, create the subtitles for the selected episode.

## **Methodology of the investigation**

The methodology of this investigation is based on the adaptation of models presented by different authors in order to compile a more complete version of their own models and proposals. At the end of Chapter 1, there is an overview of the methodology used for the evaluation with the purpose of establishing the following parameters:

1. Establish the most applicable model for the evaluation of the quality of the subtitle translation that will adequately and thoroughly approach and cover the possible errors or inadequacies that have been committed.
2. Briefly determine the thought process that the translator has at the moment of approaching and translating a piece of work that transcends the written word and that involve non-textual situations and contexts.

Chapter 2 will include a brief introduction and explanation of the television show as well as the analysis of the selected fragments based on potential translation problems such as: lexicon, idioms, and register. At a pragmatic level, the analysis will consider the purpose and intention of the given situation. The analysis, additionally will take into account any intertextual elements that may be present.

## **Evaluation of theoretical knowledge**

Chapter 3 will be dedicated to the creation of an alternate translation and set of subtitles to the ones analyzed in Chapter 2. Chapter 3 will include an introductory guide to the parameters needed to adequately include subtitles in a television show through the use of

commercial subtitling software. The goal of Chapter 3 is to tie in abstract knowledge to a tangible product.

# CHAPTER 1:

## THEORETICAL AND CONCEPTUAL FRAMEWORK

In order to carry out the analysis and evaluation of the subtitle translation, various concepts and theories regarding translation will be considered, and these theories will be the support of this project. It is important to underline that, even though there is a great diversity on what has been written about translation, there are still different contradictory and differing views on whether these can be applied directly to the translation of audiovisuals.

### **1.1. Background**

There have been various books and articles written regarding the topic of subtitling and translation analysis. Most of the work done in this area refers to the manner in which translations and subtitles have to be handled for movie productions, such as the investigation carried out by Diaz Cintas (1998), which focuses on the analysis of subtitles in movies. In addition to these articles and investigations, we have various publications that talk about the translation of humor, such as Vandaele (2004). However, there is a limited number of publications that combine translating humor with subtitling.

Even though, there is not a great display of similar works, it is important to mention three specific publications that are compatible and similar to this investigation. The first is an investigation carried out by Manchon (2013), where she analyzes the translation of humor and subtitles of a television show. Within the University, there are two projects that fit into the general topic. The first is done by Salas (2008), where she analyzes the humor and dubbing of a television show, and the second is carried out by Martinez (2014), where she analyzes the subtitles in the television show called "Two and a Half Men". These three publications will be used as references as they are the closest approximation to the purpose and type of this investigation.

It is thanks to these publications, that there is information on this topic, and the descriptions as well as the analysis models are quite simple to find. Due to the relatively new nature of this topic and the lack of printed material available to use within our country, many sources used will come from online or non-printed sources.

## **1.2. Linguistics**

There is a direct and pivotal relationship between linguistics and translation. It is so direct and so important, that translation would not be possible without linguistics. Linguistics is the scientific study of language. When a translator approaches any translation job, the focus of his work will be language, essentially as Ian Catford (1965) states: "Translation is an operation performed on languages." In order to adequately perform this operation, the translator must study language and its sub-fields which will allow him or her to master the use of specific and universal features of language. There are five different sub-fields of language which will be briefly detailed, as well as their importance to translation and particularly to the translation of audiovisuals.

### **1.2.1. Phonetics and Phonology**

The first sub-field of language is a dual sub-field, which means that it is composed of two different yet related and dependent fields of study. This sub-field is related to the production and organization of sounds in order to create sense and meaning within a given language. Having knowledge of them is important specifically for audiovisual translation.

#### *1.2.1.1. Phonetics*

Phonetics is the study of sound in speech. Phonetic studies focus on how speech is created and received; additionally, it studies the vocal and auditory tracts, acoustics, and functions related to neurology. Phonetics is useful for audiovisual translation, due to the fact that understanding how sounds are produced is a gateway to determining the reasons why people speak differently (accents, speech impediments).

#### *1.2.1.2. Phonology*

The second field of language of this dual sub-field is Phonology. It is the study of the organization and usage of human speech sounds in language. The study of Phonology relies heavily on phonemes in order to carry out comparisons which determine distinction within words and meanings in a language. Once again, Phonetics is useful for audiovisual translation, as it can provide knowledge on dialectal differences within the same language. The translator who has the knowledge on why this contrast occurs and how it affects meaning will be better equipped in order to carry out an adequate translation.

### **1.2.2. Morphology**

The second sub-field of language is Morphology. It is the study of the forms of words and how words are related to other words in the same language. The main element of study in this sub-field are morphemes, which are the smallest units of meaning in a language. In simple terms, Morphology is concerned with the different mechanisms that a language has to form

words through the combination of morphemes. This particular sub-field is important in audiovisual translation, just as having the knowledge to discriminate between types of morphemes and their usage in specific languages allows the translator to tackle various challenges that may arise. Such challenges may include the formation of words as well as any type of humor related to word play. This will allow the translator to adequately work with the meaning and artistic style of the language used.

### **1.2.3. Syntax**

The third sub-field of language is Syntax. Syntax is the study of word order in language. Syntax transcends the mere study of isolated words and examines the way in which combined words create structures such as utterances, phrases and sentences. Syntax could be considered the most recognizable aspect of grammar, as it determines when a structure is correct and when it is incorrect. Through the study of syntax, the translator is able to understand and determine when a structure is correctly organized; the translator is also able to compare and contrast the correct structure of both the source and target language and determine how the structure must be translated in order to maintain its true meaning.

Syntax is a profoundly important element for a translator to master, because being able to determine which type of word structure works and which type of word structure does not work, will be a determining factor at the moment of evaluating fluidity, naturalness and accuracy in a translation.

### **1.2.4. Semantics**

The fourth sub-field of language is Semantics. It is the study of meaning in language. Semantics focuses on the study of words and referents, words and speakers as well as words with other words. Semantics relies heavily on Syntax and Morphology to try to determine how structure and formation create meaning. Seeing as the meaning of words is different for each particular language and is directly influenced by individuals, translators must have a firm grasp of this category in order to establish the difference in meaning that languages may have internally, as well as the comparative differences that languages have with one another.

#### *1.2.4.1. Symbols and Referents*

Within the field of Semantics, an important thing to consider is symbols and referents. Regarding to language, we can consider words to be the symbol while the referent may be a physical object or an abstract concept. According to Ogden and Richards (1923) there is no set direct relationship between a symbol and a referent, but much rather an indirect connection in the mind. This means that this connection varies from language to language and from culture

to culture. This can be further expanded through the difference between denotation and connotation.

#### *1.2.4.1.1. Denotation*

Denotation is simply the definition of a word that we can find in a dictionary. During a set time frame, the denotation of most words in a given language are the same. For example, if you were to seek after the denotative meaning of the word “ball” in English, the same dictionary definition would arise if you were in either England or in the United States.

#### *1.2.4.1.2. Connotation*

Connotation, on the other hand refers to the personal and emotional connection that one has with the word. This connection is heavily influenced by culture, which is why different groups of people associate words differently. If we take the example presented in the previous sub-section, the word “ball” has the same denotative meaning; however, a person in England would associate the word ball with a spherical object used to play football. On the other hand, a person in the United States would associate the word with the ovoid used to play American football.

Through understanding the fact that there are fundamental differences in the association that people make with words, the translator will be able to adjust the true meaning at both levels and truly transfer the whole weight of a word as it was intended in the original.

#### *1.2.4.2. Collocations and Idioms*

Collocations, idioms and word play are aspects directly linked with semantics. Certain words are paired together with other words into units of meaning. These semantic units of meaning then lose their denotative, individual meaning in order to go on to achieve a new collective meaning. Through the knowledge of how these words are combined and through the ability to comprehend their combined and full meaning rather than their fragmented and individual meaning, will allow the translation to be more faithful and precise.

Due to the innate role that meaning has in translation, being able to have a grasp of this sub-field will be of great use for the translator. As Windiari states in her article titled: The role of semantics in translation. “Semantics plays a very important role in translation. It provides theories; approaches, or methods to meaning that are very useful in translation studies.”

### **1.2.5. Pragmatics**

The fifth sub-field of language is Pragmatics. Yule (1996) states it as “the study of the relationship between linguistic forms and the users of these forms”. In other words, the purpose in pragmatics is to establish the people who use a language and how they use it, which then in turn allows us to understand the full meaning. According to Bariki in his article On the relationship between translation and pragmatics, “contextual meaning is exploited and analyzed to discover the ‘real’ meaning.” In order to discover this real meaning, we must further explore and understand some of the different pragmatic concerns that can arise.

#### *1.2.5.1. Presupposition*

A presupposition is the notion that certain background information regarding an utterance is already known. In order for a presupposition to be suitable in a given context, the speaker must know or assume that the listener knows the background information. For example in the utterance: “Carl stopped playing football”, the speaker assumes that the listener was aware of the fact that Carl played football at one point of his life. This is especially important for audiovisual translation, as many times the ability to detect when a presupposition is suitable or not suitable in a given context will allow the translator to determine and correctly understand a situation, and be able to use the knowledge at the time of carrying out the translation.

#### *1.2.5.2. Implicature*

An implicature is any information that can be inferred from a specific utterance, even if it is not directly implied or specifically expressed. For example, if the speaker utters the question: “Do you think Jennifer is pretty”, and the listener responds by saying, “I wouldn’t mind having a date with her”, the speaker implies that the listener believes that Jennifer is in fact pretty; although he did not directly state that Jennifer was pretty, the speaker implies that he does, due to the rest of the utterance. A failure to understand the implicatures that are indirectly expressed in an utterance or creating unnecessary implicatures will result in an erroneous translation of content.

#### *1.2.5.3. Speech Acts*

A speech act can be defined as the intention that a speaker has upon producing an utterance, and the effect that it has on a listener. J.L. Austin introduced the speech act theory in 1962 and it was further expanded by J.R. Searle. In the speech act theory, there is a distinction between three different types of act that can be produced: locutionary acts, Illocutionary acts and perlocutionary acts.

#### 1.2.5.3.1. *Locutionary Acts*

Locutionary acts, refers to the production of meaningful utterances. Austin (1975) states that locutionary act includes: asking questions, answering questions, announcing verdicts, etc. For example the utterance: "I am 25 years old." Can be considered a locutionary act. In other words it simply boils down to a speaker saying anything that makes sense.

#### 1.2.5.3.2. *Illocutionary Acts*

The illocutionary act, also known as the illocutionary force refers to the speaker's intention at the moment of producing an utterance. The illocutionary force has to be deciphered through the understanding of context so that one can fully understand the real meaning of what is being said. For example, if two friends are listening to music and the one that is not in control of the remote, utters the phrase "It's so loud", he is not simply providing a locutionary act, but much rather requesting that his friend lower the volume. Therefore, we can state that the illocutionary force is the effect that a person intends for his utterance to have on the listener.

#### 1.2.5.3.3. *Perlocutionary Acts*

Perlocutionary Acts is an action, or feeling that happens as a consequence of a person saying something. It is different from the illocutionary force, as it is not the speaker's intention in the utterance, but much rather the way his listener or audience responds to his intention. For example, if a child misbehaves in public and his mother says "We'll talk about this when we get home", the mother is uttering a phrase with illocutionary force, which states that she will reprimand the child upon getting back to their house. In turn, this produces fear in the child; this fear that the child experiences is the perlocutionary act, which is directly related to the force and to the utterance produced.

Through the understanding of what is said, how it is said and why it causes emotions in listeners and audiences, allows the translator to not only have an understanding of the isolated words, but also of the human element of the global context.

For a translator that confronts the task of delivering structures, words, sentences, paragraphs and most importantly ideas from one language to another, linguistics becomes the main gateway that allows him to do this effectively and accurately. Through the understanding of linguistics, a translator can comprehend, understand, and truly become self-conscious of the different areas that an original piece tries to deliver to an audience. Having solid foundations regarding linguistics is what differentiates a translator from a mere word converter.

### 1.3. Translation

In the previous section, the relationship between linguistics and translation was established and highlighted thoroughly through the definition and explanation of the various subfields of linguistics. This section will, in turn, define what translation is, as well as state some key terms that are applicable to translation in general and to translation specific for this project.

There are various different definitions regarding what translation means. For this reason, it is imperative to find a definition or combination of definitions that establish what the term means in direct relationship to this project in order for it to be pertinent and applicable. Hatim and Munday (2004) define translation as: “the process of transferring a written text from source language (SL) to target language (TL).” The key word in this definition is “process”, Hatim and Munday’s definition is solely concerned with translation as a process. This is the foundation for the full definition of translation that will be applied for this project.

However, the process of inputting words from one language and outputting words in a different language is not the only aspect that a translator carries out. This is why the definition of translation given by Nida (1969, 1982: 12) is an ideal way to build upon the foundation established in the previous definition. “Translating consists in reproducing in the receptor language (target language) the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” In other words, in the process of transferring from one language to another, we must be concerned with translating not only the words adequately, but also the meaning, in a way which is natural to the target language that we are translating into.

The last aspect that must be considered in order to form the best definition suited to this project takes into consideration what Zabalbeascoa (1996) states, that translation is a form of communication as well as a social and human activity.<sup>2</sup> This means that we must take into consideration that translation is not a robotic mechanism. Translation involves real people at both the SL and TL levels and, for this reason, the translator must keep them in mind during the process in order to produce an appropriate translation.

Through the analysis and combination of these three translations, we are able to create a more applicable translation: “Translation is the process of translating the meaning of written text from the source language into the target language in an equivalent manner and taking into

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<sup>2</sup> Translated from the original quote: “la traducción es un acto de comunicación humana y social...”

consideration the human aspect present in the text.” With this in mind, we can now discuss the key terms related to translation.

### **1.3.1. Audiovisual translation**

The translation of TV or film has had various different terms used over the years, from film dubbing used by Fodor (1976) to screen translation used by Mason (1989). Each one was valid, but they had their limitations, which is why the term that will fit most adequately into this project is the term audiovisual translation, which was proposed by Gambier (2003). The term can be defined as the process which allows for the transfer of audiovisuals. (Pardo 2013)

The translation of audiovisuals has not been considered to be a discipline, as it has frequently been excluded due to the fact that usually audiovisual materials are studied according to their artistic, filmic, plot, photographic, etc. elements. (Díaz Cintas 2001) In spite of this, the boom of the TV and film industries that started at the beginning of the 20<sup>th</sup> century, as well as our constant exposure to audiovisual materials, proves that the translation of audiovisuals is a topic that has to be considered, studied, and included as a part of translation studies.

Chaume (2004), one of the most important exponents of audiovisual translation, divides audiovisual translation into two parts: the process and the product. The main focus will be on audiovisual translation as a process; he focuses on the phases that are taken at the moment of translating, as well as the strategies that were used in the translation process.

Within this division, Chaume, highlights the importance of theoretical, communicative, and descriptive studies of audiovisual translation. Within the theoretical studies, it is key to highlight that Hochel establishes audiovisuals in a category of their own. Hochel (1986) states that audiovisual texts must be analyzed and understood from a semiotic standpoint. The message that one is trying to be portrayed in an audiovisual has its own relevant language, its own vocabulary and its own grammar.

Within communicative studies, Agost (1999) establishes that audiovisual text is characterized by the type of participants carrying out the communicative act, as well as their intentions, their situations, and their perspectives. This determines that it is important to know the writers, the characters and the imagery and musicality of a television show. Understanding this will allow us to produce a more accurate translation, which will be better accepted by the target text recipient.

At the descriptive study level, it is important to take Ivarsson (1992) into account. He states that the synchronization of the subtitle with the image is important in order to avoid loss of meaning and aesthetic issues.

### **1.3.2. Scripts: oral vs. written language**

One of the problematic issues when talking about an audiovisual text is whether to categorize it as oral or written. Understanding under what category a script falls will allow for a more critical analysis, as well as for a more adequate translation.

Categorizing a script requires previous knowledge on the differences that there are between oral and written language. Oral language is an immediate and a flexible transfer of information. While it has less retention for the listener, the speaker has the ability to use forms of non-verbal communication in order to engage the listener and deliver his point. Additionally, oral language tends to follow the norms and rules of grammar, due to its informal nature. On the other hand, written language is a more static form of communication. The author has the time to pick his words carefully as he does not have the ability to engage the listener through non-verbal communication, but rather has to do so through writing techniques. Written language tends to follow grammar rules, as there is a more formal element to it.

The difficulty here is determining whether the performance of a script has to be considered as oral or written language. Scripts are written, dialogue and storylines are set up beforehand, which means that it follows the criteria of written language. However, when the actor learns his script and then produces a performance, the written script has been turned into oral language. The previously static script has acquired the dynamicity, flexibility and ability to engage listeners through non-verbal means, that is inherent to oral language.

Therefore, it is safe to say that scripts have a dual character in them. They begin as written forms of language, but then are transformed into oral language through the performance of a human actor. Ultimately, the goal of a translator of audiovisuals is to translate the performance and thus the oral nature of a script. This will be taken into account when analyzing the subtitles, as well as proposing an alternate solution for the subtitles.

### **1.3.3. Subtitles**

Subtitles have become a regular thing to have in audiovisuals, up to the point where most people are aware of what a subtitle is. Subtitles will be the main focus of this project at both an analysis and production level. Luyken et al. (1991) define subtitles as:

...condensed written translations of original dialogue which appear as lines of text, usually towards the foot of the screen. Subtitles appear and disappear to coincide in time

with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity.

(Luyken et al.1991)

A couple of points must be made regarding subtitles and this definition in particular. Subtitles are a form of translation, translation made from the original dialogue. Subtitles have to be synchronized with the audio and video of the original text.

An aspect that makes subtitles different from traditional text translation is that they do not replace the source text, but much rather, they coexist with it in a synchronized manner. Georgakopoulo (2009) states that subtitles are most effective when they are not noticed by the viewer. This means that they can't be a distraction for the viewer and they have to be readable. As Georgakopoulo says, they have to be "unobtrusive". In order to make them as unobtrusive as possible, the translator has to understand and work with the constraints and limitations that exist with subtitles.

#### 1.3.3.1. *Subtitle Constraints*

Knowing the limitations and constraints that exist in the production of subtitling is the first step towards producing a high quality product. Georgakopoulo (1991) divides these constraints into three different categories: technical constraints, textual constraints and linguistic constraints. She gives detailed information about each one of these categories, which will be discussed below.

##### 1.3.3.1.1. *Technical Constraints*

This category refers directly to the translations regarding their appearance, location and presentation. The first technical constraint is that of space. Two lines of subtitles are usually what is expected, according to the norm. The limited space, that there is, conditions the ability to produce long explanations. The number of characters will depend on who the subtitle is being carried out for, but as a rule of thumb, Zabalondo (2010) determines that 35 characters is the maximum within a subtitle line. Due to the readability issue in subtitling, Diaz and Remael (2007) propose a single line of translation with the "clauses of which it consists of on a separate line."

The second technical constraint is time. The success or failure of subtitles will ultimately have to do with their timing. If the subtitle is in sync with the image, it will be successful; if it is not, then it will be a failure. However, it is also important to note that adequate reading time must be given to the viewer. If the syncing is correctly done, but it leaves too little time for the viewer to read, the meaning will be lost and the translation will fail.

The last technical constraint is presentation. Georgakoupoulo determines that subtitles must not take more than 20% of the screen space, and that they must be done in an adequate sized font and font type. Choosing clear and adequately sized fonts while keeping the space parameters is important at the time of subtitling.

Technical constraints must be kept in mind during the translation of the original script, as the language chosen, the techniques taken, and the lexicon used, will have to fit these limitations.

#### 1.3.3.1.2. *Textual Constraints*

Textual constraints have to do with the ability that the viewer has to process and connect what is happening visually in the screen with the audio and the presence of subtitles. This means that the viewer has to, in a sense, multi-task in order to understand what is going on. In order to make this as pleasant as possible for the spectator, the following elements must be taken into consideration.

The viewer has to focus on the visual elements that are going on in the screen, the audio of the original dialogue and the subtitles to understand the meaning of what is going on. One of the most crucial elements to ease the viewer is the correct timing of subtitles. If the subtitles flow with the story, the viewer will not be bothered by them and will thus focus on the visual images.

Georgakopoulo (1991), states that in order “to help minimize the potentially negative effects of these extra processing demands made by the viewer” the following rules must be set out.

1. When an image is particularly important to the story, storyline or meaning, the translator must use the basic information in the subtitles. This allows for the viewer to focus on what is happening visually and keep up with the important image or images.
2. When an image is not important to the story, storyline or meaning, the translator must use the subtitle to its full capacity; this will compensate for anything missed earlier and will make sure that the viewers are understanding what is happening.
3. The structure (grammar) of the subtitle must be simple to understand and decipher for the viewer. Re-arranging word order and clause order is an important ally to fulfilling this rule.

Another aspect to take into consideration in textual constraints is the limited space that there is. In order to produce successful subtitles, the translator must choose to eliminate the

translation of redundancies. The difficult aspect is to know what type of redundancies can be eliminated. In order to eliminate certain redundant phrases, the translator can use the visual images as help. If the character of a show screams “Get out!” over and over again while using universal hand motions or shoving the other character, the translator can choose to translate a single “Get out!” and through the image, the viewer will understand that it is repetition and translating it would be redundant.

Another difficult aspect that exists in subtitles is the change in mode. It is challenging to put into writing what is orally being said. It is tough to reproduce dialect in writing, so a translator has to find solutions to this. A simple solution that can be followed is to try to replicate the oral aspects of language into the translation and writing of subtitle when it is absolutely intrinsic to the plot. If it is not directly related to the plot and losing it would not imply a loss in meaning or style. If it is important to the plot, then various different solutions may be considered. For dialects, different lexicon and vocabulary might work appropriately. Ultimately, the translator has to subjectively prioritize certain elements that can and others that cannot be translated.

Finally, linguistic constraints must also be considered. Due to the space limitation that has to be followed as explained above, reduction is one of the most used techniques. Translators give three different categories for knowing what has to be translated.

1. Indispensable elements- elements that must be translated.
2. Partially dispensable elements- elements that can be condensed/reduced
3. Dispensable elements- elements that can be omitted

Category 1 refers to the elements that carry the meaning of the story and have to be rendered into a subtitle or else the viewer will fail to understand. Category 2 refers to elements that can be re-written in order to portray meaning and Category 3 refers to elements that have little to no weight in the story and can be omitted.

Additionally, Georgakopoulo (1991) provides a list of elements that can always be omitted, as they are elements that are universal or can be heard in the original audio.

Table 1 Elements to be omitted

- (a) Repetitions.
- (b) Names in appellative constructions.
- (c) False starts and ungrammatical constructions.
- (d) Internationally known words, such as 'yes', 'no', 'OK'.
- (e) Expressions followed by gestures to denote salutation, politeness, affirmation, negation, surprise, telephone responses, etc.
- (f) Exclamations, such as 'oh', 'ah', 'wow' and the like.
- (g) Instances of phatic communion and 'padding', often empty of semantic load, their presence being mostly functional speech embellishment aimed at maintaining the desired speech-flow. Among these, we can find expressions such as 'you know', 'well', 'naturally', 'of course', 'understandably'; prepositional phrases ('in view of the fact that'); rhetorical flourishes; and phrases used for sound effect ('ways and means').

Source: Georgakopoulo (1991). Audiovisual Translation Language on Screen

Knowing these limitations and understanding them will be useful for the translator, as it will determine what strategies must be used and how the subtitles will be best for his target viewer.

#### 1.3.3.2. *Fan subtitles and commercial subtitles*

A difference that must be made in this project, is the difference between fan subtitles (often called fansubs) and commercial subtitles. Fan subtitles are amateur pieces of work, carried out by people who may or may not be trained to carry out translations; their work is amateur in the sense that they do not get paid. On the other hand, commercial subtitles are carried out by professionals who get paid for; these commercial subtitles are subject to revision and quality control. The immense amount of audiovisual material that exists in the world means that commercial subtitles will not necessarily reach every single one of them. This demand for subtitles which cannot be met means that fan subtitles exist.

For this project, fan subtitles will be analyzed. There are two reasons for this: in first place, the television station which owns the show *Skins* did not commission for commercial subtitles in Spanish. Additionally, the analysis of fan subtitles, theoretically, provides a greater amount of errors to analyze which is important for an academic paper. As you read this paper, keep this information into account.

## 1.4. **Translatability**

Translatability as a concept refers to the ability that a text has to be translated into a different language. The opposing concept to translatability is untranslatability, which states that a text cannot be translated into a different language, because there is no equivalent means in the language that it is being translated into.

#### **1.4.1. Universalists, deconstructionists and monadists**

Historically, there have been two different points of view to the subject. The first is that of the Universalists who believe that due to the existence of linguistic universals, translatability is ensured. On the other hand, the Monadists, believe that each linguistic community conceives and interprets reality in a different way, which means that the inherent differences between both languages threatens translatability. These are the two views that are polar opposites of the spectrum, and through the sensible approach that not everything is black or white, a third point of view arose: the deconstructionist view.

The deconstructionists believe that translation is possible through the re-writing of an original text into the target language. The view that a translator has on translatability will be dependent on the way he feels about language and culture and their views on language and culture.

#### **1.4.2. Language and Culture**

In order to understand the connection between language and culture, a definition of what culture is, is worth mentioning. Hofstede (1997) defines culture as:

“The cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving.”

(Hofstede, 1997)

There are various theories presented which attempt to understand and explain the relationship between these two elements and the way in which they relate to each other. The most well-known and analyzed theory is the Sapir-Whorf determinist theory. This theory became notorious during when Whorf (1941) realized that native people had distinct ways of perceiving reality and expressing themselves in relation to what they saw, understood and perceived.

This was closely related to the language structures of these languages, which limited the way in which people thought and expressed ideas. In simple terms, language solely determined the way in which they saw the world, and they were unable to perceive or see the world differently than what is determined by the language system. Due to the rigidity of the concepts stated by this theory, it is often known as the stronger Sapir-Whorf theory.

Relativism which also comes from the Sapir-Whorf theory, is known as the weaker theory, as it does not specifically state that language is strongly determined by language, but much rather that language gives guidelines towards a specific way of thinking. For instance,

this can be clearly seen in the way certain indigenous tribes perceive time as a circular entity, while the western perception of time is linear as Whorf (1956) states:

“Users of markedly different grammars are pointed by the grammars toward different types of observations and different evaluations of extremely similar acts of observation, and hence are not equivalent as observers but must arrive at somewhat different views of the world”

(Whorf, 1956)

Traditionally, linguists tend to agree with the weaker theory as it gives more flexibility. Even though language does play a pivotal role in the way people understand and perceive the world, it is not the sole determining factor in the shaping of culture. However, there is no doubt that language does play a predominant role in the shaping of culture.

There are, however, linguists who challenge these views on language and culture shaping. A notable example of an author who challenges these views is Steven Pinker. Pinker questions the idea and theory that a person thinks in a specific language. He states that people think in a type of meta-language, the language of thought that he coins *mentalese* (Pinker, 1995). This *mentalese* is then clothed in the language that the person communicates with, which would go on to explain why humans can understand concepts which are external or alien to their language conception.

Each translator will position himself at a point of the spectrum which will shape the way in which he carries out the translation process, as well as the different ways that he approaches the problems that may arise from taking a particular side in the argument. At this point, it will be worth mentioning that this project will be carried out from a deconstructionist point of view, taking Pinker’s idea heavily into consideration.

#### 1.4.2.1. *Translation of humor*

One of the main downfalls of translated works is the lack of translatability of humor. It can be said that humor is easy to define. “Humor is what causes amusement, mirth, a spontaneous smile and laughter.” (Vandaele, 2004). So what makes it so difficult to translate humor from one language to another? Billerey states that the difficulty lies in non-coincidence. In order for humor to be understood and appreciated, it must follow the train of thought and way of thinking of the person that is reading or hearing the humorous exchange. The quick change in the paradigm or a shift in the connotative and denotative meaning of what is accepted or expected by the audience, elicits laughter or amusement.

For this reason merely translating humor mechanically into the target language will be as effective as attempting to pay a cashier with Monopoly money. The translator must

understand that there is coincidence between the train of thought of the source language audience and the target audience language, and if it does not, then the translator must use different techniques to make the audience feel the amusement, and spontaneous smile and laughter that the original audience feels. To quote Herze in Hoffman (2012): “You try to save as much as possible without driving yourself crazy.”

#### 1.4.2.2. *Translation of taboo words*

An aspect that must be taken into consideration for this project in particular, is the translation of taboo words. Taboo words are defined as words that are considered offensive, shocking and rude. The cultural difference between British and Latin American (particularly Andean words), is vast. In British culture, it has become normal to use taboo words in audiovisuals. However, in the Andean culture, the use of taboo words in audiovisuals is not widely accepted. For this reason, the translation of taboo words in this project will follow the procedure established in Davoodi (2008).

There are various scenarios for taboo words:

1. The taboo term in the source language is not a taboo term in the target language.
2. The taboo term in the source language is also a taboo term in the target language.
3. A term which is not taboo in the source language is a taboo term in the target language.

In the case of scenario 1, the solution is easy. The term is translated directly without putting much thought into it. However, scenarios 2 and 3 prove to be more troublesome and require the use of the following options.

The first option is to censor the term. The translator omits the use of the taboo. This can be realistically used when the term is in no way a driving part of the text. If it is, then the whole meaning will be distorted and another course of action has to be taken.

The second option is to substitute the word for a term that is not taboo in the target language. For example if drugs are a taboo topic in the target language, the translator might opt to use alcohol as a substitute. This will distort the whole meaning and, for this reason, it proves to be one of the least effective methods used.

The third option is to translate the taboo word into a taboo. This may seem to be a logical solution and it is clearly the easiest one. It will create embarrassment or a sense of

uneasiness in the reader of the target language text. For this reason, the use of this option has to be done at the peril of the translator.

The last option, which is perhaps the best option to pursue is the translation of a taboo word into a euphemism. The use of a euphemism keeps the meaning and provides a faithful translation into the target language, while not upsetting the reader. This project will use this option more than the ones presented previously.

### **1.4.3. Distinction of untranslatable elements**

Upon establishing the viewpoint that this project will have, which is the notion that certain elements within the text are difficult to translate, but are not completely untranslatable due to the inherent cultural baggage that they have. It is fundamental to determine the difference between the two types of untranslatable elements, as established by Catford (1965).

#### *1.4.3.1. Linguistic untranslatability*

In his book *A Linguistic Theory of Translation*, Catford (1965) differentiates between two types of untranslatability. He calls the first type of untranslatability, linguistic untranslatability and defines it as the “failure to find a TL equivalent is due entirely to differences between the source language and the target language.” This category, in other words, relates to the purely linguistic and structural elements that are present within one of the languages, but absent from another. The use of word play and oligosemy would fall under this category.

##### *1.4.3.1.1. Word play*

The definition of what wordplay is, is given in great detail and very accurately by Delabastita.

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings.

(Delabastita 1996: 128)

The role of word play is to use language in a way that does not structurally break the rules of language, but that is humorous, due to its shift away from the mundaneness of the norm. In order to carry out this play on words, various techniques are used.

1. Homophones- are two or more words that sound the same but are written differently and that have different meanings. An example of the use of this technique as humor is established in the following interaction. “Did you hear that the rebel insurgents are using guerilla warfare?” To which the listener would respond, “I wasn’t aware that monkeys had learned how to use weapons.” This particular interaction is humorous because the

words gorilla and guerilla sound the same, which can lead to confusion or ambiguity in this case.

2. Homographs- are two or more words that sound the same and are written the same but that have different meaning. An example of the use of this technique as humor is established in the following interaction. “I went on a date yesterday, he told me all about himself, he was frank” To which the listener would respond, “I though you went out with Joe.” This is funny because the word “frank” can have different meanings. In this particular case, the speaker is referring to the word “frank” as in truthful or honest, but the listener is thinking of “Frank” as in the first name.

3. Paronym- according to Hartman and James (1988) paronym is: “The relationship between two or more words partly identical in form and/or meaning, which may cause confusion in reception or production.” An example of the use of this technique as humor is established in the following interaction. “She is taking so long because she has to get her hair, nails, and make up done.” To which the listener would reply, “I know, she’s so feminist.” This is humorous because of the similar homographic form of the word “feminist” and “feminine”. This shift from the norm is what causes the humor.

#### 1.4.3.1.2. *Oligosemy*

Oligosemy refers to words that have restricted meanings as opposed to many meanings or just a single meaning. Oligosemy is categorized under linguistic untranslatability, however it is also linked to cultural perception. An example of oligosemy would be the word *mermelada* in Spanish, which refers to the sweet preserve made from fruit. In English, however, there is the distinction between two different types of preserves: jam and marmalade. This would pose an issue at the moment of translating from one language to another. The translator must determine whether the distinction is significant, as well as determine the effect that it will have on the target language reader before carrying out his translation.

#### 1.4.3.2. *Cultural Untranslatability and intertextuality*

Intertextual elements are a part of cultural untranslatability. When a text is deeply entrenched in a cultural reality, which is the case of most audiovisuals, there are elements that are only applicable to that culture and which have no equivalent in the target language. These elements will be called intertextual elements.

Catford (1965) states that cultural untranslatability occurs: “when a situational feature, functionally relevant for the SL [source language] text, is completely absent from the culture of which the TL [target language] is a part.” For example, cultural elements such as names of

places, institutions, food, drink and concepts inherent to the culture would be untranslatable, as the target language would be unable to find exact equivalences.

The use of these language techniques, as well as the cultural elements appear to generate untranslatability in a text, as an exact equivalence will most likely always never be possible. This poses a problem at the time of translating. It means that in order to translate the meaning, the translator will have to use different techniques of his own in order to get around this.

An adequate analysis of these elements as well as an analysis of the proposed solutions to them, will be useful to determine whether the translation was adequate or not.

#### *1.4.3.3. Non-verbal untranslatability*

Non-verbal untranslatability is a category that is not applicable to written texts, but it plays an intrinsic part in audiovisuals. Non-verbal communication refers to the interactive cues that speakers and listeners send to each other. Non-verbal forms of communication include: body language, use of the voice (pitch, intonation, volume, pauses, etc.), touch, distance between the speaker and the listener. This type of communication is evident in performances such as the ones that we are analyzing in this project. Being able to understand the relationship between non-verbal and verbal language will be key at the moment of understanding the communicational situation as a whole. This will allow the translator to determine what parts of the non-verbal communication used in the source culture will be understood by the target culture and which will not be understood. In addition, it will establish when the non-verbal communication has to be left as a part of the visual experience and when it has to be explained in the translation through the use of one of the techniques that will be detailed below, or through a better choice of words on behalf of the translator.

Understanding this will allow the translator to produce a more accurate, acceptable and receivable translation

#### **1.4.4. Translation techniques**

Upon expanding on the different reasons why aspects of a text are deemed to be untranslatable or at the very least difficult to translate, the need arises for a translator to use various different techniques that allow for the general meaning to be rendered in the target language. This section will detail the different techniques that have been established and accepted over the years.

The first classification of these translation techniques was established by Vinay and Darbelnet (1958) in their text *Sytlisque comparée du francais et de l'anglaise*. In this classification, they established three different styles: lexis, distribution (morphology and syntax) and message. They were then in turn divided into two types of translation: direct and oblique.

#### 1.4.4.1. *Direct translation techniques*

Direct translation techniques can be considered to be a more literal form of translation. They can be used when there is not a significant structural difference between the language pairs. In this category, procedures such as borrowings, calques and literal translation is used provided that the structures and concepts used in the language pair are similar.

#### 1.4.4.2. *Oblique translation techniques*

Oblique translation techniques, on the other hand, can be considered to be a less bound form of translation. They can be used when there is not a similarity in structures and concepts and where there is an apparent factor of untranslatability. This category is applied profoundly in the translation of literature as well as in the translation of texts that are influenced by culture and intertextual elements. Within this division we can find four basic techniques as established by Molina and Albir (2002) that will be discussed in detail.

1. Transposition- this technique refers to a shift in the type of word that is being used in the source language into a different type of word of the target language. An example of this technique taken from Orrego (2010):

“A **medical** student.” vs. “*Un estudiante de **medicina***”.

In the original English text, the word *medical* is an adjective, but in the Spanish translation, the word *medicina* is a noun.

This technique is useful in cases where there is no equivalent term in the same word category.

2. Modulation- this technique refers to a shift in the point of view. While transposition is more focused towards the grammatical level, modulation is more concerned with the cognitive level. Vinay and Darbelnet propose eleven different types of modulation, among which are: part for whole, geographical change, concrete for abstract, etc. An example of this technique is taken from Orrego (2010):

“**Write** a check” vs. “***Hacer** un cheque*”

Both sentences mean exactly the same thing; however, the use of different verbs in both language corresponds to the necessity of following convention. A literal translation in

this case would sound unusual. For this reason, using this technique is important in order to translate in the most natural way possible.

3. Equivalence- this technique is used when the meaning of a phrase can be translated by using an equivalent phrase in the target language that does not share the same structure or style. This technique is useful for translating fixed phrases, proverbs and sayings. An example of this technique would be:

“That’s just how the cookie crumbles” vs. “*Así es la vida*”

The phrases share absolutely no elements in common; however, they mean exactly the same thing. This technique is extremely useful, as translating texts by using fixed phrases that belong to the target language will make it flow in a natural way.

4. Adaptation- this technique refers to the shift produced due to the cultural environment of the target language. The translator has to use this technique in order to adapt the cultural elements from one language to another. For example Orrego (2010) states that for Latin and Hispanic people, cats have 7 lives; however, for the English speaking community, cats have 9 lives. It is important to adjust these differences, so that the translation can be read as closely as possible to an original.

#### 1.4.4.3. *Other translation techniques*

In addition to these seven basic translation techniques, we can find some others. All of these additional techniques are listed as opposing pairs, with the exception of compensation and inversion. Compensation and inversion will be discussed in greater detail, and a chart detailing the opposing techniques will be included in order to establish what each technique entails.

1. Compensation- is a technique where the loss of effect in the source language is made up by recreating a similar effect in the text. The effect is inherent to the culture of the source language. Through this technique, a translator is able to carry the meaning and the intent that the author of the original text had, thus carrying out a more complete translation.

2. Inversion- is a technique where there is movement of a word or phrase from one place of the sentence, or of the paragraph into another in order to make it read naturally in the target language. For example: “In order to speed up the checking process, please have your passport ready” vs. “*Tenga su pasaporte a la mano para facilitar la revisión de documentos.*”

Through the use of these techniques along with ones detailed in the chart below, the translator will have a repertoire which will allow him to carry out the translations in an academic rather than empiric manner.

Table 2 Additional Translation Techniques Vinay and Darbelnet

Dissolution	tiro al arco (S) ⇒ Archery (E)
Concentration	Archery (E) ⇒ tiro al arco (S)
Amplification	He talked himself out of a job (E) ⇒ Desperdiçió la oportunidad de conseguir un trabajo (S)
Economy	Si ponemos un precio muy alto no venderemos mucho (S) ⇒ We'll price ourselves out of the market (E)
Reinforcement	Shall I phone <u>for</u> a cab? (E) ⇒ ¿Quieres que llame por telefono para que venga un taxi? (S)
Condensation	Vamos a la estación (S) ⇒ <u>To</u> the station (E)
Explicitation	His friend (E) ⇒ Su amigo / Su amiga (S)
Implication	Su amigo / Su amiga (S) ⇒ His Friend (E)
Generalization	Jam / Marmalade (E) ⇒ Mermelada (S)
Particularization	Mermelada (S) ⇒ Jam / Marmalade (E)
Articularization	In all <u>this</u> immense variety of conditions,... (E) ⇒ Y aún a pesar de la diferencia de condiciones... (S)
Juxtaposition	Y aún a pesar de la diferencia de condiciones... (S) ⇒ In all <u>this</u> immense variety of conditions,... (E)
Grammaticalization	A man <u>in</u> a blue suit (E) ⇒ Un hombre vestido de azul (S)
Lexicalization	Un hombre vestido de azul (S) ⇒ A man <u>in</u> a blue suit (E)

Source: Molina and Albir (2002)<sup>3</sup>

#### 1.4.5. Creation vs. Translation

Upon reviewing the different techniques and ways in which untranslatable elements can be approached, it is undeniable that the process of translating is not merely putting the exact same words and ideas from one language into another. This is where the debate of whether a translator translates or creates comes into the picture.

The translation of texts that have to do with vocabulary that is technical (medical and legal texts) can be considered to be translations. The translator carries out his job of transmitting the message from the source language into the target language. It is evident that due to the difference that the languages have at a structural level, it is necessary to use the structure of the target language. However, there is little to no creative input in this work, as technical texts are usually done in a straightforward manner, with little to no use of literary techniques, which means that this type of text requires a translation.

<sup>3</sup> This table has been modified to display examples from the Spanish – English language pair.

On the other hand, the translation of texts that have a creative, literary element to them such as poems, songs, short stories, novels, or scripts, require a different approach to them. The fact that they are written with the aid of literary tropes and with a prominent presence of cultural elements, force the translator to heavily use and rely on the translation techniques mentioned before. Notwithstanding, the drastic difference in language use and the vastly different cultural elements that exist between the source language and the target language, force the translator to seek different examples, different cultural references, different fixed phrases and idioms. This forces a translator to depart from the original text and create a new work which is done under the parameters of the original but without the rigidity of a translation.

In Bezerra (2012), Russian essayist Topor states that: “He **the translator**<sup>4</sup> transforms it into a second work but of equal value, the materialization of which required a degree of creativity different from that used by the first creative element, but by no means less valuable as creativity.”

This is not to say that the translation will be completely untraceable to the style of the original, the translator can choose to use a similar style and work in a manner that will be a respectful re-creation of the original into the target language.

In other words, the translator has to create a new work, that must keep the meaning and intention that the author provided in the original but in a way that is applicable to the reader of the target language text. This is by no means an easy task, the thought process and translation process of a technical translation differs greatly from the literary and creative thought and translation process. Boris Pasternak (1985) summed it up well:

“In thus daily progressing through the text the translator finds himself reliving the circumstances of the author. Day to day he reproduces his actions and he is drawn into some of his secrets, not in theory, but practically, by experience.”

(Pasternak,1985)

This notion of a piece not being a translation but rather a new piece in itself will affect the way in which the quality of it is measured. Generally the idea of quality and fidelity is linked immutability. The more alike that a piece is to its original establishes this. In consequence, the idea of quality and fidelity has to be re-focused in order to competently determine when a translation is indeed faithful and on point.

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<sup>4</sup> The underlined and bolded inclusion was to provide context on who the quote was referring to.

## **1.5. Translation Quality**

The idea of quality is subjective in every aspect in life. This applies to translation studies as well. Due to its subjective nature, different theories and ideas have come up regarding when a translation can be considered good or bad. Quality is determined by how the information was translated, what of the information was translated, and how similar it is to the original text that it was translated from. All of these parameters inevitably come back to the idea of fidelity and faithfulness to the original text.

Fidelity is a subject that has been widely discussed in translation studies. To some, fidelity in translation means doing it in a word-for-word manner and for others, fidelity in translation implies adopting a more free approach in order to translate meaning and form. The concept of fidelity that will be applied to this project will be the following:

“Fidelity is three-fold relationship to the author’s intentions, to the target language and to the reader of the translation is in dissociable. If one remains faithful to only one of these parameters and betrays the remaining ones, he cannot be faithful to the sense. (Our translation).”

(Albir 1990)

Keeping true to the sense of the original while not compromising the ability to understand that a reader has in the target language will be the key element to be considered. Therefore, if a translator keeps these three ideas into consideration, he will produce a translation that can be considered faithful and of high quality.

Therefore, for the purpose of this project which is to analyze a translation and propose an alternate one, the thought and translation process will be evaluated, taking into consideration that we are dealing with a creation heavily based on an original piece of work that attempts to be accurate in meaning and intention. For this reason, in the proposed translation evaluation, this will be taken into consideration.

### **1.5.1. Translation Evaluation**

This project centers on determining whether the translation of the subtitles presented is competent, as well as on creating a new proposal for the translation of subtitles. For this reason, evaluating the translation and using evaluation to determine what parts were done correctly and which were done incorrectly is valid in order to propose a new alternative. Evaluating a translation is important for academic reasons, as it can be used to further understand the translation process, and it is also important for practical reasons, as it will be helpful to determine whether a translation will be able to be used or if it will be completely useless for the demographic target.

The evaluation of translation has various theories and models that can be followed each of the models will be pertinent to the author's idea on what translation, exactness, and fidelity is. Therefore, it is essential that different evaluation models are observed, discussed, and critiqued, before choosing the best elements from each model and applying them into a hybrid model that will prove to be more beneficial for the topic that is being discussed.

#### 1.5.1.1. *Darbelnet: translation levels*

Darbelnet, who has been a significant exponent of translation studies, proposed an evaluation method that is very applicable to this project, and which will be the base for the hybrid model. Darbelnet (1977) in his book *Niveaux de la traduction*, establishes the notion of evaluating the translation based on six translation levels, which will determine the quality of the translation. His level based model will be used as the base, because it is a model that is easy to follow and it takes the text as a whole into consideration, rather than just the text as individual words or sentences.

1. The first level that Darbelnet mentions is the semantic level. In this level, he states that the precision of the words that have been translated must be taken into account. This level seeks to determine whether the most appropriate equivalent has been found to translate the word in the source language.

2. The second level proposed by Darbelnet is the idiomatic level. In this level, what the evaluator must consider is the quality in the use of language. In other words, that the translation does not read as a translation, but rather as a text that has been written specifically in the target language. The success of the translator at this level will be influenced by his grasp of both the source and target language as well as of his understanding of the different translation techniques that can be used at the structural level.

3. The third level is referred to as the tone level. In this level, the evaluator must determine whether the translator has discerned the tone and the style of the source text and has translated it competently into the target text. This level moves away from the purely linguistic elements in order to produce a more complete evaluation.

4. The fourth level, as established by Darbelnet, is the cultural level. This level seeks to evaluate whether the cultural elements have been transmitted from the source text into the target text. If there is no equivalence in the target language, this level evaluates whether the translation managed to at least explain the difference that there is.

5. The fifth level is known as the literary level. This level seeks to evaluate how well the literary elements and aspects of the source text have been translated into the target text.

6. The sixth level refers to the intention that the original author had in his text. Evaluating this is important, as the translator has to understand what the author wanted to say and transmit it well into the target language. Failure to do so might result in the reader not really grasping the full meaning of the text.

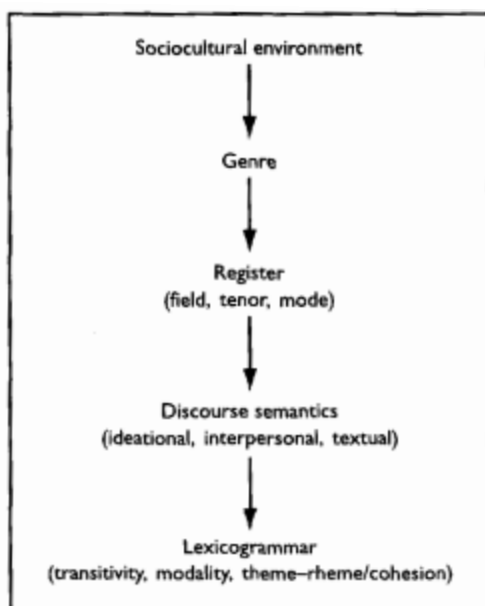
7. Finally, the last level focuses on the reader of the text. The fact of the matter is that translation is a three-way process. The translator not only has to focus on the original text and author, but also his target language reader. Having a firm understanding of who the recipient will be, will have a huge bearing on whether the translation fulfilled its purpose or not. Evaluating a translation using this level as a parameter will provide the difference between a good translation with purpose and a poor translation completely void of purpose.

Darbelnet's model provides a thorough and clearly divided evaluation level which will be useful to evaluate the translation. The comments carried out in the process will link up to the seven levels that have been discussed here. The general manner in which this model has been created will be combined with more specific evaluation processes in order to provide a more complete process.

#### *1.5.1.2. Halliday's model*

Halliday's model can be considered to be a systemic and functional analysis model. It focuses on the study of language as the study of a communicative situation. This model; therefore, states that the linguistic choices that an author has, coupled with the sociocultural context that he is in, provides a specific communicative situation. Halliday's model specifies that hierarchy plays a role in the discourse influence of a text. This means that his model works from the top to the bottom, as shown in Table 3.

Table 3 Hierarchical Model



Source: Munday (2001)

The sociocultural context refers to all of the elements and situations that are inherent to the culture that surround the person at the time of talking. For example, the sociocultural context of the source text in the case of this project is British culture, and the sociocultural context of the target text is Latin American culture.

Genre refers to the type of text usually associated with a specific communicative situation. For example, the episode of *Skins* that has been chosen deals with the stock market, so the genre of the text will be conditioned by the sociocultural environment of the stock market (language and terms). It is important to establish whether the source and target text share the same genre.

Register is defined as: a variety of language or form of use that is determined by the vocabulary, syntax, pronunciation and lexicon used. Additionally register is determined by the communicative purpose, context and status of the speaker. Within this, there are three variables. These are: field, tenor, and mode. Field determines what the text is talking about (the subject). Tenor refers to who the text is directed to (the recipient) and the mode refers to the manner in which it is being communicated. In this project, it is through the written form (subtitles).

Discourse semantics is divided into three elements. These are ideational, interpersonal and textual. The ideational element refers to the way in which the author constructs his personal experience both at a grammatical and subject level. This level is closely linked to the field, as the subject of the text will be linked to the author's world view. The interpersonal element refers to the use of language and way of writing that an author uses to determine his position and familiarity with the reader. In the analysis of this level, the knowledge that the reader possesses, as well as the relationship with the author that he has, must be taken into account; this level is related to the tenor of the text. Finally, the third level, the textual level, refers to the manner in which the text is organized. The order in which clauses and events are presented, the way in which repetition is done, among other things are analyzed here. This level is related to the mode.

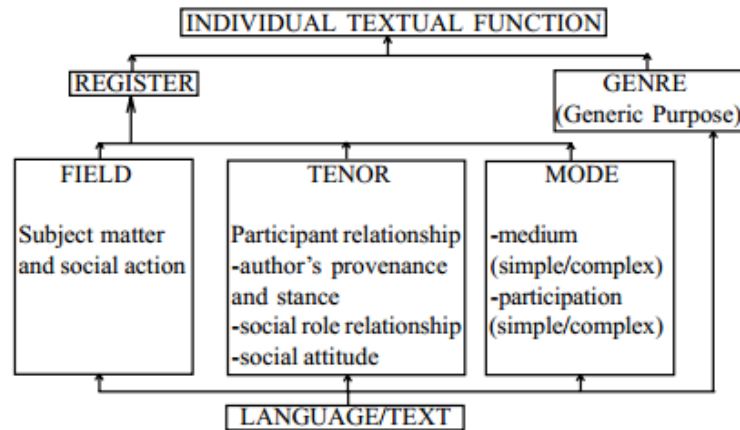
Halliday's model is a complex method to carry out an analysis; however, it is one of the most important models regarding discourse and register, which makes it an invaluable tool for this project in particular.

#### *1.5.1.3. House's model of translation quality assessment*

Another model that is worth taking a closer look at, is the translation quality assessment model proposed by House in 1977, which she then revised in 1997. This model is useful because it functions by comparing both the source text and the target text by using the same parameters. This allows for a preliminary study as well as a closing study that will be helpful for analyzing both the initial difficulties, as well as the practical use that the final production has. The House model is based on the analysis of a text based on its lexical, syntactic and textual means, and it is evidently linked to Halliday's model, which means that it will be an ideal complement to the model that was presented above.

It would be redundant, and unnecessary to explain the terms used in this model, as they are terms that are closely linked to Halliday's model, which have been expanded in detail above. For this reason, the terms will not be re-explained, but much rather a step by step process of what has to be done in this analysis will be drawn up.

Table 4 Scheme for analyzing and comparing source and target texts



Source: Bolaños (2002)

1. A profile of the register of the source text is drawn up.
2. A description of the genre of the source text is created.
3. This establishes the declaration of the function of the original text based on the personal and interpersonal relationship of the text.
4. The same profile of the target text.
5. Once the profile is generated, the errors in the text are determined.
6. The translation is catalogued as good or bad, and it is established whether it is an overt or covert translation.

An overt translation, focuses on being a translation, and not a second original. It is simpler as it does not require alternatives, but rather explanations. The translation focuses on the sociocultural and discourse elements of the source text rather than the target text. On the other hand, a covert translation is one that focuses on having the status of being original. It focuses on the sociocultural and discourse elements of the target language. In order to achieve this denomination, it is necessary to change the language, cultural references, and any element that may cause difficulty for the reader of the target text.

This model is very effective at rating a translation and thus note what problems there may be at the moment of translating the text. For the purpose of this project, this model will be useful, as it will allow for the correction of any mistakes that may be found in the most adequate manner possible. In addition this model helps the translator to conceptualize the thought process which he goes through when translating.

These three models will be used to create the proposed analysis method. The variety of the parameters presented allow for a more encompassed and complete view necessary for a complete and sober analysis. These three models will be combined with an error analysis model that will be explained below.

#### *1.5.1.4. Albir's error analysis method*

The three models presented above, provide a general platform of translation analysis. Additionally, a model based on the analysis of errors is necessary in order to provide an ideal complement to the hybrid model that will be used in this project. It is worth pointing out that this error based method is usually used to grade translations at an academic level. Its basic theory and parameters can, however, be transferred and used in this specific case. The error analysis model that will be used in this project is the one proposed by Albir (1995). Albir divides possible errors into three different categories.

The first category is denominated inappropriate renderings, which affect the understanding of the source text. This category refers to the translation of meaning. Within this category, the author divides errors into eight different types of errors. *Contrasens*, *faux sens*, *nonsens*, *addition*, *omission*, *unresolved extra linguistic reference*, *loss of meaning*, and *inappropriate linguistic variation*. Being able to understand and categorize errors, leads to the better understanding of both the source text and author as well as the target text and the reader.

The second category refers to the inappropriate renderings which affect the expression in the target language. These refer to the mistakes that have little to do with translation but much rather with the expression in the target language. Within this category the author divides the errors into five types: *spelling*, *grammar*, *lexical items*, *text*, and *style*. This category is useful for the translator as it allows him to step away from the source text and treat the translation as an original. This, in turn, will allow for the translation to be analyzed in terms on *naturalness*, *effectiveness* and *cohesion* regarding *grammar*, *spelling* and *lexical items*.

The third and last category is called *inadequate renderings* which affect the transmission of either the main function or secondary functions of the source text. This category refers to the meaning, the mistakes that exist in a translation which totally hinder the understanding of the text. They are not mere translation mistakes, but much rather mistakes that have to do with the understanding of the source text on behalf of the translator.

This model serves as an ideal complement to the three presented above, and will be of great use for the analysis of subtitles which will be pursued in this project.

### 1.5.2. Analysis Format

After having analyzed the different existing models and establishing the need to take them into consideration as a whole when carrying out the analysis and proposed alternative translation the hybrid model that will be used will follow the following format:

Table 5 Analysis Format

1 ORIGINAL TEXT	2 EXISTING FAN SUBTITLE
3 ERROR 4 ERROR TYPE	5 COMMENTS ON ERROR/ COMMENTS ON CORRECT FAN SUBTITLE
6 PROPOSED ALTERNATIVE (If necessary)	7 COMMENTS ON THE PROPOSED ALTERNATIVE SUBTITLE

1. Original text- the original text from the English version of the show will be inserted in this cell.

2. Existing fan subtitle- The fan subtitle which will be analyzed will be input into this cell, it is important to note that only 1 version of fan subtitles will be analyzed.

3. Error- The errors or errors that were found will be put here, bolded to keep them in context. If the fan subtitle was correct, this cell will be left blank.

4. Error Type- The error will be categorized according to the parameters from the models studied above.

5. Comment on error/comments on correct subtitle- The error will be commented on, regarding why it occurred and whether it had something to do with it being an untranslatable element. If the fan subtitle was correctly handled, a comment on why it was correct will be made.

6. Proposed Alternative- an alternative subtitle will be produced here, if the fan subtitle was adequate, then this cell will be left blank.

7. Comments on the proposed alternative subtitle- This cell will include a comment on why this is a better production of a subtitle, if the fan subtitle was adequate then this cell will be left blank.

This format will allow for a thorough analysis of the whole episode, it will explain the errors that the existing fan subtitle has, according to the parameters observed in the five previous error analysis models explained above. Additionally, it will include the proposed

alternative to the existing subtitle if it was necessary as well as comments on the reasoning behind producing these changes or keeping the accurate subtitles analyzed.

## **CHAPTER 2:**

### **TRANSLATION ANALYSIS, EVALUATION AND ALTERNATIVE PROPOSAL**

Chapter 1 evaluated and examined the pertinent terminology and the different analysis theories as well as established an analysis format. Chapter 2, on the other hand, will present background information on *Skins*, the television show. Additionally, the main focus of this chapter will be the analysis of the existing Spanish subtitle, as well as presenting an alternative translation that will take the errors made into account.

#### **2.1. Show Description**

Before beginning with the analysis, a description of the television show will be presented. The description will be divided into two sections; the first is a general description and overview of the television show, and the second is a description of the characters that make up the show.

##### **2.1.1. General Description**

*Skins* was a British based drama that was based on the life of a group of teenagers. The television show was created by Bryan Elsley and Jamie Brittain and it premiered on E4, in 2007. The show originally ran from 2007-2013; which resulted in the show having 61 episodes divided into 7 seasons.<sup>5</sup>

The television show was successful at generating rating for its target demographic. Additionally it obtained positive reviews and won awards such as the NME 2011 award for best television show. Its success and positive reviews led to an American remake to be produced.

*Skins* was broadcast by E4 for the United Kingdom and in Latin America, it was broadcast by MTV and later on HBO.

The drama focused on various storylines that were deemed controversial and which had not been explored at the time. The plot focused on a group of teenagers from Bristol and discussed topics such as homosexuality, mental disorders, substance abuse, bullying, etc. The television show was unique because it changed the cast and characters involved in the show every two seasons. This allowed for the show to be fresh and not grow stale and monotonous.

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<sup>5</sup> Information taken from: <http://www.channel4.com/programmes/skins/episode-guide> and [http://en.wikipedia.org/wiki/Skins\\_\(UK\\_TV\\_series\)](http://en.wikipedia.org/wiki/Skins_(UK_TV_series))

The last season brought back characters from the first four seasons and wrapped up their stories. The last and seventh season was characterized for having a different, more adult, style.

Skins was truly a generation defining television show that has positioned itself within the annals of British television. It managed to captivate a whole generation of viewers and achieve a greater depth regarding its plot and storylines than it appeared to have. Wolfson (2013) accurately defines the television show by saying:

“It was drama that understood adolescence better than any show since My So-Called Life. In the decade in which mental health problems became endemic in Britain’s young people, Skins seemed to grasp the struggles of the most unstable generation in history.”

(Wolfson, 2013)

### **2.1.2. Character Description**

The second section will discuss the characters that intervene within the episode that has been selected (Skins season 7 episode 1). The reasoning behind the episode selection will be discussed in greater detail in the following section.

#### **Main Cast<sup>6</sup>:**

1. Effy Stonem (Kaya Scodelario) is the main character. The episode focuses around her and her life as a young adult three years after finishing school. Effy is a smart, mysterious and sarcastic girl of few words. She is beginning her professional life by working as a secretary in a finance firm and learning to balance her work with her personal problems.

2. Dominic (Craig Roberts) is a young professional that works in the finance world. He is a socially awkward, small, meek man who has an infatuation with Effy. He would do anything to spend some time with her and attempt to form a relationship which is something Effy takes advantage of.

3. Naomi Campbell (Lily Loveless) is the emotionally unstable and irresponsible roommate. She has no stable job and no real responsibilities in her life. She is a free spirit whose life is about to be rocked when she discovers she has cancer. Her relationship with her girlfriend and with Effy are challenged in the episode.

4. Jake Abassi (Kayvan Novak) is Effy’s boss in the finance firm. He is quite distanced from Effy but as soon as she becomes active within the company, he begins to take notice of her at both a professional and sentimental level.

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<sup>6</sup> Information taken from: [http://skins.wikia.com/wiki/%22Fire:\\_Part\\_1%22\\_\(Episode\\_7.01\)](http://skins.wikia.com/wiki/%22Fire:_Part_1%22_(Episode_7.01))

5. Victoria (Lara Pulver) is Effy's immediate boss within the financial firm. Her unfriendly and at times rude interaction with her denote a strenuous relationship between them. Effy's success professionally and romantically moves her to develop a dislike for her.

Supporting Cast<sup>7</sup>:

1. Jane (Amy Wren) is Effy's co-worker, she briefly appears at the beginning of the show to build up Effy as a character.

2. Emily Fitch (Kathryn Prescott) is Naomi's girlfriend. She has a brief speaking part which will be expanded in the following episode.

3. Mark (Hywell Morgan) is Effy's coworker. He is a financial analyst that develops a short-lived rivalry with Effy.

4. Stibbard (Brendan Patricks) is a client from the financial firm who Effy has the opportunity to work with.

This brief description along will be helpful to better understand the analysis of the subtitles and the television show in general. I recommend for the reader of this project to watch the episode that is being discussed and analyzed.

## **2.2. Episode Selection**

As was explained in section 2.1.2, the episode that has been selected for analysis and alternative subtitle proposal is called: Skins Fire part 1. It is the first episode of season seven of the television show.

The reason why this episode was chosen was because it is the first episode of the last season of the television show. It is an episode that only has Spanish fan subtitles, as no commercial subtitles were commissioned for this particular episode and season.

It may seem that choosing an episode from the seventh season would be inadequate as the first six seasons would need to be explained. However, due to the nature of the season, the episode is understandable in isolation, and it has little to no references to the previous six seasons.

From an academic perspective, the episode was ideal as it is filled with technical terms related to finance as well as cultural elements that the fan subtitles had trouble translating,

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<sup>7</sup> The supporting cast with recurring speaking parts.

which means that there is enough material to be analyzed and discussed in detail. The fact that it can be accessed with ease was also taken into account.

### **2.3. Target Audience**

Prior to continuing to the analysis of the subtitles as well as to providing the pertinent alternate proposal it is elemental to establish the parameters that have been considered at the moment of establishing a target audience that will be taken into account. The original television show was targeted towards the 16-25 demographic. This means that teenagers and young adults were the intended recipients generally speaking and specifically they were British teenagers and young adults.

With this in mind, the target audience of the translation is also the same age demographic. The main difference is that they are not British but Latin teenagers. For this reason, the project will try to cater to the greatest amount of Latin American teenagers, which implies that the Spanish used will try to be as close to the norm as possible.

### **2.4. Analysis**

Before the episode is analyzed, there are a few points that have to be clarified. In first place, the analysis format that will be followed, will be the same one that was presented at the end of Chapter a) The episode will be analyzed scene by scene, and introductory chart will detail the timing of the scene along with its description.

b) The introductory chart will detail the number of subtitles present in the scene as well as the time frame for subtitling software purposes.

c) The subtitles will be numbered, each subtitle will have an individual analysis chart.

### 2.4.1. Scene 1

Scene 1: 00:00:00,000- 00:02:59,025; Subtitles: 13
This is the first scene of the show, we are re-introduced to the character of Effy, who is working as a secretary at a firm. Additionally the scene introduces Jane, Victoria and an unnamed Jake.

1 00:02:04,021 --> 00:02:05,352 Thank you.	1 00:02:04,021 --> 00:02:05,352 Gracias.
The subtitle presents no errors.	Due to the simple nature of the subtitle it was carried out effectively, the synchronization and timing on screen was also adequate.

2 00:02:15,826 --> 00:02:18,830 - Hey, has she been out yet? - No, not yet.	2 00:02:15,826 --> 00:02:18,830 -Hey, ¿ya salió? - No, aún no.
In the subtitle the exclamation 'hey' is translated and maintained in the subtitle. Unnecessary inclusion.	According to subtitling theory, exclamations should be omitted from subtitles as they are obstructive to the viewer.
-¿Ya salió? - No, aún no.	The alternative omits the exclamation and keeps the rest of the fan subtitle.

3 00:02:18,830 --> 00:02:21,270 Can you cover for me? Really need a coke and a piss.	3 00:02:18,830 --> 00:02:21,270 ¿Puedes cubrirme? Realmente necesito una Coca y mear.
Realmente necesito una Coca y mear. 1. Realmente- unnatural translation. 2. Coca- wrong choice of words. 3. Mear- innappropriate translation of a taboo term.	This subtitle presents three different mistakes. The first is the translation of the term really, which is a term used to add emphasis, literally. In the second word, a proper noun 'Coca' is used to try and keep it as close as possible to the track. Finally, the third mistake is the translation of an inoffensive taboo term in the source language into an offensive taboo in the target language.
¿Puedes cubrirme? Necesito ir al baño y a beber algo.	1. The word 'really' is omitted in order to create a more natural utterance in Spanish. 2. A transposition is used to change the category of the word Coca (noun) into beber (verb) in order make the translation more neutral and easier to understand. Additionally the order of the sentence is changed in order to facilitate the understanding of the following subtitle.

	3. Through a transposition, the taboo and offensive word ' <i>mear</i> ' into ' <i>ir al baño</i> '. This allows for the reader to understand the gist of the conversation, and the inappropriate taboo term is avoided.
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4 00:02:21,270 --> 00:02:23,028 Get me one.	4 00:02:21,270 --> 00:02:23,028 Dame uno.
The whole sentence is a literal translation, which not only sound unnatural but also fails to carry any of the meaning.	This mistake is caused do to the literal manner in which the translation was carried out, additionally the changes made in the previous subtitle make this subtitle lose a lot more meaning.
Traeme algo.	This less literal translation allows for the conversation to flow. The use of the indefinite pronoun 'algo' instead of the indefinite pronoun 'uno' is used in order for the reader to have reference based on what was said immediately before.

5 00:02:28,350 --> 00:02:32,350 - Er, where's, er, what's-her-face? - Er, Jane's just gone to the loo.	5 00:02:28,350 --> 00:02:32,350 - Eh, dónde está, eh... ¿Cuál es su nombre? - Eh, Jane, acaba de irse al baño.
1. Unnecessary translation of filler words with no meaning. 2. What's-her-face- adequate translation of the idea, unnatural use of language. 3. Adequate translation of the term 'loo'.	1. As has been already detailed, due to subtitling restraints, filler words and exclamations are not to be used in subtitles. 2. The fixed phrase's translation is carried out adequately, but the use of language is bizarre. 3. The translation of the term loo into Spanish is carried out effectively. As an additional note, the subtitle has 3 lines, which exceeds the 2 line parameters provided.
-¿Dónde está la chica? - Jane se acaba de ir al baño.	The proposed translation chooses to omit the translation of the full fixed phrase in order to avoid confusion. The proposed translation can be considered faithful creation as the meaning is kept but it is quite different from the original. This omission is convenient as the subtitle maintains the 2 line parameters.

6 00:02:32,350 --> 00:02:35,030 The boardroom needs setting up for a meeting this afternoon.	7 00:02:32,350 --> 00:02:35,030 La sala de juntas debe ser arreglada para una reunión esta tarde.
As is the case with many subtitles the error here would have to do with a poor choice of words which makes the subtitle sound strange rather than a mistake in meaning.	This utterance is translated literally, its meaning is kept but it sounds strange. An important aspect of this utterance lies at the pragmatic level. Rather than just being a statement, the utterance carries an illocutionary force. Victoria is requesting that Effy prepare the boardroom.
La sala de juntas debe estar lista para una reunión esta tarde.	There is some mild tinkering with the proposed translation. The phrase ' <i>ser arreglada</i> ' is substituted by the phrase ' <i>estar lista</i> '. The meaning is the same but it sounds more adequate and it establishes the illocutionary force in a better manner than in the fan sub.

7 00:02:35,030 --> 00:02:37,550 Of course. No problema.	7 00:02:35,030 --> 00:02:37,550 Claro. No hay problema.
The subtitle is correctly translated, it is in line with the proposed parameters and its timing and synchronization is correct.	The choice of words make the subtitle sound extremely natural. Even though this was a literal translation it is effective. The illocutionary force in this case is understood by the listener and her response denotes that the perlocutionary act will follow, which is setting up the board room.

8 00:02:37,550 --> 00:02:39,070 - Er, Victoria? - Yes.	8 00:02:37,550 --> 00:02:39,070 - ¿Victoria? - Sí.
The subtitle is correctly translated, it is in line with the proposed parameters and its timing and synchronization is correct.	Due to the simple nature of the subtitle it was carried out effectively, the synchronization and timing on screen was also adequate. Additionally, a noteworthy comment is that in this case the filler word 'er' has been omitted which speaks volumes about quality control and uniformity in fan subtitles.

9 00:02:39,070 --> 00:02:41,830 - Could I have a word, please? - Sure.	9 00:02:39,070 --> 00:02:41,830 - ¿Podemos hablar, por favor? - Claro.
Once again the subtitle is correctly translated and rendered.	The translation here departs from a literal translation. This means that the translator understood the meaning of the metaphorical phrase in English. The metaphorical element was lost and the translation is correct in meaning and in the use of language.

10 00:02:41,830 --> 00:02:45,550 I want you to have a look at the Asian strategy.	10 00:02:41,830 --> 00:02:45,550 Quiero que le eches un vistazo a la estrategia asiática.
The translation is appropriate and requires no further changes.	The translation is adequate, it drops the pronoun <sup>8</sup> , which in this case would be unnecessary.

11 00:02:45,550 --> 00:02:48,188 Sure, no problem.	11 00:02:45,550 --> 00:02:48,188 Claro, no hay problema.
Correct translation.	The translation is carried out well, nothing to clarify here.

12 00:02:49,270 --> 00:02:50,990 I would!	12 00:02:49,270 --> 00:02:50,990 ¡Lo haré!
Meaning and implicature.	The visual elements in this particular utterance are of extreme importance. The Jake has just left the room and Jane has just returned with a drink, upon seeing him leave with Victoria she exclaims 'I would!' Through these words she is implying that she thinks he is good-looking. The literal translation here is not only incorrect, but loses the meaning that the implicature carries.
Es guapo ¿no?	In the proposed translation the course taken was to carry out an explicitation. Rather than try to keep the meaning implied, the translation opted to explicitly present what the original said in an implicit manner.

<sup>8</sup> Spanish is a pro-drop language. Which means that "the subject in Spanish can be easily identified looking at the suffixes added to the verb to conjugate it, so that the subject is present or not in the sentence is a question of redundancy."  
<http://www.antimoon.com/forum/t10102.htm>

13 00:02:55,950 --> 00:02:59,025 Good morning, Hewitt Maurice Asset Management...	13 00:02:55,950 --> 00:02:59,025 Buenos días, Gestión de Activos Hewitt Maurice...
No inversion.	The translation is done literally. Theoretically the name of the firm would be considered cultural untranslatability; however, due to the context, the viewer understands that it is a financial firm and no real adaptation has to be made. The use of the three dots at the end of the phrase denotes the fact that the phrase continued in the background which was used adequately in this case.
Gestión de Activos Hewitt Maurice. Buenos días...	The inversion of the phrases within the sentence was carried out to match the common way of speaking in Spanish. It sounds less like a translation and more like an original. The use of the three dots at the end is kept in the translation.

#### 2.4.2. Scene 2

Scene 2: 00:03:20,030- 00:03:51,313; Subtitles: 8
This season shows Effy walking into the boardroom to prepare it for a meeting. When she walks in, she finds Victoria with Jake in a compromising position.

1 00:03:20,030 --> 00:03:22,870 Erm, sorry, I thought the... the meeting was...	1 00:03:20,030 --> 00:03:22,870 Perdón, creí que había una reunión...
The subtitle has been translated without taking the previous utterances into consideration. It doesn't make sense.	The mistake causes a disruption in the natural flow in the story. In the English audio Effy knows that she has to prepare the boardroom, but when she walks in and finds them in the compromising position she apologizes in relationship of the location of the meeting, the subtitle in Spanish implies that she was not aware of a meeting at all.
Perdón, creí que aquí era la reunión.	The proposed subtitle addresses this mistake, additionally it is divided into two subtitling lines to comply with the 35 character limit.
2 00:03:22,870 --> 00:03:26,009 I'll just put these here.	2 00:03:22,870 --> 00:03:26,009 Sólo voy a colocar esto aquí.
Correct translation.	The correct use of the register is worth noticing in this subtitle. She is addressing her boss, so the

	verb <i>colocar</i> is adequate in terms of who she is addressing and the situation.
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3 00:03:26,029 --> 00:03:27,161 Calm down.	3 00:03:26,029 --> 00:03:27,161 Cálmate.
Register- word choice.	In order to understand the error, the non-linguistic elements are important here. Effy witnesses the awkward situation as she is carrying a tray full of drinks. She gets nervous and starts shaking. Victoria walks up to her and whispers 'Calm down' more as a suggestion than an order as is witnessed in her pitch and intonation. The use of the word <i>cálmate</i> in Spanish sounds like an order as it is used in the imperative.
Tranquila.	The proposed translation in this case is <i>tranquila</i> it is not used in the imperative and it is a less shocking way of presenting this utterance as an order.

4 00:03:32,990 --> 00:03:34,715 Can I get you anything?	4 00:03:32,990 --> 00:03:34,715 ¿Puedo traerle algo?
Successful translation.	The translator was able to understand the difference in rank between Effy and the boss and correctly use the pronoun <i>usted</i> which is used in Spanish to denote respect. This is a tricky aspect as English doesn't have this distinction and context is needed.

5 00:03:37,214 --> 00:03:38,327 Emmy, is it?	5 00:03:37,214 --> 00:03:38,327 Emmy, ¿no es así?
Correct translation. Small correction due to word choice that sounds more like oral language.	This one was carried out adequately and it is particularly tricky. The key element here was to understand the illocutionary force in the utterance. The boss asks for her name.
Emmy, ¿verdad?	The translation flows naturally, however instead of using the phrase <i>no es así</i> , the word <i>verdad</i> has been preferred.. It sounds more like a word used in oral language.

6 00:03:38,790 --> 00:03:40,830	6 00:03:38,790 --> 00:03:40,830
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- Effy. - Effy.	-Effy. -Effy.
Correct translation.	Simple translation of a name.

7 00:03:41,876 --> 00:03:45,893 I'm fine, thanks.	7 00:03:41,876 --> 00:03:45,893 Estoy bien, gracias.
Wrong translation of a colloquial phrase.	The phrase I'm fine in English denotes that one doesn't need something when it has been offered. Translating it literally causes a loss in meaning. Additionally it is worth noting that this utterance is in response to subtitle #4. It is important that the viewer understands this.
No gracias, no necesito nada.	For this reason, the colloquial phrase is not translated literally, and additionally the subtitle explicitly states what question it was answering to not confuse or cause a disruption in the reader.

8 00:03:49,453 --> 00:03:51,313 Idiot.	8 00:03:49,453 --> 00:03:51,313 Idiota.
Correct translation.	The translation is done adequately as it translates a term that isn't taboo in one language into another.

### 2.4.3. Scene 3

Scene 3: 00:03:58,190- 00:05:11,776; Subtitles: 20
This scene takes place outside the office building where Effy and Jane are talking about the boardroom incident from Scene 2, while smoking a cigarette. We are introduced to a new character, Dom, who straight away displays his social dysfunction.

1 00:03:58,190 --> 00:04:01,590 Touching him where exactly? Arse? Dick? Come on, I need specifics.	1 00:03:58,190 --> 00:04:01,590 ¿Tocándolo dónde exactamente? ¿Culo? ¿Pene? Vamos, necesito detalles.
The translation has two main issues: 1. It translates terms which aren't a taboo in the source language to terms which are taboo in the target language. 2. It translates a word literally and it sounds unnatural and unlike anything that would be heard in discourse: <i>vamos</i> .	1. The translation of the parts of the body are in the worst case scenario taboo and in the best case scenario they will disturb the reader. For this reason a euphemism will be used in the translation which will carry the meaning through without causing this disruption.

	<p>2. The use of the unnatural word will be omitted, this will lead to a more natural sounding conversation.</p> <p>At a structural level, the sentence sounds bizarre as it follows a structure that is not normally used in discourse.</p>
<p>¿Dónde lo tocaba? ¿Por adelante? ¿Por atrás? Necesito detalles.</p>	<p>Through the use of context that was acquired after watching the previous scene, the viewer will be able to understand the euphemisms used here. Finally, through an inversion, the first question will be reworded in order for it to follow the syntax of discourse, the use of a transposition to avoid the use of the gerund will also be applied</p>

<p>2 00:04:01,590 --&gt; 00:04:03,070 Ew!</p>	<p>2 00:04:01,590 --&gt; 00:04:03,070</p>
<p>The omission of the subtitle was handled adequately.</p>	<p>This is a unique case within the analysis. It is the first time that the translator has opted to omit something completely. It is a good choice as the non-linguistic elements carried out by Effy allow the meaning to be carried through.</p>

<p>3 00:04:03,070 --&gt; 00:04:06,590 Do you think he only goes for senior analysts or the slammin' boobs count?</p>	<p>3 00:04:03,070 --&gt; 00:04:06,590 ¿Crees que va sólo por analistas de alto nivel o el golpear las tetas cuenta?</p>
<p>The subtitle was mishandled completely in this case. There is problems at different levels:</p> <ol style="list-style-type: none"> <li>1. The whole meaning of the original utterance is completely misunderstood by the translator.</li> <li>2. The translation of a taboo term is mishandled.</li> </ol>	<ol style="list-style-type: none"> <li>1. In order to understand the original meaning one must pair it to the images. This line is said by Jane in reference to the boss being involved with Victoria, a senior analyst. As she says this, she looks at Effy, implying that she looks fantastic. The translation fails, as the implicature is not understood and the literal translation of the colloquial term 'slammin' is carried out.</li> <li>2. As was mentioned above, the translation of the parts of the body are in the worst case scenario taboo and in the best case scenario they will disturb the reader. For this reason a euphemism will be used in the translation which will carry the meaning through without causing this disruption.</li> </ol>
<p>¿Sólo le interesarán las ejecutivas o ser atractiva como tú también cuenta?</p>	<p>This was a particularly hard subtitle to modify. Due to a limitation in space, various elements had to be reduced. The term <i>analista de alto nivel</i> was reduced to <i>ejecutiva</i>. The utterance was rephrased as well, in order to comply with the space regulation.</p>

	<p>The taboo term was replaced completely and repackaged as a non-taboo term. This was deemed necessary as the non-linguistic elements present in the scene act as a modulation.</p> <p>It is worth mentioning that these changes in the translation which deviate significantly from the original were necessary in order to translate meaning. In this case it can be said that meaning was preferred over form.</p>
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4 00:04:06,590 --> 00:04:08,190 Come on! Shut up!	4 00:04:06,590 --> 00:04:08,190 ¡Vamos! ¡Cállate!
The structure of discourse was translated literally, which makes it sound unnatural and awkward.	The seemingly innocuous literal translation of two isolated sentences becomes obtrusive. It draws your attention to the subtitles which is something that shouldn't happen.
¡Calla!	The simplification of the subtitle into one word is done as it follows the way in which everyday discourse occurs.

5 00:04:10,230 --> 00:04:13,190 Oh, looks like Dominic's just picked up an extra sandwich...	5 00:04:10,230 --> 00:04:13,190 Oh, parece que Dominic cogió otro sandwich...
The subtitle has three main issues: 1. The mistranslation of the fixed phrase 'to pick up'. 2. The use of an adapted term without following the orthographical rules of the adaptation. 3. Exclamations are not required in the translation of subtitles.	1. In this context the term 'to pick up' means to buy. The translation has been done literally and is not correct. 2. The exclamation should not be translated as has been stated above. 3. In Spanish the adaptation of the English term sandwich is <i>sándwich</i>
Parece que Dominic compró un sándwich extra.	The alternative subtitle addresses the mistranslation of the fixed phrase, it omits the exclamations and uses the orthographical regulations of the adapted term.  This is linked directly to the following one; however, the three dots have not been used and instead a period has been placed at the end of the sentence. This will impact the translation of the following subtitle but should not cause problems for the viewer.

6 00:04:13,190 --> 00:04:16,409 as he was just passing... again.	6 00:04:13,190 --> 00:04:16,409 mientras estaba de paso... de nuevo.
Correct translation.	The translation is handled well and the proposal is different due to alterations carried out in the previous subtitle.
Mientras estaba de paso... otra vez.	This subtitle begins with a capital letter due to the choice carried out in the previous subtitle in not including the three dots. Additionally the term <i>de nuevo</i> is deemed to be far too informal and is changed for <i>otra vez</i> .

7 00:04:17,790 --> 00:04:19,790 I picked up another sandwich, just in case.	7 00:04:17,790 --> 00:04:19,790 He agarrado otro sánduche. Por si acaso.
<ol style="list-style-type: none"> <li>1. The mistranslation of the fixed phrase 'to pick up'.</li> <li>2. The use of an adapted term without following the orthographical rules of the adaptation.</li> <li>3. The use of conjugation of the verb related to discourse is inadequate.</li> </ol>	<ol style="list-style-type: none"> <li>1. In this context the term 'to pick up' means to buy. The translation has been done literally and is not correct.</li> <li>2. In Spanish the adaptation of the English term sandwich is <i>sandwich</i>.</li> <li>3. The use of the present perfect, isn't used in speech particularly in Latin America, instead the preterit is preferred.</li> </ol> <p>A noteworthy thing to detail is the fact that the fan subtitle once again presents no uniformity in terms of word choice.</p>
Compré otro sándwich. Por si acaso.	The subtitle fixes the meaning that was mishandled, it uses a more believable conjugation in discourse and it applies the correct orthographical rules.

8 00:04:19,798 --> 00:04:22,044 You were just passing, right?	8 00:04:19,798 --> 00:04:22,044 Estabas sólo de paso, ¿no?
Correct translation.	The fan subtitle is correct, meaning is kept and there is no need to change anything.

9 00:04:22,754 --> 00:04:24,139 Thanks, Dom.	9 00:04:22,754 --> 00:04:24,139 Gracias, Dom.
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Correct translation.	The simple phrase is translated well. It keeps the shortening of the name as this will be used throughout the story.
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10 00:04:25,990 --> 00:04:29,990 So you, er, you got any, you know, plans after work?	10 00:04:25,990 --> 00:04:29,990 Entonces tú, eh, tienes algún, ya sabes, ¿plan después del trabajo?
1. Filler words without any meaning should not be translated for subtitles.	The translation of filler words is omitted. Additionally through a transposition the word <i>plan</i> is pluralized.
Entonces, dime, ¿tienes planes después del trabajo?	The filler words are eliminated, in order to establish the doubt transmitted through the performance, the word <i>dime</i> between appositive commas is added.

11 00:04:30,350 --> 00:04:33,070 I'm just going to go home and do some work there.	11 00:04:30,350 --> 00:04:33,070 Sólo iré a casa y trabajaré un poco allí.
The translation is correct.	The subtitle is handled well, it is worth mentioning that the correct conjugation is used, which indicates an understanding of the metaphorical phrase 'to do work'.

12 00:04:33,070 --> 00:04:36,270 Right, yeah, course. Anything I can help with?	12 00:04:33,070 --> 00:04:36,270 Bien, sí, seguro. ¿Algo en lo que pueda ayudar?
1. The translation is done literally, which makes it sound robotic, as if it was carried out by a machine. In the case of the first line. The second line is handled adequately.	1. The first line is nothing like an utterance that a native speaker would produce. It reads like a translation, it deviates the viewer's attention from the screen which causes a loss in the performance.
Está bien. ¿Algo en lo que pueda ayudar?	The first line is modified to read like a real believable utterance. The second line is kept as it has been handled well.

13 00:04:38,190 --> 00:04:40,430 That's really sweet. I'm fine.	13 00:04:38,190 --> 00:04:40,430 Eso es verdaderamente dulce. Estoy bien.
1. Unnatural translation.	Once again the translation reads like a translation and it isn't believable at all as an utterance. It is important to realize that this utterance implies negation without explicitly saying it. The illocutionary force in Effy's utterance will condition the response given by Dom.
Que amable, pero no gracias.	The implicature is explicitly stated in the translation to avoid it sounding unnatural. This should not pose a problem for the viewers.

14 00:04:41,343 --> 00:04:44,840 Well, I'm around, you know. Just in case you fancy a quick one...	14 00:04:41,343 --> 00:04:44,840 Bueno, estaré cerca, tú sabes. Sólo en caso de que necesites una rapidita...
The translation faces the following issues: 1. Mistranslation of a colloquial phrase. 2. Inadequate translation of an innuendo. 3. No cohesion with the next subtitle.	1. The colloquial phrase 'I'm around' means that Dom is offering his help if Effy needs him and that she should just ask. The translation is not effective, as it causes a loss in meaning. 2. The phrase quick one, is a sexual innuendo. In this case Dom used a poor choice in words which leads to a humorous situation. The translation keeps the innuendo in Spanish and that is correct. 3. However it has no cohesion with the next subtitle, and for this reason it is an incorrect rendering.
Ya sabes dónde encontrarme. Por si necesitas un rapidito.	The proposal takes these three dots into account. It uses a colloquial phrase equivalent in Spanish. It keeps the innuendo but it does so in a way that keeps the cohesion with the following subtitle.

15 00:04:45,150 --> 00:04:48,950 Quick once... Er... I... Once around the finance world	15 00:04:45,150 --> 00:04:48,950 Uno rapida... eh, yo... en el mundo financiero
1. Filler words are translated. 2. The cohesion in terms to the previous subtitle is lacking.	1. Filler words should be omitted as the non-linguistic elements take care of this in the image. 2. The cohesion in regards to subject-verb agreement are inadequate.
Un curso rapidito. Del mundo financiero.	The word <i>curso</i> is added to compensate for the innuendo which may have been lost in translation. It is also cohesive as later on in the episode Dom actually gives Effy a lesson on the financial world.

16 00:04:48,950 --> 00:04:51,190 a la Dominic!	16 00:04:48,950 --> 00:04:51,190 a la Dominic
The subtitle translation is carried out literally, but the meaning is lost.	The phrase 'a la' is taken from French and it means to the style of. In Spanish there is an equivalent phrase inherent to the language. Therefore the translation has to be done taking this into consideration.
Al puro estilo de Dominic.	The equivalent phrase is used, it sounds like an original and can be understood by a greater amount of viewers than if it would be translated literally like the fan subtitle proposed.

17 00:04:51,190 --> 00:04:55,190 Thank you, Dom.	17 00:04:51,190 --> 00:04:55,190 Gracias, Dom.
Correct translation.	The translation is simple enough to do it
18 00:05:01,150 --> 00:05:03,639 Watch it, mate!	18 00:05:01,150 --> 00:05:03,639 ¡Cuidado, amigo!
The translation is done literally and it is correct, but it sounds slightly strange.	The translation is correct but it sounds awkward, therefore the proposal will address this unnaturalness.
¡Cuidado!	The second portion of the subtitle is omitted not for space restraints but rather for believable reading and effects.

19 00:05:03,790 --> 00:05:07,790 Oh, my God. He is so tragic!	19 00:05:03,790 --> 00:05:07,790 Oh, Dios mío. ¡Él es tan trágico!
The choice of a word is not adequate: <i>trágico</i> The translation of filler words should not be done.	The unconventional meaning of the word tragic in this case is what causes the error. In British English the word tragic in this case means clumsy, awkward. A literal translation into Spanish causes a huge loss in what is originally said.
Dios mío. ¡Es tan torpe!	The word <i>torpe</i> is a good equivalent to what the original text wanted to portray. The filler words are omitted and a simple subtitle with sense and meaning is produced.

20 00:05:08,950 --> 00:05:11,776 You look like a horse when you laugh down your nose like that.	20 00:05:08,950 --> 00:05:11,776 Te ves como un caballo cuando reís así por la nariz.
The translation has 2 problems: 1. Literal translation leads to the incorrect word use. 2. Use of a verb incorrectly.	1. In order to be an adequate subtitle, it should be read fluently. The use of the construction <i>te ves</i> is correct, yet nobody would produce an utterance like that. 2. The correct use of the verb is <i>ríes</i> , not <i>reís</i> which is a variation used in the Argentine dialect.
Pareces caballo Cuando te ríes así.	The proposal changes the construction <i>te ves</i> for the word <i>pareces</i> , the correct verb is used and the last phrase is omitted as it can be observed in the screen and unnecessary wording when the action is present is one of the things advised against in subtitling.

#### 2.4.4. Scene 4

Scene 4: 00:05:33,150- 00:06:36,957; Subtitles: 12
The scene happens in two locations, the first is back in the office where Victoria asks Effy to stay late at work and write up a report. The second location is outside a bar where Effy hands in the report she typed to Victoria.

1 00:05:33,150 --> 00:05:36,550 Leave it with me.	1 00:05:33,150 --> 00:05:36,550 Vete conmigo.
The fixed phrase is mistranslated, meaning is lost.	The fixed phrase leave it with me means that a person will take care of a task or a favor. In this case, Victoria says that she will handle the report and then delegates it to Effy.  The translator misunderstood the meaning and produced a faulty rendering.
Yo me encargaré.	The proposed alternative takes care of this mistake and creates a correct subtitle.

2 00:05:36,550 --> 00:05:39,270 Effy - I know this is really shitty	2 00:05:36,550 --> 00:05:39,270 Effy - Sé que esto es realmente una mierda.
The translation is correct, but the use of a taboo word should be avoided.	As we stated previously the translation of taboo words into Spanish should be avoided. The fan subtitle opts for a literal translation of the taboo term which will be shocking for the viewer.

Effy, sé que es mucho pedir,	Through a compensation, the taboo term is avoided. The meaning manages to be kept. The use of the intensifier <i>mucho</i> is what helps compensate the loss of the taboo word.
3 00:05:39,270 --> 00:05:41,950 but I really need the monthly report documented by tonight.	3 00:05:39,270 --> 00:05:41,950 Pero necesito el informe mensual documentado para esta noche.
The only problem here is the use of a capital letter when the previous sentence wasn't finished.	This is not a translation mistake, but rather a mistake in presentation.
pero necesito el informe documentado esta noche.	The proposal simply corrects this punctuation issue and omits a word which isn't necessary for the sake of brevity.
4 00:05:41,950 --> 00:05:44,590 Any chance you could just knock it out now?	4 00:05:41,950 --> 00:05:44,590 ¿Alguna posibilidad de que pudieras rematarlo ahora?
The translation has two issues: 1. The translation of the phrase knock it out is erroneous. 2. The structure sounds strange as it isn't something that would be naturally uttered.	1. To knock it out, is a colloquial phrase that means to do it. The translator misinterpreted the meaning and translated it into an informal word that is completely void of meaning. 2. The structure is far too mechanical and literal. In Spanish rarely, if ever, will a sentence begin with the word <i>alguna</i> .
¿Puedes hacerlo ahora?	The translation of the misinterpreted phrase was corrected, additionally the structure was shortened and structured in a way that reads as an original.
5 00:05:44,590 --> 00:05:46,990 Sure. I'll just, erm, e-mail it.	5 00:05:44,590 --> 00:05:46,990 Claro. Yo solo, eh, lo enviaré.
The translation has two issues: 1. It unnecessarily translates filler words. 2. It omits the second part of the sentence without having to.	1. The translation of filler words in subtitle is not necessary, they should be disregarded. 2. The omission of the word e-mail causes a break in the cohesion of the discourse. It is easy and necessary to include it.
Claro. Lo enviaré por correo electrónico.	The proposal disregards the filler words, and includes the term e-mail. Additionally the pronoun is omitted to add naturalness.

6 00:05:46,990 --> 00:05:50,990 We'll be at the drinks thing so maybe you can just pop it down.	6 00:05:46,990 --> 00:05:50,990 Estaremos en donde las bebidas así que tal vez puedas ir.
1. Once again the culturally accepted phrase is translated in a very awkward manner. 2. Additionally, the second part of the subtitle is misunderstood and therefore mistranslated.	1. The drinks thing in British English refers to a gathering at the bar. The subtitle translates it literally which makes it sound strange and causes a loss in meaning. 2. The second part of the subtitle in Spanish has an implicature that was not present in the original. In the original Victoria requests for Effy to leave the report after she finishes at the bar, the subtitle implies that Victoria is inviting Effy to the bar.
Estaremos en el bar, tal vez me lo puedas entregar ahí.	This translation shortens the phrase and modulates the original phrase. It keeps the correct meaning. The second part of the subtitle is corrected so that the original purpose of the subtitle remains without any additional implicature present.

7 00:05:52,282 --> 00:05:53,478 Is that OK?	7 00:05:52,282 --> 00:05:53,478 ¿Está bien?
Correct translation.	Usually the norm dictates that universal words such as ok should not be translated. However, in this case the translator has adequately opted against this norm. It generates greater understanding.

8 00:05:54,282 --> 00:05:55,423 Fine.	8 00:05:54,282 --> 00:05:55,423 Bien.
Literal translation causes a break in the cohesion of discourse.	The literal translation is incorrect as it fails to answer the question asked in the previous subtitle.
Sí.	The proposal is a translation which appropriately answers the question presented in the previous subtitle.

9 00:06:25,070 --> 00:06:28,310 You're amazing. Thank you so much.	9 00:06:25,070 --> 00:06:28,310 Eres increíble. Muchas gracias.
Correct translation.	The translation is handled well, it sounds like normal discourse.

10 00:06:28,310 --> 00:06:30,670 Perfect.	10 00:06:28,310 --> 00:06:30,670 Perfecto
Correct translation.	Literal translation which fulfills its purpose.

11 00:06:31,070 --> 00:06:33,910 - Did you want to come in for a drink? - No, I'm fine.	11 00:06:31,070 --> 00:06:33,910 - ¿Te gustaría venir por unos tragos? - No, estoy bien.
The translation has two issues: 1. The translation sounds like a translation rather than an original. 2. The literal translation of the second line is inappropriate in the circumstance.	1. The phrase <i>venir por unos tragos</i> sounds fabricated, unnatural and it will be obtrusive to the viewer, an alternative that carries the same meaning should be considered. 2. The literal translation is incorrect as it fails to answer the question asked in the previous subtitle.
-¿Te gustaría beber algo? - No, gracias.	Through a change in verb, the utterance is fixed to sound more natural. The proposal is a translation which appropriately answers the question presented in the previous subtitle.

12 00:06:33,910 --> 00:06:36,957 See you tomorrow.	12 00:06:33,910 --> 00:06:36,957 Nos vemos mañana.
Correct translation.	The subtitle is adequately handled, nothing should be changed.

#### 2.4.5. Scene 5

Scene 5: 00:07:47,561- 00:08:47,950; Subtitles: 17
The scene takes place at Effy's house. It introduces, Naomi as a new character and it gives an introductory indication on their personality types.

1 00:07:47,561 --> 00:07:51,282 All right, Effy?	1 00:07:47,561 --> 00:07:51,282 ¿Todo bien? ¿Effy?
Correct translation. Slightly out of sync <sup>9</sup> .	The subtitle appears too early on the screen, it is bothersome for the viewer as it anticipates what will be said without there being any acoustic sounds.
(Correct the subtitle sync with the audio)	This will fix the issue and allow for the subtitle to not draw the attention of the viewer.

2 00:07:53,231 --> 00:07:55,428 Hey, where have you been?!	2 00:07:53,231 --> 00:07:55,428 Hey, ¡¿Dónde has estado?!
There are two issues with this subtitle: 1. The ongoing problem with translating filler words. 2. The incorrect use of punctuation.	1. The filler word is used, which is a recurring problem in this particular fan subtitle. The norm states that such words should not be translated for subtitle adaptations. 2. Subtitling guidelines require for correct punctuation to be used. The use of both the exclamation mark and the question mark are a mistake.
¿Dónde has estado?	In the proposed alternative, the filler word is omitted, additionally the punctuation is corrected. This will not alter the understanding of the manner in which the phrase was uttered, as the pitch and intonation allow for the viewer to understand the manner in which it was said.

3 00:07:57,190 --> 00:07:58,230 Working.	3 00:07:57,190 --> 00:07:58,230 Trabajando.
Correct translation	The simple nature of a single word translation makes this subtitle adequate.
4 00:07:58,230 --> 00:08:01,070 Effy! Are you joining us on the juice?	4 00:07:58,230 --> 00:08:01,070 Effy! ¿Te uniré a nosotros en la juerga?
There are three dots that have to be made in this case: 1. There is a typographical error in this subtitle in the word <i>unirá</i> .	1. The word <i>unirá</i> is the conjugation of the third person singular, when it should be conjugated in the second person singular. However; this mistake is not caused due to a lack of grasp on the language but rather by a typographical error.

<sup>9</sup> It is worth mentioning, that due to the incorrect syncing of the first subtitle in the scene the rest of the scene will have an out of syncing issue. For this reason this problem is persistent throughout Scene #5 and will not be mentioned in every subtitle.

<p>2. The translator has adequately understood the slang used here.</p> <p>3. Punctuation.</p>	<p>2. Understanding the slang was quite difficult here, the term juice refers to alcohol. The translator has understood this and through modulation the meaning is kept. The only issue here is the choice of words which is far too dialectal and may cause a lack of understanding for the general Spanish speakers.</p> <p>3. In Spanish exclamation marks have to be opened and closed. However in this case, the exclamation marks are unnecessary.</p>
<p>Effy. ¿Te unirás a nuestra fiesta?</p>	<p>The punctuation issues are fixed here, the modulation of the fan subtitles is kept, but the choice of words has been modified.</p>

<p>5</p> <p>00:08:01,070 --&gt; 00:08:02,830</p> <p>You seem to be doing all right without me.</p>	<p>5</p> <p>00:08:01,070 --&gt; 00:08:02,830</p> <p>Parece que estás haciendo Todo bien sin mí.</p>
<p>The meaning of the original phrase is maintained in the subtitle, but the choice of words and the structure make it seem like it is a machine translation.</p>	<p>The unnatural structure of the utterance will have a negative impact on the viewer. This will cause an interruption in the natural flow of things and will distract the viewer from the images.</p>
<p>Parece que están bien sin mí.</p>	<p>The backbone of the fan subtitle is kept, but a few changes are made. Omitting certain words that make it sound like a translation was key to produce an adequate subtitle.</p>

<p>6</p> <p>00:08:02,830 --&gt; 00:08:06,830</p> <p>Oh, we started at two. I am gone, mate, I'm fuckin' gone.</p>	<p>6</p> <p>00:08:02,830 --&gt; 00:08:06,830</p> <p>Oh, empezamos a las dos. Me fui, amigo, estoy jodidamente desaparecido</p>
<p>This subtitle has issues at almost every level.</p> <ol style="list-style-type: none"> <li>1. The number of subtitle lines.</li> <li>2. The inappropriate translation of a taboo term.</li> <li>3. The literal nature of the translation causes a loss in meaning.</li> </ol>	<ol style="list-style-type: none"> <li>1. According to subtitling regulations, the number of subtitling lines per frame should not exceed two. This one has three lines which takes up too much space on the screen.</li> <li>2. The taboo term in English is used as an intensifier. It is translated literally into Spanish. The term in Spanish is not only not used but it is also a taboo. This causes the viewer to feel uncomfortable.</li> <li>3. The literal translation causes the real intention of the utterance to be lost. The speaker wants to relay the fact that he is drunk to the listener (Effy). The inadequate manner in which this is handled causes an absolute loss in meaning.</li> </ol>

Empezamos a tomar a las dos. Estoy muy ebrio.	The subtitle lines are decreased to two in order to comply with rules. The translation of the taboo term used in English as an intensifier is translated into a non-taboo intensifier in Spanish. Through compensation, the word <i>tomar</i> is added to relay the information correctly, and the non-literal translation of the phrase I'm gone combines with this in order to establish a meaningful subtitle.
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7 00:08:06,910 --> 00:08:08,390 Congratulations.	7 00:08:06,910 --> 00:08:08,390 Felicitaciones.
Correct translation	The simple nature of a single word translation makes this subtitle adequate.

8 00:08:08,390 --> 00:08:09,358 You all right?	8 00:08:08,390 --> 00:08:09,358 ¿Estás bien?
Correct translation	The simple nature of a single word translation makes this subtitle adequate.

9 00:08:10,230 --> 00:08:13,010 - How was work? - Fine.	9 00:08:10,230 --> 00:08:13,010 - ¿Qué tal el trabajo? - Bien.
Correct translation	The simple nature of a single word translation makes this subtitle adequate.

10 00:08:13,274 --> 00:08:15,350 Pub's too expensive so we came back here.	10 00:08:13,274 --> 00:08:15,350 Los pubs son muy caros así que volvimos.
1. The culturally ambiguous term pub is untouched. 2. The location deixis that exists through the use of the word here.	1. The term pub is an English term. It means: "(Brit) Formal name: public house a building with a bar and one or more public rooms licensed for the sale and consumption of alcoholic drink, often also providing light meals" <sup>10</sup> It is left

<sup>10</sup> Taken from: <http://dictionary.reference.com/browse/pub>

	<p>untouched in the translation which may cause a problem in understanding.</p> <p>2. Through the support provided by non-verbal elements in the image, there is no deixis which means that the translation was done correctly.</p>
Los bares son muy caros, así que volvimos.	The only change made was the translation of the term pub into the widely understood term <i>bar</i> in Spanish. This means that any Spanish speaker will be able to understand what the word means.

11 00:08:15,350 --> 00:08:18,270 Save enough money to pay the rent?	11 00:08:15,350 --> 00:08:18,270 Guardaste dinero suficiente para pagar la renta
The translation is done well, the only issue is with idiosyncratic word order.	The noun ( <i>dinero</i> ) precedes the adjective ( <i>suficiente</i> ) in this translation. In discourse it tends to be the other way around. The adjective should precede the noun.
Guardaste suficiente dinero para pagar la renta.	The word order is inverted in order to make it sound more natural. Additionally the number of characters in each line is modified so their presentation is more uniform.

12 00:08:18,270 --> 00:08:21,030 Potentially. Sit down, have a beer.	12 00:08:18,270 --> 00:08:21,030 Potencialmente. Siéntate. Toma una cerveza.
Once again the translation is correct, but the choice of words is poor.	The word potentially is translated literally which makes the translation sound far too formal and unnatural in discourse.
Eso creo. Siéntate. Toma una cerveza	Through the choice of a phrase that means the exact same thing, but is commonly used in discourse the translation reads as an original as opposed to as a mechanically handled translation.

13 00:08:21,080 --> 00:08:23,218 Want one?	13 00:08:21,080 --> 00:08:23,218 ¿Quieres uno?
There is a problem in gender agreement.	The indefinite pronoun <i>un-o</i> would imply that the referent it is talking about is a masculine noun.

	However, the referent it is talking about is a feminine noun.
¿Quieres una?	The only change made is done by changing the indefinite pronoun from the masculine into the feminine ( <i>un-a</i> ).

14 00:08:33,047 --> 00:08:36,270 Wait, wait, wait, wait, wait, wait. Look, have this.	14 00:08:33,047 --> 00:08:36,270 Espera, espera, espera, espera, Mira, toma esto.
The subtitle is correct, but repetition should not be translated.	When a word is repeated various times, they should be condensed into one repetitions as the non-verbal aspects of the images compensate for this fact and allow for understanding.
Espera, espera. Mira, toma esto.	The number of repetitions of the word is reduced to one which makes the subtitle less obtrusive for the viewer.

15 00:08:36,390 --> 00:08:41,830 - Naomi, you got any food? - Yes, plenty. What do you fancy?	15 00:08:36,390 --> 00:08:41,830 - Naomi, tienes algo de comer? - Sí, mucho. Qué se te apetece?
Punctuation is an issue here.	Question marks in Spanish require an opening mark and a closing mark.
-Naomi, ¿tienes algo de comer? -Sí, mucho. ¿Qué se te apetece?	Punctuation issues are addressed in the subtitle alternative.

16 00:08:42,230 --> 00:08:44,950 We got, er... steak.	16 00:08:42,230 --> 00:08:44,950 Tenemos, em... bistec.
1. Filler words shouldn't be translated. 2. Word choice. Specific rather than general.	1. Filler words should not be translated, they are compensated by the acoustic soundtrack and should be omitted. 2. The subtitle prefers a term specific to a type of meat. This may cause problems in understanding. For this reason an alternative should be proposed.
Tenemos, carne.	The proposal eliminates the filler words and proposes a specific term <i>carne</i> . This allows for a wider understanding of the subtitle.

17 00:08:44,950 --> 00:08:47,772 Where the fuck did that come from?	17 00:08:44,950 --> 00:08:47,772 De dónde diablos salió esto?
The translation correctly deals with a taboo term. Punctuation has to be corrected.	The translation deals with a taboo term and it uses a non-taboo word that portrays the same meaning as an alternative while maintaining the same illocutionary force.  Question marks in Spanish require an opening mark and a closing mark.
¿De dónde diablos salió esto?	Punctuation issues are addressed in the subtitle alternative.

#### 2.4.6. Scene 6

Scene 6: 00:09:41,059- 00:10:57,270; Subtitles: 22
The scene takes place in Effy's room. Initially Effy hears a conversation between Naomi and Emily. Naomi walks into the room where she has a deep conversation with Effy about her relationship.

1 00:09:41,059 --> 00:09:42,430 Where the fuck have you been?	1 00:09:41,059 --> 00:09:42,430 ¿Dónde diablos haz estado?
There are two things to take into consideration. 1. The wrong verb is used. 2. A repetitive word, which was used in the previous subtitle was also used in this case.	1. Instead of using the conjugated form of the verb <i>haber</i> , the translator used the conjugated form of the word <i>hacer</i> .  2. The word diablos as an interjection, was used in the previous subtitle, while this is not necessarily wrong, in order to avoid repetitive terms, an alternative interjection will be established.
¿Dónde rayos has estado?	The proposed translation uses the conjugation of the correct verb, and additionally uses a different interjection with the same illocutionary force as the one used in the translation. This establishes a new word, which will not deviate the viewer from the images.

2 00:09:42,430 --> 00:09:44,870 Sorry. I've had people round. Couldn't hear my laptop.	2 00:09:42,430 --> 00:09:44,870 Lo siento. Tenia gente alrededor. No podía escuchar mi computadora.
The main problem with this subtitle is the misunderstanding of the phrase to have people round, which leads to an incorrect and very literal translation.	The phrase 'to have people round' is a colloquial way of saying that you have guests in your house. The translator failed to understand this and produced an incorrect rendering. The translator provided a literal translation, term by term, which produced a collective loss in meaning of the phrase and therefore of the subtitle as a whole.
Lo siento. Tenía invitados. No podía escuchar mi computadora.	The proposed alternative decodes the meaning of the phrase and translates what the phrase means as a whole, thus keeping the meaning of the original.

3 00:09:44,870 --> 00:09:47,510 Is this you trying to prove a point? It's fucking hard here.	3 00:09:44,870 --> 00:09:47,510 ¿Estás tratando de demostrar algo? Es jodidamente difícil aquí.
The translator understood the original text and its meaning, but failed to produce a text that sounds like an original rather than a translation.	It is important to understand what is happening in order to approach this subtitle. Emily believes that Naomi is not answering her calls to prove a point (that she should not live far away) which leads her to complain to her. Additionally she wants to say that being apart is not only hard for Naomi, but for both of them. The translator understood this, but the fact that he is bound by faithfulness to the original led to a literal meaningless translation.
¿Qué me quieres decir con esto? Tú sabes lo difícil que es estar lejos.	The alternative proposal is definitely a new creation. It is bound by the meaning of the original, but it takes a completely different turn in regards to structure and word usage. This is one of the first examples of total creation that still remains faithful to the original.

4 00:09:47,510 --> 00:09:50,030 - Sorry! - I just want to speak to my girlfriend!	4 00:09:47,510 --> 00:09:50,030 - ¡Lo siento! - ¡Yo solo quería hablar con mi novia!
Should omit the pronoun.	The subtitle has been carried out well. In the second line the only thing that could be done is for the pronoun to be dropped.
- ¡Lo siento! - ¡Solo quería hablar con mi novia!	The pronoun has been dropped, to resemble oral language and discourse.

5 00:09:50,030 --> 00:09:52,150 I'm speaking to you now. I'm just tired!	5 00:09:50,030 --> 00:09:52,150 Estoy hablando contigo ahora. ¡Sólo estoy cansada!
The translation is correct, the length and authenticity of the first line will be discussed.	The translation is handled correctly. The only small change that will be carried out is in regards to the length of the first line in order to make it sound authentic and believable.
Estamos hablando ahora. ¡Solo estoy cansada!	Through a transposition on the inflection of person on the verb, the sentence sounds much more natural and authentic.

6 00:09:52,150 --> 00:09:54,190 You're not tired, you're stoned. Again!	6 00:09:52,150 --> 00:09:54,190 No estás cansada, estás drogada. ¡Otra vez!
Correct translation.	The subtitle is handled efficiently.

7 00:09:54,190 --> 00:09:55,870 Call me when you can be bothered.	7 00:09:54,190 --> 00:09:55,870 Llámame cuando no estés molesta.
The cultural load of this utterance is not understood by the translator which leads to an erroneous translation.	In British English the term 'can be bothered' means 'when you care enough (to do something)'. The translator has misunderstood this and carried out a literal translation based on what he thinks it means.
Llámame cuando en verdad quieras hablar.	The proposed alternative decodes the meaning of the phrase and translates what the phrase means as a whole, thus keeping the meaning of the

	original. In order to comply with character length, it has been divided into two subtitle lines.
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8 00:09:55,896 --> 00:09:58,270 Ems? Ems?	8 00:09:55,896 --> 00:09:58,270 ¿Ems? ¿Ems?
Correct translation.	The translation is handled adequately. The repetition of the terms enhances the image and this is why it's kept.

9 00:09:58,270 --> 00:09:59,510 Fuck's sake!	9 00:09:58,270 --> 00:09:59,510 ¡Por amor a Dios!
Correct translation.	The original text uses a taboo word. The translator translated it keeping the meaning but without recurring to the use of a taboo word in Spanish.  This is an appropriate translation, but the sheer fact that it's the first time that this has been done, determines that it was not a conscientious effort.

10 00:09:59,532 --> 00:10:02,590 Don't you dare.	10 00:09:59,532 --> 00:10:02,590 Ni se te ocurra.
Correct translation.	The fixed phrase present in the original text has been understood by the translator who has translated it into a fixed phrase with the same meaning in the target text.

11 00:10:06,830 --> 00:10:08,990 - Eff? - I'm asleep.	11 00:10:06,830 --> 00:10:08,990 - ¿Eff? - Estoy durmiendo.
The translation is correct.	The translator did a good job translating this part of the discourse, as it sounds natural.

12 00:10:08,990 --> 00:10:11,413 Oh, fine - fuck you, then.	12 00:10:08,990 --> 00:10:11,413 Oh, bien – vete a la mierda entonces.
1. Filler words and interjections should not be translated. 2. The use of taboo terms in the target text.	1. Filler words should be omitted in accordance to subtitling norms. 2. The translation of taboo terms in the target language should be avoided in order to not produce an unnecessary awkwardness to the viewer.
Está bien. Púdrete entonces.	The filler words are omitted and the taboo word is not translated and instead a less severe word that carries the same force and meaning is used.

13 00:10:22,830 --> 00:10:24,910 - She's going to dump me. - No, she's not.	13 00:10:22,830 --> 00:10:24,910 - Ella va a dejarme. - No, ella no lo hara.
Pronouns should be dropped. Orthography.	The use of pronouns when they can be dropped makes the utterance sound unnatural and not native. Additionally there is an orthographic mistake in the word <i>hará</i> , it is missing the accent mark over the letter a.
-Va a dejarme. -No, no lo hara.	The pronouns have been dropped in both lines. Additionally the orthographic mistake has been fixed.

14 00:10:24,910 --> 00:10:27,950 - New York's full of hot dykes. - Emily doesn't like hot dykes.	14 00:10:24,910 --> 00:10:27,950 - Nueva york está lleno de pijas calientes. - A Emily no le gustan las pijas calientes.
This is a case where the translator misunderstood the original utterance and decided to create a new phrase which has completely failed.	In order to understand the error we must understand the original text. 'New York's full of hot dykes'. A dyke is a slur that is used to refer to a lesbian. Therefore the sentence is trying to say that there are many attractive lesbians in New York. The translator tried to create his own translation which would be compensated by the following subtitle; however, its excessive use of taboo terms and its outright rude structure causes discomfort to the viewer.
-Por una mujer guapa y exitosa. -A Emily no le atraen mujeres así.	A new creation which moves significantly away from the original is proposed. The creation omits the location presented in the original due to space

	restraints. Additionally it doesn't mention the term lesbian as the context of the story should compensate for this. Finally the subtitle is reduced, but it will be compensated by the cohesion that it will have with the following subtitles.
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15 00:10:27,950 --> 00:10:31,270 She likes useless stoners like you.	15 00:10:27,950 --> 00:10:31,270 A ella le gustan las drogadiclas inservibles como tú.
The translation manages to keep the meaning but the choice in words is not adequate.	The term <i>inservible</i> is far too strong for this particular exchange. Additionally the structure and word choice will be changed due to the compensation that this subtitle will have in regards to the previous one.
A ella le atraen las drogadiclas inútiles como tú.	The proposal presents the same word ( <i>atraer</i> ) as the previous subtitle in order to create cohesion, additionally the term <i>inservible</i> is changed for <i>inutil</i> and pluralized in order to have the correct grammatical structure.

16 00:10:32,316 --> 00:10:36,830 Mmm, yeah. Yeah. She loves me.	16 00:10:32,316 --> 00:10:36,830 Sí. Sí. Ella me ama.
The repetition of words should be avoided.	The non-verbal elements in this particular utterance don't require the repetition of the term. Meaning is kept through visualization and repetition would be an obstruction.
Sí. Ella me ama.	The repetitive term is omitted.

17 00:10:36,830 --> 00:10:39,562 Weirdly, yes.	17 00:10:36,830 --> 00:10:39,562 Extrañamente, si.
Correct translation.	The literal translation in this particular case works.

18 00:10:40,336 --> 00:10:41,856 I'm going to go see her.	18 00:10:40,336 --> 00:10:41,856 Voy a ir a verla.
The verb translation is literal and could cause problems.	The phrase 'to go see her' means to visit her, not to literally see her. The literal translation in this case might be confusing to the viewer.
Voy a ir a visitarla.	The alternative proposal decodes the meaning of the phrase and uses a verb that will not cause difficulties in understanding to the viewers. For this reason, the verb <i>visitar</i> is preferred.

19 00:10:41,950 --> 00:10:44,590 I need some fanny time soon or I'm going to burst into flames.	19 00:10:41,950 --> 00:10:44,590 Necesito pronto un poco de tiempo de diversión o voy a estallar en llamas.
There is a complete misunderstanding of the meaning of the original. The literal manner in which the translation was carried led to a translation that makes no sense whatsoever.	The whole meaning of the phrase is sexual. Naomi is trying to say (through the use of euphemisms and metaphors) that she needs to get some intimate time with her girlfriend because she feels the physical and sexual urge to do so and failure to do it would drive her crazy.
Necesito acostarme con ella o me volveré loca.	The proposal uses a euphemism for sex in Spanish, without it being overly taboo. Additionally it uses a metaphor to compensate for the metaphor that is used in the original. This will have cohesion with the following subtitle.

20 00:10:44,590 --> 00:10:48,590 Romantic. You might need to get a job first.	20 00:10:44,590 --> 00:10:48,590 Romántico. Quizás necesites un trabajo primero
1. Misunderstanding of a sarcastic phrase. 2. Omission of a key word.	1. The translator fails to detect the sarcasm denoted by the tone and intonation in Effy's voice. A literal translation that is lacking in compensation for this is produced. 2. The word get is omitted in the translation in order to make it sound like discourse, however it doesn't read well and may cause confusion.
¡Qué romántica! Quizás necesites conseguir trabajo primero.	The proposal addresses the sarcasm through the use of punctuation in order to attempt to carry the sarcastic meaning which will hopefully be grasped by the viewer. It includes the omitted

	work in order to produce a subtitle without ambiguity.
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21 00:10:49,430 --> 00:10:52,759 I think I'm going to be a stand-up comedian.	22 00:10:49,430 --> 00:10:52,759 Creo que seré una comediante de stand up.
Inclusion of every word, literally causes a disturbance in the reading of the translation.	Literal translations often cause confusion in readers. The need to keep it faithful causes unnecessary elements to be included.
Creo que seré comediante.	Through a simplification, the 'stand-up' part of the original is omitted without any real loss in meaning that would hinder the viewer.

22 00:10:53,270 --> 00:10:57,270 Brilliant. Go to sleep now.	22 00:10:53,270 --> 00:10:57,270 Brillante. Ahora vete a dormir.
Correct translation.	The translation is adequate in terms of the situation.

#### 2.4.7. Scene 7

Scene 7: 00:12:04,890- 00:12:39,777; Subtitles: 12
The scene takes place at the Hewitt Maurice firm where Effy has a short interaction with Victoria. This is the beginning of the animosity between them both.

1 00:12:04,890 --> 00:12:06,730 Jane, Jane... Jane, Jane, Jane!	1 00:12:04,890 --> 00:12:06,730 Jane, Jane... Jane, Jane, Jane!
There is a punctuation mistake.	In Spanish, exclamation marks have to be opened and closed. In terms of the use of repetitions, subtitling norms state that they should be avoided. In this case, due to the change in the tone, volume and intonation of the soundtrack the repetition is more than adequate.
Jane, Jane... ¡Jane, Jane!	The punctuation error has been fixed in the proposed subtitle, for the sake of symmetry and length, one repetition has been omitted.

<p>2</p> <p>00:12:06,730 --&gt; 00:12:10,090</p> <p>Jane, the idea is that you're conscious enough to answer the phone, remember?</p>	<p>2</p> <p>00:12:06,730 --&gt; 00:12:10,090</p> <p>Jane, la idea es que estés lo suficientemente consciente para responder el teléfono, ¿recuerdas?</p>
<p>There are various issues with this subtitle.</p> <ol style="list-style-type: none"> <li>1. Subtitling guidelines state that there should be a maximum of two subtitle lines per frame. In this case there are three.</li> <li>2. Each subtitling line should be a maximum of 35 characters long.</li> <li>3. The choice of words sounds too literal which causes a problem at the time of reading.</li> </ol>	<ol style="list-style-type: none"> <li>1. The three subtitling lines that this frame display is a gross error as it breaks one of the main rules of subtitling by distracting the viewer.</li> <li>2. In addition to there being too many lines, the existing lines are far too long. The first is 45 characters long and the second is 39.</li> <li>3. The literal nature in which this translation has been handled causes the previous two problems, additionally the use of the word <i>consciente</i> makes the translation to read as a translation, which will distract the viewer and cause a loss in concentration. Additionally the verb that is traditionally used in Spanish is <i>contestar</i> when referring to the phone.</li> </ol>
<p>La idea es que estés despierta para contestar el teléfono.</p>	<p>Space restraints force for a simpler and condensed version of the original. In the first place, the referent has been removed as the context of the images allows for the viewer to understand. The word choice has been altered in order to establish a more natural utterance. Additionally, the rhetorical question has been removed as it won't affect the understanding in a negative manner. Finally the subtitling rules have been met by a reduction of subtitle lines and number of characters per line.</p>

<p>3</p> <p>00:12:10,090 --&gt; 00:12:13,090</p> <p>- I'm sorry, I had a...</p> <p>- Associates' meeting in five. You ready?</p>	<p>3</p> <p>00:12:10,090 --&gt; 00:12:13,090</p> <p>-Lo siento, tuve un... - Reunión de Asociados a las cinco. ¿Estás listo?</p>
<ol style="list-style-type: none"> <li>1. The way the subtitles are structured cause an issue at the moment of understanding.</li> <li>2. There is a lack of understanding of the second line which causes a mistranslation.</li> <li>3. Gender agreement.</li> </ol>	<ol style="list-style-type: none"> <li>1. In order to fit in the translation into two subtitling lines, the translator has chosen to put two different speakers in one same translation line, this causes a problem as it is difficult to determine what one of the speakers says and what the other said.</li> <li>2. The translator misunderstood the phrase 'in five' which means in five minutes. The misunderstanding is due to the difficulty in grasping prepositions.</li> </ol>

	3. In the original, Victoria asks Effy if she is ready. There is a lack of gender agreement in the question.
-Lo siento tuve... -Hay reunión en cinco ¿estás lista?	The proposal generalizes the type of meeting, as it is not intrinsic for understanding, that the viewer know this. In second place, the phrase 'in five' has been translated adequately through the use of an equivalent. The gender agreement has been fixed. Finally, each subtitle line fits the 35 character rule and there is only one speaker per subtitle line.

4 00:12:13,090 --> 00:12:16,090 Victoria? Victoria?	4 00:12:13,090 --> 00:12:16,090 ¿Victoria? ¿Victoria?
Correct translation.	The subtitle has been handled adequately.

5 00:12:16,090 --> 00:12:18,210 I've been looking through the monthly reports	5 00:12:16,090 --> 00:12:18,210 He estado buscando en los informes mensuales
The translator didn't understand the meaning of the verbal construction.	The construction of the verb be + looking + the adverb through means revising. The translator has failed to understand this and has produced a general translation.
He estado revisando los informes mensuales.	The proposed alternative has addressed this mistranslation in order to produce a subtitle which transmits the meaning.

6 00:12:18,210 --> 00:12:19,850 - and the one from last night... - Why?	6 00:12:18,210 --> 00:12:19,850 - y en el de anoche... - ¿Por qué?
The translation is correct, but there is a problem with failure to capitalize the first letter of the sentence.	Subtitles have to follow grammar rules. Capitalization is not the exception.
-Y en el de anoche... -¿Por qué?	The proposal fixes the simple capitalization mistake.

7 00:12:19,850 --> 00:12:23,370 I just have. But, look, look - there's been a mistake.	7 00:12:19,850 --> 00:12:23,370 Sólo lo hice. Pero mira, mira hay un error.
The translation is fine, but the repetition of terms should be avoided.	The meaning of the translation is done well, the only problem is the failure to omit repetition.
Sólo lo hice. Pero mira, hay un error.	The repeated term is omitted and the subtitle division is slightly modified in order to give it a more sober look.

8 00:12:23,370 --> 00:12:27,370 The monthly figures in the emerging sectors haven't been updated.	8 00:12:23,370 --> 00:12:27,370 Las cifras mensuales de los sectores emergentes no han sido actualizado.
The translation has an issue with agreement in number between the noun and the verb.	The agreement in number between the number and the verb is incorrect. The noun is in the plural and the verb doesn't reflect this.  The first subtitle line exceeds the character norm (35 maximum) by two. However due to it being a rare occurrence rather than common practice, the excess will be maintained.
Las cifras mensuales de los sectores emergentes no han sido actualizados.	The proposal fixes the problem regarding agreement and leaves the rest of the subtitle untouched.

9 00:12:27,570 --> 00:12:31,370 See there? Couldn't some of the investors think we're trying to hide something?	9 00:12:27,570 --> 00:12:31,370 ¿Lo ves? ¿No podrían algunos inversores pensar que estamos tratando de ocultar algo?
The subtitle lines exceed the character limit by too much.	The translation is correct, the term <i>inversor</i> is preferred as <i>inversionista</i> is too long. A condensation of this while keeping the meaning of the subtitle is necessary.
¿Ves? Algunos inversores podrían pensar que ocultamos algo.	The proposal condenses the whole original. The first question is kept and through a modulation, the second question is changed into a statement, where through the pragmatics of the situation and the perlocutionary response received in the next subtitle compensates for this shift.

10 00:12:31,370 --> 00:12:35,370 I'm sure it's fine. But thank you, you know, for trying.	10 00:12:31,370 --> 00:12:35,370 Estoy segura está bien. pero gracias, sabes, por tratar.
The translation is missing a word to be correct. There is a capitalization mistake.	The translator understood the meaning but missed a word at the time of typing. This causes the translation to be incorrect, due to a lack of editing.  Capitalization must be carried out in subtitles.  The syncing of the subtitle is slightly early.
Estoy segura está bien. Pero gracias, ya sabes, por tratar.	The proposal includes the missing word. It fixes the capitalization problem and it changes the layout of the subtitles to make it more symmetrical. Additionally the syncing will be fixed in the product.

11 00:12:35,756 --> 00:12:37,584 - Mark? - Yo.	11 00:12:35,756 --> 00:12:37,584 - Mark? - Yo.
1. Punctuation is incorrect. 2. The response is completely out of line in terms of natural responses given in this context.	1. In Spanish, question marks should be opened and closed. 2. The response given to this question is not done well, it fails to understand the original response and produces a terrible translation.
¿Mark?	The second subtitle line is omitted as 'yo' in English is a word void semantically speaking, this omission will be compensated in the following subtitle.

12 00:12:38,210 --> 00:12:39,777 Boys...	12 00:12:38,210 --> 00:12:39,777 - Chicos...
The translation is correct.	The translation has been handled well, but in order to compensate for the
Vamos chicos.	The addition of a word compensates for the loss of a subtitle line in the previous frame. Additionally it is an expansion as it explicitly states the illocutionary force in writing.

### 2.4.8. Scene 8

Scene 8: 00:12:50,690- 00:14:38,450; Subtitles: 34

The scene takes place in a boardroom where Victoria as an analyst is discussing the monthly reports written by Effy. Who is taking notes as a secretary, in the meeting, Victoria takes credit for the information that Effy gave her which then makes Effy angry as she storms off.

<p>1 00:12:50,690 --&gt; 00:12:52,410 Er, yeah, so the figures</p>	<p>1 00:12:50,690 --&gt; 00:12:52,410 Eh,sí, entonces las cifras</p>
<p>1. The translation of filler words which have no semantic load. 2. The subtitle line should have correct punctuation.</p>	<p>1. The translation of filler words should be avoided in subtitling, as they don't transmit any meaning and the time that it takes to read them distracts the viewer from the images. 2. In this case the subtitle continues onto the following frame, but there is a lack of punctuation at the end of the line. Punctuation in subtitling is important, as having it facilitates the understanding process for the viewer.</p>
<p>En relación a las cifras...</p>	<p>The alternative proposal omits the filler words and uses the three dots at the end to indicate that the phrase will continue in the following frame. Due to the omission of the filler words, the subtitle had to be re-organized and the choice of words changed in order for it to sound like an utterance.</p>

<p>2 00:12:52,410 --&gt; 00:12:54,850 that have come down from upstairs are, erm...</p>	<p>2 00:12:52,410 --&gt; 00:12:54,850 que han estado bajando son, eh...</p>
<p>1. The translation of filler words. 2. Complete misinterpretation of the meaning of the original.</p>	<p>1. The translation of filler words should be avoided in subtitling, as they don't transmit any meaning and the time that it takes to read them distracts the viewer from the images. 2. The translator has failed to understand the meaning of the original text. In order to determine his error we must analyze and understand the phrase. The translator had an issue with the word upstairs up to the point where he omits it and creates a different scenario. The original meaning in the text is that the figures referred to in the previous subtitle have been given to them by the accounting department upstairs. This deixis in location is complemented by a gesture made by the actor. This</p>

	was not grasped by the translator so an incorrect interpretation was carried out. His interpretation was that the figures had dropped. This interpretation; however, doesn't affect the understanding and on the other hand is a valid creation, which will be used.
...que han estado bajando...	The proposal uses the creation provided by the translator as it's an unobtrusive rendering of an utterance which carries little importance to the plot. The filler words have been omitted, as has the word <i>son</i> . Finally, the correct punctuation has been used to avoid any misunderstanding.

3 00:12:54,850 --> 00:12:56,730 Hang on a second. Let me find them.	3 00:12:54,850 --> 00:12:56,730 Espera un segundo. Déjame encontrarlas.
Correct translation. Too long.	The translation is correct, but subtitling standards state that there should be a maximum of 35 characters per subtitle line. This line has 39 characters.
Espera un segundo. Déjame encontrarlas.	The simple solution of breaking up the two sentences into two different subtitle lines fixes the issue.

4 00:13:00,610 --> 00:13:02,570 Yeah, Appendix 16.	4 00:13:00,610 --> 00:13:02,570 Sí, Apéndice 16.
Correct translation.	The literal translation in this case adequately relays the information.

5 00:13:02,570 --> 00:13:05,490 Er... as you can see, the growth is negative, which we like,	5 00:13:02,570 --> 00:13:05,490 Eh... como puedes ver, el crecimiento es negativo, por lo que nos gustaría,
1. Translation of semantically void words. 2. Gross misinterpretation of sentence construction. 3. Incorrect punctuation.	1. The translation of filler words should be avoided in subtitling, as they don't transmit any meaning and the time that it takes to read them distracts the viewer from the images. 2. The translator makes a mistake in decoding the following construction: 'which we like'. This means that they like it. The translator translates it as if it

	<p>would be the idiom 'would like' which expresses desire. This is a gross misinterpretation as it causes an incorrect translation which causes a loss in understanding to the viewer. Additionally the figures are related to the debt, and this should be stated as there is a huge difference between growth in sales and growth in debt.</p> <p>3. The punctuation doesn't follow the grammatical guidelines which must be followed.</p>
<p>Como vemos, el crecimiento de la deuda es negativo. Esto es bueno...</p>	<p>The new subtitle, omits the filler words and uses the correct punctuation. The original meaning of the utterance is fixed so it is an accurate representation of what is really being said. The term debt is included to clarify any possible confusion.</p>

<p>6 00:13:05,490 --&gt; 00:13:09,090 and we're in a position to short it, so...</p>	<p>6 00:13:05,490 --&gt; 00:13:09,090 y estamos en una posición para resumirlo, entonces...</p>
<p>Misinterpretation of the original text.</p>	<p>This is a continuation of the previous subtitle, which means that the misunderstanding of the previous original causes an erroneous rendering here. Due to the fact that these two subtitles are bound there must be cohesion between them. For this reason a creation based on the previous translation is necessary.</p>
<p>...ya que tenemos la posibilidad de saldarla, y...</p>	<p>The creation is proposed as it transmits the original meaning and more importantly it is cohesive with the previous subtitle. The use of the punctuation enhances the non-linguistic untranslatable elements, which enhances the viewer's enjoyment.</p>

<p>7 00:13:09,090 --&gt; 00:13:10,650 Yeah, it's good.</p>	<p>7 00:13:09,090 --&gt; 00:13:10,650 Sí, está bien.</p>
<p>The translation is correct.</p>	<p>The translation is correct, but due to the changes that have been carried out in the previous two subtitles it is no longer cohesive. For this reason an alternative subtitle has to be created.</p>
<p>...en conclusion está bien.</p>	<p>The changes made to the previous two subtitles mean that any subtitle that is linked to them requires tinkering in order to make it understandable. This alternative proposal keeps the meaning while changing the form in order to fulfill this.</p>

8 00:13:10,650 --> 00:13:12,610 Mark, what the fuck is up with you?	8 00:13:10,650 --> 00:13:12,610 Mark, ¿qué diablos pasa contigo?
Correct translation.	The translation has adequately addressed the taboo word and changed it to a term that carries a similar force but that will not be offensive to the viewer.

9 00:13:12,610 --> 00:13:17,146 Er... John McAndrew came in from Miami last night.	9 00:13:12,610 --> 00:13:17,146 Eh...John McAndrew llegó de Miami anoche.
Translation of semantically void words.	The translation is correct, but the semantically void words should not be used.
Eh...John McAndrew llegó de Miami anoche.	The proposal simply eliminates the filler words.

10 00:13:17,172 --> 00:13:20,210 - He's such a dick. - Well, I ended up with him,	10 00:13:17,172 --> 00:13:20,210 - Él es un idiota. - Bueno, yo terminé con él,
1. Failure to drop the pronoun when required. 2. Literal translation of a phrase that can't be translated literally.	1. In both subtitling lines, the failure to drop the pronoun would make it redundant. In the first line, the subject is identifiable through previous context. In the second line the conjugation of the verb makes the pronoun redundant. 2. The translator has carried out a literal translation of the phrase 'ended up out'. This phrase is a colloquial phrase in British English which omits the word 'going'. If the translator understood this, he would've translated accordingly.
-Es un idiota. -Bueno, termine saliendo con él...	The new subtitle drops the redundant pronouns and includes the omitted word in English to make an adequate subtitle, finally since the phrase continues in the following frame, the use of the three dots is necessary.

11 00:13:20,210 --> 00:13:22,130 and stayed out with him and, er...	11 00:13:20,210 --> 00:13:22,130 y me quedé con él y, em...
1. Translation of semantically void words.	1. The translation of filler words should be avoided in subtitling, as they don't transmit any meaning and

<p>2. Incorrect punctuation.</p> <p>3. Incorrect translation due to a misunderstood implicature.</p>	<p>the time that it takes to read them distracts the viewer from the images.</p> <p>2. The phrase continues from the previous line so the three dots at the beginning and end will be required.</p> <p>3. The original text has an implicature in what is being overtly said. The implicature in this case is that Mark stayed out late because he went out with the man from Miami. The literal nature of the translation does not take this implicature into account.</p>
<p>...y nos quedamos hasta muy tarde, y...</p>	<p>The proposal uses punctuation to continue the flow of what Mark is saying and in the manner that he is saying it. Filler words have been omitted, and the implicature has been decoded and explicitly stated to avoid any misunderstanding.</p>

<p>12</p> <p>00:13:22,130 --&gt; 00:13:25,570</p> <p>Save it for your wife.</p> <p>Come on, what have you got?</p>	<p>12</p> <p>00:13:22,130 --&gt; 00:13:25,570</p> <p>Guárdalo para tu esposa.</p> <p>Vamos, qué tienes?</p>
<p>Incorrect translation due to a misunderstanding of a cultural phrase.</p>	<p>The translator has carried out a literal translation of the phrase 'save it' which means save your excuses. This has led to a literal translation which makes absolutely no sense. For this reason, and in order to maintain the cohesion with the previous subtitle and the context in general a new creation must be proposed.</p>
<p>Ahórrate las excusas para tu esposa y dime que piensas.</p>	<p>The two sentences are combined into a single one to add fluidity. Instead of using a question, a question phrased as a statement is preferred. The phrase is disambiguated and phrased in a structure which simplifies understanding.</p>

<p>13</p> <p>00:13:25,570 --&gt; 00:13:28,650</p> <p>Yeah. Er... basically, we should do it.</p>	<p>13</p> <p>00:13:25,570 --&gt; 00:13:28,650</p> <p>Si. Em... Básicamente, deberíamos hacerlo.</p>
<p>Translation of semantically void words.</p>	<p>The translation of filler words should be avoided in subtitling, as they don't transmit any meaning and the time that it takes to read them distracts the viewer from the images.</p>
<p>Sí. Básicamente creo que deberíamos hacerlo.</p>	<p>The filler words are omitted in the proposal and in order to be cohesive with the previous subtitle the structure is slightly changed and a word is added.</p>

14 00:13:28,650 --> 00:13:31,290 Great. Any problems in legal?	14 00:13:28,650 --> 00:13:31,290 Genial. Algunos problemas legales?
The translation of the meaning is correct, but at a cohesion and agreement level there are some issues.	The translation of the meaning was handled adequately, but the cohesion that it should have with the following subtitle is lacking.
Genial. ¿Hay algún problema legal?	The subtitle proposal modifies the pluralized form into the singular in order for the next subtitle to make sense.

15 00:13:31,290 --> 00:13:33,130 No. No problem. We're compliant.	15 00:13:31,290 --> 00:13:33,130 No. Ningún problema. Estamos satisfechos.
The subtitle is correct.	Once the changes have been made to the previous subtitle, this one is cohesive and logical and requires no further movement.

16 00:13:33,130 --> 00:13:37,102 Great. I think that's it. Thanks, Mark. That was shit.	16 00:13:33,130 --> 00:13:37,102 Genial. Creo que es todo. Gracias, Mark. Eso fue una mierda.
The translation of taboo words should be avoided.	The translation of the taboo term will cause discomfort for the reader. Therefore an alternative has to be drafted, one that will still carry the force of the original without being as offensive.
Creo que eso es todo. Gracias Mark. Eso estuvo malísimo.	The meaning is kept, and through the magnification of the adjective through the use of a superlative, there is compensation in force and meaning. The first sentence is cut out due to space restraints. This creation of the subtitle will have an impact on the response.
17 00:13:37,378 --> 00:13:39,010 - But accurate. - Congratulations.	17 00:13:37,378 --> 00:13:39,010 - Pero correcto. - Felicitaciones-
The subtitle is correct in terms of it being a response to the previous original subtitle.	The fact that the previous subtitle was a creation based on the original meaning, means that this subtitle can no longer function as part of the flow of the conversation. A new creation has to be thought of.

<p>-Al menos lo logré. -Felicitaciones.</p>	<p>The new subtitle presents a new response, which sounds natural within the context. Additionally, it is worth mentioning that the second subtitle line is sarcastic, and will tie in with the sarcastic tone of the following subtitle. While it should work in theory, this is the first subtitle line which generates doubt on whether the viewer will understand this sarcasm present or will take it as a literal utterance.</p>
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<p>18 00:13:39,010 --&gt; 00:13:41,490 Have a cookie. OK, that's everything.</p>	<p>18 00:13:39,010 --&gt; 00:13:41,490 Tengo una galleta. OK, eso es todo.</p>
<p>1. Gross misunderstanding of a sarcastic phrase. 2. Translation of a universally understood term.</p>	<p>1. The term 'have a cookie' is a sarcastic way of congratulating someone for carrying out a task that they should not be congratulated for. The translator has misunderstood this and translated it literally which makes the phrase lose its meaning and look completely out of place within the conversation. 2. Subtitling guidelines establish that universally understood terms such as 'OK' should not be translated. The viewer hears the term and understands it. The only exception to this rule would be when the conventional meaning of the word varies.</p>
<p>¿Quieres una medalla? Eso es todo.</p>	<p>The sarcastic term is translated by the use of an equivalent in the hope that the viewer will detect this as sarcasm and the purpose of the original is understood. Furthermore, the universally understood term has been omitted.</p>

<p>19 00:13:41,490 --&gt; 00:13:44,850 Let's keep the energy up, guys. End of quarter is fast approaching.</p>	<p>19 00:13:41,490 --&gt; 00:13:44,850 Mantengamos, la energia chicos. El final del trimestre se acerca rápidamente.</p>
<p>Correct translation. Issues with character limits. Orthographical mistake.</p>	<p>The translation is correct, the character limit in line two is exceeded by 10 characters. There is a mistake in the word <i>energia</i>, it is missing the accent marker over the letter i.</p>
<p>Mantengamos, la energía chicos. El final del trimestre se acerca.</p>	<p>The orthographical mistake is corrected in the new subtitle, the final adverb is removed in order to make up for space constraints.</p>

20 00:13:44,850 --> 00:13:47,753 - Sorry, Jake, just one thing... - What is it?	20 00:13:44,850 --> 00:13:47,753 -Lo siento, Jake, solo una cosa... -¿Qué es?
Correct translation, awkward structure for discourse.	The meaning of the translation is kept, and is even understandable. The only issue here is that it fails to read as an original and that may make the viewer lose focus on what is happening on screen.
-Lo siento, Jake, tengo una duda. -¿Cuál?	Through the preference of the use of a specific word ( <i>duda</i> ) instead of an abstract term ( <i>cosa</i> ) the translation flows better. In addition, the second subtitle line must change in order to respond to this proposal. Finally, the subtitle sounds much more natural like an original.

21 00:13:48,168 --> 00:13:50,250 There's been a fuck-up with the emerging market numbers.	21 00:13:48,168 --> 00:13:50,250 Ha habido un problema con los números emergentes del mercado.
1. Conjugation of the verb. 2. Incorrect terminology in regards to the jargon. 3. Length.	1. The verb is conjugated in the perfect present, when a better alternative would be to conjugate it in the indicative present. 2. Different professions have different terminology and jargon. In this case the literal translation of the word numbers does not suffice as there is a more pertinent term that can be used which applies to the financial jargon. 3. The length of the characters in each line surpasses the 35 character limit.
Hay un problema con las cifras del mercado emergente.	The alternative uses the conjugation in the indicative present, it fixes the terminology using the word <i>cifras</i> instead of <i>números</i> . These changes allow for it to comply with the limit of characters.

22 00:13:50,250 --> 00:13:51,610 How do you mean?	22 00:13:50,250 --> 00:13:51,610 ¿Qué quieres decir?
Correct translation.	The translator understood the cultural utterance and produced an adequate translation.

23 00:13:51,610 --> 00:13:55,610 They haven't been updated. They don't reflect the returns at all.	23 00:13:51,610 --> 00:13:55,610 No han sido subidos. Ellos no Muestran los beneficios del todo.
1. The literal translation makes the subtitle awkward. 2. Misunderstanding in the denotative meaning of a word. 3. Incorrect terminology in regards to the jargon.	1. The literal translation that has been carried out in this particular subtitle, means that the sentence reads in an unnatural manner. The structure and word choice changes should address this issue. 2. The word updated has different denotative meanings (dictionary entries) in this case the entry relevant for computer science was used instead of the normal entry. This affects the sentence as it's the wrong choice of words. 3. In the financial world, the term returns refers to the profit that has been obtained. The word choice used in this case is an entry for returns but it is not applicable in this context.
No han sido actualizadas. No reflejan las ganancias.	The proposal uses the correct meanings in translation that are applicable to the financial world. This makes the sentence correct and natural at the same time.

24 00:13:59,507 --> 00:14:01,878 - Has this gone out yet? - No.	24 00:13:59,507 --> 00:14:01,878 - ¿Ha salido esto todavía? - No
Misunderstanding of the verb phrase.	The verb phrase 'go out' has a whole variety of meanings that are encompassed within this one phrase. It is the job of the translator to determine what the original phrase means and re-code it so that it makes sense in the target language. In this case, the translator has chosen to do a literal translation and the meaning has been lost.
-¿Ya enviaron este informe? -No	The translation fixes this by disambiguating the verb phrase to its correct meaning (to be passed to someone's possession) and re-coding its meaning into a phrase in the target language.
25 <sup>11</sup> 00:14:02,518 --> 00:14:04,930 Fine. Mark?	25 00:14:02,518 --> 00:14:04,930 Bien. ¿Mark?

<sup>11</sup> It is worth mentioning that once the subtitling sync was carried out, this option was not viable, due to syncing issues, for this reason the subtitle in the CD will be different to the one in this analysis.

Literal translation that doesn't adequately relay what is being said.	This is the first of four subtitles that are dependent on each other. These four subtitles have been translated literally and there is little to no cohesion between them. The creation of new subtitles which are cohesive must be handled.
Mark esto es lo que debes hacer.	The original subtitle is short, but in order to adequately handle the information a new creation is done which will affect the following subtitles.

26 00:14:04,930 --> 00:14:08,130 Send that back upstairs, find the fucking author of it, and fire them.	26 00:14:04,930 --> 00:14:08,130 Envía eso de vuelta arriba Busca al puto autor, y quémalo.
1. Literal translation of terms. 2. Inappropriate translation of a taboo word. 3. Lack of cohesion and naturalness.	1. The term fire them as a metaphor is misunderstood and is translated literally. Which is one of the occasions when a translation loses logic and unwillingly becomes humorous. 2. Taboo words should be avoided in the translation and for this reason the taboo word is omitted. 3. Due to the creation of a new subtitle in #25, the whole structure has to be changed in order to maintain the cohesion and naturalness of the subtitle.
Busca al responsable de este informe y despídelo.	The literal term is translated correctly in the proposal. The taboo term is simply omitted without there being a loss in meaning or illocutionary force. Finally the structure of the subtitle reflects the change in the flow which has been established since subtitle number 25.

27 00:14:08,130 --> 00:14:09,370 Then you get it amended.	28 00:14:08,130 --> 00:14:09,370 Luego debes modificarlo.
The translation is correct.	The translation is correct, but due to the changes that have been made previously it has to be slightly changed.
Luego debes arreglar esto.	The meaning is the same, but the choice of words is different, this is not due to a mistake but rather due to a flow that should be continued.

28 00:14:09,370 --> 00:14:12,050 - We're not running a pissing Ponzi here. - Yeah, got it.	28 00:14:09,370 --> 00:14:12,050 - Aquí no está pasando un maldito Ponzi. - Sí, lo entiendo.
The main problem lies in the literal translation of a term that is inherent to English.	The literal translation of a name with so much baggage as 'Ponzi' is handled incorrectly. In order to understand why it's wrong a little definition of the term is necessary. Ponzi is the shortened variation of Ponzi Scheme which is essentially a fraudulent pyramid scheme. It can be understood in English when the name is used, but in Spanish it won't happen. This is an example of cultural untranslatability mixed with textual untranslatability.
-Aquí no estamos estafando a nadie. - Sí. Lo entiendo.	Through a transposition, the noun is changed into a verb. This technique allows for the meaning to be transferred by turning a specific type of scheme into a generalized word ( <i>estafar</i> ). The rest of the subtitle is maintained.

29 00:14:12,050 --> 00:14:13,970 Good.	29 00:14:12,050 --> 00:14:13,970 Bien.
Correct translation.	The subtitle is simple and correct.

30 00:14:13,970 --> 00:14:15,993 Thank you.	30 00:14:13,970 --> 00:14:15,993 Gracias.
Correct translation.	The subtitle is carried out well.
31 00:14:17,250 --> 00:14:18,930 Get me Chris on the phone, tell him...	31 00:14:17,250 --> 00:14:18,930 Pon a Chris en el teléfono, cuéntale.
Correct translation, punctuation error.	The translation is correct, but has a slight problem with punctuation.
Pon a Chris al teléfono y cuéntale.	The subtitle is kept almost the same. Certain modifications have been carried out which aid the flow of the conversation and fix the punctuation error.

32 00:14:20,370 --> 00:14:24,370 What would I do without you? Well done.	32 00:14:20,370 --> 00:14:24,370 ¿Qué haría sin ti? Bien hecho.
Literal translation.	The literal translation carried out in the second subtitle line in the translation sounds very forced.
¿Qué haría sin ti? Buen trabajo.	An equivalent term is used which makes it sound much more natural.

33 00:14:24,450 --> 00:14:28,450 Can we have coffees in Jake's office, please? Decaf for me.	33 00:14:24,450 --> 00:14:28,450 Puedes traer cafés a la oficina de Jake por favor? Descafeinado para mí.
The subtitle lines are too long.	The second subtitle line exceeds the character limit by 2, a few cuts are made to words that won't alter the meaning.
¿Puedes traer cafés a la oficina por favor? Descafeinado para mí.	By removing the name of who the office belongs to, the subtitles comply with the regulations in character length.

34 00:14:32,650 --> 00:14:38,450 - They want coffee. - Who does?	34 00:14:32,650 --> 00:14:38,450 - Ellos quieren café. - ¿Quién?
1. Pronoun drop. 2. Subject agreement.	1. Spanish is a pro-drop language which means that due to the conjugation of verbs, pronouns are not needed. 2. The subject that the question in subtitle line is referring to does not reflect, in number, the adequate pluralization.
- Quieren café. -¿Quiénes?	In the proposal, the pronoun is dropped to avoid redundancy and the question adequately agrees with the subject it is referring to.

#### 2.4.9. Scene 9

Scene 9: 00:15:11,570- 00:16:02,488; Subtitles: 17
The scene takes place when Effy goes into the building where Dom works as a research strategist. Due to registrations in the financial world she is not allowed in the building which causes for a funny scene between Dom and a colleague heightening his social awkwardness.

1 00:15:11,570 --> 00:15:12,810 Hi.	1 00:15:11,570 --> 00:15:12,810 Hola.
Correct translation.	No mistakes made.

2 00:15:12,810 --> 00:15:16,490 Effy! Oh! Oh, no.	2 00:15:12,810 --> 00:15:16,490 ¡Effy! ¡Oh! Oh, no.
1. Unnecessary repetition of terms. 2. Inadequate translation of an interjection.	1. In subtitling, terms shouldn't be repeated, the non-verbal language present in the video compensates for this. 2. The translation of the interjection is done literally and this sounds unnatural in the target language.
¡Effy! ¡Ay no!	The repetition is omitted and the interjection is translated in a manner in which it would sound natural in Spanish.

3 00:15:16,490 --> 00:15:19,450 It's OK. You... you're not supposed to be in here.	3 00:15:16,490 --> 00:15:19,450 Está bien. Tú... No se supone que estés aquí.
The translation is handled adequately but it reads forcefully.	Although the translation is adequate and correct, once it is visualized on screen it is hard to read due to the excessive amount of punctuation.
Está bien. No deberías estar aquí.	Through the elimination of the pronoun and the division of the subtitle lines into two, easy to read, sentences the subtitle is easier to read and understand.

4 00:15:19,450 --> 00:15:21,610 I know, but you said you were around,	4 00:15:19,450 --> 00:15:21,610 Lo sé, pero tú dijiste que estabas en la vuelta,
The literal translation of the subtitle causes a rift in understanding. Pro-noun drop.	The term 'to be around' which means to be available is misunderstood by the translator and is translated literally. This produces a subtitle which makes no sense especially with the choice

	of preposition that is employed. In addition, the pronoun is not dropped as it should be.
Lo sé, pero dijiste que te busque.	The proposal drops the pronoun to avoid the redundancy and the term 'to be around' is translated as ' <i>que te busque</i> ' which is a similar equivalent which in this case will be functional.

5 00:15:21,610 --> 00:15:25,770 - and I need a drink right now. - Right. Right, yeah, of course.	5 00:15:21,610 --> 00:15:25,770 - Y necesito un trago ahora mismo. - Sí. Sí, por supuesto.
Correct translation.	The repetition of terms here is necessary as it allows to heighten the nerves that Dom is feeling.

6 00:15:25,770 --> 00:15:29,330 But... hedge funders are not allowed in here.	6 00:15:25,770 --> 00:15:29,330 Pero... Los financiadores no están permitidos aquí.
1. The translation of a term is incorrect in regards to its context. 2. The structure of the sentence makes it read as a translation.	1. The term hedge funders is translated as <i>financiadores</i> this is not a very good choice as it is not a common word used in Spanish, the alternative <i>inversionistas</i> would be preferable as it is a common word which can be applied to this context. 2. The structure of the sentence is not one that would be heard in a conversation.
Pero... Aquí no se permiten inversionistas.	The proposal fixes the incorrect terminology and accepts the alternative presented in point 1. Through an inversion the order of the sentence is altered so it sounds like an original, authentic, native utterance.

7 00:15:29,330 --> 00:15:31,330 She works in a hedge fund?	7 00:15:29,330 --> 00:15:31,330 ¿Ella trabaja en un fondo de inversión?
Correct translation.	The translation of the terminology is correct and a good subtitle is produced.

8 00:15:31,330 --> 00:15:34,210 Bloody fuck, Dom!	8 00:15:31,330 --> 00:15:34,210 ¡Maldita sea, Dom!
Correct translation.	Once again the translator has managed to translate a taboo term in a manner which doesn't offend or cause discomfort to the viewer.

9 00:15:34,210 --> 00:15:36,450 - She's looking, she's... - She's not looking!	9 00:15:34,210 --> 00:15:36,450 - Ella está viendo, ella est... - ¡Ella no está viendo!
1. Pro-drop. 2. Confusing presentation.	1. Pronouns should be dropped in cases where they are redundant, like in this case. 2. In order to represent, textually, exactly how much social anxiety the situation is experiencing. This is valid but the manner in which it is done is confusing to the reader.
-¡Está viendo todo! -¡No está viendo nada!	The proposal drops the redundant pronouns and gives it a more sober look. In order to compensate for the loss in the textualization of the social anxiety that was presented in the fan subtitle proposal, the words <i>todo</i> and <i>nada</i> which are absolute terms are used and the sentence uses exclamation marks.

10 00:15:36,450 --> 00:15:38,690 - She's not looking. Are you? - Listen...	10 00:15:36,450 --> 00:15:38,690 - Ella no está viendo. ¿Lo estás? - Escucha ...
1. Pro drop. 2. Unnatural expression.	1. Pronouns should be dropped in cases where they are redundant, like in this case. 2. In the first subtitle line, the tag question which is translated literally doesn't sound like a question that would be made by a native Spanish speaker. This draws the viewer's attention to the subtitle which can cause a loss in meaning.
-No está viendo nada. ¿No cierto? -Escucha...	The pronoun is dropped to avoid redundancy in this proposal and the tag question is replaced for a tag question that is used frequently by native speakers. Furthermore, the absolute term <i>nada</i> is added in order to create fluency in the reading and be cohesive with the previous subtitle.

11 00:15:38,690 --> 00:15:42,690 Do you want to go for a drink or not? I need your help.	11 00:15:38,690 --> 00:15:42,690 ¿Quieres ir por un trago o no? Necesito tu ayuda.
Correct translation.	Simple literal translation produces an adequate subtitle.

12 00:15:44,490 --> 00:15:46,650 You didn't see her. All right, Kevin?	12 00:15:44,490 --> 00:15:46,650 Tú no la viste. ¿Verdad, Kevin?
Correct translation.	The literal translation in this case is appropriate.

13 00:15:46,650 --> 00:15:48,530 I quite clearly saw her.	13 00:15:46,650 --> 00:15:48,530 Claramente la vi.
The translation of the meaning is correct but there are structural issues.	The structure of this subtitle makes it sound mechanical and unbelievable.
La vi claramente.	Through an inversion, the proposal takes a mechanical sounding utterance into an utterance that would be believable.

14 00:15:48,530 --> 00:15:52,871 And I saw what you did on the sims last week... with the thing.	14 00:15:48,530 --> 00:15:52,871 Y yo vi lo que hiciste en los Sims la semana pasada ... Con la cosa.
1. Non-linguistic untranslatability. 2. Misunderstanding of the meaning.	1. This subtitle relies heavily on the non-verbal communication going on. As Dom utters the phrase he points at the computer. The original assumes that the viewer will be able to understand that they work in financial simulations which is why then he uses the shortened version of the word simulator. 2. The translator didn't understand this assumption made by the author, which is why he keeps the shortened version of the word simulator but capitalizes the S. The translator believed this to be an inter-textual element in relation to the popular video game The Sims. He creates an

	inter-textual element that shouldn't be there in the first place.
Y yo vi lo que hiciste en los simuladores la semana pasada.	The assumption made in the original is understood as is evident in the new proposal. The term sims is not shortened and translated in full without the reference to the videogame.

15 00:15:54,490 --> 00:15:58,090 Yeah - keep your mouth shut.	15 00:15:54,490 --> 00:15:58,090 Sí, Mantén tu boca cerrada.
Failure to follow the cohesion of the normal conversation.	The translation of this subtitle is not cohesive in relation to the previous subtitle which causes a rift in understanding on behalf of the viewer.
Así que mantén tu boca cerrada.	The subtitle proposal addresses this problem and produces a subtitle line which ties in the previous subtitle in with this one. It also compensates for the loss in force (threatening) that may have happened in the previous subtitle.

16 00:15:58,090 --> 00:15:59,690 Let's go.	16 00:15:58,090 --> 00:15:59,690 Vámos.
Correct translation.	Easy translation done correctly.

17 00:16:00,678 --> 00:16:02,488 Where are we going?	17 00:16:00,678 --> 00:16:02,488 ¿A dónde estamos yendo?
Correct translation.	Easy translation done correctly.

### 2.4.10. Scene 10

Scene 10: 00:16:18,690- 00:17:17,051; Subtitles: 21
Effy and Dom go to her apartment where she meets Naomi.

1 00:16:18,690 --> 00:16:21,890 This is a really nice place. Very... warm.	1 00:16:18,690 --> 00:16:21,890 Éste es un lugar agradable. Bastante... Cálido.
Unnecessary use of punctuation.	The translation is correct, but the use of the three dots in the second subtitle line is unnecessary and should be replaced by a comma.
Éste es un lugar agradable. Bastante, cálido.	The punctuation is corrected in the proposal, and the comma is added.

2 00:16:21,890 --> 00:16:24,303 It's very expensive.	2 00:16:21,890 --> 00:16:24,303 Es bastante caro.
Correct translation.	The translation is adequately handled.

3 00:16:25,436 --> 00:16:29,003 - All right? - Naomi, this is Dominic.	3 00:16:25,436 --> 00:16:29,003 - ¿De acuerdo? - Naomi, este es Dominic.
Misinterpretation of a greeting.	The translator misinterprets the English greeting which is presented here. All right is a colloquial way of greeting a person in Britain. <sup>12</sup> A literal translation is preferred to an equivalent or similar greeting in Spanish.
-¿Cómo están? -Naomi este es Dominic.	The alternative proposal gives a greeting in Spanish which is more or less equivalent. It fulfills the communicative effort presented in the original without resorting to a literal translation.

<sup>12</sup> "All right- used to greet someone at the same time as asking if they are well." Cambridge Dictionary Online.

4 00:16:29,355 --> 00:16:31,012 Dominic!	4 00:16:29,355 --> 00:16:31,012 ¡Dominic!
Correct translation.	The subtitle fulfills the punctuation rules and is correct.

5 00:16:31,054 --> 00:16:33,970 Dominic... Who the fuck are you, Dominic?	5 00:16:31,054 --> 00:16:33,970 Dominic... ¿Quién diablos eres tú, Dominic?
Correct translation.	The translator adequately handles the taboo term and produces an equivalent yet non-obtrusive subtitle.

6 00:16:33,970 --> 00:16:37,690 I'm a research strategist.	6 00:16:33,970 --> 00:16:37,690 Soy un estratega de investigación.
Unnecessary inclusion of an indefinite article.	In Spanish the indefinite article is not necessary when an utterance like this is made. For example: Soy doctor, soy inversionista, etc.
Soy estratega de investigación.	The proposed alternative omits the indefinite article in order to produce a correct rendering.

7 00:16:37,690 --> 00:16:41,050 Well, fuck me. What is that?	7 00:16:37,690 --> 00:16:41,050 Bueno no me jodas. ¿Qué es eso?
Inadequate translation of a taboo word.	The translation of taboo terms in the target language should be avoided in order to not produce an unnecessary awkwardness to the viewer. An alternative word that carries a similar force should be found.
No me digas. ¿Qué es eso?	This proposal adapts the subtitle through the choice of words. The taboo term is avoided and the meaning and force is kept.

8 00:16:41,050 --> 00:16:43,530 I, er... research stuff...	8 00:16:41,050 --> 00:16:43,530 Yo, eh... investigo cosas...
Translation of semantically void words.	Semantically void words should be omitted as the video compensates for their omission.
Yo investigo cosas...	The proposal keeps the translation the same, with the exception of the filler word. The use of punctuation indicates that the following subtitle will be closely related to this one and that the phrase continues.

9 00:16:43,530 --> 00:16:45,210 er... strategically.	9 00:16:43,530 --> 00:16:45,210 eh... estratégicamente.
Translation of semantically void words.	Semantically void words should be omitted as the video compensates for their omission.
...estratégicamente.	The proposal omits the filler word to comply with subtitling guidelines.

10 00:16:45,210 --> 00:16:48,490 I thought you said they were all dicks.	10 00:16:45,210 --> 00:16:48,490 Pensé que habías dicho que todos eran idiotas.
The translation is carried out in a literal manner and the meaning is not clear.	The original text uses a presupposition in the fact that it uses the pronoun they to refer to Effy's coworkers. The translation makes the same presupposition but upon reading it, there may be an issue in understanding.
Pensé que habías dicho que todos tus compañeros eran idiotas.	The proposal explicitly states this presupposition so that there is no confusion. This is done through the translation technique called reinforcement where additional yet vital information is given.

11 00:16:48,490 --> 00:16:52,490 No, I work in a completely different building, so...	11 00:16:48,490 --> 00:16:52,490 No, yo trabajo en un edificio Totalmente diferente ...
1. Grammar. 2. Punctuation.	1. The subtitle fails to use a lower case letter in the first letter of the second subtitle line as it is a continuation of the first line.

	2. The use of the three dots is unnecessary here as the sentence comes to a full stop.
No, yo trabajo en un edificio totalmente diferente.	The proposal simply corrects these two mistakes as the translation of meaning was fine.

12 00:16:52,690 --> 00:16:54,290 Ugh...	12 00:16:52,690 --> 00:16:54,290
Correct translation.	There is no subtitle as the non-verbal images make up for this omission.

13 00:16:54,290 --> 00:16:55,930 Are you all right?	13 00:16:54,290 --> 00:16:55,930 ¿Estás bien?
Correct translation.	The subtitle is accurate.

14 00:16:55,930 --> 00:17:00,607 Yeah, just a, erm, hysterical dyke, apparently.	14 00:16:55,930 --> 00:17:00,607 Sí, sólo eh, histéria lesbiana, aparentemente.
1. Translation of semantically void words. 2. Unnatural utterance.	1. Semantically void words should be omitted as the video compensates for their omission. 2. The whole utterance sounds unnatural, like if something is missing.
Sí, solo es mi histéria lesbiana aparentemente.	The proposal eliminates the filler words and through a reinforcement using the possessive pronoun makes the statement sound much more natural.

15 00:17:00,865 --> 00:17:02,290 Is that a thing?	15 00:17:00,865 --> 00:17:02,290 ¿Eso es algo real?
Correct translation.	The subtitle is handled well.

16 00:17:02,290 --> 00:17:05,490 I'm a hormone hypochondriac, doctor said.	16 00:17:02,290 --> 00:17:05,490 Soy una hipocondríaca hormonal dijo mi doctor.
Incorrect structure.	The translation is correct, but the structure is not a Spanish structure.
Mi doctor dijo que soy una hipocondríaca hormonal.	Through an inversion, which positions the noun phrase first, the structure becomes natural.

17 00:17:05,490 --> 00:17:06,890 Attention seeker.	17 00:17:05,490 --> 00:17:06,890 Buscadora de atención.
Literal translation.	The literal manner in which this translation is carried out produces a loss in meaning. Therefore a creation has to be produced which will transmit the original meaning.
¿Para llamar la atención?	The proposed translation is a free creation, it shifts from the phrase format into the question format. It relays the information and will have an impact on subtitle #18.

18 00:17:06,890 --> 00:17:09,250 That's right. Takes creative vision. Spliff?	18 00:17:06,890 --> 00:17:09,250 Eso es verdad. Tiene visión creativa. ¿Un porro?
Uncohesive literal translation.	Due to the change in the previous subtitle, this translation is not cohesive. Therefore an adaptation has to be made.
Si, ya me conoces. ¿Porro?	The proposal establishes cohesion with the previous subtitle and is carried out in a free manner.

19 00:17:09,250 --> 00:17:11,810 No. We've got stuff to do.	19 00:17:09,250 --> 00:17:11,810 No. Tenemos cosas que hacer.
Correct translation.	The translation is correct. The syncing is slightly late which will be fixed in the subtitling software.

20 00:17:11,810 --> 00:17:14,410	20 00:17:11,810 --> 00:17:14,410
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What, right now? Yep. Come on, Dom.	- ¿Qué ahora? - Sí. Vamos, Dom.
Correct translation.	The translation is accurate.

21 00:17:14,410 --> 00:17:17,051 I've been on my own all day!	21 00:17:14,410 --> 00:17:17,051 ¡He estado sola todo el día!
Correct translation.	Adequate use of punctuation.

#### 2.4.11. Scene 11

Scene 11: 00:17:22,290- 00:18:50,601; Subtitles:25
Effy and Dom head up to the balcony where Dom gives Effy a quick lesson on how the financial world works. The first indication that Dom is enamored with Effy happens in this seen.

1 00:17:22,290 --> 00:17:25,634 - What are we doing? - I want to know. - Know what?	1 00:17:22,290 --> 00:17:25,634 - ¿Qué estás haciendo? - Quiero saber. -¿Saber qué?
The original script has three subtitling lines. Only two are permitted in accordance to subtitling regulations.	The translator has condensed the first two lines into a single one, however it's confusing as it has two dialogue lines in the first subtitle line. The meaning is translated accurately.
-Quiero saber todo lo que haces. -¿Saber qué?	In order to make the scene and the dialogue clearer, the proposal merges the first two dialogue lines into a single one. The use of a phrase works well to cohesively add a question to the second subtitle line.

2 00:17:25,930 --> 00:17:27,610 Everything.	2 00:17:25,930 --> 00:17:27,610 Todo.
Correct translation.	The subtitle is correct and punctuation is adequately used.

3 00:17:27,610 --> 00:17:29,770 Everything that you know. Right.	3 00:17:27,610 --> 00:17:29,770 - Todo lo que sepas. - Claro.
Correct translation.	The subtitle is correct and punctuation is adequately used.

4 00:17:29,770 --> 00:17:32,250 That's a lot. It's fine.	4 00:17:29,770 --> 00:17:32,250 -Eso es mucho. -Está bien.
The translation of the meaning is correct, but in terms of cohesion and naturalness, it is missing some fluency.	One of the main aspects that has to be considered when carrying out subtitle translations, is that the subtitle needs to be cohesive with the previous lines. If it isn't, then the translation will not work.
-Sé muchas cosas. -No importa	The proposal, through a free translation manages to keep the cohesion while at the same time translating the meaning.

5 00:17:32,250 --> 00:17:35,250 Start from the beginning.	5 00:17:32,250 --> 00:17:35,250 Comienza por el principio.
Wrong choice of preposition.	The wrong preposition is used. Partnoy (1964) states that when we are referring to a circumstantial aspect of time, the correct preposition to use is <i>desde</i> .
Comienza desde el principio.	The proposal corrects the wrong preposition choice.

6 00:17:35,250 --> 00:17:39,170 Money. Show me.	6 00:17:35,250 --> 00:17:39,170 Dinero. Enséñame.
The choice of word makes the sentence sound mechanical.	There is nothing wrong with the translation other than it sounds slightly mechanical. The verb choice modification should fix this issue.
Dinero. Instrúyeme.	This new subtitle is modified, through the use of the verb <i>instruir</i> rather than <i>enseñar</i> , the sentence sounds more natural and it has a better flow.

7 00:17:39,170 --> 00:17:40,650 OK. Yeah.	7 00:17:39,170 --> 00:17:40,650 Ok. bien.
The translation uses a foreign term.	Translations should attempt to stay away from foreign terminology when there are equivalents in the language.
Está bien.	The proposal uses an equivalent to translate the meaning.

8 00:17:40,650 --> 00:17:43,250 We could... OK, let's see. We could start with the beginning.	8 00:17:40,650 --> 00:17:43,250 Podemos... Ok, veamos.
Omission of key information.	The translation only addresses the first subtitle line. This means that information that shouldn't be omitted is being left out.
Podemos... Comenzar desde el principio.	The translation proposal takes care of the information that has been left out. Additionally the foreign term is not translated as it is deemed to be unnecessary information.

9 00:17:43,250 --> 00:17:45,690 Neolithic barter systems.	9 00:17:43,250 --> 00:17:45,690 Sistemas de cambio neolítico.
Mistranslation of terminology.	The term barter in English has an exact equivalent in Spanish <i>trueque</i> . The translator has chosen against using this equivalent which has caused his mistake.
Sistemas de trueque.	The proposal does two things. First it uses the correct translated term. Then through a generalization it removes the term Neolithic, as it would be confusing to the viewer and creates a more general translation.

10 00:17:45,690 --> 00:17:48,010 No. No, no, no, that's too far back.	10 00:17:45,690 --> 00:17:48,010 No. No, no, no. Eso es demasiado antiguo.
Unnecessary repetition of terms.	Subtitling guidelines state that repeated terms should only be translated once. In addition it states that universally understood terms like no shouldn't be translated at all.
No. Eso es demasiado antiguo.	The proposal omits the repeated terms, as the reader will understand the repetition because of the original audio.

11 00:17:48,010 --> 00:17:50,530 OK, 18th-century mutual funds and their bastard children.	11 00:17:48,010 --> 00:17:50,530 Ok, fondos de inversión y sus Bastardos hijos del siglo XVIII.
The translation is correct, but requires some changes to make it sound natural.	The translation of the meaning here is adequate, but it sounds unnatural and lacks cohesion in relation to the context.
Ya sé. Fondos de inversión del siglo 18 y sus derivados.	The proposal is a free translation that keeps the original meaning. It generalizes the name of the funds and keeps the intended original meaning.

12 00:17:50,530 --> 00:17:52,610 - Derivatives and futures... - OK.	12 00:17:50,530 --> 00:17:52,610 - Sus derivados y su futuro... - OK.
1. Wrong terminology in terms of legal jargon. 2. No translation of a foreign term.	1. In investing and financial banking, the term derivative has an equivalent in Spanish, <i>opciones</i> . <sup>13</sup> 2. The term OK is kept, which is inadequate as there is an equivalent in Spanish which could be used.
-Sus opciones y futuros. - Está bien.	The proposal takes into account the problema in terminology and the use of an equivalent in the language in order to

<sup>13</sup> "Las Opciones son la opción de comprar (Call) o vender (Put) un activo subyacente a un precio de ejercicio (Strike)."  
<http://www.gruposantander.es/iebd/derivados/Derivados4mod6.htm>

13 00:17:52,610 --> 00:17:56,610 Check out the following algorithm...	13 00:17:52,610 --> 00:17:56,610 Mira el siguiente algoritmo.
Correct translation.	The subtitle is correct.

14 00:17:58,650 --> 00:18:00,410 Hang on, slow down.	14 00:17:58,650 --> 00:18:00,410 Espera, tranquilízate.
Incorrect translation due to a misunderstanding of the illocutionary force.	The translation is literal, which doesn't transmit the feeling that should be transmitted. The illocutionary force in this utterance is the fact that Effy doesn't understand what Dom is explaining and requests that he slow down.
Espera, un poco más despacio.	The proposal explicitly states this illocutionary force, so the viewer can understand what is happening and so that there is no loss in understanding.

15 00:18:14,393 --> 00:18:16,970 - ..If you know how to short-sell... - Yeah, so that means...	15 00:18:14,393 --> 00:18:16,970 - Si sabes como hacer una venta corta... - Sí, eso significa...
1. Punctuation. 2. Incorrect financial terminology.	1. In subtitling, the same punctuation rules have to be followed. In this case there is no use of question marks in a question. 2. The equivalent term to short-sell in Spanish is <i>vender en corto</i> . <sup>14</sup> The translator has not researched this and instead just produced a literal translation.
-¿Sabes cómo vender en corto? -Sí, eso significa...	The proposal uses the correct punctuation and the correct equivalent term in order to produce a correct subtitle.

<sup>14</sup> "Las ventas en corto son aquellas operaciones bursátiles en las que **las acciones se deprecian, el inversor gana dinero.**" <http://blogs.lasprovincias.es/nimioeconomia/2012/07/23/que-son-las-ventas-en-corto/>

16 00:18:19,930 --> 00:18:21,970 Say it again...?	16 00:18:19,930 --> 00:18:21,970 ¿Dilo otra vez?
Unnatural utterance.	In order to keep the cohesion of the discourse believable and customary utterances have to be made.
¿Puedes repetir?	The proposal uses an utterance that is used frequently which makes the subtitle much more fluent.

17 00:18:26,490 --> 00:18:29,330 Do you get it now?	17 00:18:26,490 --> 00:18:29,330 ¿Ahora lo entiendes?
Unnatural utterance.	In order to keep the cohesion of the discourse believable and customary utterances have to be made.
¿Está claro?	The proposal uses an utterance that is used frequently which makes the subtitle much more fluent.

18 00:18:29,330 --> 00:18:31,135 Thank you, Dom.	18 00:18:29,330 --> 00:18:31,135 Gracias, Dom.
Correct translation.	The subtitle is adequate.

19 00:18:31,932 --> 00:18:37,250 Seriously. Thank you so much.	19 00:18:31,932 --> 00:18:37,250 En serio. Te lo agradezco mucho.
Correct translation.	Adequate use of an equivalent.

20 00:18:37,690 --> 00:18:38,850 Dom?	20 00:18:37,690 --> 00:18:38,850 ¿Dom?
Correct translation.	Accurate subtitle correct punctuation use.

21 00:18:38,850 --> 00:18:41,330 Oh. I... I'm sorry.	21 00:18:38,850 --> 00:18:41,330 Oh. Lo... lo siento
Semantically void words are translated.	Semantically void words should not be translated, they distract the viewer from the screen.
Lo...lo siento.	The proposal omits this filler word to fulfill the guidelines.

22 00:18:41,330 --> 00:18:44,794 Oops. I'm not... I'm not sorry. I'm not sorry. I just, erm...	22 00:18:41,330 --> 00:18:44,794 Ups, no.. no lo siento. No lo siento. Yo sólo, em...
Confusing subtitle viewing.	In order to textualize the social awkwardness that Dom has in this scene, the translator has used filler words. Although this may be an option, it is not the best option as the screen looks cluttered and the translation is difficult to read.
No lo siento. No lo siento. Yo solo...	The proposal eliminates these filler words and produces a single sentence per subtitle line. The viewer will understand and feel the situation as it will be compensated by the acting that is going on.

23 00:18:44,833 --> 00:18:45,496 Dominic.	23 00:18:44,833 --> 00:18:45,496 Dominic.
Correct translation.	Adequate subtitle.

201 00:18:45,519 --> 00:18:48,683 No, no, no need to worry. I just... I'm confused, obviously. I...	201 00:18:45,519 --> 00:18:48,683 No, no, no debo preocuparme. Yo sólo... Estoy confundido, obviamente. Yo...
Confusing subtitle viewing.	In order to textualize the social awkwardness that Dom has in this scene, the translator has used filler words. Although this may be an option, it is not the best option as the screen looks cluttered and the translation is difficult to read.
No te preocupes. Solo... Estoy confundido. Es todo.	The proposal eliminates these filler words and produces a single sentence per subtitle line. The viewer will understand and feel the situation as it will be compensated by the acting that is going on.

202 00:18:48,980 --> 00:18:50,601 I just...	202 00:18:48,980 --> 00:18:50,601 Yo sólo...
Correct translation.	Correct subtitle.

#### 2.4.12. Scene 12<sup>15</sup>

Scene 12: 00:18:52,040- 00:20:00,927; Subtitles:26	
Naomi joins Dom and Effy in the balcony. She talks about her wish to become a stand-up comedian.	
1 00:18:52,049 --> 00:18:55,610 Shout if you're naked! Shout if you're naked! Shout if you're naked!	1 00:18:52,049 --> 00:18:55,610 ¡Grita si estás desnuda! ¡Grita si estás desnuda! ¡Grita si estás desnuda!
Misunderstanding in number agreement.	In the original, Naomi says this line, and she is addressing both Dom and Effy. The translator doesn't understand this and creates a subtitle that only addresses Effy.
¡Griten si están desnudos! ¡Griten si están desnudos!	The proposal fixes this number agreement and also eliminates one of the phrases as it makes the reading of the subtitle much easier for the viewer.

2 00:18:57,625 --> 00:18:59,290 Hm, disappointing.	2 00:18:57,625 --> 00:18:59,290 Uhm, decepcionante.
Semantically void words are translated.	Semantically void words should not be translated, they distract the viewer from the screen.
Qué decepcionante.	The proposal eliminates the filler word and in order to compensate adds the word <i>qué</i> .

3 00:18:59,290 --> 00:19:00,850 We're finished.	3 00:18:59,290 --> 00:19:00,850 Hemos terminado.
The conjugation makes the utterance sound mechanic and unnatural.	The conjugation of the verb in the perfect present is correct, but it isn't how a person would speak in a dialogue. It sounds forced.
Ya terminamos.	The proposal changes the conjugation to the present indicative in order to sound much smoother.

<sup>15</sup> Upon reading the whole script of the translation, a noticeable change has occurred starting from this scene. The translator changed, the language, lexicon, and general manner of translating has changed significantly.

4 00:19:00,850 --> 00:19:03,730 Ooh. Amazing. Because, erm...	4 00:19:00,850 --> 00:19:03,730 Ooh. Asombroso. Porque, emm...
Semantically void words are translated.	The translator opts to do this to try to textualize the extra-linguistic elements that have changed in this scene (pitch, intonation, speed). This is not appropriate in a subtitle as it makes it confusing and difficult to read.
Eso es... muy bueno.	The new subtitle tries to textualize this change in the extra-linguistic elements but does so in a minimalistic manner. This allows to transmit the general feeling of the sentence and it is easier to read.

5 00:19:03,730 --> 00:19:06,570 I was actually hoping you might listen to some of my material.	5 00:19:03,730 --> 00:19:06,570 Estaba esperando que quizás escuches algo de mi material.
Subject- verb agreement.	The subject in this case is you. You refers to two people, therefore the verb should reflect this agreement in number. The translation, conjugates the verb as if you referred to only one person.
Estaba esperando que quizás escuchen algo de mi material.	The proposed alternative fixes this problem with the number agreement.

6 00:19:06,570 --> 00:19:08,330 Please, please, please?	6 00:19:06,570 --> 00:19:08,330 Por favor, por favor, por favor?
Incorrect use of punctuation.	Although the translation of meaning is correct, the translation fails to open the question mark, which is mandatory in Spanish. The repetition of the term is correct as it is unobtrusive and handled adequately.
¿Por favor, por favor, por favor?	The alternative proposal fixes this issue with punctuation.

7 00:19:08,330 --> 00:19:10,670 Naomi wants to be a stand-up comedian.	7 00:19:08,330 --> 00:19:10,670 Naomi quiere ser una comediante de Stand up.
Inclusion of every word, literally causes a disturbance in the reading of the translation.	Literal translations often cause confusion in readers. The need to keep it faithful causes unnecessary elements to be included.
Naomi quiere ser comediante.	Through a simplification, the 'stand-up' part of the original is omitted without any real loss in meaning that would hinder the viewer.

8 00:19:10,709 --> 00:19:12,410 Really? Wow, that's cool. That's really cool.	8 00:19:10,709 --> 00:19:12,410 ¿De verdad? Wow, eso es cool. Es Realmente genial.
1. Literal translation of English terms. 2. Issues with capitalization.	1. The translator has chosen to literally translate the subtitle which means that terms in English are kept. Although they are terms that are common, it would be irresponsible to say that they are universal. Therefore an appropriate equivalent should be fine. 2. In the second line the word <i>realmente</i> is capitalized inappropriately.
¿De verdad? ¡Qué interesante! Muy interesante.	The alternative proposes an equivalent to the terms in English is found, and through a modulation the meaning is kept.

9 00:19:12,410 --> 00:19:15,567 Well, thank you! We like him.	9 00:19:12,410 --> 00:19:15,567 ¡Gracias! Nos gusta.
Literal translation.	The literal translation is not adequate. In order to understand why we have to disambiguate the original phrase. We like him in this sense means that she approves of Dom and includes Effy in the utterance.
¡Gracias! Me agradas.	The proposal ignores this phrase and presents it explicitly in order to avoid any possible misunderstanding.

10 00:19:16,528 --> 00:19:18,428 I was thinking about moving to London.	10 00:19:16,528 --> 00:19:18,428 Estaba pensando en mudarme a Londres.
Correct translation.	The translation is adequate.

11 00:19:18,553 --> 00:19:19,186 What?	11 00:19:18,553 --> 00:19:19,186 ¿Qué?
Correct translation.	The translation is correct and the punctuation is used correctly.

12 00:19:19,636 --> 00:19:21,703 No, I've... I've started. This is...	12 00:19:19,636 --> 00:19:21,703 No, He... He empezado. Esto es...
Semantically void words are translated.	Semantically void words should not be translated, they distract the viewer from the screen.
No, ya comencé la comedia.	The proposal eliminates the filler words and in order to transmit the meaning as well as the manner in which the line was delivered.

13 00:19:21,844 --> 00:19:22,570 Sorry.	13 00:19:21,844 --> 00:19:22,570 Lo siento.
Correct translation.	The translation is correct.

14 00:19:22,570 --> 00:19:27,270 Anyway, so, London. Supposed to be the city of opportunity, right?	14 00:19:22,570 --> 00:19:27,270 De todos modos, entonces, Londres. Se supone que es la ciudad de las Oportunidades, ¿verdad?
Cultural untranslatability. Starting from this subtitle (14) to (22) the analysis will be joined as they are completely dependent on one another.	This is a textbook example of why there is the belief that some elements are untranslatable due to the fact that are so heavily influenced by the culture of their language.  In order to produce an adequate proposal it is important to understand what these set of subtitles mean. Naomi is making a joke about London and Boris bikes.

	<p>Boris bikes are bikes that are owned by the city of London, provided by Barclays Bank and are used by the citizens to get from place to place. They are called Boris bikes in honor of Boris Johnson (the mayor of London) who started the initiative.</p> <p>If we translate the joke literally, it won't be understood by the majority of Spanish speakers, so the adequate thing to do is to recreate these subtitles and produce a joke that is understood by the viewers.</p> <p>It is important to mention that the joke will be completely different and this should be classed as a free creation that will only transmit the joke aspect of the original.</p> <p>The timing will be kept in order to keep the cohesion with the images on the screen.</p>
Se supone que el transporte de Londres es fantástico.	
15 00:19:27,582 --> 00:19:29,943 But, actually, only gets you the	15 00:19:27,582 --> 00:19:29,943 Pero actualmente, solo te da la
Pero en hora pico lo único fantástico es cuando logras...	
16 00:19:29,967 → 00:19:31,170 opportunity to get fucked in the arse.	16 00:19:29,967 → 00:19:31,170 Oportunidad de que te cojan por el culo.
entrar sin que alguien te toque el trasero.	
17 00:19:31,170 --> 00:19:32,850 Oh, my God.	17 00:19:31,170 --> 00:19:32,850 Oh, Dios mío.
Dios mío.	
18 00:19:32,850 → 00:19:35,770 I mean, Boris bikes? They're lovely, aren't they?	18 00:19:32,850 → 00:19:35,770 Quiero decir, las motos de Boris? Son encantadoras, no?
¿Y qué opinan de las bicicletas públicas?	
19	19

00:19:35,770 → 00:19:38,450 Thank you, Mr Boris. Thank you, Barclays Bank.	00:19:35,770 → 00:19:38,450 Gracias, Señor Boris. Gracias a ti, Barclays Bank.
Son muy útiles. Gracias señor alcalde.	
20 00:19:38,450 → 00:19:42,179 But, those saddles, they're not really for girls, are they?	20 00:19:38,450 → 00:19:42,179 Pero esos asientos, no son Realmente para chicas, no?
Pero esos asientos no son lo suficientemente grandes...	
21 00:19:42,382 --> 00:19:45,050 I mean, I think, every time you sit in one of those saddles,	21 00:19:42,382 --> 00:19:45,050 Quiero decir, quiero decir, cada vez que te sientas en alguno de esos asientos,
...es mejor ir en bus...	
22 00:19:45,050 --> 00:19:47,570 it's basically like letting Boris finger you.	22 00:19:45,050 --> 00:19:47,570 es básicamente como dejar que Boris te toque.
...y te sientes menos incomoda.	
The translation of the joke is done in a free manner. The general meaning is kept, in addition the idea that the joke is terrible. This may not be the most faithful translation but it is one that doesn't take into consideration the cultural aspects of the original.	

23 00:19:50,684 --> 00:19:52,570 - That's funny. - Really?	23 00:19:50,684 --> 00:19:52,570 - Eso es gracioso. - ¿De verdad?
Correct translation	The translation is handled adequately.
24 00:19:52,570 --> 00:19:55,559 Yeah. You're really good.	24 00:19:52,570 --> 00:19:55,559 Sí, eres realmente bueno.
Gender agreement.	The agreement in gender is incorrect. Dom is talking about Naomi but the word buen-o is masculine.
Sí, eres muy Buena.	The proposal fixes the gender agreement issue.

25 00:19:57,270 --> 00:19:58,130 It's good.	25 00:19:57,270 --> 00:19:58,130 Es bueno.
The translation is not cohesive.	The translation is not cohesive in relation to the previous subtitle.
Está bien.	The subtitle proposal is a response to the previous response. This makes it cohesive in the train of dialogue here presented.

26 00:19:58,599 --> 00:20:00,927 Mm, fan-dabi-dozi!	26 00:19:58,599 --> 00:20:00,927 Mm, fan-dabi-dozi! (fan-dabi-dozi=Fantástico/Genial)
Overcomplication.	The translation is incorrect as it overcomplicates things. It creates a literal translation instead of using one of the options that it presents in the parenthesis.
Fantástico.	The proposal chooses one of the proposal to make it simple and not confuse or distract the viewer.

### 2.4.13. Scene 13

Scene 13: 00:20:28,705- 00:22:40,156; Subtitles:30
In this scene, Jane forgets to cancel a meeting between Victoria and some shareholders. Instead of canceling it, Effy decides to have the meeting with them. This scene is important as Effy tries to do something that will improve her career in Hewitt Maurice.

1 00:20:28,705 --> 00:20:32,585 - Effy! Effy! Effy! - Yes, Jane, that's my name.	1 00:20:28,705 --> 00:20:32,585 - ¡Effy! ¡Effy! ¡Effy! -Si, Jane, ese es mi nombre.
Correct translation.	The translation is handled well. The use of repetition in this case is adequate as it goes in sync with the original audio.

2 00:20:32,585 --> 00:20:34,573 I forgot to cancel Victoria's meeting with the fund of fund guys,	2 00:20:32,585 --> 00:20:34,573 Olvidé cancelar la reunión de Victoria con los tipos de los fondos.
Correct translation.	The translation is accurate.

<p>3 00:20:34,581 --&gt; 00:20:38,345 - and it starts in five minutes. - And you stopped to tell me this why?</p>	<p>3 00:20:34,581 --&gt; 00:20:38,345 - y que comienza en cinco minutos. - ¿ me detuviste para decirme esto porque...?</p>
<p>1. Captialization. 2. Literal translation makes the utterance sound foreign. 3. Literal translation leads to a foreign structure.</p>	<p>1. The translator has failed to follow the rules of grammar that state that every sentence must begin with a capital letter. 2. The literal translation of the utterance, leads to the inclusion of the word <i>que</i> in the first subtitle line. This makes it read like a translation due to the fact that the word-for-word approach has been taken. 3. The original utterance, in English includes a tag question. This tag question doesn't work in Spanish which makes the subtitle line hard to read.</p>
<p>-Y comienza en cinco minutos. -¿Por qué te detuviste para decirme?</p>	<p>The proposal fixes the capitalization errors, additionally through the use of an inversion the word order is changed so that the subtitle reads like an original Spanish line. In order to fulfill space restraints some of the words have been omitted.</p>

<p>4 00:20:38,345 --&gt; 00:20:40,742 Oh, fuck. Yeah, you're right!</p>	<p>4 00:20:38,345 --&gt; 00:20:40,742 Oh, diablos. Sí, tienes razón!</p>
<p>1. Semantically void words are translated. 2. Punctuation.</p>	<p>1. Semantically void words should not be translated, they distract the viewer from the screen. 2. In subtitling the rules of punctuation have to be followed. In this case the translator doesn't open the exclamation mark. 3. The translator has adequately managed the use of the taboo word in the original and has translated appropriately.</p>
<p>¡Diablos, tienes razón!</p>	<p>The proposal eliminates the filler words and in order to transmit the meaning as well as the manner in which the line was delivered. Furthermore it corrects the punctuation and combines two sentences into one in order for it to have more fluency.</p>
<p>5 00:20:40,765 --&gt; 00:20:42,785 Run, Jane, run.</p>	<p>5 00:20:40,765 --&gt; 00:20:42,785 Corre, Jane, corre.</p>

The translation is correct.	The subtitle has been handled well.
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6 00:20:45,785 --> 00:20:49,345 Good morning, Hewitt Maurice Asset Management...	6 00:20:45,785 --> 00:20:49,345 Buenos días, Administración de Recursos de Hewitt Maurice.
1. Terminology. 2. Sentence structure.	1. In a previous subtitle this company name already appeared. The translation given to it was correct, and in this case a different translation of the company name is given. For the sake of cohesion the first translation will be used. 2. The literal manner in which the translation was used makes the sentence sound like a translation.
Gestión de Activos Hewitt Maurice. Buenos días...	The inversion of the phrases within the sentence was carried out to match the common way of speaking in Spanish. It sounds less like a translation and more like an original. The use of the three dots at the end is kept in the translation.
7 00:20:49,345 --> 00:20:53,345 Yep. Yep, I'll be right down.	7 00:20:49,345 --> 00:20:53,345 Sip. Sip, estaré abajo.
Informal translation may lead to confusion.	The translation of informal speech tends to be avoided as it may cause the viewer a certain degree of confusion.
Sí. Sí, estaré abajo.	The proposal translates the informal speech in a neutral way to avoid any possible confusion.

8 00:20:53,788 --> 00:20:56,652 - She's going to fire me, isn't she? - Probably.	8 00:20:53,788 --> 00:20:56,652 -¿Ella va a despedirme, no? -Probablemente.
Pronoun drop.	In Spanish the pronoun should be dropped in cases where the conjugation of the verb would make it redundant.
-¿Va a despedirme, no? -Probablemente.	The proposa drops the pronoun in the first subtitle line in order to avoid this redundancy.

9 00:20:57,338 --> 00:20:58,542 I'll do it.	9 00:20:57,338 --> 00:20:58,542 Lo haré.
Literal translation.	The literal translation in this case is not adequate as the meaning of the original is lost. Due to the previous subtitles, we are aware that it in this utterance means go downstairs and talk to the investors. However, translating this literally causes confusion due to the previous subtitle where the viewer might misinterpret what it means.
Yo hablaré con ellos.	The proposal uses an expansion in order to explicitly establish what the original mean. This will provide the viewer with the information necessary for a cohesive understanding of the subtitle.

10 00:20:59,598 --> 00:21:02,660 Thank you! Thank you!	11 00:20:59,598 --> 00:21:02,660 ¡Gracias! ¡Gracias!
Correct translation.	The subtitle has no errors.

11 00:21:02,698 --> 00:21:04,860 Thank you!	11 00:21:02,698 --> 00:21:04,860 ¡Gracias!
Correct translation.	The subtitle is accurate.

12 00:21:04,860 --> 00:21:07,108 Good morning, Hewitt Maurice Asset Management...	12 00:21:04,860 --> 00:21:07,108 Buenos días, Administración de Recursos de Hewitt Maurice...
1. Terminology. 2. Sentence structure.	1. In a previous subtitle this company name already appeared. The translation given to it was correct, and in this case a different translation of the company name is given. For the sake of cohesion the first translation will be used. 2. The literal manner in which the translation was used makes the sentence sound like a translation.
Gestión de Activos Hewitt Maurice. Buenos días...	The inversion of the phrases within the sentence was carried out to match the common way of speaking in Spanish. It sounds less like a

	translation and more like an original. The use of the three dots at the end is kept in the translation.
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13 00:21:18,860 --> 00:21:21,740 Mr Stibbard? Effy Stonem. Pleased to meet you.	13 00:21:18,860 --> 00:21:21,740 ¿Señor. Stibbard? Effy Stonem. Encantada de conocerlo.
Correct translation.	The translation is handled well.

14 00:21:21,740 --> 00:21:25,020 I'm terribly sorry, but Victoria's feeling under the weather.	14 00:21:21,740 --> 00:21:25,020 Lo siento mucho, pero Victoria está enferma.
Correct translation.	The translation contains no errors.

15 00:21:25,020 --> 00:21:29,020 I see. And no-one thought to let me know?	15 00:21:25,020 --> 00:21:29,020 Ya veo. ¿Y nadie pensó en avisarme?
Unnatural sounding translation.	The translation is done literally which in this case makes it sound foreign and mechanical.
Ya veo. ¿Y a nadie se le ocurrió avisarme?	The proposal addresses this issue through a different choice of the verb from <i>pensar</i> to <i>ocurrir</i> . This was done as the verb fits the structure better in regards to what a regular native speaker might say in a similar situation.

16 00:21:30,220 --> 00:21:34,220 She asked me to cover this meeting. Can I take you for lunch?	16 00:21:30,220 --> 00:21:34,220 Ella me preguntó si podría cubrirla en esta reunión. ¿Puedo llevarlo a almorzar?
Unnatural sounding translation.	The translation is done literally which in this case makes it seem foreign, mechanical and forced.
Ella me pidió que la cubra en esta reunion. ¿Podríamos reunirnos?	The proposal addresses this issue through a different choice of the verb from <i>preguntar</i> to <i>pedir</i> . This was done as the verb fits the structure better in regards to what a regular native speaker

	might say in a similar situation. Additionally, through a modulation the question was shortened while keeping the same original meaning. This was done in order to comply with the character limit that is established for subtitles.
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17 00:21:34,980 --> 00:21:38,100 Yeah, I keep telling Victoria that we're just not that into you.	17 00:21:34,980 --> 00:21:38,100 Sí, le he estado diciendo a Victoria que no estamos tan interesados en ustedes.
Space restraint, length of the subtitle lines.	Subtitle guidelines state that each line must not exceed the 35 character limit. In this particular case both lines exceed the limit considerably. For this reason although the translation is correct, a reduction has to be made.
Sí, le comenté a Victoria que no estamos tan interesados en ustedes.	The proposal addresses this and changes the long verbal phrase ' <i>he estado diciendo</i> ' for a single verb <i>comenté</i> . Both of these words mean the same thing and carry the same general force which makes this proposal accurate.
18 00:21:38,100 --> 00:21:40,740 You're a single fund.	18 00:21:38,100 --> 00:21:40,740 Eres un fondo único
Referent mistake.	The translator has misunderstood who the speaker is referring to in this case: Hewitt Maurice (plural). Instead translates as if the speaker would be referring to Effy (singular).
Son un fondo único.	The proposal fixes this error by using the plural pronoun.

19 00:21:40,740 --> 00:21:43,130 She's just not getting it.	19 00:21:40,740 --> 00:21:43,130 No lo esta entendiendo
The translation is done literally.	The translator uses a literal approach in this translation, this may confuse the viewer and make him misunderstand the subtitle.
No me quiere entender.	The proposal uses a modulation to shift in the point of view. The original focuses on what the investor is saying and this proposal focuses on the investor itself. This allows the utterance to sound native-like and avoids any possible confusion that the reader may have.

20 00:21:44,100 --> 00:21:47,424 What is Hewitt Maurice's sudden interest in fund of funds?	20 00:21:44,100 --> 00:21:47,424 ¿Qué es ese repentino interés de Hewitt Maurice en la recaudación de fondos?
1. The meaning of the original is not kept in the translation, instead the literal approach generates confusion. 2. Amount of Subtitles.	The translation is done in a literal manner. Which distorts the meaning of the original. In order to fix this it is necessary to understand the original. A fund of funds is an investment strategy where a company holds the portfolio of other investment funds instead of investing directly into stocks or bonds. In this case, the investor is confused as to why the company wants to invest with his company instead of investing in the Market. The translation fails to deliver this meaning and in doing so exceeds the suggested amount of subtitle lines.
¿Por qué están tan interesados en trabajar con nosotros?	The proposal is a free translation. This is done in order to truly transmit the original meaning while at the same time meeting the character, line and space restraints.

21 00:21:50,740 --> 00:21:52,491 Well...	21 00:21:50,740 --> 00:21:52,491 Bueno...
Correct translation.	The translation is correct, punctuation is used adequately.

22 00:21:53,620 --> 00:21:55,180 maybe she's just too polite	22 00:21:53,620 --> 00:21:55,180 tal vez ella sólo es demasiado cortés
1. Punctuation. 2. Naturalness	1. In order to establish that this is a continuation of the same phrase, the three dots are necessary. 2. The way in which the subtitle is structured and the use of the verb <i>ser</i> instead of <i>estar</i> , makes it seem unnatural.
...tal vez ella está siendo demasiado cortés...	The proposal fixes the punctuation error and uses the correct verb in order to make it sound natural and flow with the previous and following subtitles.

23 00:21:55,180 --> 00:21:58,414 to tell you that we know you have a liquidity issue.	23 00:21:55,180 --> 00:21:58,414 para decirle que sabemos que ustedes tienen un problema de liquidez.
Punctuation.	In order to establish that this is a continuation of the same phrase, the three dots are necessary.
...como para decirle que sabemos de su problema de liquidez.	The proposal fixes the punctuation error and words the subtitle slightly different to comply with character length restrictions.

24 00:22:00,820 --> 00:22:03,460 - Really? - Really.	24 00:22:00,820 --> 00:22:03,460 -¿En serio? -En serio.
Correct subtitle.	The subtitle has been handled correctly.

25 00:22:03,460 --> 00:22:06,020 In the current climate, we need to diversify,	25 00:22:03,460 --> 00:22:06,020 En el clima actual, debemos diversificar
Punctuation.	The subtitle is missing a period.
En el clima actual, debemos diversificar.	The proposal fixes the punctuation issue.

26 00:22:06,020 --> 00:22:09,100 and you are going to need some significant cash,	26 00:22:06,020 --> 00:22:09,100 y ustedes necesitarán una cantidad significativa de dinero
Word choice.	The term <i>significativo</i> is correct but it isn't used very often, for this reason a more common word should be preferred.
Y ustedes necesitan una importante cantidad de dinero...	The proposal chooses the word <i>importante</i> as a functional and more widely used alternative.

27 00:22:09,100 --> 00:22:13,100 within the next two months -	27 00:22:09,100 --> 00:22:13,100 Dentro de los próximos dos meses,
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if my research is correct.	si mi investigación es correcta.
Punctuation.	This subtitle is a continuation of the previous one, for this reason the three dots are necessary and the first word of the subtitle has to be in lowercase letters.
...dentro de los próximos dos meses si no me equivoco.	The proposal fixes these punctuation mistakes and shortens the subtitle while keeping the meaning in order to keep the space restrictions.

28 00:22:16,420 --> 00:22:17,740 OK, go on.	28 00:22:16,420 --> 00:22:17,740 Ok, sigamos.
Cohesion.	The subtitles must be cohesive in relation to the previous one, the following one and the context in general. If a subtitle seems forced or doesn't flow it draws the attention of the viewer who then misses much of what is happening on screen.
Continuemos.	The proposal establishes a cohesive subtitle which fits in effortlessly with the context and doesn't distract the viewer.
29 00:22:18,110 --> 00:22:21,020 Well, we've been looking into your investments...	29 00:22:18,110 --> 00:22:21,020 Bueno, hemos estado buscando en sus inversiones...
Wrong word choice.	Translations have to be meticulous, they need to find the exact equivalent word of the original, or else they sound poorly rendered and aren't accurate. In this case the equivalent chosen for the phrase look into is <i>buscando</i> it is not adequate as it would be the equivalent of 'look for'. The wrong equivalent word completely distorts an otherwise appropriate translation.
Bueno, hemos estado revisando sus inversiones...	The proposal finds the correct equivalent to the phrase which is <i>revisar</i> . This single change makes this translation accurate.

30 00:22:38,500 --> 00:22:40,156 OK.	30 00:22:38,500 --> 00:22:40,156 Está bien.
Correct translation.	The equivalent in Spanish is used which is accurate.

### 2.4.14. Scene 14

Scene 14: 00:22:44,140- 00:25:00,440; Subtitles:39

This scene happens in Hewitt Maurice, where Victoria and the boss are having a meeting with Effy regarding her misconduct. Initially Effy is fired, but then she is offered a job as a trader for a single client.

1 00:22:44,140 --> 00:22:45,900 I told Jane to cancel the meeting.	1 00:22:44,140 --> 00:22:45,900 Le dije a Jane que cancelara la reunión.
Correct translation.	The subtitle is correct.

2 00:22:45,900 --> 00:22:48,580 As far as I was concerned, it was being rearranged.	2 00:22:45,900 --> 00:22:48,580 En lo que a mí respecta, estaba siendo reorganizado.
Gender agreement.	This subtitle is referring to the feminine noun: ' <i>la reunión</i> ', but the verb <i>reorganizar</i> shows masculine agreement. This is incorrect.
En lo que a mí respecta, estaba siendo reprogramada.	The alternative proposal addresses this mistake in gender agreement to produce a correct subtitle line. Additionally, a different word is selected which more adequately fits the situation.

3 00:22:48,580 --> 00:22:50,620 What the hell where you thinking?	3 00:22:48,580 --> 00:22:50,620 ¿En qué estabas pensando?
Correct translation.	The translation presents no errors.

4 00:22:51,103 --> 00:22:52,314 I don't know what came over me.	4 00:22:51,103 --> 00:22:52,314 No sé qué me pasó.
Correct translation.	Adequate translation.

5 00:22:52,339 --> 00:22:54,536 Don't give me that shit. You're a fucking assistant.	5 00:22:52,339 --> 00:22:54,536 No me vengas con esa mierda. Tu eres un jodido asistente.
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<p>1. Inadequate translation of a taboo term.</p> <p>2. Gender agreement.</p>	<p>1. Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.</p> <p>2. This scene in particular is having problems with the agreement between the gender of the characters and the gender used in the translation.</p>
<p>No me vengas con eso.</p> <p>Eres una simple asistente.</p>	<p>The proposal omits the taboo terms. In the first subtitle line, the taboo term is simply dropped and the phrase still keeps the same force. In the second translation line, the taboo term is replaced by an adjective which intensifies the noun it precedes thus maintaining the force.</p>

<p>6</p> <p>00:22:54,580 --&gt; 00:22:56,300</p> <p>- Vic...</p> <p>- Jesus fucking Christ!</p>	<p>6</p> <p>00:22:54,580 --&gt; 00:22:56,300</p> <p>-Vic...</p> <p>-Jodido Dios Santo!</p>
<p>Inadequate translation of a taboo term.</p>	<p>Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.</p>
<p>-Vic...</p> <p>-¡Dios mío!</p>	<p>The proposal omits the taboo term and uses the exclamation marks as compensation for any loss in force or meaning that may have occurred.</p>

<p>7</p> <p>00:22:56,300 --&gt; 00:22:57,077</p> <p>- Vic!</p> <p>- What?!</p>	<p>7</p> <p>00:22:56,300 --&gt; 00:22:57,077</p> <p>- ¡Vic!</p> <p>- ¡¿Qué?!</p>
<p>Punctuation.</p>	<p>Correct punctuation guidelines must be followed in subtitling, in this case, the translator has used both the question and exclamation marks in order to textualize the volume and intonation. This however is not necessary as the original audio will display this and the viewer will understand it.</p>
<p>-¡Vic!</p> <p>-¿Qué?</p>	<p>The proposal corrects this by dropping the exclamation marks which is compensated by the original audio.</p>

8 00:23:00,786 --> 00:23:01,593 All right.	8 00:23:00,786 --> 00:23:01,593 De acuerdo.
Correct translation.	The subtitle is adequate.

9 00:23:02,129 --> 00:23:03,788 You fucking deal with her, then.	9 00:23:02,129 --> 00:23:03,788 Trataste con ella, entonces.
Mistranslation.	The literal manner in which the translation was handled was due to the fact that the translator didn't understand the original utterance. In the original, Victoria is angry at the fact that the boss isn't backing her in reprimanding Effy. She tell him to deal with her. This means that he has to talk to her.
Tú ocúpate de ella entonces.	The subtitle transmits the real meaning, thus fixing the error made by the fan subtitle.
10 00:23:12,491 --> 00:23:14,958 - So, am I fired? - Looks like it.	10 00:23:12,491 --> 00:23:14,958 -Entonces, estoy despedido? -Eso parece.
1. Punctuation. 2. Gender agreement.	1. Correct punctuation guidelines must be followed in subtitling. In this case the translator has failed to open the question mark. 2. The agreement between the gender of the characters and the gender used in the translation is incorrect. The word <i>despedido</i> (masculine) refers to Effy a female character.
-Entonces, ¿estoy despedida? - Así parece.	The proposed translation addresses these two mistakes to fix it. Additionally it changes a word in order to sound native-like.

11 00:23:15,578 --> 00:23:16,641 That's bullshit.	11 00:23:15,578 --> 00:23:16,641 Eso es una mierda
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
¡Qué injusto!	The proposal omits the taboo term and uses the exclamation marks as compensation for any loss in force or meaning that may have occurred.

12 00:23:17,237 --> 00:23:19,433 You could have lost us an incredibly valuable investment.	12 00:23:17,237 --> 00:23:19,433 Pudiste habernos hecho perder una Increíblemente valiosa inversión.
Choice of words.	The translation is correct, but it sounds slightly forced. The intensifier <i>increíblemente</i> is translated literally which makes it sound unnatural. A better choice of word would be <i>muy</i> .
Pudiste habernos hecho perder una muy valiosa inversión.	The proposal changes a single word, the intensifier, which makes the phrase sound believable and natural.

13 00:23:19,456 --> 00:23:20,495 And did I?	13 00:23:19,456 --> 00:23:20,495 Y lo hice?
Punctuation	Correct punctuation guidelines must be followed in subtitling. In this case the translator has failed to open the question mark.
¿Y lo hice?	The proposal fixes the punctuation mistake.

14 00:23:23,820 --> 00:23:28,060 - That's not the point. - I was good in there. Really good.	14 00:23:23,820 --> 00:23:28,060 - Ese no es el punto. - Fui bueno ahí. Realmente bueno.
Literal translation.	The literal translation of the first subtitle line is ok. However in the second subtitle line the meaning is lost. The original meaning of the line is that Effy thinks she did a good job with the investor (in there). The deixis in location is misunderstood which produced an inadequate translation.
-Ese no es el punto. -Me fue bien. Muy bien.	The proposal fixes this by translating the meaning of the original in a free manner, without being bound by the word-for-word aspect that the fan subtitle was bound by.

15 00:23:28,461 --> 00:23:28,991 Yeah?	15 00:23:28,461 --> 00:23:28,991 ¿Sí?
Correct translation.	The translation was carried out effectively.

16 00:23:30,354 --> 00:23:32,160 That's what Stibbard said, too.	16 00:23:30,354 --> 00:23:32,160 Eso es lo que dijo también Stibbard.
Unnatural translation.	The translation of the terms is correct, but the order and structure of the sentence makes it sound slightly awkward.
Eso también dijo Stibbard.	The proposal uses an inversion to make the utterance sound natural.

17 00:23:33,923 --> 00:23:36,989 Well, you'd better go. Pack your things.	17 00:23:33,923 --> 00:23:36,989 Bueno, deberías irte. Recoge tus cosas.
Correct translation.	The translation is accurate.

18 00:23:39,833 --> 00:23:41,044 I'm sorry.	18 00:23:39,833 --> 00:23:41,044 Lo siento.
Correct translation.	The translation is correctly handled.

19 00:23:47,619 --> 00:23:48,609 Pussy.	19 00:23:47,619 --> 00:23:48,609 Coño.
1. Mistranslation.	<p>The translator has translated the word literally, in doing this he has misunderstood the meaning of the original word. In order to understand why it's a mistake it is pertinent to take a closer look at the word. The word pussy has various dictionary entries, some are taboo and others aren't. In this case the meaning that was trying to be used is this one: "a weak or cowardly man or boy"<sup>16</sup></p> <p>The translator has translated the word based on the following definition: "<i>usually vulgar</i> : vulva"<sup>17</sup></p>

<sup>16</sup> <http://www.merriam-webster.com/dictionary/pussy>

<sup>17</sup> IDEM 16

Cobarde.	The proposal fixes this mistake by translating the correct meaning, as was intended in the original.
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20 00:23:54,580 --> 00:23:57,060 No, er... can I take a message?	20 00:23:54,580 --> 00:23:57,060 No, emm puedo tomar un mensaje?
Translation of semantically void words.	Semantically void words should not be translated, they distract the viewer from the screen.
No, ¿puedo tomar un mensaje?	The proposal omits the translation of the filler words.

21 00:23:57,060 --> 00:24:01,060 Yeah... OK.	21 00:23:57,060 --> 00:24:01,060 Si...Ok.
Mistranslation of a term that has an equivalent.	The translator has chosen not to translate the word OK and instead leave it in English. Although the word is universally understood, it has an equivalent that can be used in this case.
Sí. Está bien.	The proposal translates the word through an appropriate equivalent.

22 00:24:01,700 --> 00:24:03,060 Just been fired.	22 00:24:01,700 --> 00:24:03,060 Acabo de ser despedido.
Gender agreement.	The person speaking is Effy, yet the verb shows agreement for a masculine referent.
Acabo de ser despedida.	The proposal fixes the problem in agreement.

23 00:24:03,060 --> 00:24:06,140 What? You're the only one that understands Excel.	23 00:24:03,060 --> 00:24:06,140 Qué? Sos la única que entiende Excel.
1. Punctuation. 2. Use of dialect. 3. Length.	1. The translator didn't follow the punctuation rules and failed to open a question mark.

	<p>2. Additionally, for an inexplicable reason, uses the Argentine dialectal conjugation of the verb <i>ser</i>.</p> <p>3. The subtitle line doesn't comply with the 35 character limit.</p>
¿Qué? Eres la única que entiende Excel.	The proposal fixes the punctuation rule by opening the question mark. In addition it uses a more neutral conjugation of the verb. Finally, the subtitle line is divided into two in order to comply with space limitation rules.

24 00:24:06,140 --> 00:24:08,590 Not my problem any more.	24 00:24:06,140 --> 00:24:08,590 No es más mi problema.
Unnatural rendering.	The subtitle was translated literally which makes it sound unnatural.
Ya no es mi problema.	The proposal takes the original and through a free translation establishes an utterance which sound natural and fulfills the intention of the original.

25 00:24:08,926 --> 00:24:11,260 You know, this is shitting unfair dismissal.	25 00:24:08,926 --> 00:24:11,260 ¿Sabes? Este es un injusto Despido de mierda.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time.
¿Sabes? Este es un Despido injusto.	The proposal fixes this mistranslation by simplifying the structure. Additionally it avoids the translation of taboo terms and it presents an easy to read format.

26 00:24:11,260 --> 00:24:14,220 - It's not really. - He's a cunt and she's a cunt	26 00:24:11,260 --> 00:24:14,220 - No lo es en verdad. - Él es un idiota y ella es una idiota.
Correct translation.	The translator has adequately managed the taboo terms and produced a very good subtitle.

27 00:24:14,220 --> 00:24:16,420 and I'm gonna go in there and say something.	27 00:24:14,220 --> 00:24:16,420 y voy a ir ahí dentro y voy a decir algo.
Punctuation.	The subtitle doesn't follow any punctuation rules. It has no capitalized letters, which makes it confusing to read.
Voy a ir ahí adentro y voy a decir algo.	The proposal omits the first y in order to start the sentence with a word that won't distract the viewer, additionally it uses correct punctuation.

28 00:24:21,120 --> 00:24:24,096 Mr Abassi. Could I get you some...?	28 00:24:21,120 --> 00:24:24,096 Sr Abassi. Podía darle algo...?
Unnatural translation.	The translation has been done literally, and it sounds unnatural.
Sr. Abassi. ¿Puedo traerle algo?	The translation proposal addresses this and through a correct use of punctuation and a believable utterance makes the translation read like an original.

29 00:24:29,727 --> 00:24:33,220 And you can stop scowling at me, for a start. I need to talk to you.	29 00:24:29,727 --> 00:24:33,220 Y podría dejar de fruncirme el ceño por un momento. Necesito hablar contigo.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time.
Deja de mirarme así. Necesito hablar contigo.	The proposal fixes this mistranslation by simplifying the structure into two simple subtitle lines that transmit the original meaning.

30 00:24:33,997 --> 00:24:35,092 Could you hack it in there?	30 00:24:33,997 --> 00:24:35,092 ¿Podrías hackearlo ahí?
Mistranslation.	The translator has failed to understand the meaning of the original. Let's take a closer look at it. The boss is talking to Effy and he asks her if she would hack it in there, while pointing at the room where the investors for the company work. This is the first thing to take into consideration. Through the extra-linguistic elements present in the video we can determine that he is referring to the investment room. Additionally, 'to hack it' means to be able to cope with something. So the original subtitle is referring to whether Effy would be able to cope by being an investor.
¿Crees que serías buena inversionista?	The proposal disambiguates this and proposes an explicit subtitle which will, in theory, avoid any possible confusion on behalf of the viewer.

31 00:24:37,660 --> 00:24:38,700 What do you mean?	31 00:24:37,660 --> 00:24:38,700 ¿A qué te refieres?
Correct translation.	The translation is appropriate.

32 00:24:38,700 --> 00:24:41,202 Could you handle Stibbard's investment?	32 00:24:38,700 --> 00:24:41,202 ¿Puedes manipular la inversión de Stibbard?
Word choice.	The choice of verb is not correct, as there is a more exact equivalent that can be used. <i>Manipular</i> sounds very forced, <i>manejar</i> would be a much better option.
¿Puedes manejar la inversion de Stibbard?	The proposal changes the verb choice in order to create a natural phrase through the use of a correct equivalent.

33 00:24:42,180 --> 00:24:43,820 You want me to be a trader?	33 00:24:42,180 --> 00:24:43,820 Quieres que sea un comerciante?
1. Unnecessary use of the indefinite article. 2. Punctuation.	1. The indefinite article in this occasion is not necessary and can be removed. 2. Punctuation rules must be followed in subtitling.
¿Quiere que sea inversionista?	The proposal considers these two points and for the sake of cohesion uses the word <i>inversionista</i> in order to keep the terminology used in the conversation.

34 00:24:43,820 --> 00:24:46,940 I'm giving you the chance to trade for one client.	34 00:24:43,820 --> 00:24:46,940 Te estoy dando la oportunidad de comerciar por un cliente.
Word choice.	The choice of verb is not correct, as there is a more exact equivalent that can be used. <i>Comerciar</i> sounds very forced, <i>trabajar con</i> would be a much better option.
Te estoy dando la oportunidad de trabajar con un cliente.	The subtitle changes the choice in words in order to provide a more natural and unobtrusive rendering of the subtitle.

35 00:24:46,940 --> 00:24:48,660 Yes or no?	35 00:24:46,940 --> 00:24:48,660 ¿Sí o no?
Correct translation.	The translation presents no errors.

36 00:24:49,611 --> 00:24:53,300 - Yes. - Good.	36 00:24:49,611 --> 00:24:53,300 - Sí. - Bien.
The translation is correct.	The translation is handled well.

37 00:24:53,300 --> 00:24:56,140 Glad we don't have to do the whole tribunal thing.	37 00:24:53,300 --> 00:24:56,140 Estoy agradecido que no tuvimos Que hacer todo el asunto del tribunal.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time. Let's take a closer look at it. When someone is unfairly fired, the person who has been fired can choose to take the case to a tribunal to dispute it. Essentially presenting a lawsuit.
Me alegra no tener que demandarlos.	The proposal fixes this mistranslation by simplifying the structure into two simple subtitle lines that transmit the original meaning in an explicit manner that will be understood by the viewer.

38 00:24:56,140 --> 00:24:58,820 - Don't tempt me. - Do I get a raise?	38 00:24:56,140 --> 00:24:58,820 - No me tentes. - ¿Me dan un aumento?
Incorrect conjugation.	The verb <i>dar</i> is conjugated in the present when in reality it should be conjugated in the future.
-No me tentes. -¿Me darán un aumento?	The proposal addresses the incorrect conjugation and fixes it to provide a correct subtitle.

39 00:24:58,820 --> 00:25:00,440 No.	39 00:24:58,820 --> 00:25:00,440 No.
Correct subtitle.	The subtitle is adequate.

### 2.4.15. Scene 15

Scene 15: 00:25:57,580- 00:27:23,620; Subtitles:22

Effy is working as a trader in Hewitt Maurice. She is having problems and is second-guessing her ability to handle the job. The scene also hints at the relationship problems between Victoria and the big boss due to Effy.

1 00:25:57,580 --> 00:25:59,694 Come on, Naoms.	1 00:25:57,580 --> 00:25:59,694 Vamos, Naoms.
Incorrect literal translation.	This is a mistake due to the literal translation that the translator chose to use. In the image, Effy sees Naomi sleeping in a couch with an unknown man in the morning, presumably after a night of heavy drinking and drug use. She utters the phrase, 'Come on Naoms.' In this phrase there is an implied meaning. She means that Naomi should do something with her life, which is not transmitted in the translation.
Reacciona Naomi.	The proposal considers this and explicitly states what the original version had implied. This transmits the meaning without room for misunderstandings.

2 00:26:01,100 --> 00:26:02,540 What do you want me to do?	2 00:26:01,100 --> 00:26:02,540 ¿Qué quieres que haga?
Correct translation.	The translation is handled well.

3 00:26:02,540 --> 00:26:06,214 I know you've got more to tell me about it, Steve, come on.	3 00:26:02,540 --> 00:26:06,214 Sé que tienes más para decirme sobre eso, Steve, vamos.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time, as the structure of the subtitle is confusing.
Sé que sabes más acerca de esto Steve.	The proposal fixes this by creating a new subtitle which is simple to read, structured properly and most importantly transmits the meaning that was intended.

4 00:26:06,425 --> 00:26:09,580 I know it touched 105 yesterday. Don't bullshit me.	4 00:26:06,425 --> 00:26:09,580 Se que llegó a 105 ayer. No me jodas
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
Sé que llegó a 105 ayer. No me mientas.	The proposal simply replaces the taboo word with a non-taboo word that keeps the same meaning.

5 00:26:09,580 --> 00:26:12,620 Yeah, didn't ask for a fucking partial fill.	5 00:26:09,580 --> 00:26:12,620 Si, no preguntó por un maldito llenado parcial.
Literal translation, incorrect terminology.	The literal translation of the subtitle produces an incorrect translation of terminology. The term partial fill in the financial world means: 'An order that is not completely executed.' <sup>18</sup> The literal translation of the term is incorrect.
No te pregunté por esas acciones.	The translation proposal may be a bit controversial here, but it follows the simplicity purpose. The original phrase has no intrinsic weight within the plot. So omitting the technical term and replacing it for a more general term that is still related to the subject will have no negative impact on the viewer or his understanding of the show.

6 00:26:12,620 --> 00:26:14,140 Is everybody seeing this?	6 00:26:12,620 --> 00:26:14,140 ¿Todos están viendo esto?
Unnatural structure.	The meaning of the translation is correct, but it doesn't sound like something a native speaker would say. The structure is inappropriate due to the literal translation.
¿Están viendo esto?	The proposal removes the term <i>todos</i> , as it was the word that was causing the utterance to sound unnatural.

<sup>18</sup> [http://www.investorwords.com/14059/partial\\_fill.html](http://www.investorwords.com/14059/partial_fill.html)

7 00:26:14,140 --> 00:26:17,380 Can we all please keep an eye on this?!	7 00:26:14,140 --> 00:26:17,380 Podemos por favor poner atención en esto por favor?!
1. Repetition of terms. 2. Incorrect preposition.	1. The translation, repeats the term <i>por favor</i> two times. This is a typographic mistake and one of the terms has to be removed. 2. The incorrect prepositional complement of the verb phrase <i>poner atención</i> is a not <i>en</i> . <sup>19</sup> For example: <i>Poner atención a la televisión</i> .
¿Podemos poner atención a esto por favor?	The proposal removes the term <i>por favor</i> that was used first. Furthermore, the prepositional complement error is fixed through the correct use of the preposition.

8 00:26:17,380 --> 00:26:20,380 - Er... what is going on? - 300,020, right. Now.	8 00:26:17,380 --> 00:26:20,380 -Em...que está pasando? -300,020, bien. Ahora.
1. Translation of semantically void words. 2. Mistranslation. 3. Punctuation.	1. Words that carry no semantic weight, such as filler words should be omitted in the subtitles. 2. The second translation line is translated literally, which is incorrect as the term right is simply an interjection, which again should be omitted. 3. Finally the translation fails to follow punctuation rules and doesn't open the question mark which is required in Spanish.
-¿Qué está pasando? -300,020, ahora.	The proposal fixes the issues with punctuation, it omits the filler word in the first translation line. Finally in the second subtitle line, the interjection is removed rather than adapted in order to provide an easy to read subtitle.

<sup>19</sup> <http://www.hispanoteca.eu/Foro-preguntas/ARCHIVO-Foro/Verbos%20con%20preposici%C3%B3n.htm>

9 00:26:33,180 --> 00:26:35,340 You are jealous. The way you look at her,	9 00:26:33,180 --> 00:26:35,340 Estás celosa. La forma en que la miras.
The translation is correct.	The translation is adequate.

10 00:26:35,340 --> 00:26:36,620 the way you look at me.	10 00:26:35,340 --> 00:26:36,620 la manera en que me miras.
Mistake in cohesion.	Subtitles should keep the cohesion with the previous subtitles, especially if they are part of the same dialogue. The same word that was used in subtitle #9 should be used in this subtitle, for the sake of cohesive understanding.
La forma en que me miras.	The proposal simply changes the word <i>manera</i> for <i>forma</i> , in order to keep the synchrony and cohesion with the previous subtitle.

11 00:26:36,620 --> 00:26:39,020 Of a 20-year-old girl? Look at me!	11 00:26:36,620 --> 00:26:39,020 ¿De una chica de 20 años? ¡Mírame!
Correct translation.	The translation is handled well, particularly the correct use of punctuation.
12 00:26:39,020 --> 00:26:43,020 Do you think I really need to be jealous of a 20-year-old girl?	12 00:26:39,020 --> 00:26:43,020 ¿Crees que necesito estar celoso de una chica de 20 años?
Gender agreement.	The person speaking is Victoria yet the verb shows agreement for a masculine referent.
¿Crees que necesito estar celosa de una chica de 20 años?	The proposal fixes the problem in agreement.

13 00:26:43,060 --> 00:26:44,872 Bye!	13 00:26:43,060 --> 00:26:44,872 ¡Adiós!
Correct translation.	The translation is handled well.

14 00:27:00,580 --> 00:27:04,020 Mark? Mark? Do you know why Gray Levenson's falling?	14 00:27:00,580 --> 00:27:04,020 ¿Mark? ¿Mark? ¿No sabes por qué Gray Levenson está cayendo?
Correct translation.	The translation is adequate.

15 00:27:04,020 --> 00:27:06,900 Yeah, yeah, I can see that, It's whether we move now or...?	15 00:27:04,020 --> 00:27:06,900 Sí, sí, puedo verlo, Es si nos movemos ahora o...
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time. The term 'to move' in this context means to sell the stock of a given company due to it not doing well.
Sí, sí puedo ver. Tenemos que vender las acciones...	The proposal addresses this problem, and through an equivalent translation, the meaning from the original is kept which will allow the viewer to understand what is happening.

16 00:27:06,900 --> 00:27:11,318 It's dropped 15% since we opened. Do I move? Have... have you gone?	16 00:27:06,900 --> 00:27:11,318 Ha caído un 15% desde que abrimos. ¿Debería moverme? Te has.. ¿te has ido?
1. Incorrect use of the indefinite article. 2. Mistranslation.	1. The indefinite article should not be used to precede a percentage. 2. The term 'to move' in this context means to sell the stock of a given company due to it not doing well.
Ha caído 15% desde que abrimos. ¿Debería vender? Tú... ¿vendiste?	The proposal addresses this problem, and through an equivalent translation, the meaning from the original is kept which will allow the viewer to understand what is happening, additionally the incorrect use of the indefinite pronoun is fixed.

17 00:27:11,340 --> 00:27:13,140 It's your portfolio, sweetheart.	17 00:27:11,340 --> 00:27:13,140 Es tu portafolios, corazón.
Correct translation.	The translation is correct. The term <i>portafolios</i> is used within the financial world to talk about the

	clients and stocks that a broker invests in. The equivalent is correctly employed.
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18 00:27:13,140 --> 00:27:14,980 It will level out, right?	18 00:27:13,140 --> 00:27:14,980 Debería nivelarse, verdad?
Punctuation.	Subtitles have to follow the same punctuation rules as normal written language. In this case the translator has failed to open up the question mark which is mandatory in Spanish.
¿Debería nivelarse, verdad?	The proposal simply deals with this punctuation problem.

19 00:27:14,980 --> 00:27:16,820 The CEO's leaving, Elf girl.	39 00:27:14,980 --> 00:27:16,820 El Director Ejecutivo se está yendo, chica elfo.
Correct translation.	The translation is correct, a special mention must go to the way in which the pet name was translated, which manages to work well.
20 00:27:16,820 --> 00:27:19,540 Do you need any more confirmation there's trouble on deck?	20 00:27:16,820 --> 00:27:19,540 Necesitas alguna confirmación más hay problemas en la cubierta?
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time, as the structure of the subtitle is confusing.
¿Necesitas alguna confirmación más para saber que están en problemas?	The proposal restructures the original translation, and adapts it in order for it to make sense in the context of this conversation.

21 00:27:19,540 --> 00:27:21,900 - So, what you are gonna do? - Did you move?	21 00:27:19,540 --> 00:27:21,900 - Entonces, ¿que vas a hacer? - ¿Te mudaste?
Inadequate literal translation.	The term 'to move' in this context means to sell the stock of a given company due to it not doing well.

-Entonces, ¿qué vas a hacer? -¿Ya vendiste?	The proposal addresses this problem, and through an equivalent translation, the meaning from the original is kept which will allow the viewer to understand what is happening.
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22 00:27:21,900 --> 00:27:23,620 Got out hours ago.	22 00:27:21,900 --> 00:27:23,620 Me fui hace horas.
Cohesion.	The translation is correct, but due to a change to the previous one, the subtitle needs to be changed slightly.
Las vendí hace horas.	The proposal uses the term vender, as it is cohesive in relation to the previous subtitle.

#### 2.4.16. Scene 16

Scene 16: 00:27:39,540- 00:29:15,623; Subtitles:28
After struggling as a trader, Effy goes out for a cigarette break. Where she finds Dom. They have a conversation and Dom releases illegal information regarding the takeover of a company, which could possibly bring legal consequences for himself and Effy.

1 00:27:39,540 --> 00:27:42,345 - What's wrong? - I'm fucking it up.	1 00:27:39,540 --> 00:27:42,345 - ¿Que pasó? - Estoy jodiéndolo.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
-¿Qué pasó? -Estoy arruinándolo.	The proposal omits the taboo term and replaces it with a non-taboo term. While this causes a loss in force, it doesn't have any bearing on the meaning.

2 00:27:43,620 --> 00:27:46,940 I thought I could keep up, but I can't. I don't know what I'm doing.	2 00:27:43,620 --> 00:27:46,940 Pienso que podría mantenerlo, pero No puedo. No sé qué estoy haciendo.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The

	literal method which the translator has used throughout this script has completely failed this time, as the structure of the subtitle is confusing.
Pensé que podría lograrlo, pero no puedo. No sé que estoy haciendo.	The proposal restructures the original translation, and adapts it in order for it to make sense in the context of this conversation.

3 00:27:46,940 --> 00:27:50,460 I've lost on everything this month, Dom. Everything.	3 00:27:46,940 --> 00:27:50,460 Perdí todo este mes. Dom, todo.
Correct translation.	The translation is handled well.

4 00:27:50,460 --> 00:27:54,460 Yeah, that's what trading's like. You go months not doing well.	4 00:27:50,460 --> 00:27:54,460 Si, de eso se trata el comercio. Llevas meses sin hacerlo bien.
Unnatural structure.	The meaning of the translation is correct, but it doesn't sound like something a native speaker would say. The structure is inappropriate due to the literal translation.
Sí, así son las inversiones. Pasas meses sin ganar nada.	The proposal obtains a natural structure through the use of words that are more appropriate for this particular context. Additionally through an adaptation, the sentence manages to present a more sober and stable look.

5 00:27:55,100 --> 00:27:59,100 I know, I know, but now Gray Leverson's falling like shit	5 00:27:55,100 --> 00:27:59,100 Lo sé, lo sé, pero ahora Gray Leverson está cayendo como mierda.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
Lo sé, lo sé, pero ahora Gray Leverson se está cayendo en pedazos.	The proposal omits the taboo term and replaces it with a non-taboo term. The prepositional phrase <i>en pedazos</i> deals with any possible loss in force. Additionally, through a transposition the sentence was turned into a passive construction in order to allow for this compensation in force.

6 00:27:59,260 --> 00:28:01,060 and I'm supposed to be up there selling.	6 00:27:59,260 --> 00:28:01,060 y se supone que yo debo estar ahí vendiendo.
Correct translation.	The translation is appropriate.

7 00:28:01,060 --> 00:28:02,580 Right now I'm supposed to be making a move.	7 00:28:01,060 --> 00:28:02,580 Ahora se supone que debería estar haciendo una mudanza.
Incorrect terminology.	The term 'to move' in this context means to sell the stock of a given company due to it not doing well.
Ahora se supone que debería estar haciendo una venta.	The proposal fixes the terminology which is incorrect in this case, due to the literal translation that has happened.

8 00:28:02,580 --> 00:28:04,500 So, why aren't you?	8 00:28:02,580 --> 00:28:04,500 -¿Y por qué no lo haces?
Correct translation.	The translation is correct.

9 00:28:04,500 --> 00:28:08,500 I don't know. Just a hunch. Something's not right.	9 00:28:04,500 --> 00:28:08,500 No lo sé. Es sólo una corazonada. Algo no está bien.
Correct translation.	The translation presents no errors.
10 00:28:09,140 --> 00:28:12,641 - Or I'm just shit. - No, you're not shit.	10 00:28:09,140 --> 00:28:12,641 -O sólo soy una mierda. -No eres una mierda.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
-O solo soy malísima. -No eres mala.	The proposal omits the taboo term and replaces it with a non-taboo term. While this causes a loss in force, it doesn't have any bearing on the meaning.

11 00:28:17,979 --> 00:28:20,409 - You know something, don't you? - No, I don't.	11 00:28:17,979 --> 00:28:20,409 -Sabes algo, cierto? -No, no sé nada.
Punctuation.	Subtitles have to follow the same punctuation rules as normal written language. In this case the translator has failed to open up the question mark which is mandatory in Spanish.
-Sabes algo, ¿cierto? -No, no sé nada.	The proposal simply deals with this punctuation problem.

12 00:28:20,440 --> 00:28:21,580 Yes. Yes, you do.	12 00:28:20,440 --> 00:28:21,580 Sí, sí sabes.
Correct translation.	The translation is adequate.

13 00:28:21,590 --> 00:28:23,060 - No! - What is it?	13 00:28:21,590 --> 00:28:23,060 -¡No! -¿Qué es?
Correct translation.	The subtitle presents no mistakes.

14 00:28:23,060 --> 00:28:26,260 - No, stop. It's illegal. So, no. - We're supposed to be friends.	14 00:28:23,060 --> 00:28:26,260 -No, es ilegal, así que no. -Se supone que somos amigos.
Correct translation.	The translation is handled efficiently.

15 00:28:26,260 --> 00:28:28,540 Yeah, and I told you I don't want to be your friend.	15 00:28:26,260 --> 00:28:28,540 Sí, te dije que no quiero ser tu amigo.
Correct translation.	The translation is appropriate.

16 00:28:28,540 --> 00:28:30,780 Dom, I can't deal with that right now.	16 00:28:28,540 --> 00:28:30,780 Dom, no puedo lidiar con esto ahora.
Correct translation.	The translation presents no mistakes.

17 00:28:30,780 --> 00:28:32,700 I'm sorry, but you can't ask me to pretend...	17 00:28:30,780 --> 00:28:32,700 Lo siento, pero no puedes pedirme que pretenda...
Omission.	The word to is omitted in the translation in order to make it sound like discourse, however it doesn't read well and may cause confusion.
Lo siento, pero no puedes pedirme que pretenda que...	The proposal adds the omitted word in order to sound natural and in order for it to have an adequate rendering.

18 00:28:33,740 --> 00:28:37,740 I'm not thinking it, cos I am and I...	18 00:28:33,740 --> 00:28:37,740 No lo estoy pensando, porque lo estoy y yo...
Capitalization.	The subtitle doesn't use the proper capitalization. The first word of the subtitle line shouldn't be capitalized as it is a continuation of the previous dialogue line.
no lo estoy pensando, porque lo estoy y yo...	The proposal simply fixes the capitalization error.

19 00:28:38,796 --> 00:28:42,380 I need to take this. Hello? Hi.	19 00:28:38,796 --> 00:28:42,380 ¿Hola? Hola.
Omission.	The subtitle omits the first phrase that is said in the original.
Necesito contestar. ¿Hola? Hola.	The proposal fixes this by translated what was omitted.

20 00:28:42,860 --> 00:28:45,150 Yeah, yeah.	20 00:28:42,860 --> 00:28:45,150 Sí, sí.
Correct translation.	The subtitle is handled appropriately.

21 00:28:50,060 --> 00:28:52,220 And, John, Gray Levenson.	21 00:28:50,060 --> 00:28:52,220 Y, John, Gray Levenson.
Correct translation.	The translation contains no mistakes.

22 00:28:52,220 --> 00:28:54,900 Yeah, I'll get the takeover analysis to you this afternoon	22 00:28:52,220 --> 00:28:54,900 Sí, te llevaré los resultados del Análisis esta tarde
Capitalization.	The subtitle doesn't use the proper capitalization. The first word of the second subtitle line shouldn't be capitalized as it is a continuation of the previous dialogue line.
Sí, te llevaré los resultados del análisis esta tarde	The proposal simply fixes the capitalization error.

23 00:28:54,900 --> 00:28:56,500 ready for the announcement.	23 00:28:54,900 --> 00:28:56,500 preparados para el anuncio.
Correct translation.	The translation is handled well.

24 00:28:56,500 --> 00:29:01,379 And, yeah, it's all totally embargoed. Yeah. Great. Bye.	24 00:28:56,500 --> 00:29:01,379 Y, sí, están todos totalmente Embargados. Sí. Genial. Adiós.
1. Word choice. 2. Capitalization.	1. The term <i>totalmente</i> is correct but it isn't used very often, for this reason a more common word should be preferred. 2. The subtitle doesn't use the proper capitalization. The first word of the second subtitle line shouldn't be capitalized as it is a continuation of the previous dialogue line.

Y, sí, están completamente embargados. Sí, genial. Adiós.	The proposal chooses the word <i>completamente</i> as a functional and more widely used alternative.
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25 00:29:02,620 --> 00:29:06,020 You're not here. OK? You're not here, you're not...	25 00:29:02,620 --> 00:29:06,020 No estás aquí, ¿ok? No estás aquí, no estás...
No translation of an English word.	The word OK is generally universal and can be omitted. However, if it will be translated, an appropriate equivalent in Spanish should be chosen.
No estás aquí, ¿sí? No estás aquí, no estás...	The translation proposal chooses to keep the translation of the word, but in order to do so chooses an equivalent in Spanish.

26 00:29:06,020 --> 00:29:08,740 Thank you, Dom.	26 00:29:06,020 --> 00:29:08,740 Gracias, Dom.
Correct translation.	The translation is appropriate.

27 00:29:09,185 --> 00:29:10,624 Hurry!	27 00:29:09,185 --> 00:29:10,624 ¡Apúrate!
Correct translation.	The translation is adequate, it presents no punctuation errors.

28 00:29:14,140 --> 00:29:15,623 Bollocks.	28 00:29:14,140 --> 00:29:15,623 Demonios.
Correct translation.	The translation deals with the taboo term efficiently.

## 2.4.17. Scene 17

Scene 17: 00:29:29,900- 00:31:16,340; Subtitles:27
Upon receiving illegal information from Dom, Effy goes back to the office where she purchases many stocks from a company that was on a financial free fall, but that due to the takeover will bounce back. This transaction makes her earn a considerable amount of money as well as the respect of her coworkers and most importantly the big boss.

1 00:29:29,900 --> 00:29:32,580 - Bad day, little Elf? - It happens.	1 00:29:29,900 --> 00:29:32,580 -Mal día, pequeña Elf? -A veces pasa.
Synchronicity and cohesion.	In order for subtitles to work as a body, terms that were previously translated one way, should be kept that way. In this case in Scene 15, the pet name (elf girl) was translated as chica elfa. For this reason the translation in this, Scene 17, should reflect this previous decision.
-Mal día, pequeña elfa? -A veces pasa.	The proposal makes sure that this synchronicity and cohesion is maintained. Apart from this, no other changes are made to this particular subtitle.

2 00:29:32,580 --> 00:29:34,827 You'll have to try harder, won't you?	2 00:29:32,580 --> 00:29:34,827 Tendrás que esforzarte más, ¿no es cierto?
Correct translation.	The translation is correct.

3 00:29:47,780 --> 00:29:49,220 Hello?	3 00:29:47,780 --> 00:29:49,220 ¿Hola?
Correct translation.	The translation is handled adequately.

4 00:29:49,220 --> 00:29:52,900 Hi, this is Elf here, from Hewitt Maurice.	4 00:29:49,220 --> 00:29:52,900 Hola, es Elf de Hewitt Maurice.
Confusing translation.	In this case, the translation of the pet name into Spanish makes the whole subtitle awkward. I believe it is due to a mistake in the original written script.

	This particular subtitle happens when Effy, calls the stock broker and purchases stocks. In an official transaction, nobody would choose to use their pet name, and for this reason I believe the subtitle is incorrect.
Hola, es Effy de Hewitt Maurice.	The proposal fixes this by assuming the script is incorrect, therefore Effy's real name is used. This is done in order to avoid any possible misunderstanding or confusion that may impede the viewer's understanding.

5 00:29:52,900 --> 00:29:56,220 Hi, I'd like to buy 300,000 shares in Gray Levenson, please.	5 00:29:52,900 --> 00:29:56,220 Hola, me gustaría comprar 300,000 acciones en Gray Levenson, por favor.
Correct translation.	The translation is handled well.

6 00:29:56,220 --> 00:29:58,580 What the fuck are you doing?	6 00:29:56,220 --> 00:29:58,580 ¿Qué mierda estás haciendo?
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
¿Qué diablos estás haciendo?	The proposal omits the taboo term and replaces it with a non-taboo term.

7 00:29:58,580 --> 00:29:59,780 Ssh!	7 00:29:58,580 --> 00:29:59,780
The translation is correct.	The omission of the subtitle in this case is accurate. The utterance shhh is universally understood and requires no further translation.

8 00:29:59,780 --> 00:30:02,020 Thank you, thank you very much.	8 00:29:59,780 --> 00:30:02,020 Gracias, muchas gracias.
Correct translation.	The translation presents to errors.

9 00:30:02,020 --> 00:30:03,420 Are you watching this, guys?	9 00:30:02,020 --> 00:30:03,420 ¿Están viendo esto, chicos?
Correct translation.	The translation is handled adequately.

10 00:30:04,185 --> 00:30:08,185 I've never actually seen someone commit professional suicide.	10 00:30:04,185 --> 00:30:08,185 Nunca había visto a alguien cometiendo suicidio profesional
Wrong verb derivation.	The translation decides to derive the translated verb into the gerund. Which makes the sentence sound incorrect. In this particular case, a better choice would be to use the infinitive of the verb rather than the gerund.
Nunca había visto a alguien cometer suicidio profesional	The proposal fixes the mistake in order for it to be accurate. No other changes are made.

11 00:30:11,740 --> 00:30:14,860 - Keep watching. - Ooh!	11 00:30:11,740 --> 00:30:14,860 Sigue mirando.
Unnatural structure.	The meaning of the translation is correct, but it doesn't sound like something a native speaker would say. The structure is inappropriate due to the literal translation.  Something that has been done well in this case is the omission of the semantically void term.
Presta atención.	The proposal obtains a natural structure through the use of words that are more appropriate for this particular context. Additionally through an adaptation, the sentence manages to present a more sober and stable look.

12 00:30:21,420 --> 00:30:25,300 Please explain to me. Gray Levenson's going positive. I don't get it.	12 00:30:21,420 --> 00:30:25,300 Por favor explíqueme. Gray Levenson está yendo positivo. No entiendo.
1. Mistranslation. 2. Wrong conjugation of the verb.	1. The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used

	<p>throughout this script has completely failed this time, as the structure of the subtitle is confusing. The term to go positive means to increase in value. Therefore an appropriate equivalent should be used.</p> <p>2. The translation also has a mistake in referents, which leads to a mistake in the conjugation of the verb. Mark is asking more than one person to explain, yet the conjugation of the verb is conjugated in the singular.</p>
<p>Por favor explíquenme. Gray Levenson está subiendo. No entiendo.</p>	<p>The proposal restructures the original translation, and adapts it in order for it to make sense in the context of this conversation, the conjugation mistake is also fixed to fit the images and not cause a rupture between the audio, image and the subtitle.</p>

<p>13 00:30:25,300 --&gt; 00:30:28,060 Hold on. Smith, you seen this, mate?</p>	<p>13 00:30:25,300 --&gt; 00:30:28,060 Un momento. Smith, ¿estás viendo esto, Amigo?</p>
<p>Capitalization.</p>	<p>The subtitle doesn't use the proper capitalization. The first word of the second subtitle line shouldn't be capitalized as it is a continuation of the previous dialogue line.</p>
<p>Un momento. Smith, ¿estás viendo esto, amigo?</p>	<p>The proposal simply fixes the capitalization issue.</p>

<p>14 00:30:28,060 --&gt; 00:30:30,540 Turn it up.</p>	<p>14 00:30:28,060 --&gt; 00:30:30,540 Voltée.</p>
<p>Mistranslation.</p>	<p>This mistranslation occurs because the translator has failed to understand the original line. To turn it up in this case means to turn the volume up. This can be understood by the fact that the attention of the characters immediately shifts to the television. The translation completely changes the meaning of what the original intended.</p>
<p>Súbele el volumen.</p>	<p>Through a completely new subtitle, this proposal manages to address this issue.</p>

15 00:30:30,540 --> 00:30:34,540 'The takeover of Gray Levenson by the mega-cap Rubetron Group	15 00:30:30,540 --> 00:30:34,540 La adquisición de Gray Levenson por la mega-capitalización Rubetron Group
Mistranslation. Cohesion. Synchronicity. Difficult to read and understand.	The following four subtitles (15-18) have been grouped together in a single chart. The reasoning behind this is that the four subtitles correspond to a single news report.  The issue with the translation lies in the literal manner in which it was made. There is problems in the terminology used. The cohesion between the subtitles make it hard to read and the synchronization on screen makes it hard to read and understand.
La adquisición de Gray Levenson por parte del grupo Rubetron,	The translation of this fragment cuts out the phrase mega-cap to avoid confusions.
16 00:30:35,180 --> 00:30:38,223 'has seen their share prices rise by 15%,	16 00:30:35,180 --> 00:30:38,223 has visto que los precios de sus acciones subieron un 15%,
ha causado que sus acciones registren un alza del 15%.	The proposal continues, in synchrony and cohesion with the previous phase, the use of terminology more associated with stocks allows for a more fluent and natural translation.
17 00:30:38,309 --> 00:30:41,020 'with further rises predicted before closing today.	17 00:30:38,309 --> 00:30:41,020 con nuevas subidas predecidas antes de cerrar hoy
Se espera que continúe esta alza antes del cierre del día.	The proposal is shortened which provides a simpler read for the viewer while still keeping the same meaning.
18 00:30:41,020 --> 00:30:44,860 'The CEO states that the deal will be accreted to EBS.'	18 00:30:41,020 --> 00:30:44,860 ' El director ejecutivo afirma que el acuerdo será adjuntado al EBS. '
El director ejecutivo afirma que el EBS reconocerá el acuerdo.	The proposal doesn't translate the acronym as it is just a complement to the plot of the series. Translating it wouldn't be possible due to space restraints.

19 00:30:44,860 --> 00:30:45,900 Look at the price.	19 00:30:44,860 --> 00:30:45,900 Mira el precio.
The translation is correct.	The translation is adequate.

20 00:30:45,900 --> 00:30:49,076 I don't understand. Everyone was so fucking sure.	20 00:30:45,900 --> 00:30:49,076 No lo entiendo. Todos estaban tan jodidamente seguro.
1. Inadequate translation of a taboo term. 2. Problem with number agreement.	1. Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer. 2. The agreement in number is incorrect, <i>todos</i> is a plural noun and <i>seguro</i> is declined in the singular.
No lo entiendo. Todos estaban tan seguros.	The proposal omits the taboo term without there being a loss in meaning. The number agreement is fixed as well.

21 00:30:49,101 --> 00:30:51,980 - Elfie. Elfie! - Yes, Mark?	21 00:30:49,101 --> 00:30:51,980 - Effy. ¡Effy! - ¿Sí, Mark?
Correct translation.	The translation presents no errors.

22 00:30:51,991 --> 00:30:56,820 - What are you doing? - Well, now I'm selling.	22 00:30:51,991 --> 00:30:56,820 - ¿Qué estás haciendo? - Bueno, ahora estoy vendiendo.
Correct translation.	The translation is handled adequately.

23 00:31:01,020 --> 00:31:02,140 Chris?	23 00:31:01,020 --> 00:31:02,140 ¿Chris?
Correct translation.	The translation is correct.

24 00:31:02,140 --> 00:31:04,300 Do you wanna explain what the fuck went down there?	24 00:31:02,140 --> 00:31:04,300 ¿Quieres explicar porque mierda Bajaron aquí?
Mistranslation.	This mistranslation occurs because the translator has failed to understand the original line. The expression, explain what went down there is simply a different way of saying, explain what happened. The translator has translated the expression literally which is what causes the mistake.
¿Quieres explicarme qué pasó aquí?	Through a completely new subtitle, this proposal manages to address this issue.

25 00:31:04,300 --> 00:31:06,660 Course I heard the news.	25 00:31:04,300 --> 00:31:06,660 Porque escuché nuevas noticias.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time, as the structure of the subtitle is confusing
Claro que escuché las noticias.	The translation fixes the mistake by adequately transmitting the intended message of the original text.
26 00:31:06,660 --> 00:31:09,660 No, that isn't what you fucking said!	26 00:31:06,660 --> 00:31:09,660 ¡No, eso no es lo que dijiste!
Correct translation.	The translation contains no errors.

27 00:31:12,340 --> 00:31:16,340 We've got 70K each on the fucking portfolios.	27 00:31:12,340 --> 00:31:16,340 Tenemos 70 mil en cada maldito portafolio.
Correct translation.	The translation is adequate.

## 2.4.18. Scene 18

Scene 18: 00:31:59,780- 00:35:30,969; Subtitles:41

Effy talks to Jake in the smoking area, there is a clear insinuation going on between them. When she leaves the smoking area, she has a conversation with Victoria who tells her that she is going to quit working for Hewitt Maurice, presumably due to the jealousy she feels towards Effy.

1 00:31:59,780 --> 00:32:03,730 - Hey, I'm finished. - I'll see you tomorrow.	1 00:31:59,780 --> 00:32:03,730 - Hey,he acabado. - Te veo mañana.
Translation of semantically void words.	Semantically void words should not be translated, they distract the viewer from the screen. It is worth mentioning that the change in register in relation to the earlier scenes is appropriate as it corresponds to the natural progression of the characters and their relationship.
-He acabado. -Te veo mañana.	The proposal omits the translation of the filler words.

2 00:32:05,316 --> 00:32:07,142 How much did you make for us today?	2 00:32:05,316 --> 00:32:07,142 ¿Cuánto ganaste hoy para nosotros?
Unnatural translation.	The translation is adequate, but it doesn't sound very natural, like something a native speaker would say. This makes the translation read like a translation rather than an original.
¿Cúanto dinero ganaste hoy?	The proposal deletes the words <i>para nosotros</i> , which is the cause for the unnatural sound. In order to compensate this, an addition is handled in the form of <i>dinero</i> . There are two reasons behind this: first of all it provides an explicitation which adds meaning and gives a natural flow. The addition here also compensates for the deletion of the phrase in the original.

3 00:32:08,980 --> 00:32:10,294 1.2 million.	3 00:32:08,980 --> 00:32:10,294 1.2 millones.
Correct translation.	The translation is handled well. The term is pluralized in order to meet the target language needs.

4 00:32:13,780 --> 00:32:15,231 You got any cigarettes?	4 00:32:13,780 --> 00:32:15,231 ¿Tienes cigarros?
Incorrect terminology.	The term <i>cigarro</i> could be confused for a Cuban cigar. A more appropriate term to be used here would be the word <i>cigarrillo</i> as it makes this distinction and would cause no confusion for the viewer.
¿Tienes cigarrillos?	The translation proposal simply fixes the usage of the word.

5 00:32:40,100 --> 00:32:42,463 Max Stibbard's coming in on Friday.	5 00:32:40,100 --> 00:32:42,463 Max Stibbard vendrá el Viernes.
Capitalization.	In Spanish, the days of the week shouldn't be capitalized. This is the mistake that is made here.
Max Stibbard vendrá el viernes.	The proposal fixes the issue with the capitalized word.

6 00:32:43,420 --> 00:32:46,260 He's, um... asked to meet our star trader.	6 00:32:43,420 --> 00:32:46,260 Ehm, pidió conocer a nuestra comerciante estrella.
Translation of semantically void words.	Semantically void words should not be translated, they distract the viewer from the screen.
Pidió conocer a nuestra Comerciante estrella.	The proposal omits the translation of the filler words.

7 00:32:46,854 --> 00:32:50,338 - Victoria? - No... You.	7 00:32:46,854 --> 00:32:50,338 -¿Victoria? -No...tú.
Correct translation.	The translation is adequate.

8 00:32:54,014 --> 00:32:57,100 He's very happy with the relationship.	8 00:32:54,014 --> 00:32:57,100 Está muy feliz con la relación.
Word choice.	The translation is done literally, however the translation of the term 'relationship' is not really appropriate in Spanish. There has to be a different choice of words. IN this case the term relationship refers to the work relationship, so the term work should really be translated instead.
Está muy feliz con tu trabajo.	The proposal considers this inappropriate word choice and makes the necessary amends.
9 00:32:57,100 --> 00:32:58,275 So are we.	9 00:32:57,100 --> 00:32:58,275 Así somos nosotros.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time, as the structure of the subtitle is confusing as it doesn't fit with the general cohesion of this dialogue.
Igual que nosotros.	The translation fixes the mistake by adequately transmitting the intended message of the original text.
10 00:33:00,100 --> 00:33:03,140 That's good. Maybe he'll invest again.	10 00:33:00,100 --> 00:33:03,140 Eso es bueno. Quizá vuelva a invertir.
Correct translation.	The translation presents no errors.
11 00:33:03,140 --> 00:33:04,252 Maybe.	11 00:33:03,140 --> 00:33:04,252 Tal vez.
Correct translation.	The translation is appropriate.
12 00:33:08,223 --> 00:33:10,023 You should take him out.	12 00:33:08,223 --> 00:33:10,023 Deberías salir con él.
Correct translation.	The translation contains no mistakes.

13 00:33:10,302 --> 00:33:12,341 Show him that we're... fun.	13 00:33:10,302 --> 00:33:12,341 Enseñarle que somos divertidos.
Word choice.	The verb choice is not the most adequate although it is correct. <i>Demostrar</i> would be the equivalent translation in this context.
Demostrarle que somos divertidos.	The translation is appropriate, the use of the equivalent makes a huge difference in terms of naturalness and meaning.

14 00:33:13,580 --> 00:33:16,013 Plus, Max is a sucker for beautiful women.	14 00:33:13,580 --> 00:33:16,013 Además, a Max le encantan las mujeres hermosas.
Correct translation.	The translation is correct.

15 00:33:19,399 --> 00:33:20,601 Do you have a problem with that?	15 00:33:19,399 --> 00:33:20,601 ¿Tienes algún problema con eso?
Correct translation.	The translation is correct and it fits the punctuation rules in Spanish.

16 00:33:24,041 --> 00:33:25,165 No.	16 00:33:24,041 --> 00:33:25,165 No.
Correct translation.	This is correct due to the simplicity of a universally understood word.

17 00:33:25,999 --> 00:33:28,233 - Within reason. - Course.	17 00:33:25,999 --> 00:33:28,233 - Sin razón alguna. - Por supuesto.
Mistranslation.	The translator has failed to understand the original text. The first dialogue line means that Effy doesn't have a problem with taking Stibbard out, granted that he is respectful and there's no

	strings attached. The translation fails to transmit this meaning.
-Si se comporta. -Por supuesto.	The translation, creates a new line in order to transmit the original meaning and keep on with the intended plot.

18 00:33:31,109 --> 00:33:33,115 People shouldn't underestimate you, should they?	18 00:33:31,109 --> 00:33:33,115 Las personas no deberían subestimarte, ¿o sí?
Correct translation.	The translation is handled well.

19 00:33:33,900 --> 00:33:37,611 - Miss Stonem. - No.	19 00:33:33,900 --> 00:33:37,611 -Señorita Stonem. -No.
Correct translation.	The translation is appropriate.

20 00:33:47,580 --> 00:33:49,176 I should go.	20 00:33:47,580 --> 00:33:49,176 Debería irme.
Correct translation.	The translation has no errors.

21 00:33:52,947 --> 00:33:54,363 Effy?	21 00:33:52,947 --> 00:33:54,363 ¿Effy?
The translation is correct.	The simple translation is adequate.

22 00:33:55,351 --> 00:33:56,574 Your cigarettes.	22 00:33:55,351 --> 00:33:56,574 Tus cigarros.
Incorrect terminology.	The term <i>cigarro</i> could be confused for a Cuban cigar. A more appropriate term to be used here would be the word <i>cigarrillo</i> as it makes this distinction and would cause no confusion for the viewer.

Tus cigarillos.	The translation proposal simply fixes the usage of the word.
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23 00:34:01,469 --> 00:34:05,170 - Friday. - OK.	23 00:34:01,469 --> 00:34:05,170 -Viernes. -Está bien.
Correct translation.	The translation is correct.

24 00:34:26,904 --> 00:34:32,220 - What were you doing in there? - Just thinking. It's quiet.	24 00:34:26,904 --> 00:34:32,220 -¿Qué estás haciendo ahí? -Pensando. Es tranquilo.
Conjugation.	The verb <i>estar</i> is conjugated in the present, when it should correspond to the future.
-¿Qué estabas haciendo ahí? -Pensando. Es tranquilo.	The proposal simply fixes the issue with the incorrect conjugation of the verb.

25 00:34:33,180 --> 00:34:34,780 You had a good day on the floor.	25 00:34:33,180 --> 00:34:34,780 Tienes un buen día en el piso.
1. Conjugation. 2. Literal translation.	1. The verb <i>tener</i> is conjugated in the present, when it should correspond to the future. 2. The translation is too literal, so it has an unnatural structure.
Tuviste un buen día hoy.	The proposal addresses the wrong conjugation of the verb, additionally it deletes the final prepositional phrase in order to add naturalness to the subtitle.
26 00:34:34,780 --> 00:34:37,824 - Yeah, I did. - Clever girl.	26 00:34:34,780 --> 00:34:37,824 -Sí, así fue. -Chica inteligente.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time, as the structure of the subtitle is confusing

-Sí, es verdad. -Eres una chica inteligente.	The translation fixes the mistake by adequately transmitting the intended message of the original text.
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27 00:34:40,467 --> 00:34:42,547 How did you know it was a takeover?	27 00:34:40,467 --> 00:34:42,547 ¿Cómo sabías que eso era una adquisición?
Cohesion.	The term takeover previously in Scene 17 was omitted, for this reason in this subtitle will also be omitted.
¿Cómo sabías lo que iba a pasar?	The term takeover is omitted in this proposal, through a modulation it is changed for the implicit phrase ' <i>lo que iba a pasar</i> ' which works thanks to the context of the episode and the scene.

28 00:34:44,100 --> 00:34:46,023 Just a feeling, I guess.	28 00:34:44,100 --> 00:34:46,023 Solo es una sensación, supongo.
Cohesion.	In Scene 16, the term <i>corazonada</i> is used, for the sake of cohesion for the viewer, the same term will be used.
Solo tuve una corazonada, supongo.	The translation fixes this due to cohesion, thus making it correct and appropriate.

29 00:34:47,056 --> 00:34:47,705 Right.	29 00:34:47,056 --> 00:34:47,705 Claro.
Correct translation.	The translation is appropriate.

30 00:34:49,114 --> 00:34:49,829 A feeling.	30 00:34:49,114 --> 00:34:49,829 Una sensación.
Cohesion.	In Scene 16, the term <i>corazonada</i> is used as well as in this Scene in subtitle 28, for the sake of cohesion for the viewer, the same term will be used.
Una corazonada.	The translation fixes this due to cohesion, thus making it correct and appropriate.

31 00:34:51,820 --> 00:34:53,046 I'll see you tomorrow.	31 00:34:51,820 --> 00:34:53,046 Nos vemos mañana.
Correct translation.	The translation presents no errors.

32 00:34:53,811 --> 00:34:55,766 No, you won't, actually.	32 00:34:53,811 --> 00:34:55,766 No, de hecho no.
Correct translation.	The translation contains no errors.

33 00:34:56,700 --> 00:34:58,879 I've decided to move on.	33 00:34:56,700 --> 00:34:58,879 Decidí seguir adelante.
Correct translation.	The translation is appropriate.

34 00:35:00,497 --> 00:35:01,347 Why?	34 00:35:00,497 --> 00:35:01,347 ¿Por qué?
Correct translation.	The translation is correct and it adequately manages the punctuation.

35 00:35:02,668 --> 00:35:04,307 Sick of wearing heels.	35 00:35:02,668 --> 00:35:04,307 Estoy cansada de usar tacones.
Correct translation.	The translation is appropriate.

36 00:35:06,511 --> 00:35:07,901 Good luck with that.	36 00:35:06,511 --> 00:35:07,901 Buena suerte con eso.
Correct translation.	The translation is handled adequately.

37 00:35:09,740 --> 00:35:12,180 Yeah, good luck to you, too.	37 00:35:09,740 --> 00:35:12,180 Sí, buena suerte para ti también.
Correct translation.	The translation is handled adequately.

38 00:35:12,180 --> 00:35:13,833 See you around.	38 00:35:12,180 --> 00:35:13,833 Nos vemos por ahí.
Correct translation.	The translation is appropriate.

39 00:35:20,343 --> 00:35:22,169 I always liked it in there, too.	39 00:35:20,343 --> 00:35:22,169 Siempre me ha gustado mucho ahí también.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time, as the structure of the subtitle is confusing
A mí también me gustaba pasar contigo.	The translation fixes the mistake by adequately transmitting the intended message of the original text. It must be said that the translation can be considered a creation rather than a translation.

40 00:35:25,220 --> 00:35:26,773 Victoria!	40 00:35:25,220 --> 00:35:26,773 ¡Victoria!
Correct translation.	The simple nature of the translation means that the literal translation is appropriate.

41 00:35:29,724 --> 00:35:30,969 Vic!	41 00:35:29,724 --> 00:35:30,969 ¡Vic!
Correct translation.	The simple nature of the translation means that the literal translation is appropriate.

## 2.4.19. Scene 19

Scene 19: 00:35:49,780- 00:35:52,500; Subtitles:10

Effy and Naomi talk about their apparently distancing friendship.

1 00:35:49,780 --> 00:35:52,500 Good evening, Deptford. Is this still London?	1 00:35:49,780 --> 00:35:52,500 Buenas noches, Deptford. Todavía esto es Londres?
1. Mistranslation. 2. Punctuation.	1. The translated subtitle is handled literally, which causes a loss in meaning. In order to propose an alternative, the original meaning has to be understood. In the original Naomi is preparing for her debut as a comedian and she makes a joke about a location in London called Deptford. The joke is that Deptford is so forgotten that she is unsure whether it's still part of London. 2. The translation fails to open the question mark, which leads to a mistake in punctuation.
Buenas noches, Londres. ¿Cómo la están pasando?	The proposal completely eliminates the cultural factor involved in the original. In order to present a functional subtitle. While the subtitle loses the original way in which the meaning was transmitted, it doesn't cause an important loss in the meaning or flow of the storyline and plot. Additionally, the term Deptford is changed for London as it is more recognizable for the viewer, who is not well versed in London's geography.

2 00:35:52,500 --> 00:35:54,100 Fuck, that's awful.	2 00:35:52,500 --> 00:35:54,100 Joder, eso es horrible.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
Eso está horrible.	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles.

3 00:35:54,100 --> 00:35:56,380 This one or this one?	3 00:35:54,100 --> 00:35:56,380 ¿Éste o éste?
Correct translation.	The translation is adequate.

4 00:35:56,380 --> 00:35:58,980 - What? - Which dress?	4 00:35:56,380 --> 00:35:58,980 - ¿Qué? - ¿Cuál vestido?
Correct translation.	The translation is correct, as it manages to use punctuation well.

5 00:35:58,980 --> 00:36:01,180 - I'm trying to work here. - Work?	5 00:35:58,980 --> 00:36:01,180 - Intento trabajar. - ¿Trabajar?
Correct translation.	The translation is adequate.

6 00:36:01,180 --> 00:36:04,180 Yes, it's my first gig tonight and you're supposed to be coming.	6 00:36:01,180 --> 00:36:04,180 Sí, es mi primer show esta noche y se supondría que vendrías.
Correct translation	The translation presents no errors.

7 00:36:04,492 --> 00:36:07,020 You were supposed to be coming to the doctor's too, but, hey...	7 00:36:04,492 --> 00:36:07,020 Se suponía que también vendrías al doctor, pero, oye...
Translation of semantically void words.	Semantically void words should not be translated, they distract the viewer from the screen.
Se suponía que también vendrías Al doctor, pero...	The proposal omits the translation of the filler words.

8 00:36:09,547 --> 00:36:13,343 - I'm sorry, it's a work thing. - If you say so.	8 00:36:09,547 --> 00:36:13,343 - Lo siento, es algo sobre el trabajo. - Si tú lo dices.
Mistranslation.	The translation is totally inadequate, it makes no sense and has had no thought put into it. The literal method which the translator has used throughout this script has completely failed this time, as the structure of the subtitle is confusing
-Lo siento son cosas del trabajo. -Si tú lo dices.	The translation fixes the mistake by adequately transmitting the intended message of the original text.
9 00:36:16,197 --> 00:36:17,613 I've got to go.	9 00:36:16,197 --> 00:36:17,613 Me tengo que ir.
Correct translation.	The translation is handled well.

10 00:36:25,086 --> 00:36:26,772 OK.	10 00:36:25,086 --> 00:36:26,772 Está bien.
Correct translation.	The translation is done correctly.

#### 2.4.20. Scene 20

Scene 20: 00:36:42,620- 00:37:39,700; Subtitles:20
This scene is a visual scene. It uses a song to show images of Effy at work and her increasingly more intimate relationship with Jake (the boss). In addition to this, Naomi is seen at the hospital getting tests done.

1-5 00:36:42,620→00:36:56,140 #Song plays#	1-5 00:36:42,620→00:36:56,140
Correct omission.	The translation is correct, songs shouldn't be subtitled as they would draw the attention from the viewer. In this case, the scene is very visual and the less amount of subtitles there are the better off it is for the scene.

6 00:36:56,140 --> 00:36:57,900 100,000.	6 00:36:56,140 --> 00:36:57,900 100,000.
Correct translation.	The translation is handled well.

7-20 00:36:57,9000→00:37:39,700 #Song plays#	7-20 00:36:57,9000→00:37:39,700
Correct omission.	The translation is correct, songs shouldn't be subtitled as they would draw the attention from the viewer. In this case, the scene is very visual and the less amount of subtitles there are the better off it is for the scene.

#### 2.4.21. Scene 21

Scene 2: 00:37:38,060- 00:39:20,972; Subtitles:27	
Effy and Jake meet at the lobby of a hotel where Effy is getting ready to meet Max Stibbard. They share a moment and for the first time are involved physically. Their relationship seems to be growing by the minute.	

1 00:37:38,060 --> 00:37:39,700 Wow!	1 00:37:38,060 --> 00:37:39,700
Correct translation.	The omission of the semantically void word is correct.

2 00:37:39,700 --> 00:37:41,381 I do like this.	2 00:37:39,700 --> 00:37:41,381 Me gusta esto.
Literal translation.	The subtitle is incorrect, as it doesn't omit the pronoun which makes it sound very unnatural.
Me gusta.	The proposal omits the pronoun in order to produce a correct subtitle.

3 00:37:41,592 --> 00:37:43,953 - Makes you look older. - Oh, well, thanks.	3 00:37:41,592 --> 00:37:43,953 - Te hace ver mayor. - Gracias.
Correct translation.	The translation presents no errors.

4 00:37:44,007 --> 00:37:47,391 No, I mean you... you look good.	4 00:37:44,007 --> 00:37:47,391 No, digo tu...te ves bien
Lacking naturalness.	The translation is correct in terms of meaning, however it sounds and reads like if it were a translation. This should be amended.
No. me refiero a que te ves bien.	The proposal gains naturalness through the creation of a new subtitle. The subtitle transmits the meaning of the original in a simpler, more readable subtitle.

5 00:37:47,640 --> 00:37:51,000 Are you here to baby-sit me? Don't you have somewhere else to be?	5 00:37:47,640 --> 00:37:51,000 ¿Vienes a cuidarme? ¿No tienes Otro lugar a dónde ir?
Capitalization.	The rules of capitalizing letters should be followed in subtitles. In this case, the first letter of the second subtitle line should be in lower case as it is a continuation of the first subtitle line.
¿Vienes a cuidarme? ¿No tienes otro lugar a dónde ir?	The proposal simply fixes the small capitalization error.

6 00:37:51,304 --> 00:37:54,363 I do. He needs to see me,	6 00:37:51,304 --> 00:37:54,363 Tengo que cuidarte. Él necesita verme.
Mistranslation.	The translator has misunderstood what the original text meant. In this case, Jake is answering Effy's question regarding to whether he has somewhere to go. The translator has handled it wrong and for this reason, a nonsensical translation has been proposed.
Sí, sí tengo. Él necesita verme.	The proposal fixes the mistake in meaning and produces a translation that is appropriate for the context and dialogue presented here.

7 00:37:54,449 --> 00:37:56,060 otherwise he's going to try and roll over you.	7 00:37:54,449 --> 00:37:56,060 de otra manera él va a tratar de liarse contigo.
Register.	The translation while correct, lacks the general tone and register of the conversation.
de otra manera él va a intentar imponerse ante ti.	The proposal fixes this small issue with register and the language used in order for it to fit the general setting of the scene.

8 00:37:56,060 --> 00:37:59,006 You make it sound like I'm going into a war zone.	8 00:37:56,060 --> 00:37:59,006 Lo dices como si fuera a una guerra.
Correct translation.	The translation presents no errors.
9 00:37:59,224 --> 00:38:00,521 Money is war.	9 00:37:59,224 --> 00:38:00,521 El dinero es guerra.
Correct translation.	The translation is appropriate.

10 00:38:01,278 --> 00:38:04,433 - I get it. - Good.	10 00:38:01,278 --> 00:38:04,433 - Entiendo. - Bien.
Correct translation.	The translation is handled adequately.

11 00:38:07,869 --> 00:38:10,629 He needs to think that he's winning.	11 00:38:07,869 --> 00:38:10,629 Él necesita pensar que está ganado.
Incorrect verb form.	The verb <i>ganar</i> is in the participle, however in this case that is incorrect, a correct version of it would be in the gerund.
El necesita pensar que está ganando.	The proposal fixes the incorrect verbal form and establishes a subtitle which uses the correct verb form.

12 00:38:10,700 --> 00:38:14,404 When, in fact... you are.	12 00:38:10,700 --> 00:38:14,404 Cuando en realidad, tú estás ganando.
Correct translation.	The translation is appropriate.

13 00:38:15,320 --> 00:38:16,955 Am I?	13 00:38:15,320 --> 00:38:16,955 ¿Lo estoy?
Correct translation.	The translation is handled well.

14 00:38:25,445 --> 00:38:27,234 Easy, boss.	14 00:38:25,445 --> 00:38:27,234 Sencillo, jefe.
Incorrect translation of a word.	In this subtitle, there is a mistake due to the dictionary entry that was chosen for the translation. In this sense, easy means to slow down. However the translation translates a different meaning of easy.
Tranquilo jefe.	The proposal chooses the correct meaning of the word to translate which makes the subtitle make sense.

15 00:38:28,820 --> 00:38:32,020 ♪ You, my everything ♪	15 00:38:28,820 --> 00:38:32,020
16 00:38:32,020 --> 00:38:34,620 ? You, my everything	16 00:38:32,020 --> 00:38:34,620 Tu mi todo
17 00:38:34,620 --> 00:38:38,620 ♪ You, my everything... ♪	17 00:38:34,620 --> 00:38:38,620
Unnecessary translation of a song.	Songs should not be subtitled as they usually go hand in hand with the visuals of the television show. In this case, the translator has inappropriately translated subtitle 16.

(Omission)	The proposal will simply omit the song completely.
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18 00:38:53,340 --> 00:38:56,300 Mr Stibbard. You know Jake Abassi?	18 00:38:53,340 --> 00:38:56,300 Sr. Stibbard. ¿Conoce a Jake Abassi?
Correct translation.	The translation is handled adequately.

19 00:38:56,300 --> 00:38:58,620 Call me Max, for fuck's sake.	19 00:38:56,300 --> 00:38:58,620 Llamame Max, joder.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
Por amor a Dios, dime Max.	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles. Additionally, in order to make the subtitle sound natural and not lose the force, the sentence is inverted and a compensatory interjection is added.

20 00:38:58,620 --> 00:39:00,660 Jake, how you doing?	20 00:38:58,620 --> 00:39:00,660 Jake, ¿cómo estás?
Correct translation.	The translation is correct.

21 00:39:00,660 --> 00:39:02,500 Max.	21 00:39:00,660 --> 00:39:02,500 Max.
Correct translation.	The translation contains no errors.

22 00:39:02,500 --> 00:39:05,660 You know my associate Freddie? Yes, I've heard of you.	22 00:39:02,500 --> 00:39:05,660 - ¿Conoces a mi socio, Freddie? - Sí, he escuchado de ti.
Correct translation.	The translation is appropriate.

23 00:39:05,660 --> 00:39:08,180 Too bloody right you have! How come all of Jake's traders are hot?	23 00:39:05,660 --> 00:39:08,180 ¡Demasiado maldito derecho tienes! ¿Cómo es que todos los comerciantes de Jack están calientes?
1. Mistranslation. 2. Violation of amount of subtitle lines.	1. The translation is completely out of place in this case, it makes no sense in terms of the rest of the context. This is due to a literal translation that was kept. 2. Subtitling norms state that the number of subtitles must not exceed 2 lines. In this case there are 3 lines.
¡Obviamente! ¿Por qué todos los inversionistas de Jake son guapos?	The proposal is a totally free translation. It keeps absolutely nothing from the fan subtitles. The creation of a new subtitle manages to fix the meaning error as well as propose a condensed version of the subtitle with as little loss in meaning or intention from the original.

24 00:39:08,180 --> 00:39:11,140 All of ours look like diseased hamsters.	24 00:39:08,180 --> 00:39:11,140 Los nuestros parecen hamsters muertos.
Incorrect translation of a word.	In this subtitle, there is a mistake due to the fact that a word is not translated well and it changes the meaning of the original. The word diseased has an exact equivalent and it should be used.
Los nuestros parecen hamsters enfermos.	The proposal chooses the correct meaning of the word to translate which makes the subtitle make sense.

25 00:39:11,140 --> 00:39:14,940	25 00:39:11,140 --> 00:39:14,940
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Well, on that appetizing note, I have a dinner appointment.	Bueno, en esa apetitosa nota. Tengo una cena de nombramiento.
Mistranslation	The translation is completely out of place in this case, it makes no sense in terms of the rest of the context. This is due to a literal translation that was kept
Bueno, en vista de eso. Tengo una cena reservada.	The proposal is a totally free translation. It keeps absolutely nothing from the fan subtitles. The creation of a new subtitle manages to fix the error in meaning.

26 00:39:14,940 --> 00:39:17,700 I'll leave you to it.	26 00:39:14,940 --> 00:39:17,700 Te lo dejaré.
Mistranslation.	The translation is carried out in a literal manner, which causes it to be incorrect.
Te los dejaré.	The proposal uses a transposition to change the point of view of the original, which complements the subtitle and the scene.

27 00:39:17,700 --> 00:39:20,972 Be nice, Max. Oh, you can rely on it.	27 00:39:17,700 --> 00:39:20,972 - Se agradable Max. - Oh, puedes confiar en él.
Mistranslation.	The translator has misunderstood who said the second subtitle line. In the original Max himself answers Jake, in the subtitle it is like if Freddie was answering Jake instead of Max. This incorrect attribution of a line has to be corrected.
-Compórtate Max. -Puedes confiar en mí.	The proposal fixes this mistake in who actually said the line. This deals with the problem and allows for an adequate translation.

## 2.4.22. Scene 22

Scene 22: 00:39:23,375- 00:41:50,980; Subtitles:45

Effy and the two investors go out to watch Naomi's debut as a comedian. After she fails completely, they go out to the casino where Effy and Naomi have a discussion.

1 00:39:23,375 --> 00:39:26,780 So, how do you two gentlemen feel about comedy?	1 00:39:23,375 --> 00:39:26,780 Y ustedes, caballeros, ¿qué opinan de la comedia?
Correct translation.	The translation is handled well.

2 00:39:27,660 --> 00:39:29,980 Bethnal Green!	2 00:39:27,660 --> 00:39:29,980 ¡Bethnal Green!
Correct translation.	The translation is handled adequately.

3 00:39:29,980 --> 00:39:31,860 I've been Ben Tarrington!	3 00:39:29,980 --> 00:39:31,860 ¡He sido Ben Tarrington!
Incorrect conjugation.	The translation conjugates the word <i>ser</i> in the perfect present. The perfect present is used for past actions that go into the present. In this case, a more appropriate conjugation would be the present of the indicative.
¡Soy Ben Tarrington!	The proposal fixes the issue with conjugation so that the subtitle fits the way that people speak regularly.

4 00:39:31,860 --> 00:39:34,100 Thank you and fuck off!	4 00:39:31,860 --> 00:39:34,100 ¡Gracias y vete a la mierda!
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
¡Gracias y hasta nunca!	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles.

5 00:39:38,380 --> 00:39:40,740 Thank you, Ben Tarrington!	5 00:39:38,380 --> 00:39:40,740 ¡Gracias, Ben Tarrington!
Correct translation.	The translation presents no errors.

6 00:39:40,740 --> 00:39:43,220 - There you go. - Fantastic stuff. Whoo!	6 00:39:40,740 --> 00:39:43,220 - Aquí tienes. - Fantástico.
Correct translation.	The translation is adequate.

7 00:39:43,220 --> 00:39:46,180 - Thank you. - That was Ben there. Ben, wonderful.	7 00:39:43,220 --> 00:39:46,180 - Gracias. - Fue Ben ahí. Ben, maravilloso.
Naturalness.	The subtitle lacks in the fluency and naturalness that is required in order to not distract the viewer from what he is watching.
-Gracias. -Ese fue Ben. Maravilloso Ben.	The proposal uses a more familiar structure which allows the subtitle to sound like an original. Additionally, through an inversion the literal translation of the text is changed which makes it fit better into the flow of the scene.

8 00:39:46,180 --> 00:39:47,860 My wife doesn't like the anal sex,	8 00:39:46,180 --> 00:39:47,860 A mi esposa no le gusta el sexo anal,
Correct translation.	There is no way of getting around the use of the taboo word in this case.

9 00:39:47,860 --> 00:39:49,740 but I still make her do it to me anyway.	9 00:39:47,860 --> 00:39:49,740 pero aún así se lo hago házmelo de todos modos.
Mistranslation.	The translation is completely out of place in this case, it makes no sense in terms of the rest of the context. This is due to a literal translation that was kept

pero aun así le obligo a hacérmelo.	The proposal adequately structures a phrase which is free but not as free as a creation in order to attempt to fit in the humor presented in the original.
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10 00:39:49,740 --> 00:39:52,580 Um... so, time for the next act, ladies and gentlemen.	10 00:39:49,740 --> 00:39:52,580 Ehm... tiempo de nuestro siguiente acto, damas y caballeros.
1. Translation of semantically void words. 2. Naturalness.	1. Semantically void words should be omitted from the translation of subtitles. 2. The subtitle lacks in the fluency and naturalness that is required in order to not distract the viewer from what he is watching.
Damas y caballeros es hora de nuestro siguiente acto.	The proposal omits the filler words which allows the subtitle to obtain fluency. Through a change in structure, the subtitle also manages to sound as an original which is appropriate in the setting of this show.

11 00:39:52,580 --> 00:39:55,700 Next we have Naomi Campbell!	11 00:39:52,580 --> 00:39:55,700 ¡Ahora tenemos a Naomi Campbell!
Correct translation.	The translation presents no mistakes.

12 00:39:55,700 --> 00:39:57,740 So, er... where is she? Where's Naomi?	12 00:39:55,700 --> 00:39:57,740 Y,eh... ¿dónde está? ¿Dónde está Naomi?
Translation of semantically void words.	Semantically void words should not be translated, they distract the viewer from the screen.
¿Dónde está? ¿Dónde está Naomi?	The proposal omits the translation of the filler words.

13 00:39:57,740 --> 00:40:00,700 Oh, there she is. Er... put your hands together for Naomi Campbell!	13 00:39:57,740 --> 00:40:00,700 Oh, ahí está. Eh ¡juntas sus manos por Naomi Campbell!
1. Translation of semantically void words. 2. Mistranslation.	1 Semantically void words should not be translated, they distract the viewer from the screen.

	2 The translation is done in a literal manner. This means that not only does the translation sound strange, but it is also incorrect and hinders any possible understanding.
Ahí está. ¡Un aplauso para Naomi Campbell!	The proposal doesn't translate the filler words and also rephrases the subtitle completely. Through this, not only is meaning really transmitted, but it also allows for the viewer to watch the image with little interruption from the on screen subtitles.

14 00:40:03,077 --> 00:40:05,700 Is this your friend? Yeah!	14 00:40:03,077 --> 00:40:05,700 ¿Éste es tu amigo? ¡Sí!
Gender agreement.	There is an issue with gender agreement here. In the original Steve asks Effy if that is her friend, in reference to Naomi, a female character. However the translation refers to a male referent.
-¿Esta es tu amiga? -Sí.	The proposal fixes this issue in gender, so that there is synchrony between the image and the subtitles.

15 00:40:11,700 --> 00:40:14,242 So, who here is from London?	15 00:40:11,700 --> 00:40:14,242 Así que, ¿quién es de Londres?
Structure.	The translation is correct, however the structure is slightly confusing to read. A single question would be preferable to allow the reader to easily read the subtitle.
¿Quién de aquí es de Londres?	The proposal addresses this small issue in order to propose a simpler version.

16 00:40:18,060 --> 00:40:19,140 No-one?	16 00:40:18,060 --> 00:40:19,140 ¿Nadie?
Correct translation.	The translation is correct.

17 00:40:19,950 --> 00:40:21,860 Oh, er... good.	17 00:40:19,950 --> 00:40:21,860 Oh, eh...bien.
Translation of semantically void words.	Semantically void words should not be translated, they distract the viewer from the screen.

Qué bien.	The proposal omits the translation of the filler words.
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18 00:40:21,860 --> 00:40:25,540 Um... now I don't have to pretend to fucking like it here.	18 00:40:21,860 --> 00:40:25,540 Um...Ahora no tengo que pretender que me gusta este lugar.
1. Translation of semantically void words. 2. Naturalness.	1. Semantically void words should not be translated, they distract the viewer from the screen. 2. The way the subtitle is structured causes a slight unnatural feel to it. Which may have a negative impact on the viewer.
Así no debo fingir que me agrada esta ciudad.	The proposal omits the translation of the filler words.

19 00:40:25,540 --> 00:40:29,140 Um... I'm... I'm new to London.	19 00:40:25,540 --> 00:40:29,140 Um... Yo... Soy nueva en Londres.
Translation of semantically void words.	Semantically void words should not be translated, they distract the viewer from the screen.
Yo... soy nueva en Londres.	The proposal omits the translation of the filler words.

20 00:40:29,145 --> 00:40:32,100 Um... I moved here with my girlfriend, er...	20 00:40:29,145 --> 00:40:32,100 Um... me mudé aquí con mi novia, eh...
Translation of semantically void words.	Semantically void words should not be translated, they distract the viewer from the screen.
Me mudé aquí con mi novia...	The proposal omits the translation of the filler words.

21 00:40:32,100 --> 00:40:33,380 Fucking dyke.	21 00:40:32,100 --> 00:40:33,380 Maldita lesbiana.
Correct translation.	The translation is correct, as the word <i>maldita</i> is not deemed to be a taboo word.

22 00:40:33,380 --> 00:40:34,540 LAUGHTER	22 00:40:33,380 --> 00:40:34,540 RISAS
Mistranslation.	The English script includes the word LAUGHTER in capital letters so that the synchronizer knew the timing of this. The prompt should not be translated into the subtitle format.
(Omission)	The proposal simply omits the capitalized letter translation.

23 00:40:37,380 --> 00:40:40,620 Um... yeah, I am, actually.	23 00:40:37,380 --> 00:40:40,620 Sí de hecho, lo soy.
Correct translation.	The translation is adequate, it omits the filler words and is correct.

24 00:40:40,620 --> 00:40:43,940 Um... so, London...	24 00:40:40,620 --> 00:40:43,940 Um... tan Londres...
Mistranslation.	The translation is incorrect as it is handled in a literal manner, which causes the resulting translation to make absolutely no sense. This hinders the understanding of the viewer as well as distracts him from the image.
Así que Londres...	The proposal uses a less literal method which allows for the translation to be adequate and transmit the meaning of the original.

25 00:40:43,940 --> 00:40:46,550 ..no-one actually tells you what it's really like to live here, do they?	25 00:40:43,940 --> 00:40:46,550 Nadie te dice te dice cómo es Vivir aquí realmente, ¿verdad?
Naturalness.	The subtitle lacks in the fluency and naturalness that is required in order to not distract the viewer from what he is watching.
Nadie te dice cómo es la vida aquí. ¿no cierto?	Through the reorganization of the translated terms, the translation manages to present the information of the original while at the same time possessing the fluency of an original creation.

<p>26 00:40:46,575 --&gt; 00:40:47,939 I mean, Boris bikes?</p> <p>27 00:40:47,940 --&gt; 00:40:49,900 Am I the only one who thinks</p> <p>28 00:40:49,900 --&gt; 00:40:53,700 it's vaguely creepy that one man owns all the bikes?</p> <p>29 00:40:53,700 --&gt; 00:40:55,380 I mean, I'm... I'm riding along</p> <p>30 00:40:55,380 --&gt; 00:40:56,740 and all I can think is,</p> <p>31 00:40:56,740 --&gt; 00:41:00,180 isn't this pretty much like letting Boris finger you?</p>	<p>26 00:40:46,575 --&gt; 00:40:47,939 Quiero decir, ¿las motos de Boris?</p> <p>27 00:40:47,940 --&gt; 00:40:49,900 ¿Soy la única que piensa que</p> <p>28 00:40:49,900 --&gt; 00:40:53,700 es vagamente horripilante que un hombre posea todas las motos?</p> <p>29 00:40:53,700 --&gt; 00:40:55,380 Quiero decir, estoy... estoy conduciendo sola.</p> <p>30 00:40:55,380 --&gt; 00:40:56,740 y todo lo que puedo pensar es,</p> <p>31 00:40:56,740 --&gt; 00:41:00,180 ¿esto no es más o menos como dejar que Boris te apunte con el dedo?</p>
<p>Cultural untranslatability.</p>	<p>This is the same joke that was analyze in Scene 12 Subtitles 14- 22. Please refer to the previous analysis if need be.</p>
<p>26 00:40:46,575 --&gt; 00:40:47,939 Es decir, las bicicletas públicas...</p> <p>27 00:40:47,940 --&gt; 00:40:49,900 ¿Acaso soy la única que cree que</p> <p>28 00:40:49,900 --&gt; 00:40:53,700 son tan horriblemente incómodas?</p> <p>29 00:40:53,700 --&gt; 00:40:55,380 Es decir, cuando uso esas bicicletas</p> <p>30</p>	<p>The translation of the joke is done in a free manner. The general meaning is kept, in addition the idea that the joke is terrible. This may not be the most faithful translation but it is one that doesn't take into consideration the cultural aspects of the original.</p>

00:40:55,380 --> 00:40:56,740 en lo único en lo que puedo pensar 31 00:40:56,740 --> 00:41:00,180 Es en lo cómodo que se sentiría el asiento del bus.	
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32 00:41:00,180 --> 00:41:02,420 You're shit!	32 00:41:00,180 --> 00:41:02,420 ¡Eres una mierda!
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
¡Eres un asco!	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles.

33 00:41:02,420 --> 00:41:05,860 Ooh!	33 00:41:02,420 --> 00:41:05,860
Correct omission.	The translation omits the use of the filler words, it complies with subtitle regulations.

34 00:41:05,860 --> 00:41:08,060 Do you know what? Fuck you.	34 00:41:05,860 --> 00:41:08,060 -¿Sabes qué? Púdrete
Correct translation.	The translation is correct, it adequately handles the use of a taboo term and translates it into a non-taboo term in the target language.

35 00:41:08,060 --> 00:41:10,540 Fuck you and your small-dick complex.	35 00:41:08,060 --> 00:41:10,540 Jódete vos y tu complejo de pene pequeño.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
Púdrete tú y tu complejo de hombre pequeño.	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles.

36 00:41:10,540 --> 00:41:12,540 Ooh!	36 00:41:10,540 --> 00:41:12,540
Correct omission.	The translation omits the use of the filler words, it complies with subtitle regulations.
37 00:41:15,500 --> 00:41:16,820 Shall we just go?	37 00:41:15,500 --> 00:41:16,820 ¿Podemos solo irnos?
Necessary omission.	The word solo should be omitted as its inclusion simply takes away the fluency that the subtitle should have.
¿Podemos irnos?	The proposal simply establishes the omission of the word. Through this, the subtitle gains fluency and ease, which is appropriate.
38 00:41:16,820 --> 00:41:19,860 No, I'm just starting to enjoy it now.	38 00:41:16,820 --> 00:41:19,860 No, estoy empezando a disfrutarlo.
Correct translation.	The translation presents no errors.
39 00:41:19,860 --> 00:41:22,060 Loser!	39 00:41:19,860 --> 00:41:22,060 ¡Perdedor!
Gender agreement.	There is an issue with gender agreement here. In the original Steve calls Naomi a loser. However the translation refers to a male referent.
¡Perdedora!	The proposal fixes this issue in gender, so that there is synchrony between the image and the subtitles.
40 00:41:24,460 --> 00:41:28,460 Fuck you all.	40 00:41:24,460 --> 00:41:28,460 Jódanse.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.

¡Púdranse!	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles.
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41 00:41:32,180 --> 00:41:36,180 - It really wasn't that bad. - Shut up, shut up, shut up.	41 00:41:32,180 --> 00:41:36,180 - Realmente no fue tan malo. - Cállate, cállate, cállate.
Correct translation.	The translation is correct.

42 00:41:36,860 --> 00:41:39,020 Look, I need to go.	42 00:41:36,860 --> 00:41:39,020 Mira, Necesito ir.
Mistranslation.	The translator makes the mistake of translating the word go separately, instead of the prepositional phrase to go. This causes the mistake.
Mira, necesito irme.	The proposal translates the word correctly in order to present a correct subtitle.

43 00:41:39,020 --> 00:41:42,220 I'm going to kill myself.	43 00:41:39,020 --> 00:41:42,220 Voy a suicidarme.
Correct translation.	The translation has no mistakes.

44 00:41:42,220 --> 00:41:46,220 Come on, funny girl. You come and have a drink with us.	44 00:41:42,220 --> 00:41:46,220 Vamos, chica graciosa. Ven Por un trago con nosotros.
Correct translation.	The translation is adequate.

45 00:41:49,940 --> 00:41:50,980 Ladies.	45 00:41:49,940 --> 00:41:50,980 Señoritas.
Correct translation.	The translation presents no mistakes.

### 2.4.23. Scene 23

Scene 23: 00:41:52,540- 00:44:01,880; Subtitles:36
Naomi, Effy and the investors head to the casino, where Naomi tries to talk to Effy but they end up having a discussion.

1 00:41:52,540 --> 00:41:55,860 - What the actual fuck? - Please, please, Naomi.	1 00:41:52,540 --> 00:41:55,860 -¿Qué mierda pasas? -Por favor, por favor, Naomi.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
-¿Qué diablos pasa? -Por favor, por favor, Naomi.	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles.

2 00:41:55,860 --> 00:41:58,700 Just keep your mouth shut and try and pretend to have a good time.	2 00:41:55,860 --> 00:41:58,700 Solo mantén tu boca cerrada e intenta pretender que lo estás pasando bien.
Correct translation.	The translation is adequate. The character length exceeds it slightly but since this is the exception rather than the norm throughout the translation it will be left.

3 00:41:58,700 --> 00:42:02,620 - Who are they anyway? - They're very important investors.	3 00:41:58,700 --> 00:42:02,620 -¿Quiénes son ellos de todas formas? -Ellos son inversionistas muy importantes.
Pronoun drop.	Pronouns should be dropped in cases where they are redundant, like in this case.
-¿Quiénes son de todas formas? -Son inversionistas muy importantes.	The proposal simply fixes this mistake through the dropping of the pronoun.

4 00:42:02,620 --> 00:42:04,017 No more bets.	4 00:42:02,620 --> 00:42:04,017 No más apuestas.
Correct translation.	The translation is correct.

5 00:42:06,540 --> 00:42:07,620 I just think it's weird,	5 00:42:06,540 --> 00:42:07,620 Solo creo que es extraño,
Correct translation.	The translation is handled adequately.

6 00:42:07,620 --> 00:42:10,289 a job that involves making money and nothing else.	6 00:42:07,620 --> 00:42:10,289 un trabajo que involucra hacer dinero y nada más.
False cognate.	The translation presents as an error as the translation of the word make is done literally. The appropriate translation would be <i>ganar</i> .
un trabajo que involucre ganar dinero y nada más.	The translation fixes the subtitle by just using the correct translation of the word rather than using the original false cognate.

7 00:42:10,313 --> 00:42:11,860 I...I make people happy.	7 00:42:10,313 --> 00:42:11,860 Yo... Yo hago a la gente feliz.
Correct translation.	The translation is appropriate.

8 00:42:11,884 --> 00:42:14,612 You make people rich, that's all. Fuck everyone else.	8 00:42:11,884 --> 00:42:14,612 Tú haces a la gente rica, y eso es todo. Al carajo todos los demás.
Correct translation.	The translation is adequate.

9 00:42:14,620 --> 00:42:15,820 Naomi...	9 00:42:14,620 --> 00:42:15,820 Naomi...
Correct translation.	The translation presents no mistakes.

10 00:42:16,327 --> 00:42:18,421 Kiss it luck, girl.	10 00:42:16,327 --> 00:42:18,421 Beso de la suerte, chica.
Correct translation.	The translation is appropriate.

11 00:42:22,540 --> 00:42:26,170 Any more bets, please?	11 00:42:22,540 --> 00:42:26,170 ¿Más apuestas, por favor?
Correct translation.	The translation is handled well.

12 00:42:27,540 --> 00:42:30,260 How much is that?	12 00:42:27,540 --> 00:42:30,260 ¿Qué tanto es eso?
Naturalness.	The translation is appropriate, but the word choice could be better in order for it to sound natural.
¿Cuánto es eso?	The proposal changes the wording and presents a more sober translation which is deemed to be more appropriate for this case.
13 00:42:30,260 --> 00:42:33,189 - A grand. - No more bets.	13 00:42:30,260 --> 00:42:33,189 - Mil. - No más apuestas.
Correct translation.	The translation is done well, as it determines that the word grand is slang for one thousand.

14 00:42:34,460 --> 00:42:37,020 Come on, come on, come on, come on. Come on, come on.	14 00:42:34,460 --> 00:42:37,020 Vamos, vamos, vamos.
Correct translation.	The translation is adequate and the omission of repetitive terms makes the subtitle fit the guidelines.

15 00:42:37,020 --> 00:42:39,479 Come on, come on.	15 00:42:37,020 --> 00:42:39,479 ¡Vamos, vamos!
Correct translation.	The translation is handled well.

16 00:42:39,900 --> 00:42:42,300 - Ah! - 29 black.	16 00:42:39,900 --> 00:42:42,300 -¡Ah! -29 negro.
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Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
29 black.	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles.

17 00:42:42,300 --> 00:42:45,964 It's your fault, Naomi. You were supposed to fucking kiss it.	17 00:42:42,300 --> 00:42:45,964 Es tu culpa, Naomi. Se suponía que debías besarlo.
Correct translation.	The translation presents no mistakes.
18 00:42:51,740 --> 00:42:53,460 - Chips, sir. - OK, beautiful.	18 00:42:51,740 --> 00:42:53,460 -Fichas, señor. -Ok, hermosa.
Mistranslation of a cultural phrase.	In this context, the word Ok should be translated to an equivalent expression in the target language.
-Fichas señor. -A ver hermosa.	The translation decodes the meaning of the original phrase and it translates it using an equivalent phrase.

19 00:42:53,615 --> 00:42:55,541 Now you show me how you win.	19 00:42:53,615 --> 00:42:55,541 Ahora tú muéstrame como ganas.
Correct translation.	The translation is handled well.

20 00:42:56,140 --> 00:42:59,220 I think we're going to do great things, you and I.	20 00:42:56,140 --> 00:42:59,220 Creo que haremos grandes cosas, tú y yo.
Correct translation.	The translation is done adequately.

21 00:42:59,220 --> 00:43:03,422 - With money? - Of course.	21 00:42:59,220 --> 00:43:03,422 - ¿Con dinero? - Por supuesto.
Correct translation.	The translation has no errors.

22 00:43:04,260 --> 00:43:06,606 No more bets, please.	22 00:43:04,260 --> 00:43:06,606 No más apuestas, por favor.
Correct translation.	The translation contains no mistakes.

23 00:43:08,186 --> 00:43:09,300 I need to talk to you.	23 00:43:08,186 --> 00:43:09,300 Necesito hablar contigo.
Correct translation.	The translation is handled well.

24 00:43:09,300 --> 00:43:12,820 Hey! No, we need the talent at the table!	24 00:43:09,300 --> 00:43:12,820 ¡No, necesitamos el talento en la mesa!
Incorrect use of the noun.	The translation presents a mistake. The use of the noun <i>el</i> shouldn't be considered in this case. The possessive adjective would fit the scene and the image in a much better manner.
¡No, necesitamos su talento en la mesa!	The proposal takes the mistake into consideration and through this is more natural and appropriate for this situation.

25 00:43:13,805 --> 00:43:15,260 What the fuck is this, Eff?	25 00:43:13,805 --> 00:43:15,260 ¿Qué carajos es esto, Eff?
Correct translation.	The translation is handled well.
26 00:43:15,260 --> 00:43:18,260 - What's wrong with you now? - Why is he touching you?	26 00:43:15,260 --> 00:43:18,260 - ¿Qué pasa contigo ahora? - ¿Por qué él te está tocando?
1. Pronoun drop. 2. Naturalness.	1. Pronouns should be dropped in cases where they are redundant, like in this case. 2. The translation is appropriate, but the word choice could be better in order for it to sound natural.
-¿Qué pasa contigo? -¿Por qué te está tocando?	The proposal addresses these issues by dropping the unnecessary words and the pronouns that are redundant. By doing this, not only is the translation more appropriate, but it fits the scene and doesn't distract the viewer.

27 00:43:18,260 --> 00:43:19,940 These are big investors, Naomi.	27 00:43:18,260 --> 00:43:19,940 Son unos grandes inversores, Naomi.
Naturalness.	The translation reads like a translation due to the literal word-for-word manner in which it was handled.
Son grandes inversionistas, Naomi.	The proposal takes two steps into fixing this. First of all, the translation eliminates the indefinite article as it is the main structural reason why the translation doesn't sound natural. In second place, the word <i>inversores</i> is changed to <i>inversionistas</i> as it is the more used variation of the word.
28 00:43:19,940 --> 00:43:22,740 That's fucked. Please tell me you can see that.	28 00:43:19,940 --> 00:43:22,740 Eso es jodido. Por favor dime que lo puedes ver.
Inadequate translation of a taboo term.	Taboo terms should be avoided in translations so that they aren't shocking and distracting to the viewer.
Eso está mal. Por favor dime que te das cuenta.	The proposal omits the taboo term in order to avoid drawing the viewer's attention to the subtitles.
29 00:43:22,740 --> 00:43:26,180 - Yes, get in! - Go home, Naomi.	29 00:43:22,740 --> 00:43:26,180 - Sí, ¡entra! - Ve a casa, Naomi.
1. Cultural Misunderstanding. 2. Mistranslation of a word.	1. The main issue here is the cultural misunderstanding of the phrase Yes, get in! This is a cultural British phrase that is used when a person likes or approves of something. The equivalent expression in Spanish would be <i>bien</i> , or <i>qué bien</i> . 2. The word go home is translated as <i>ve a casa</i> , although it is correct, it doesn't transmit the same force that <i>vete a casa</i> would be more appropriate in this case and in this setting as it is slightly stronger.
-¡Qué bien! -Vete a casa, Naomi.	The proposal simply provides the correct translation through an equivalent in Spanish. Additionally the word <i>vete</i> is preferred to <i>ve</i> for the reasons established above.

30 00:43:26,180 --> 00:43:28,460 I need to talk to you. I have to go somewhere.	30 00:43:26,180 --> 00:43:28,460 Necesito hablarte. Tengo que ir a un lugar.
Correct translation.	The translation is handled appropriately.

31 00:43:28,460 --> 00:43:30,900 Not now. I'm busy.	31 00:43:28,460 --> 00:43:30,900 -Ahora no, estoy ocupado.
Gender agreement.	The translation is wrong because the person who utters this phrase is Effy, a female character, and the agreement is handled as if it was said by a male character.

32 00:43:30,900 --> 00:43:34,140 They're disgusting. Why can't you see how disgusting they are?	32 00:43:30,900 --> 00:43:34,140 Son desagradables. ¿Por qué no puedes ver lo desagradables que son?
Correct translation.	The translation presents no mistakes.

33 00:43:34,140 --> 00:43:36,498 Go home, Naomi!	33 00:43:34,140 --> 00:43:36,498 Ve a casa, Naomi.
Mistranslation of a word.	The word go home is translated as <i>ve a casa</i> , although it is correct, it doesn't transmit the same force that <i>vete a casa</i> would be more appropriate in this case and in this setting as it is slightly stronger
Vete a casa, Naomi.	The proposal changes this by through the inclusion of the word <i>vete</i> , which is preferred to <i>ve</i> for the reasons established above.

34 00:43:38,900 --> 00:43:42,900 - Go. - Effy, get over here!	34 00:43:38,900 --> 00:43:42,900 - Ve - Effy, ¡ven aquí!
Mistranslation of a word.	The word go home is translated as <i>ve a casa</i> , although it is correct, it doesn't transmit the same force that <i>vete a casa</i> would be more appropriate in this case and in this setting as it is slightly stronger

-Vete. -¡Effy ven aquí!	The proposal changes this by through the inclusion of the word <i>vete</i> , which is preferred to <i>ve</i> for the reasons established above.
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35 00:43:56,500 --> 00:43:57,844 Hey!	35 00:43:56,500 --> 00:43:57,844 ¡Oye!
Correct translation.	The translation is correct.

36 00:43:58,860 --> 00:44:01,888 A winner. Let's see you do it again.	36 00:43:58,860 --> 00:44:01,888 Un ganador. Vamos a verte hacerlo de nuevo.
Mistranslation.	The translation is not correct as it doesn't understand the meaning of the original and this causes it to sound unnatural. A winner is the shortened version of the phrase You are a winner. Which wasn't understood by the translator.
Ganaste. Vamos a verte hacerlo de Nuevo.	The proposal takes the original meaning into account, which means that the correct phrase is translated. This is done through a transposition which changes the point of view from an indirect phrase to a direct phrase.

#### 2.4.24. Scene 24

Scene 24: 00:45:04,180- 00:47:08,420; Subtitles:23
Effy goes back home and is awoken by Naomi and her loud music from the Balcony. After she yells at her Naomi lets her know that she has cancer. This causes great Effy great distress, the final scene of the episode shows Effy going over to Jake Abassi's apartment and kissing him.

1 00:45:04,180 --> 00:45:08,260 Naomi? Naomi!	1 00:45:04,180 --> 00:45:08,260 ¿Naomi? ¡Naomi!
Correct translation.	The translation is correct.

2 00:45:09,620 --> 00:45:11,716 Naomi!	2 00:45:09,620 --> 00:45:11,716 ¡Naomi!
Correct translation.	The translation has no mistakes.

3 00:45:13,540 --> 00:45:17,060 Naomi!	3 00:45:13,540 --> 00:45:17,060 ¡Naomi!
Correct translation.	The translation is appropriate.
4 00:45:17,060 --> 00:45:21,180 What the fuck are you doing? Turn it off!	4 00:45:17,060 --> 00:45:21,180 ¿Qué demonios estás haciendo? ¡Apágalo!
Correct translation.	The translation is correct.
5 00:45:21,180 --> 00:45:24,140 Naomi!	5 00:45:21,180 --> 00:45:24,140 ¡Naomi!
Correct translation.	The translation is handled adequately.
6 00:45:24,140 --> 00:45:28,780 Stop being so fucking mental! Turn it off now!	6 00:45:24,140 --> 00:45:28,780 ¡Deja de ser tan idiota! ¡Apágalo ahora!
Correct translation.	The translation is appropriate, as the cultural weight of the utterance is translated very well.
7 00:45:30,220 --> 00:45:34,220 Naomi, I'm fucking sick of this. What is wrong with you?	7 00:45:30,220 --> 00:45:34,220 Naomi, estoy cansada de esto. ¿Qué es lo que te pasa?
Correct translation.	The translation is appropriate.
8 00:45:41,100 --> 00:45:44,740 - Got cancer. - What did you say?	8 00:45:41,100 --> 00:45:44,740 - Tengo cáncer. - ¿Qué dijiste?
Correct translation.	The translation presents no mistakes.

<p>9 00:45:44,740 --&gt; 00:45:50,780 - Cancer! OK? I've got fucking cancer! - You win! You win again!</p>	<p>9 00:45:44,740 --&gt; 00:45:50,780 ¡Cáncer! ¿OK? ¡Tengo un puto cáncer! ¡Ganaste! ¡Ganaste de nuevo!</p>
<p>1. Taboo Term. 2. Unnatural.</p>	<p>1. The translation doesn't take the taboo terms into consideration, which causes the reader to be shocked. 2. The utterance sounds unnatural when it is read in the subtitle format, for this reason the reader will have an issue when reading it which will cause him to lose concentration.</p>
<p>¡Cancer! ¡Tengo Cancer! ¡Ganaste, de nuevo!</p>	<p>The proposal presents a simple two line subtitle which eliminates any semantically void terms. It deals with the taboo terms and translates accordingly. Additionally the structure of the new translation sounds natural.</p>

<p>10 00:46:29,140 --&gt; 00:46:31,620 ♪ You, my everything ♪ 11 00:46:31,620 --&gt; 00:46:34,580 ♪ You, my everything ♪ 12 00:46:34,580 --&gt; 00:46:36,900 ♪ You, my everything ♪ 13 00:46:36,900 --&gt; 00:46:39,940 ♪ You are my only hope ♪ 14 00:46:39,940 --&gt; 00:46:42,860 ♪ The truth, the dare, the consequence ♪ 15 00:46:42,860 --&gt; 00:46:45,500 ♪ I know you don't feel the same ♪ 16 00:46:45,500 --&gt; 00:46:48,660 ♪ You said before and</p>	<p>10 00:46:29,140 --&gt; 00:46:31,620  11 00:46:31,620 --&gt; 00:46:34,580  12 00:46:34,580 --&gt; 00:46:36,900  13 00:46:36,900 --&gt; 00:46:39,940  14 00:46:39,940 --&gt; 00:46:42,860  15 00:46:42,860 --&gt; 00:46:45,500  16 00:46:45,500 --&gt; 00:46:48,660</p>
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<p>it doesn't make sense ♪</p> <p>17 00:46:48,660 --&gt; 00:46:51,420 ♪ You know I'm gonna eat my heart out ♪</p> <p>18 00:46:51,420 --&gt; 00:46:54,260 ♪ You know I'm gonna try much harder ♪</p> <p>19 00:46:54,260 --&gt; 00:46:57,660 ♪ There isn't any shame in my head ♪</p> <p>20 00:46:57,660 --&gt; 00:47:00,500 ♪ Holding me under this time ♪</p> <p>21 00:47:00,500 --&gt; 00:47:03,060 ♪ Gonna give me something ♪</p> <p>22 00:47:03,060 --&gt; 00:47:06,580 ♪ You, my everything ♪</p> <p>23 00:47:06,580 --&gt; 00:47:08,420 ♪ You let me be... ♪</p>	<p>17 00:46:48,660 --&gt; 00:46:51,420</p> <p>18 00:46:51,420 --&gt; 00:46:54,260</p> <p>19 00:46:54,260 --&gt; 00:46:57,660</p> <p>20 00:46:57,660 --&gt; 00:47:00,500</p> <p>21 00:47:00,500 --&gt; 00:47:03,060</p> <p>22 00:47:03,060 --&gt; 00:47:06,580</p> <p>23 00:47:06,580 --&gt; 00:47:08,420</p>
<p>Correct omission.</p>	<p>The omission here is correct, as subtitle norms state that songs should not be translated as they usually go hand in hand with the visual image and the main idea is for the viewer not to be distracted by the subtitle.</p>

## 2.5. Conclusion

The analysis presents detailed information on the episode and the different subtitles. This analysis represents a translation proposal which is deemed to be appropriate due to the setting and audience. It is important to state that at the end of the episode there is a brief preview to the following episode. For this reason, the subtitles for that small fragment will be translated but the analysis will not be done. In the following chapter, there will be a presentation of some guidelines to the subtitles handled as well as the final conclusions and recommendations.

## **CHAPTER 3:**

### **THE PRODUCT**

The previous chapter presents a detailed analysis on the merits and caveats of a translation and subtitle adaptation. This analysis will allow for the synchronization of the new proposed subtitle alternative which will be the main focus of this, Chapter 3. The chapter will be divided into two main sections, first of all the process of creating this new product will be discussed. In this section, subtitle parameters and rules will be discussed, along with a small guide on how to use the software and a small overview on the product itself. On the other hand, the second main section will focus on the conclusions and recommendations that have been drawn once this theoretical and practical project has concluded.

#### **3.1. The Product**

One of the determining factors that was established upon entering this project, was the fact that not only was this intended to be seen as a theoretical project, but much rather as a dual-sided project that would focus on the theory in relationship to a tangible and applicable project. This was done in order to heighten and highlight the flexibility in application that linguistics and translation have. Additionally, this also established that translators have to be able to understand and most importantly feel comfortable with working with programs, people and guidelines that are foreign to their field.

In order to analyze the product there are various dimensions that must be considered for analysis, these are: the script, the video, the subtitling software, and the process. These dimensions will be discussed in detail in the following subsections.

##### **3.1.1. The script**

The script is one of the most important factors at the time of subtitling a television show. The original script contains the timing of the lines that are said, which eases the job of the translator and synchronizer. For this project, the original script was downloaded from the internet, this allowed for an easy synchronization job as the timing was already established and only required minor tweaking. The original script was also used as the original text at the moment of analyzing the translation and establishing an alternative proposal. In conclusion, the script is the most basic tool used in this project.

### **3.1.2. The Video**

The video played a crucial role in the process as it was used at every step of the way. First of all, it was used in order to describe the television show and the scenes step by step. It was the primary reference to the extra-linguistic elements present that cannot be obtained by simply reading the script. The video used for this particular project is the original screening with no subtitles added of *Skins Fire Part 1*, which was aired on E4 on July 1, 2013 on its HD channel. The video is being used for academic purposes only as are the subtitles and alternative proposal. They are not intended to be used for commercial purposes, which will bring economic gain to anyone connected to the project.

### **3.1.3. The Subtitling Software**

The subtitling software used is called Aegisub. The description of their product is given in their webpage:

“Aegisub is a free, cross-platform open source tool for creating and modifying subtitles. Aegisub makes it quick and easy to time subtitles to audio, and features many powerful tools for styling them, including a built-in real-time video preview.”

(Aegisub)<sup>20</sup>

The reason behind choosing this particular software was the fact that it is free of cost, which allows anyone to replicate the process that was carried out or even expand in similar research. Additionally, the software was straight forward and rather simple to use which helped me as an amateur in these types of software. The various tools that it has make it extremely versatile and accurate. Most of the tools were not used or even explored in this project, which truly showcases the versatility and depth that this software has. The official webpage which has been mentioned has a manual which covers the different uses that the software has, which due to space constraints will not be included in this project.

### **3.1.4. The Process**

The process of subtitling is the final step of this project. It includes the original text, the video, the script, the analysis, and the proposed alternative. The synchronization of the subtitles with the original audio lines is tweaked in order for it to apply to each situation which is an easy task which becomes very meticulous and detailed. Adjusting the time length that each subtitle appears on screen is the first filter which determines whether changes should be made to the proposal. When the time adjusting is done, the video is played in order to determine whether any changes have to be made based on the extra-linguistic aspects of the video which will definitely affect the choice of words or structure of the sentences used. Once the video has

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<sup>20</sup> Taken from the official website: <http://www.aegisub.org/>

been synchronized and watched, to make sure that the words match the situation and acting, a final revision is made in order to establish whether the subtitles adhere to the subtitling norms which are detailed in the table below.

Table 6 Subtitling Norms

1	The length of each subtitle line will not exceed 35 characters, including spaces and punctuation.
2	There will be a maximum of two subtitle lines per frame, this will allow the viewer to read the subtitle and not lose track of the images.
3	Every subtitle must follow the correct punctuation rules.
4	The translation of semantically void words will be omitted. (Filler words, interjections)
5	The translation of universally understood words will be omitted, or an adequate alternative will be used.
6	Song lyrics will not be translated.
7	Names will be left in their original language, including any abbreviations used as terms of endearment.

Once any changes are made, the subtitled version of the video will be burned into a DVD to present a physical product that materializes the theoretical and practical work that has been carried out throughout this investigation.<sup>21</sup>

### 3.2. Conclusions

This project has been very enriching for me at a personal note. It signifies the conclusion of my life as a pre-grad student and it has allowed me to draw various conclusions, which will be expanded in this section. These conclusions are meant to be observations that I have acquired after carrying out this process.

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<sup>21</sup> Annex 1

This project chose to analyze a set of subtitles that were created by fans without any academic background in linguistics. This was done in order to determine whether having academic and formal linguistic background makes a difference in handling a project like this. Throughout the process, it has been evident that linguistics is an important tool. Being able to understand how both the source and target language work at a structural level makes a difference at the moment of producing adequate subtitles that not only apply to the situation but also sound natural, would have been very difficult without having previous knowledge in linguistics. Having training also reduces the amount of mistakes related to language structure. This is one of the most important, if not the most important, reason why studio subs are of a higher quality than fan subtitles. It could be argued that the equipment plays a very important part in the difference in quality; however, you could have the best equipment in the world, and that would make no difference if your translators and adapters are not well trained.

Another important point that was brought up in the theoretical framework was in regard to the word translatability. There has been debate on whether everything can be translated or if there are elements that are indeed untranslatable. The stand that was taken in this project was to deem everything translatable and, throughout the process, there has been special attention taken in this.

For the most part, the television show was translatable simply because there were exact or functional equivalents that fit in appropriately. However, there were cases where due to the heavy influence of culture scenes, they were difficult to translate. On one particular occasion, in the translation of subtitle 14 in scene 12, there was a case of a subtitle being completely untranslatable. This led to a proposed alternative which was completely different to the original and could be catalogued as a creation rather than a translation. This has changed my stance that was established at the beginning of this project. I now believe that not everything can be translated, for there are certain times in which it is much more practical, logical and responsible to create an adaptation of the original which will suit your target audience, and not be a hindrance to them as perhaps a literal translation would be.

An important observation that should be considered is the amount of cultural references that were included in this television show. At a first thought, I believed that the show would have been completely plastered with references to British culture, but after having a closer look into it, it is evident that cultural references are used sparingly and that the choice of words are what carry a greater cultural baggage than any reference or situation that there may be.

This leads to an observation on the translation of taboo words. Taboo words are used freely in British television, which poses a problem as they are not really used too much in Latin American shows. This led to some quick research which showed that in movies and shows that have taboo words, the subtitling studios choose not to translate a taboo term into an equivalent taboo term and much rather decide to use euphemisms or non-taboo terms. This is interesting, as it poses a challenge for a translator, who has to transmit the force and manner in which the taboo term was said without it being offensive to the reader. The analysis considers and analyzes this throughout, and no subtitle chooses to translate a taboo term for an equivalent taboo term.

The difference between translating and translating for subtitles is big, and it is something that I had not considered, but that is now very present in my thoughts. At times, while translating for this project, I was convinced that I had the perfect translation. However, when I put it in the subtitle, it either did not abide by the norms or did not fit the situation. This is why working in subtitling is not only down to translating, but also adapting to the time and space restraints. This is where translation techniques are pivotal. Through the use of them, solutions to potential problems that arise through these constraints.

The penultimate observation that will be mentioned, is in regards to the analysis process. It is important to be familiar with different approaches that exist for analysis. Knowing this, leads to a real academic and professional exercise of analysis and production of subtitles. There are a fair few amount of models that can be used for this purpose. The models that were used for this particular project were appropriate as they were related to the type of project that was at hand.

This then leads to the final observation which is related to the analysis model that was proposed at the end of the theoretical framework. This model was created based on the need to adapt the models mentioned into a hybrid model that would not only work at the theoretical level but also at the practical level. Upon using it to analyze more than 400 subtitles, although I am not the most subjective person for analyzing or validating such a model, it has been very useful for this project for the following reasons. First of all, it includes analysis parameters that are specially customized to fit the needs of an audiovisual. Secondly, the model allows for easy viewing for both the translator and the reader. Finally, the model includes comments as well as an alternative proposal which really wraps into the whole progress.

The observations given are meant to be taken as conclusions that have been made upon the completion of this project, which has been a surface scratcher in relation to the whole subtitling and audiovisual translation theme. I would encourage people to carry on investigations and will give some recommendations on how to handle this.

### **3.3. Recommendations**

As it has been said before, this project is small compared to the huge amount of information, analysis and investigation that could be analyzed and applied in relation to the world of audiovisual translation. There are various ways in which this can be carried out, both related and not related to this particular project. Some recommendations on how to continue with this field of studies will be given below.

There are two ways in which the investigation could be continued. The first is by using this project as reference and expanding in relation to topics in the field of audiovisual translation. A proposal for this would be to analyze the validity, feasibility and practicality of the hybrid analysis model. This could be done by carrying out an analysis of another television show that is of a different genre or perhaps a movie. This would test the replicability of the model as well as its versatility related to different genres of television shows. Additionally, a project of this nature would be able to tweak the model and make any improvement that could work.

Another possibility would be to analyze the difference between translation and creation in depth. By doing this, an appropriate classification of these two terms would be applied. In addition creating guidelines that allow for translators to adequately carry out these creation and adaptations would be of great use for audiovisual translators.

Finally, the last possibility to continue this investigation would be to continue the same line and produce an analysis of a television show heavily influenced with culture. This seems to be the same project as the one you are currently reading; however, that is not the case. I am a firm believer that everything has already been done and the validity and worth of these projects are not due to the subject but rather due to the perspective and the focus that was given to the project. Therefore, a similar project would not be redundant, but much rather an ideal complement to the projects that have already been carried out.

The second way in which the studies can be expanded is through investigation of audiovisual communication not necessarily related to this project. A couple of options would be to produce a theoretical investigation related to the different software and equipment that can be used to produce subtitles and even to produce dubbing.

Another interesting focus would be to talk about glocalization of different movies, shows and a growing market such as video games. This study would be of great worth as it would be an introductory study in the country of this sorts. It would raise awareness and interest among translators which would be beneficial for this particular focus of applied linguistics. Regardless of what prospective students and investigators choose to do, it will be of great importance for this ever growing industry.

To conclude, I'd like to reiterate that this project has been a joy to continue and that hopefully it will be used as a reference work for other projects related to this topic.

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