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SLANG IN TRANSLATION

A Case Study of the Swedish Subtitles in the Film
Clueless.

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Abstract

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Abstract: This study investigates how English slang is translated in the Swedish subtitles in the film *Clueless* (1995) looking at how the meaning and message can be transferred. Subtitles are interesting to look at since they follow strict conventions, limiting the translator from being verbose or adding extra information. For this reason, the material was chosen because of the difficulty of translating slang across linguistic and cultural borders and it is thus of interest to see how the Swedish subtitles render the use of slang in a film where the narrative and characterisation rests on it. The study is a qualitative case study using Gottlieb's (1992) translation strategies for classification of the subtitles. Furthermore, the subtitles were analysed to identify to what capacity the different strategies were able to transfer slang. The findings showed similarity with previous studies, conducted between different language pairs, suggesting that strategies allowing neutralisation of slang are the most recurrent. However, the total use of slang was relatively high, and the subtitles showed instances of the translator making the unconventional choice of directly translating English slang into Swedish.

Keywords: Translation strategies, subtitles, slang, English, Swedish, Clueless

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1. Introduction

The key to understanding a language, many would agree, lies in an understanding of the culture it comes with (Gao, 2006; Guessabi, 2011; Sapir, 1929). Slang is an important part of culture and it allows speakers to add more nuance to their speech and show their belonging to certain speech communities. As the tie between slang and culture is important, it makes slang challenging to translate. Translators must find a way to not just translate the word itself, but to transfer the cultural value of the source culture (SC) into the target culture (TC) (Mattiello, 2009; Lègaudaitè, 2010). This affects all forms of translation, but it especially creates difficulty when it comes to subtitling, as this already comes with many restrictions and limitations.

Subtitling is part of audio-visual translation, a field that began to grow in the late 20th century, and which quickly became a notable area for academic research (Díaz-Cintas, 2009). Bassnett (2011) suggests that one reason for the quick growth of interest in translation is globalisation - as cultures are being brought closer together, translation works as “a communicative activity that involves the transfer of information across linguistic boundaries” (p. 2). This makes studies on how culturally bound linguistic styles are treated in subtitles interesting; how much culture can be translated within the two lines running along the lower edge of a film screen?

The film *Clueless* (Heckerling), which premiered in 1995, became an instant hit and is still, 25 years later, a staple reference in pop culture. Other than making co-ordinated plaid outfits fashionable, it also popularised several slang terms. Slang plays an important part in how the film’s characters express themselves. According to Chaney (2015), the film makes viewers want to use its terms to feel closer to the world it portrays. The importance that slang has in shaping the characteristics of the film makes it interesting to look at from the perspective of interlingual subtitles. Can the vivaciousness of the slang used in the source text (ST) be brought into the confined space of the target text (TT)? And if so, how is it accomplished?

Despite being a new academic field, several studies within audio-visual research looking at different aspects of linguistics challenges in translation have been conducted. Many of these focus on cultural terms such as slang, wordplay, and humour. There is, however, a gap in the area of looking at the translation of English slang in Swedish subtitles, a field I wish to contribute to with this study. By studying the American film *Clueless* this study aims to answer the following questions:

- How are Gottlieb's subtitling strategies used when translating source slang in the Swedish subtitles of *Clueless*?
- What ways are used to render the meaning and message of the source slang in the Swedish subtitles?

As this study is a qualitative case study investigating the use of slang expressions in the Swedish subtitles of one film it will not generate results that can be used to generalise how slang is translated in Swedish subtitles. However, it will offer an example of how a film, whose narrative rests on the use of slang, can be subtitled.

The remainder of this paper is organised as follows. Section 2. is divided into two parts and looks at the theoretical background and previous studies. Section 3.1. offers a background to the material being used and it is followed by section 3.2. which explains the method by which the study was conducted. In Section 4. the findings are presented and discussed. Finally, the essay is concluded in Section 5.

2. Background

The following section consists of two parts: Section 2.1. discusses slang, how to define it and its role in portraying the speaker; Section 2.2. looks at translation, specifically focusing on subtitling strategies. In both sections, the theoretical background is discussed and related to previous studies in the field.

2.1. Slang

This section will give a background to slang and is divided into three subsections. Section 2.1.1. discusses how to define slang. Section 2.1.2. discusses slang in dictionaries, with a focus on the lack of slang in Swedish dictionaries. The section on slang is then concluded with Section 2.1.3. which examines how slang can be a vehicle for cultural expression and characterisation.

2.1.1. Defining Slang

Criteria by which slang is defined must be established to be able to locate the slang used in the film and determine whether the subtitles use it. Defining slang is complicated, but the simplest way to explain it is that slang is language use below the level of what could be considered a stylistically neutral language (Andersson & Trudgill, 1992). Coleman (2015),

suggests that factors such as how long, where, by whom, and in what context a term has been used can be helpful to decide whether it is colloquial or slang. She says that a general guideline to follow is that if the use of a term is restricted to speakers with shared interests and activities, or are from a similar age-group it has a high probability of being slang (Coleman, 2015, p. 2).

According to Andersson and Trudgill (1992), swear words should not be considered slang. While the former are words with a forbidden connotation there is no such limit on slang, which can have either a neutral or a taboo meaning. They suggest that what makes slang stand out from standard language is that it is considered as having a bad stylistic form (pp. 74-76). They exemplify this with the word ‘shit’, which, when used as a swear word does not have a literal meaning, but when used as slang does (p. 76).

Andersson and Trudgill also point out two other important aspects of slang: creativity and consciousness. A speaker rarely uses slang unconsciously, it is a part of speech that is performed to make your language stand out, show your belonging to a certain social group or to draw a reaction from the hearer. To achieve this new slang must constantly be produced, as it will lose its flair over time (p. 78).

2.1.2. Slang in Dictionaries

When identifying English slang, the Oxford English Dictionary (OED) is a helpful companion, as it uses both “colloquial” and “slang” as labels for words. The three main Swedish dictionaries, SAOL, SAOB, SO¹, on the other hand, do not have a separate label for slang. However, when looking at the use of the label <vard> (the Swedish equivalent of ‘colloq.’) in SAOL, Landberg (2013), points out that the editor for the 9th Edition writes in the preface that, although colloquial words are listed, actual slang words have been omitted (p. 19). When looking at the continued usage of <vard> in SAOL, Landberg finds that some words which are marked as <vard> when first entered into the dictionary have that label removed in later editions. This, he suggests, is either a result of the fact that the definition of what should be considered colloquial has changed, or that the word has come to be regarded as standard language.

What makes Landberg’s thesis interesting in relation to this study is how words are described in Swedish dictionaries. Two words that Landberg points out as being mentioned as slang in the preface to the 9th Edition is *morsan* (mum) and *farsan* (dad) (p. 19), both of which

¹ Svenska Akademiens Ordlista (SAOL), Svenska Akademiens Ordbok (SAOB) and Svenska Ordboken (SO), are all curated by the Swedish Academy and can be accessed through the website Svenska.se

can be found in the latest edition of SAOL – with the label <vard>. However, an online search for “morsan, farsan, slang” will lead to an article written by Lars-Gunnar Andersson (2019), in which the use of the two words versus other words for mother and father is discussed. In the results of a questionnaire, Andersson found that the use of *morsan* and *farsan* was most common among teens speaking about their parents. Consequently, he suggests, that these words should be seen as colloquial or “slang-like” (Andersson, 2019). Lègaudaitè (2010) suggests that “slang terms exist on a continuum and that one person’s slang may be another person’s colloquial lexical item” (p. 92). In conclusion, it can be suggested that classifying Swedish words as either slang or standard language will be more of a hurdle than it will be to make the classification of the English words. The line between what in Swedish should be considered slang or colloquial appears to be very fine and a question of opinion.

2.1.3. Slang as a Medium of Culture and Character

While looking at subtitles as a translation of culture, Malenova (2015) states that the comic effect of humour in films often relies on the viewer’s prior knowledge of certain elements that are tied to a specific culture, and that discord can happen when these elements do not resonate between SC and TC (p. 2894). This can also be applied to slang and can cause difficulties for the translator. For example: in *Clueless* Cher refers to the male protagonist as a “Baldwin”, a term that is taken from the surname of four acting brothers who shot to fame during the 1980s and 1990s, and who were considered extremely attractive. The name has come to be a term synonymous with *handsome*. In instances like this, the translator would have to decide if this knowledge crosses over into the TC, in which case the slang could be borrowed, or if there is a similar term that can elicit the same effect in the TC that can be used. If neither of these alternatives fit, the translator would have to look at other solutions, which would probably be using a standard word.

In 2014 *Cinema Journal* included an *In Focus* special on *Clueless*, and Jennifer O’Meara (2014) contributed an essay on how the use of verbal styles contributes to the film’s narrative and characterisation. She touches on how having different characters pick up on each other’s styles indicates their social proximity. For comparison, she highlights Josh echoing Murray’s use of *buggin’*, which alludes to their growing friendship, and the robber mimicking Cher’s use of *totally* by adding it into his threat “I will *totally* shoot you in the head”, which points to the distance between them (p. 144). O’Meara also points out how the term *marijuana* never is mentioned in the film, but how, instead, a wide variety of creative

slang is used to allude to it, ranging from *smoke* and *doobie* to *chronic shit* (p. 141). Other than adding some colour to the vocabulary it could also give the viewer an indication to the characters different stance on marijuana, some of whom sees it as a medicinal herb, while others strictly view it as a party drug. Remael (cited in Baker & Saldanha, 2009, p. 16), suggests that the removal of non-mainstream speech styles can affect how viewers interpret characters friendliness. If there is an extensive normalisation of slang in the subtitles it could thus impact the viewers' interpretation of the characters.

Ningrum (2009) conducted a thesis project looking at the translation of slang in the Indonesian subtitles for the 2004 film *Mean Girls*, a film that, according to O'Meara (2014), has a verbliness that is heavily inspired by *Clueless* (p. 144). Ningrum found that a bulk of the slang was translated using common words or phrases, something that she attributes to three reasons: a lack of equivalent slang words in the TL; cultural differences between the SL and TL; and the translator's need to make the translation adhere to linguistic conventions of the TL while also making it comfortable to read (p. 80).

2.2. Translation

This section discusses translation, and it begins with areas related to general translation studies in section 2.2.1. and 2.2.2. which looks at translation ranks and non-equivalence, respectively. The second half of Section 2.2. narrows the discussion down to subtitling. Section 2.2.3. examining audio-visual translation and, finally, Gottlieb's subtitling strategies are discussed in Section 2.2.4.

2.2.1. Translation Ranks

Translation is an aid for intercultural communication, and it allows people to communicate across linguistic barriers (Hermans, 2012, pp. 77-78). Baker (2018) says that translators' main objective is to translate overall meaning (p. 10), but that they must break down each sentence and gain a deep understanding of what is being said to create a good translation (p.16). Catford (1965) suggests three ranks of translation: *word-for-word*, *literal*, and *free* (p. 25). Word-for-word translations transfer every word in the ST into the TT. Free translations do not transfer every word but transfer the meaning the words hold. A literal translation is a combination of the two, it is closer to a word-for-word translation, but changes are made to make it fit into the grammar of the TL. Catford uses the French translation of *It's raining cats and dogs* to exemplify this (pp. 25-26):

1. Il est pleuvant chats et chiens. (Word-for-word)
2. Il pleut des chats et des chiens. (Literal)
3. Il pleut à verse. (Free)

While the first two directly translates the meaning of the English idiom, Catford points out that 3. is the only one that can be used as an accurate translation in all circumstances (p. 26). Translation 1. and 2. would not be sensical to a reader who is unfamiliar with the English idiom. However, this does not always make free translation better than word-for-word and literal, as it all depends on what kind of translation the translator has in mind. While a free translation would be best to explain the ST to a wider audience of target readers, the other two would be more suitable if the translator wants to give the translation “a flavour of the source culture” (Baker, 2018, p. 15).

2.2.2. Non-equivalence in Translation

Baker (2018, pp. 19-24) describes common problems that occur when dealing with words that are non-equivalent at word level, eight of them will be given a brief description here before being further discussed in relation to subtitling strategies in Section 2.2.4.

- (a) A concept which is culture-specific and unknown to the TL. It can be either abstract or concrete and relate to anything from religious concepts to social customs.
- (b) A source word which is not lexicalised in the TL, but the concept it describes is still understood by the target audience.
- (c) The source word carries a semantically complex meaning that does not have an equivalent word to describe it in the TL and will need a longer explanation.
- (d) The TL does not have a superordinate term for hyponyms.
- (e) The TL has a superordinate but lacks hyponyms.
- (f) The concept used in the ST is a loan word, which is usually used for effect and if the same loan word is not used in the TL the meaning of it can be lost in translation.
- (g) When the SL uses an expressive word that lacks an equal in the TL the latter might have a similar word with the same propositional meaning as the SL that can be used instead, but with a muted expression. The message can instead be added into the TT by using modifiers or adverbs, or by working the message in elsewhere in the text through compensatory techniques.

(h) Certain forms in the SL do not exist in the TL. English, for example, makes great use of affixes in different forms, i.e. as descriptors (*tolerable*, *blueish*) and to create buzzwords (*washateria*). Unless the subtle message of these forms can be explained by paraphrasing they easily become lost in translation, but like problem (g) they can also be translated through compensatory techniques.

Translation problem (g) and (h) mentions the use of compensation, but the limited space available when writing subtitles makes it difficult to add modifiers or to include extensive paraphrasing. However, instances might occur where substitutions can be made. As these will not be directly matched with the ST they might not be as obvious, but they can still aid with delivering a similar overall impression in the TT as the slang does in the ST. Lègaudaitè (2010) suggests that, while compensation is a way for translators to work around linguistic and culture specific differences in the language pair, the translator should always try to keep the integrity of the ST and try their utmost to translate important terms (p. 95). However, as subtitles transfer spoken words into written text, the language used is often not as refined as the language one would find in printed texts (Smith, as cited in Williamson & de Pedro Ricoy, 2014), and if compensation can help reduce text while still delivering a similar tone as the ST it should be viewed as an asset.

2.2.3. Audio-visual Translation: Subtitles

Subtitling is one of the modes of audio-visual translation (AVT). Unlike other AVT alternatives, such as dubbing and voiceover which replace the original soundtrack to various degrees, subtitles reproduce the soundtrack in written form (Díaz-Cintas, 2009). Subtitles can be either intralingual (the subtitles and the soundtrack are in the same language) or they can be interlingual (the subtitles are in a different language than the soundtrack). The former is often aimed at the deaf or hard of hearing and is, therefore, more descriptive and include not only speech, but song lyrics, and non-verbal sounds. They could perhaps be viewed as a substitute for the soundtrack. Interlingual subtitles, on the other hand, are less descriptive. They are instead an aid for the viewers to understand the soundtrack, they “provide viewers with a written rendition of the source text speech” (Pérez González, 2009, p. 14). The word *rendition* in the previous quote is of the essence, it is important to point out that a set of interlingual subtitles is the representation of one translator’s interpretation of the ST. Watching the same film several times but with different subtitles might, therefore, leave you with different impressions of it. This does not mean that any of the subtitles are less correct

than the others, only that the different translators have focused on different aspects of the speech.

One scholar who has explored how interpretation impacts subtitles is Venuti (2019), who suggests that there are several levels of interpretation, from the subtitler's impression of the audio to the viewers' impression of the subtitle. He discusses how the conventions applied to subtitles limit translators from being expressive, as breaking out from common linguistic norms may be critiqued. Venuti gives an example from the Italian, French, and German subtitles to Alfred Hitchcock's film *Psycho* (1960). A line is delivered by a car salesman, in colloquial English and with what could be perceived as a sarcastic tone. In the subtitles, this is translated into standardised language, with a more formal, and potentially even polite, tone. The subtitles express what is being said, but by delivering them in the target languages' linguistic norms the subtitles remove the chance for the target audience to interpret what is being said in the same way as the source audience could (Venuti, 2019, pp. 130-133). In other words, the subtitler cannot simply interpret what is being said and directly translate it, they have to decide if the nuance can be translated within the space and time frame, or if it is better to translate the core message of what is being said.

When transferring spoken language into subtitles the translator must follow strict spatial and temporal formatting. The formatting varies between languages, but the general guidelines for Swedish subtitles are 42 characters per line with a maximum of two lines per frame, and a reading speed of 17 characters per second (Netflix, n.d.). This means that each instance of subtitle has at most six seconds of screen time. However, not every instance of subtitles can utilise the time and space limit to the fullest, they must also be timed with the tempo of the soundtrack and the cuts between frames. According to de Linde and Kay (1999/2014), each subtitle has on average 43% less screen time than the speech segment they correlate to (p. 46). This means that the meaning in the source text often must be condensed or reworked to fit into the limitations of the target text. When deciding which elements to keep in and which to remove, de Linde and Kay (1999/2014) brings up *actually*, *well*, and *you know* as examples of words that can seem superfluous but that can be important for characterisation (p. 4). When looking at a teen film like *Clueless*, where filler words like the ones just mentioned make up a substantial part of the slang, this will be an important factor to look for.

2.2.4. Translation strategies: Subtitling

When analysing translations, it is often possible to distinguish different strategies that the translator has used to bring the source text into the target language (TL). Gottlieb (1992) offers a list of ten strategies that he finds to be the most common in subtitling:

Table 1: Gottlieb’s translation strategies, adapted from *Subtitling – A New University Discipline* (1992, p. 166).

1. Expansion	The TT is more descriptive, e.g. broadening the concept of a culture-specific reference in the ST.
2. Paraphrase	The ST expression is changed to fit into the language of the TT.
3. Transfer	The ST expression has been fully translated into the TT.
4. Imitation	The SL expression is used identically in the TT.
5. Transcription	Atypical language use in the ST is mirrored in the TT (loan words, wordplay, etc.).
6. Dislocation	The TT is adjusted to correspond with visual or musical elements in the film.
7. Condensation	The SL expression is compressed but the core meaning is kept intact. The standard way of subtitling, words are reduced but not meaning.
8. Decimation	The SL expression is shortened, words of some importance are omitted.
9. Deletion	SL words of minor importance are omitted.
10. Resignation	Parts of the SL that are deemed untranslatable are completely omitted,

Of these, he lists 1-3 and 5 as being “adequate renderings”, 4 as “equivalent rendering”, and 7 as “concise rendering”. The other four strategies either adjust or distort the content, but he also points out that the soundtrack often helps with delivering the message when Decimation and Deletion are used (Gottlieb, 1992, pp. 166-167).

These strategies will be used as the main analytical framework for this study and will, therefore, be given a more in-depth description. The examples given by Gottlieb, who uses a set of Danish subtitles for the 1974 film *Young Frankenstein*, will be discussed in relation to translation ranks and Baker’s translation problems to help define how they can be applied to the use of slang.

First, we will look at strategies 3-5 which, according to Gottlieb, all are sufficient translations:

<i>Original film segment</i>	<i>Danish television subtitle</i>	<i>Back-translation</i>
Type 3: TRANSFER		
- Disa what?	- For hvad?	- Disa/Too/Far what?
- ppeared.	- ...svundet.	- ppeared.
Type 4: IMITATION		
Ladies and gentlemen, Mesdames et messieurs, Damen und Herren ...	Mine damer og herrer, Mesdames et messieurs, Damen und Herren...	Ladies and gentlemen etc.
Type 5: TRANSCRIPTION		
- You must be Igor.	- Du må være Igor.	[same as original: øje = eye.]
- No, it's pronounced Eye-gor.	- Nej, det udtales <i>øjgor</i> .	

(Gottlieb, 1992, p. 168)

These strategies all use word-for-word translation and manage to bring meaning into the TT and potentially also message.

Condensation uses free translation, and manages to shorten the source meaning while maintaining the message:

<i>Original film segment</i>	<i>Danish television subtitle</i>	<i>Back-translation</i>
Type 7: CONDENSATION		
A temporary companion to help me pass a few short hours of my lonely life.	En besøgende, der kan forsøde min ensomhed for en stund.	A visitor who can sweeten my solitude for a while.

(Gottlieb, 1992, p. 168)

This is a common way of writing subtitles, and it usually only removes redundant words, which this example does by condensing noun phrases into single words with the same meaning: “temporary companion” = “visitor”; “lonely life” = “solitude”.

Deletion and Resignation are both literal translations, as seen here:

<i>Original film segment</i>	<i>Danish television subtitle</i>	<i>Back-translation</i>
Type 9: DELETION		
- It could be worse.	Det ku' være værre...	It could be worse ...
- How?	For eksempel, hvis det regnede.	If for example
- It could be raining!		it was raining.
Type 10: RESIGNATION		
- Uh, Eye-gor, would you give me a hand with the bags?	- Vil du hjælpe mig med taskerne? - Snup blondinen, jeg ta'r hende her!	- Would you help me with the bags? - Grab the blonde, I'll take this one!
- Certainly. You take the blonde and I'll take the one in the turban.		

(Gottlieb, 1992, p. 169)

In the example of Deletion, the translator has removed the interrogative adverb and has substituted it with having the first speaker say a few more words. It does not take away any important information while also managing to reduce the space needed to deliver the subtitles. Looking at the example for Resignation there are a couple of problems, as pointed out by Gottlieb: Firstly, the Danish word for bags does not have separate slang meaning (*bags* = degrading term for women); and secondly, the mentioned bags are visible in the shot (p. 169). The term *bags* must be translated, as it is the main part of this exchange, but since there is no second meaning to the Danish word, it would make little sense to translate the reference to the woman wearing a turban. Thus, the underlying slang message is lost.

Last to be discussed are Expansion, Paraphrase, Dislocation and Decimation, the four strategies that can be suggested as suitable methods to solve Baker's translation problems (Section 2.2.2.). Dislocation could be an aid with all problems brought up, as it adjusts the source concept to fit into the target text. The following example is given by Gottlieb:

<i>Original film segment</i>	<i>Danish television subtitle</i>	<i>Back-translation</i>
Type 6: DISLOCATION		
- Oh, Frederick are you all right?	- Frederick, er du uskadt?	- Frederick, are you unhurt? (sic)
- Yes ...	- Ja...	- Yes ...

(Gottlieb, 1992, p. 168)

As Gottlieb points out, *Dislocation* adjusts the content, but it still manages to convey the core message of the ST. It is a free translation and suitable for all audiences, making it a convenient strategy to use with concepts that lack a direct equivalence in the TL, but at the cost of leaving out some of the meaning.

Expansion could be useful when facing problems (a)-(c), (g) and (h), while *Paraphrase* could be used to translate (a)-(c), (f) and (h). These two strategies can bring more information into the TT to help explain the ST concept. Below are Gottlieb's examples of both strategies in use:

Original film segment

Danish television subtitle

Back-translation

Type 1: EXPANSION

.. we would collapse
like a bunch of ...
broccoli.

- ville vi falde sammen
som en gang kogt broccoli.

.. we would collapse like a
portion of boiled broccoli.

Type 2: PARAPHRASE

.. ain't got no body
[sung jokingly]

Du får mig till
at tabe ho'det

You make me
lose my head.

(Gottlieb, 1992, p. 168)

These strategies manage to convey the meaning and message of the ST. *Expansion* by using literal translation and making the TT more descriptive; *Paraphrase* by using a free translation to make a joke that is similar to the ST, but altered to fit the TL.

The problems (g) and (h) can also be transferred through *Decimation*, of which Gottlieb's example is shown here:

Original film segment

Danish television subtitle

Back-translation

Type 8: DECIMATION

Well, these books
are all very general.
Any doctor might
have them in his study.

Det her er bøger,
enhver læge ville have stående.

These are books
any doctor
would have
in his study.

(Gottlieb, 1992, p. 169)

This strategy is a free translation that shortens the source meaning by removing words that only are of some importance. While delivering the core meaning it might reduce part of the message that the ST tries to convey.

Istiqomah, Rohimah and Pratiwi (2019) used Baker's strategies to analyse the translation of slang in the Indonesian subtitles for the film *The Social Network*. They found that the translator mostly resolved the issue of non-equivalence by paraphrasing and that, by using words in the TT that are unrelated to the source words, the subtitles managed to deliver the same message (p.161). They suggest that a subtitler needs exceptional skills to find the slang in the SL and to thereafter be able to accurately translate it into the TL (p. 154).

Looking at previous research there is an indication that the expressive language of slang often must give way for a more normalised language in subtitles. In the case of a film where a major part of the narrative relies on the characters' verbal styles this could mean that the subtitles will fail to deliver the same message as the ST does. However, one aspect that many studies of subtitle strategies share is that the language pairs come from different language families. This is an issue that is less prevalent with English-Swedish, which could mean that there will be fewer structural difficulties involved in the translation.

3. Aims, Material and Method

This study aims to investigate how English slang can be treated in Swedish subtitles. This will be done by examining which subtitling strategies that have been used and if these manage to render both meaning and message of the source slang. There have previously been several studies conducted on slang in subtitles between English and Southeast Asian languages (e.g. Istiqomah et al., 2019; Ningrum, 2009; Senja, 2015), which all serve as a backbone for this study. It will also be of interest to see if the difference in the target language will lead to this study achieving different results.

When examining to what extent the subtitles manages to convey the same meaning and message as the target text this study is limited to only looking at it from a purely theoretical standpoint. For a more accurate answer to this question, the step of surveying viewers and/or other translators on their interpretation of the subtitles could have been added. However, the restrictions put on this paper, as it is a Bachelor's thesis, makes it difficult to include a survey as well as a text analysis.

In the two following sections, the material and method used in this study will be presented.

3.1. Material

The material used in this study is the American teen film *Clueless*, which centres around the life of 16-year-old Cher who lives in an affluent area of Southern California and whose “main thrill in life is a make-over” (Dionne, *Clueless*). Having a litigator as a father, whom she often verbally spars with, and being what can only be defined as a “Valley Girl”², has led Cher to have a vocabulary that allows her to one second refer to herself as having been capricious, to in the next second say that she is *totally buggin’*.

The use of *totally* is typical for Valley Girl speech, or *Valspeak*, which nowadays is considered an American sociolect that features heavy use of emphasisers such as *so* and *whatever*, and the filler word *like*; however, many of these have over time gone from slang to being widely used in all spoken English (“American Slang: Valspeak”, 2018). For this reason, and for the sheer number of occurrences of them in the ST, the terms *just*, *like* and *so* were excluded from this study. In the case of *like*, it was found 42 times in the ST but 28 of those occurrences were left untranslated in the TT, a finding which could warrant a study of its own looking at the difficulty of translating filler words.

Throughout the film the viewer is introduced to the various people in Cher’s life, ranging from Cher’s best friend, the well-spoken Dionne and her hip-hop boyfriend Murray; new girl Tai, who comes from a very different background than most of her classmates; skater boy Travis; university student Josh; and to Cher’s father, who is a feared litigator. This group of people all bring their variety of language into the dialogue, which creates an interesting mixture of slang to analyse.

3.2. Method

This is a qualitative case study investigating the use of slang expressions in the Swedish subtitles in the film *Clueless*. The first part of this section will give details on how the material was collected and the second part will describe how the material was analysed.

3.2.1. Collecting the Material

As the film script is not publicly available, the data was collected by transcribing the film’s soundtrack, while referring to a fan-made transcription found online (“*Clueless Script*”, 2010) and the closed captions provided by Netflix. Similarly, the Swedish subtitles were manually

² “*n. U.S.* a teenage girl from San Fernando Valley in southern California” (OED Online, 2020), they are known for their liberate use of slang and money.

copied from the film as found on Swedish Netflix. Two versions of the transcriptions were made for both the ST and the TT: one Word-file that included the names of the character saying each line; and one .txt file which only included the spoken lines and which was adapted to be run through AntConc. AntConc is “a freeware corpus analysis toolkit for concordancing and text analysis” (Anthony, 2014).

3.2.2. Analysing the Material

The study was done in a stepwise manner. First, I manually read through the transcription of the ST, locating potential slang occurrences. These were then researched to find accurate definitions and to determine whether they should ultimately be considered slang or not, the findings were stored in an Excel sheet. Once a term had been classified as slang it was run through AntConc to find additional uses in the text that might have been overlooked. In some instances, when a word that has both a standard and slang definition was found, the concordance tool in AntConc was used to distinguish slang use from the standard use of the word. The concordance tool allows the user to see the word in the context it is used. When it comes to words such as *way*, which is frequently used both with standard and slang definition, it allowed me to easily separate the two uses.

Defining the English words was aided by Oxford English Dictionary Online and Green’s Dictionary of Slang Online, both of which label words as being either slang, colloquial or Standard English. A small number of words were not listed in either of these dictionaries and had to be looked up in Urban Dictionary, an online dictionary created by public contributions. Some words could this way be determined as being cultural references rather than slang. An example of this is the term *Kato* which is used in the following exchange:

Josh: Hey, just because my mother marries someone else, doesn't mean he's my father.
 Cher: Actually, **Kato**, that's exactly what it means I hope you're not thinking of staying here.

Kato in this context means “freeloader” and refers to the actor Kato Kaelin who was staying at O. J. Simpson’s house (Terry AKA KingD, 2008). Thus, this term can be ruled out as not being slang as it is not limited to a specific group; an understanding of this term is a result of having followed the O. J. Simpson trial, and Cher had probably heard plenty about this as her father was a litigator.

The Swedish subtitles which translated the sentences where slang occurred in the ST were identified and recorded in the Excel sheet. The equivalent translations were categorised as being “Slang” or “Standard Language”, and when source slang was left untranslated in the TT it was categorised as “No Translation”.

Unlike the English language, Swedish has a smaller lexicon of slang. Swedish dictionaries do not include slang, and while there are Swedish online slang dictionaries that work similarly to *Urban Dictionary*³ they are not as well contributed to as their English counterpart. This makes it difficult to find documentation of Swedish slang in use. Furthermore, while Swedish dictionaries exclude slang words, they make great use of the mark <vard> (in English: *colloq.*), as discussed in Section 2.1.2. Therefore, there are several instances of terms in the TT being marked as slang, although their definition in the dictionaries marks them as colloquial. These terms have been defined as slang after having been researched and found to be used in a slang-like manner on social media or after being referred to as slang in online articles.

Lastly, when the words in both the ST and TT had been defined, the translations were categorised into the different translation strategies created by Gottlieb (1992).

4. Findings and Discussion

In this section, the findings will be presented and discussed. First, the overall data will be discussed broadly, following that examples from each translation strategy will be given and discussed in further detail.

A total of 217 slang occurrences were documented, 127 of which were unique terms. A handful of these will be referred to in the discussion, and the full list of slang terms and their translations can be found in the Appendix.

As can be seen in Table 2, the use of all strategies, except Transcription, were found in the TT. While all slang technically could be defined as “atypical language use” there were no instances that called for the inaccuracy of language use in the ST to be mimicked in the TT. Instances that could have called for this could, for example, have been if the ST incorporated use of foreign slang. The lack of Transcription is a result that has also been noted in other studies looking at the use of Gottlieb’s strategies when translating slang in subtitles (Eriksen,

³ E.g. Folkmun.se and Slangopedia.se

2010; Senja, 2015) and could be suggested as not being a suitable translation strategy for slang.

Paraphrase and Transfer were the most used strategies, a finding that agrees with what Gottlieb (1992) suggests as being the most common subtitling strategies. However, Condensation, which also belongs to this group, showed a significantly lower frequency. One reason for this might be that Gottlieb refers to subtitles in general while this study is specifically looking at slang, something that could render different results. Looking at the list of slang used in the ST most of them are stand-alone words, which does not leave much to condense. It would have to be further studied to see if it is more common for slang phrases to be made up of single words rather than groups, but if that is the case it could be suggested that Condensation is not a strategy that works well with slang translation.

Table 2: Distribution of slang occurrences found in *Clueless*, divided between the different translation strategies used to translate them into the Swedish subtitles.

Strategy	Freq.	%
Paraphrase	97	44.7
Transfer	66	30.4
Decimation	31	14.3
Deletion	7	3.2
Dislocation	4	1.8
Expansion	4	1.8
Resignation	3	1.4
Imitation	3	1.4
Condensation	2	0.9
Transcription	-	0.0
Total	217	100.0

That the third most common strategy was Decimation could be a result of the translator trying to shorten the number of characters in the subtitles. The terms being subject to this strategy were mostly intensifiers and words used to emphasise the speakers' feelings, and their removal does not affect the core meaning. One thing that should be taken into consideration is

that English proficiency is high in Sweden. This might have led the translator to rely on the readers' ability to pick up on the nuances of the omitted words from the film's soundtrack.

The high use of Paraphrase agrees with Istiqomah et al.'s (2019) and Ningrum's (2009) findings. However, unlike Ningrum, who found that the use of standard language in the TT was much more frequent than slang use, this study shows relatively high use of target slang, as can be seen in Table 3. Since Ningrum and this study looked at different films it cannot be directly compared, but the findings in the present study could suggest that Swedish has a higher number of slang words with a similar lexical meaning to English slang than Indonesian does; however, this is a hypothesis that falls outside of this study's field of discussion, as it would discuss slang differences across different linguistic families.

Table 3: Target language used for translating the source slang, showing division in the different strategies and all strategies combined (figures in brackets indicates the frequency in percentages).

Strategy	Standard Language	Slang	No Translation
Paraphrase	73 (75.3)	24 (24.7)	-
Transfer	19 (28.8)	47 (71.2)	-
Decimation	-	-	31 (100)
Deletion	-	-	7 (100)
Dislocation	3 (75.0)	1 (25.0)	-
Expansion	2 (50.0)	2 (50.0)	-
Resignation	-	-	3 (100)
Imitation	-	3 (100.0)	-
Condensation	2 (100.0)	-	-
Transcription	-	-	-
All strategies	99 (45.6)	77 (35.5)	41 (18.9)

The distribution between *Standard Language* and *Slang* is reasonably balanced, but to consider the total success rate in transferring slang from the ST to the TT we also must consider the cases where no translations were made. Together, *Standard Language* and *No Translation*, account for 64.5 per cent of the total translations, against *Slang* with 35.5 per

cent. This agrees with studies that suggest that strategies which allow for the slang to be neutralised are the most recurrent in slang translation for subtitles (Eriksen, 2010; Istiqomah et al., 2019; Ningrum, 2006).

Transfer, which was the second most frequent strategy, was found to be the strategy that had the highest number of target slang used in the subtitles. A reason for this could be that the translator chose to directly translate several slang terms, and by doing so they essentially created new slang. This way of treating non-equivalent words could be considered going against subtitling norms; the word-for-word translation challenges readers to comprehend non-lexicalised words while keeping up with the ongoing subtitles. As discussed by Venuti (2019), translators often avoid making subtitles linguistically complex, as this can be critiqued by the audience. However, as Catford (1965) points out, it is not wrong to make word-for-word translations that embody the SC, it all boils down to what form of experience the translator wants to give the reader. The act of directly translating slang could, therefore, be viewed as the translator's attempt at making the subtitles reflect the ST, allowing the target audience to interpret the slang in their own way.

4.1. Paraphrase

Paraphrase adjusts the ST to fit with the TL and it was the most frequent strategy. In most cases, it neutralised the slang but there were, however, some translations that made use of slang. An interesting illustration of this is the question Murray asks his girlfriend Dionne in Example 1:

1. ST: [Murray] You been **jeepin'** behind my back? TT: [Murray] **Bilar** du bakom min rygg?

Jeepin' is a word that refers to having vehicular sex, often with someone other than your partner. It was translated by creating a verb form out of the Swedish word for *car*; thus, creating a new definition for the word *bilar*. While this is not a word that could be considered popular slang in Swedish, I have chosen to label it as such since it follows several of the conventions Andersson and Trudgill (1992) suggests as defining for slang: it is not a stylistically neutral word, it is used to indicate belonging to a certain group, and there is a level of creativity to it. Using a word that most viewers might not know the definition for can be done on this occasion as Dionne refers to “vehicular sex” (*fordonssex*, in the TT) in the next sentence, clarifying what the term means.

In Example 2 we find two strategies in use: Paraphrase for Cher; and Resignation in Murray's response. Here we will focus on Cher's line, while Murray's will be discussed further in Section 4.7.

- | | | | |
|--------|--|-----|--|
| 2. ST: | [Murray] He's gay.
[Cher] Not even.
[Murray] Yes, even. | TT: | [Murray] Han är bög.
[Cher] Inte en chans.
[Murray] Jodå. |
|--------|--|-----|--|

Cher uses the slang "Not even" to express great disbelief. The Swedish translation "Inte en chans" (literal translation: 'not a chance') manages to convey the same core meaning of strong disbelief as the ST, but it is not slang.

As previously mentioned in Section 2.2.3., subtitles are essentially one translator's interpretation of the ST. As the ambiguity of words can be hard to translate in the confined space the translator often has to settle for the core meaning of what is being said. Example 3 shows an example of this when Tai refers to her newly found friends Cher and Dionne as "*straight* friends":

- | | | | |
|--------|--|-----|--|
| 3. ST: | [Tai] Shit! You guys! I have never had straight friends before. | TT: | [Tai] Fan, hörni. Jag har aldrig haft vanliga kompisar förut. |
|--------|--|-----|--|

Based on what we know about Tai's background at this point in the film, we can assume that with "straight" she means people who do not use drugs. There are, however, several different definitions this word could take on, perhaps two of the most notable being *heterosexual* and *respectable*. Both Cher and Dionne look mildly confused by the term, suggesting that they are not quite sure what Tai means. The translator used the standard word *vanliga* (eng: 'normal') when subtitling this, which does elicit some confusion due to it being very vague. But unlike "straight", which is confusing because of its many definitions, *vanliga* does not have any of the underlying meanings found in the ST, thus the message of the source slang is lost. What makes this source slang hard to translate is that it lacks a direct correspondent in Swedish and the translator has to decide what interpretation to relay to the target audience, by using a term referring exclusively to one of the several definitions the translator would spoon-feed the readers with their own interpretation.

4.2. Transfer

Transfer, a full translation of the ST into the TT, was the second most frequent strategy and, after Imitation, it showed the highest success in translating source slang into target slang. This result is in accordance with Eriksen (2010), who also found that Transfer appeared to be the strategy which made the transfer of ST slang into the TT easiest.

Some occurrences of qualifiers such as *way* and *totally* can be found here. In most cases the translations maintain the boost of the qualifier used in the ST, as can be seen in Example 4:

4. ST: [Dionne] He's **way** popular. TT: [Dionne] Han är **jätte**populär.

The prefix *jätte-* (prefix with the definition ‘very’) adds the same weight to the sentence, but, while being colloquial, it is not slang.

The term *totally* was given a few different translations, in some instances the use of the term *totalt*, which is found in Swedish slang and has a similar lexical meaning to *totally*, was used. It made for some seamless transfers, as can be seen in Example 5:

5. ST: [Cher] It's like a **totally** important designer.
[Robber] And I will **totally** shoot you in the head. Get down!
TT: [Cher] En **totalt** betydelsefull designer.
[Robber] Jag kommer **totalt** att skjuta dig i huvudet.

This is the mimicking of speech styles that O’Meara (2014) referred to as being used in the film, and the Swedish subtitles manage to accurately depict the way the robber mocks Cher’s use of language.

When faced with non-equivalent words the translator in some cases chose to directly transfer the word into Swedish; thus, creating a new term, as can be seen in Examples 6 and 7:

6. ST: [Murray] Your man, Christian is a **cake-boy**!
TT: [Murray] Christian är en **kakpojke**.
7. ST: [Cher] Let's ask a guy. Christian, what do you think of Amber?
[Christian] **Hagsville**.
TT: [Cher] Christian, vad tycker du om Amber?
[Christian] **Hagbbyn**.

In Example 6 Murray is saying that Christian is gay and in Example 7 Christian says that he finds Amber ugly. Both *cake-boy* and *Hagsville* would fall under non-equivalence (b) (Baker, 2018, p. 20), they do not have lexicalised versions in Swedish, but their concepts can be

understood by a Swedish audience. The strategy of directly translating source slang into the TT is not one I have come across in my readings, and it could be viewed as controversial since the translations are not the most straightforward and might not be directly comprehended by the reader. However, the same can be said about the ST, if you are unfamiliar with the slang you likely would not immediately understand what is being said. Through unconventional language use, the translator allows the target audience to experience what is being said similarly to how the source audience does.

4.3. Dislocation

Dislocation adjusts the TT to make it correspond with musical or visual cues when the ST word is not lexicalised in the TT. The dialogue in Example 8 is taken from a scene at a teen party where Murray is defending his decision to shave his head:

- | | |
|---|---|
| 8. ST: [Murray] Look at Lawrence's head. Alright?
[Lawrence] It's the bomb! | TT: [Murray] Se på Lawrences skalle.
[Lawrence] Det är en bomb. |
|---|---|

When referring to his head as “the bomb”, Lawrence uses the term with the slang meaning *cool*; however, there is also a double meaning to it as a shaved head resembles an actual bomb. While this translation could be a mistake done in haste, it could also be an instance of different interpretations. The translator may have focused on the visual element and translated accordingly, in which case changing the definite noun form ‘the bomb’ to the indefinite noun ‘en bomb’ (a bomb) is a suitable adjustment. It does, however, not have a slang meaning and neither does it indicate that Lawrence finds his shaved head cool.

4.4. Expansion

Expansion makes the TT more descriptive than the ST, as can be seen in Example 9:

- | | |
|---|---|
| 9. ST: [Cher] You think that's all I do, I'm just a ditz with a credit card? | TT: [Cher] Tror du att jag bara är en dum brud med ett kreditkort? |
|---|---|

Ditz is a semantically complex word, non-equivalence problem (c) (Baker, 2018, p. 20). The Swedish noun phrase *disträ person* comes close to describing it, but it lacks the female connotation of the source word. By translating it as *dum brud* (eng. ‘foolish chick’) the subtitle manages to express the full meaning of the ST. *Brud*, can be found in SAOL with the

mark <vard>, and, while not having its own entry in Swedish slang dictionaries, *brud* is frequently used when describing other entries on both *Slangopedia.se* and *Folkmun.se*. An example of this is the definition for the Swedish slang *fimpa* (eng. “ditch”) found on *Folkmun.se*: “Göra sig av med något/någon. T ex fimpa en brud.” [Get rid of something/someone. E.g. ditch a chick.] (Hopprep, 2007). The way the word is used indicates that the word could be considered as slang, in which case the sentence successfully translates the element of slang, as well as the meaning.

4.5. Imitation

Imitation means that the translator borrows the ST term into the TT, which was found to have been done with two slang terms in this study. Looking at both instances next to each other shows how it could potentially be used more, or less, successfully. As can be seen in Example 10, the translator decided to keep in the use of *Monet*. This term stems from the French artist Claude Monet’s paintings and is used to describe someone who looks beautiful from a distance “but appears less appealing in close-up” (Green, n.d.). Since Monet is an artist recognised worldwide, this simile is most likely understood by the target audience as well as the source audience.

Example 11, however, which in the ST plays on the fact that the word *coke* can be used as both the word for a fizzy drink and also as slang for marijuana, makes for a difficult translation as Swedish lacks an equivalent word. The decision to use the ST words in the TT relies on the target audience being familiar with the definition of the source slang, which is something that cannot be taken for granted.

- | | | | |
|---------|--|-----|--|
| 10. ST: | [Tai] Do you think she’s pretty?
[Cher] No, she's a full on Monet . | TT: | [Tai] Tycker du att hon är söt?
[Cher] Hon är en Monet . |
| 11. ST: | [Dionne] We don't have any tea, but we have Coke and stuff.
[Tai] No shit! You guys got coke here? | TT: | [Dionne] Det finns inget te, men vi har Coke.
[Tai] Har ni verkligen ” coke ” här? |

4.6. Condensation

The act of condensing slang was found in two instances, both being uttered by Mel, Cher’s father. The ST slang has in both cases been neutralised in the TT. They express the core meaning of what is being said, but the words found in the subtitles are less descriptive than the source slang is:

12. ST: [Mel] Don't tell me those **braindead low-lifes** have been calling again. TT: [Mel] Har de där **nollorna** ringt igen?
13. ST: [Mel] And no **cruisin' around** with Dionne, alright? TT: [Mel] Ingen **körning** med Dionne

4.7. Decimation, Deletion and Resignation

The three strategies used for omission will be discussed in the same section since the line between them can be diffuse which makes it easiest to discuss them in relation to one another.

Decimation was the third most frequent strategy, with 14.3 per cent. The main slang that it was used for was adverbs and nouns used to address others. These words are not essential in delivering the meaning, and by removing these the subtitles are kept within their character limitation. The qualifiers *way* and *totally*, previously discussed in Section 4.2., were in this fashion left out of the TT on some occasions. Shown in Example 14 is a sentence featuring both terms:

14. ST: [Cher] The midnight snack **totally** revived the lawyers and Daddy was **way** grateful. TT: [Cher] Vickningen piggade upp advokaterna, och pappa var tacksam.

The subtitle is successful in delivering the core meaning of the ST, but the slang's message is left out. Similar remarks can be said about the terms *dude* and *man*, which have both been completely omitted in the TT. None of the meaning is left out by not translating them, but as they are used for characterisation their message is removed.

Deletion refers to the omission of source words that are of little importance, and it was used for interjections, mainly *duh* and *yo*; utterances which emphasise the speaker's feelings. As Gottlieb (1992) suggests, usage of Decimation and Deletion is often compensated by the soundtrack. In the case of *duh* and *yo*, which are both onomatopoeic words, this could be considered to be successful. The message of the two utterances can be understood across the language barrier.

Resignation is perhaps the strategy that could be seen as the most drastic, as it omits parts of the ST that the translator finds untranslatable. Example 15 shows the same dialogue which previously used in Example 2 to look at Paraphrase, but here we will instead focus on Murray's final line:

15. ST: [Murray] He's gay.
 [Cher] Not even.
 [Murray] Yes, **even**.
 TT: [Murray] Han är bög.
 [Cher] Inte en chans.
 [Murray] Jodå.

In the ST, Murray pokes fun at Cher's choice of words. This nudge is lost in the TT, as Cher's line is a standard expression in Swedish there is no reason for Murray to remark on it.

Although this aspect is lost, the core meaning – which is Murray confirming that what he said is true – is still intact.

One aspect that makes Resignation hard to pinpoint is the fact that it is difficult to know whether the translator found the terms untranslatable, or had another reason to omit them. In Example 15, Murray's response could be seen as untranslatable as there is no slang to refer to in the previous line.

One sentence that first was marked as Resignation, but later was changed to Decimation is Example 16:

16. ST: [Tai] **Get outta town!** I can do
 Marvin the Martian.
 TT: [Tai] Jag kan rita Marsmannen
 Marvin.

The reason it was changed to Decimation is that the saying, 'get outta town' could be replaced by the Swedish expression 'du skämtar!' (literal translation: 'you're joking'), which would deliver the same feeling of being pleasantly surprised. However, the subtitle is already 34 characters long and adding 'du skämtar!' would make the subtitle exceed the limit of 42 characters. Even if the subtitle had adjusted the name of the Looney Tunes character, who is commonly called 'Mars-Marvin' in Swedish ("Mars-Marvin", 2020), the subtitle would have been 40 characters long. It is therefore likely that this slang term was omitted to increase readability, rather than because of untranslatability.

5. Conclusion

This study aimed to investigate how source slang in the film *Clueless* has been translated in the Swedish subtitles and how the meaning and message of slang is transferred. Gottlieb's (1992) translation strategies were used as the main framework, and the findings showed high use of Paraphrase and Transfer, both strategies that can be used to transfer slang into the TT. The three omitting strategies (Decimation, Deletion and Resignation) were used on almost one-fifth of the source slang, and while these slang expressions were not essential to the meaning of their sentences a part of the characterisation was lost by leaving them out.

However, as subtitles must follow strict conventions it is unavoidable for the translator to omit some words and many of the omitted slang expressions could be assumed to be grasped by the target audience.

Due to the word limit set on this paper, only a handful of examples from the different strategies could be brought up in the discussion. These were chosen as they either stood out within their strategy, or because they were judged as being suited as a general example. And while bringing more examples into the discussion would have made for a more comprehensive study, it is possible to see a general pattern. Transferring slang into the TT, and thereby bringing both meaning and message across, could be considered has relatively successful. One reason for this could perhaps be that the source language (English) and target language (Swedish) are closely related. In most instances where slang was translated using standard language the meaning was conveyed, although the message of the slang was withheld. Which is to be expected, as the message of slang is something that relies on the use of slang.

A find which was of interest was that the translator had chosen to directly translate certain slang terms into Swedish. This could be their strategy to try and bring the message and originality of the source slang into the subtitles. Although being unconventional, it shows that while subtitling is a translation form with tight restrictions there can be room for creativity.

An aspect of this study that may have affected the results is the fact that the classification of what strategies that have been used is, much like translation, one person's interpretation. However, this invites for more studies on slang translation in subtitles to be conducted, as many interpretations hopefully would help paint a more accurate picture.

Furthermore, it would be of interest to look at a wider selection of material to be able to see some generalisations in the treatment of slang in Swedish subtitles. Another way to take this study further, and see the cultural impact, would be to investigate if audiences interpret the film and its characters differently depending on whether they take in the films soundtrack through the English language or with the aid of Swedish subtitles.

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Appendices

Appendix I - Paraphrase

Source slang	Source Text	Target Text	Target Slang?
airhead	[Tai] What? Am I some sort of a mentally challenged airhead ?	[Tai] Är jag nån sorts mentalt efterbliven korkskalle ?	YES
buggin'	[Cher] Oh, my God. I am totally buggin' .	[Cher] Gud, nu blir jag helsne .	YES
buggin'	[Murray] I'm telling ya, man, I'm completely buggin' .	[Murray] Jag blir helsne .	YES
buggin'	[Josh] I'm buggin' myself.	[Josh] Jag är också sne .	YES
chin pubes	[Cher] You don't want to be the last one at the coffee house without chin pubes .	[Cher] Du vill väl inte vara den siste på kaféet utan pubertetsfjun .	YES
dig	[Christian] Hey, man. The protective vibe, I dig .	[Christian] Den beskyddande andan. Lugnt .	YES
dig	[Cher] No, he's doing her a prop so she won't feel left out. [Christian] Oh, I dig you.	[Cher] Nej. Han gör henne en tjänst så att hon inte ska känna sig utanför. [Christian] Jag hajar .	YES
groovy	[Cher] Hey, Ma. 98 in geometry. Pretty groovy , huh?	[Cher] Mamma. 98 poäng i geometri. Häftigt , va?	YES
herbal refreshment	I could really use some sort of an herbal refreshment ?	Jag skulle behöva lite uppriskande örter ...	YES
jeppin'	[Murray] You been jeppin' behind my back?	[Murray] Bilar du bakom min rygg?	YES
killer	[Cher] Oh, it's so killer !	[Cher] Dödsläcker !	YES
monster	[Cher] It's got four-wheel drive, dual side airbags, and monster sound system.	[Cher] Den har fyrhjulsdrift, krockkuddar på sidorna och ett grymt ljudsystem.	YES
no shit	[Cher] Elton's got a picture of you hanging up in his locker. [Tai] Oh, no shit !	[Cher] Elton har bilden av dig i sitt skåp. [Tai] Allvarligt ?	YES
rashin'	[Christian] You rashin' this weekend?	[Christian] Är du på G i helgen?	YES
ring-a-ding	[Josh] So you didn't want to make a night of it with the ring-a-ding kid?	[Josh] Ville du inte ha en helkväll med den där hippa snubben?	YES
royal mess	[Cher] The evening had turned into a royal mess . Sexually harassed, robbed.	[Cher] Kvällen hade blivit till en prätigt soppa ... sexuellt trakasserad, rånad...	YES
solid	[Cher] Well, my ex-stepbrother's friends are having a party. [Christian] Solid .	[Cher] Min f.d. styvbrors kompisar ordnar en fest. [Christian] Grymt .	YES
space-cadet	[Josh] Oh, and you are such a superficial space-cadet .	[Josh] Du är en ytligt virrhjärna .	YES
straight off	[Tai] Alright, he's got long hair, he's really funny, and straight off , right? He offers me some smoke.	[Tai] Han har långt hår. Han erbjöd mig röka rakt av .	YES
totally	[Cher] But people came that like, did not R.S.V.P. so I was like, totally buggin'.	[Cher] Men folk kom som inte hade svarat, så jag blev alltså ruggigt sne.	YES
totally	[Cher] Oh, my God. I am totally buggin'. I feel like such a bonehead.	[Cher] Gud, nu blir jag helsne . Jag känner mig som en idiot.	YES

Source slang	Source Text	Target Text	Target Slang?
way	[Dionne] Mr Hall was way harsh! He gave me a C minus.	[Dionne] Mr Hall var ruddigt hård. Jag fick C minus	YES
whack	[Murray] Yeah! Oh, yeah! This shit is whack . [Tai] This is ragin'.	[Murray] Yeah! Vilken grym fest. [Tai] Skithäftigt.	YES
whatever	[Amber] Whatever . If she doesn't do the assignment, I can't do mine.	[Amber] Och? Om hon inte gör sin uppgift så kan inte jag göra min.	YES
all that	[Dionne] He thinks he's all that , Tai.	[Dionne] Han tycker att han är läcker .	NO
bail	[Dionne] Ohh, I feel like bailing , dude, come on.	[Dionne] Jag känner för att skolka .	NO
baked	[Tai] See, that almost destroyed my buzz. [Cher] I'm still baked .	[Tai] Det förstörde nästan ruset. [Cher] Jag är fortfarande hög .	NO
Baldwin	[Cher] O.K., O.K., so he's kind of a Baldwin .	[Cher] Okej, han är inte helt oäven .	NO
Barnies	[Cher] I don't know where she meets these Barnies .	[Cher] Var får hon tag på såna där töntar?	NO
Betty	[Cher] Wasn't my mom a betty?	[Cher] Var inte mamma en riktigt skönhet?	NO
Betty	[Dionne] Not a total betty , but a vast improvement.	[Dionne] Ingen fullkomlig skönhet , men en förbättring.	NO
bonehead	[Cher] Sometimes they come to class and say bonehead things, and we all laugh, of course.	[Cher] Ibland säger de idiotiska saker och alla skrattar förstås,	NO
bonehead	[Cher] Oh, my God. I am totally buggin'. I feel like such a bonehead .	[Cher] Gud, nu blir jag helsne. Jag känner mig som en idiot .	NO
book it	[Cher] We gotta book it if we're going to make it to PE.	[Cher] Nu måste vi skynda oss till idrotten.	NO
Brewskies	[Christian] Dig this. They're charging for brewskies .	[Christian] De tar betalt för brygderna .	NO
brown-noser	[Cher] You are such a brown-noser .	[Cher] Du är så fjäskig .	NO
buck for	[Cher] Dionne is bucking for best dramatic actress at a Val party.	[Cher] Dionne försöker ta priset för bästa dramatiska föreställning.	NO
butt-crazy	[Cher] Oh, my God. I love Josh. I am majorly, totally, butt-crazy in love with Josh.	[Cher] Jag är helt ofantligt, totalt vansinnigt nerkärad i Josh.	NO
buzz	[Cher] The buzz on Christian is that his parents have joint custody ...	[Cher] Ryktet om Christian är att hans föräldrar har delad vårdnad.	NO
buzz	[Tai] See, that almost destroyed my buzz .	[Tai] Det förstörde nästan ruset .	NO
cameo	[Cher] Looks like we're going to have to make a cameo at the Val party.	[Cher] Vi ska gå och visa upp oss på Valley-festen.	NO
check it	[Dionne] So, check it . Murray's geometry class is right by Elton's locker, and taped up inside was the picture you took of Tai.	[Dionne] -Hör på . Murray gick förbi Eltons skåp. På insidan hängde din bild av Tai.	NO
chill	[Lawrence] Yo, man. Chill, chill!	[Lawrence] Du, polarn! Lugn, lugn .	NO

Source slang	Source Text	Target Text	Target Slang?
choked	[Cher] I totally choked . My father is going to go ballistic on me.	[Cher] Jag höll på att dö . Pappa kommer att krevera.	NO
clambakes	[Christian] I'm new, but I thought maybe you had an in on the heavy clambakes .	[Christian] Jag är ny, men jag tänkte att du kanske vet hur det ligger till med festligheterna .	NO
cool	[Tai] Yeah, I'm cool with that.	[Tai] Ja. Jag är med på det.	NO
cool	[Tai] That was so cool , the way you did that.	[Tai] Det där såg så häftigt ut.	NO
cool	[Christian] No, thanks. I'm cool .	[Christian] Nej tack, det är bra .	NO
doobie	[Cher] It is one thing to spark up a doobie and get laced at parties	[Cher] Det är okej att tända en på fester,	NO
dope	[Cher] Hey, you know what would be so dope ? If we got some really delicious take-out. I bet they haven't eaten all night. [Josh] That would be pretty, dope, of us. Let's do it.	[Cher] Det vore schysst om vi tog med oss någon riktigt god mat hem. De har nog inte ätit. [Josh] Det vore rätt schysst av oss.	NO
dope	[Cher] Hey, you know what would be so dope? If we got some really delicious take-out. I bet they haven't eaten all night. [Josh] That would be pretty, dope , of us. Let's do it.	[Cher] Det vore schysst om vi tog med oss någon riktigt god mat hem. De har nog inte ätit. [Josh] Det vore rätt schysst av oss.	NO
fried	[Cher] It is one thing to spark up a doobie and get laced at parties, but it is quite another to be fried all day.	[Cher] Det är okej att tända en på fester, men inte att vara hög dagarna i ända.	NO
not even	[Murray] He's gay. [Cher] Not even . [Murray] Yes, even.	[Murray] Han är böj. [Cher] Inte en chans . [Murray] Jodå.	NO
not even	[Tai] What? Am I some sort of a mentally challenged airhead? [Cher] No! Not even! I didn't say that.	[Tai] Är jag nån sorts mentalt efterbliven korkskalle? [Cher] Nej! Inte alls! Det menade jag inte.	NO
four-one-one	[Cher] Here's the four-one-one on Mr Hall.	[Cher] Här är informationen om mr Hall:	NO
frat	[Tai] Oh, and do you remember the time at the frat when I was totally depressed?	[Tai] Kommer du ihåg den där festen när jag var så deppig?	NO
freakin'	[Cher] How do you like California? [Tai] Man, I'm freakin' .	[Cher] Vad tycker du om Kalifornien? [Tai] Skithäftigt .	NO
hang (with)	[Cher] Come here. Yeah, come here. Hang with us.	[Cher] Kom hit! Just det, kom. Var med oss.	NO
hang (with)	[Cher] And that's the Persian mafia. You can't hang with them unless you own a BMW.	[Cher] Och man kan inte umgås med persiska maffian om man inte äger en BMW.	NO
hang (with)	[Cher] ...and the fact that you hang with Dee and I, well...	[Cher] Det faktum att du umgås med oss...	NO
hang (with)	[Cher] Not that Christian wasn't a blast to hang out with.	Inte för att Christian inte var kul att vara med.	NO
haul ass	[Cher] I had to haul ass to the kitchen,	[Cher] Jag tvingades rusa in i köket,	NO

Source slang	Source Text	Target Text	Target Slang?
haul ass	[Cher] I had to haul ass to the ladies'.	[Cher] Jag sprang in och ut på damrummet.	NO
I'm Audi	[Cher] Dee, I'm Audi .	[Cher] Dee, jag drar .	NO
I'm Audi	[Tai] Let's just talk when we've mellowed, all right? I'm Audi .	[Tai] Vi kan väl prata när vi lugnat ner oss? Jag drar nu .	NO
keep it real	[Murray] Because I'm keeping it real . Because I'm keeping it real .	[Murray] Jag vill vara äkta .	NO
kickin'	[Cher] The band was kickin' ...	[Cher] Det var ös på bandet ...	NO
loqued-out	[Cher] Did I show you the loqued-out Jeep Daddy got me?	[Cher] Kolla in den trimmade jeepen som pappa gett mig.	NO
mental	[Cher] I know it sounds mental , but sometimes I have more fun vegging out than when I go partying.	[Cher] Jag vet att det verkar konstigt , men ibland är det roligare att sitta hemma än att gå ut.	NO
no way	[Murray] He's a disco-dancing, Oscar Wilde-reading, Streisand ticket-holding friend of Dorothy, know what I'm saying? [Cher] Uh-uh. no way .	[Murray] Han är en discodansande, Oscar Wilde-läsande kompis till Dorothy med Streisand-biljett. [Cher] Aldrig .	NO
or what	[Dionne] Oh, my God. Look. Is that a photo op, or what ?	[Dionne] Herregud, titta! Är inte det där ett perfekt fototillfälle?	NO
postal	[Cher] Like Josh thinking I was mean was making me postal .	[Cher] Det irriterade mig att Josh tyckte att jag var taskig.	NO
prop	[Cher] No, he's doing her a prop so she won't feel left out.	[Cher] Nej. Han gör henne en tjänst så att hon inte ska känna sig utanför.	NO
ragin'	[Murray] Yeah! Oh, yeah! This shit is whack. [Tai] This is ragin' .	[Murray] Yeah! Vilken grym fest. [Tai] Skithäftigt .	NO
ralphing	[Cher] I had two mochaccinos, I feel like ralphing .	[Cher] Jag drack två mochaccinos. Jag skulle vilja kräkas .	NO
R&R	[Christian] Let's get you home for some R&R , huh?	[Christian] Nu går vi hem och tar det piano .	NO
shit	[Dionne] What's wrong? Is Josh giving you shit because he's going through his post-adolescent idealistic phase?	[Dionne] Plågar Josh dig bara för att han är i en idealistisk fas?	NO
shit	[Murray] Yeah! Oh, yeah! This shit is whack.	[Murray] Yeah! Vilken grym fest .	NO
skinny	[Christian] Now? These guys here have got the skinny on the happenin' after hours.	[Christian] Nu? De här killarna har information om efterfesten.	NO
(give) snaps	[Cher] And I must give her snaps for her courageous fashion efforts.	[Cher] Jag måste berömma henne för hennes djärva modeansträngningar.	NO
(give) snaps	[Cher] I had to give myself snaps for all the good deeds I was doing.	[Cher] Jag måste berömma mig själv för alla goda gärningar jag gjorde.	NO
spark up	[Cher] It is one thing to spark up a doobie and get laced at parties, but it is quite another to be fried all day.	[Cher] Det är okej att tända en på fester, men inte att vara hög dagarna i ända.	NO

Source slang	Source Text	Target Text	Target Slang?
sprung on	[Elton] That you were totally sprung on me.	[Elton] Att du är het på mig.	NO
straight	[Tai] Shit! You guys! I have never had straight friends before.	[Tai] Fan, hörni. Jag har aldrig haft vanliga kompisar förut.	NO
stress	[Cher] Wait a second. What am I stressing about?	[Cher] Vänta nu. Vad oroar jag mig för?	NO
sucky	[Cher] ... and I took his sucky Italian roast. Do you want it?	[Cher] ... och tog hans otäcka italienska mörkrost.	NO
tard	[Tai] No, you are entitled to your own opinion, alright? I'm the tard here.	[Tai] Du har rätt att tycka vad du vill. Det är jag som varit dum .	NO
toast	[Dionne] Yeah, I'm toast . How'd you do?	[Dionne] Ja. Jag ligger illa till . Och du?	NO
toe-up	Cher, she is toe-up . Our stock would plummet.	Hon är i dåligt skick . Vårt värde skulle sjunka.	NO
totally	[Tai] It's, like, I met this guy who's so totally amazing that he makes Elton look like a loser.	[Tai] Jag har liksom träffat en kille som är helt otrolig, och får Elton att likna en nolla.	NO
totally	[Tai] Oh, and do you remember the time at the frat when I was totally depressed?	[Tai] Kommer du ihåg den där festen när jag var så deppig?	NO
totally	[Cher] It all boiled down to one inevitable conclusion: I was just totally clueless.	[Cher] Det hela pekade på en enda oundviklig slutsats, jag hade ingen som helst pejl.	NO
veg out	[Cher] I know it sounds mental, but sometimes I have more fun vegging out than when I go partying.	[Cher] Jag vet att det verkar konstigt, men ibland är det roligare att sitta hemma än att gå ut.	NO
what up	[Cher] Dee? What up?	[Cher] Dee? Nåt nytt?	NO
whatever	[Summer] That is what everyone is saying. [Cher] Whatever.	[Summer] Det är vad alla påstår. [Cher] Visst.	NO
wiggin'	[Cher] Oh, and this Josh and Tai thing was wiggin' me more than anything.	[Cher] Den här affären med Josh och Tai störde mig mer än något annat.	NO
yo	[Lawrence] Yo , man. Chill, chill!	[Lawrence] Du , polarn! Lugn, lugn.	NO

Appendix II - Transfer

Source slang	Source Text	Target Text	Target Slang?
as if	[Cher] Ew! Get off of me! Ugh, As if!	[Cher] Försvinn! Som om!	YES
as if	[Cher] He said my debates were unresearched, unstructured, and unconvincing, as if!	[Cher] Han påstod att mina anförande var illa förberedda, ostrukturerade och föga övertygande. Som om!	YES
as if	[Tai] Cher, which one of them is your boyfriend? [Cher] As if!	[Tai] Vilken av dem är din pojkvän? [Cher] Som om!	YES
as if	[Amber] As if . Like I would really wear something from Judy's.	[Amber] Som om! Skulle jag sätta på mig nåt från Judys?	YES

Source slang	Source Text	Target Text	Target Slang?
as if	[Cher] As if! I have been trying to get you together with Tai.	[Cher] Som om! Jag har försökt para ihop dig med Tai.	YES
as if	[Cher] As if! I am only sixteen, and this is California, not Kentucky.	[Cher] Som om! Jag är bara 16. Det här är Kalifornien, och inte Kentucky.	YES
babe drought	[Cher] Unfortunately, there was a major babe drought in my school.	[Cher] Dessvärre rådde det brudtorka på min skola	YES
bitches	[Murray] Yo, look. Are you bitches blind or something?	[Murray] Hörni, är ni brudar blinda, eller nåt?	YES
boink fest	[Cher] What that man needs is a good healthy boink fest .	[Cher] Vad den mannen behöver är en ordentlig gökfest .	YES
Brainiac	[Josh] Hey, Brainiac .	[Josh] Hallå, smartskalle .	YES
buggin'	[Cher] But people came that like, did not R.S.V.P. so I was like, totally buggin' .	[Cher] Men folk kom som inte hade svarat, så jag blev alltså ruggigt sne .	YES
cake-boy	[Murray] Your man, Christian is a cake-boy!	[Murray] Christian är en kakpojke .	YES
chicks	[Cher] She's like one of those Botticelli chicks .	[Cher] Hon ser ut som en av Botticellis bruttor .	YES
chuckleheads	[Mel] Come on, you chuckleheads , get in here!	[Mel] Hörni, pappskallar! Kom hit!	YES
classic	[Dionne] Oh, my God! She actually looked happy! [Cher] Ooh, classic!	[Dionne] Hon såg faktiskt lycklig ut. [Cher] Klassiskt!	YES
cool	[Josh] ...but in some parts, it's considered cool to know what's going on in the world.	[Josh] I vissa delar av universum anses det vara coolt att veta vad so pågår i världen.	YES
cool	[Travis] Oh, wow! That's really cool .	[Travis] Vad coolt .	YES
(really) cool	[Tai] I met a really cool guy.	[Tai] Jag träffade en jättecool kille.	YES
cool	[Elton] Cool picture.	[Elton] Häftig bild.	YES
cool	[Travis] Would you come Saturday? [Cher] Sure. [Travis] Ah, cool!	[Travis] Kommer du på lördag? [Cher] Visst. [Travis] Coolt .	YES
crap	[Cher] Thank you, Lucy. It looks great. [Mel] What is this crap?	[Cher] Tack, Lucy. Det ser jättegott ut. [Mel] Vad är det här för skit?	YES
digits	[Dionne] Oh, Cher, he's getting her digits .	[Dionne] Cher, han tar hennes siffror .	YES
doll face	[Christian] Doll face . [Cher] Handsome.	[Christian] Söt nos . [Cher] Tjusig.	YES
girlfriend	[Cher] Girlfriend!	[Cher] Tjejen!	YES
girlie	[Examiner] Girlie , as far as you're concerned, I'm the Messiah of the DMV.	[Examiner] Stumpan , vad dig beträffar så är jag körskolans Messias.	YES
Hagsville	[Cher] Let's ask a guy. Christian, what do you think of Amber? [Christian] Hagsville .	[Cher] Christian, vad tycker du om Amber? [Christian] Haggbyn .	YES

Source slang	Source Text	Target Text	Target Slang?
heifer	[Cher] I feel like such a heifer . I had two bowls of Special K, three pieces of turkey bacon, a handful of popcorn, five peanut butter M&M's, and like, three pieces of licorice.	[Cher] Jag känner mig som en kossa . Jag åt två skålar Special K, tre skivor kalkonbacon, Lite popcorn, fem jordnöts-m&m och tre lakritsbitar.	YES
loadies	[Cher] Loadies generally hang on the grassy knoll over there.	[Cher] Flummarna håller till på kullen där.	YES
loadies	[Dionne] And besides, it's just local loadies .	[Dionne] Det är bara flummar .	YES
loser	[Tai] It's, like, I met this guy who's so totally amazing that he makes Elton look like a loser .	[Tai] Jag har liksom träffat en kille som är helt otrolig, och får Elton att likna en nolla .	YES
man	[Lawrence] Yo, man . Chill, chill!	[Lawrence] -Du, polarn! Lugn, lugn.	YES
or what	[Cher] So, OK, you're probably going, "Is this, like, a Noxzema commercial or what? "	[Cher] Nu undrar ni nog: "Är detta nån sorts hudkrämsreklam, eller vad? "	YES
reeked	[Amber] Hello? Was I the only one listening? I mean, I thought it reeked .	[Amber] Hallå? Var jag den enda som lyssnade? Jag tyckte att det stank .	YES
shut up	[Dionne] Murray, shut up!	[Dionne] Murray, håll käft .	YES
smoke	[Tai] And straight off, he offers me some smoke .	[Tai] Han erbjöd mig röka rakt av.	YES
stems	[Christian] Nice stems .	[Christian] Fina stammar .	YES
surf the crimson wave	[Cher] Mr Hall, I was surfing the crimson wave ,	[Cher] Mr Hall, jag surfade på den röda vågen .	YES
totally	[Cher] I totally paused!	[Cher] Jag stannade till totalt .	YES
totally	[Cher] It's like a totally important designer. [Robber] And I will totally shoot you in the head. Get down!	[Cher] En totalt betydelsefull designer. [Robber] Jag kommer totalt att skjuta dig i huvudet.	YES
totally	[Cher] It's like a totally important designer. [Robber] And I will totally shoot you in the head. Get down!	[Cher] En totalt betydelsefull designer. [Robber] Jag kommer totalt att skjuta dig i huvudet. Lägg dig ner!	YES
totally	[Cher] Oh, my God. I love Josh. I am majorly, totally , butt-crazy in love with Josh.	[Cher] Jag älskar Josh! Jag är helt ofantligt, totalt vansinnigt nerkärad i Josh.	YES
woman	[Murray] Woman , why don't you be answering any of my pages?	[Murray] Kvinna , varför svarar du mig inte?	YES
woman	[Dionne] I hate when you call me ' woman '!	[Dionne] Jag avskyr att bli kallad kvinna .	YES
woman	[Murray] Woman , lend me five dollars.	[Murray] Kvinna , får jag låna 5 dollar?	YES
woman	[Dionne] Murray, I have asked you repeatedly not to call me ' woman '!	[Dionne] Jag har bett dig upprepade gånger att inte kalla mig kvinna .	YES
woman	[Murray] I swear to God, I swear to God, woman , you can't drive for shit!	[Murray] För tusan, kvinna . Du kan ju inte köra!	YES
work (one's) butts off	[Josh] Look, we've been working our butts off on this case!	[Josh] Vi har jobbat häcken av oss för det här målet.	YES

Source slang	Source Text	Target Text	Target Slang?
blast	[Cher] Not that Christian wasn't a blast to hang out with.	[Cher] Inte för att Christian inte var kul att vara med.	NO
blow off	[Cher] Let's blow off seventh and eighth, go to the mall ...	[Cher] Vi skippar sjunde och åttonde, sticker till gallerian ...	NO
check out	[Travis] Tai, check it out .	[Travis] -Tai, kolla in det här.	NO
down girl	[Christian] You are a down girl . I'll call you tomorrow.	[Christian] Du är en schysst tjej . Jag ringer imorgon.	NO
hang	[Cher] Ladies generally hang on the grassy knoll over there.	[Cher] Flummarna håller till på kullen där.	NO
harsh	[Dionne] Mr Hall was way harsh! He gave me a C minus.	[Dionne] Mr Hall var ruggigt hård . Jag fick C minus.	NO
harsh	[Cher] Oh, that was way harsh , Tai.	[Cher] Det där var hårt , Tai.	NO
ickyness	[Cher] I had an overwhelming sense of ickyness .	[Cher] Jag hade en överväldigande känsla av äckel .	NO
loser	[Cher] Where would I find such a loser ?	[Cher] Var skulle jag kunna hitta en sån tönt ?	NO
proper	[Cher] Proper . This is really decent of you Travis.	[Cher] Schysst . Det är verkligen snällt av dig.	NO
scope (out)	[Cher] Yeah, and his Dad can get you into any concert, and I noticed him scoping you out. [Tai] He was looking at me?	[Cher] Han kan fixa in dig på konserter. Jag såg att han kollade in dig. [Tai] Mig?	NO
shut up	[Murray] Go straight, go straight, go straight! Just relax and drive, baby! Just relax and drive. [Cher] Shut up! Shut up!	[Murray] Slappna bara av och kör. Slappna av och kör. Jag är med dig. Jag är med dig. [Cher] Håll tyst .	NO
way	[Cher] But seriously, I actually have a way normal life for a teenage girl.	[Cher] Allvarligt talat, jag lever ett helt normalt tonårsliv.	NO
way	[Dionne] Oh, my God. He's way popular.	[Dionne] Han är jätte populär.	NO
way	[Cher] Oh, he's way famous!	[Cher] Han är hel känd.	NO
way	[Cher] That's Ren and Stimpy. They're way existential.	[Cher] Det är Ren & Stimpy. De är otroligt existensiella[sic].	NO
whatever	[Elton] Yeah. I think we both know what it feels like to be lonely. [Cher] Whatever .	[Elton] Ja. Vi vet nog båda hur det känns att vara ensamma. [Cher] Hur som helst , (...)	NO
what's up	[Mel] Cher, get in here. [Cher] What's up , Daddy?	[Mel] Cher, kom hit. [Cher] Vad är det ?	NO
what's up	[Mel] Cher, get in here! [Cher] What's up Daddy?	[Mel] Cher, kom hit. [Cher] Vad är det , pappa?	NO

Appendix III - Decimation

Source slang	Source Text	Target Text	Target Slang?
come on	[Dionne] Ohh, I feel like bailing, dude, come on .	[Dionne] Jag känner för att skolka.	Ø
come on	[Elton] Cher?! Where are you going? You're only hurting yourself here, baby. Come on , you gonna walk home?	[Elton] Cher! Vart ska du? Du skadar bara dig själv nu, gumman. Ska du gå hem?	Ø

Source slang	Source Text	Target Text	Target Slang?
dig (this)	[Christian] Dig this. They're charging for brewskies.	[Christian] De tar betalt för brygderna.	Ø
dude	[Dionne] Dude!	Ø	Ø
dude	[Dionne] Dude , what's wrong?	[Dionne] Vad är det?	Ø
dude	[Dionne] Ohh, I feel like bailing, dude , come on.	[Dionne] Jag känner för att skolka.	Ø
not even	[Cher] Not even . If it wasn't for me, you wouldn't have even liked that loser, Elton.	[Cher] Om det inte varit för mig hade du aldrig gillat Elton	Ø
(to be) laced	[Cher] It is one thing to spark up a doobie and get laced at parties, but it is quite another to be fried all day.	[Cher] Det är okej att tända en på fester, men inte att vara hög dagarna i ända.	Ø
loser	[Cher] If it wasn't for me, you wouldn't have even liked that loser , Elton.	Om det inte varit för mig hade du aldrig gillat Elton	Ø
man	[Cher] How do you like California? [Tai] Man , I'm freakin'.	[Cher] Vad tycker du om Kalifornien? [Tai] Skithäftigt.	Ø
man	[Josh] Man , you owe me.	[Josh] Det här får du gottgöra.	Ø
man	[Christian] Hey, man . Nice pile of bricks you got here.	[Christian] Hallå där. Snygg hög med tegelstenar, det här.	Ø
man	[Christian] Hey, man . The protective vibe, I dig.	[Christian] Den beskyddande andan. Lugnt.	Ø
man	[Barney #1] Hey, man . We're just joking.	[Barney #1] -Vi skojade bara.	Ø
man	[Murray] I'm telling ya, man , I'm completely buggin'.	[Murray] Jag blir helsne.	Ø
man	[Christian] Thanks, man . You got my mark.	[Christian] Tack. Det ska jag komma ihåg.	Ø
man	[Josh] What's your problem, man ?	[Josh] Vad är det med dig?	Ø
no shit	[Tai] No shit! You guys got Coke here?	[Tai] Har ni verkligen "coke" här?	Ø
phat	Phat! Did you write that?	Har du skrivit det?	Ø
real	[Cher] I'm gonna practise real hard.	[Cher] Jag ska öva ordentligt	Ø
shit	[Murray] I swear to God, Woman, you can't drive for shit!	[Murray] För tusan, kvinna. Du kan ju inte köra!	Ø
totally	[Cher] I totally choked. My father is going to go ballistic on me.	[Cher] Jag höll på att dö. Pappa kommer att krevera.	Ø
totally	[Cher] But Mr Hall was totally rigid.	[Cher] Men mr Hall var orubblig.	Ø
totally	[Cher] Oh, my God. Do you see how boys are responding? My heart is totally bursting.	[Cher] Ser du hur killarna reagerar? Mitt hjärta håller på att brista.	Ø
totally	[Elton] That you were totally sprung on me.	[Elton] Att du är het på mig.	Ø
totally	[Cher] The midnight snack totally revived the lawyers and Daddy was way grateful.	[Cher] Vickningen piggade upp advokaterna, och pappa var tacksam.	Ø
Val	[Cher] Sorry to make you leave, Dionne is bucking for best dramatic actress at a Val party.	[Cher] Ledsen att vi måste åka. Dionne försöker ta priset för bästa dramatiska föreställning.	Ø
way	[Cher] The midnight snack totally revived the lawyers and Daddy was way grateful.	[Dionne] Vickningen piggade upp advokaterna, och pappa var tacksam.	Ø

Source slang	Source Text	Target Text	Target Slang?
way	[Cher] Oh, that was way harsh, Tai.	[Cher] Det där var hårt, Tai.	Ø
whatever	[Cher] Whatever . I am going to take that lost soul in there and make her well-dressed and popular.	[Cher] Jag tänker ta den där förlorade själen och göra henne populär.	Ø
what's up	[Murray] Where you been all weekend? What's up? You been jeepin' behind my back?	[Murray] Bilar du bakom min rygg?	Ø

Appendix IV - Deletion

Source slang	Source Text	Target Text	Target Slang?
duh	[Cher] Duh , it's like a famous quote.	[Cher] Det är ett känt citat.	Ø
duh	[Cher] Duh , it might stunt my growth.	[Cher] Det kan hämma växten.	Ø
duh	[Cher] Duh , I was just going to.	[Cher] Jag var precis på väg att göra det.	Ø
what's up	[Cher] Dee? [Dionne] What's up? [Cher] Did you get your report card?	[Cher] Dee? Har du fått ditt betyg?	Ø
yo	[Murray] Yo , look. Are you bitches blind or something?	[Murray] <i>Hörni</i> , är ni brudar blinda, eller nåt?	Ø
yo	[Murray] What the hell? Yo , you're getting on the freeway!	[Murray] Vad i helvete? Du kör ju ut på motorvägen!	Ø
yo	[Murray] Yo , turn right! Get out of the lane! Don't go. Forget procedure, just get out of the lane!	[Murray] Sväng åt höger! Byt fil! Nej, nej! Glöm rutinen.	Ø

Appendix V - Dislocation

Source slang	Source Text	Target Text	Target Slang?
chronic shit	[Travis] How about some chronic shit ?	[Travis] Vad sägs om lite röka ?	YES
couch commando	[Cher] Hey! God, you just got here and already you're playing couch Commando !	[Cher] Du har nyss kommit och redan tar du befäl i soffan .	NO
spark (it)	[Tai] Spark it.	[Tai] Sätt fart på den.	NO
the bomb	[Murray] Look at Lawrence's head. Alright? [Lawrence] It's the bomb !	[Murray] Se på Lawrences skalle. [Lawrence] Det är en bomb .	NO

Appendix VI - Expansion

Source slang	Source Text	Target Text	Target Slang?
B.S.	[Cher] And, Josh, spare me your lectures on how driving is such a big responsibility and you can't B.S. your way through it, okay?	[Cher] Bespara mig föreläsningarna om vilket stort ansvar bilkörning är, och att man inte kan skitsnacka sig till allt.	YES
ditz	[Cher] You think that's all I do, I'm just a ditz with a credit card?	[Cher] Tror du att jag bara är en dum brud med ett kreditkort?	YES
Val	[Cher] Looks like we're going to have to make a cameo at the Val party.	[Cher] Vi ska gå och visa upp oss på Valley -festen.	NO
Val	[Tai] Alright. Do you remember when we were at the Val party and the clog knocking me out and Elton ran and got a towel of ice to cure me?	[Tai] Kommer du ihåg när vi var på den där Valley -festen, och jag slogs medvetlös av träskon, och Elton fixade en handduk med is?	NO

Appendix VII - Resignation

Source slang	Source Text	Target Text	Target Slang?
(yes) even	[Murray] He's gay. [Cher] Not even. [Murray] Yes, even .	[Murray] Han är bög. [Cher] Inte en chans. [Murray] Jodå.	Ø
get outta town	[Tai] Get outta town! I can do Marvin the Martian.	[Tai] Jag kan rita Marsmannen Marvin.	Ø
granola breath	[Cher] Hey, granola breath , you got something on your chin.	[Cher] Du har nåt på hakan.	Ø

Appendix VIII - Imitation

Source slang	Source Text	Target Text	Target Slang?
coke	[Dionne] We don't have any tea, but we have Coke and stuff. [Tai] No shit! You guys got coke here?	[Dionne] Det finns inget te, men vi har Coke. [Tai] Har ni verkligen " coke " här?	YES
cool	[Cher] Thank you, Josh. I so need lessons from you on how to be cool .	[Cher] Du borde verkligen ge mig en lektion i att vara cool .	YES
Monet	[Tai] Do you think she's pretty? [Cher] No, she's a full on Monet .	[Tai] Tycker du att hon är söt? [Cher] Hon är en Monet .	YES

Appendix IX - Condensation

Source slang	Source Text	Target Text	Target Slang?
braindead low-lifes	[Mel] Don't tell me those braindead low-lifes have been calling again.	[Mel] Har de där nollorna ringt igen?	NO
cruisin'	[Mel] And no cruisin' around with Dionne, alright?	[Mel] Ingen körning med Dionne	NO