Translating the use of slang

- A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang

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Summary

This thesis researches how slang is transferred from a source text dialogue into a target text subtitle with the American film, *I Love You, Man* as the data material, with a view to seeing whether the use of slang in the source text is maintained in the target text. The main research question is ‘Does the chosen microstrategies maintain the use of slang in the target text?’ Also, three subquestions are answered: ‘What is the function of slang?’, ‘Which microstrategies has the subtitler used to subtitle slang in the data material?’ and ‘What can the chosen microstrategies tell us about the overall macrostrategy?’

The thesis starts by defining the function of slang. Upon the research of Adams, Eble and Dumas & Lighter, it is determined that slang is used with a special goal: to form groups, to rebel against standard language and to suggest informal settings. Introducing the theory of register, a scale of formality is introduced in order to show different settings in which communication take place. On the basis of the information presented, it is asserted that slang belongs on the informal register. Slang words are presented and the difference between standard language and slang is discussed. Users of slang are introduced in order to show the people attributed to it, and it is asserted that slang cannot solely be attributed to specific demographic groups. Finally, it is determined that the function of slang is to establish group relations and identity, to separate one group of people from another, to rebel against standard language through the use of terms that are not defined in standard language, to lead a conversation towards informality, to suggest ‘insider-knowledge’ with the people listeners and to show the speaker’s attitude.

In order to answer what microstrategies the subtitler has used to subtitle slang in the data material, the concepts of translation and subtitling are introduced in order to show what these concepts mean in connection with this thesis. Schjoldager’s concept of microstrategies is introduced in order to show what microstrategies can be used for. Henrik Gottlieb’s typology of subtitling strategies is introduced in order to serve as the instrument in which to explain the decisions taken by the subtitler in the subtitling process. The data material shows the ST dialogue and the corresponding TT subtitle and this is analysed with a view to determining the microstrategies applied to the TT. Of a total of 94 observations, the subtitle strategy paraphrase is found to be the prevailing strategy with 54 observations while transfer is the second-most used strategy.

In order to answer the main research question, the results from the analysis of the applied microstrategies are researched. It is found that paraphrase is a broad term that can have several different outcomes on the transfer of slang which Gottlieb’s typology does not encompass. Paraphrase is shown to be able to maintain
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The use of slang in the TT, to neutralise the use of slang in the TT or to add use of slang to the TT not found in the ST. Paraphrase is then split up into three different sub-categories: Paraphrase with slang transfer, paraphrase with slang neutralisation and paraphrase with added slang function. As the first two outcomes are most dominant, the other strategies applied by the subtitler are also researched through examples of segments in which the strategies appear in order to see what the outcome of applying these strategies is. It is found that Transfer, Imitation and Dislocation can be used to transfer and maintain the use of slang in the TT while Deletion, Decimation, Explicitation and Resignation neutralises the use of slang in the TT. The analysis shows that slightly more segments have been subjected to neutralisation than to maintaining the use of slang. It is then discussed that if the use of slang in the ST is neutralised in the TT, the TT audiences might receive a different characterization of the speaker because the use of slang is absent in the TT and that slang is present in the ST in order to demonstrate how the audience is perceive the speakers’ identities, group relations between the characters and the character’s attitudes.

In order to answer the last subquestion that seeks to answer what the microstrategies can say about the overall macrostrategy, Schjoldager’s notion of macrostrategies is introduced to establish what macrostrategy means. Nord’s skopos theory is introduced and this translation approach is used in order to establish what the overall aim of the subtitles is. It is found that the aim of the subtitles cannot have been to leave out the use of slang in the TT because it is maintained in many instances. It is discussed that the possible lack of acceptable equivalent slang terms in the TC might have be the reason why the use of slang is predominantly neutralised in the TT. Finally, it is suggested that the subtitler maintains the ST contents, but subjects the use of slang to neutralisation in order to carry the meaning of the speakers’ words across in standard language.

Finally, the conclusion sums up on the four research questions. At the end of the thesis, ideas for further research of the use of slang and it’s affect on the target audience are presented.

Characters without spaces in the summary: 4,394.
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1. Introduction

The subject of this study is slang and how the use of slang can be transferred from a source text in one language to a target text in another language. I have chosen this subject because slang is something in a conversation or similar communicative situation that most people easily recognise as soon as it is uttered, but explaining and defining what slang is and how it functions is an entirely different matter. Consequently, it is interesting to research the use of slang in order to determine if there are any difficulties in transferring slang from one language to another.

Slang seems to have suffered social stigma among linguists and lexicographers because it has frequently been associated with overtly impertinent behaviour (Adams 2009: 32). However, as it turns out, little research has been conducted into the actual use of slang. In fact, finding sources to explain the function of slang is very difficult. Researching terminology that is attributed to being slang, showed me that slang is more than just words to show impertinent behaviour and that there are many social aspects embedded in slang, which in this thesis will be referred to as the use of slang. This study seeks to find out what slang is, how it is used, who uses it and why it is used. The embedded social effect and function of using slang will be researched and discussed in order to show why slang deviates from standard language and why it is used. I have chosen to look at how slang works within a given culture (the USA) because in Denmark, due to an excessive exposure to American television, films and music, we are heavily subjected to American-English language media which may give us a greater consciousness of the English language. From a translation studies’ point of view, slang is interesting because of its connotations in its source culture. Slang seems to be connected to the culture in which it is created, so how are slang words and expressions transferred into another language and culture and does the transfer affect the possibility to maintain the use of slang in the translation? In the world of translation studies, research into the translation of slang seems somewhat limited. The reason may be that slang is largely considered a colloquial phenomenon which reduces the genres of communication in which it can appear. More specifically, slang is most likely to be translated in connection with tv-series and films, in the form of subtitles. Subtitles which operate as a written translation of spoken dialogue, is however subjected to a number of formal constraints that may reduce a translator’s liberty to translate from the source culture because the translator may not be able to convey the contents of the source text in the target text. The specific nature of slang and the constraints to subtitling made me think it would be interesting from a research perspective to research how the translation of slang is carried out in practice in subtitling and to look into whether it is possible to maintain the use of slang in the transfer from source text to target text.
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The study will use an excerpt of the English-language film *I Love You, Man* as the data material in the analysis because the film presents a substantial number of slang words and expressions throughout the entire film and the use of slang in the film is also essential to the film’s plot. This makes it interesting to research the translated Danish subtitles attached to the Danish release of the film and compare the subtitle translation (target text) with the original dialogue of the film (source text). The study will look into the translation decisions taken by the subtitler at word- and sentence level (microstrategies) with a view to determining the choice of microstrategies’ influence on the use of slang in the target text.

The primary research question of this study is then:

- **Do the subtitler’s chosen microstrategies maintain the use of slang in the target text?**

Additionally, the following subquestions will also be answered:

- **What is the function of slang in general?**
- **Which microstrategies has the subtitler used to subtitle slang in the data material?**
- **What can the chosen microstrategies tell us about the overall macrostrategy?**

In order to answer the main research question, I will locate and determine all segments in which the use of slang appears in the data material. This will answer the subquestion ‘which microstrategies has the subtitler used to subtitle the data material’, but it will also serve as a corpus of source text dialogue and target text translation that can serve as the basis of the analysis of the chosen strategies in segments where the use of slang is present with a view to seeing if the use of slang is maintained in the target text translation.

### 1.1. Outline

This thesis is divided into three main chapters: A slang theory chapter, a translation and subtitling theory chapter an analysis chapter. The thesis will end with a conclusion of the thesis as well as a presentation of ideas for further research.

The slang chapter is a study about how to define the function of slang in general. In this chapter, dictionaries’ definitions of slang will be introduced, as will non-dictionary definitions that define slang in a different way with a view to find out how slang can be defined in this thesis. Furthermore, the chapter introduces the concept of register with a view to illustrating in which situations and setting slang can appear. The chapter introduces a few examples of slang words and expression with a view to showing how the definitions proposed earlier in the chapter can help you determine when a word is slang or not. Finally, I will introduce the terms ‘jargon’ and ‘argot/cant’ which are sometimes mentioned as synonyms to slang.
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In the second chapter, I will introduce the concepts of translation and subtitling in order to show what these terms constitute and how they work within this thesis. In connection with subtitling, I will introduce the formal constraints to creating subtitles with a view to discussing what difficulties a subtitler might face in the translation and subtitling process. Moreover, I will discuss audience satisfaction in subtitling and explain why this is an important factor for a subtitler. On the basis of how slang was defined in the previous chapter, I will introduce and discuss what translators and subtitlers say about translation of slang in practice.

In the third chapter, I will introduce Schjoldager’s concepts of macrostrategies and microstrategies. The microstrategies and macrostrategies are the instruments used within this thesis in order to decide what decisions the translator has made on an overall level as well as on word and sentence level. In the analysis, I will introduce Henrik Gottlieb’s typology of microstrategies because this typology is used to describe the actions taken by the subtitler. After this, I will present the results of the analysis and discuss the found microstrategies. The various microstrategies found will be analysed and discussed with a view to seeing whether the use of slang is maintained in the TT. Finally, the results of this analysis will be used to discuss the overall macrostrategy.

In the conclusion, the results of the analysis will be summed up and all the research questions of the thesis will be answered individually.

1.2. Methodology

I will carry out an empirical analysis on the basis of the dialogue and the corresponding subtitles from the excerpt of I Love You, Man. My analysis will employ the typology of microstrategies proposed by Henrik Gottlieb in order to have an instrument to describe what the subtitler has done in every segment in the excerpt in which the use of slang is present.

1.3. Data material

The data material is an excerpt of the dialogue from the Danish DVD release of the American film, I Love You, Man and its corresponding Danish subtitles. The film’s plot, genre and target audience will be presented later in this study. The data material has been chosen because it includes a substantial number of slang words and expressions, making it suitable for an analysis of the size required in a study such as this.
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1.4. Delimitation
This study researches slang and aspires to reach a definition of what slang is, who uses it, how it is used and what it is used for, but does not look into the cognitive aspects of using and understanding slang. Similarly, the study does not look into the effect of the use of slang on source-text and target text-audiences. While these are interesting aspects to look into, they go beyond the scope of this study.

In the analysis section of this study, only written translation is researched, i.e. the written subtitles of spoken dialogue. The study focuses on the specific translation and subtitling of language that include the use of slang words and expressions and, therefore, it will not look into translation and subtitling of language that does not include slang words or expressions.

Additionally, the study researches slang used in the USA. Consequently, the slang language researched pertains to American culture and any difference in the use of slang in other cultures has not been researched. Furthermore, the chosen empirical data for the analysis is a 23 minute excerpt from the DVD-version of the American film, I Love You, Man. This means that the analysis does not research the contents of the entire film. However, the excerpt should provide the study with an adequate rendering of which microstrategies the subtitler has chosen and, on the basis of the found results, give a general indication as to the subtitler’s chosen macrostrategy.

1.5. Abbreviations
Some concepts are used so frequently in this study that they will simply be referred to by abbreviations.

ST = Source Text
TT = Target Text
SC = Source Culture
TC = Target Culture

2. Slang
This section seeks to define the word ‘slang’ and the way in which it is used in this study, as it is hard to find a specific definition of the term with a view to finding out what the function of slang is.

2.1. Definition of slang
As mentioned above, this paragraph seeks to reach a definition of what slang is. First, we will look into the approaches by five dictionaries. Subsequently, we will look into how researchers of slang define slang.

2.1.1. Definitions of slang in dictionaries
Normally, the first place you would go to find the definition of a term is dictionaries. Most dictionaries include a definition of the most common words in a language and can help you understand the aspects of
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Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang any given concept. For the sake of assurance, I first consulted two dictionaries and later another three dictionaries for investigating the concept of slang. However, problems emerged already after looking through the first two dictionaries. If you look up ‘slang’ in the two established and frequently cited dictionaries Merriam-Webster (MW) and Cambridge Advanced Learner’s Dictionary (CALD), you find the following definitions:

<table>
<thead>
<tr>
<th>MW</th>
<th>CALD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “language peculiar to a particular group: as a: argot b: jargon”</td>
<td>“very informal language that is usually spoken rather than written, used especially by particular groups of people”</td>
</tr>
<tr>
<td>2. “an informal nonstandard vocabulary composed typically of coinages, arbitrarily changed words, and extravagant, forced, or facetious figures of speech”.</td>
<td>(<a href="http://dictionary.cambridge.org/dictionary/british/slang_1">http://dictionary.cambridge.org/dictionary/british/slang_1</a>)</td>
</tr>
</tbody>
</table>

As can be seen in the two definitions, the two dictionaries do share some similarities in their definitions of slang: They both clearly indicate that slang is informal in its use and that slang is used by a particular group of people. However, this is all they agree on. CALD indicates that slang is used more in speech than in writing, while MW indicates that slang is composed by coinages, arbitrarily changed words, and extravagant, forced or facetious figures of speech. In other words, MW suggests that slang is a way in which to make up words or change already existing words. Also, MW indicates that slang is a vocabulary while CALD indicates that slang is a language.

According to Michael Adams, who in his book Slang – The People’s Poetry offers an academic insight to the social, cultural, linguistic and cognitive aspects of slang, dictionaries do not seem to be able to agree on how slang is to be defined. In fact, the leading tendency is that all dictionaries offer definitions of slang that are informative, but not compatible with one another (Adams 2009: preface vii-viii). Adams believes that dictionaries’ definitions are so incompatible with one another that it is difficult and confusing to find out what slang is by just consulting dictionaries. (Ibid: viii).

Adams’ claim is illustrated by the two definitions above which agree in a few areas, but both definitions also include elements that are not found in the other. Adams’ claim is further confirmed as the inconsistency between the dictionaries’ definitions only grows larger when three other dictionaries are
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<table>
<thead>
<tr>
<th>CDAE</th>
<th>OALD</th>
<th>LDOCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>“a very informal language that is used esp. in speech by particular groups of people and which sometimes includes words that are not polite”</td>
<td>“very informal words and expressions that are more common in spoken language, especially used by a particular group of people, for example, children, criminals, soldiers, etc.”</td>
<td>“very informal, sometimes offensive, language that is used especially by people who belong to a particular group, such as young people or criminals”</td>
</tr>
</tbody>
</table>

Once again, we do find some agreement between the dictionaries. All five dictionaries agree that slang is informal, and they also agree that slang is used by particular groups of people. The CDAE adds that slang “includes words that are not polite”. While it could be argued that the notion whether words are polite or not is a subjective view and depends upon every individual’s perception, this information still adds another aspect to the definitions of slang that differs from the information given in the other sources. CDAE and LDOCE list slang as language while OALD lists slang as words and expressions. Once again, the diversity in the definitions shows an incompatibility between the various dictionaries.

OALD indicates that slang is most common in spoken language, agreeing with CALD. Both OALD and LDOCE indicate what type of people use slang. OALD lists children, criminals and soldier, while LDOCE lists young people and criminals, but since the three other dictionaries do not specify what particular groups of people use slang, it is difficult to say whether OALD and LDOCE’s definitions of slang users are correct or not.

The many inconsistencies in the dictionaries’ definitions confirm Adams’ claim above which indicated that dictionaries are incompatible with one another. While the dictionaries do agree on certain basic elements, there are also a lot of aspects in the various definitions that separate the definitions from each other. Needless to say, it is impossible to justify accepting one dictionary’s definition instead of the others as all

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1 It cannot, of course, be ruled out that certain words will universally have negative or positive connotations, but such research is not part of this study.
five dictionaries are well-known and established dictionaries. On the other hand, accepting all the information combined does not make sense either since the special information given in one article may not be included in the others, and why would one definition leave out important information that the other provides if a more or less consensual definition existed. The definitions highlight that no such consensus exists. What this paragraph shows is that dictionaries’ definitions can give you a general outline of what slang is and in which cases it is used, but the inconsistency between the individual definitions rule out dictionaries as the approach to defining what the function of slang is.

2.1.2. Non-dictionary definitions of slang

A different approach to the definition of slang can be found in literature researching slang. Unlike dictionaries, whose main focus is to provide the general outline of a lexical item, but cannot elaborate on too many aspects due to a restriction on the space available, the specialised literature presented in this paragraph presents more in-depth research on slang and has a different approach to how to define slang.

In her book *Slang & Sociability* in which she researches the use of slang among college students in the USA, English professor Connie Eble presents her own definition of slang: "Slang is an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness in society at large" (Eble 1996: 11). Eble’s definition differs significantly from the definitions presented in the dictionaries. While she agrees that slang is colloquial, Eble’s definition highlights the social aspects of slang which the dictionaries either ignore or do not find relevant to explain.

According to Eble, slang thus seems to serve a purpose which is the establishment of social identity for the speaker and the people with whom they are interacting. Michael Adams agrees and says that slang serves to fill the following purposes: to identify members of a group, to change the level of discourse in the direction of informality, and to oppose established authority (Adams 2009: 16). Adams’ and Eble definitions show that slang is not just a set of words/phrases used by particular groups, but that it is something that are used by people to establish groups. The difference between these two notions is that slang can be used by anyone with the aim of wanting to establish group identity and to oppose established authority.

However, how can one establish what constitutes slang? Eble mentions Dumas and Lighter who proposes four identifying criteria for slang (Dumas & Lighter 1978 14-16 in Eble 1996: 11-12):

1. Its presence will markedly lower, at least for the moment, the dignity of formal or serious speech or writing.
2. Its use implies the user’s familiarity either with the referent or with that less statusful or less responsible class of people who have such familiarity and use the term.
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3. It is a tabooed term in ordinary discourse with persons of higher social status or greater responsibility.

4. It is used in place of the well-known conventional synonym, especially in order (a) to protect the user from the discomfort caused by the conventional item or (b) to protect the user from the discomfort or annoyance of further elaboration.

Dumas & Lighter say that when something fits at least two of the criteria, a linguistically sensitive audience will react to it in a certain way. This way, which cannot be measured, is the ultimate identifying characteristic of true slang (Ibid 11). This shows that the use of slang is a negotiation between the speaker and the listener(s), because the speaker wants to convey something with the use of slang which the listener must acknowledge. Adams acknowledges this and says that it is not a word itself that makes something slang, but rather the extrinsic feature of its use adapted by speakers to very precise human social and aesthetic needs and aspirations (Adams 2009: 48). Thus, the four criteria show that slang goes far beyond just being a lexical item. Moreover, all four criteria seem to focus on the social implications of using slang and the consciousness of shared knowledge between speaker and other participants. Dumas & Lighter imply that slang is used to change the level of formality from formal and serious speech towards informality, which also was what was suggested in the dictionary definitions and by Adams and Eble.

The objective of using sets of slang words and expressions is to achieve something on a social level. The speaker uses slang in order to achieve social dynamics with the people to whom he/she is speaking and slang outlines social space, and attitudes towards slang helps identify and construct social groups and identity. (Adams 2009:57). This means that when you use slang, you expose yourself, your ideas and your attitude as to how you want to perceive the people with whom you are interacting, and how you want these people to perceive you, while you rely on the people with whom you are speaking to be able to infer what you mean.

From this follows that slang is not a language as such as implied in some of the dictionary definitions mentioned in the previous paragraph, but rather a set of words and expressions in a given language used to create group dynamics, because slang is used within a given language to establish a difference between standard language\(^2\) and slang. The difference is not so much in the words themselves, but in the intended effect of using the words. The switch from standard language to slang implies informal settings and helps determining group dynamics. In the words of Eble, people use slang “when they want to be creative, clear

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\(^2\) A form of e.g. English which does not include evident non-standard usage of the language” (Hamaida 2007: 3).
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Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang and acceptable to a select group” (Eble 1998: 19). In addition, slang is ephemeral. Slang changes constantly and it is the constant notion of what to use and what not to use that creates group identity. Eble says that “sharing and maintaining a constantly changing in-group vocabulary aids group solidarity and serves to include and exclude members” (Eble 1998: 119). The members are those who understand not only the word said by a slang user, but also know what the intention of using the word is. In this way, slang operates like fashion: You always need to keep up with the latest trends and if you do not, you are not as fashionable as other slang users are, and you must know how to respond to slang and to show whether you are ‘in-crowd’ or ‘out-crowd’ (Ibid: 121).

What still needs to be explained is what makes a given word appear slang to listeners. As we saw above, Lighter and Dumas suggested that a slang term is taboo when used around people that do not belong to your group and that slang is a synonym to a conventional word in the standard language used to avoid having to protect the user of the word from discomfort from having to elaborate on the word or to use the real word. This tells us that slang has an effect on both speaker and listener, and that slang is not applicable in all settings. Adams mentions that slang is “casual, racy, vivid, irreverent, and playful elements [that] rebels against the standard (whether mildly, wildly or in between)” (Adams 2009: 9). The attributes suggested by Adams proposes that slang can be mild and casual in its appearance just as it can be racy and irreverent. Essentially, Adams believes that slang is used to rebel against standard language, but that the reasons for doing so does not have to be to show bad behaviour or obvious irreverence. As we saw in the dictionary definitions above, slang seems to be listed as being not polite and offensive, but Adams believes that slang can just as well be playful and a joking way of rebelling against standard language to mark the difference between e.g. parents and children (in-crowd versus out-crowd), but the children do not necessarily have wicked intentions with the use of slang. Rather, slang is used to create a social line between children and parents/adults (Ibid: 32). Of course, context comes into play when we think of slang. Adams mentions that slang is not slang until someone recognises it to be slang (Adams 2009: 62). This means that listeners must be able to recognise the speaker’s intent to break with established linguistic convention and to determine that what they are hearing is slang.

2.2. Register
People do not speak in the same manner all the time. We saw above that slang is an in-group language, which must mean that whenever people are outside their group(s) or among new people or people that they do not consider being a part of their group, they may apply a different manner in which they speak. The field in which it is researched how the situational context affects our manner of speech is called ‘register’.
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In his book ‘The Five Clocks’, Martin Joos introduces five styles of formality which can be summarised in the scale of formality seen below. The scale is based on Joos’ notion of five different ‘clocks’ (Joos uses the term clock as a symbol for situational styles) to illustrate how different styles of formality are used in different settings depending on the level of formality implied between producer and receiver. (Joos 1962: 9-13). Joos’ scale covers all styles of communication that can occur between two or more people in any language. We talk about the producer for the speaker/person who produces the communication that is being conveyed and the receiver for the listener/person who receives the communication.

<table>
<thead>
<tr>
<th>Frozen (very formal)</th>
<th>Formal</th>
<th>Consultative (Neutral)</th>
<th>Casual (informal)</th>
<th>Intimate (Private)</th>
</tr>
</thead>
</table>

Figure 1: Joos’ Five Clocks (Scale of Formality)

- The very formal or frozen style applies to old and archaic printed language such as biblical quotations or Latin/Greek mythology. It will contain archaic words, thus requiring the receiver to be able to understand or decode this terminology beforehand. The producer and the receivers are to remain strangers from each other. (Ibid 27-28)
- The formal style is one-way communication that can occur both in writing and in speech. Technical vocabulary, complex sentence structure and exact definitions are used here. The predominant reason to use this is to inform (Ibid: 25).
- The neutral and consultative style is normally a two-way participation in which some background information is provided and prior knowledge is not assumed. Interruptions are allowed, and responding to what is communicated by the means of back-channelling interjections such as ‘I see’ and ‘oh, ok’ is accepted. (Ibid: 18).
- The informal style is language in-group with people you treat as friends/insiders, where the vocabulary used is not explained so one must know what the topic of discussion is because the speaker believes that the people who are in-group do not need any explanations as to the contents of the speech. Interruptions are frequent and accepted (Ibid: 19-20).

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3 Joos relates to this story: “A certain railroad station in Ireland has two clocks which disagree by several minutes. When a helpful English traveler pointed out the fact to a porter, the rep was ‘Faith, sir, if they told the same time, why should there be two of them?’” (Joos 1962: 62).

15
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- The very-informal or intimate style suggests intimacy and is private language/vocabulary between people who share intimacy where participants believe to know each other inside and out. (Ibid: 22-23).

Formal and frozen styles do not imply the formation of groups because they serve only to convey information to the receivers of the information. Moreover, no participation from the receivers is expected. Conversely, the consultative, the casual and the intimate style suggest the formation of group relations and the receivers are expected to join in on the topic of discussion.

People can ‘jump’ from style to style, but Joos says that it is unusual to jump more than one style at a time, moving from e.g. formal to neutral because this has impact on your social relations (Ibid: 17). If you start off by addressing someone in a formal style, it seems strange to jump from the formal style to the casual style without spending some time at the consultative style while you are ‘discussing’ your group relation.

According to what we have learned so far, slang is informal and the use of slang suggests that producers and receivers are aware of the context. Consequently, slang should belong to the informal style of register because on this register, the relation between people allow for this type of language to appear. In order to prove this, let us look at another way in which to determine this: The tenor, mode and field of slang.

Fawcett states that:

- **Tenor** refers to the relationship between text producer and text receiver (since slang is mostly used in conversation, text refers to speech in this study). The relationship can be established through societal factors such as social status, or the authority that comes with knowledge (Fawcett 1997: 77).

- **Mode** refers to whether the communicated information is written or spoken (Ibid: 78).

- **Field** refers to the subject matter, meaning ‘what is being talked about?’ (Ibid: 78).

With regards to tenor in connection with slang, the use of slang implies a relaxed and informal relationship between producer and receiver; no matter to whom you speak using slang, the theory we have looked at so far suggests that a producer employs slang with a wish to attain a certain degree of informality between the producer and the receiver in order to convey a message. If the relationship between producer and receiver(s) is misinterpreted by one of the two parties, the result may be that that which is communicated is awkward and will be ill-received by the receiver.
With regards to mode, we have seen that slang is largely a colloquial phenomenon, and while it may be used in writing today, especially in modern day internet blogs, Facebook and Twitter messages, or in books/newspaper articles, typically in the shape of direct quotes, slang’s main priority is to work within the frameworks of spoken interaction.

With regards to field, Fawcett says, you will not find slang in an article on nuclear physics simply because this is a field in which slang does not operate (Fawcett 1997: 79). While it cannot be 100% established that no slang terms will ever appear in any such report, the informality proposed by slang suggests that slang is not to be used within a field such as nuclear physics. Rather, slang will appear in colloquial conversation about events in people’s everyday lives, because this is where the informality of slang is at home.

Interestingly, Joos lists that slang can easily occur in the first encounter with someone you meet for the first time. In fact, the style you employ depends on how you regard the person to whom you are speaking. If you want to treat the person as a stranger, you may employ the consultative style. If you want to treat the stranger as an insider to the way in which you speak and think, the casual style can be employed and thereby slang too. By treating a stranger as an insider, the informal style can be established. (Ibid: 19). The choice of style depends on the speaker’s intended relation to the receivers as well as the quantity of receivers. The more people you are addressing, the more formal the styles should be because it is unlikely that you would use casual style and intimate style among a large group of people. (Ibid: 23)

Joos’ Five clocks help us see that slang is found at the informal situation style where interactants are not given any background information to the contents of the topic of conversation because the producer believes that the receiver(s) are able to understand or infer the topic of discussion. Informal style and thereby the use of slang can be used with friends, acquaintances or strangers; what matters is how you perceive them.

It must be noted that the above differentiation of the various situational styles describes how human interaction should be *in theory*. It cannot be used as an exact measure to describe how every person in real life acts with his/her surroundings, but may help us explain how and why people talk in different manners according to the settings in which they appear.

2.3. Examples of slang terminology

Before we can determine the function of slang, we must look at slang terminology in order to prove the theories set forth above. Through examples of slang terminology, we can see what constitutes a slang word/expression and see whether the proposed slang prove the definitions set forth by Dumas & Lighter, Eble and Adams, but how does one recognise a word or expression as slang? Adams says that “slang is
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what it is. You’ll know it when you hear it” (Adams 2009: 49). While this claim may be true, it certainly does not provide us with an adequate way to identify slang. Instead, we must turn to the criteria set forth earlier by Dumas & Lighter: the use of slang turns the conversation towards informality, it suggest familiarity with the terminology or the people who use it, it is a taboo term when used around people who do not use slang, and it is a synonym of an established word because you do not want to use or have to elaborate on what you are saying. We remember that a slang word or expression must fit within two of the above-mentioned criteria in order to be a slang term according to Dumas & Lighter.

My research into the world of slang quickly brought me to Urbandictionary.com which is an American user-build and user-updated website similar to Wikipedia which acts as a point of reference for words and expressions that are not found in ordinary dictionaries, primarily used by young people. The users of the site submit their suggestions to the definition of a word or expression and other users of the site can then vote on whether or not they find the given definition acceptable. If a suggested definition receives a substantial number of votes and the users generally vote in favour of the definition, the definition will act as the official definition of the term by Urbandictionary.com. Urbandictionary has previously been printed in book-form as well. As the website’s users can vote on each other’s entries and vote no to bad/wrong definitions, Urban Dictionary seems a trustworthy source to definitions of English language slang words and expressions, and it is probably also as official and adequate a source of slang as such one can get.

Let us consider these two sentences:

The President appeared uninformed about the new bill.
The President appeared clueless about the new bill.
(Clueless: “A person who partakes in an event of which [the person] have no understanding, often having a negative impact upon others”: Urbandictionary.com)

The two adjectives, ‘uninformed’ and ‘clueless’, cover the same denotative meaning: that the president does not know what is going on. The only difference between the two words is the register. ‘Uninformed’ is standard language and could be used in both formal and informal settings because it is relatively neutral in its appearance, and does not seem to carry any attitude. In contrast, ‘clueless’ is full of the speaker’s attitude which turns the conversation towards informality because the neutrality is absent. Essentially, as soon as ‘clueless’ is uttered by the speaker, the register is turned from the formal style to the informal style.
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The first sentence would be suitable for the evening news (formal or neutral register) while the latter suggests colloquial, in-group speech (the casual register). This confirms one of the criteria set forth by Dumas & Lighter, which is that the conversation is changed from formality towards informality. Another criterion is confirmed, which is the criterion that says that the referent must be known. The receiver must be able to infer that ‘clueless’ covers the same meaning as ‘uninformed’, but also that the speaker wants to convey more than just a neutral observation; the speaker’s attitude is shown as well. The third criterion may also be apparent here. In a school class discussing politics, it seems unlikely that a student would use ‘clueless’ to describe the president’s reaction, because the student should regard his/her teacher as being of a higher social status than the student, and unless the students wants to expose him/herself and initiate the teacher into the student’s slang, uninformed seems more appropriate. Finally, ‘clueless’ acts as synonym to an already conventional word in Standard English language: ‘uninformed’.

‘Clueless’ is but one of a plethora of words found on e.g. Urbandictionary.com that confirms the criteria set forth by Dumas & Lighter. And, as Adams says, we will instantly recognise the words as being slang because they appear to be unusual terms that have a specific purpose: to rebel against standard language and rely on the receiver’s ability to decode the words uttered.

A slang word put forward by Eble (Eble 1998:13) is the word ‘twinkie’. Twinkie is a proper noun that has a standard English language usage, denoting a yellow American snack cake with white fillings, but it also functions as a noun in slang terminology where it denotes “an Asian who identifies with white people or has a white girlfriend or boyfriend” (Ibid: 13). The presupposition of using ‘twinkie’ in its slang sense is that people know the referent, the parallel between the cake and the social implications of the slang denotation. The need to create a word such as this implies a derogatory use which is to showcase the speaker’s attitude by comparing a person to a snack with the connotations of “yellow on the outside, white on the inside”. ‘Twinkie’ seems to fill all criteria set forth by Dumas & Lighter.

Let us again compare two sentences:

He acts like a white person, but he should act like an Asian.

He is a twinkie.

Criterion 1 is confirmed because the use of the word suggests the use of the informal style of language. Criterion 2 is confirmed because the listener must understand the referent and identify with the speaker’s
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang notion of the word. Criterion 3 is confirmed because the speaker’s derogatory attitude seems unsuitable to use with people who do not use this word normally and are not part of the in-group. Criterion 4 is confirmed because using the word twinkie as a reference can protect you from having to say ‘he acts like a white person, but should act like an Asian’.

Slang can also be neologisms: An interesting slang word presented on Urbandictionary.com is ‘gay buffer’. It is defined in this way: “When you sit down somewhere (usually in a movie theater) and purposely leave an extra seat between you and a person of the same sex so as not to appear gay.” (Urbandictionary.com).

Most guys, especially of a younger age, can relate to the situation of not wanting to sit next to another (unknown) guy in the cinema if this can be avoided. The word encompasses a sentiment that is not found in Standard English Language. Dumas & Lighter’s criteria 1,2,3 are established: Gay buffer leads the conversation towards the casual style, the referent must be known and the receiver must be able to identify with the speaker’s attitude and the social implications of the word seems to suggest not to use it among people of a higher status than yourself.

2.4. Where does slang come from and who uses it?
As we saw earlier, the dictionaries OALD and LDOCE listed the types of people they associated with slang. We saw that young people, soldiers and criminals were mentioned as the people who typically use slang. However, young people, soldiers and criminals seem to be three very diverse groups of people. Does this mean that non-youngsters, non-soldiers and non-criminals cannot employ the use of slang? Adams says no and that no matter whether you are young, old black, white, urban, suburban, male or female, everybody uses slang to some extent. (Adams 2009: 88). If this is the case, why do dictionaries insist that slang is only to be attributed to some groups of people in society? Adams answer this by saying that slang associated with some people is more visible than slang pertaining to other groups in society (Adams 2009: 88). For instance, in the USA, the tendency is to associate slang with two different groups of people in society: African American societies, and high school and college students. We will look at these two groups in the following.

African American English, frequently referred to derogatorily as ’ghettotalk’, is frequently stigmatised as slang, because it is different from the speech of the people who categorise this as such, predominantly white people. They perceive African American English speech as being predominantly slang because they believe that is what it is (Ibid: 61-62). Adams adds that it is definitely true that African American English holds some slang, but that it not necessarily is a rich source of slang in society. In fact, it is not clear how much of the slang used really come from African Americans. (Adams 2009: 62). However, Adams does
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indicate that many slang words emerge from African American societies, especially from hip-hop culture, and that these words frequently become popular among the white part of the American population too (Ibid: 64). An example is a term like ‘brother’ which has a fixed meaning in Standard English meaning ‘another male child of one or two of your parents’, but in its slang use, brother can mean many different things. The consensus on UrbanDictionary.com is as follows: “[a] Comrade. Companion. Friend. Typically used by and to individuals of african american heritage” (UrbanDictionary.com). The term has become part of the mainstream pop-culture and is now used widely by a large part of the population. (Adams 2009: 70-72). Is it still slang, then? Possibly. ‘Brother’ in its slang use definitely still infers some form of speaker’s attitude no matter how many people use it. Slang can easily become part of the mainstream and stay slang at the same time, as long as only some people use the word actively in order to achieve its communicative (slang) effect while other people might know the meaning of the word without using it in their speech.

Slang is also frequently attributed to high school and college students. Indeed, Connie Eble’s book Slang & Sociability was written to demonstrate a corpus of slang terms originating in college student settings. Undeniably, slang pertaining to sex and drinking is frequently attributed to emerge from adolescent settings. Eble notes that slang among young people serves as an opposition to establish standard language and sometimes breaches good taste, especially in connection with sexually-related words (Eble 1996: 128). The aim of using slang is to convey irreverence because the slang words contain an additional element of delicacy (Ibid: 128). Eble lists the words ‘brain fart’ for ‘mental error’, ‘goo food’ for ‘Oriental cuisine’ and ‘technicolor yawn’ for ‘regurgitation’. (Ibid: 128). Much slang introduced by young people in high school and college is used to purposefully be impertinent, but not necessarily rude. It is used by young people for other college students, and may as time go by, slip over to the mainstream.

Finally, films and other media can also play a role in the process of creating slang. In fact, some films invent slang words and expressions which are then transferred into ‘the real world’. An example is the 2008 film Juno, which portrays a young girl becoming a teenage mother. Juno has a very unique vocabulary which was invented by the writer of the manuscript. Juno was largely popular, the actor portraying Juno was nominated for an Oscar, and the success of the film is seen through the continued use of slang expressions created for the film. An example of Juno’s homemade slang is the expression ‘honest to blog’, which is a play of words on the standard language expression ‘honest to God’ (UrbanDictionary.com).

4 Depending on the eye of the beholder, of course.
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However, young people might be the people associated with the use of slang, but they are not necessarily the only ones using it. In his book 'Forever Young' investigating societal trends of modern society, Marcel Danesi writes that slang is not confined to youth culture because adult culture is increasingly influenced by youth culture, allowing for adolescent slang to be everywhere, alongside adolescent fashion and lifestyles (Danesi 2003: 52). Danesi underlines the social trends that people stay ‘young’ longer (TV-series such as Desperate Housewives and Sex & The City shows men and women in their forties still hanging on to their youth to a degree), and one of the ways in which to see this is the way in which people speak because people use the slang of young people even as they grow older (Ibid: 53). Adams is in line with Danesi when he writes that all types of groups of people use slang, regardless of their ethnicity, gender, age or social class. In fact, it is easier to make out who does not ever use slang: you know that you’re among the old, tired, gray and hopeless rather than hip, vivid, playful and rebellious, if only in spirit, when you hear no slang. Slang is a tell even in its absence” (Adams 2009: 84-88).

This paragraph shows that slang is generally associated with African American People and young people such as high school and college students, but Adams and Danesi tell us that slang is not confined to particular groups of people, but that it rather can be used by anyone who wants to convey an attitude that the use of standard language word cannot convey. Slang may be used by young people, criminals and soldiers as suggested by OALD and LDOCE, but it is not exclusive to any of those groups. In fact, the language of criminals and soldiers is probably something different, which is jargon and cant. We will look at these two phenomena in the following.

2.5. What slang is not

If we remember the dictionary definition given previously by MW, it listed the words ‘jargon’ and ‘argot’ as synonyms to slang. This paragraph briefly looks at these two concepts and explains why these two concepts cannot be considered slang.

Jargon is related to slang because it is also an in-group language. However, jargon and slang differs because of their intended function: Jargon belongs to people of a specific profession or specific interests, such as doctors, soldiers, train enthusiasts” (Adams 2009: 8). Rather than employing lay-man terms so that everybody understands, people within the specific profession or with a specific interest use the expert terms associated with the specific area without explaining what the words mean because it is implied that you know them, e.g. a doctor talking to another doctor an using Latin medical terms instead of using standard language terms. Jargon is language of convenience that is used within a specific area to facilitate
The difference between jargon and slang is thus found in the intended function as slang is meant to show speaker’s attitude while jargon is meant to facilitate communication between experts.

Argot’ or ‘cant’ are used in England and USA respectively to denote the same lexical item. However, both Eble and Adams (Adams 2009: 9, Eble 1996: 21) agree that it is wrong to use argot/cant as synonyms to slang. Argot/cant is a style of language in which the users employ non standard language words to describe concepts and events, but the effect of using it is to purposefully deceive and to hide the speaker’s intentions and activities. It is a type of coded language or secret language (Eble 1996: 21).

Adams says the following about cant/argot: “argot’s primary purpose is to deceive, to defraud, and to conceal (...) We don’t understand beggars and thieves because they don’t want us to: they invent language to cover their nefarious activity” (Adams 2009: 9). This creates a contrast to slang, which intended function is not to purposeful deceive/give misinformation, while cant/argot is a vocabulary of purposeful mal intent.

An example of ‘cant’ used by Adams is the word

While jargon and argot/cant are both related to slang for its unique vocabulary and the distance from standard language, the individual intended function separates the three concepts from each other.

2.6. Discussion of the function of slang

In this paragraph, I will discuss the information given previously in order to reach a definition of what the function of slang is. In paragraphs 2.1–2.5 above, I have presented a number of claims as to the function of slang.

In order to finally establish these claims, let us turn to two illustrations. The two illustrations do not render real life situations in which slang occurs, but can nevertheless be used to show how slang can be used:
Illustration 1 shows a boy and a girl (presumably) who are buying clothes of the type that is known as ‘street wear’. The situation plays on the cliché about the female asking the male about how the clothes fit, but this illustration adds a twist. The girl shopper asks the boy: “Do these pants make me look phat?” At first sight, one could wonder why the word ‘fat’ is written ‘phat’, but there is obviously a good reason for this. This word is, in fact, a slang term. Why is that? Because ‘phat’ fits within the criteria of what constitutes a slang word/expression set forth by Dumas & Lighter as introduced in paragraph 2.1. Criterion 1 of their definition is definitely fulfilled, as ‘phat’ obviously is not a standard language word and the act of using it definitely turns the conversation towards a less formal level of speech. ‘Phat’ also fulfils criteria 2 and 3 because the use of the word certainly indicates that the listener should know the referent (the meaning of ‘phat’), and, additionally, the word seems to only have relevance among people who consider themselves peers because they will know the referent.

So if ‘phat’ is slang, what is then the function of using it? First, it establishes unity among the two people in the illustration because they know what the word means, but since ‘phat’ is not a word found in standard language, other people might not know what it means. Phat may carry a meaning for the boy and the girl, while their parents may not have an idea of what the referent is. Phat is not part of standard language, so special knowledge is necessary in order to understand what the word means. Phat is an adjective that means: “1. cool. 2. Pretty hot and tempting” (Urbandictionary.com). ‘Phat’ functions as either a synonym to a word that already exists in colloquial speech (cool) or it is an acronym that shares a phonological uniformity with ‘fat’. In the latter case, ‘phat’ has a positive meaning while the standard word ‘fat’ could be seen as something negative. The semantic difference between the two words is something you will only know if, like the two people in the illustration, you are an insider to the use of this unusual term. Also, the
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Slang is also used to distinguish groups of people from another. Although Danesi and Adams told us that slang is not only related to one demographic group of people, slang is used to separate speech between insiders and non-insiders. However, if you are an insider, the speaker and listeners must also relate to each other.

**Illustration 2: The online comic Stone Soup.**

The family situation depicted in this illustration depicts a mother trying to emulate her daughter’s language in order to show group unity. The mother’s use of slang is rejected and ridiculed by the daughter who tells her mother that ‘old people’ should not speak the same way young people do. She seems to believe that her mother should speak using a different set of words, possibly standard language, because this is a more ‘age-appropriate’. The illustration is interesting because it shows how slang is expected to be used: by particular groups of people (such as teenagers or college-students) and not by people who do not fit within this group of people (such as the mother above).

To sum up, we have learned that slang is used to:

- Establish group relations and identity
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- Separate one group of people from another
- Rebel against standard language through the use of words and expressions that are not defined in standard language
- Lead a conversation towards informality
- Suggest ‘insider-knowledge’ with the people to whom you are speaking
- Show the speaker’s attitude through the use of words and expressions that differ from standard language

These elements shows us what function of slang is: a social instrument of words and expressions employed in speech and informal settings in order to create group relations with people you identity with and to rebel against standard language, and to signal the speaker’s attitude and the speaker’s belief in the listener’s ability to relate to and understand what is being said. In the analysis of the data material, we will refer to this as ‘the use of slang’.

3. Translating slang

This section will look at slang in connection with translation, and, especially, subtitling. As established in the previous section, slang mostly appears in speech, and, as such, is primarily featured in media such as movies and TV-series. Therefore, the translation discipline that mostly has to look into how to translate slang is the discipline called subtitling, but before we go ahead and introduce subtitling, I will determine what the term ‘translation’ denotes in this study. The first paragraph looks into how translation is defined and how it is carried out. The second paragraph will explain what subtitling is and how and where it is used. The third paragraph discusses the technical constraints linked to subtitling. The fourth paragraph looks into the problems of transferring slang from an ST to a TT, and introduces translation scholars’ view on translating and subtitling slang and their ideas as to what a translator/subtitler can do.

3.1. Translation

Etymologically, the word translation comes from Latin and means ‘carrying across’ or ‘to remove one place to another’. The word derives from the perfect passive participle, *translatum*, of *transferre* (to transfer – from *trans* “across” + *ferre*, “I carry” or “I bring”) (http://www.etymonline.com/index.php?l=t&p=19). In her book Understanding Translation, Anne Schjoldager says that “a translation is a text that expresses what another text has expressed in another language” (Schjoldager 2008: 19). This confirms the etymology of the word translation in that something is carried across to somewhere new: one language being carried across to a new language in the translation process. According to Jeremy Munday in his book Introducing Translation Studies, most translation processes require changing an original written text (the source text or
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang ST) in the original verbal language (source language or SL) into a written text (target text or TT) in a different verbal language (target language or TL). This is called interlingual translation (Munday 2001: 4-5).
However, Munday stresses that translation does not necessarily have to be a transfer of one language into another as there are other types of translation too. He mentions Jakobsson, who has defined three types of translation:

1. Interlingual translation: the translation proper which is an interpretation of verbal signs by the means of some other language (Ibid: 4). (E.g. from Danish into English)

2. Intralingual translation: the rewording which is an interpretation of verbal signs by means of other signs of the same language (Ibid: 4). (E.g. changing the register of a patient information leaflet from being one expert in the area communicating with another expert in the area to being an expert in the area communicating with a layman).

3. Intersemiotic translation: the transmutation which is an interpretation of verbal signs by means of signs of non-verbal sign systems (e.g. a written text translated into music). (Ibid: 4).

The common denominator for the three types of translations is that the contents of the ST must be transferred into the TT. Schjoldager explains that a classic belief among some translators is that the TT should be equivalent to its ST in both form and function (Schjoldager 2008: 17). This perception of translation presents the notion that the translator must always treat the ST as the most important element in the translation process, and should the TT not correspond to the ST in form and function, the TT is not good enough. This seems to limit the translator’s freedom in the translation process since the translator must seek to recreate the ST in the TT by employing a word-by-word or sense-by-sense translation to all parts of the ST. However, Schjoldager also mentions that most modern translation scholars believe that the most important thing to achieve in a translation is not necessarily equivalence, but rather to look at the function of the TT in the TC. (Ibid: 17). This approach to translation is called the functionalist approach and entails that any ST can be translated by other means than to achieve ST equivalence in the TT. While this does not give the translator complete freedom over the translation process as the aim of the translation imposes some restrictions on the translator, it does give the translator the opportunity to change the contents in the ST in such a way that it is appropriate in the translated TT.

However, a translation is no simple task. Schjoldager indicates that a translator must be in possession of extensive cultural and academic competences in order to be able to carry out a translation. Referencing Schäffner, Schjoldager says that all trained translators must be able to apply a conscious reflection of their choices of translation in order to make the TT fulfil its purpose in the TC. (Ibid: 20).
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The first competence, which is called the linguistic competence means that a translator must be proficient in the language(s) that he/she is translating to and from (Ibid: 20). This means that if a translator does not master both the ST-language and the TT-language really well, the translator will not be able to produce a satisfactory TT. The second competence is the cultural competence. The translator must know the historical-, political-, economic background of the SC as well as any other relevant background information about the sender and the receiver (Ibid: 20). The third competence is the textual competence. The translator must know genre and register conventions and other textual regularities that are relevant for the assignment at hand (Ibid: 20). This may e.g. apply in certain cultures, such as Roman language cultures as France, Spain and Italy, where texts usually have a different degree of formality than what is found in e.g. texts produced in Scandinavia. Consequently, the text may need to be reworded to comply with these conventions. The fourth competence is the subject-specific competence. The translator needs relevant knowledge about the topic or theme in question (Ibid: 20). This is necessary because a translator cannot translate something that he/she does not understand. If you are to translate a legal text, but are unfamiliar with the subject and terminology, this will show in the TT. The fifth competence is the research competence. A translator must know how and where to search and acquire knowledge about the topic and to be critical of his/her findings. If presented with e.g. a legal text as mentioned before, a translator must know where to find information about legal terminology. The sixth and final competence is the transfer competence: The translator must be skilled in using a source text appropriately and in producing a target text in a satisfactory way. (Ibid:20). The translator cannot discard the contents of the ST and simply produce a new TT without the contents of the ST. Schjoldager also mentions that this competence is the only one that is specific to translation (Ibid:20).

This plethora of competences illustrates that a translator must consider a variety of factors when a translation is being carried out. If the translator is not aware of or does not master one or more of these factors, the TT risks being faulty or ill-received in the TC. One genre of translation that is often subject to scrutiny by the public is subtitles. The translation discipline subtitling is what I will be looking at in the following.

3.2 Subtitling
Subtitles represent a type of translation that belongs to the category that Henrik Gottlieb labels ‘screen translation’ (Gottlieb in Schjoldager 2008: 205). Screen translation is a discipline in which the translation is “the translation of transient polysemiotic texts presented on screen to mass audiences” (Ibid: 206). The word ‘transient’ is used by Gottlieb to ensure that the definition does not include static pictures as well.
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang (Ibid: 206). From this follows that translation of static text on websites and tele-text cannot be called screen translation.

Gottlieb explains that subtitling is a special area within translation that appears within the world of TV, DVD and cinema, and is one or more lines of written text displayed in sync with the original dialogue (Ibid: 208). Gottlieb does not mention internet media, but it must be argued that subtitles also are quite practical and applicable in the event that anyone follows e.g. news broadcasts, movies or TV-series online. Subtitling is a style of translation called diamesic translation, which means that the text switches from speech in the ST to written text in the TT (Ibid: 210). The contrast to subtitling is dubbing, which is a translation of the on-screen dialogue in which you try to attain synchrony between the original speaker in the ST and the TT language speaking dubbing actor, essentially transferring one set of speech in one language into another set of speech in another language (Ibid 216). This is called isomesic translation (Ibid 210). While dubbing seeks to produce a spoken TT that must follow the images on-screen (more specifically the movement of the lips of the speaker(s)), the text switch from speech to writing in subtitling means that the translator must render in written words the words from the dialogue or visual text on-screen and possibly translate them too, depending on whether you are creating intralingual or interlingual subtitles.

Intralingual subtitles are a type of subtitle in which the source language is the same as the target language, essentially the transfer of e.g. English speech into English subtitles. Intralingual subtitles are used to either assist the hearing-impaired to comprehend what is being said on screen, or to help non hearing-impaired people understanding the dialogue in scenes with people with e.g. a speech impediment or a strong dialect (Spanakaki 2007: 9-10). Simply put, the TT subtitle offers an alternative way to comprehend the speech that is present in the ST.

The other type of subtitle is the interlingual subtitle which is interlingual translation that translates the language used in the ST into another language in the TT, e.g. English speech into Danish subtitles as in this study (Ibid: 9). Interlingual subtitles provide the viewer with the chance of understanding any on-screen dialogue even despite possibly not knowing a single word in the source language of the relevant film, news broadcast, etc. because the subtitles provide the means to which to be able to understand the words uttered. Essentially, interlingual subtitles can be said to function as the cultural mediator that helps facilitating a given film or broadcast in the process of reaching an audience in a different culture without giving up its original language and cultural references. In her book A Model For Translation Quality Assessment, Juliane House calls this approach an overt translation. (House 1977: 189)

I believe subtitles can only be overt translations no matter if they are intralingual or interlingual. The answer to this is actually quite straightforward: The fact that subtitles are present on-screen for everybody.
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang to see is a clear indication that they are translating something else, whether that is solely the transfer from speech to text in the intralingual subtitles or the transfer from speech in one language to text in another language as in interlingual subtitles. Also, the fact that people can hear one language being spoken while they see another one in writing in the subtitles is clear overt evidence that a translation has been carried out. In contrast, dubbing, with its recreation of the speech in the ST in the language of the TC, allows for the possibility that the audience are not made aware that they are witnessing a translation since dubbing seeks to create the illusion with the TC that the movie is not a translation, but an original. Juliane House refers to this as covert translation (Ibid: 194).

3.3. Technical constraints to subtitling

Having explained what constitutes subtitles and what separates subtitling from dubbing, the next paragraph in this section looks at the technical aspects of creating subtitles. Henrik Gottlieb highlights that there are technical constraints to subtitling, namely what he calls formal and textual constraints. (Gottlieb 1992: 164)

The formal constraints are:

- A maximum of two lines of subtitles are allowed on screen, with approx. 35 characters per line.
- The time factor, which is the time that the viewer uses to read the subtitles before new subtitles replace the old ones. In general, Gottlieb states that five to six seconds are considered sufficient for the viewers to be able to read the subtitles. (Ibid: 164)

The textual constraints are those imposed by the visual context on screen which essentially means that the subtitles must render synchronously the exact context that is conveyed on screen (Ibid: 164).

With a limit to the number of characters that can be used in subtitles, the subtitler may not always be able to render all the words used in the ST-dialogue. This means that the subtitler must find alternate ways in which to render the ST meaning in the TT without the TT losing the effect of the ST. A way in which to secure this is to apply the various competencies set forth by Schäffner which were mentioned in the paragraph on translation. The translator should apply his/her cultural and linguistic knowledge to find a way to work around the technical limitations and still convey the message of the ST in the TT. Additionally, if the subtitles change too fast or too slowly, the TT-audience may lose track of the film’s plot and thereby lose interest in what they are watching. Another important factor is that subtitles must be in-sync with the on-screen context because the viewer might be confused if the subtitles suddenly disrupt the context, and/or in the event that the TT audience has a solid knowledge of the source language and is able to see that the subtitles do not correspond to that which is being said on-screen.
3.4. Audience satisfaction

Even though the formal constraints certainly limit a subtitler’s freedom to translate, another more challenging task for a subtitler, especially in the case of interlingual subtitles, is to ensure that the TT audience is satisfied with the subtitles presented to them. According to linguist and professional subtitler Abé Mark Nornes, all people have tried leaving the cinema at some point feeling angry about the fact that the subtitles in the movie they were watching were made in an incompetent way (Nornes in Venuti 2000: 447). This is a harsh claim, but there might be some truth to this claim, especially if you as a viewer know the source language and can tell differences between ST and TT from each other.

It is relevant to mention Denmark in this regard as the TT-subtitles that form part of the data material analysis section are Danish and thus aimed at a Danish speaking audience which, of course, is primarily found in Denmark. In Denmark, interlingual subtitles are applied to all other types of foreign on-screen media apart from children’s cartoons (and most cartoons are, in fact, released containing both dubbing and subtitles in both the cinema and on DVD). As a result, Danes are accustomed to hearing and acknowledging English whenever they turn on their TV or DVD or go to the cinema to watch foreign language media. This helps giving Danes a solid command of English, which ultimately allows for a criticism of the TT subtitles from English to Danish quickly to emerge from Danish viewers. Gottlieb mentions that in semi-bilingual countries such as Denmark, second-guessing the subtitler is a national sport (Gottlieb in Schjoldager 2008: 211). Spanakaki agrees and adds that since viewers have a great awareness of the ST-language, they will generally be very critical towards subtitles, because they are able to play “spot the error” when they look at subtitles (Spanakaki 2007: 10). She adds that the reason why people criticise subtitles is that people, in fact, are not aware of the technical and contextual constraints the translator faces when translating. (Spanakaki 2007: 10). Indeed, viewers may not be aware of the formal constraints, nor may they realise that transferring the contents of the ST into a TT text is not simply a task of transferring word after word of the ST into the text of the TT. While it cannot be ruled out that some subtitles are either poorly carried out or, in fact, translated in a wrong way, translating speech also includes being aware of the speaker’s attitude, background, dialect, language use, facial expressions and a number of other factors that help the translator determine what the on-screen dialogue is about. Ideally, the subtitler should be able to transfer all these features into a subtitle.

Nornes claims that the greatest challenge subtitlers face is that all subtitles are, in fact, corruptions of the source text because there are too many differences between one language and another that it ultimately leads the TT to be nothing more than a corruption of the ST. According to him, “the dissimilarity between languages creates differences that simply cannot be overcome, inevitably compromising the activity of
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with *I Love You, Man* as empirical example, including a study of the function of slang translation” (Nornes in Venuti 2000: 448). If we are to believe Nornes, then it is not possible to carry out any translation without corrupting that which is communicated in the ST and without infuriating the TT-audience. This is a rather depressing thought, and it certainly does not make the task of subtitling easy. Translation is an act of understanding the underlying semantic contents behind every single word and expression, and if a subtitler by linguistic and formal constraints is not able to render every word that is said on-screen to the extent that in the TT renders the exact semantic value behind every word in the right way, then a corruption can be said to happen as the TT then does not render the ST contents in the appropriate way. The question is whether this corruption is something that the subtitler really should worry about? Will a few/some semantic differences/omissions between the on-screen dialogue and the subtitles ruin the experience for the TT audience or will it simply be the easiest way for the subtitler to finish his/her job? This question is impossible to answer since this would require extensive research that is not sought to be covered in this study. What is important to remember, however, is that subtitles have constraints imposed on them that can make the job of subtitling a difficult task to carry out and which in some cases can result in a loss of information in the transfer from ST speech to TT subtitle.

3.5. Subtitling slang

As mentioned in the section 2 defining slang, slang is used to convey the speaker’s attitude through an alternate vocabulary, to imply the listener’s insider understanding of the referent and to establish group relations. Therefore, subtitling and translating slang seems to be a task that faces many challenges because of the implication of the use of slang that is to be considered in the translation process.

According to Fawcett, translating slang is an enormously difficult task due to the fact that not only does the translator need to know the slang, he/she also needs to find out if the target language holds any concept that is similar to the slang term used in the ST. (Fawcett 1997: 118). Trudgill points out that we learn more about people when we look at how they speak rather than when we look at what they actually say, as this might offer clues to the person’s background and geographic origins (Trudgill 2000: 2). Hamaida argues that the subtitler’s task is to detect the added clues to the identity of a character, which are encoded in the way they speak in the ST and to decide whether and how the information can be used to convey the same meaning in the TT. (Hamaida 2007: 2). She emphasises that “if no attempt is made to include this information in the Target Language subtitle then important elements of characterization, which may also be essential to the plot development in the film, may be lost”. (Ibid: 2). Fawcett and Hamaida’s claims highlight that if a subtitler does not try to/fails to/is not able to render the attitudes embedded in the speaker’s words and expression as present in the ST, the TT risks losing its effect in the TC because the speaker demonstrates his/her attitude and identity in the ST and the attitude/identity will be lost if these elements
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are not transferred to the TT. This entails that a translator must be aware of everything the speaker communicates in terms of vocabulary, register and language use. In connection with slang, this means that a subtitler should notice the use of slang by the speaker in the ST and renders this accordingly. If not, an essential development of the character and the plot is absent in the TT, possibly changing the audience’s perception of the speaker. If the speaker’s attitude is not transferred, then Nornes’ claim of a corruption of the ST has happened because the correspondence between the ST and the TT is broken through the absence of slang. The subtitle may still render the speaker’s words but the removal of the use of slang demonstrates the speaker in a different way. The obstacles to translating slang might be the reason why some translators have argued that the transfer of language as humour and slang should be placed on the list of impossibilities (Rabassa 1994: 24 in Fawcett 1997: 118). Certainly, the subtitler has many things to consider in the process, but while the switch from ST speech to TT subtitle certainly seems to meet many obstacles, translators can receive an enormous amount of help with this today. The easy and unrestricted access to the internet and information search should provide the subtitler with many avenues to explore in connection with finding terminology that works as a translation, and while the subtitler might not always find an answer to his/her question, a way to find out what a certain slang expression means is, as suggested earlier in this assignment, to go to a website specialised in slang, such as Urbandroid.com and look into what the article on the term in question offers as a definition.

Since the peer-reviews on Urbandroid.com help slang words and expressions gain some validity, this may give the translator an idea of what the word or expression connotes, and, if the translator then knows a similar expression in his/her native tongue, this could be used as the suggested translation, or alternatively, the explanation of the terminology might provide the TT with a translation of the ST-contents that explains the concepts of the ST content in the TT even if this will remove the use of slang in the TT. Alternatively, discussion forums such as wordreference.com and proz.com are designed for language and translation purposes and attract professional linguists, translation scholars and translators from all over the world who provide answers and suggestions to questions about terminology/linguistic features that are difficult to translate. While this may not provide answers or solutions to every problem a translator faces, modern day IT do offer tools with which to look up unknown or difficult terminology such as slang.

Mailhac says that in practice, there is a tendency for film translations of slang to “tone down and neutralise” ST slang expressions in the TT, weakening the tone of the original source text (Mailhac 2000: 144). Fawcett supports this claim, indicating that a number of studies show that slang is regularly expunged or weakened in the translations of film (Fawcett 1997: 119). The question is whether toning down and neutralising slang causes a loss of speaker’s attitude in the transfer from the dialogue in the ST to the
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Nevertheless, a weakening or removal of the slang term can be necessary and inevitable. As Fawcett said before, slang is difficult to translate because you need to know the equivalent of the slang word/expression in the TT-language. And even an equivalent can prove to have an impact on the understanding of the TT. Hamaida says that translators should be very careful when translating a slang word/expression into a potentially equivalent term. (Hamaida 2007:7). In her case study about the English subtitles for the French film La Haine, she mentions a French slang word for a policeman, ‘flic’, which is translated into ‘pig’. While both the words are slang for policeman, Hamaida states that flic does not have any negative connotations in French while the word pig in English in its slang use is a pejorative term that does have negative connotations. The result is that the TT subtitle conveys an inappropriate rendition of the speaker’s attitude. (Ibid:7). In this regard, Hamaida suggests that you either eliminate the slang term or make sure you find an equivalent with the same positive/negative connotations in the TT language. (Ibid: 7).

This section has intended to showcase what translation is, what subtitling is and how subtitling slang can be a difficult problem for a translator/subtitler. I have suggested that subtitlers have several options in their translation, suggesting that there may be several strategies with which to carry out a translation. In the following sections, section 4 and 5 respectively, I will look at the overall strategy for an entire text and the strategy(ies) that can be employed at word and sentence-level.

4. Macrostrategy
Whenever any translation is carried out, the translator must decide on an overall method of carrying out the translation. While there is no consensus in the labelling of this phenomenon, Schjoldager uses the name macrostrategies in order to focus on the goal-oriented (functional) nature of translation (Schjoldager 2008: 67). The basic notion among translation scholars is that it is impossible to achieve an exact identity between a ST and a TT. Consequently, this means that the translator must make compromises (Ibid: 71). A general consensus among translation scholars is that you must either focus on the form and content (semantic meaning) of the ST or the effect of the TT (Ibid: 71). If you focus on the former, this is labelled a
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ST oriented strategy and if you focus on the latter, this is labelled a TT oriented strategy. (Ibid: 71). The choice of macrostrategy involves deciding what you want to emphasise in your translation: How the ST looks and appears and thereby emphasising that the ST contents are the important element and must be visible in the TT or how the TT is to work within the TT culture, allowing for differences in the form between the ST and the TT. A leading theory that highlights the processes of determining what the overall focus of any translation is to be is the functionalist-approach known as skopos theory. While other approaches to translation exist, I believe that modern translation due to globalisation and higher consciousness of target groups and audiences always revolves around determining what the function of the TT is to be. In the following paragraph, I will introduce the skopos theory and explain what it can say about the overall aim for any translation.

4.1. Skopos Theory

Skopos theory is a modern translation approach emphasising the functional (or communicative) aspects of translation within a given translation (‘skopos’ comes from Greek and means ‘aim’ or ‘purpose’). It was introduced by Hans J. Vermeer and Katharina Reiss and has since been reformed and revised by a variety of translation scholars, most notably Vermeer himself and the German translation scholar Christiane Nord, whose book Translating as a Purposeful Activity has been a great asset to completing this section, along with Anne Schjoldager’s Understanding Translation and Jeremy Munday’s Introducing Translation Studies which explain Nord’s and Vermeer’s theories.

Skopos theory promotes the concept that the key element defining any translational action is the aim or skopos of the translational action. This represents a shift from the “equivalence-based” translation approach, which had as an overall goal for a translation to achieve equivalence between the source text and the target text on word-level either sense-for-sense (free translation) or word-for-word (faithful translation). In contrast to this, skopos theory focuses itself on what the purpose of the translation is: “…a particular translation task may require a ‘free’ or a ‘faithful’ translation, or anything between these two extremes, depending on the purpose for which the translation is needed”. (Nord 1997: 29). Essentially, your choice of approach to the translational process is justified through your determined purpose of the translation.

Skopos theory entails that when a text is translated, any translator must always focus on creating a target text that pleases the needs of his/her clients. (Schjoldager 2008: 153) Also, according to Vermeer, skopos theory makes translators more conscious of their translation and more accountable, ultimately raising the
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang level of professional translation. (Vermeer 1989/2000: 231 in Schjoldager 2008: 153) The primary consequence of applying skopos theory to the translation of a text is that the source text loses its status as the most dominant part in the translational action, it is ‘dethroned’: “The source text is no longer the first and foremost criterion for the translator’s decisions; it is just one of the various sources of information used by translator” (Nord 1997: 25). Nevertheless, this does not rule out that the translator must know precisely what he is translating. In fact, “...knowing why a [source text] is to be translated and what the function of the [target text] will be are crucial for the translator” (Munday 2001: 79).

This means that the translator cannot decide him/herself what the aim of a translation is because the overall aim is to be determined by other participants in the translational process. While the translator him/herself is the most important party in the translational process as the translator will be the person ensuring the transfer of contents from ST to TT, the translator is but one agent in the process. A translation process is often initiated by an initiator who begins the whole process by defining the course or purpose of the target text translation (Nord 2007: 20). Nord indicates that the initiator is any institution, person or group who wants the ST translated. (Ibid: 20) Following this, the initiator can also be the commissioner who is the person who asks to have a certain text translated. The commissioner lays out the aims and conditions for the job, typically by giving the translator a brief (more on this below) (Ibid: 20). Other agents are involved in the process too. The source text producer is the person that has produced the text that is to be translated (Ibid: 21) and may or may not be aware that the text is to be translated. Schjoldager adds that the source text producer is usually also the source-text sender of the message, although it is not always so as the origins of some types of ST are not easily defined (Schjoldager 2008: 161). The translator also must be aware of who the target-text receivers are. This is essential to any translation because the translator must know whether it is necessary to alter the wording/contents/cultural elements of the ST in the TT (Nord 1997:22). Without determining who the translation is intended for, the translator cannot perform the translation. Nord suggests a distinction between a target text receiver and an addressee. The target text addressee is the one for whom the translation was intended while the receiver is the person, group or institution who read/listens to the translation (Ibid: 22) Finally, the target text users are those who will, in fact, put the translation to use when it is completed. These can be the target-text receivers, but can also be people, groups or institutions that make use of the translation even if the translation was not aimed at them.

As mentioned previously, it is believed that translators always work towards a specific aim within the field of skopos theory. This aim is usually laid down in the brief (the original word put forth by Nord is übersetzungsauftrag), which is the translation commission that the initiator gives to the translator. It
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang should state all the relevant elements that a translator should know prior to beginning his/her task – what is the aim of the translation, target receivers, users, situation etc. However, such specific instructions are actually quite rare. In these cases, the translator must ask the initiator to clarify the brief relating to the translation and find out whether the expectations of the initiator can be carried out in the translation or if the brief must be renegotiated. (Nord 1997: 30; Schjoldager 2008: 157). As a consequence of following this approach, a translation can be carried out in many different ways. The translator must decide what overall strategy he/she will give priority to, according to its intended function in the TC: Focus on the ST form or the TT effect. Nord proposes the dichotomy of documentary and instrumental translations (Nord 1997: 47).

Documentary translation focuses on the ST form. Nord mentions that a documentary translation is a text about a text, or about one or more aspects of a text where the focus is on reproducing the SL-contents (Ibid: 47). Schjoldager indicates that documentary translation is used when “…skopos tells the translator to enable target-text receivers to understand what the source text sender wanted to communicate to his/her source receivers” (Schjoldager 2008: 167). The TT receiver will gain access to the ideas of the source text, but the reader will be aware that he/she is reading a translation (Munday 2001: 81).

Instrumental translation seeks to produce a TT that may achieve the same range of functions as an original text (Nord 1997: 50). Instrumental translation aims to produce an instrument for the communication between the sender and the TC audience. This can lead to some omissions by the translator, who seeks to retain most or all important aspects of the ST, but achieve this at the expense of other formal aspects of the ST. (Schjoldager 2008: 167). Here, the TT receivers read the TT without necessarily being conscious of the fact that they are reading a translation. Nord introduces subcategories within both instrumental and documentary translation, but this will not be touched upon in this study.

Skopos theory helps us understanding the process from the moment that the notion that a text is to be translated until the time when a TT has been produced. In connection with the focal point of this study, skopos theory can help us determine the overall aim of the translation of dialogue including slang in I Love You, Man. The means to which we can find indications of the chosen macrostrategy is to look at the translations carried out on word and sentence level, which Schjoldager calls microstrategies. This is what we will be examining the following.
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5. Microstrategy
This section introduces the concept of microstrategies in translation based on Schjoldager’s definition (Schjoldager 2008: 89-90) of the concept. This is done in order to establish what microstrategies are and why they are relevant in connection with this study.

Schjoldager describes microstrategies as strategies or techniques you employ when you choose to translate words, phrases and sentences on a micro level. (Ibid: 89). Consequently, one of the most central elements to look into when analysing a given translation is the microstrategies applied to transfer of the ST into the TT because the microstrategies helps you determine what the overall macrostrategy has been. In fact, every microstrategy serves as an indicator to show you what considerations the translator has had while translating words, phrases or sentences. It should be noted, as Schjoldager indicates, that experienced translators probably use their intuition and routine to make decisions of their translations of the elements at microlevel rather than actively consider these microstrategies in every single case (Ibid: 89). However, even if the translator acts on his/her intuition and routines, the translation will nevertheless be made on the basis of choices that are best explained by referring to these, possibly, theoretical microstrategies. Also, routines come from experience, and experience in this area is only gained through a number of previously made decisions. One way or the other, microstrategies can, as mentioned by Schjoldager, be used to understand and analyse what other translators have done (Ibid: 89).

Following her description of microstrategies, Schjoldager herself proposes a typology of microstrategies, but this typology will not be used in this study because Schjoldager’s typology does not encompass the specific textual and formal constraints imposed on the subtitling process. Since these constraints may have a significant influence on the strategies chosen to translate the ST dialogue into TT subtitles, this study uses a typology that is linked to subtitling in order to ensure that the typology works within the constraints imposed to the translation process. The selected typology, proposed by Henrik Gottlieb in his book: Tekstning - Synkron billedmedieoversættelse and his paper Subtitling – A New University Discipline, constitutes the set of microstrategies researched in this study. The typology will be described in the following paragraph.

5.1. Henrik Gottlieb’s typology of subtitling strategies
This paragraph introduces Henrik Gottlieb’s typology of subtitling strategies and explains what each strategy entail in order to establish the differences between the individual strategy and to explain the situations in which the various strategies are relevant. Gottlieb’s typology is used as the basis for
Gottlieb indicates that subtitles are not supposed to be summaries of the ST, but rather a TT with the aim of rendering ST-contents to such a degree that the TT is a rendition of the ST with minor reductions. Reductions of the ST contents always occur both in TV- and cinema-subtitling (Gottlieb 1994: 72). In fact, a quantitative reduction of between 20 and 50% is common in these areas, depending on the genre of the ST contents (Ibid: 72). The empirical data in question is from a DVD, but there does not seem to be any reason as to why these tendencies should not also apply to DVD’s and Blu-ray-disc releases of movies too.

From this follows that subtitles should be regarded as a rendition of the ST with necessary reductions due to constraints on the media such as the formal constraints mentioned earlier in this study. Consequently, in order to balance the ST contents with the formal and textual constraints to the TT subtitles, the subtitler employs a variety of subtitling strategies in the transition from verbal contents in the ST to written text in the TT. (Gottlieb 1992: 166). The strategies, covered by Gottlieb’s own typology, each have their own individual impact on the TT contents. (Ibid: 166; Gottlieb 1994: 75). Just as Schjoldager advises on microstrategies in general, Gottlieb emphasises that the subtitling strategies proposed by him may not be followed consciously by the subtitler, but may rather simply be the result of the translator translating according to his/her intuition. (Ibid 1994: 166; Ibid: 74). Still, the subtitling strategies may help us explain what the subtitler has done in every individual case.

Gottlieb’s typology consists of ten subtitling strategies, all of which will be introduced below with a rendition of Gottlieb’s explanation of the various strategies and an indication of situations in which the individual strategy can be used. The table listing the typology is based on page 75 of Gottlieb’s book Tekstning – Synkron billedmedieoversættelse and page 166 of his paper Subtiling – A New University Discipline.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Explanation</th>
<th>Media-specific type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Expansion</td>
<td>Adds an explanation of e.g. an ST cultural reference in the TT.</td>
<td>No.</td>
</tr>
</tbody>
</table>

Table I: Henrik Gottlieb’s typology of subtitling strategies
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<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Example</th>
<th>Transfer</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Paraphrase Alters a non-visualised expression in the ST such as a language-specific expression so that the TT conveys the same function with a significantly changed form.</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Transfer Transfers the full ST expression into the TT. Used in ‘neutral’ discourse and in slow speech.</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Imitation Produces an identical expression in the TT. This can apply to e.g. proper nouns or greetings.</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Transcription Employed when facing anomalous speech such as non-standard speech such as dialect or a pronunciation with a specific emphasis on a syllable. The subtitler attempts to convey an adequate rendering of the ST-contents in the TT.</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Dislocation Produces a different expression in the TT that adjusts the contents of the ST so that it conforms to the TT-language. Used in connection with song texts and metaphorical phenomena.</td>
<td>Yes</td>
<td></td>
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<tr>
<td>7.</td>
<td>Condensation This technique creates a more concise rendering of the ST contents in the TT subtitles. The aim is recreate the ST speakers words to such an extent that what is rendered in the TT contains the exact same message as that in the ST but with fewer words.</td>
<td>Yes</td>
<td></td>
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<tr>
<td>8.</td>
<td>Decimation Reduces the wording from the ST in the TT-subtitle by omitting words which might cause a degree of a semantic loss in the TT, but still tries to convey the meaning of the ST. Fast speech of some importance.</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Deletion Omits full elements, such as a line of dialogue from the ST speech in the TT subtitle. Fast speech of less importance.</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Resignation The very nature of the elements in the ST-speech makes it impossible for the subtitler to create the same effect in the TT. Used when facing ‘untranslatable elements’, difficult plays on words and ‘uerkendte idiomer’.</td>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>
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Gottlieb indicates that the first seven strategies provide correspondent translations to the segments involved and that they are solutions to ensure that the TT content correspond to the ST content (Gottlieb 1992: 166, Gottlieb 1994: 76). In contrast, Gottlieb indicates that strategy 8-10 do not succeed in establishing correspondence between the ST and TT (Gottlieb 1994: 76).

Also, Gottlieb notes that condensation seems to be the most frequently used strategy in subtitling in general. (Ibid: 76). Whether this is also the case in connection with the excerpt of I Love You, Man, we will find out later on.

5.1.1. Problems with Gottlieb’s typology

When I initially started reading about Gottlieb’s subtitling strategies, I found the strategies to be adequate to use when carrying out the analysis in this study, but I later found that there was one thing in his description of the strategies that I found difficult to understand and therefore make use of: how did Gottlieb decide how to create his segments for analysis? The question arised, because the definition of the term is not entirely evident in Gottlieb’s case study, an analysis of the Danish TV-subtitles for the film Young Frankenstein, upon which the typology of subtitle strategies is based and from which he draws examples to illustrate the various strategies. In some instances, Gottlieb’s analysis encompasses a whole sentence, while in other instances, examples shown start or finish with “…” , implying that this segment is, in fact, only an excerpt of a whole line of dialogue. In his book, Tekstning – Synkron Billedmedieoversættelse, Gottlieb applies the word ‘originalsegment’ to cover “alt det, der vil kunne omsættes til en undertekst i en film eller et tv-program” (Gottlieb 1994: 78) and provides us with four categories that fall under this description:

1. Korte replikker/korte sekvenser af længere replikker
2. Sanglinjer
3. Skilte
4. Billedtekster (Ibid: 78)

While 2-4 should be relatively easy to distinguish, as well as the first part of 1, I fail to understand what Gottlieb means by “korte sekvenser af længere replikker” as I wonder whether this means that:

- it refers to an excerpt of a line of dialogue that employs one strategy whereas the rest of the line of dialogue can employ a different strategy, meaning that there can be more than one type of strategy employed to the subtitling of the segment?
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- that the excerpts, ("..."), refer to the strategy used for the entire line of dialogue, but Gottlieb simply only shows the part of the dialogue that he feels is mostly interesting in order to make it easier to understand and follow?

I do not find this question properly answered in neither Tekstning – Synkron Billedmedieoversættelse nor Henrik Gottlieb’s paper Subtitling - A New University Discipline, and because of this inconsistency in Gottlieb’s segmentation process, I find the lack of a proper definition of the what the term ‘originalsegment’ connotes troublesome in connection with analysing the subtitles of ‘I Love You, Man’, because the lack of a concrete definition of the term means that I am not provided with the adequate tools to examine subtitles and decide what strategies have been employed.

However, after looking at the examples in Gottlieb’s case study of Young Frankenstein, I believe that ‘originalsegment’ must refer to the subtitle shown on-screen in every clip because this seems to support the examples found in his case study. This also seems to indicate that more than one strategy can be applied to a line of dialogue because Gottlieb ‘originalsegment’, according to his typology, can refer to either a finished or unfinished line of dialogue. Following this, the first of the two aforementioned situations must constitute the basis of Gottlieb’s use of his own typology of subtitling strategies.

Consequential to the above-mentioned delimitation of what ‘originalsegment’ entails, it should be possible to analyse each segment of dialogue involving slang in such a way that it can be determined that more than one subtitling strategy has been employed in the process of creating the relevant full segment of subtitle. In the analysis of the data material in this study, subtitles containing slang expressions/words, will be the focus of an analysis on the basis of Gottlieb’s typology of subtitling strategies. However, before the analysis is presented, let us take a brief look at the data material used in this study, the American film I Love You, Man.

6. Presentation of data material
This section includes a short presentation and description of the chosen data material for this study, the American movie, I Love You, Man, directed by John Hamburg and released in 2009. I start out by given a short presentation of the plot of I Love You, Man plot. Following this, I will shortly address the film’s genre and its target audience because this is highly relevant in order to explain why this particular film was chosen as the data material for this study.
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6.1. Plot

*I Love You, Man* is an American film that was released in cinemas in 2009. It is directed by Jon Hamburg and the actors Paul Rudd and Jason Segel play the main characters Peter and Sydney.

The film revolves around the real estate agent Peter Klaven who is a quiet and peaceful guy in the middle of his thirties who has met the love of his life, Zooey, and recently proposed to her. Everything in their relationship is great until Peter’s family tells Zooey that Peter always has been great at charming and relating to women, but that he has never really thought of having any male friends. On his job and at fencing practice, Peter lacks the ability to connect with his male colleagues and partners, but when he overhears Zooey and her friends talking about the issue, Peter decides to do everything in his power to meet new potential friends, but everyone he meets do not exactly connect well with him, until Peter meets the fresh, spirited and outspoken Sydney Fife when Peter randomly meets him at an open house-event. The two of them connect from the moment they say hello to each other, and not before long Sydney is showing Peter how male friends spend time together, and Peter, who has been surrounded by women and is used to the things women do together, suddenly learns that he actually likes to spend time with other guys. He goes through a number of changes, including learning how to speak about guy things and how to speak in a more fresh and spirited manner through Sydney’s excessive use of slang which ultimately establishes a unity between the two.

6.2. Genre

All types of text, novels, advertisements, manuals, text on road signs and subtitles can be divided into different types of genres and types of texts according to common denominators in their contents, language or style. Within any linguistic society, guidelines for what you can expect of linguistic instruments in a relevant text are continuously developed, and this is the reason why it, in fact, is possible to divide texts into various genres. (Holm 1994: 55)

When you watch *I Love You, Man*, it is evident right away that it is a modern movie which focal point is its humorous and embarrassing elements; it is a comedy. Comedy’s can be defined in this way: “Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters.” ([http://www.filmsite.org/genres.html](http://www.filmsite.org/genres.html)).

It also belongs to a specific subgenre within comedies that is called a ‘bromance’. Slang in its use, a ‘bromance’ describes the close non-sexual relationship between two heterosexual males. ([http://en.wikipedia.org/bromance; http://www.urbandictionary.com](http://en.wikipedia.org/bromance; http://www.urbandictionary.com)). In I Love You, Man, the ‘bromance’ theme is used as an alternative rendition of the typical romantic comedy movie in which a man searches for
The central instrument to achieve comical scenes in I Love You, Man is its focus on the use of slang words and expression which are used excessively throughout the course of the movie and by all of its characters to establish the movie’s identity. The slang elements are crucial to emphasising Peter Klaven’s inability to be ‘in’ while it also establishes other people in the film, such as Sydney, Peter’s brother Robbie and Peter’s colleague Tevin as being ‘in’, and why Peter wants to be able to interact in the same way. Peter’s inadequacy when it comes to employing slang becomes I Love You, Man’s central device to showing the audience that Peter is rather incompetent in this respect and is important to showing the difference between Peter and the other characters in the film.

6.3. Target audience

The Canadian Film Maker, a website that is set up to help young filmmakers prosper in the film industry, indicates how veteran distributor Tony Cianciotta decides what a film’s target audience is: “Who would stand in a lineup outside, at night, in January to see this film?” Picture the line-up (if any!). That’s your target audience.” ([http://www.canadianfilmmaker.com/content/view/14/7/](http://www.canadianfilmmaker.com/content/view/14/7/))

Additionally, it sets up the following parameters for deciding a target audience:

“A target audience is defined primarily by gender and age range. Additional elements include socioeconomic status, rural or urban, race, family status, theatre goers or not, and special interests. These interests can include anything from political leanings to religion or the particular subject matter of the film, such as running (Saint Ralph), visual art (Pollock) and human rights (Hotel Rwanda).” (Ibid)

If the film industry determines target audiences in this way, one should look at the content of the film to decide what audience it would attract. With its substantial use of slang language use throughout the course of the entire film, I Love You, Man certainly seems aimed at people who are able to relate to, decode and understand the slang used in the film. In fact, the excessive use of slang in the film seems to indicate that the filmmakers had a very specific target audience in mind when they released the film. Only a few times is the slang used in I Love You, Man explained by the characters that use it and not at any time are the subtitles explained by the means of intralingual subtitles which means that the filmmakers and film distributors must have believed that their target audience would be able to understand the slang used in the film without receiving any assistance.
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The film is centred on the platonic love relationship between two guys in their mid-thirties as well as themes such as job-related problems, age-transitions, marriage and loneliness. Additionally, there are no children or teenagers present in the film. This seems to suggest that the film is aimed at people at around the same age of the people in the film because people in this age-range will find it easier to relate to the central themes of the film. Additionally, the film may have a predominantly male audience since the most important characters are male, and the nature of their conversations suggests that it may be more suitable for males. Consequently, males and couples in the age-range of 25-40 seem to be more inclined to relate to the characters, themes and language of I Love You, Man.

7. Analysis of the data material
This section of the study will analyse the data material in the form of an analysis of observations of slang in dialogue and subtitles from an excerpt of I Love You, Man. The data material covers approximately 23 minutes of dialogue and added subtitles from eleven different scenes in the film. The excerpt that comprises the data material was specifically chosen because it represents the general register and language in the movie, it illustrates a central part of the movie’s themes and it underlines the high degree of slang use in the film. The analysis is made in order to see whether it is possible to transfer slang from a ST to a TT and to see which microstrategies the subtitler has used.

In order to establish what slang is and what it is not, I have used Dumas & Lighter’s four criteria. If the word or expression fits within two of the criteria proposed, I have decided that the term is to be considered slang in this study. Remembering Joos’ clocks, slang is only to be found in the informal register that indicates the colloquial setting which, in fact, all of the scenes analysed more or less indicate. Additionally, a vast majority of the terms found in the segments are not to be found in an ordinary dictionary, ruling out that they belong to standard language.

As we will see below, slang in I Love You, Man functions in two ways:

1) to establish a common identity between Peter and his friends.
2) to show that Peter is not used to using slang, and, consequently misunderstands or misuses it.

The excerpts that constitute the data material begin at 00.22.01 (0 hours, 22 minutes and 01 second elapsed) in the film and conclude at 00.45.39. The analysis shows the subtitler’s employed strategies in connection with subtitles that include slang words/expressions since slang is the main focus of this study. The analysis focuses on slang terms, because slang is what is of interest in this study. Consequently, lines of
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang dialogue that carries no trace of slang words or expressions are not commented upon as they do not fall under the problem statement of this study.

Therefore, comments have only been made to the 80 specifically analysed segments in which slang appears in the data material in order to determine the frequency in the strategies the subtitler has used in order to determine whether there is to be found any consistency in the choice of microstrategies and in order to determine what the chosen strategies mean for the overall macrostrategy.

First, the analysis lists the various segments of dialogue in which slang words/expressions appear in the excerpt and specifies the strategy/strategies employed in the transfer from ST dialogue to TT subtitle. The various segments are listed in a chronological order according to the scene in which they appear. In order to illustrate the words or word classes affected in the relevant analysis segment, I have indicated words in **bold writing** that are believed to be slang and which are of interest in the individual segments. I present the chosen microstrategy and a definition of the slang word/expressions present in the data material. The definitions are, to a large extent, based on the aforementioned peer-review-based online slang dictionary, Urbandroid.com. In cases where Urbandroid.com has failed to offer a definition, alternate sites may have been consulted. Since there in most cases are no formal and official definition of slang words and expressions, we may think of Urbandroid.com’s definitions as guiding towards an understanding. In order to ensure that the slang word/expressions existed prior to the making of this film, every slang entry from Urbandroid.com quoted in the analysis were entered prior to the official released date of the film in US cinema, 20 March 2009.

Every segment in the analysis has been made according to the dialogue in the ST and its corresponding subtitle. This means that, in some cases, segments include more than one sentence, which also means that more than one strategy has been employed. In order to indicate that there is more than one slang word/expression to comment upon, I have chosen to insert letters, e.g. (A) and (B) in front of the ST contents and TT contents in order to distinguish which language set in the ST corresponds to the other in the TT.

The various tables including each individual segment discussed below consist of four columns. The first column shows indicates the order of the segment, naturally beginning with segment 1. The second column indicates the speaker. The third column indicates the ST dialogue and the fourth column indicates the TT-subtitle. After listing the entire set of analysis segments, the results of the analysis will be indicated in a}

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5 It must, of course, be remembered that Urbandroid.com is not a completely reliable source of information, but due to the nature of its peer-review voting system, a substantial number of votes in favour of a given explanation of a slang term seems to indicate that the proposed definition of the term is adequate.
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Table below that shows the total number of strategies applied to the TT subtitles and how many times the individual subtitling strategy has been used.

<table>
<thead>
<tr>
<th>Scene 1 (open house event where Peter meets Sydney for the first time. Potential house buyers present)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>Strategies: Transfer</td>
</tr>
<tr>
<td>Explanation of slang term: Vibe, abbreviation of vibration. (Source: Merriam Webster Online dictionary).</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>Strategy: Paraphrase</td>
</tr>
<tr>
<td>Explanation of slang term: ‘The Hollywood grind’ seems to refer to the lifestyles of famous people living in Hollywood and the implication of this lifestyle.</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>Strategy: Paraphrase</td>
</tr>
<tr>
<td>Explanation of slang term: FYI is an acronym, used frequently in chat language and means ‘<strong>For Your Information</strong>’, FYI. (Urbandictionary.com).</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>Strategy: Deletion</td>
</tr>
<tr>
<td>Explanation of slang term: ‘to pull in’: “<strong>South African slang. To invite someone, or to arrive</strong>” (Urbandictionary.com)⁷.</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>Strategies: Paraphrase</td>
</tr>
<tr>
<td>Explanation of slang expression: <strong>Doesn’t register, not making sense</strong>” (Urbandictionary.com).</td>
</tr>
<tr>
<td>6</td>
</tr>
</tbody>
</table>

⁶ The latter definition seems to make more sense in this context.
⁷ The fact that the Urbandictionary.com article of ‘pull in’ refers to the expression originating from South Africa does not mean that it cannot be used in a film. Any film can employ whatever language use they want to in order to achieve an effect, even if the slang expression is not common in the country in which the story takes place.
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<tbody>
<tr>
<td></td>
<td><strong>let one rip, I guarantee you.</strong></td>
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</table>

**Strategies: Paraphrase**

Explanation of slang expression: *let one rip, yet another way to say fart* (Urbandictionary.com).

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</table>
| 7  | Sydney | Oh, that’s a good move. “Go check out the kitchen honey, I’ll meet you in there”. | Den var smart. “Se lige køkkenet, skat. Så mødes vi derude”.

**Strategy: Paraphrase**

Explanation of the slang term: When you check something out, you check that something is correct or it’s what you want. ([http://dictionary.reference.com](http://dictionary.reference.com))

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</table>
| 8  | Sydney | Fart... Boom. That’s a fart **motherfucker** | Prut. Han pruttede.

**Strategies: Paraphrase**

Explanation of the slang term: “A common insult and profanity in the English language and is widely considered obscene and inappropriate. By virtue of its history of usage, motherfucker generally is regarded as African-American in origin. Literally, it accuses one of violating, perhaps, the oldest taboo known to humankind, incest.” (Urbandictionary.com)

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</table>
| 9  | Sydney | That’s a **fucking** fart | Han pruttede kraftedeme.

**Strategy: Paraphrase**

Explanation of slang term: “used to add emphasis.” (Urbandictionary.com).

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</table>
| 10 | Sydney | Look at him, **cropdusting** across your own house. It’s a disgrace. | Se hvordan han **spreder prutten**. Det er en skændsel.

**Strategy: Explicitation**

Explanation of slang term: ‘**farting, then dragging the smell around with you. or farting in the process of walking**’ (Urbandictionary.com)

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</table>
| 11 | Sydney | Roll down the windows of that car, **sweetheart**. | Rul ruderne ned i bilen, **skat**.

**Strategy: Transfer**

Explanation of slang term: Sweetheart seems to be slang here because Sydney is talking to a woman he does not know yet he is suggesting intimacy by calling her sweetheart.

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</table>
| 12 | Peter | You **called** that(A)! It was like a play-by-play(B). That was amazing. **You called that** (A)! | Du så **det**(A). Det var vildt. **Du så det**(A).

---

8 Urbandictionary offers many explanations to the word ‘motherfucker’, but all the explanations suggest the same origin and meaning as the explanation offered.
Communicative situation: Peter is telling Sydney that he was amazed by how Sydney foretold the events that were occurring concerning the man who just ‘cropdusted’.

Strategies: (A) resignation, (B) deletion

Explanation of slang terms:

(A) ‘to call’ can carry many meaning slang-wise. In this connection, to call seems to mean: “To predict something a while before it happens, and then be credited for it.” (Urbandictionary.com).

(B) “relating each event as it occurs” (Merriam Webster). The expression is sports jargon, but used in a slang sense here as it does not refer to a sports event.

| Sydney | There’s an open air in Bel Air that promises to be replete with cougars. | Der er husfremvisning i Bel Air fuld af damer på rov. |

Strategy: Paraphrase

Explanation of slang term: “A Cougar is a female, usually between thirty and fifty years-old, who enjoys the sexual company of younger men” (Urbandictionary.com).

**Scene 2: Peter and his brother Robbie talking in the gym about Peter meeting Sydney**

| Robbie | Why are you being such a chicken shit? He gave you his card. It’s an open invitation. | Din kylling! Kortet var en invitation. |

Strategy: Paraphrase

Explanation of slang term: A coward (Urbandictionary.com)

| Robbie | What are you freaking out about? You went out with those other guys. | Slap dog af. Du har set andre fyre. |

Strategy: Paraphrase

Explanation of slang term (freak out): “1. to shock or disorient someone, 2. to panic, to lose control” (Urbandictionary.com)³


Strategy: (A) Decimation, (B) Paraphrase, (C) Resignation

Explanation of slang terms:

(A) Buddy refers to a friend of someone you do not know the name of.

³ Many different definitions are associated with ‘freak out, all of which to a great extent say the same thing. For the sake of saving space, the most condensed definition is offered in this study.
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(B) Take five – a slang abbreviation referring to "take a five minute break".
(C) Seems to be an ambiguous term. Can relate to having sexual intercourse (Urbandictionary.com), but can also mean to give a massage, allowing for an ambiguity to exist.

| 17 | Lonnie | I got season ticks (A). I’ll catch you on the flip side (B). Here we go... | Jeg har sæsonkort. Vi ses en anden gang. Kom så.

Strategy: (A) Explicitation, (B) Paraphrase
Explanation of slang term: (A) Ticks – abbreviation of tickets. (B) “See you later/ Talk to you soon” (Urbandictionary.com).

| 18 | Peter (to Robbie) | Hey, thanks a lot for hooking me up (A) with Elmo (B) over there. It was a blast (C). | Tak, fordi du førte mig sammen med (A) Elmo (B). Det var kanon (C).

Strategies: A) Paraphrase, (B) Imitation, (C) Paraphrase
Communicative situation: Peter is describing his encounter with Lonnie, a friend of Robbie's that Peter met up with to watch a game of football in hope of becoming friends.
Explanation of slang term:
(A) “1) to get together with someone with the intention of dating or having sexual relations with them. 2) to meet up with someone to hang out. 3) to "hook someone up" means to provide that person with some kind of item or service, often of an illegal nature.” (Urbandictionary.com). In this case, the context suggests that 2) is the right interpretation of the word.
(B) Elmo is a puppet character from the American children’s TV-show, Sesame Street.
(C) A good time.

| 19 | Robbie | What, that guy is cool. | Han er da kanon.

Strategy: Paraphrase
Explanation of term: Cool is a very old slang term that means a lot of things, but mostly indicated that something/someone is good and/or well-liked.

Scene 3: Peter in his office, alone

| 20 | Peter | Get some guts, would you? (A) I got some cheese (B). Give me a break (C) | Tag dig nu sammen (A) Helt ærligt! (C)

Communicative situation: Peter is trying to decide to call Sydney after their first encounter.
Strategies: (A) Paraphrase, (B) Deletion, (C) Paraphrase
Explanation of slang terms:
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(A) A slang synonym for courage. (Urbandictionary.com).

(B) Due to the fact that Peter is not referring to the dairy product cheese, the literal meaning of the word, this suggests a slang use of the word. However, it has been impossible to find a proper explanation as to what Peter means here. Seen in the light of the rest of the context in this segment, ‘cheese’ may be a slang synonym for ‘power’ or ‘courage’, but confirmation of these suggestions has not been found.

(C) “Stop trying to fool or upset or bother me.” (http://dictionary.reference.com)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Female</td>
<td>Hey <strong>Sugar</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Communicative situation: Female co-worker passes by Peter.</td>
</tr>
<tr>
<td></td>
<td>Strategy: Paraphrase</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: Term of endearment used as slang.</td>
<td></td>
</tr>
</tbody>
</table>

**Scene 4 – Peter visits his girlfriend Zooey and her co-workers Denice and Hailey in their store.**

<table>
<thead>
<tr>
<th>22</th>
<th>Denice</th>
<th>Hold on, wait... why are you even imagining us <strong>doing it</strong> anyway?</th>
<th>Hvorfor tænker du på os sådan?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strategy: Paraphrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: “The act of sexual intercourse.” (Urbandictionary.com)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>23</th>
<th>Peter</th>
<th>Well, I just... I don’t drink that much and they (A)pound. They were pounding(B) drinks.</th>
<th>Jeg drikker ikke så meget, og de <strong>tyllede igennem</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strategy: (A)Transfer, (B) Deletion</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: To drink excessively.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>24</th>
<th>Denice</th>
<th>It’s a <strong>man-date</strong>. It’s a <strong>man-date</strong>. This is a <strong>man-date</strong>.</th>
<th>Det er en <strong>mandeaftale</strong>.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strategies: Transfer (Condensation)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: “Two &quot;straight&quot; guys doing something that would be your standard date, eg going to a film, out for a meal.” (Urbandictionary.com)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>25</th>
<th>Peter</th>
<th>Sounds great. All right. <strong>See you in a jif.</strong></th>
<th>Det lyder fint. <strong>Så ses vi på en studs.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strategy: Paraphrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: ‘a jif’ seems to be something Peter makes up on the spot, consequently not a slang term that exists outside of this film.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Scene 5: Peter talking to Robbie on the phone about his first ‘man date’ with Sydney**
Mads Holmsgaard Eriksen

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<table>
<thead>
<tr>
<th>26</th>
<th>Robbie</th>
<th>Dude, no dinner. You don’t want him to get the wrong idea.</th>
<th>Ingen mad. Så misforstår han det.</th>
</tr>
</thead>
</table>

**Strategy: Decimation**

Explanation of slang term: “A word that Americans use to address each other. Particularly stoners [people smoking illegal substances], surfers and skaters”. (Urbandictionary.com).

<table>
<thead>
<tr>
<th>27</th>
<th>Robbie</th>
<th>You don’t wanna get another tongue fucking at the valet stand.</th>
<th>Du skal ikke blive tungepulet igen.</th>
</tr>
</thead>
</table>

**Strategy: Transfer**

Explanation of slang term: Tongue fucking seems to suggest heavy kissing.

<table>
<thead>
<tr>
<th>28</th>
<th>Robbie</th>
<th>Dude, I’m pumped about this. Call me when you get home.</th>
<th>Jeg er helt oppe at køre. Ring, når du kommer hjem.</th>
</tr>
</thead>
</table>

**Strategy: Paraphrase**

Explanation of slang term: “pumped is a feeling of total excitement also known as psyche, amped, rush” (Urbandictionary.com)

**Scene 6: Sydney and Peter meet at a restaurant**

<table>
<thead>
<tr>
<th>29</th>
<th>Sydney (to bartender)</th>
<th>Thank you, bro</th>
<th>Tak skal du have.</th>
</tr>
</thead>
</table>

**Strategy: Decimation**

Explanation of slang term: Bro is an abbreviation of brother. As mentioned in the section on slang, brother is a slang synonym for friend.

<table>
<thead>
<tr>
<th>30</th>
<th>Sydney</th>
<th>Oh man, no lag between the vag</th>
<th>Åh nej. Nul hul mellem hullerne.</th>
</tr>
</thead>
</table>

**Strategy: Dislocation**

Explanation of slang term: “The time period between two relationships. Also used as time between two times having sex.” (Urbandictionary.com)
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31 Sydney No lag time between vaginas. Ingen kussepause.

Strategy: Paraphrase
Explanation of slang term: Lag is online computer-game jargon and refers to the delay of play in the response from one user to another user, due to one of the users having a slower internet connection than the other. (Urbandictionary.com). It clearly has a different meaning in this text.

32 Peter ...the no lag, but it just happened. ...nulhullet, men det skete bare.

Strategy: Dislocation
Explanation of slang term: ’No lag’ plays of the ’no lag time’-sentiment present in segment 30 and 31.

33 Sydney Getting’ it in the tush? At få den i brummeren?

Strategy: Transfer
Explanation of slang term: ’Getting it’: ’It’ refers to a man’s penis. Tush: “rear-end, butt, behind” (Urbandictionary.com)

34 Sydney Oh, no, sorry chief. We’re actually staying for dinner. Beklager du gamle. Vi bliver og spiser.

Communicative situation: Sydney and Peter are eating when a couple asks if they are done at the table. They do not seem to know each other.

Strategy: Paraphrase
Explanation of slang term: “A friend or [acquaintance]; a word used to acknowledge [someone’s] presence” (Urbandictionary.com)

35 Sydney You just seemed like a good dude so I wanted to see if you wanted to grab a beer, that’s all. Du virkede som en flink fyr. Jeg ville bare drikke en øl med dig.

Strategy: Paraphrase
Explanation of slang term: Grab is a slang synonym for 'take' or 'get' (Urbandictionary.com)

36 Peter I got you stored in my iPhin Du står i min iPhin.

Strategy: Imitation
Explanation of slang term: Somewhat homemade slang for Apple’s iPhone.

37 Peter Oh man, I’m golden. Jeg er helt på toppen.

Strategy: Paraphrase

10 Urbandictionary.com contains many explicit definitions and biases towards the words’s implications. For the sake of keeping the register of this study, I have chosen to condense the definitions and render an overall definition on the basis of the aforementioned definitions.
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Explanation of slang term: “Complete, good to go, alright!” (UrbanDictionary.com)

Scene 8: Peter talking to his colleague Tevin about the open house event

<table>
<thead>
<tr>
<th>38</th>
<th>Tevin</th>
<th>Whoomp, there he is! Whoomp, there he is!</th>
<th>Der er han jo!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategy: Resignation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explanation of slang term: “Whoomp! There he is!” is a reference to the song “Whoomp! There it is” by American music group Tag Team. The inclusion of ‘whoomp” suggests that it is meant as slang in this regard.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>39</th>
<th>Tevin</th>
<th>Ass and titties</th>
<th>Røv og pattet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategy: Transfer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explanation of slang term: ‘Ass’ is a synonym of a person's bottom. ‘Titties’ is a synonym of breasts.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>40</th>
<th>Tevin</th>
<th>Uncle. Uncle (A). Hey, how was the open hizzy? (B)</th>
<th>Fint nok...(A) Hvordan gik fremfisningen? (B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communicative situation: Peter has just asked Tevin to stop bothering him.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strategies: A) Resignation, B) Dislocation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explanation of slang terms:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(A) UrbanDictionary lists 15 various definitions of uncle as a slang term within different areas. Due to the communicative situation, the most probable of these definitions is: “Exclamation meaning &quot;I give up&quot;.” (UrbanDictionary.com).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(B) Tevin explains in the film that it means 'open house'.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>41</th>
<th>Tevin</th>
<th>Yeah? Did you flip that bitch yet?</th>
<th>Fik du langet svinet over disken?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategy: Paraphrase</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explanation of slang term: UrbanDictionary lists ‘flip a/the bitch’ to mean to perform an illegal U-turn (UrbanDictionary.com). However, that meaning seems somewhat out of context here.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>42</th>
<th>Tevin</th>
<th>Nibbles? Me no likey nibbles. Peter, can I talk to you as a friend?</th>
<th>Mig ikke li’ nappede. Må jeg sige noget til dig som din ven?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategy: Dislocation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explanation of slang term: “originally from Family Guy\textsuperscript{11}, this is used to express dislike for someone or something unfavourable”.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\textsuperscript{11} An American animated tv-series.
Mads Holmsgaard Eriksen

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<table>
<thead>
<tr>
<th>43</th>
<th>Tevin</th>
<th>Tevin, you got the stake, but I got the sizzle, my nizzle</th>
<th>Du har bøffen, men det er mig, der får grillen op at koge, Åge</th>
</tr>
</thead>
</table>

Strategy: Dislocation
Explanation of slang terms:
'sizzle' means to burn or fry something with a sizzling sound (MW).
nzzle’ is a word coined by the American rapper Snoop Dogg. It is a synonym of the pejorative term 'nigger'. (Urbandictionary.com)

<table>
<thead>
<tr>
<th>44</th>
<th>Tevin</th>
<th>Why don’t we split the listing? Let me wet my beak on this action</th>
<th>Luk mig ind. Lad mig dyppe snabelen.</th>
</tr>
</thead>
</table>

Strategy: Paraphrase
Explanation of slang term: “To muscle in on someone else’s action. To take a piece of the pie” (Urbandictionary.com)

<table>
<thead>
<tr>
<th>45</th>
<th>Tevin</th>
<th>Watch yourself there, big girl</th>
<th>Pas på, bassetøs</th>
</tr>
</thead>
</table>

Communicative situation: Tevin bumps into a female co-worker.

Strategy: Transfer
Explanation of slang term: “An obese woman” (Urbandictionary.com)

Scene 9: Peter talking to Sydney on the phone

<table>
<thead>
<tr>
<th>46</th>
<th>Peter</th>
<th>Working like a dog (special intonation)</th>
<th>Jeg knokler som et svin</th>
</tr>
</thead>
</table>

Strategy: Paraphrase
Explanation of slang term: Peter tries to use a special intonation to make ‘dog’ sound like a slang term.

<table>
<thead>
<tr>
<th>47</th>
<th>Peter</th>
<th>But uh, you know, the usual, the youzzhh stuff</th>
<th>Men det er bare det sædvanlige.</th>
</tr>
</thead>
</table>

Strategy: Explicitation
Explanation of slang term: ‘the youzzz stuff’ is Peter’s attempt to say ‘the usual stuff’ in a hip way.

<table>
<thead>
<tr>
<th>48</th>
<th>Sydney</th>
<th>Yeah, had a nice time, man. Those fish tacos are the tits</th>
<th>Ja, det var hyggeligt. De fisketacoer styrer maks.</th>
</tr>
</thead>
</table>

Strategy: Paraphrase
Explanation of slang term: “when something is really cool and/or desirable.” (Urbandictionary.com)

<table>
<thead>
<tr>
<th>49</th>
<th>Sydney</th>
<th>Yeah, actually I’m gonna take my puggle</th>
<th>Jeg går ud med hunden på</th>
</tr>
</thead>
</table>

---

12 The term is not slang as such, but plays a role in the slang use. This will be commented upon later in the paper.
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<table>
<thead>
<tr>
<th>for a little jaunt on the Venice boardwalk</th>
<th>strandpromaden.</th>
</tr>
</thead>
</table>

**Strategy:** Paraphrase

**Explanation of slang term:** “A puggle is a dog that is a cross breed between a pug and a beagle” (Urbandictionary.com)

<table>
<thead>
<tr>
<th>Peter</th>
<th>All right. <strong>Laters on the menjay.</strong></th>
<th><strong>Vi sås, du gumle.</strong></th>
</tr>
</thead>
</table>

**Strategy:** Paraphrase

**Explanation of slang term ‘Laters on the menjay’ is Peter’s awkward way of saying goodbye. Does not appear on Urbandictionary.**

Scene 10: Sydney and Peter walking on the beach boardwalk

<table>
<thead>
<tr>
<th>Peter</th>
<th>Tevin is a total <strong>cheeseball</strong>, he markets himself like crazy</th>
<th>Tevin er <strong>totalt klam</strong>, men han kører benhård pr.</th>
</tr>
</thead>
</table>

**Strategy:** Paraphrase

**Explanation of slang term:** “A person who often says corny things at the wrong times, thinking they are funny and cool.” (Urbandictionary.com)

<table>
<thead>
<tr>
<th>Sydney</th>
<th>You gotta <strong>scrab(A)</strong> that word from your <strong>vocab(B)</strong></th>
<th>Du må <strong>stryge</strong> det ord af dit <strong>ordforråd</strong></th>
</tr>
</thead>
</table>

**Strategy:** Explicitation

**Explanation of slang terms:**

(A) **to scratch someone or something using ones nails so it really hurts** (Urbandictionary.com)

(B) **Slang for vocabulary or gift of speech. Having a strong vernacular. It's origins might come from an old Fugees song called "Vocab".** (Urbandictionary.com)

<table>
<thead>
<tr>
<th>Sydney</th>
<th>You mind your own <strong>fuck hole</strong></th>
<th>Pas dit eget <strong>torpulede båthul</strong></th>
</tr>
</thead>
</table>

**Strategy:** Paraphrase

**Explanation of slang term:** Can mean a variety of things, all relating to the act of intercourse.

<table>
<thead>
<tr>
<th>Male runner</th>
<th>What the fuck? <strong>Psycho.</strong></th>
<th>Hvad helvede?! <strong>Psykopat.</strong></th>
</tr>
</thead>
</table>

**Communicative situation:** Sydney agitates a male runner when he lets his dog defecate in the middle of the street and refuses to clean up afterwards.

**Strategy:** Explicitation

**Explanation of slang term:** Psycho, abbreviation of psychopath.

<table>
<thead>
<tr>
<th>Sydney</th>
<th>If you don’t yell, I’m gonna <strong>punch you in your stomach.</strong></th>
<th>Råb, ellers får du en <strong>mavepuster.</strong></th>
</tr>
</thead>
</table>
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Strategies: Paraphrase
Explanation of slang term: No slang in the ST, but ‘mavepuster’ in the TT is slang.

Scene 11: Peter and Sydney go to Sydney’s house

<table>
<thead>
<tr>
<th></th>
<th>Peter</th>
<th>Sydney</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>Coolness.</td>
<td>Fedest.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strategy: Paraphrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: “Showing approval. Something that is favored.” (Urbandictionary.com)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>Now let’s check out (A) the piece de resistance(B), bitch(C)</td>
<td>Se så (A) prikken over i’et(B).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strategies: (A) Paraphrase, (B) Paraphrase, (C) Decimation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(A) To find out if one is pretty, to determine certain desired characteristics.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(B) “noun: the last bit of food left on a plate because everyone wants to be polite.” (Urbandictionary.com)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(C) Carries many meanings, all of which in their slang meaning are negative and impertinent.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Holy fuck!</td>
<td>Kors i røven!</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strategies: Paraphrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: “something that is amazing and/or stupid.” (Urbandictionary.com)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>Fotografas</td>
<td>Fotografas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strategy: Imitation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: Made up term in the film, adding a Spanish pronunciation to the word ‘photograph’.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>I’ll snake (A) a brew (B)</td>
<td>Jeg vil godt nappe (A) en øl (B)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strategy: (A) + (B) Paraphrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(A) A slang synonym of to grab.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(B) A beer. (Urbandictionary.com)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>Put on some tunes.</td>
<td>Sæt noget musik på</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strategy: Paraphrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explanation of slang term: “Songs or music that can be on any format such as radio, tape, or cd.” (Urbandictionary.com)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>I was a late bloomer.</td>
<td>Ja, jeg var sent på den.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strategy: Paraphrase</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang

<table>
<thead>
<tr>
<th>Scene</th>
<th>Character(s)</th>
<th>Dialogue</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>63</td>
<td>Peter</td>
<td>Come and take a load off, bud</td>
<td>Kom og sæt dig.</td>
</tr>
<tr>
<td>64</td>
<td>Sydney</td>
<td>Pop a squizz nut</td>
<td>Slå røven i sædet.</td>
</tr>
<tr>
<td>65</td>
<td>Sydney</td>
<td>Oh, that is where I jerk off.</td>
<td>Det er der, jeg onanerer.</td>
</tr>
<tr>
<td>66</td>
<td>Sydney</td>
<td>Peter, this is the man cave. There are no women allowed in here.</td>
<td>Det her er mandehulen. Der er adgang forbudt for kvinder.</td>
</tr>
<tr>
<td>67</td>
<td>Sydney</td>
<td>I have a jerk off-station for God’s sakes. Sit down, man.</td>
<td>Jeg har en gokkebase, for fanden. Sid ned, mand.</td>
</tr>
<tr>
<td>68</td>
<td>Sydney</td>
<td>That is sick!</td>
<td>Det er perverst!</td>
</tr>
<tr>
<td>69</td>
<td>Sydney</td>
<td>She heard you say you jacked off (A) to her picture, sicko (B)</td>
<td>Hun hørte, du gokker den af til hendes billede, psykoviggo</td>
</tr>
</tbody>
</table>

Explanation of slang term: “a teenager of ages 16-18 who is still in the early phases of Puberty” (Urbandictionary.com)

Explanation of slang term: “to sit down and/or relax” (Urbandictionary.com)

Explanation of slang term: “A room, space, corner or area of a dwelling that is specifically reserved for a male person to be in a solitary condition, away from the rest of the household in order to work, play, involve himself in certain hobbies, activities without interruption. This area is usually decorated by the male that uses it without interference from any female influence.” (Urbandictionary.com)

Explanation of slang term: “To masturbate by rubbing the penis”. (Urbandictionary.com)

13 Despite searching the internet for an explanation of the term, it has not been possible to find any suitable explanation of this term. Urbandictionary.com settles on mentioning that the expression originates from this film and does not offer an explanation.
Mads Holmsgaard Eriksen
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang

(A) As explained in segment 65.
(B) “A person that has mental problems. A person that is sick or has a polluted mind.”
(Urbandictionary.com)

<table>
<thead>
<tr>
<th>No.</th>
<th>Character</th>
<th>Dialogue</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>70</td>
<td>Peter</td>
<td>Good, yeah. I’m over here at Sidney’s. We are just chillaxing.</td>
<td>Fint. Jeg er ovre hos Sydney. Vi tager en slapper.</td>
</tr>
</tbody>
</table>

Strategy: Paraphrase
Explanation of slang term: “A mixture between the terms "chill out" and "relax". (Urbandictionary.com)

<table>
<thead>
<tr>
<th>No.</th>
<th>Character</th>
<th>Dialogue</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>71</td>
<td>Peter</td>
<td>We’re in the chill station</td>
<td>Vi dvasker ud</td>
</tr>
</tbody>
</table>

Strategy: Paraphrase
Explanation of slang term: A place where you “chill out” (inferred from context)

<table>
<thead>
<tr>
<th>No.</th>
<th>Character</th>
<th>Dialogue</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>72</td>
<td>Peter</td>
<td>Yeah, I’m kind of playing hooky from work.</td>
<td>Ja, jeg småpjækker lidt.</td>
</tr>
</tbody>
</table>

Strategy: Paraphrase
Explanation of slang term: “to avoid going to work or school without an excuse” (Urbandictionary.com)

<table>
<thead>
<tr>
<th>No.</th>
<th>Character</th>
<th>Dialogue</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>73</td>
<td>Sydney</td>
<td>Why did you tell her you bailed from work?</td>
<td>Hvorfor fortalte du, at du pjækker?</td>
</tr>
</tbody>
</table>

Strategy: Paraphrase
Explanation of slang term: To leave. (Urbandictionary.com).

<table>
<thead>
<tr>
<th>No.</th>
<th>Character</th>
<th>Dialogue</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>74</td>
<td>Sydney</td>
<td>Have you told Zooey that you jacked off to her picture last weekend?</td>
<td>Har du fortalt Zooey, at du spillede den af til hende?</td>
</tr>
</tbody>
</table>

Strategy: Transfer
Explanation of slang term: As explained in segment 65.

<table>
<thead>
<tr>
<th>No.</th>
<th>Character</th>
<th>Dialogue</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>75</td>
<td>Sidney</td>
<td>But if I got to narrow it down to one, I guess I’d say I’m an axe man.</td>
<td>Men hvis jeg skal vælge, er jeg mest til spaden.</td>
</tr>
</tbody>
</table>

Strategy: Paraphrase
Explanation of slang term: “A guitar, usually [electric].” (Urbandictionary.com).

<table>
<thead>
<tr>
<th>No.</th>
<th>Character</th>
<th>Dialogue</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>76</td>
<td>Peter</td>
<td>I used to slap the bass in the highschool jazzband</td>
<td>Jeg spillede den onde bass i gymnasiet jazzorkester.</td>
</tr>
</tbody>
</table>

Strategy: Paraphrase
Explanation of slang term: ‘Slap some bass’ means: “a slang way to tell someone you play the bass guitar”

14 Chill out = “Shut up, relax, calm down” (Urbandictionary.com).
Mads Holmsgaard Eriksen
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<table>
<thead>
<tr>
<th>(Urbandictionary.com)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>77</strong> Peter</td>
</tr>
</tbody>
</table>

**Strategy: Dislocation**

Explanation of slang term: Totes: “Short for "totally" (Urbandictionary.com). Macgotes seems to be a rhyming word made up on the spot by Peter.

| **78** Peter | You know, I guess I should **hit it to it**... | Nå, jeg må hellere se **at tage en smutter** |

**Strategy: Paraphrase**

Explanation of slang term: ‘to hit it’ means to leave (Urbandictionary.com). ‘Hit it to it’ seems to be a speech error.

| **79** Peter | Thanks a lot. It was **a good hang. Sweet, sweet hanging.** | Tak for i dag. **Det var hyggeligt. Totalt hyggeligt.** |

**Strategy: Paraphrase**

Explanation of slang term (a hang/to hang): “short for "hang out" (Urbandictionary.com)

| **80** Peter | That’s a **lame** nickname. | Det er et **tamt** kælenavn. |

**Strategy: Paraphrase**

Explanation of slang term: “1. A person, thing, or group that is not cool, tending to be unoriginal. Often marked by the fact that it is out of touch with current trends.” (Urbandictionary.com).

**7.1. Determining what constitutes slang in the TT**

Previously in this study, I have presented and argued where the sources which helped me explain/determine the meaning of a slang word/expression in the source language were found and I presented Urbandictionary.com as my primary source for definitions of slang terms and subjected the words to the slang criteria set forth by Dumas & Lighter. However, in order to establish that slang is also present in the Danish TT, I have had to look at every word in the TT and compare the contents of the TT with the ST contents because we do not have a Danish equivalent of Urbandictionary.com of the same magnitude yet. Instead, what I did was to compare the translated words and expressions found in the TT with Dumas’ and Lighter’s criteria for determining slang because I could not rely on my own perception of which words are slang and which are not. Instead, I subjected every slang word or expression to the Dumas & Lighter criteria and saw whether they fit within at least two of the criteria such as they propose.

15 [http://www.slangster.dk](http://www.slangster.dk) is a relatively new Danish website with a slang dictionary that appears to be a Danish equivalent of Urbandictionary.com. However, the website is new and does not contain that many new words yet.
Mads Holmsgaard Eriksen
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang

7.2. Results and discussion of the analysis of the microstrategies
The results of the analysis are shown in Table II:

Table II: Table of results from the found subtitling strategies according to Gottlieb’s typology

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Number of observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explicitation</td>
<td>6</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>54</td>
</tr>
<tr>
<td>Transfer</td>
<td>12</td>
</tr>
<tr>
<td>Imitation</td>
<td>3</td>
</tr>
<tr>
<td>Transposition</td>
<td>0</td>
</tr>
<tr>
<td>Dislocation</td>
<td>6</td>
</tr>
<tr>
<td>Condensation</td>
<td>0</td>
</tr>
<tr>
<td>Decimation</td>
<td>4</td>
</tr>
<tr>
<td>Deletion</td>
<td>4</td>
</tr>
<tr>
<td>Resignation</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total number of observations</strong></td>
<td><strong>94</strong></td>
</tr>
</tbody>
</table>

Table II shows us the spread of the various subtitling strategies applied to the ST-dialogue of the data material. As can be seen in Table II, a total of 94 observations of slang were subjected to the subtitling strategies proposed by Henrik Gottlieb in the 80 subtitle segments. We see that paraphrase is the predominant subtitle strategy with a total of 54 observations while transfer is the second-most used strategy with 12 observations. Condensation and transcription are not found in the analysis. In Gottlieb’s own study of the subtitles applied to Young Frankenstein which is used as the basis for the justification of the validity of his proposed strategies, transfer and paraphrase are also the two prevailing strategies employed, but in that case, transfer is by far the most frequently used strategy. (Gottlieb 1994: 79).

The difference between the results of Gottlieb’s case study and the results of my own analysis should not come as a surprise, however, since Gottlieb’s analysis of Young Frankenstein covers all types of language (spoken, written, standard language, slang, jargon, etc.) present in the entire film whereas my analysis focuses specifically on the subtitling of slang in dialogue, which may have caused problems for the subtitler. For now, we will settle on that the results presented in Table II which was based on a review of 80...
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang segments of ST-dialogue and TT-subtitles, containing a total of 94 strategies to translate the use of slang show us that paraphrase is the most applied subtitle strategy, followed by transfer. What this means for the transfer of the use of slang, I will comment on further in the analysis.

8. Analysis of the chosen microstrategies

The aim of this section is to answer the main research question of this study: ‘Does the subtitler’s chosen strategies maintain the use of slang in the target text?’

In order to answer this question, I will go through the segments of analysis presented in section 7 and explain whether the chosen strategy can transfer the use of slang or not. First, I focus on paraphrase since paraphrase is the by far most dominant subtitling strategy in connection with the analysis of the segments with slang in the analysis in section 7. After presenting examples of segments subjected to paraphrase and discussing paraphrase’s impact on the use of slang, I will present the other strategies with examples in which the other strategies are present.

8.1. Paraphrase

The fact that paraphrase is so overwhelmingly the most applied strategy in connection with the subtitles analysed in the data material is a cause for consideration. This is mostly because Gottlieb says that paraphrase is a strategy employed to ensure that you achieve an unchanged function in the TT through the means of a significantly changed form (Ibid: 82). The question is, however, what constitutes a significantly changed form? If we look at the examples from the subtitles from Young Frankenstein provided by Gottlieb (Ibid 82:84), it can e.g. refer to a variety of things such as a change of word classes (examples 136-137-138), addition of register specific elements (084), preposition of a word (770) or a modifier (180) and more. Since all these changes to the ST-contents constitute what Gottlieb refers to as a ‘paraphrase’-strategy applied to the TT subtitle, paraphrase seems like somewhat of an umbrella term for the many different types of possible changes, ultimately making the broadness of the use of paraphrase rather great compared to the other strategies that all seem somewhat more specific in their definitions.

When looking at the use of slang, paraphrase may pose a threat to the transfer of the use of slang. As we determined previously, the use of slang is to pull the register used between people towards informality, the use of slang shows the speaker’s attitude, it establishes group relations and opposes standard language. The question arises whether the same outcome is achieved in the TT if you paraphrase ST contents and present a neutral term in the TT compared to if you paraphrase slang from the ST into alternate slang term in the TT or if the TT translation contains slang which was absent in the ST? These three scenarios of effects on the use of slang suggest that paraphrase can achieve three different outcomes in the TT:
The first type of paraphrase provides the TT with an explanatory translation of the ST contents, but removes the use of slang of the ST which may remove the speaker’s attitude.

The second type of paraphrase provides the TT with equal use of slang, consequently conveying the speaker’s slang more overtly and decreasing the chance of a losing of the conveyance of the speaker’s attitude embedded in the slang in the process.

The third type of paraphrase adds slang to the TT which is not found in the ST.

While all three types of the paraphrase strategy ultimately render the meaning of the speaker’s words in the TT, the speaker’s attitude embedded in the slang is either subjected to a paraphrase that offers:

- An equivalent use of slang in the TT which may achieve the same effect in the TT.
- The slang term is neutralised in the TT.
- The TT has an added a use of slang not found in the ST, adding slang attitude to the speaker.

Gottlieb’s typology does not highlight these differences in the outcome of applying paraphrase which essentially highlights that paraphrase is a strategy that is so broad in its definition that it can have too many outcomes. When looking at the other strategies presented by Gottlieb, dislocation does look close to fitting the description of paraphrase with slang transfer. However, Gottlieb’s own definition of dislocation highlights that dislocation used in relation to recreate the effect of lyrics, rhymes and metaphorical language, restricting me from proposing this strategy as the term to cover paraphrase with slang transfer. Additionally, example (143) from Gottlieb’s own case study indicates that replacing one slang term in the ST with another in the TT sorts under his categorisation of paraphrase (Gottlieb 1994: 82).

For the sake of showing differentiation between the three outcomes of applying paraphrase, I have chosen to name the three outcomes paraphrase with slang transfer, paraphrase with slang neutralisation and paraphrase with added use of slang, respectively. As the first two of these types of paraphrase are the dominating outcomes, these will carry the most weight in the analysis. In the following, I will be illustrating the difference between these two outcomes, commenting on ten examples of either type of paraphrase. The third type of paraphrase will be commented on subsequently.

8.1.1. Examples of paraphrase with slang transfer

| Sydney | That’s a fucking fart | Han pruttede krafteddeme. |
Mads Holmsgaard Eriksen
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang

The subtitler paraphrases the emphatic adjective ‘fucking’ into the equally emphatic adverb ‘krafteddeme’. The strategy is necessary because the whole sentence is paraphrased, changing the subject from inpersonal to personal. The paraphrase maintains the use of slang of the ST in the TT because ‘krafteddeme’ in the TT should convey the same emphatic use of slang as ‘fucking’ does in the ST.

<table>
<thead>
<tr>
<th>14</th>
<th>Robbie</th>
<th>Why are you being such a chicken shit?</th>
<th>Din kylling! Kortet var en invitation.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>He gave you his card. It’s an open invitation.</td>
<td></td>
</tr>
</tbody>
</table>

In this case, the sentence including the slang world is paraphrased from a question in the ST into an exclamative in the TT. The slang expression ‘chicken shit’ is translated into ‘kylling’ in the TT, maintaining the use of slang of the ST in the TT.

<table>
<thead>
<tr>
<th>25</th>
<th>Peter</th>
<th>Sounds great. All right. See you in a jif.</th>
<th>Det lyder fint. Så ses vi på en studs.</th>
</tr>
</thead>
</table>

The subtitler faces an expression that seems made up for the film, and, consequently, must infer what is meant in the context. ‘a jif’ obviously makes no sense in English (Urbandictionary does suggest the term jiffy/in a jiffy, which means a split of second, and what is probably what Peter ought to have said). In order to capture the same nonsensical slang used in the ST, the subtitler paraphrases ‘jif’ into studs. Even if ‘studs’ is a normal Danish word, ’ses på en studs’ is not a common idiom, and should achieve the same awkward use of slang in the TT.

<table>
<thead>
<tr>
<th>28</th>
<th>Robbie</th>
<th>Dude, I’m pumped about this. Call me when you get home.</th>
<th>Jeg er helt oppe at køre. Ring, når du kommer hjem.</th>
</tr>
</thead>
</table>

The subtitles paraphrases ‘pumped’ into ‘helt oppe at køre’ which seems to be the adequate translation of the term, cf. the above-mentioned explanation of the term. ‘At være oppe at køre’ may be regarded as slang in Danish, thus creating a similar use of slang in the TT as in the ST.

<table>
<thead>
<tr>
<th>37</th>
<th>Peter</th>
<th>Oh man, I’m golden.</th>
<th>Jeg er helt på toppen.</th>
</tr>
</thead>
</table>
Mads Holmsgaard Eriksen
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang

The slang expression ‘to be golden’ is paraphrased into ‘at være helt på toppen’ which seems to be a Danish equivalent carrying the same meaning. This should create an equal use of slang in the TT because the slang contents are transferred from ST to TT.

<table>
<thead>
<tr>
<th>41</th>
<th>Tevin</th>
<th>Yeah? Did you flip that bitch yet?</th>
<th>Fik du langet svinet over disken?</th>
</tr>
</thead>
</table>

Communicative situation: Tevin and Peter are talking about a house that Peter is contracted to sell. From a contextual point of view, it is not difficult to infer that Tevin uses ‘flip the bitch’ as his slang synonym for ‘selling the house’. The TT translation of this is ‘lange svinet over disken’. This creates similarities between the ST and TT contents because ‘bitch’ is translated into ‘svin’ and ‘flip’ is translated into ‘lange over disken’. This establishes a similar use of slang in the TT.

<table>
<thead>
<tr>
<th>48</th>
<th>Sydney</th>
<th>Yeah, had a nice time, man. Those fish tacos are the tits</th>
<th>Ja, det var hyggeligt. De fisketacoer styrer maks.</th>
</tr>
</thead>
</table>

The slang noun ‘the tits’ is translated into the slang verbal structure ‘styrer maks’. The slang contents of the ST are transferred into the TT, maintaining the use of slang.

<table>
<thead>
<tr>
<th>56</th>
<th>Peter</th>
<th>Coolness.</th>
<th>Fedest.</th>
</tr>
</thead>
</table>

The slang term ‘coolness’ is paraphrased into ‘fedest’ which substitutes one slang word with another with the same connotations, transferring the use of slang from the ST to the TT.

Interestingly enough, the subtitler refrains from transferring the word from English into Danish, because ‘cool’ and ‘coolness’ are very known and used on Danish websites (A Google search on ‘Coolness’ on Danish websites with Danish content gave 10,900 hits).

<table>
<thead>
<tr>
<th>57</th>
<th>Sydney</th>
<th>Now let’s check out the piece de resistance, bitch</th>
<th>Se så prikken over i’et.</th>
</tr>
</thead>
</table>

‘Piece de resistance’ is paraphrased into ‘prikken over i’et’, which is normally an idiom, but seems to carry a slang meaning here. According to the description of how this French loan word works in a slang context, it seems to be a difficult word to translate. According to Merriam Webster, piece de resistance can also mean...
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang “an outstanding item” (http://www.merriam-webster.com/dictionary/piece%20de%20resistance). This sets up the chance for prikken over i’et to work as a slang equivalent to ‘piece de resistance’, transferring the use of slang of the ST into the TT.

| 70 | Peter       | Good, yeah. I’m over here at Sidney’s. We are just chillaxing. | Fint. Jeg er ovre hos Sydney. Vi tager en slapper. |

The slang term ‘chillaxing’ is paraphrased into ‘tage en slapper’. This preserves the slang element of the ST in the TT and transfers the use of slang from the ST into the TT.

Comments: Paraphrase with slang transfer paraphrases one slang term in the ST into another slang term in the TT. The result is that the use of slang in the ST is also present in the TT.

8.1.2. Examples of paraphrase with slang neutralisation:

| 3  | Sydney    | You’re wasting your time with that couple... just FYI | Du spilder altså tiden på det par. |

The acronym FYI in the TT is paraphrased into the Danish adverb ‘altså’. Obviously, ‘altså’ is a quite standard term in Danish and carries no trace of slang. Consequently, the use of slang in the ST is not transferred to the TT which instead focuses on rendering the function of the ST-contents.

It also seems difficult to maintain the slang here as Danish to my knowledge does not carry any equivalent term. Additionally, using the explicitation strategy with the aim to write ‘Bare lige så du ved det’ may be too much text for the subtitle to be able to keep up with the dialogue on-screen.

| 8  | Sydney    | Fart... Boom. That’s a fart motherfucker. | Prut(A). Han pruttede(B). |

The subtitler has chosen not to translate ‘motherfucker’, which, of course, is an insulting and impertinent term that conveys the attitude of the speaker towards the person this is directed to. As it is present in the ST, and therefore shows the speaker’s attitude, it would make sense to use the same style of language in the TT. Instead, Sydney’s attitude is neutralised as ‘motherfucker’ seems to be too much text for the subtitle to be able to keep up with the dialogue on-screen.

16 However, this does not mean that the slang in the TT necessarily is a semantically adequate translation of the ST-slang term.
Mads Holmsgaard Eriksen

Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang paraphrased into 'han', removing any traces of the use of slang in the TT, also changing the noun ‘fart’ into the verb ‘pruttede’, rearranging the entire sentence structure. The segment of dialogue is short, so there seems to no formal constraints to the translation of this segment.

A suggested translation could be: “Prut…boom! Det var en prut, narrøv”. This keeps the wording of the ST and stays within the formal constraints. Of course, the semantic difference between ‘motherfucker’ and ‘narrøv’ is certainly debatable, but should to some extent imply the same negative attitude.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As can be seen in the explanation of the slang expression further up, 'catch you on the flipside' is another way of saying 'see you soon' in English. The subtitler has chosen to paraphrase this into ‘vi ses en anden gang’, removing all traces of the use of slang in the TT, however rendering the meaning of the speaker’s expression using standard language. The slang is explained, but not kept. The chosen strategy suggests that the subtitler has been unable to find a suitable equivalent slang term in Danish.

<table>
<thead>
<tr>
<th></th>
<th>Peter (to Robbie)</th>
<th>Hey, thanks a lot for hooking me up with Elmo over there. It was a blast.</th>
<th>Tak, fordi du førte mig sammen med Elmo. Det var kanon.</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The subtitler translates and paraphrases ‘hooking me up’ into ‘førte mig sammen’. Once again, the TT provides an explanation of the ST contents, but removes all the traces of the use of slang in the TT. Like in example 17, the choice of strategy suggests that the subtitler has been unable to find a suitable equivalent slang term in Danish.

<table>
<thead>
<tr>
<th></th>
<th>Sydney</th>
<th>Yeah, actually I’m gonna take my puggle for a little jaunt on the Venice boardwalk</th>
<th>Jeg går ud med hunden på strandpromenaden.</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In this case, the subtitler chooses to translate 'my puggle' into 'hunden', paraphrasing the slang term from the ST into a standard language word in the TT, which removes the use of slang of the ST contents from the TT.
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While the whole sentence seems subjected to condensation, the paraphrasing of the slang term seems a necessary solution possibly because the slang term puggle would carry no meaning in the Danish TT. Paraphrasing it into 'vovse', ‘køter’ or similar slang term for 'hund' could embed the TT with a sentiment not found in the ST.

| 57 | Sydney | Now let’s check out the piece de resistance, bitch | Se så prikken over i’et. |

‘Check out’ is paraphrased into ‘se så’ which seems to remove the slang element of the ST and instead renders the words of the speaker in standard language. An alternate translation could be 'tjek ud', which is a direct translation and transfer from English into Danish, but seems to be used in Danish too. See e.g. http://www.jv.dk/artikel/454568:Sport--EfB-tjekkede-tjekke-ud. This would preserve the ST use of slang in the TT.

| 63 | Peter | Come and take a load off, bud | Kom og sæt dig. |

In this segment, the slang expression ‘take a load off’ in the ST is paraphrased into 'kom og sæt dig' which removes all traces of the use of slang in the TT. Since the ST dialogue is rather short and does not exceed the character limitation constraint, it is puzzling that the translator has chosen this somewhat vague translation which does convey some of the meaning of the ST, but does not transfer the use of slang. An alternate translation that would keep the tone of the ST might be: Sæt dig og tag en slapper”. This could preserve the use of slang in the TT.

| 65 | Sydney | Oh, that is where I jerk off. | Det er der, jeg onanerer. |

The slang expression ‘jerk off’ is paraphrased into the standard language word, ‘onanerer’. This removes the use of slang of the ST in the TT.

The translator may have been afraid to translate this into something impertinent in Danish, because the chosen translation certainly belongs on a different register than that which is used in the ST\textsuperscript{17}.

\textsuperscript{17} Of course, one could argue that a conversation such as this would not be found in registers that did not imply a high degree of informality.
In this segment, the word ‘sick’ does not function as a synonym of ‘ill’. Instead, sick is used in a slang sense in which it denotes that something is ‘disgusting’. In the TT, ‘sick’ is paraphrased into ‘perverst’, changing the slang of the ST into standard language in the TT. The ST’s use of slang is then removed.

This final example also shows a paraphrase from the slang expression 'playing hooky from work’ in the ST to the more neutral ‘småpjække lidt’ which provides an explanatory translation of the ST item. ‘Småpjække’ does not really seem like a slang term even if the prefix ‘små-’ is added, so once again the slang element is removed in the TT.

**Comments:** Paraphrase with neutralisation removes the traces of the use of slang in the TT and focuses on providing an explanatory translation of the ST contents. The slang words and expressions are paraphrased into standard language, ultimately creating a different register for the speech, as the colloquial and informal language is substituted with more neutral language.

### 8.1.3. Paraphrase with added use of slang

Since this study and its research questions are concerned with the transfer of use of slang from ST to TT, the area of adding a use of slang in the TT that is not in the ST is not encompassed by the research questions. However, I will briefly comment upon the one and only example found of slang that cannot be placed in either of the other two categories.

The subtitler chooses to render the speaker’s words ‘punch you in your stomach’ as ‘mavepuster’ which should fit within the criteria set forth by Dumas & Lighter. While saying ‘punch you in your stomach’ certainly shows the speaker’s attitude, Sydney does not use slang to convey his message in this segment and a non-existent slang ‘element’ is added in the TT. The reason for the choice to use ‘mavepuster’ may be
8.1.4. **Summing up the outcome of applying paraphrase**

The necessity for a distinction between paraphrase with slang transfer and paraphrase with slang neutralisation should become evident, because they produce two different outcomes:

- The use of slang is transferred and maintained from the ST into the TT.
- The use of slang is not transferred and not maintained from the ST into the TT.

Furthermore, as argued above, there are no other strategies described in Gottlieb's typology that accounts for a significant change in form in order to achieve the same function besides paraphrase. The rest of the strategies have a different focus in the translation process.

Let us, then, look at the other subtitling strategies and see what influence the other strategies have on the transfer of the use of slang from the ST to the TT. Since paraphrase can achieve three different outcomes, with two of these outcomes relevant for the research question, it is interesting to see what the outcome is of applying the other strategies to the ST. The research quickly showed that the other strategies can achieve the same two outcomes: Either the use of slang is transferred and maintained in the TT or it is neutralised and not maintained in the TT. The strategies presented have been grouped according to whether they transfer and maintain the use of slang from the ST into the TT or if they do not transfer and maintain the use of slang from the ST into the TT.

### 8.2. Strategies that transfer and maintain the use of slang into the TT

The strategies presented here all seem to transfer the use of slang of the ST into the TT so the use of slang is maintained. The strategies are transfer, dislocation and imitation. Due to the limit number of available strategies, I present three examples of each strategy.

#### 8.2.1. Examples of Transfer

Transfer is a strategy employed when the contents of the ST can be transferred directly into the TT. (Gottlieb 1994: 84). This should entail that the slang contents of the ST should be present in the TT.
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The transfer from ST to TT seems to have been relatively easy here. The subtitler has chosen to translate ‘tush’ into ‘brummeren’ which transfers the use of slang from the ST to the TT. It could, however, be discussed whether the chosen translation is appropriate. While ‘brummeren’ certainly is a slang word for ‘numse’ in Danish, it seems to be a somewhat impertinent word while ‘tush’ seems to be a lot more neutral, cf. the definition given of ‘tush’ in the analysis above. Consequently, this transfer may convey a stronger attitude in the TT than in the ST. A more neutral Danish term like ‘bag’ could be used in the event of avoiding changing the register.

<table>
<thead>
<tr>
<th>39</th>
<th>Tevin</th>
<th>Ass and titties</th>
<th>Røv og patter</th>
</tr>
</thead>
</table>

This translation is quite straightforward. Ass and titties is translated into røv og patter, keeping the same use of slang in the TT as present in the ST.

<table>
<thead>
<tr>
<th>66</th>
<th>Sydney</th>
<th>This is the man cave. There are no women allowed in here.</th>
<th>Det her er mandehulen. Der er adgang forbudt for kvinder.</th>
</tr>
</thead>
</table>

The subtitler chooses to translate 'man cave' into 'mandehulen'. The transfer of the use of slang in the ST is also found in the TT.

Comments: Transfer seems to be the simplest way of transferring the use of slang from the ST to the TT. However, as can be seen in segment 33, the subtitler must be careful that the chosen TT term uses the same register as the ST term when transferring the slang contents.

8.2.2. Examples of Dislocation

The idea of using dislocation is to create a similar expression but with different contents, especially in connection with metaphorical language and song lyrics where rhyme can be present (Gottlieb 1994: 75, 86). This should mean that the use of slang of the ST is also present in the TT.

<table>
<thead>
<tr>
<th>30</th>
<th>Sydney</th>
<th>Oh man, no lag between the vag</th>
<th>Åh nej. Nul hul mellem hullerne.</th>
</tr>
</thead>
</table>
In this segment, Sydney makes the words lag (which is normally pronounced with a hard g) and vag (short for vagina) rhyme. In the TT, the rhyme is not kept, but the subtitler changes the rhyme into homonyms 'hul' and 'hullerne' which substitutes the ‘lag’ and ‘vag’ that constituted the rhyme of the ST. The result is that the use of slang from the ST seems transferred to the TT through the change from rhyme to homonymy.

40 Tevin Uncle. Uncle. Hey, how was the open hizzy?

43 Tevin Peter, you got the stake, but I got the sizzle, my nizzle

In this segment, the strange pronunciation of 'house' that is turned into 'hizzy' to achieve a use of slang is shown in the TT as 'fremfisningen'. The dislocation strategy here is used in the attempt to recreate the same odd pronunciation of a standard language word ‘fremvisning’ with ‘fremfisningen’, transferring the use of slang of the ST into the TT.

The whole segment is really interesting due to the fact that it includes both figurative language (drawing a parallel between selling a house and barbecuing a stake) and a rhyme: ‘sizzle-nizzle’ and ‘koge-Åge’. The subtitler tries to keep the rhyme by translating ‘sizzle-my nizzle’ with ‘koge-Åge’. Obviously, the rhyming part is recreated in the TT through the new rhyme, indicating that the subtitler has tried to keep the use of slang of the ST in the TT. However, translating a race-related slang term as ‘nizzle’ into a Danish proper name ‘Åge’ for the sake of maintaining the rhyme is a potential threat to the understanding of the segment. After all, why would someone in an English-speaking film all of a sudden address someone with a clearly Danish sounding proper name? Also, Tevin does, in fact, address Peter with his real name in the ST. Instead, the transfer of the use of slang is achieved through the rewording of 'sizzle' which is translated 'få grillen op at koge', since we know that you do not make a grill boil, but you heat it up. The result of dislocation is a somewhat confusing subtitle that keeps the figurative speech and the rhyme, but also ensures the transfer of the slang content through the means of shifting the focus of the slang word nizzle in the ST to the translation of sizzle which is translated into the Danish slang expression 'få grillen op at koge'.
Comments: Dislocation is used to recreate the use of slang in the ST in the TT. This is done through a creative rendition in the TT of the rhyme or play on words present in the ST.

8.2.2. Examples of Imitation

Imitation is used when a proper noun or a greeting from the ST is transferred directly from ST to TT. This should mean that imitation transfers the use of slang from the ST to the TT.

| 18 | Peter | Hey, thanks a lot for hooking me up with Elmo over there. It was a blast. | Tak, fordi du førte mig sammen med Elmo. Det var kanon. |

The slang term, Peter referring to Robbie’s friend Lonnie as Elmo, is transferred directly into the TT, preserving the use of slang. However, one could, of course, wonder whether this cultural reference to an American TV-show will also make sense with the TT-audience.

| 36 | Peter | I got you stored in my iPhin | Du står i min iPhin. |

iPhin, Peter’s homemade slang term for the Apple iPhone is transferred directly into the TT. The use of slang of the ST term is then preserved in the TT.

| 59 | Peter | Fotografas | Fotografas |

The slang term fotografas which tries to emulate a Spanish pronunciation of the English word is transferred directly into the TT. The use of slang is then preserved in the TT.

Comments: Imitation transfers the contents of the ST directly into the TT. The use of slang is transferred to the TT as no change occurs between the ST and TT.

8.3. Strategies that do not maintain the use of slang in the TT

The strategies presented here are strategies that do not transfer the use of slang from the ST into the TT. These strategies are decimation, deletion, resignation and explicitation. Three examples of each category will be presented.
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8.3.1. Examples of Decimation
Decimation means that a small part of a whole expression or sentence is removed, but not all of it (Ibid: 88). Leaving out a part of a whole expression or sentence could remove the use of slang of the ST in the TT.


‘Buddy’ is removed in the TT, removing the use of slang present in the ST.

| 26 | Robbie | *Dude*, no dinner. You don’t want him to get the wrong idea. | Ingen mad. Så misforstår han det. |

‘Dude’ is removed in the TT, removing the use of slang present in the ST.

| 57 | Sydney | Now let’s check out the *piece de resistance*, bitch | Se så prikken over i’et. |

‘Bitch’ is removed in the TT, removing the use of slang present in the ST.

**Comments**: The deletion strategy causes the ST’s use of slang to not be transferred into the TT, removing the ST’s use of slang.

8.3.2. Examples of Deletion
Deletion is when a line of dialogue is left out (Gottlieb 1994: 75). This seems straightforward: If a whole sentence from the ST is left out in the TT and it includes includes the use of slang, the use of slang cannot be mainstained in the TT. In the ST-segment, I have underlined the line of dialogue that is not present in the TT.

| 4 | Sydney | *I saw the guy pull in*. He’s driving a Saab 9-3 | Han kører i en Saab 9-3 |

The first sentence of the dialogue is removed in the TT. Since it is not a very long line of dialogue, it seems odd that it has been removed because it seems to not conflict with the technical constraints of the media. It certainly removes the slang term 'pull in' from the TT and the use of slang this expression presents.
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<table>
<thead>
<tr>
<th>12</th>
<th>Peter</th>
<th>You called that! <strong>It was like a play-by-play.</strong> That was amazing. You called that!</th>
<th>Du så det. Det var vildt. Du så det.</th>
</tr>
</thead>
</table>

In this segment, the subtitler paraphrases 'you called that' and transfers 'that was amazing' to the TT, but the slang term 'play-by-play' is removed from the TT, removing the use of slang from the TT. The reason may be a technical factor or that the subtitler has not been able to find a suitable translation for the term.

<table>
<thead>
<tr>
<th>20</th>
<th>Peter</th>
<th>Get some guts, would you? <strong>I got some cheese.</strong> Give me a break</th>
<th>Tag dig nu sammen! Helt ærligt!</th>
</tr>
</thead>
</table>

Also in this segment a part of the line of dialogue is removed in the TT. The slang expression 'I got some cheese' is removed in the TT while the subtitler has paraphrased the other two slang expressions. The use of slang of this term is then removed in the TT. It should be interjected that the subtitler may have reasoned that the two first slang expression will be sufficient to render Peter's attitude.

**Comments:** Deletion removes use of slang from the ST in the TT and does not seek to render the slang in a different way in the TT.

8.3.3. **Examples of Resignation**

This strategy is used when the subtitler gives up conveying the content/reference found in the ST because he/she cannot find a way to render it in the TT. (Gottlieb 1994: 91). Additionally, Gottlieb mentions that resignation happens in connection with 'svære ordsplil' and 'uerkendte idiomer' (Ibid: 75). Resignation means that the subtitler gives up translating the ST contents, so obviously this must also mean that the use of slang cannot be transferred from ST to TT.

<table>
<thead>
<tr>
<th>16</th>
<th>Robbie (to man working out)</th>
<th>All right buddy. Take five. <strong>I'll come down and rub you down.</strong></th>
<th>Tag en pause. Godt gået. Hold en lille pause. <strong>Så giver jeg dig massage.</strong></th>
</tr>
</thead>
</table>

The subtitler gives up translating the ambiguity of ‘rub you down’, which can mean to perform a massage, but which can also mean to have sexual intercourse. The ambiguity is apparent in the ST because the speaker, Robbie, is a homosexual which makes either scenario possible. In the TT, the subtitler has chosen
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| 38 | Tevin | Whoomp! There he is! Whoomp! There he is! | Der er han jo! |

The subtitler has chosen to translate 'there he is' literally, and omitting 'whoomp' which is part of the song used by the speaker in the ST. This removes the use of slang from the ST in the TT because the TT receiver will not get the reference to the ST contents if relying on the subtitles.

| 64 | Sydney | Pop a squizz nut | Slå røven i sædet. |

This is by far the most interesting segment in this analysis because I have not been able to find any explanation as to what ‘pop a squizz not’ means. The subtitler has chosen to translate it ‘slå røven i sædet’. There seems to be no doubt that ‘pop a squizz nut’ is slang that was invented for the film itself, and, consequently, the subtitler may or may not have had any idea as to what it means. The translation ‘slå røven i sædet’ seems strange though as the line of dialogue before says: “Come and take a load of” / “Kom og sæt dig”. Also, at that time, Peter is already sitting down in the film. What the subtitler seems to have done is to suggest a translation that make sense in the TT, but which does not necessarily render what is said on screen. I believe ‘pop a squizz nut’ may be what Gottlieb refers to as ‘uerkendt idiom’ because it originates in this film, and, consequently is new to the audience and the subtitler alike.

**Comments:** Resignation suggests that the subtitler is incapable of transferring the special contents of the ST into the TT. Examples 16 and 38 shows that the use of slang is not possible to transfer, while example 64 highlights that the use of slang may be transferred if the subtitler can guess the right meaning of the slang in the ST.

**8.3.4. Examples of Explicitation**

Explicitation is a strategy that elaborates on the ST-contents, going against the general norms of rendering fewer words in a TT subtitle than in ST speech (Gottlieb 1994: 81). Explicitation in terms of slang means that

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18 Based on the assumption that the subtitler has not contacted the filmmakers in order to ask for the meaning of the term.
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the slang term is explained in the TT. This, of course, should mean that the use of slang is removed in the TT.

| 17 | Lonnie | I got season ticks. I’ll catch you on the flip side. Here we go... | Jeg har sæsonkort. Vi ses en anden gang. Kom så. |

‘Season ticks’ is translated into ‘sæsonkort’. This effectively removes the use of slang of the ST because the TT uses a standard language word to render the ST slang term.

| 47 | Peter | But uh, you know, the usual, the youzzhh stuff | Men det er bare det sædvanlige. |

Peter tries to make up a slang term 'youzzhh' that is to substitute the standard language term 'usual'. This removes use of slang of the ST in the TT subtitle and provides instead an explanatory translation.

| 54 | Male runner | What the fuck? Psycho. | Hvad helvede?! Psykopat. |

The slang term ‘psycho’ is translated into ‘psykopat’. This removes the use of slang from the ST in the TT, which provides an explanatory translation.

Comments: Since explicitation is used as an explanatory strategy, it cannot transfer the use of slang of the ST to the TT because the act of applying the strategy removes slang of the ST by providing an explanation of the term in the TT.

8.4. Comments to Condensation and Transcription

I have not found any examples of these two strategies employed in connection with subtitles that include slang. As mentioned previously, Gottlieb indicates that the most common strategy in connection with subtitling is condensation, so it seems relevant to account for why this strategy is not present in the TT. According to Gottlieb’s typology (Gottlieb: 1994: 87), condensation means the ST form is reduced in the TT. I have not found any traces of such a strategy being used in the TT because the slang mostly has been
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Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang subjected to paraphrase which alters the form of the ST-contents significantly.\(^\text{20}\) Transcription is attributed to the orthographic creativity connected with clearly audible dialogue, e.g. when a character spells out his or her name. (Ibid: 85). No such dialogue is found in the ST, thus removing the possibility for the strategy to be applied to the TT subtitles.

8.5. Summing up and discussion

The analysis of the chosen microstrategies showed us a strong tendency to apply the subtitle strategy paraphrase in order to translate and subtitle slang. With a considerable overweight of the paraphrase strategy found in the analysis, it was necessary to look further into the results of employing paraphrase to slang-contents. The analysis showed that paraphrase can achieve three different outcomes when it is employed:

- The use of slang is transferred and maintained from the ST into the TT.
- The use of slang is not transferred and maintained from the ST into the TT.
- A use of slang not found in the ST is added in the TT.

As there only was one example of the third outcome, it was quickly decided to focus on the two first outcomes only. The difference between these two outcomes of applying the same strategy was labelled paraphrase of slang neutralisation and paraphrase with slang transfer. Paraphrase with slang neutralisation transfers the meaning of the ST contents into the TT contents, but removes and does not maintain the use of slang in the process. Conversely, paraphrase with slang transfer also paraphrases the slang content from the ST in the TT, but replaces the ST slang with different slang in the TT which transfers the use of slang from the ST into the TT so that the use of slang is maintained.

The analysis of the other strategies shows us that some strategies (transfer, dislocation, imitation) are able to maintain the use of slang from the ST into the TT because they transfer the ST slang term into the TT. In contrast, the rest of the strategies (decimation, deletion, explicitation, resignation) cannot maintain the use of slang into the TT because the implication of applying these strategies prevents the transfer of the use of slang. Paraphrase, because it is so broad in its given definition by Gottlieb, can achieve both outcomes, illustrated in the differentiation between paraphrase with slang neutralisation and paraphrase with slang transfer. The analysis shows a prevailing tendency to not maintain the use of slang from the ST into the TT. Paraphrase with slang neutralisation, combined with decimation, deletion, explicitation and resignation,

\(^{20}\) It is possible that condensation is the most predominant strategy in connection with non-slang-related subtitles, but this is not part of the study and will consequently not be discussed.
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The outcome of primarily resorting to strategies that neutralise or remove the use of slang in the ST from the TT is that the speakers’ attitudes are toned down or removed so that the TT audience may lose indications as to the speaker’s characterization. If slang present in the ST is not maintained in the TT because of neutralisation or a removal of the use of slang in the translation process, the TT may present the speakers in the ST in an altered way because the use of slang is removed which again tones down or removes the speaker’s attitude. The act of removing the use of slang seems to cover Nornes’ notion of corruption of the ST in the TT subtitles. The various slang words and expressions are present in the ST in order for the speaker to demonstrate to us how we are to perceive the speakers’ identities, group relations between the characters and the characters’ attitudes in the film, and if these characterising elements are not rendered in the same manner in the TT, the TT audience cannot receive the same image of the ST speaker as the ST audience gets even if the contents are paraphrased and the meaning of the slang word/expression is transferred to the TT, unless, of course, the TT audience is fully capable of understanding the ST-contents and can disregard the subtitles. Remembering Hamaida and Fawcett, both indicated that the prevailing tendency within the subtitling industry is to tone down or remove slang in the TT, which tells us that the choices made by the subtitler when making the subtitles analysed in this paper do not differ from general practice.

The question that needs to be answered now is the final subquestion of this study: What does the subtitler’s choice of microstrategies say about the overall macrostrategy and the overall aim of the translation? This is what I will answer in the following.

9. Macrostrategy

This section draws on the results of the microstrategy analysis in the previous section of the study and uses the results to decide what the overall macrostrategy for the translation and subtitling of *I Love You, Man*. A macrostrategy is interesting to determine because the overall macrostrategy can help us explaining what the subtitler has done in order to convey the content of the ST. We will determine whether the subtitler has had a focus on the form and contents of the ST or the effect of the TT.

As we saw, the tendency was for the subtitler to employ microstrategies that neutralise the use of slang present in the ST. The extensive use of paraphrase, and particularly paraphrase with slang neutralisation,
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shows that the subtitler has had to remove a lot of the slang contents of the ST in the TT. However, in many cases, the subtitler succeeds in efficiently transferring the use of slang from the ST to the TT through the means of either paraphrase of slang transfer or any other subtitle strategies that succeeds in transferring the ST’s use of slang. This indicates that it has not been the subtitler’s aim to remove the slang contents from the TT because if the aim had been to neutralise all slang in the film, then it makes no sense that paraphrase with slang transfer, transfer and dislocation have been used to transfer certain elements to the TT. Why, then, has the subtitler chosen to remove slang from the ST in the TT in so many other cases?

Since the analysis of the microstrategies was mainly focused on how the ST’s use of slang was treated, we can only try and establish a macrostrategy with regards to the use of slang in the film. As I mentioned previously, it is possible that other subtitling strategies are far more prevalent in subtitling segments that do not include any use of slang.

In order locate the aim of the translation of ST dialogue into TT subtitles, there are a few things we can gather so far. The initiator of the translation process that leads to the subtitles is the distributor of the DVD-release of I Love You, Man, Paramount Home Entertainment (Denmark) I/S because they are the ones who want the DVD-released to a Danish audience. They may therefore also act as commissioners in this case. The ST producer is the filmmakers who are also the source-text senders. What we must decide is who the target audience and users are.

It seems evident that the subtitler needed to carry out the translation of the TT contents within the formal and textual constraints of subtitling since the translation of the ST contents was to be subtitles. Whether an actual brief existed outlining these factors is not known, but the subtitler should be aware of this before starting the subtitling process. Obviously, this limits the freedom of the subtitler’s choice in the translation and subtitling process. Also, as argued in the section on subtitles, subtitles can only be overt translations because the audience can tell the difference between what they are hearing (the ST) and what they are reading (the TT). This means that the subtitler has to acknowledge that the contents of the ST are present for the TT audience to hear and to compare with the TT. The TT receivers of the subtitles are Danes, or, at least, people who prefer Danish subtitles to English speech. Gottlieb argued that second-guessing the subtitler is almost a national sport in Denmark, which indicates that the general Danish TT receiver will pay attention to both the contents of the ST and the TT. We also remember that the target receivers of the ST were determined to be people between the ages of 25-40 due to the themes and age of the characters present in I Love You, Man. The receivers of the TT translation may differ, though. While it may be people of the same age-range as the ST receivers, the difference between the ST and the TT is that we have a
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang ‘switch’ of language. The switch means that some people will have to rely on the subtitle in order to understand the film’s plot while the ST audience only had to rely on their hearing. The subtitler does seem to have considered this because it is evident that most traces of the English language are removed in the TT-subtitles. The subtitler translates and paraphrases ‘cool’ and ‘coolness’ into ‘kanon’ and ‘fedest’, respectively, in segments 19 and 56:

<table>
<thead>
<tr>
<th></th>
<th>Robbie</th>
<th>What, that guy is cool.</th>
<th>Han er da kanon.</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Peter</td>
<td>Coolness.</td>
<td>Fedest.</td>
</tr>
<tr>
<td>56</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The choices here are interesting because a Google-search on Danish websites (http://www.google.dk/#q=coolness&hl=da&prmd=iv&source=Int&tbs=ctr:countryDK&cr=countryDK&sa=X&ei=qpVLTL-xM96gOPTWlJYD&ved=0CAgQpwU&fp=99766aa1013145da) shows 16,700 hits on Danish language websites when you search the word ‘coolness’. This indicates that these words work just as well as slang words in Danish as in English, possibly due to the large exposure of English-language films and TV-series on Danish TV. So why has the subtitler chosen to use Danish words instead? The reason may be that my first perceived target group for the subtitles was wrong. Instead of aiming the subtitles at people who are well-known within the use of English-language slang terminology, the subtitler might have created the subtitles for people with very limited knowledge of the English language. If so, then it makes sense to remove all English-sounding words. However, if the subtitler does not believe that people understand ‘cool’, will they then understand ‘vibe’ as used in segment 1?:

<table>
<thead>
<tr>
<th></th>
<th>Male house buyer</th>
<th>Yeah, it’s got good space. Good vibe.</th>
<th>Ja, det har en god vibe.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If thinking in terms of consistency, then this seems an odd choice, but the choice might have been due to not being able to find an equivalent term in Danish.

One thing that the subtitler seems conscious of is to recreate the same awkward slang expressions in the TT that Peter makes in the ST, such as:

<table>
<thead>
<tr>
<th></th>
<th>Peter</th>
<th>All right. Laters on the menjay.</th>
<th>Vi sås, du gumle.</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>Peter</td>
<td>Yeah, totally. Totes-macgotes</td>
<td>Ja! Helt klart. Kanin-kanon.</td>
</tr>
<tr>
<td>78</td>
<td>Peter</td>
<td>You know, I guess I should hit it to it...</td>
<td>Nå, jeg må hellere se at tage en smutter</td>
</tr>
</tbody>
</table>

81
The expressions ‘laters on the menjay’ ‘totes-macgotes’ and ‘hit it to it’ hardly make sense in English, and the subtitler recreates the same awkward wording in the TT. This seems to indicate that the subtitler was conscious to seek to maintain the same effect of the wording in the TT-subtitle. Additionally, the subtitler has not tried to tone down or remove the use of slang words that could be thought to be impertinent:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>Robbie</td>
<td>You don’t wanna get another tongue fucking at the valet stand.</td>
<td>Du skal ikke blive tungepulet igen.</td>
</tr>
<tr>
<td>39</td>
<td>Tevin</td>
<td>Ass and titties</td>
<td>Røv og patter</td>
</tr>
<tr>
<td>41</td>
<td>Tevin</td>
<td>Yeah? Did you flip that bitch yet?</td>
<td>Fik du langet svinet over disken?</td>
</tr>
<tr>
<td>53</td>
<td>Sydney</td>
<td>You mind your own fuck hole</td>
<td>Pas dit eget forpulede båthul</td>
</tr>
</tbody>
</table>

The above examples demonstrate how the subtitler sticks to the register used in the ST, and does not try to alter the words of the speaker. Rather, the subtitler maintains the same type of language which indicates that the subtitler has not wanted to alter the perception of the speakers in these circumstances.

So far, we see that:

- Most traces of English language are removed in the TT.
- Impertinent language is transferred from ST to TT.
- Awkward slang wording in the ST is recreated in the TT.

So why are there more segments where the use of slang is removed? The reason may possibly be that the subtitler has had to give up finding equivalents to match the ST slang words. Remembering the words of Hamaida, a subtitler must be absolutely sure that an equivalent in the TT has the same semantic connotations as the slang word in the ST.

For instance, it seems that keeping the abbreviated slang wording would be awkward in Danish:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>Sydney</td>
<td>You gotta scrab(A) that word from your vocab(B)</td>
<td>Du må stryge det ord af dit ordforråd</td>
</tr>
</tbody>
</table>
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If the subtitler tries to imitate the abbreviated slang style here, the result may be confusing for the target audience if similar abbreviated slang does not exist in Danish.

Moreover, there are slang words and expressions that may not hold obvious equivalents in Danish:

<table>
<thead>
<tr>
<th></th>
<th>Sydney</th>
<th>Yeah, actually I’m gonna take my puggle for a little jaunt on the Venice boardwalk</th>
<th>Jeg går ud med hunden på strandpromenaden.</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>Peter</td>
<td>Yeah, I’m kind of playing <strong>hooky from work</strong>.</td>
<td>Ja, jeg småpjækker lidt.</td>
</tr>
<tr>
<td>72</td>
<td>Peter</td>
<td>Thanks a lot. It was <strong>a good hang. Sweet, sweet hanging.</strong></td>
<td>Tak for i dag. <strong>Det var hyggeligt. Totalt hyggeligt.</strong></td>
</tr>
</tbody>
</table>

‘A hang’, ‘to play hooky from work’ ‘a puggle’ all seem to be slang that do not have obvious equivalents in Danish. Rather than trying to maintain the slang wording, the subtitler seeks to convey to explain these words in the subtitles.

There are also cases in which the use of slang seems to neutral that the transfer of it is less important:

<table>
<thead>
<tr>
<th></th>
<th>Sydney</th>
<th>Oh, that’s a good move. “Go <strong>check out</strong> the kitchen honey, I’ll meet you in there”.</th>
<th><strong>Den var smart. “Se lige køkkenet, skat. Så mødes vi derude”.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Sydney</td>
<td>You just seemed like a good dude so I wanted to see if you wanted to <strong>grab a beer</strong>, that’s all.</td>
<td><strong>Du virkede som en flink fyr. Jeg ville bare drikke en øl med dig.</strong></td>
</tr>
</tbody>
</table>

The result of translating the two slang words into standard language does not seem to alter the speaker’s intended message significantly, because the slang words are relatively neutral, and could be considered not really seem necessary to show the speaker’s attitude.

Additionally, some colloquial addressing is removed:

<table>
<thead>
<tr>
<th></th>
<th>Robbie</th>
<th><strong>Dude, no dinner. You don’t want him to get the wrong idea.</strong></th>
<th><strong>Ingen mad. Så misforstår han det.</strong></th>
</tr>
</thead>
</table>
Mads Holmgaard Eriksen

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| 29 | Sydney (to bartender) | Thank you, bro | Tak skal du have. |

Dude and bro are removed in the two examples. The reason for their absence in the TT could be that the subtitler has not believed a Danish word could substitute the English word, or that it is a colloquial element that does not belong in writing. However, in example 34, ‘chief’ is translated into ‘du gamle’.

| 34 | Sydney | Oh, no, sorry chief. We’re actually staying for dinner. | Beklager du gamle. Vi bliver og spiser. |

This again shows some inconsistency from the subtitler’s part, because if the conversational addressing is maintained in segment 34, why, then, is it not present in segments 24 and 29?

We see that:
- Abbreviated slang is not abbreviated in the TT.
- Slang with no obvious equivalents is paraphrased into standard language.
- Neutral slang is paraphrased into standard language.
- Some conversational addressing is removed in the TT.

The microstrategies maintaining the use of slang indicate that the subtitler tried to maintain the overall use of slang in the TT in some cases. The microstrategies neutralising the use of slang suggest that it may have been difficult to maintain the use of slang in the TT because the TT language has not had proper equivalents to convey a similar use of slang in the TT or the subtitler has not thought that the slang in the ST was important in the TT. The high degree of successful transfer of the use of slang from ST to TT clearly shows that the overall aim cannot have been to remove the slang contents of the film because if this was so, the slang had been more heavily reduced. This would also seem as a somewhat odd choice since a central part of the film’s plot is its heavy use of slang. The lack of transfer of the use of slang in the TT rather indicates that slang cannot always be transferred in subtitles due to the formal constraints of subtitling or the possible lack of an acceptable equivalent slang term in the TC. Remembering Nord’s dichotomy of documentary and instrumental translation, the microstrategies as shown above suggest that the aim of the translation and subtitling of I Love You, Man was to produce an instrumental translation. The subtitles seeks to maintain most of the ST contents (again, it would also be a bad idea to translate a film too
Translating the use of slang - A study of microstrategies in subtitling with a view to researching the transfer of the use of slang from source text to target text with I Love You, Man as empirical example, including a study of the function of slang freely when the film’s plot is right there to be seen and heard for the audience), but a formal part of the ST, the effect of the use of slang, is heavily subjected to neutralisation with a view to carry the meaning across through standard language in cases where the obvious slang equivalent has not been apparent or the technical constraints have not allowed the subtitler to stay faithful to the text of the ST. The outcome of the applied microstrategies in the TT subtitles highlight that the use of slang may or may not have been apparent to the subtitler, but that the subtitler clearly has been able to maintain slang and consequently the use of slang in many cases.

10. Conclusion
In the conclusion, the results of the main research question as well as the results of the subquestions will be commented upon individually.

The focus of this study was to find the answer to the following main research question:

- Do the subtitler’s chosen microstrategies maintain the use of slang in the target text?

Additionally, the following three subquestions were sought to be answered.

- What is the function of slang in general?
- Which microstrategies have the subtitler used to subtitle slang in the data material?
- What can the chosen microstrategies say about the macrostrategy?

Before I could answer the main question, I had to answer the first two subquestions because they formed the basis for being able to answer the main question. After having answered the main research question, I moved on to the third and final subquestion that could only be answered after answering the main research question.

What is the function of slang?
The research into slang presented indicated that slang was more than a lexical term and that slang is a concept that has social implications for the speaker and the listener(s). I discovered that Dumas & Lighter’s criteria for determining what constitutes a slang word and expression and slang is an adequate tool to measure if a given word is slang. On the basis of these criteria, I found out that slang words differ from standard language because there are obvious social intentions of using slang. These intentions I listed as the following:

- Establish group relations and identity
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- Separate one group of people from another
- Rebel against standard language through the use of words and expressions that are not defined in standard language
- Lead a conversation towards informality
- Suggest ‘insider-knowledge’ with the people to whom you are speaking
- Show the speaker’s attitude through the use of words and expressions that differ from standard language

These elements showed us that the function of slang can be described as: a social instrument of words and expressions employed in speech and informal settings in order to create group relations with people you identity with and to rebel against standard language and to signal the speaker’s attitude and the speaker’s belief in the listener’s ability to relate to and understand what is being said.

What microstrategies have been used to subtitle slang in the data material?
In order to answer this question, I introduced Schjoldager’s concept of microstrategies in order to show what microstrategies can be used for. I applied the use of Henrik Gottlieb’s typology of subtitling strategies in order to have an instrument to tell me what the subtitler done in the data material. I analysed an excerpt presenting the ST dialogue and corresponding TT subtitles and presented the chosen strategy for every subtitle segment that included the use of slang in the ST as well as a definition of the slang term in the ST based on definitions primarily found on Urbanictionary.com. I explained that I determined slang terms in the Danish TT according to the criteria set forth by Dumas & Lighter because I could not trust my own perception of what constitutes slang in Denmark. The results of the analysis was then presented in a table in which paraphrase was shown as the prevailing microstrategy applied to the subtitles of slang with and that transfer was the second-most used subtitle.

Do the subtitler’s chosen microstrategies maintain the use of slang in the target text?
On the basis of the first two subquestions, I analysed the chosen microstrategies and looked into whether the chosen microstrategies could maintain the use of slang. As paraphrase was the by-far most prevailing strategy, I looked further into how Gottlieb defined paraphrase and found that paraphrase according to Gottlieb’s definition was rather broad and seemed to be an umbrella that could be used to explain many different outcomes to the subtitling of a ST. I argued that I had found three different types of paraphrase in three analysis:
The first type of paraphrase provided the TT with an explanatory translation of the ST contents, but removed the use of slang of the ST which may remove the speaker’s attitude.

The second type of paraphrase provided the TT with an equal use of slang, consequently conveying the speaker’s slang more overtly and decreasing the chance of a losing of the conveyance of the speaker’s attitude embedded in the slang in the process.

The third type of paraphrase added slang to the TT which was not found in the ST.

I argued that while all three types of the paraphrase strategy ultimately rendered the meaning of the speaker’s words in the TT, the speaker’s attitude embedded in the slang was subjected to a paraphrase that offered:

- An equivalent use of slang in the TT which could achieve the same effect in the TT.
- The slang term was neutralised in the TT.
- The TT had an added a use of slang not found in the ST, adding slang a use of slang to the speaker’s words.

This made me split paraphrase into three subcategories, named paraphrase of slang transfer, paraphrase of slang neutralisation and paraphrase with added use of slang. In order to demonstrate the differences, I presented ST dialogue and corresponding TT subtitle. I presented ten examples of segments with in which paraphrase of slang transfer appeared, ten examples of segments in which paraphrase of slang neutralisation appeared well as the only example in which paraphrase of added use of slang appeared. The examples helped me illustrating that

- The use of slang was transferred and maintained from the ST into the TT.
- The use of slang was not transferred and maintained from the ST into the TT.
- A use of slang not found in the ST was added in the TT.

I briefly decided that the third outcome, paraphrase with added use of slang was not of interest to this thesis. The analysis of the segments showed me that there was a basis for looking at whether the other strategies would transfer and maintain the use of slang in the TT or if they would remove and neutralise the use of slang. Through examples of the other applied strategies, I found that some strategies, transfer, dislocation and imitation could transfer and maintain the use of slang in the TT while other strategies, decimation, deletion, explicitation and resignation could not be used to maintain the use of slang. The analysis showed that there the predominant tendency was to apply a strategy that removed or neutralised the slang in the TT.
In the following discussion, I argued that if the use of slang is removed or neutralised in the TT, the TT audience may lose indications as to the speaker’s characterization because the use of slang shows us how we are to perceive the speakers’ identity, group relations between characters and the character’s attitudes in the film and if this is not present in the TT, the TT audience cannot receive the same image of the ST contents as the ST audience gets.

What can the chosen microstrategies say about the macrostrategy?

On the basis of the results of the analysis of the chosen microstrategies, I decided that it could be interesting to determine the overall macrostrategy. I asserted that I could only give an indication to the macrostrategy on the basis of the subtitles that included slang. I analysed segments of ST dialogue and the corresponding TT subtitles and saw if I could find any patterns as to what the subtitler had done. I found that:

- Most traces of English language were removed in the TT.
- Impertinent language was transferred from ST to TT.
- Awkward slang wording in the ST was recreated in the TT.
- Abbreviated slang was not abbreviated in the TT.
- Slang with no obvious equivalents was paraphrased into standard language.
- Neutral slang was paraphrased into standard language.
- Some conversational addressing was removed in the TT.

I argued that the microstrategies maintaining the use of slang indicated that the subtitler seems to have tried to maintain the overall use of slang in the TT in some cases. In contrast, the microstrategies neutralising the use of slang suggest it had been difficult to find a proper equivalent to convey a similar use of slang in the TT. I argued that the overall macrostrategy for the subtitler seems to have been to create an instrumental translation in which most of the ST contents were sought to be maintained, but that the effect of the use of slang had been heavily subjected to neutralisation with a view to carrying the meaning across through standard language in cases where obvious slang equivalents had not been apparent or technical constraints had not allowed the subtitler to stay faithful to the contents of the ST.
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11. Ideas for further research
In this study, the focus has been on determining the use of slang and the transfer of the use of slang from one language to another. An aspect this study does not seek to cover is a study of what effect a neutralisation or removal of the use of slang has on a target audience, especially a target audience that has a solid command of the source language and target language. Such an effect analysis should be performed on a selected audience of people that fit within the target audience of the film itself. The aim of such a study should be to research whether the audience notices the change of e.g. register when a slang embedded word or expression in an ST is translated into a standard language word or expression in the TT. Additionally, a study of the semantic similarities in slang words/expressions between languages could be interesting. Is it really possible to transfer the semantic contents of a slang-embedded term from one language into another without adding too strong negative or too positive connotations to the contents of the TT, which could affect the semantic value of the ST slang terms?
The slang shown in the study suggests indicates that different types of slang exist: slang that is overtly rude, a play on words, neologisms, homonymity, etc. It could be interesting to research whether it is easier to transfer some types of slang rather than other types of slang from source text to target text.

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http://www.oup.com/elt/catalogue/teachersites/oald7/?cc=global

Urban Dictionary
http://www.urbandictionary.com

Images:
Illustration 1 http://web.mac.com/arnold_zwicky/BizarroPhat.gif
Illustration 2 http://ldc.upenn.edu/myl/log/StoneSoupCool.gif

Appendix:
I: Data material. Full contents of excerpt from I Love You, Man.