

Phraseological Units and Subtitling in Television Series: A Case Study *The Big Bang Theory*

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Abstract. This work is framed into the studies of translation and interpretation and more specifically in the field of Audiovisual Translation (AVT) and Phraseology. In this study we will focus on one of the brands within AVT: Subtitling. Script translation is one of the more special in the range of Audiovisual Translation. Likewise, we find that the complexity that subtitling implies, joined to the appearance of the different phraseological units and the way they are translated into subtitles are totally worth of study. Our main goal is to classify the phraseological units following Corpas Pastor [12] in the American series *The Big Bang Theory* and analyse, according to Martí Ferriol [29], the different techniques that are used in order to translate these phraseological units into the subtitles.

Keywords: Audiovisual translation · Phraseological units · Translation techniques · Subtitling

1 Introduction

This work studies the subtitling proposal of the North American series *The Big Bang Theory*. This series belong to the genre called as situation comedy (sitcom), in it we find humorous elements such as sarcasm, colloquialisms and idioms, which are important to the plot or characterisation of the characters and therefore it is necessary to reflect them properly.

Audiovisual translation has enjoyed an exponential growth in the academic field in recent years; however this particular field has not developed as much as others so far. Likewise, the intrinsic complexity involved in the subtitling of audiovisual material, together with the process of translation and adaptation of phraseological units, have some characteristics worthy of study. For this reason, our motivation is based on the need to analyse the different strategies that appear in order to translate the phraseological units (PU) in the subtitles and see the possible equivalences that may or may not exist into the Spanish language.

On the other hand, we believe that the matter of subtitling is relevant because of the fame that the series in original version and from other countries have experimented in recent years. This way, we encounter the problem that the subtitles must be condensed from an oral to a written context, so the phraseological units may be translated by other

structures or even not be translated. In this paper we intend to go through all the phases, translation and adaptation stages until the final product. In order to accomplish that, in this work we will follow the classification of Hurtado Albir [24] which includes specifications about strategies and Martí Ferriol [27] who adapts these strategies to this type of subtitling.

In this study, firstly, we will present the status of the issue according, among others, to Lorenzo and Pereira [27] and Díaz Cintas [15], and we will frame subtitling inside Audiovisual Translation (AVT), its characteristics and subtitling phases, as Chaume Varela [9] and Díaz Cintas and Remael [21] state in their works. Next, we will focus on the translation strategies following Hurtado Albir [24] as we have said before and more specifically Martí Ferriol [29], who adapts these strategies to the audiovisual translation. Finally, we will analyse the results obtained from the chosen corpus following the classifications proposed by Corpas Pastor [12] related to the phraseological units and their translation in the subtitles. This classification is divided into four sections that we will see more specifically later on: Collocations, locations or idioms, proverbs and speech act formulae. We will also review technical specifications of the subtitling and adaptation proposal, challenges of the translation, challenges of the script adaptation and technical challenges. The final aim is to present a descriptive analysis of an audiovisual material, and in certain way we expect to clarify the obstacles that may exist in the translation of phraseological units in subtitling and do our part in the struggle for accessibility. We intent to classify the different types of phraseological units (PU) that appear in the subtitles in English-speaking series, taking as corpus the American series *The Big Bang Theory* and analysing the strategies used in the subtitles in Spanish.

2 Theoretical Foundation

2.1 Audiovisual Translation

Audiovisual translation has received special attention in translation studies in latest years since its establishment in the 90's as an academic discipline. The process of subtitling includes different phases that must follow a predetermined order. First of all, the translator produces a text that will pass through numerous and complex operations, at the same time this translation will pass through many hands which will be more or less respectful with the original text and the one produced by the translation. All this process must be connected and respect the author's intention, mainly concerning the reception of the original message.

Audiovisual narration and language are nourished by common rules and codes that have been established along more than a century of existence of the cinema. It has given rise to a worldwide accepted grammar that we could call universal language and that the spectators understand naturally. A language is defined as a set of signs and of rules that enable communication, therefore human language is able to build messages that the interlocutor can decode because of his linguistic competence. In this aspect we can affirm that in the current society and due to technology, signs and symbols are very efficient in order to produce a quick answer thanks to its structural simplicity.

If we focus on subtitling as a modality of audiovisual translation, we have to mention what we mean by subordinated translation. This type of audiovisual translation is submitted to certain restrictions and therefore we can say that subtitling is framed into this kind of AVT. According to Díaz Cintas [15] “all subtitled movies are assembled around three main components: the spoken word, the image and the subtitles” (p. 32).

Following Díaz Cintas [15] and Díaz Cintas and Ramael [21] we can consider subtitling as a type of audiovisual translation that consists on the presentation of a text, normally placed in the lower part of the screen, and that tries to reflect the dialogue of the characters, as well as elements that can appear on the screen such as letters, inserts, inscriptions, etc. or the information contained in the songs. Additionally we can distinguish three essential components in all subtitled programmes: verbal discourse, image and subtitles, moreover it is necessary to synchronise them properly concerning form and content.

Main Characteristics in AVT

When we talk about subtitling and before we analyse it, we must take into account that there exist some characteristics which are distinctive of this field. This way there are some special features within the audiovisual translation. According to the classification of Díaz Cintas [15] about the subtitling discourse we can emphasise the following: reduction, condensation, omission, cohesion and coherence, segmentation of the subtitles and the change from oral to written discourse. This latest feature is the one that seems more interesting to us for this study and for the study of phraseological units in particular, so we will develop it further on next.

As we have pointed out, subtitling presents an added difficulty, the step from the oral to the written discourse. This change implies some restrictions that the translator will have to have in mind, such as linguistic conventions that must be followed in written language, so the subtitles will have a more formal nature, so we find the impossibility of expressing all what it is said in the subtitles due to the limitation of space, paralinguistic elements that appear in the oral discourse or dialectal marks of the characters. All these elements and the strategies that the translator will have to use, will make the subtitles more uniform and homogeneous.

The way of speaking of the characters gives us an idea of their personality and it is very hard to transmit it in another language, since we can observe how the speakers perceive the reality around them paying attention to how they express things, and furthermore every linguistic system is intimately bounded to the society around it. According to Karamitroglou [26], «translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader» (p. 18). In this way, cultural references, slang and vulgarisms are important examples of it, as we can see in our corpus, and the translator will have to pay more attention sometimes to the form than to the content of phraseological units when this situation is presented.

Influence of the Image on Subtitles

Another relevant aspect is the influence that the image applies to the subtitles, therefore to the way the phraseological units are translated and the strategies used in order to accomplish that. According to Díaz Cintas [16],

the addition of one (image) plus one (word) is not equal to two (image-word), but a wide range of extrafilmic relations and referents that implicit or explicitly are coded in the film through the image, the word or both. (p. 193)

This way, the translator must respect what appears on the screen and cannot contradict it, since what it is said must be supported by the images that are present all the time. The relation between dialogue and the image affect directly to the amount of subtitles and how they are translated. According to this, what appears in the images causes in many cases that less subtitles are needed. We will study if this phenomenon applies when phraseological units are translated and the strategies that are more common.

The image in translation, according to Yuste Frías [33], is considered more as a sign. He states that the western culture has given too much importance to the word, so the image has been placed in a back position, therefore it has not only a secondary place but also it has meant that the image has become an equivalent of a type of sign. The image in translation must be read and interpreted in a symbolic way, since the special dimension of the image invites the translator to go beyond and not only remain superficial.

2.2 Translation Techniques

After laying the foundations referring Audiovisual Translation, we need to define the translation techniques that we will use for our study. As we have stated before, Díaz Cintas [15] presents what he calls “subtitling discourse”, from which we understand the importance of reduction as an intrinsic pattern in subtitling. Later on, based on the previous work of Hurtado Albir [24] who has been a reference in Spain, Martí Ferriol [29] presents a classification of translation techniques that are expanded until 20 different techniques. We find this classification appropriate for our study, since Martí Ferriol’s classification is adapted to Audiovisual Translation, considering both dubbing and subtitling. According to this, the translation in subtitles will tend to be more literal than communicative and the most frequent techniques will be literal translation and modulation.

The translation techniques presented by Martí Ferriol [29], in which the practical part of this work will be based, are the following:

- **Borrowing.** It happens when we integrate a word or an expression from another language into the target language without modifying it. The change can be pure if there is no change in the word or neutralised if the word is normalised in the target language.
- **Calque.** We find this technique when we translate literally a foreign word or phrase. It can be from the lexical or structurally point of view.
- **Translation word by word.** This is called when the translation maintains the grammar, the order and the meaning of all the words of the original. The words have the same order and number.
- **Translation one by one.** Every word of the of the original text has its corresponding one in the translation, but the original and the translation contains words with different meaning out of context.

- **Literal translation.** The translation represents exactly the original, but the number of words do not coincide and/or the order of the phrase has been modified.
- **Coined equivalent.** We use this technique when we use a recognised term or expression as an equivalent in the target language.
- **Omission.** It is when we delete completely in the target language some element of information present in the source text.
- **Reduction.** We use this technique when we delete in the target text some part of the information present in the source text.
- **Compression.** It occurs when some linguistic elements are synthetised. It is a resource specially used in subtitling.
- **Particularisation.** We find this technique when it is used a more precise and concrete term in the translation.
- **Generalisation.** In this technique occurs the opposite, it is used a more general or neutral term.
- **Transposition.** It is when we change the grammatical category or the tense voice (active o passive) of the verb.
- **Description.** It is found when a term or expression is replaced by the description of its form and/or function.
- **Extension.** In this technique we add linguistic elements that accomplish the phatic function of the language or elements that are not relevant.
- **Amplification.** It occurs when precisions that are not formulated in the source text are introduced, as explicative paraphrases or information added to the text.
- **Modulation.** It is when we change the point of view of the phrase, the focus or category of thinking in relation to the source text, it can be lexical or structural modulation.
- **Variation.** Change of linguistic or paralinguistic elements, intonation, gesture that affect to the linguistic variation: changes in textual tone, style, social dialects, etc.
- **Substitution.** It is the change of linguistic elements for paralinguistic ones or vice versa.
- **Adaptation.** Replace a cultural element by another in the target culture.
- **Discursive creation.** It is to establish a brief equivalence, totally unpredictable out of context.

2.3 Phraseological Units

Due to the prefabricated orality of the discourse, we believe that our corpus is a suitable material to find the different types of phraseological units (PU). In order to accomplish that, we will use the classification by Corpus Pastor [12] since we find it is the most suitable for our study.

According to Corpus Pastor [12], the units are divided into those which are full speech acts and those which are not; this is an element which is combined with the particularities of the PU that are determined by the restriction. Each of the areas is subdivided, in various types of PU according to a series of additional criteria:

grammatical category, syntactic function, nature of textual statement, etc. Following Corpas Pastor [12], a phraseological unit:

- is an expression made of various words
- is institutionalized (institutionalization)
- presents some kind of semantic or syntactic specificity (idiomaticity)
- has different degrees of stability (graduality and stability)
- is possible a certain variation of its components (variation)
- is usually characterized by an high frequency of use

Type I includes *collocations*, speech acts that are in accordance with the rules of the language, but they have a different degree of fixation according to the rules of use; the restriction is lower than in the other two areas. The subtype of collocations is carried out on the basis of the internal structure, according to the grammatical categories. This way we can find 6 different subtypes of collocations: V + N; V + (prep. +) N; Adj./N + N; N + prep. + N; V + Adv; Adj. + Adv.

Type II collects the *locutions (idioms)*, speech acts that were not completed formed by combinations of words whose meaning is not the sum of the components; therefore they have an idiomatic character that we often find closed paradigms. Here Corpas Pastor [12] distinguishes between 6 types of locutions: nominal locution, adjective locution, adverbial locution, verbal locution, conjunctive locution and clausal locution.

In type III we can find the PU's which constitute complete speech acts, *proverbs* and *routine formulae or expressions*. The first can be used to convince, persuade, and instruct the receiver. Concerning the routine formulae, as they are conventionally established to perform certain speech acts, they have social purposes and facilitators of the interaction. Most of them are limited only to be the expression of feelings and attitudes socially appropriate accepted. The degree of fixation is lower than that of the phrases and proverbs.

3 Practical Application

3.1 Methodology

This study is structured in various blocks joined by the main theme, the study and description of the phraseological units. In our work the methodology intends to be eclectic and complete, in order to do so the main aim will be to identify the phraseological units presented in the source language, in this case English. Then we will classify them following Corpas Pastor [12] and finally we will follow Martí Ferriol [29] referring to the techniques used in the translation of the subtitles into Spanish.

The corpus that we have chosen to accomplish this analysis is the American series *The Big Bang Theory*, we have taken the season 5, 6 and 7 since we find that it is a representative corpus for this study. *The Big Bang Theory* is a so-called comedy of

situation (sitcom) that was released in 2007 by the American channel CBS. It was created by Chuck Lorre and Bill Prady and produced by Warner Bros and Chuck Lorre.

The series has been gaining followers throughout the years. It has been broadcast in many countries, although North America and Europe are areas where we can find more countries who have acquired copyrights. In terms of the genre, it clearly comes within the framework of comedy, each chapter has a duration of twenty minutes and they are issued weekly.

3.2 Analysis of the Phraseological Units in the Subtitles

In order to carry out our analysis, we have chosen a representative selection of the most frequent techniques. We have visualised the episodes from the three seasons, identifying and selecting the fragments where the phraseological units appeared and later on we transcribed the official subtitles in Spanish from the DVD corresponding with those fragments in the source language in English. The corpus is formed by the different episodes within the seasons, each one has 24 episodes and each episode has around 4500 words. Then we have classified all the fragments that appeared in every episode according to the kind of strategy that has been used in order to translate them into Spanish.

Next we will divide the selection of the most recurrent phraseological units that we have found in our corpus according to the classification of translation techniques of Martí Ferriol [29]. Now we will present the selection of examples extracted from the corpus, divided according to the different techniques used in the translation of the subtitles, for this purpose we will present next the different charts where there will be three different columns: first the source language in English (SL), then the target language in Spanish (TL) of the subtitles, and finally in the last column the type of Phraseological Unit (PU) studied in English.

Translation word by word

SL	TL	PU
Howard: Zero gravity	Howard: Gravedad cero.	Idiom
Amy: Really? Are you willing to draw a moustache on your finger to break the ice? I am.	Amy: ¿De verdad? ¿Estás dispuesto a dibujarte un bigote en el dedo para romper el hielo? Yo sí.	Idiom
Mrs Cooper: It is said that a cat can have kittens in the oven but that don't make 'em biscuits.	Mrs Cooper: Se dice que una gata puede tener gatitos en el horno pero eso no los convierte en galletas.	Proverb

According to the Oxford Dictionary of Idioms published [13], “break the ice” is defined as “do or say something to relieve tension or get conversation started at the start of a party or when people meet for the first time”.

Translation one by one

SL	TL	PU
Dr Hofstadter: And we're back to the obvious. Now, what's up?	Dr Hofstadter: Vuelves a comentar lo obvio. Bueno, ¿qué pasa?	Routine expression

Literal translation

SL	TL	PU
Leonard: Let it go, Sheldon	Leonard: Olvídalo, Sheldon	Routine expression
Sheldon: If I could, I would, but I can't, so I shan't	Sheldon: Si pudiera lo haría, pero no puedo así que no lo haré.	
Raj: Oh. All right.	Raj: Vale.	Routine expression

Coined equivalent

SL	TL	PU
Sheldon: You're good friends with Penny, right? Amy: Best friends, besties, BFFs, peas in a pod , sisters who would share travelling pants. Go on.	Sheldon: Penny y tú sois buenas amigas, ¿verdad? Amy: Superamigas, íntimas, inseparables, uña y carne , hermanas que comparten hasta los pantalones. Continúa.	Idiom
Mrs Cooper: Sheldon, your friend is hurtin'. What do we do when someone's hurtin'?	Mrs. Cooper ¿Qué hacemos cuando alguien está sufriendo?	
Sheldon: Offer them a hot beverage. Mrs Cooper: And when they're drunk as a skunk , what beverage do we offer? Sheldon: Coffee.	Sheldon: Ofrecerle una bebida caliente. Mrs. Cooper: Y cuando está borracho como una cuba , ¿qué ofrecemos? Sheldon: Café.	Collocation
Sheldon: Nice. Kick a man when he's down	Sheldon: Genial. Haz leña del árbol caído.	Proverb
Penny: Okay, good, because there's this one guy I used to date who's about to be force-fed wine and cheese if he doesn't get to the point.	Penny: Vale, bueno, porque hay un tío con el que solía salir que se va a tragar el vino y el queso como no vaya al grano.	Collocation
Leonard: Before I come in, you should know, I have gas. (Holds up gas canister) Penny: For the record , not your worst opening line	Leonard: Antes de entrar debes saber que tengo gases. Penny Para que conste , no es tu peor entrada.	Idiom

In the example we find the PU “for the record”, translated in Spanish in the subtitles as “*para que conste*”. According to the Oxford Dictionary of idioms [13], it means so that the true facts are recorded or known. In this case we need to highlight the importance of the context and above all of the image, since it is an essential element in order to understand what the characters are saying. Yuste Frías [33] states that the “reading” and the interpretation of the image in translation must always take into account the conditions and effects of its reception in the symbolic structures of the target culture.

Omission

SL	TL	PU
Man: You realise you just lied your ass off to your wife and your mother.	Man: Te das cuenta de que acabas de mentirles a tu mujer y a tu madre.	Collocation

Reduction

SL	TL	PU
Barry: What’s going on with Amy?	Barry: ¿ qué pasa con Amy?	Routine expression
Raj: I didn’t wanna be a third wheel	Raj: No quería estorbar .	Idiom

Compression

SL	TL	PU
Leonard: Let it go	Leonard: Olvidalo	Routine expression
Penny: I’m done with this	Penny: estoy harta de esto	Idiom

Generalisation

SL	TL	PU
Sheldon: Now, knowing Penny, the obvious answer is, they engaged in coitus. But, since that's what it looked like, we can rule that out. Let's put on our thinking cap, shall we? (Mimes doing so) Raj is from India, a tropical country. Third World hygiene. Parasitic infections are common, such as pinworms. Mm-hmm. The procedure for diagnosing pinworms is to wait until the subject is asleep, and the worms crawl out of the rectum for air. Penny could have been inspecting Raj's anal region for parasites. Oh, boy. That's a true blue friend .	Conociendo a Penny, la respuesta obvia es que realizaron el coito, pero dado que eso era lo que parecía, podemos descartarlo. Pongámonos el casco de pensar, ¿quieres? Raj viene de la India, un país tropical de higiene tercermundista invadido por parásitos infecciosos como las lombrices. La clave para diagnosticar lombrices es esperar a que el sujeto esté dormido y que salgan a buscar aire por el recto. Tal vez Penny estuviera inspeccionando la zona anal de Raj buscando parásitos. Vaya, eso sí que es un amigo .	Collocation
Mrs Cooper: You're missing out. It's gonna be wall-to-wall fun. It's all themed. There's Jonah and the Whale Watching, all-you-can-eat Last Supper Buffet, and my personal favourite, Gunning with God.	Tú te lo pierdes. Será muy divertido . Habrá de tofo: avistamiento de Jonás y la Ballena...buffet libre "La última cena". Y mi actividad preferida: "Disparando con Dios".	Idiom

Description

SL	TL	PU
Sheldon: Look at the two of us. Me, a highly regarded physicist. The kind of mind that comes along once, maybe twice in a generation. You, the common man, tired from your labours as a stockbroker, or vacuum cleaner salesman, or bootblack. But deep down inside, apparently we're just two peas in a pod . A regular pea, and the kind of pea that comes along once, maybe twice in a generation.	Míranos a los dos. Yo, un físico de prestigio, con un cerebro que sólo surge una vez o quizá dos veces en una generación. Tú, un hombre corriente, cansado de tu trabajo porque eres agente de bolsa o vendedor de aspiradoras o limpiabotas. Pero en el fondo, me temo que los dos somos exactamente iguales . Un tipo normal y el tipo de hombre que surge una vez o dos en una generación.	Idiom

Extension

SL	TL	PU
Sheldon: Excuse me. It's Major Sheldon Cooper. With my last breath, I awarded myself a battlefield promotion. It's kind of a big deal .	Sheldon: Disculpado, soy el comandante Sheldon Cooper. Con mi último aliento, me he concedido a mí mismo un ascenso militar. Es algo muy importante .	Idiom

Modulation

SL	TL	PU
Leonard: What the hell is wrong with you?	Leonard: Pero, ¿es que te has vuelto loco?	Routine expression
Sheldon: Oh, the walls are dripping blood, which looks nothing like a phenolphthalein indicator exposed to a sodium carbonate solution. (<i>Reading message on wall</i>) See you in hell Sheldon. The most frightening thing about that is the missing comma. (<i>A luminous skeleton rushes towards him</i>) Ah. Okay, all right. That one was clever. Skeleton with phosphorous on a zip line. Come on out, merry pranksters. Take a bow .	Sheldon: Ah, ahora sale sangre por las paredes. Aunque solo parece un indicador de fenolftaleína que reacciona antes una solución de carbonato sódico. “Nos veremos en el infierno Sheldon”. Lo más aterrador de todo es que falta una coma. Muy bien. Ya vale. Muy astuto. Un esqueleto de fósforo colgado de una tirolina. Salid de ahí bromistas, que yo os vea .	Idiom
Howard: Well, too bad, you already did. It's a done deal . Oh, well. But I forgive you.	Howard: Bueno, vaya, ya está hecho. No tiene remedio . Pero te perdono.	Collocation
Raj: Anyway, I was hoping I could, uh, pick your brains a little . I'm supposed to take Lucy out Friday and I need a killer first date.	Raj En fin, quería pediros algún consejo . He quedado con Lucy el viernes y quiero una cita increíble.	Idiom

In the example “take a bow”, this idiom has been translated as “*que yo os vea*”. We can see here that there is not any equivalence in terms of phraseological units, since in the Spanish subtitles the point of view has been changed related to the original.

According to the Oxford Dictionary of Idioms [13], “pick somebody’s brain” means question someone who is better informed about a subject than yourself in order to obtain information, in a more informal way. On the contrary, in the subtitles the informal register is lost since “*pedir un consejo*” seems more neutral than the original expression.

Adaptation

SL	TL	PU
Mrs Cooper: Leonard, you're up. Wasserman, you're on deck .	Mrs Cooper: Leonard, te toca. Wasserman, luego tú.	Idiom

According to the Oxford dictionary of idioms, “on deck” means “ready for action or work”. In this particular case the term has to be adapted in Spanish since it is a North American cultural expression and it is almost impossible to find an equivalent in the target language and culture.

Discursive creation

SL	TL	PU
Raj: And, Leonard, you go and propose to this poor girl in the middle of sex? That was some weak tea , dude	Raj: Y Leonard, ¿le pides matrimonio a esta pobre chica mientras lo estás haciendo? Tío, eso es un golpe bajo .	Idiom

In the example of “weak tea”, translated as “*golpe bajo*” in Spanish does not correspond exactly with the meaning in English. The former means something unpleasant or an unconvincing argument, so only attending to the rest of the conversation we can see that the translation fits, but it would be unsuitable out of context.

4 Conclusion

After this study of the translation techniques of phraseological units in subtitling we can conclude that this combination is worthy of attention, since it connects two main fields inside Translation: Audiovisual Translation, specially subtitling and Phraseology.

As a result of our analysis we can conclude some aspects referring to the translation techniques and the language used to translate the phraseological units in subtitles. Generally, the language used in the translation into Spanish seems more standardised than in English. On the contrary, the register in the original text is more familiar, maybe due to the orality of the studied text. As we know, oral texts have some special features and moreover in this context of sitcoms and comedy, where elements like familiar language, fixed expressions or proverbs are very common, that is why this corpus has been very enlightening in the study of how the phraseological units in oral language are translated into subtitles.

We have also noticed that the phraseological units presented in English are more neutralized in Spanish, that is to say that in a large number of cases we find that the PU’s are not translated as an equivalent in the target language, normally we find that the PU has been lost in the subtitles or it has been adapted, so in this special case it seems that in Spanish the phraseological units are not as frequent as in English. However we think that this is caused by the nature of the subtitles themselves, since their main characteristic is reduction. Due to the lack of space, we are not able to add all

the examples we have extracted from the corpus, however we can observe the frequency and the percentage of the strategies found in the following table.

Translation word by word	3%
Translation one by one	4%
Literal translation	18%
Coined equivalent	21%
Omission	1%
Reduction	12%
Compression	9%
Generalisation	6%
Description	2%
Extension	1%
Modulation	15%
Adaptation	7%
Discursive creation	1%

As we can see, there are 4 techniques that are more frequent in the examples of our corpus. First of all we find that the “coined equivalent” technique is very recurrent in our corpus as a translation strategy. The next technique we find is “literal translation” and that could be because of the tendency of using this kind of technique when we talk about subtitling since we pass from an oral to a written language. Then we have “modulation” technique, which is used in a large number of cases due to the combinations of languages that we study, the point of view is normally changed in order to cause a more natural language in the translation. Another important technique that we should highlight is “reduction”, since as we said before the images affect directly to the amount of subtitles, so this technique is even more used in the field of subtitling.

Finally we should notice that in the Spanish subtitles there are more modulation than in English and furthermore, we find adaptations due to the cultural meaning of the phraseological units that come from another country or a specific region, in this case we find expressions which are typical from North America, so the solution found in the translation is to adapt those terms into the target culture.

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