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What happened to "ass"?

A study of the fansubbing of Norwegian slang into English in the TV-show *Skam* and its effects on characterization

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Abstract

This thesis examines how the Norwegian TV-show *Skam* has been translated from Norwegian to English by fan-translators, focusing on the translation of slang, and how this has affected the characterization, i.e. how the personalities of the characters come across in the show. The present study analyzed two subtitled versions of *Skam* season three, episode three, using a product-oriented and descriptive-explanatory approach. Results from the analysis of the strategies used to translate different subcategories of slang showed that the majority of the Norwegian slang in the source text (ST) had been lost in the two target texts (TT1 and TT2). The results also showed that a larger amount of slang had been lost in TT1 than in TT2. These data were presented quantitatively. Constraints regarding subtitling, in addition to lack of professional training and conscious use of strategies by the fan-translators are possible explanations for the large-scale loss of slang. Further qualitative analysis of the translations of slang used by individual characters showed that the translations affected the characterization in the show. In *Skam*, slang is part of how the characters construct their personalities, and thus has importance for how the characters are interpreted by the viewers. Due to the loss of slang in the translations, certain associations and implications that were present in the ST were missing, and several of the characters' personalities did not come across the same way in the translations.

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“Alt er love.”

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List of Abbreviations

AVT	Audiovisual Translation
CS	Code-switching
NRK	Norsk Rikskringkasting (Norwegian Broadcasting Corporation)
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text
TT1	Subtitled version published by TalesfromtheDarkSide
TT2	Subtitled version published by ShameTV

1 Introduction

1.1 *Skam*

The Norwegian TV-show *Skam* [*Shame*], created by Julie Andem, was first broadcast in September 2015 on NRK, the public broadcaster in Norway, and quickly became a phenomenon in Norwegian culture. *Skam* follows the daily life of teenagers at an upper secondary school in Oslo, Hartvig Nissen School. The show touches on themes that are relevant to teenagers in Norway, such as sexuality, friendship, and mental illness, to name a few. Clips, text messages and social media posts by the characters were published on the show’s website, skam.p3.no, in real time throughout the week so fans could follow along and get more insight to the characters’ lives. Andem aimed to create a show that appealed, primarily, to Norwegian teenage girls, by focusing on issues relevant to this demographic. In-depth interviews with Norwegian teenagers were conducted ahead of production of the show, in order to map out the needs and wishes teenagers had for a show like this (Rustad, 2017). This way of adapting the show to the viewers has been named one of the reasons of its success and why so many teenagers are able to relate to the plot and characters (Nymo, 2016).

Andem and NRK wished for the audience to discover the show on their own through social media, consequently there was minimal promotion of the show ahead of its launch. Before long, the show also became popular in Sweden and Denmark, and season three gained widespread international attention, particularly in USA and China (Haugan & Sandvær, 2017). NRK was unable to provide official English subtitles for *Skam* due to issues regarding the rights to the music used in the show (Elnan & Nilsen, 2016). The show was therefore spread via fan-translation online. It is likely that most of the fan-translators translated into their second language, but some fan-translators could also have been non-native speakers of Norwegian, or they may not have known Norwegian at all. Slang, arguably a particularly challenging linguistic element to translate, plays an important role in the characterization in the show, which makes it interesting to study how fans, who are usually amateur translators, have translated *Skam*, and if the personalities of the characters come across the same way in the translations.

1.2 Slang as Youth Language

The creators of *Skam* aimed for it to be representative and authentic for the viewers. With this in mind, the dialogue was written in a way that reflects how teenagers in Oslo speak. Slang is informal language that is often associated with speech. It plays an important role in making the dialogue realistic and recognizable to the audience, as slang is specific to certain groups of people, e.g.

teenagers, and it is often used in order to construct an identity through language. Thus, slang has an important function in the dialogue; it is part of what makes it genuine, but it also matters to the characterization in the show. The slang used by the characters is part of how they express their identities and to some extent their membership to social groups.

Slang is closely interwoven with the language and culture it is used in, therefore it is not a simple task to translate these forms of language. While there is some research on translating slang, this is mainly translation that is conducted by professional translators. When it comes to non-professional translation, however, there is little previous research on how they translate slang, or their methods of translating in general. In the case of *Skam* there are no official subtitles meaning that all translations of *Skam* are non-professional translations. Considering the important role slang has in *Skam*, the translation of these elements can have significant effects on how the show and dialogue are received by viewers who do not speak Norwegian, in addition to how the characters' personalities are interpreted.

1.3 Research Questions, Hypotheses and Method

In this thesis, I will examine how *Skam* is translated from Norwegian to English by fan-translators, focusing on slang. In addition, I will look at whether the translations of the slang in *Skam* affect the characterization, and if so, how?

In the approach to answering these research questions, three hypotheses have been formulated. Firstly, I hypothesize that there will be a loss of slang in the translation of the selected episode of *Skam*. Research on subtitling shows that elements like slang are often lost in the process, as the language becomes more formal and reduced during the transfer from spoken to written (see section 2.1). Slang is considered challenging to translate even for professionally trained translators (see section 2.5 and 3.3.3), and as *Skam* has so far only been translated by fans, the second hypothesis is that the departures from the source text (ST) are larger than expected and appear less motivated, due to the fact that the translators are not professional translators. Lastly, slang is considered to be closely connected to language and culture, and is often used as a marker of identity (see section 2.4.2). In *Skam*, slang contributes to how the personalities of the characters are presented, and the final hypothesis is that this characterization is affected when the slang is translated to English.

The study has a product-oriented, descriptive-explanatory approach, as the aim is to describe how slang in *Skam* has been translated and how this affects the characterization, in addition to attempting to explain why it has been translated this way. This has been done by transcribing episode three from season three of *Skam* (Andem, 2016), and identifying all the slang items used in the ST (see section 3.3.1 and 3.3.2). I then compared the ST to two subtitled versions of the same episode and applied the labels of strategies for translating slang as described by Lègaudaitè and Gottlieb (see section 2.2, 2.5 and 3.3.3). The number of times the different strategies were identified were quantified and presented using percentages. These results provide the basis for a qualitative analysis of how the translations affect the characterization in the show.

1.4 Thesis Outline

In the following chapter, I will provide the theoretical background for this thesis. Section 2.1 will outline some challenges regarding subtitling, while section 2.2 briefly presents some strategies commonly used to overcome the challenges of subtitling. Considering that the translations of *Skam* are made by non-professional translators and subtitlers, section 2.3 will address the phenomenon of fan-translation and fansubbing (fan subtitling). Section 2.4 will provide a definition of slang and outline the different functions and origins of various types of slang. Lastly, in section 2.5, I will present some strategies for translating slang that will be applied in the analysis.

In Chapter 3, I outline the methodological approach of this thesis, and present the data selected for my analysis and how the analysis was conducted. The results and the analysis, presented in Chapter 4, are organized into three main sections. The first two sections, 4.1 and 4.2, present the quantitative results from the analysis, with qualitative examples from the text, while section 4.3 addresses the question of how translations of slang can affect characterization. In Chapter 5, I will discuss interesting findings from the analysis, before summarizing them and offering some suggestions for further research in Chapter 6.

2 Theoretical Background

2.1 Constraints and Challenges Involved in Subtitling

Subtitling is a form of audiovisual translation (AVT) in which spoken dialogue is converted into written text. An audiovisual presentation contains sounds and images, and the purpose of subtitles is to convey spoken words in a written format (Cintas & Remael, 2014, pp. 8-9). Cintas & Remael (2014) state that when transferring spoken language into written language, many typical features of spoken language will disappear: “Grammar and lexical items tend to be simplified and cleaned up, whereas interactional features and intonation are only maintained to some extent” (p. 63). This often leads to changes in register, meaning that the subtitles are often more formal than the spoken text. For example, elements such as swearing are often removed or toned down in subtitles, as they are taboo and considered offensive (Cintas & Remael, 2014, pp. 195-196). Hatim & Mason (2000) point to certain features of speech that are often eliminated in the shift from spoken to written text, such as non-standard dialect, code-switching and style-shifting, while other studies of the constraints of subtitling have found that all non-standard features of speech are often eliminated (Hatim & Mason, 2000, p. 430-431).

According to Cintas & Remael (2014), “the written version of speech in subtitles is nearly always a reduced form of the oral ST” (p. 145). Gottlieb (1992) groups constraints on subtitling into two categories: formal and textual constraints. The formal constraints concern a space factor and a time factor. Audiovisual programs are usually shown on some kind of screen, and the size of the screen creates constraints regarding space, because the subtitles cannot contain more text than what will fit on the screen. The time factor creates challenges, as viewers often cannot read at the same speed the people on screen are speaking (pp. 164-165). If subtitles contained the dialogue word-for-word, in many cases the screen would be filled up with text. Additionally, viewers would not have time to read everything before the dialogue had moved on. Either this would result in the subtitles not being synchronized with the dialogue, or the viewer would never be able to finish reading the text before the subtitles moved on. The textual constraints described by Gottlieb concern the positioning and cueing of the subtitles, which should match the picture composition and montage. In addition, Gottlieb claims, “the wording of the subtitles must reflect the style, speech tempo and the syntax and order of key elements in the dialogue” (Gottlieb, 1992, p. 165). Although the subtitles are usually different from the audio due to these constraints, most viewers

accept this, particularly in countries where subtitling is a very common form of AVT, such as in Scandinavia (Pedersen, 2010, p. 18).

2.2 Translation Strategies for Subtitling

Gottlieb (1992) states that subtitlers use strategies to overcome the challenges connected to subtitling, either consciously or subconsciously. Despite the constraints, subtitlers must reproduce the dialogue in the subtitles while including as much of the semantic and stylistic information as possible (p. 166). Gottlieb (1992) has therefore proposed a typology of strategies for subtitling, consisting of ten strategies: expansion (expanded expression, adequate rendering); paraphrase (altered expression, adequate rendering); transfer (full expression, adequate rendering); imitation (identical expression, equivalent rendering); transcription (anomalous expression, adequate rendering); dislocation (differing expression, adjusted content); condensation (condensed expression, concise rendering); decimation (abridged expression, reduced content); deletion (omitted expression, no verbal content); and resignation (differing expression, distorted content) (p. 166). The first seven strategies lead to correspondence between the ST and the TT, whereas decimation, deletion and resignation often lead to changes in the semantic and stylistic information, and should as such be used as a last resort (Gottlieb, 1992, pp. 166-167). The strategies deletion and resignation are particularly relevant for this study, and will be applied in the analysis. While Gottlieb’s typology is developed for subtitling, these strategies do not relate specifically to translating slang; consequently, additional strategies for this purpose are needed. I will present three strategies specifically used for translating slang in section 2.5.

2.3 Fan-translation and Fansubs

While the previous section outlined strategies often used in professional subtitling, this section will focus on subtitling that is not done professionally. Professionally trained translators are arguably more likely to use strategies consciously while translating, as claimed by Gottlieb (1992), but the subconscious use of strategies for translating is likely present for most translators, regardless of professional training. There is little research on the topic of how non-professional translators apply translation strategies; however, even if translators – professional or non-professional – do not use any strategies consciously, analysts may apply concepts of translation strategies to the translation after a text has been translated. Thus, discussing strategies are not only relevant when looking into

the conscious choices a translator has taken, but also when the translator has made these choices subconsciously, as might be the case for most translators without training.

Fan-translations are non-professional translations done by fans who are neither commissioned nor paid to do these translations (Drugan, 2011, p. 112; Orrego-Carmona, 2016, p. 164). Orrego-Carmona (2016) differentiates between professional and non-professional translation based on whether or not the translator is paid. While a non-professional translator can be both experienced and skilled within translation, it is still considered non-professional if they are not being paid for their work (p. 164). It is common for fans to take on the task of translating and making subtitles, despite lack of training within translation. Subtitles of this kind are often called fansubs, and are subtitles generated by fans of audiovisual programs such as TV-series or movies, distributed on the internet (Remael, 2010, pp. 12-13).

Fansubbing is a relatively new phenomenon, originating in Japanese anime and manga communities in the 1980s (Cintas & Sánchez, 2006, p. 37). Although fansubbing in its origins mainly focused on translation from Japanese to English, the practice has spread into other fan communities, and there are now many language combinations and a larger variety of types of audiovisual programs being fansubbed (Cintas & Remael, 2014, pp. 26-27). Lee (2011) describes fansubbing as “unpaid, self-organized and decentralized” (p. 1137). Fans take up fansubbing as a hobby, and often work in groups with other fans they are connected with through the internet. According to Lee (2011), it is usually done out of love for the material, and a wish to give it more exposure in regions outside its origins. This is especially the case in the anime community, where fansubbing has been used to spread anime series that were not available in other languages than Japanese from the late 1980s until today (p. 1137).

Although some scholars believe that translators should translate into their native language, fansubbers do not necessarily follow this view of translation. Cintas & Sánchez (2006) state that in the case of Japanese anime, most fansubbers are native speakers of Japanese who translate anime into English. The reason for this is that few native English speakers have the level of proficiency in Japanese needed to translate anime into English (p. 45). Consequently, there are cases where English subtitles are flawed and may not be accepted as “good” translations, but this appears to be tolerated to an extent within fansubbing-communities. As mentioned, fansubbers are volunteers and distribute the subtitles for free, which may influence the degree to which bad translations are criticized. Švelch (2013) states that in the Czech *Game of Thrones*-community, fans reacted to

fansubs with gratitude, even when they were not at the level of professionally made translations (p. 307). Cintas & Sánchez (2006) suggest that even if the subtitles do not live up to the standards of professionally made subtitles, many fans value the translators’ native knowledge of the source language, linguistically and culturally (p. 46). Native knowledge of the source language could be useful to fansubbers when translating certain types of language that can be difficult to translate, e.g. slang. In the next section, I will examine the nature and function of slang, which might provide more insight into this phenomenon and why it is a challenge to both professional and non-professional translators.

2.4 Slang

2.4.1 Defining Slang

Slang is a complex phenomenon that exists in many different forms, making it difficult to find one definition that will encompass all the things that can be considered slang. The Cambridge Dictionary defines slang as “very informal language that is usually spoken rather than written, used especially by particular groups of people” (Cambridge Dictionary, n.d.). This definition emphasizes the oral nature of slang, which is interesting in relation to subtitling as it converts spoken words into written text. Hasund (2006a) describes slang as conscious use of words that differ from a person’s normal language or vocabulary.¹ She states that one person’s slang can be another person’s normal language, and that slang in this aspect is relative. Thus, one example of slang can be words or expressions borrowed from another dialect or language (Hasund, 2006a, pp. 7-8). Hasund exemplifies this by describing a situation in which teenagers from Oslo, who normally speak in an Oslo dialect, uses a word such as *jaudå* [yeah/yep] typically associated with the Norwegian written standard “Nynorsk” as a conscious deviation from their normal language. While the word *jaudå* might be part of the normal vocabulary of a person from a town in western Norway, it will be considered part of the slang vocabulary of a teenager from Oslo (Hasund, 2006a, p. 8). Thus, Hasund’s definition allows for intralingual and interlingual code-switching to be considered slang; using words from another dialect in one’s native language or using words from another language would count as deviations from a person’s normal language.

¹ The notion of normal language in Hasund’s definition of slang is unclear, as she does not elaborate on what “normal language” entails. In my analysis, I have assumed that “normal language” refers to some sort of geographical variety/dialect. In *Skam*, the “normal language” of the characters is approximately the Norwegian written standard “Bokmål”.

Lègaudaitè (2010) also discusses slang as a phenomenon, and although she does not provide a definition, she describes slang as playful, informal, oral, and creative. Like Hasund, Lègaudaitè points out the relative nature of slang: one person’s slang can be part of the normal language of another (Lègaudaitè, 2010, pp. 91-92). The social aspect of slang is also mentioned by Lègaudaitè (2010), as she claims that slang is a part of society and can mark cultural and social differences (p. 92). Although both Hasund and Lègaudaitè make the point that slang is difficult to define, both describe slang as a form of spoken language that is informal, creative, relative, and marks social identity. These factors are also found in the Cambridge Dictionary definition, which indicates that they are some common defining traits of slang. Therefore, I will be using these definitions as my point of departure as I consider slang to be informal language elements that stray from the normal language of a person, and can be used as markers of social identity.

2.4.2 The Social Functions of Slang

The social functions of slang are another important aspect of the phenomenon. Lantto (2014) describes slang – along with swearing and code-switching – as a form of language that signals belonging to a certain group (p. 646), e.g. teenagers using certain slang words to mark their position as part of youth culture. While slang can function as markers of group belonging, Hasund (2006a) claims that it can also function as something that excludes those who are not familiar with the slang connected to that group (pp. 7-9). According to Lantto (2014), slang is characterized by its creative nature and how rapidly it changes, and new slang words are almost constantly introduced into the language of different groups. Consequently, slang words become outdated rather quickly, either by becoming so popular and widely used that they become part of neutral speech – e.g. the Norwegian word *kul* [cool] – or by simply disappearing (p. 634). Using slang in the correct manner is therefore important; otherwise, it may serve to show that an individual who uses slang incorrectly is not part of that particular group and is thus branded an outsider (Hasund, 2006a, pp. 7-9).

2.4.3 Categories of Slang

While slang is creative and playful, there are some common patterns for how new slang is made. Hasund (2006a) claims there are three ways most slang words are invented: changing the meaning of existing words, changing the form of existing words, and using words from other languages or dialects (p. 41). I consider these to constitute some of the main categories of slang. Creating slang by changing the meaning of already existing words is the most common, according to Hasund, and

this often includes using the words in a metaphorical way. There is usually an aspect of creativity, humor and exaggeration in these metaphorical uses of existing words. One of the examples used by Hasund is *pottet* [potato], which is a slang term for white Norwegians in “kebabnorsk” [kebab Norwegian], a multi-ethnolect common around Oslo, because the color of their skin is similar to the color of the inside of a potato (Hasund, 2006a, p. 42).

New slang can also be created by changing the form of already existing words. Hasund (2006a) outlines several ways to do this, the most common being shortening words, adding suffixes, creating plays on words, or changing the pronunciation of words. Words can be shortened by removing parts of the beginning, the ending or the middle of a word. In some cases, part of the pronunciation of the word will be changed as it is shortened, as for example in *seff*, which is a shortening of *selvfølgelig* [of course] (pp. 48-50). In many cases, the shortened words will also be given suffixes, e.g. *godis*, a shortening of *godteri* [candy] with the added suffix *-is*. Suffixes can also be added to words that are not shortened, e.g. *flottings* where the suffix *-ings* has been added to the word *flott* [great]. In Norwegian, the most common suffixes for slang words are *-is*, *-ing* and *-ings* (Hasund, 2006a, p. 52). Playing with letters and sounds in existing words is also commonly used to create slang, e.g. *halla*, a form of *hei/hallo* [hi/hello] (Hasund, 2006a, p. 56).

Using words from other languages or dialects is another common way to create new slang. Norwegian contains many words that originate from other languages, both slang and standard words (Hasund, 2006a, p. 59). According to Hasund (2006a), the majority of slang words in this category originate from English. Language contact is a significant factor for how much a language borrows from other languages. Norwegian teenagers are in contact with English almost constantly, as they learn the language in school from a young age and consume large amounts of media content from English-speaking countries (Hasund, 2006a, pp. 60-61; Hasund, 2006b, pp. 48-49). When an English word becomes part of Norwegian slang, it is often given a slightly different meaning than the original word has in English, in addition to being used differently. Hasund (2006a) mentions the loan word *digg*, originating from the English slang word *dig* (p. 63). Whereas the English slang word can be used in the meaning of *to like/love/enjoy*, *to understand* or *to take notice of* (Merriam-Webster, n.d.), the Norwegian version is often used as a slang term for candy.

2.4.4 Code-switching as Slang

The definition of slang presented in section 2.4.1 opens up for possibilities to consider code-switching (henceforth CS) as slang. Gardner-Chloros (2009) defines CS as “the alternate use of

two or more languages or language varieties by bilinguals for communicative purposes” (p. 202). When a bilingual switches between languages within or between utterances, sentences and turns, it is regarded as CS (Gardner-Chloros, 2009, p. 202). According to Bullock & Toribio (2009), CS is an ability bilinguals have, as they are able to shift from different registers and dialects in more than one language, whereas monolingual individuals are usually able to make a shift in registers and dialects in only one language (pp. 1-2).

CS has many similarities to other contact phenomena such as borrowing, but there are, according to at least some researchers, distinctions between the two. According to Bullock & Toribio (2009), “lexical borrowing normally involves the morphological and phonological integration of a single lexeme” (p. 5). For example, the Norwegian word *kul* comes from the English word *cool*, and is today considered an established loan word and is found in Norwegian dictionaries. Some scholars argue that the distinctions between CS and other contact phenomena are not clear-cut, and instead claim that CS and lexical borrowing are part of a continuum (Bullock & Toribio, 2009, p. 5). One way to distinguish between CS and lexical borrowing can therefore be to consider loan words as words that originate from other languages but have been assimilated and are thus found in the dictionaries, while CS are words from other languages or dialects that have not yet been established as loan words in dictionaries (Gardner-Chloros, 2009, p. 31). I will follow this distinction, as I regard words that are not found in Norwegian dictionaries to be CS. Established loan words have usually adopted a standard meaning that is listed in dictionaries, and are often used by people regardless of age or social identity. Therefore, I do not consider established loan words to be slang, unless they are used with a different meaning or form.

Lantto (2014) claims that CS and slang, although separate entities, are both styles of speech that are used to mark group membership, for example for teenagers, in part because they are forms of language whose use is discouraged by teachers, parents or older generations (p. 632). Hasund (2006b) also states that use of English by Norwegian teenagers is a way to play with language, and signal a certain identity and group belonging (p. 52). The majority of Norwegian teenagers are elite bilinguals, i.e. bilinguals who have learnt another language for personal or professional gain (Bullock & Toribio, 2009, p. 9). CS can be considered slang in the sense that it is borrowed from another variety, as in the definition by Hasund (2006a). On a general level, the normal language of Norwegian teenagers is Norwegian, regardless of their status as bilinguals, and using English code-switches while speaking primarily in Norwegian therefore counts as deviations from the normal

language and can thus be considered as a form of slang. Additionally, I consider CS to be a form of slang because of its social functions, as it can be used to establish group identity.

2.4.5 Vulgarities and Swearing as Slang

Hasund (2006a) describes slang to be on a stylistic level below neutral language. Language at this level is often described as informal, vulgar or oral (p. 8). Slang is not limited to taboo topics, but it can be used to avoid taboo words or words that are considered embarrassing, similar to the function of euphemisms. In these cases, slang words are often made up to replace words that have to do with for example embarrassing topics such as sex (e.g. *do it*) (Hasund, 2006a, p. 10-11). Slang can also relate to taboo topics in the form of dysphemisms, i.e. words that are more vulgar or derogatory than neutral slang words (Hasund, 2006a, p. 75). In the analysis, dysphemisms are categorized as vulgarities.

While slang can relate to taboo topics, it is not limited to these. Swearing, on the other hand, is always related to taboos. While Hasund (2006a) states that swearing is not the same as slang, they can have similar functions. Hasund (2005) outlines two types of swearing: emotional and social swearing. Emotional swearing is used to express strong emotions, e.g. anger or pain, or it can be used to offend or hurt someone. Emotional swearing is used regardless of age or social belonging, and is thus not specific to for example teenagers. Social swearing is swearing used as a stylistic device in speech, and has similar functions to slang, as it can be a marker of identity (pp. 22-23). While there are instances of emotional swearing in *Skam*, I argue that a lot of the swearing used by the characters is social swearing, and in combination with a generally slang-filled language used in certain contexts, this type of swearing can be considered a type of slang.

2.5 Translating Slang

A translator may come across several challenges when translating slang. Lègaudaitè (2010) states that the challenges in translating slang are connected to the fact that slang is intertwined with the culture of the source language (SL) (p. 96). This may lead to difficulties since the cultures connected to the SL and the target language (TL) may be quite different. Despite these challenges, Lègaudaitè (2010) and Linder (2000) both argue that slang should be translated in order to preserve the style and effect of the ST (Linder, 2000, p. 280; Lègaudaitè, 2010, pp. 92-93). Despite the normative conclusion of both Lègaudaitè and Linder, the strategies they outline are descriptive.

Linder (2000) has studied the slang used by underworld criminals in detective fiction, and found that most translators use two strategies when translating slang. He claims that the translator will typically use a slang term in the TL that is equivalent to the slang term in the ST, or, if there is no equivalent slang term, the translator will compensate for the loss of the slang item by using another slang term somewhere else in the text instead (p. 280). The aim, according to Linder, is to preserve the style and effect of the ST in the TT through attempting to use an equivalent number of slang items in the TT. When using the first strategy in for example detective fiction, the translator would have to “seek out an equivalent model of literary underworld slang in the target language, and if there is no such model, they look for an equivalent model of real underworld slang” (Linder, 2000, p. 280). In the case of *Skam*, this strategy would require that the translators found a model of slang used by English-speaking teenage characters (American or British, depending on the target audience) either in another TV-show or among real-life teenagers. The second strategy outlined by Linder (2000) is used when the first strategy falls short and there are no equivalent slang terms in the TL. In these cases, the slang term in the ST could be translated to a standard term in the TT, but the translator can then use slang terms found for example in common speech, and insert these in other places in the TT, in order to achieve an equal number of slang words in total (p. 280).

According to Lègaudaitè, there are three translation strategies often used by translators when translating slang: softening, stylistic compensation and direct transfer (Lègaudaitè, 2010, pp. 92-93). Softening is a strategy where slang items are translated using a standard word. Lègaudaitè describes stylistic compensation as a strategy where the translator uses slang from the TL in order to recreate the effect of the ST in the TT (Lègaudaitè, 2010, p. 95). The last strategy Lègaudaitè describes is direct transfer. Direct transfer “refers to the action when words of the ST are translated straightforward into the TT” (Lègaudaitè, 2010, p. 96). The three strategies Lègaudaitè describe have in common that they aim to preserve the style of language and the overall effect of the ST as much as possible in the translation process. In my analysis of translation of slang in *Skam*, I will be using these concepts to label the strategies employed by the fan-translators of *Skam*, as well as two strategies for subtitling in general outlined by Gottlieb. The strategies and how they have been applied in the analysis will be explained in further detail in 3.3.3.

3 Method

3.1 General Methodological Approach

This study sets out to answer the following questions: How is *Skam* translated from Norwegian to English by fansubbers, focusing on slang? Do the translations of slang affect the characterization in *Skam*, and if so, how? The research questions were approached qualitatively as the translations of slang were analyzed and grouped into categories. Further, the effects of the translations were described and explained in relation to the function and effects of the slang in the ST. The results of the analysis will be presented quantitatively, using tables and percentages. Thus, this study has a simultaneously qualitative and quantitative approach.

According to Saldanha & O’Brien (2014), the aims of the researcher decide whether a study “is process-, product- or context-oriented”, and not the source of data nor the methodology itself (p. 50). As this study aims to research a ST that has already been translated, this is a product-oriented study. Further, they state that “research on translated texts can be carried out with a descriptive/explanatory or an evaluative purpose in mind” (Saldanha & O’Brien, 2014, p. 50). The aim of this thesis is to describe how a ST has been translated by studying two already existing textual translations of the ST. The focus of the analysis is on the product, i.e. the translations, and to describe how slang has been translated and offer possible explanations as to why it have been translated in certain ways. Consequently, this is a product-oriented, descriptive/explanatory study.

3.2 Data

3.2.1 The Series

As mentioned in the introduction, *Skam* (2015) is a Norwegian teen drama TV-show created by Julie Andem that consists of clips of various lengths ranging from around one to twenty minutes, screenshots from social media accounts of the characters, and text message conversations. Clips and screenshots were published on skam.p3.no throughout the week, before the clips were assembled into a complete episode, and broadcast on NRK on Fridays. The fourth and final season aired in the spring of 2017. At the time of writing, all the content is available online.

Although the show depicts teenagers specifically from Oslo, the show focuses on topics that are important to teenagers in general, such as friendships, relationships, mental health, sexual assault, sexuality, and religion. Season three gained international attention, as the main topic was Isak’s process to come to terms with his homosexuality and overcoming the shame connected to his sexuality. *Skam*’s popularity is owed to its portrayal of the challenges and issues teenagers in

Norway have, and many fans – in Norway and internationally – are able to relate to the characters. Despite the international attention the show received, NRK were, as mentioned, unable to publish official subtitles due to copyright issues regarding the music used in the show. Thus, fans took it upon themselves to create and publish subtitles and translations for the show, which made the show available to a growing international audience.

3.2.2 Important Characters

Each season has a different main character; Eva was the main character in season one, Noora in season two, Isak in season three, and finally Sana in season four. In season one, the main character Eva becomes friends with Noora, Vilde, Chris and Sana. Jonas, Eva’s boyfriend, and Isak, Jonas’ best friend, also appear in this season. The characters Eskild and Linn are introduced in season two as Noora’s housemates, and they are present in season three as Isak’s housemates, as he lives in Noora’s room while she is in London. In season three, Magnus and Mahdi are presented as friends of Isak and Jonas. Emma, a first-year student who has a crush on Isak, and Even, Isak’s love interest, are also introduced in season three. All the characters with the exception of Eskild and Linn are students at Hartvig Nissen School.

As fan-made subtitles of the third season of *Skam* laid the base for the international popularity of the show, it also marks the point where many fans began translating the show. Because of this, there is a large selection of translations for this season. Consequently, I chose to use an episode from season three for my analysis. The remainder of this section is therefore dedicated to describing the relevant characters for the episode I have analyzed.

Isak, Jonas, Magnus and Mahdi are introduced as a group of friends in season three of *Skam*. They are cool boys who smoke marihuana, skate, and party. They do not appear to care much about being popular, but they are liked by most characters and have a rather relaxed attitude. This is reflected in their language use, as they all speak with an Oslo dialect, but use a lot of slang, particularly in the form of CS from English and words from “kebabnorsk”. Emma is presented as a very eager and outgoing girl from Oslo, who likes to party and wants to get to know Isak. Vilde presents herself as a proper girl from the western part of Oslo, who wants to be popular. She usually speaks in a rather posh Oslo dialect, but when she uses slang, it is often CS from English, or slang related to social events. Even is similar to Isak and his friends, as he also enjoys partying and smoking marihuana. In the start of season three, he is kind of a mysterious character, yet playful.

Even has an Oslo dialect, and considering the similarities to Isak and his group of friends one would also expect Even to use slang.

3.2.3 Selecting the Data

I chose to analyze an episode from season three of *Skam*, as mentioned in the previous section. The episode was selected through purposive sampling, which is described by Saldanha & O’Brien (2014) as a method of data collection where the data has to meet certain criteria in order to cover the key aspects of the research questions (p. 180). The criterion the episode had to meet was that it had to contain a variety of slang used by different characters. Considering that the aim of my thesis is to study how slang in *Skam* is translated and how it affects characterization, it was more important that I knew slang was used than having selected an episode at random. After watching all the episodes of the show, I ended up choosing episode three from season three.

The episode is 21 minutes and 58 seconds long, and is divided into five separate scenes. In the previous two episodes of the season, Isak has met and fallen in love with Even, but is still struggling to come to terms with his own sexuality. In the previous episode, Emma invited Isak, Magnus, Jonas and Mahdi to a party, but Isak cancelled last minute on behalf of all of them to get to know Even better. In episode three, Isak has to apologize to Emma and his friends for cancelling the plans to go to Emma’s party. In addition, he has promised Vilde that he can host a pre-party in the apartment he shares with Eskild and Linn. At the pre-party, Isak makes out with Emma, but stays behind with Even to tidy when the others move on to another party.

The ST consists of dialogue with twelve characters speaking, as well as text messages shown on screen, across five separate scenes. Not all of the characters are present in all the scenes, which leads to some characters having more lines, as some characters are present in more scenes than others are. Isak is the main character of the season; he is thus present in all scenes and is the character with the most lines throughout the episode. One scene has no dialogue, but there is a text message from Isak’s mom, and there is no slang used in it. Of the twelve characters that either speak, or have written a text message that shows up on the screen, seven use slang at some point: Isak, Emma, Jonas, Magnus, Mahdi, Even and Vilde.

For the analysis, I decided to use more than one translation of the episode, as this would enable me to compare how different translators translated slang. Initially, I searched for translations that were either in the form of subtitles, or written translated transcripts. The written translated transcripts are often found on blogs on the internet, for example on the blog platform tumblr.com,

where fans have translated the dialogue and posted it in text format in a blog post. As I could not find any written translated transcripts of this episode, I narrowed the search down to only looking for translations in the form of subtitles. I found several users who had published full episodes of season three of *Skam* with English subtitles on the website Dailymotion.com. Dailymotion.com is a website where users can upload videos for free and stream live shows, somewhat similar to YouTube.com. As there were many versions of the subtitled episode, I randomly chose two versions, and made sure the subtitles were not the same in the two videos. The versions of the subtitled episode I selected were published by the two users “TalesfromtheDarkSide” (TT1) and “ShameTv” (TT2). The translators are not credited anywhere and there is no information about the users who posted the videos other than their usernames. This was also the case of the other subtitled versions of *Skam* found on this website.

3.3 The Analysis

3.3.1 Identifying the Slang in the ST

After selecting the episode for my analysis, I transcribed the dialogue from the episode. On NRK’s website, all episodes of *Skam* are published with intralingual subtitles. However, I did not rely on the Norwegian subtitles when transcribing the episode, as these are also affected by the constraints of subtitling which leads to text reduction and a more formal language. After transcribing the episode, I identified all the slang items in the ST. In order to check which words were considered slang or not, I used ordbok.uib.no, Hasund (2006a), and *Kebabnorsk ordbok* by Østby (2005). Words that are considered slang on ordbok.uib.no were marked as *slang* in the listing, or they were not listed at all, as was the case for words that were categorized as CS. Hasund (2006a) contains many examples of slang items, thus a word could be classified as slang if it was found in this book. Østby (2005) is a dictionary for the multiethnolect “kebabnorsk”, and words found here were also considered slang. In most cases, I checked more than one source to see if they corresponded. Slang items in the ST were then categorized based on which type of slang item it was. Ultimately, I identified 113 slang items in the ST, belonging to eight different subcategories of slang.

3.3.2 Subcategories of Slang

As mentioned in section 2.4, slang is a term that covers many categories. The three most common ways to create slang constitute the main categories of slang, i.e. changing the meaning of existing words, changing the form of existing words, and using words from other languages. In Table 1, I

define the subcategories I have identified in the ST. These are subcategories of the three main categories and an additional miscellaneous category. I have already presented some of the subcategories in Chapter 2, but I will repeat them here for the reader’s convenience.

Table 1: Subcategories of slang and their definitions

Main categories	Subcategories	Definition
Changing the meaning of existing words	Hyperbole/intensifiers	Teenagers use words as intensifiers that are not originally used for this purpose, as for example <i>sykt</i> [sick] and <i>jævlig</i> [fucking/freaking]. These words are characteristic of teenagers’ language.
Changing the meaning of existing words	New meaning	Words that are part of normal language but have acquired a new meaning and are often used in different contexts than the original word. E.g. <i>fet</i> , which originally means fat or fatty, but is used to mean cool.
Changing the form of existing words	Phonetic twist	This category consists of words that have been made through changing the pronunciation of certain words. For example <i>halla</i> , originally <i>hallo</i> , where the last sound has been changed.
Changing the form of existing words	Shortening	This category consists of words that have been shortened in either the beginning, ending, or the middle of the word. Some have also been given suffixes, e.g. <i>-s</i> or <i>-ing</i> . An example of a shortening is <i>førstis</i> , which is a shortening for <i>førsteklassing</i> [first year student], where it has been shortened to <i>først-</i> and the suffix <i>-is</i> has been added.
Using words from other languages	Code-switching (CS)	Following the definition by Gardner-Chloros (2009) as “the alternate use of two or more languages or language varieties by bilinguals for communicative purposes” (p. 202). I have defined words that originate from other languages and do not appear in Norwegian dictionaries as code-switches (e.g. <i>mad</i>), even if they are used with Norwegian inflection or pronunciation (e.g. <i>invitesene</i> [the invites]).
Miscellaneous	Swearing	Profane language, for example <i>shit</i> or <i>faen</i> [fuck/damn]. Although swearing in itself is not considered slang, as mentioned in 2.4.5, social swearing has stylistic and social functions similar to slang. In this way, swear words used in combination with other types of slang can be part of how teenagers can construct an identity through their language.
Miscellaneous	Vulgarities	Words in this category are dysphemisms, i.e. slang words that are more unpleasant than neutral slang words, relating to taboos. These words are considered to be forms of low language and quite vulgar. E.g. <i>pikk</i> , a vulgar term for penis.
Miscellaneous	Syntactic structure	In the data, I found cases where the characters used a syntactical structure in which a noun is used as an adjective, making it necessary to create a subcategory for these structures. The structure is Subject + Verb + Subject Complement, in which the Subject Complement describes the Subject. Subject complements, also called predicative complements, are obligatory after verbs like <i>være</i> in Norwegian and <i>be</i> in English (Abrahamsen & Morland, 2012, p. 81; Greenbaum & Nelson, 2009, p. 16). Predicative complements can be nouns or adjectives, and in the structures found in the data, nouns are used as adjectives. E.g. <i>det er drittsekk</i> [it is asshole], in which <i>drittsekk</i> is originally a noun, but it is used as an adjective. <i>Drittsekk</i> is the subject complement, with the function of describing the subject, and is as such a predicative adjective (Greenbaum & Nelson, 2009, p. 42).

Several of the slang items I identified in the ST could have been placed in more than one subcategory of slang. However, I chose to categorize the slang items based on their main function in the context they appeared in the ST. Consequently, no words are placed in more than one subcategory. An example of this is the word *vors*, which is a shortening for the German word *vorspiel*. In Norwegian, this word is the term for a get-together before a party (Bokmålsordboka, n.d.), while in German it usually refers to the sexual act of foreplay. Considering this, if *vorspiel* in full had been used in the ST, it could have been placed in the subcategory *new meaning*, since it acquired a new meaning when it became a loan word. However, most Norwegian users of this word are arguably unaware of the change in meaning because teenagers today did not experience this change in meaning. On the other hand, most people are aware that *vors* is a shortening of *vorspiel* and it is generally thought of as a shortening, which is why I ultimately categorized it as this.

The percentage of slang in the ST was generated through counting all the words in the ST and the number of slang items in the ST. The slang items sometimes consist of more than one word, and therefore the percentage is a slang-item-to-words ratio. This was done in order to visualize the amount of slang items used in the ST. I also counted how many words each character spoke, and then counted how many slang items they used and generated percentages based on this.

3.3.3 Analyzing the Translations

The subtitles were written down in a table with the ST, in order to compare the ST to the TTs side-by-side (see Appendix A). To find out whether the words in the TTs were considered slang in English or not, I used UrbanDictionary.com and Dictionary.com. In most cases, I checked both sources to see if the slang definitions were the same. After finding out whether the translations were slang or not, I applied the labels of the strategies for translating slang by Lègaudaité (2010), presented in section 2.5, in order to explain how the slang in the ST was translated. *Softening* was applied when slang was translated using a standard word, leading to loss of slang (e.g., the intensifier *sykt* translated to *really*). Lègaudaité (2010) claims that the softening strategy is related to dynamic equivalence, because it involves translating the ST in a manner that sounds natural to the reader (p. 94). According to Nida & Taber (1969), dynamic equivalence is a principle in translation where the ST is translated in a manner that preserves the effect of the original text in the TT. While the form of the TT may be changed, the response of the receiver of the TT should be nearly equivalent to the response of the original receiver (p. 24). Arguably, softening the slang will not create an equal effect in the TT, as it involves using a standard word in the translation.

Stylistic compensation was applied when the translator used a slang term in the TT that had the same or similar semantic content as the slang item in the ST (e.g., *vors* translated to *pre-drink/pregame*). This strategy always led to preservation of slang in the translation. According to Lègaudaitè (2010), this strategy enables the translator to use slang words in the TT, thus ensuring that the style and tone of the text is suitable (p. 95). As mentioned, Linder (2000) also suggests a similar strategy, which involves either using an equivalent slang term in the TT, or inserting another slang term in a different place in the TT to compensate for the loss of the ST slang term. This way, the TT should end up with approximately the same number of slang terms (p. 280). Stylistic compensation is also similar to *imitation* in Gottlieb’s (1992) typology. Although Lègaudaitè does not mention it specifically, this strategy is arguably more closely related to dynamic equivalence than softening is; using slang in the TT will preserve the stylistic effect of the ST, while using standard words as in the softening strategy will likely not preserve the effect of the ST in the TT.

Direct transfer was identified when the slang item in the ST was either directly translated (e.g., *vilt* to *wild*), or in cases where English code-switches from the ST were used in their original English form in the TT (e.g. *invitesene* to *invites*). This strategy could lead to either loss or preservation of slang; a code-switch such as *invites* will be considered slang in Norwegian, but when directly transferred to English the slang is lost as this is a standard word in English. In Gottlieb’s (1992) typology, the *transfer* strategy is similar to Lègaudaitè’s direct transfer (p. 166).

In addition to Lègaudaitè’s three strategies for translating slang, two translation strategies for subtitling outlined by Gottlieb (1992) were used: *deletion* (henceforth *omission*) and *resignation*. Omission was identified in cases where the slang item in the ST had been left out in the TT (e.g., *ass* was always omitted). Resignation was applied when the slang item in the ST had been rather freely translated and the translation was not semantically equivalent, i.e. the translated word or utterance did not have the same meaning or basic message (e.g. *lættis* [funny] translated to *sweet*). In some cases, resignation also included change in the structure of the utterance.

When all the translations of the slang items had been marked and labelled with the different strategies, the number of times the strategies had been used for each subcategory were counted and sorted in a table. I also counted all the times each translation strategy led to loss or preservation of slang. Further, I categorized which types of slang the characters used, in addition to how much of their slang was preserved and lost. The analyses of how the translations of slang affected the characterization were mainly based on my own interpretations of the characters and their actions.

3.4 Limitations of the Study

The main limitation of this study is that the data consists of only two translations of one episode of the show. Considering that this thesis sets out to research how slang is translated in *Skam*, analyzing only two translations of one episode is not enough to generalize about how all fansubbers translate slang in *Skam*. There are many translations of the show, but analyzing all of these would not be possible considering the small-scale nature of this thesis. Although I am unable to analyze a large number of translations, I argue that this thesis might still contribute some new insights to how slang is translated by fansubbers.

As mentioned, I do not know who the translators of the TTs are, nor do I know anything about their background. This in itself is positive, as it secures the anonymity of the translators, which is generally considered good research ethics. However, it also poses some issues. Firstly, I do not know what their native language is. There is no way for me to know if the translators are native speakers or L2 users of Norwegian, or if they know Norwegian at all. Secondly, I cannot know whether the translators have used technology to translate the episode or not. If the translator does not speak Norwegian, this may mean they rely on the intralingual subtitles in the episode and technology to translate these. L1 or L2 speakers of Norwegian may also rely on technology to translate the ST, which could affect which words are chosen to translate the slang items. I have not found any clear indications that the translators have uncritically used automated translation tools.

Lastly, the issue of the reliability of this study should be mentioned. The reliability of a study concerns the “extent to which other researchers (or the researcher herself) could generate the same results, or come to the same conclusion, if investigating the same question, using the same data and methods at a different time” (Saldanha & O’Brien, 2014, p. 35). This poses an interesting issue in studies conducted within the humanities, as they are often largely based on subjective interpretation. In this study, the slang in the ST and the strategies applied in the TTs are based on my subjective interpretations. Hence, another researcher attempting to replicate this study would not necessarily obtain the same results. However, as Saldanha & O’Brien (2014) state, this can be made up for by being transparent about the data collection and analysis method (p. 35). Therefore, I have done my utmost to be transparent in my description of the method I have used, as well as describing the theoretical standpoint from which I conduct this study.

4 Analysis

4.1 Introduction

In this chapter, I will present the results and analysis of the two translations of *Skam* season three, episode three (Andem, 2016). Section 4.2 contains an overview of the amount and types of slang used in the ST. In section 4.3, I show the results indicating how slang is translated in the two TTs, where the amount of preservation and loss is presented in section 4.3.1, and 4.3.2 contains the analysis of how different strategies were used to translate slang. In section 4.4, I analyze how the slang of each character was translated, and possible effects on characterization.

4.2 The ST

The proportion of slang relative to the total amount of words in the ST is presented in Table 2.

Table 2: Amount of slang used in the ST

ST words	ST slang items	Percentage of slang
1546	113	7.3%

The 113 slang items identified in the ST were categorized into the eight subcategories of slang described in section 3.3.2. Table 3 details how many items of slang belonged to each subcategory.

Table 3: Number of items and percentage of each subcategory of slang in the ST

Subcategory slang	Number of items	Percentage of total slang
CS	24	21.2%
Shortening	22	19.5%
New meaning	21	18.6%
Hyperbole	16	14.2%
Swearing	15	13.3%
Syntax	7	6.2%
Phonetic twist	5	4.4%
Vulgarity	3	2.7%

4.3 TT1 and TT2

4.3.1 Preservation and Loss of Slang

The slang in the ST was either preserved or lost in the translations. As mentioned, the slang was preserved if it was translated using a slang item in the TT, and the slang was lost if a standard word was used or if the slang item was omitted in the TT. Table 4 shows the number of slang items that were preserved and lost in TT1 and TT2.

Table 4: Preservation and loss of slang in the TTs

	Preservation	Loss	Total
TT1	35 (31%)	78 (69%)	113
TT2	45 (39.8%)	68 (60.2%)	113

As seen in Table 4, the majority of the slang was lost in both translations. While I hypothesized that there would be a loss of slang, the amount that has been lost is larger than initially expected. Although it is not a very large difference, the translator of TT2 preserved more of the ST slang than the translator of TT1 did. The strategies used in the translations affected whether or not the slang was preserved, as the three strategies omission, softening and resignation always led to the loss of slang. The strategy stylistic compensation always led to the preservation of slang, while direct transfer could lead to either loss or preservation depending on the status of the English word used in the TTs. The following section will look more closely at the individual strategies and how many times they were identified.

4.3.2 The Strategies for Translating Slang

Table 5 shows how many times each strategy was applied in each of the two TTs.

Table 5: Number of times the strategies were identified in the TTs

	Stylistic compensation	Softening	Direct transfer	Omission	Resignation
TT1	21	43	26	19	4
TT2	30	40	27	15	1

In my analysis, softening was the most frequently identified strategy in the two TTs, although it was identified fewer times in TT2 than in TT1. Overall, the three strategies that always led to loss of slang – softening, omission and resignation – were identified more frequently in TT1 than in TT2. This is consistent with the numbers in Table 4, which shows that TT1 had a larger loss of slang. In TT2, stylistic compensation was identified 30 times, which is nine more times than it was identified in TT1. Direct transfer was identified 26 times in TT1 and 27 times in TT2. In TT1, direct transfer led to preservation 14 times, while the remaining 12 times led to loss of slang in the translation. In TT2, 15 times led to preservation and 12 times led to loss of slang. The examples below show an instance where the slang was preserved using direct transfer and one where the slang was lost using the same strategy.

(1) **ST:** Jeg **disset** han ikke.

TT1: I didn't **diss** him.

TT2: I'm not **dissing** him.

(2) **ST:** Du **hoster** på fredag klokka seks!

TT1: You're **hosting** that party on Friday at 6!

TT2: You'll **host** on Friday at six.

In (1), the slang word *disset* is directly transferred back to English, and since this is considered slang in English, the slang was preserved. In (2), *hoster* is slang in Norwegian since it is a CS, but in English, this is a standard word, and thus the slang is lost.

Table 6 and Table 7 show how many times the different strategies were identified for the various subcategories of slang.

Table 6: Strategies identified for the various subcategories of slang in TT1

TT1	Stylistic compensation	Softening	Direct transfer	Omission	Resignation
CS	0	1	21	1	1
Shortening	10	3	0	9	0
New meaning	0	16	2	0	3
Hyperbole	1	11	1	3	0
Swearing	7	0	2	6	0
Syntax	1	6	0	0	0
Phonetic twist	0	5	0	0	0
Vulgarity	2	1	0	0	0
Total	21	43	26	19	4

Table 7: Strategies identified for the various subcategories of slang in TT2

TT2	Stylistic compensation	Softening	Direct transfer	Omission	Resignation
CS	1	3	20	0	0
Shortening	9	3	1	9	0
New meaning	2	17	1	0	1
Hyperbole	6	6	1	3	0
Swearing	9	0	3	3	0
Syntax	1	6	0	0	0
Phonetic twist	0	5	0	0	0
Vulgarity	2	0	1	0	0
Total	30	40	27	15	1

The stylistic compensation strategy is the only strategy of the five that guarantees that the slang in the ST is preserved in the TT. Stylistic compensation was identified 21 times in TT1, and 30 times in TT2. In the shortening subcategory, stylistic compensation was used 10 times in TT1 and nine times in TT2. In both TTs, seven of these were translations of the same word, *vors*, as seen in the example below.

(3) ST: Isak: Ja, jeg mekker et nytt **vors**, greit?

TT1: I'll arrange a new **pre-drink**, okay?

TT2: I'll- I'll fix us a new **pregame**, okay?

These translations for *vors* were used consistently throughout the two TTs. *Pre-drink* and *pregame* are both slang for a get-together with alcohol before going to another party or to a bar (Urbandictionary.com, 2006; Urbandictionary.com, 2004). In the subcategory hyperbole, stylistic compensation was identified six times in TT2.

- (4) **ST**: Isak: Ja, du har jo vært **dritsur**
TT2: Yeah, you’ve been **super** pissed.

- (5) **ST**: Emma: Det er **sykt** fint.
TT2: It’s **insanely** nice.

The intensifiers *drit-* and *sykt* are the most common in the ST, and in some cases, the translator of TT2 has chosen to use the intensifiers *super* and *insanely* to translate these. Using *super* and *insanely* as adverbs is not standard use and therefore considered slang in such contexts.

In TT1, softening was identified for translations of slang belonging to all subcategories except swearing. In TT2, it was identified in all subcategories except swearing and vulgarities. In both TTs, the subcategory new meaning had the highest number of instances where softening was used. An example from this category is the word *lættis*, which is a shortening for *latterkrampe* [laughing fit] that has since acquired a new meaning, and is often used to describe something as funny.

- (6) **ST**: Emma: Å si at man elsker homser fordi de er **lættis**?
TT1: By saying gay people are **funny**?
TT2: To say that I love gay people because they’re **hilarious**?

The translations *funny* and *hilarious* are both considered standard words in English; consequently, both are identified as softening. Slang words belonging to the hyperbole subcategory, too, were often translated using this strategy, particularly in TT1 where 11 out of 16 items in this category were translated using softening. This category consists of words that function as intensifiers, although the words may also be derived from other categories of slang, such as *jævlig* or *jævla* [fucking/freaking], which is regarded as a swear word. The most used slang item in this category was the intensifier *drit-*, which was used eight times in total.

- (7) **ST**: Emma: Det er **dritkult** her.
TT1: It’s **so** cool here.
TT2: It’s **really** nice here.

Although the softening strategy is identified in both translations in the example above, the intensifier *drit-* is translated using various words, such as *so* or *really*.

When direct transfer was identified, the translated item was sometimes considered slang, sometimes not, as mentioned in section 4.3.1. Below is an example of a slang item from the category new meaning that was directly transferred.

(8) **ST:** Magnus: Det var helt **vilt**.

TT1: So **wild**.

In (8), the word *vilt* from the ST has been directly translated to the English equivalent *wild*. This is considered slang, meaning something “crazy/fun/awesome” (Urban Dictionary, 2015). Thus, the slang was preserved in this case. The direct transfer strategy was often identified for slang items belonging to the CS subcategory. In some cases, but not all, the ST contained an English slang term in the form of a code-switch, which, when directly transferring back to English, was still considered a slang term in the TTs. A given CS could also be considered slang or not slang, dependent on the context in which it was used. In English, *gay* meaning *homosexual* is not considered a slang term, unless it is used in a derogatory manner, in which case it can be considered slang (Dictionary.com, n.d.). Therefore, the context will determine whether the word *gay* is slang or not in English. In Norwegian, this code-switch is always considered a slang term. In the example below, the word *gay* in the ST is used in a derogatory manner, as Isak is not just pointing out that the dance instructor is gay, but is also associating the word with certain negative stereotypes.

(9) **ST:** Isak: Trenger han fyren å være så **gay** eller?

TT1: Isak: Did he need to be that **gay**?

Considering the manner in which *gay* is used in the ST, the direct transfer of *gay* to the English translation will make it possible to consider it a slang term in the translation as well. However, there are also cases where *gay* becomes standard in the translation, as in the example below.

(10) **ST:** Jonas: Ja. Men du bare påpeker at han er **gay** lissom?

TT1: Yeah, but you’re just pointing out that he’s **gay** or what?

In (10), Jonas uses *gay* to mean *homosexual* without any negative connotations, which means the direct transfer strategy led to a loss of slang in the translation in this case.

The omission strategy always leads to loss of slang in the translations. In TT1, omission was identified 19 times, and in TT2, it was identified 15 times. This strategy was mainly used for slang words belonging to the subcategory shortening in both TTs and swearing in TT1. As mentioned in section 2.1, swearing is often either toned down or omitted in subtitles as they are often considered offensive and are connected to taboos. While words in the swearing subcategory were translated in various ways, the word *ass* in the shortening subcategory was consistently omitted. The slang word *ass* is a shortening of *altså*, and often used at the end of a sentence, like in the example below.

(11) **ST**: Emma: Den stikker meg opp under armen, **ass**

TT1: Emma: It sticks out just under my arm.

TT2: It’s- it’s poking me under my arm.

In the ST, *ass* occurs nine times, and it is omitted all nine times. This is a common discourse marker used by teenagers in Norway. While discourse markers do not have explicit lexical meaning or grammatical functions, they can have functions within discourse structure or express the speakers’ attitude towards the content of the utterance (Hasund, 2006b, p. 94). The omission of this discourse marker therefore leads to a loss of a common characteristic of teenage language in Norway, as well as a loss of the marker of the speakers’ attitude to the sentence content.

Lastly, I identified the resignation strategy four times in TT1 and once in TT2. This strategy was identified in cases where the translations used standard words that did not have the same semantic meaning as the slang item in the ST.

(12) **ST**: Emma: Det er så sykt **care** å ikke svare!?!?

TT1: Is it really **hard** to answer?

The CS *care* used in the ST is likely derived from a sarcastic use from the word in English, i.e. *care* means that the speaker does not care. When used as slang in Norwegian it means that someone is indifferent. In (12), Emma is using *care* to tell Isak that not responding to her text messages comes off as indifferent and rude. Emma’s utterance can be directly translated to “It is so insanely care to not answer”, but the translation in TT1 does not convey the same message. Since the message and the structure of the utterance has been changed, I have classified this as resignation.

4.4 Translations of the Slang Used by the Characters

4.4.1 Isak

As mentioned, Isak is the main character of season three, and the character with the highest number of lines in the episode. Isak uses slang 42 times, which constitutes 37.2% of all the slang used in the episode. Despite using the largest amount of slang items overall, only 8.6% of what Isak says in total is slang, which is less than Magnus and Jonas. In season three, Isak struggles with conflicting emotions concerning his own sexuality, and his relationship with Even. Because Isak is afraid to be outed as homosexual, he often acts stereotypically masculine in many situations in order to hide his identity. The slang used by Isak thus affects the characterization significantly, as it is often closely connected to his emotions or attitudes towards certain situations or topics, and is

sometimes used to put up an act to distance himself from his identity. Isak is the only character who uses slang from all eight subcategories, as shown below.

Table 8: Subcategories of slang used by Isak

Isak	CS	Shortening	New meaning	Hyperbole	Swearing	Syntax	Phonetic twist	Vulgarity
42	7	8	9	4	7	5	1	1

Of the eight subcategories, Isak uses slang from the new meaning subcategory the most. He also uses shortenings, CS and swearing quite frequently. As he tells Emma in this episode, he listens to hip-hop music, a genre that is often associated with the use of slang and profanity. This in turn could help explain why it would be expected of Isak to use a lot of slang. Isak also swears a lot which is powerful language and expresses emotion and masculinity. The amount of slang items uttered by Isak that were preserved and lost varied between TT1 and TT2.

Table 9: Preservation and loss of Isak's slang

Isak	Preserved slang	Lost slang	Total
TT1	17 (40.5%)	25 (59.5%)	42
TT2	21 (50%)	21 (50%)	42

As shown in Table 9, TT1 preserved less slang than TT2, while TT2 had an equal amount of preservation and loss of slang. This comes from the more frequent use of stylistic compensation in TT2, as this strategy was identified 14 times in TT2, and 11 times in TT1 when translating the slang used by Isak. Although TT2 has preserved more of the slang Isak uses than TT1, half of the slang he uses is still lost in the translation. Isak's character is one that typically uses a lot of slang, and his characterization is affected by the translation leaving out a large amount of slang. As mentioned, Isak sometimes uses slang to distance himself from his identity, such as when he makes a joke about a dance instructor acting in a stereotypical homosexual manner, as seen in the example below.

(13) **ST:** Han var jo sånn **ultra**(hyperbole)-**homse** (shortening).

TT1: He was **ultra** (direct transfer) **gay** (stylistic compensation).

TT2: He was like **ultra** (direct transfer) **gay** (stylistic compensation).

In (13), *ultra* has been directly transferred, and as it is not considered standard to use this word as an intensifier in English, the slang has been preserved. The shortening *homse* is used with negative connotations. Therefore, when it is translated to *gay*, this becomes slang as well since *gay* used in a derogatory manner is considered slang in English. Thus, Isak's attitude comes across clearly in the translation as well. Most of the swearing used by Isak is preserved in the two TTs, which also

preserves Isak’s use of this type of slang to reinforce his masculinity. Although there is significant loss of slang in both TTs, the majority of slang that Isak uses to express frustration or perform masculinity is preserved in the form of swearing in the TTs. While the loss of slang affects the characterization of Isak, this aspect of his characterization has been mostly preserved.

4.4.2 Emma

Emma uses slang 21 times in the ST, which makes up 18.6% of the total amount of slang uttered in the episode. However, only 6.1% of the words Emma utters are slang, and the only characters who use less slang are Even and Vilde. She does not use slang from all the subcategories, as presented in the table below.

Table 10: Subcategories of slang used by Emma

Emma	CS	Shortening	New meaning	Hyperbole	Swearing	Syntax	Phonetic twist	Vulgarities
21	1	5	5	8	0	1	1	0

Emma does not use slang from the swearing and vulgarity subcategories. In 3.2.2, Emma’s character was described as quite energetic and eager, and this is reflected in the slang she uses. Emma uses a lot of hyperbole and intensifiers, often as a kind of marker of her attitude about different topics, and the translations of these elements are significant for how her personality comes across. Slang of this kind was only preserved once in TT1, and four times in TT2. Although Emma uses 21 slang items in total, the majority of these have been lost in both translations.

Table 11: Preservation and loss of Emma’s slang

Emma	Preserved slang	Lost slang	Total
TT1	3 (14.3%)	18 (85.7%)	21
TT2	6 (28.6%)	15 (71.4%)	21

As seen in Table 11, a significant amount of Emma’s slang is lost in both translations. Even though TT2 has preserved twice as many slang items as TT1, there is still a major loss of slang in the translations. The slang used by Emma was lost mainly through softening, which was identified 12 times in TT1 and 11 times in TT2. Further, omission was also used the two times *ass* occurred in the ST and once when the intensifier *sykt* was used. The example below shows several instances of the slang used by Emma being softened or omitted.

(14) **ST**: Hva?! Nei, **ass** (shortening), det- den var **droy** (new meaning). [...] Å være **lættis** (new meaning) er **sjukt** (hyperbole) positivt. Å være terrorist er **drit**(hyperbole)-negativt.

TT1: What?! No, (omission), that’s **too much** (softening). [...] To be **funny** (softening) is **really** (softening) positive. To be a terrorist is **really** (softening) negative.

TT2: What?! No (omission)! That- that’s a bit **too much** (softening). [...] To be **hilarious** (softening) is **insanely** (stylistic compensation) positive! To be a terrorist is **super** (stylistic compensation) negative.

The word *lættis* is translated to *funny* in TT1 and to *hilarious* in TT2. While *funny* and *hilarious* cover the basic meaning of *lættis*, these are standard words and the slang has therefore been softened. Emma often uses the two intensifiers *sjukt/sykt* and *drit-*. These are both softened to *really* in TT1. Emma’s use of intensifiers is an important part of how slang is used to show her eagerness, which is a large part of her personality. In the show, she is usually happy or excited, and this is strengthened through her use of hyperbole. In the example above, she also uses hyperbole to make the contrast between a positive and negative statement, and this contrast is made clearer as she uses different intensifiers within the same utterance. In TT1, where both intensifiers are translated to *really*, this contrast is not as clear. In TT2, however, where the intensifiers have been translated using stylistic compensation and two different intensifiers, the intensity in Emma’s utterance and the contrast between being *hilarious* and *a terrorist* arguably is more apparent. Because most of the intensifiers have been softened, there is a loss of the force in Emma’s utterances, which makes her character more flat and can lead to a different perception of who she is.

4.4.3 Jonas

In the ST, Jonas uses slang 14 times, which is 12.4% of the total amount of slang in the episode. Relative to how many words he utters in total, 13.7% of what he says is slang, and Magnus is the only one who uses more slang relative to how much he speaks. Most of the slang Jonas uses is from the CS and swearing subcategories, as seen in Table 12.

Table 12: Subcategories of slang used by Jonas

Jonas	CS	Shortening	New meaning	Hyperbole	Swearing	Syntax	Phonetic twist	Vulgarities
14	5	1	1	2	4	0	1	0

CS is, as mentioned, common for Norwegian teenagers to use, and Jonas is no exception to this. Swearing is the second most used type of slang, and is used by Jonas to express disbelief, shock or frustration. Thus, through his use of slang, Jonas’ attitude to different situations is made clear. Additionally, the swearing used by Jonas is a form of social swearing. Despite Jonas being one of the characters who uses the most slang, only three of the 14 slang items have been translated using slang, while 11 slang items have been lost in both TT1 and TT2.

Table 13: Preservation and loss of Jonas' slang

Jonas	Preserved slang	Lost slang	Total
TT1	3 (21.4%)	11 (78.6%)	14
TT2	3 (21.4%)	11 (78.6%)	14

Although the two translations have preserved the same amount of slang, these are not preserved using the same strategies, nor are the preserved slang items in the two translations the same. Jonas used CS from English five times, and these were mainly translated using direct transfer. As explained in 4.2.2, the CS *gay* is translated using direct transfer, and is dependent on context for it to be considered as slang in English.

(15) **ST:** Hva er greia med at du **disser** (CS) folk som er **gay** (CS) ‘a?

TT1: What’s up with you **dissing** (direct transfer) people who are **gay** (direct transfer)?

TT2: What’s up with you **dissing** (direct transfer) people for being **gay** (direct transfer)?

In (15), the two code-switches *disser* and *gay* have both been translated using direct transfer. However, only *dissing* is considered slang in English, as *gay* in the meaning *homosexual* is a standard word in English, as was shown in 4.2.2.

Jonas uses swearing as a way to convey an attitude to what other characters say, in addition to intensifying his utterances in some cases. However, only one swear word was preserved in each TT. There are two instances in the ST where Jonas says *Hva faen?* [What the fuck?] in response to a story Magnus is telling, and in both instances, the entire utterance has been omitted. These utterances express his disbelief in Magnus’ story, and when they are omitted Jonas’ thoughts and reactions to this situation are not visible in the subtitles. The two other instances when Jonas uses swearing, the swearing has been preserved by one TT and omitted by the other, as shown in (16) and (17).

(16) **ST:** Det er jo du som har vært **fuckings** sånn dritnebbete til alt!

TT1: You’re the one who’s **fucking** (direct transfer) grouchy about everything!

TT2: You’re the one who’s been (**omission**) like, super snotty about everything!

(17) **ST:** **Faen**, du har helt rare tanker, ass!

TT1: (**omission**), you have a weird imagination, (**omission**)

TT2: You have some **fucking** (stylistic compensation) crazy thoughts, (**omission**)

In (16) and (17), the swearing is used to intensify the statements and when the swearing is omitted, the intensity of the utterance is not as clear. Jonas is annoyed at Isak in (16), which is more apparent when the swear word is used in the translation. In (17), Jonas expresses his disbelief at Magnus’

story, but it is said in a humorous way. This shows that the swearing is not only used when conveying negative emotion, but can also be used in humorous contexts. While the swearing used by Jonas are examples of emotional swearing, it is also a form of social swearing since he likely would not use swearing like this if he was speaking with someone outside his group of friends. Without the swearing, the utterance becomes more neutral and plain, which results in a somewhat different perception of Jonas’ personality.

4.4.4 Magnus

Like Jonas, Magnus uses slang 14 times, which is 12.4% of the total amount of slang. However, Magnus utters fewer words in total than Jonas utters, and is thus the character who uses the most slang relative to how many words he speaks in the episode, as 15.9% of what he says is slang. His language is quite informal and somewhat vulgar. Magnus uses slang from all subcategories except phonetic twist.

Table 14: Subcategories of slang used by Magnus

Magnus	CS	Shortening	New meaning	Hyperbole	Swearing	Syntax	Phonetic twist	Vulgarities
14	4	2	1	1	4	1	0	1

As seen in Table 14, Magnus uses slang from the categories CS and swearing most frequently. A lot of the slang Magnus uses is of a rather vulgar nature, most of it in relation to a story he is telling about a rather explicit dream he had about Vilde. The use of this vulgar language in part characterizes Magnus as a teenage boy who is interested in a girl. The majority of the vulgar language has been translated using equivalent terms in TT2, while some of it has been lost in TT1. The two TTs have preserved different amounts of slang, as shown in Table 15 below.

Table 15: Preservation and loss of Magnus’ slang

Magnus	Preserved slang	Lost slang	Total
TT1	7 (50%)	7 (50%)	14
TT2	9 (64.3%)	5 (35.7%)	14

While 50% of the slang Magnus used has been preserved in TT1, TT2 has preserved 64.3% of the slang. This is the only case where one of the TTs has preserved more than 50% of the slang used by a character, and it is the highest percentage of preserved slang in the two TTs. Therefore, Magnus has not been affected as negatively by the translations as the other characters have been. In the cases where slang was preserved, the strategies stylistic compensation and direct transfer were identified in both translations. Stylistic compensation was identified four times in both TTs,

while direct transfer was identified five times in TT1, and seven times in TT2. The example below contains most of the slang terms Magnus uses.

- (18) **ST**: Det var med hun der Vilde, hun var sånn **dominatrix** (CS) **sado** (shortening)-**chick** (CS) som **fuckings** (swearing) **straffepulte** (vulgarity) meg fordi jeg **hooka** (CS) med en **førstis** (shortening).
TT1: Vilde was in it. She was some **dominatrix** (direct transfer), **SM** (stylistic compensation) **chick** (direct transfer) who (omission) **punished me with sex** (softening) because I **hooked up** (direct transfer) with a **first year** (stylistic compensation).
TT2: It was about Vilde... She was like this, **Dominatrix** (direct transfer) **sado** (direct transfer) **chick** (direct transfer) who **fucking** (direct transfer) **punish-fucked** (direct transfer) me for **hooking** (direct transfer) with a **first year** (stylistic compensation).

The slang items in the ST that belong to the subcategory CS in the example above are all translated using the direct transfer strategy. However, not all of them end up as slang. *Dominatrix* is not considered a slang term in English (Dictionary.com, n.d.), thus the slang aspect of this word is not preserved in the TT. On the other hand, *chick* (Dictionary.com, n.d.) and *hooked up* (Urbandictionary.com, 2003) are both considered slang terms in English, and the slang aspect of these are thus preserved. *Straffepulte* can be directly translated to *punishfucked*, and is a very vulgar term. *Pule* is a dysphemism for having sex, and is in itself vulgar, but combining it with *straffe* intensifies the vulgarity of the word. In TT1, this has been softened to *punished me with sex*, which is standard, but also much less vulgar. In TT2, the slang has been preserved as it has been directly transferred to *punish-fuck*. Most of the vulgar words used by Magnus are related to sex in some way, and this is again likely related to the fact that Magnus, Mahdi and Jonas are quite interested in girls and this interest is often spoken of in sexual terms. Therefore, when this type of slang is lost, it can affect how the audience views his character because it is neutralized and does not come across as vulgar and straightforward in the same way.

4.4.5 Even

Even has many utterances in the episode, but he does not use a lot of slang. He only uses 13 slang items in total, which is 11.5% of the total slang. Only 5% of the words he utters are slang, and Vilde is the only character who uses less slang than he does. In the beginning of season three, Even is portrayed as quite easygoing and somewhat mysterious, and the viewer gets to know his character better as his relationship with Isak develops. In this episode, Even appears calm and confident, and jokes around with Isak towards the end of the episode. Of the eight subcategories of slang, Even uses slang from six of them, as shown below.

Table 16: Subcategories of slang used by Even

Even	CS	Shortening	New meaning	Hyperbole	Swearing	Syntax	Phonetic twist	Vulgarity
13	4	2	4	1	0	0	1	1

Even does not swear, and uses slang items from the subcategories CS and new meaning most frequently. As Even appears like a rather relaxed person, this could explain why he does not use emotional language such as swearing. It could also be attributed to him being two years older than the other characters, which makes him appear more mature. While Isak often uses swearing in situations to express his masculinity and hide his insecurities, Even is more confident in himself and his identity, and therefore does not use swearing in this way. The majority of the slang Even uses has been lost in the two target texts.

Table 17: Preservation and loss of Even's slang

Even	Preserved slang	Lost slang	Total
TT1	3 (23.1%)	10 (76.9%)	13
TT2	3 (23.1%)	10 (76.9%)	13

The subcategory CS was one of the two most frequently used by Even, and in general slang items from this category were translated using direct transfer in both TTs. The example below shows an instance where direct transfer led to preservation of slang.

- (19) **ST**: For hvis jeg **dumper** (CS) Sonja, så tror hun at jeg gjør det fordi hun har aluminumsben.
TT1: If I **dump** (direct transfer) Sonja, she'll think it's because she has an aluminum leg.
TT2: 'Cause if I **dump** (direct transfer) Sonja, she'll think I'm doing it because of her aluminum leg.

In English, *dump* is slang for *break up with*, and is used with that meaning in the ST. Therefore, when it is transferred back to English it is still considered slang. Even used CS four times, two of which ended up as slang in the TTs. However, as with the other characters, the aspect of English being used in Norwegian as CS is lost in the translations.

Even used slang from the subcategory new meaning, one of these words being the verb *kødde*, which originates from the noun *kødd*, a term for testicle (Bokmålsordboka, n.d). The verb *kødde*, however, has adopted the new meaning as a slang term for *to joke*.

- (20) **ST**: Jeg kunne **kødde** (new meaning) med at hun hadde **pikk** (vulgarity).
TT1: I could've **joked** (softening) about a **dick** (stylistic compensation).
TT2: I could've **joked** (softening) about her having a **dick** (stylistic compensation).

In (20), the word *kødde* is softened to *joke*, which is a standard term and thus not classified as slang. Meanwhile, the other slang item in this utterance, *pikk*, which is a Norwegian slang word for

penis, has been translated using the slang word *dick*, thus preserving the slang. Even often makes jokes with Isak, and slang is often used in these situations. In (20), the vulgarity *pikk* is used when he is trying to be funny, and the use of the slang word somewhat highlights this and it is preserved when stylistic compensation is used to translate this slang item. Overall, however, the small amount of slang used by Even, when translated, does not have a large impact on how he is viewed as a character.

4.4.6 Mahdi

Mahdi uses slang six times, which makes up 5.3% of the total slang used in the episode. Yet, the slang he uses makes out 7.4% of the words he utters in total. Although it is not as well represented in this episode since he does not speak much, Mahdi generally uses slang in a similar manner as Magnus and Jonas. His use of slang is rather typical for a teenage boy from Oslo, and he sometimes uses slang items from “kebabnorsk”. In the episode, he uses slang from four of the eight subcategories of slang, as shown in below.

Table 18: Subcategories of slang used by Mahdi

Mahdi	CS	Shortening	New meaning	Hyperbole	Swearing	Syntax	Phonetic twist	Vulgarity
6	1	3	1	0	0	0	1	0

Two of the elements from the shortening category are from the use of the discourse marker *ass*, which is, as mentioned, a common element in teenage speech in Norway. The majority of the slang he uses is lost in both translations, although TT2 preserves one more item than TT1.

Table 19: Preservation and loss of Mahdi’s slang

Mahdi	Preserved slang	Lost slang	Total
TT1	1 (16.7%)	5 (83.3%)	6
TT2	2 (33.3%)	4 (66.7%)	6

Only one slang item is preserved in TT1, as the stylistic compensation strategy was identified when the shortening *vors* was translated to *pre-drink* like all other instances when this word was used.

Mahdi uses one slang word from the new meaning subcategory, shown in the example below.

(21) **ST**: Det er **lø** (new meaning) av deg, **ass** (shortening).

TT1: That’s **dumb** (softening) of you, (omission).

TT2: That’s **really shitty** (stylistic compensation) of you though, (omission).

The word *lø* is originally from Arabic where it means *no* (Østby, 2005, p. 41), and is a common slang word in “kebabnorsk”. This word is interesting as its meaning has changed over time, and

has gone from the original meaning of *no*, to having positive connotations and being used to mean something similar to *cool*, to later acquiring negative connotations and being used to describe things that are stupid, ugly or bad (Østby, 2005, p. 41). Here, it is used in the negative meaning, and the translation used in TT1, *dumb*, covers the basic meaning of it. This translation, however, is a standard word and it has therefore been softened. The translator of TT2 has translated *lø* into *really shitty* which is considered slang. As stylistic compensation is used, the slang is preserved. While *really shitty* does not necessarily have the exact same meaning as *lø*, the slang term compensates for the lack of the equivalent word in English.

Mahdi does not use a lot of slang in this episode, and most of the slang he uses here is not significant for who he is as a character, other than the fact that he is a teenager who uses slang. However, in general, his language is rather similar to Magnus’ and Jonas’, and when so much of the slang used by Mahdi is lost it can appear as if there is a much larger difference in the use of slang between these characters than there really is. The use of slang is not only significant for the individual characters and the portrayal of their personalities, but it also serves to mark a belonging to the groups of friends within the show.

4.4.7 Vilde

Vilde uses slang three times in the episode, which is 2.7% of all the slang. She is the character who uses the smallest amount of slang relative to how many words she speaks, as only 2.9% is slang. Vilde does not have many lines in this episode and she is overall not as important in season three as she is in the other seasons. In general, Vilde does not use much slang, which is the case in this episode as well. Vilde often attempts to present herself as very proper and mature, and this is mirrored in her language, as she does not use a lot of slang.

Table 20: Subcategories of slang used by Vilde

Vilde	CS	Shortening	New meaning	Hyperbole	Swearing	Syntax	Phonetic twist	Vulgarity
3	2	1	0	0	0	0	0	0

Vilde used slang from the CS and shortening subcategories. All slang items she used are related to a social event, which is rather typical of Vilde. She did not use any vulgar language or swearing, which reinforces the image of her presenting herself as mature. As mentioned, Vilde is not a major character in this episode, thus analyzing an episode where she was more present might have shown

a larger representation of the different types of slang she uses. Both translations have preserved the same amount of slang, and the same strategies were also identified.

Table 21: Preservation and loss of Vilde’s slang

Vilde	Preserved slang	Lost slang	Total
TT1	1 (33.3%)	2 (66.7%)	3
TT2	1 (33.3%)	2 (66.7%)	3

The slang items that are code-switches are translated using direct transfer, while the shortening is translated using stylistic compensation.

(22) **ST**: Jeg tenkte å spørre deg for jeg skal sende ut **invitesene** (CS), så jeg tenkte å spørre deg om vi kunne ha **vorset** (shortening) litt tidligere?

TT1: I will be sending out **the invites** (direct transfer)... I wanted to ask you if we can have **pre-drink** (stylistic compensation) a bit earlier?

TT2: I was going to ask you, because I’m going to send out **the invites** (direct transfer) so I wanted to ask you if we could have **the pregame** (stylistic compensation) a little earlier?

(23) **ST**: Du **hoster** (CS) på fredag klokka seks!

TT1: You’re **hosting** (direct transfer) that party on Friday at 6!

TT2: You’ll **host** (direct transfer) on Friday at six.

As the two code-switches used by Vilde are directly transferred back to English, they lose their status as slang, since these are standard words in English. Like with the other characters, the direct transfer of the CS items leads to the loss of the visibility of how English is used in Norwegian speech. Apart from this, however, although there is a loss of slang it does not affect Vilde’s characterization in this episode. Since she uses such a small amount of slang, it does not affect her as much as other characters when it is translated. An international viewer who relies on the subtitles will likely not view Vilde any differently in this episode.

5 Discussion

5.1 Introduction

The aim of this thesis has been to study how *Skam* is translated from Norwegian to English by fansubbers, focusing on slang, and how the translations may affect the characterization in the show. In this chapter, I will attempt to show how the results of the analysis address these issues. Three hypotheses were initially formulated for this study, the first one being that there would likely be a loss of slang in the subtitles. Secondly, I hypothesized that the loss of slang would appear larger and less motivated due to the translations being non-professional. The results confirmed these hypotheses, and possible explanations behind this will be discussed in 5.2 and 5.3. The final hypothesis was that the characterization would be affected by the translations of slang. The analysis showed that there were differing results regarding this between the characters, and I will discuss this further in 5.3.

5.2 Translating Slang in *Skam*

5.2.1 Preservation and Loss of Slang

In both TTs, the majority of the slang has been lost in the translation, with 69% loss in TT1 and 60.2% loss in TT2. The reasons for the loss of slang could be many. Firstly, one quite common reason why a lot of slang is lost in translation is related to the general challenges of subtitling. As mentioned in section 2.1, Cintas & Remael (2014, p. 145) and Gottlieb (1992, pp. 164-165) state that subtitles are commonly a condensed version of the spoken dialogue, due to constraints of subtitling regarding space and time. This reduction of the dialogue can in part explain why there is loss of slang in the translations. The fact that the spoken dialogue is being condensed leads to the translator having to make decisions about which elements should be left out in the subtitles. Hatim & Mason (2000) mention all non-standard features of speech as elements that are typically removed in subtitles (pp. 430-431). This can include non-standard dialect, CS, and slang in general, as slang is language that deviates from some kind of standard. Cintas & Remael (2014) point to swearing as another type of language that is often left out in subtitling, as it is considered offensive and taboo (pp. 195-196). It would therefore be expected that most of the swearing used in the ST had been omitted in the TTs, but this is not quite the case here, which I will return to in section 5.2.2.2. As slang is a non-standard feature of speech, it is often considered more associated with spoken rather than written language. These elements are also considered informal, as stated by Hasund (2006a, p. 8), which could again be a reason for the large loss of slang in the translations. The process of

converting spoken dialogue into written text may thus be another reason why slang is lost in the subtitles, because slang is typically associated with spoken language. As the dialogue is transferred from spoken to written text, the language also becomes more formal.

The lack of professional training of the translators can affect the translations in several ways, and is another possible reason for the large-scale loss of slang. As fan-translators are not trained professionally, they seldom demonstrate the same conscious focus on translation strategies as professional translators often do. Many fan-translators and fansubbers are more concerned with the availability of the subtitles than the quality of the translations. As Cintas & Sánchez (2006, p. 46) and Švelch (2013, p. 307) point out, fansubs often do not live up to the standards of professional translation, but fans do not care about this as long as they are able to watch the show with subtitles. While this does pose some interesting questions in regards to what is most important to viewers who are dependent on subtitles, it also creates some issues when it comes to how the characterization is affected by the translations.

Even when consciously or subconsciously aiming to translate it, slang is difficult to translate for professional subtitlers, which implies that it is even more difficult for fansubbers. Because slang is closely connected to the language and culture of the ST, the fansubbers should ideally be familiar with the SL and its culture. As Cintas & Sánchez (2006) state, most fansubbing in the anime community is done by native speakers of Japanese who translate into English (p. 45). As Norwegian is a relatively small language in terms of users, it is likely that most fansubbers of *Skam* are native speakers of Norwegian. Thus, they are probably familiar with Norwegian language and culture, and hence the slang used in Norway. While being familiar with the SL slang can be an advantage, this does not guarantee that the slang will be translated into slang used by the equivalent group in the TL, as Linder (2000, p. 280) argues should be the aim. In the case of *Skam*, the equivalent group would be English-speaking teenagers. Norwegian teenagers and young adults arguably have an advantage as many of the TV-shows and movies they watch are in English and it would be possible to identify English-speaking teenagers' slang from this input. However, this does not guarantee that the fansubbers focus on preserving the slang in the translations, as their aim could be to translate it sufficiently for international viewers to understand what is being said. The loss of slang TT1 and TT2 could be due to the fansubbers not considering the preservation of slang to be necessary in order for the viewers to understand what the characters are saying.

TT2 preserves more slang than TT1, as 39.8% is preserved in TT2 compared to 31% in TT1. This amounts to a difference of 10 slang items, and is mainly attributed to a more frequent use of stylistic compensation in TT2. This difference was in part found in the translations of slang elements from the hyperbole subcategory, as TT2 used stylistic compensation for several of these items, whereas TT1 mainly used softening. It is difficult to name specific reasons for why the translator of TT2 preserved more slang than the translator of TT1 did, but again the explanation could lie in the fact that it was fan-translated. Perhaps the translator of TT2 is more experienced in translation than the translator of TT1 is, and thus has more knowledge of how to translate difficult items such as slang. Another possible explanation could be that the translator of TT2 is more familiar with Norwegian and English slang, and thus had knowledge of equivalent slang items in English. As mentioned, I do not know what the native language of the translators are, and their native language could affect their ability to translate slang if they are not familiar with Norwegian slang – or English slang for that matter. Although most Norwegians know and can speak English to some extent due to learning it in school, this does not guarantee that they are familiar with slang used by native speakers of English. Although it is often considered to be an advantage in fansubbing communities that fan-translators are familiar with the SL, this might affect the extent to which slang will be translated using slang, as they might not have the same knowledge of TL slang.

5.2.2 Correlations between Subcategories and Strategies

5.2.2.1 CS and Direct Transfer

Occasionally, it appears that there are correlations between certain subcategories and the translation strategy identified. The most prominent correlation between subcategory and strategy is between slang from the subcategory CS and the direct transfer strategy. In TT1, 21 of the total 24 slang items in this subcategory were translated using direct transfer; in TT2, 20 code-switches were translated using the direct transfer strategy. All the slang items in the CS subcategory were English code-switches, and this is the largest subcategory identified in the ST. In Norway, children start learning English from six years old, and most of the media consumed that is not in Norwegian is in English. The influence from English is vast, which is reflected in the language of teenagers and young adults in Norway. Consequently, it is not strange that the characters in *Skam* frequently use English CS, as this is what teenagers in Norway do in real life as well. Since these slang items are all from English, and the ST has been translated from Norwegian to English, the direct transfer strategy is arguably the easiest way to translate these items. In many cases, the code-switches in

the ST are in their original English form, which makes it easy to transfer them directly without altering the basic message. Additionally, some of these code-switches are considered slang in English, which results in the preservation of slang in the TT. However, there is one dimension of the use of CS in the ST that is lost when these words are directly transferred back to English, and that is the aspect of the role of English in Norwegian. This is one aspect of CS as slang that is difficult to transfer when translating from Norwegian to English, simply because there are no languages with the same function in for example the US or the UK, as English has in Norway.

5.2.2.2 Swearing

In the translations of slang belonging to the subcategory swearing, three strategies were identified: direct transfer, omission and stylistic compensation. Direct transfer was most frequently identified in both TTs, while stylistic compensation was least frequently identified in TT1 and omission was least frequently identified in TT2. Research on translation of swearing shows that it is often omitted in translations. As mentioned in section 2.1, Cintas & Remael (2014) point to a tendency to omit swearing in subtitles due to its offensive nature (p. 195-196). Interestingly, this is not the case in the two translations of *Skam* analyzed in this thesis. In TT1, omission was identified six out of the 15 times swearing occurred in the ST, which is just below half the time. In TT2, omission was only identified three times. From this, it appears that TT1 is more consistent with what has been shown previously in regards to translating swearing, while TT2 deviates from this. The times omission has been identified can possibly be due to the general tendency to omit swearing in subtitling, but it is worth looking into some possible reasons why there is no strong correlation between swearing and the use of omission in both TTs.

The stylistic compensation strategy was the most frequently identified strategy for words in the swearing category; it was identified seven times in TT1, and nine times in TT2. Translations were labelled stylistic compensation if the slang in the ST were translated with an equivalent slang word in the TT. Four of the ST items in the swearing subcategory can also be classified as English code-switches. These items are *shit* and *fuckings*, and occur two times each in the ST. As mentioned in the previous section, direct transfer is arguably the easiest way to translate CS items, since they originate from English. Thus, one might assume that these items in the swearing subcategory had been directly transferred in all four cases in both TTs. However, that is not the case. TT2 translates *shit* using direct transfer both times, but in TT1, the translator has chosen to omit it once. The other item, *fuckings*, is omitted once by each TT. The times these two slang words have been directly

transferred could be explained due to the correlations between CS and direct transfer, as discussed in 5.2.2.1. However, since there is not a strong tendency towards this, there must be another reason. Therefore, I argue that the large amount of swearing preserved overall in the TTs can be explained in that they are translated by non-professionals.

The research showing that swearing is often omitted in subtitling are studies of professional subtitles. As pointed out by Cintas & Sánchez (2006) and Švelch (2013), fansubbers do not necessarily follow the same conventions as professional translators. This could mean that the fansubbers do not omit swearing in the subtitles simply because it is offensive or taboo, but instead distinguish between items that are possible to translate and not; if the swear words can be translated, the translators do not omit them. It is also possible that the fan-translators are young and recognize swearing as an important part of the language of teenagers, and thus consider it worth preserving. Another possible explanation is that the translators are native speakers of Norwegian, and that there are cultural differences between Norway and for example the US when it comes to swearing. Perhaps the translators do not consider the swearing used as very offensive, and therefore choose not to omit it, but do not keep in mind that swearing may be more offensive to English-speaking viewers. Whatever the reasoning behind the preservation of swearing in the TTs is, it arguably comes down to the fact that *Skam* has been translated by non-professionals who are not bound by the same conventions as professional translators who are being paid to translate.

5.2.2.3 Shortening, Stylistic Compensation and Omission

The main strategies used to translate slang in the shortening subcategory were stylistic compensation and omission. The two shortenings *vors* and *ass* are used seven and nine times, respectively, and are consistently translated using the same strategies. As mentioned in 4.3.2, the slang item *vors* is always translated using stylistic compensation, and is translated to *pre-drink* in TT1 and to *pregame* in TT2. These are both equivalent slang items that refer to a get-together before another party. The consistent use of stylistic compensation to translate *vors* could possibly be due to the lack of an equivalent standard word, making it necessary to use slang to translate it. This is arguably a positive thing, since the translations preserve the slang in the source text. Additionally, *pre-drink* and *pregame* are slang items that are used by teenagers and young adults in countries such as the US and the UK, thus it also follows Linder’s (2000, p. 280) principle of translating slang as outlined in 2.5, i.e., when translating slang, the translator should use slang from

an equivalent social group. Translations such as these contribute to maintain the authenticity the ST strives for regarding how teenagers speak.

The second slang item from the shortening subcategory that is used multiple times is *ass*. This word was, as mentioned in 4.3.2, omitted all nine times it was used in the ST. *Ass* functions as a discourse marker, used to signal different nuances in utterances. It is not easy to find an equivalent to this item, although *innit* is a possible translation in at least some cases. Yet, because omitting *ass* will not affect the ability of international viewers to comprehend what is being said, it is likely that the translators have made the choice to omit it. Even if it is possible to translate, this may also be a question of how simple it is to translate it. It could be the case that instead of spending a lot of time attempting to find an equivalent discourse marker in English, perhaps the translators decided that it is not worth the effort, as it is arguably easier to omit it. *Ass* is most commonly used in speech and not in writing, and the transfer from oral to written language in subtitling may be another reason why this has been omitted, as features typically associated with speech are often eliminated in this transfer.

5.3 Characterization and Translation of Slang

5.3.1 The Role of Slang in *Skam*

As mentioned previously, before *Skam* was made, the creators conducted in-depth interviews with a large group of Norwegian teenagers in order to map out their needs and interests for a TV-show, in order to make the plot and characters authentic and relatable. The language used in *Skam* adds to this sense of authenticity, as it is supposed to reflect how teenagers in Norway, and more specifically Oslo, speak. Seeing as *Skam* addresses themes that are relevant to teenagers all over the world, the ability to relate to certain aspects of the show is likely not lost when watching a subtitled episode. However, the slang in *Skam* is specific to Norway, and Norwegian viewers will be able to make associations regarding the characters based on the slang used, which an international viewer would arguably not, as they likely do not understand Norwegian. Furthermore, being exposed to less slang in the subtitles can give different associations and effects than the ones intended in the ST, which again has consequences for the characterization in *Skam*.

5.3.2 Translating the Characters

While a lot of the slang used is common for teenagers and young adults all over Norway, some elements are quite specific or have certain connotations when spoken by people from Oslo. CS,

shortenings and intensifiers are common all over the country, while certain slang items from the phonetic twist category and elements from “kebabnorsk” are more common in areas around Oslo and in certain social groups. Several of the characters use slang that provide certain associations to the viewers about their personalities, but neither of the translations preserved all the slang of any of the characters. For most characters, if not all, the large-scale loss of slang in the translations means that part of the characterization, which came from the language they used, is lost.

An important type of slang used by Norwegian teenagers and the characters in *Skam* is CS. All the characters in the episode use slang from this subcategory, and all these words originate from English. As discussed in 5.2.2.1, although the slang aspect of CS is preserved in some cases due to the word being slang in English as well, the role of English CS in Norway is lost because there is no distinction between these words and the rest of the subtitles. Additionally, some of the code-switches have several connotations apart from just being a form of language mixing. Isak, Jonas, Magnus and Mahdi often use English words that are related to hip-hop or African American slang, such as for example the word *disse* [to diss]. This is common within their group of friends, and Quist & Skovse (2017) point out that their use of CS differs somewhat from the CS used by the girls in the show (p. 44). The girls’ use of CS is not as well represented in this analysis, as their roles are not major in this episode, but Quist & Skovse state that the girls often use CS to emphasize a certain position, relationship or identity (p. 46). Emma does it when she uses *care* in the text message to Isak in order to emphasize that his behavior is not acceptable. Similarly, when Vilde tells Isak “Du *hoster* på fredag” [You are hosting on Friday], *hoster* further intensifies the statement and signals that there is no more room for discussion. Although the slang aspect of the code-switches used in the ST is preserved when the English words are considered slang, there is a loss of this emphasis, as well as the role of English in Norwegian speech. Thus, there is arguably a large loss as the distinctions between which types of CS the different characters use are not as clear in the TTs, which further affects the characterization.

Whereas the loss of CS in the translations affects the characterization for all the characters, the translation of the other types of slang can have effects on individual characters. As mentioned, the majority of swearing was preserved in the two translations. There were only three characters who used swearing, namely Isak, Jonas and Magnus. The swearing used in *Skam* is both social and emotional. Isak, Jonas and Magnus – and Mahdi in other episodes – use swearing as a stylistic device along with slang. They use swearing in a casual, social manner as part of their way of

speaking to each other, which separates them as a group from the female characters in the episode, Emma and Vilde, who do not use swearing. Thus, preserving the swearing is important as it shows how the boys talk to each other as a contrast to how they speak to other characters, or how the other characters speak.

The emotional swearing also has specific functions that affect the characterization. As mentioned in section 4.4.1, Isak has conflicting emotions throughout the entire season, and he sometimes uses swearing to express these emotions. The translations have preserved most of the swearing in the ST, which arguably has a positive effect on the characterization as it preserves this use of language as an expression of emotion. Isak swears when he is angry or frustrated and this use of swearing is part of how the viewers can get a sense of the emotional life of the character. While his frustration may be directly related to the situation he is in when he uses the swear words, there are some underlying frustrations that have more to do with Isak's inner life, which becomes more prominent throughout the season. Jonas also uses swearing to express frustration at Isak, but also to express shock or disbelief to Magnus' retelling of the dream he had about Vilde. This is lost as most of the swearing uttered by Jonas is omitted, and Jonas' reactions are not as apparent to the viewer. As mentioned in 4.4.3, two utterances in which Jonas uses swear words are completely omitted in the translation. This could be because several of the characters were speaking at the same time and the translators therefore considered Jonas' utterances to be less important than what other characters were saying. Lastly, the swearing Magnus used has been omitted half the time in TT1, while all the swearing was preserved in TT2. Magnus swears while he is telling the story about his dream, and uses swearing to express his excitement and to intensify parts of the story while he is telling it. The loss of swearing in these cases lead to the loss of implicit emotional reactions to events and utterances from the other characters, which might affect the viewer's impression of the characters' personalities.

Overall, it appears that there is no single answer to how the translation of slang has affected the characterizations, beyond the fact that there is a fair degree of loss of slang. Since the characters use different types of slang, it varies somewhat from character to character how the translations affect them. It is more difficult to see clear differences in the characterization of the characters who use small amounts of slang in the ST, like Vilde, Even and Mahdi. Vilde's personality has perhaps been the least affected by the translations, largely because she does not use a lot of slang. Even and Mahdi use small amounts of slang in the ST, which makes the change in characterization less

prominent in the translations. The main difference in Mahdi’s case is that the loss of slang in the translations lead to a larger difference in how much slang he uses compared to his friends, as they overall use a similar amount of slang in the show. Jonas and Magnus have been affected mainly by the loss of swearing and softening of vulgar language, which makes their language come across as more neutral than it is in the ST. Isak’s slang has been translated using slang in many cases, but there is still a considerable loss of slang. The most obvious case where the translation of slang has affected characterization of an individual character is Emma. She is eager, and her slang reflects that in that she uses a lot of hyperbole, thus the slang effect is lost when this is softened. There is not the same degree of eagerness in the use of *really* in the place of *drit* or *sykt*. Her character does not come across the same way in the subtitles because of this, which can contribute to a different interpretation of the character.

6 Conclusion

6.1 Summary

The aim of this thesis was to study how *Skam* is translated by fansubbers, focusing on the translation of slang, and how this affects the characterization in the show. By analyzing two subtitled versions of *Skam* season three, episode three, using a quantitative and qualitative approach, I found that the majority of the slang from the ST had been lost in the two translations, confirming the hypothesis that there would be a loss of slang. Constraints related to subtitling regarding space and time led to an expected loss, as slang is often lost in the process of converting spoken dialogue into written text. Additionally, the lack of professional training of the fan-translators is a probable reason for further loss of slang. As hypothesized, some of the choices made by the fansubbers regarding the translation of slang are difficult to explain, as they often do not follow the same conventions as professional subtitlers. Further, slang in *Skam* is used to develop the characters’ personalities, and it was hypothesized that the translations would affect the characterization in the show. This hypothesis was also confirmed, as international viewers relying on subtitles will likely not get the same effects from the translations as Norwegian viewers get from the original dialogue. Some characters were less affected by the translation of slang than others were, but these characters were also the ones who generally did not use a lot of slang. The characters who used large amounts of slang in the ST and lost a large portion of this slang in the TTs were most affected by the translations. This goes to show that the slang in the ST provides Norwegian viewers with certain associations and cues about the personalities of the characters that are partially missing in the translated subtitles, thus affecting the characterizations in *Skam*.

6.2 Suggestions for Further Research

While working with this thesis, it became apparent that the aspect of non-professional translation is not a well-explored field within translation research. While the fact that *Skam* was translated by fans may account for several of the choices that have been made in regards to translating the slang in the show, there is little research at this point to explain why this is the case. Considering that fan-translation is a growing phenomenon, it would be interesting to study more closely what the differences between professional and non-professional translations are.

As of today, NRK has sold *Skam* to several different countries, one of them being USA. Julie Andem herself is directing the American version, which will likely be similar to the

Norwegian version, but adapted to the US. Part of what made *Skam* so popular in Norway was that teenagers could relate to the characters, which in part is due to the language used by the characters. In order for an American version of the show to have the same success, it will have to attempt to create the same authenticity when it comes to the language used by the characters, although it is perhaps more challenging as USA is more diverse than Norway. The first clip from the American version of *Skam*, titled *Skam Austin*, was released April 24, 2018. It has the same format as the original *Skam*, and the full episodes are published on NRK.no. The episodes are subtitled in Norwegian, which would make it interesting to study how the slang in *Skam Austin* has been translated from English to Norwegian and if the characterization is affected by these translations to the same degree as was seen in the results of this study.

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Appendix A: Complete Analysis of the ST and the TTs

Keys	
Word	Slang items in the ST
Word	Stylistic compensation
Word	Softening
Word	Direct transfer
Word	Omission
Word	Resignation
<i>Word</i>	Italics mark that the utterance is from a text message shown on screen, not spoken dialogue
[]	Brackets in bold contain my comments regarding what is happening in the scene.

Scene 1: Saturday 1.30 pm, outside by a basketball court.		
ST: Transcription of the Norwegian dialogue	TT1: English subtitles published by TalesfromtheDarkSide	TT2: English subtitles published by ShameTV
<p>Text messages from Emma to Isak: <i>Hei.. Jeg ville bare si at vi har snakket med vennene dine og vet at dere ikke hadde andre planer. Hvis du ikke er interessert så er det greit, men du trenger ikke gi falske forhåpninger og si at du skal komme på vors(shortening) når du ikke gjør det, det er ganske drittsekk(syntactic structure).</i> <i>Hallo?! Det er så sykt(hyperbole) care(CS) å ikke svare!?!?</i> <i>Unnskyld for at jeg kalte deg drittsekk.</i> <i>Det kan hende du har en god grunn men du kan svare?</i> <i>DRITTSEKK!</i></p> <p>Isak: Halla(phonetic twist). Mahdi: Halla(phonetic twist) sviker.</p>	<p>Text messages from Emma to Isak: <i>Hi. I just want to say that we talked to your friends and know that you didn't have other plans. If you're not interested, that's great, but you don't have to give me false hope by saying you're coming to the pre-drink(stylistic compensation) when you aren't, that's really asshole-ish(stylistic compensation).</i> <i>Hello?! Is it really(softening) hard(resignation) to answer?</i> <i>Sorry that I called you an asshole. Its possible you have a good reason, but can you answer?</i> <i>ASSHOLE!</i></p> <p>Isak: Hello(softening) Mahdi: Hello(softening), traitor</p>	<p>Text messages from Emma to Isak: <i>Hi. I just wanted to say that we have spoken with your friends and know that you didn't have any other plans. If you're not interested that's okay, but you don't need to give me false hope and say that you'll come to a pregame(stylistic compensation) when you don't, that's pretty asshole-y(stylistic compensation).</i> <i>Hello?! It's so incredibly(softening) rude(softening) not to answer!?!?</i> <i>Sorry for calling you an asshole. You might've had a good reason but you could answer?</i> <i>ASSHOLE!</i></p> <p>Isak: Hey(softening). Mahdi: Hey(softening) traitor</p>

<p>Jonas: Halla(phonetic twist) man(CS).</p> <p>Isak: Sviker? Hva faen(swearing)?</p> <p>Mahdi: Det er lø(new meaning) av deg, ass(shortening). Bare svikter oss, hva er greia lissom?</p> <p>Isak: Ja, sorry(CS), ass(shortening), uhm ja. Det bare var masse stress(syntactic structure).</p> <p>Mahdi: Stress? Hva mener du med stress?</p> <p>Jonas: Ja?</p> <p>Isak: Ja, jeg mekker(new meaning) et nytt vors(shortening) greit?</p> <p>Jonas: Ja men hva slags stress?</p> <p>Isak: Bare.. ehm. Det var noe med morra mi, greit.</p> <p>Mahdi: Med moren din? Hva- hva er det med hun?</p>	<p>Jonas: Hey (softening) man(direct transfer – no slang)</p> <p>Isak: Traitor?! Fuck(stylistic compensation).</p> <p>Mahdi: That's dumb(softening) of you, (omission). You just betrayed us. What's up with that?</p> <p>Isak: Yeah, sorry(direct transfer – no slang), (omission) man. Yeah... It was just really stressful(softening).</p> <p>Mahdi: Stressful? What do you mean, stressful?</p> <p>Isak: I'll arrange(softening) a new pre-drink(stylistic compensation), okay?</p> <p>Jonas: Yeah, but what kind of stress?</p> <p>Isak: There was just something with my mom.</p> <p>Mahdi: Your mom? What's up with her?</p>	<p>Jonas: Hey (softening) man(direct transfer – no slang)</p> <p>Isak: Traitor...? Fuck(stylistic compensation)</p> <p>Mahdi: That's real shitty(stylistic compensation) of you though (omission)! Just betraying us. Like, what's up with that?</p> <p>Isak: Yeah, I'm sorry (direct transfer – no slang), (omission). But, uh... Yeah... It was just... It was just really stressfull [sic](softening)</p> <p>Mahdi: Stress? Stress? What do you mean stress?</p> <p>Jonas: Yeah?</p> <p>Isak: I'll- I'll fix(softening) us a new pregame(stylistic compensation), okay?</p> <p>Jonas: Yeah, but what kind of stress?</p> <p>Isak: Just... It was some stuff with my mom, okay?</p> <p>Mahdi: With your mom? What-, what's up with her?</p>
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<p>Isak: Hun stresser.</p> <p>Mahdi: Hun stresser? Moren min har stressa siden dagen jeg kom til verden til den dagen i dag, og du snakker om stress? Hæ?</p> <p>Jonas: Hvordan går det med henne?</p> <p>Isak: Går bra det.</p> <p>Mahdi: Bare fiks et nytt vors(shortening) med de babesa(CS), ferdig med saken.</p> <p>Jonas: Fer- feeerdig med saken.</p> <p>Isak: Ferdig.</p>	<p>Isak: She stressed out!</p> <p>Mahdi: She stressed out?! My mom has been stressed ever since I arrived on this earth, and you're talking about stress? Huh?</p> <p>Jonas: How's it going with her</p> <p>Isak: It's fine</p> <p>Mahdi: Just arrange a new pre-drink(stylistic compensation) (omission). Case closed.</p> <p>Jonas: Case closed.</p> <p>Isak: Closed.</p>	<p>Isak: She's stressed out.</p> <p>Mahdi: My mom's been stressed out since I came to this world up until this very day and you're talking about stress?</p> <p>Jonas: How is she?</p> <p>Isak: She's okay...</p> <p>Mahdi: Just fix us a new pregame(stylistic compensation) with the girls(softening). Case closed</p> <p>Jonas: Ca- Ca- Case closed.</p> <p>Isak: Case closed.</p>
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Scene 2: Monday 3.30 am, in Isak's bedroom.		
ST: Original Norwegian transcription	TT1: English subtitles version 1 (Dailymotion – TalesfromtheDarkSide)	TT2: English subtitles version 2 (Dailymotion – ShameTV)
Text message from Isak's mother to Isak: <i>Men dere er blitt vasket rene!! ,men dere er blitt helliget, men dere er blitt erklært rettferdige i vår Herre Jesu Kristi navn og med vår Guds ånd»</i>	Text message from Isak's mother: <i>[another bible verse from his mom]</i>	Text message from Isak's mother: <i>But you were washed!!!, you were sanctified, you were justified in the name of the Lord Jesus Christ and by the Spirit of our God”</i>

Scene 3: Monday 11.53 am, at school.		
ST: Original Norwegian transcription	TT1: English subtitles version 1 (Dailymotion – TalesfromtheDarkSide)	TT2: English subtitles version 2 (Dailymotion – ShameTV)
<p>Vilde: Hei!</p> <p>Isak: Kan du holde disse?</p> <p>Vilde: Jeg tenkte å spørre deg for jeg skal sende ut invitesene(CS), så jeg tenkte å spørre deg om vi kunne ha vorset(shortening) litt tidligere?</p> <p>Isak: Nei. Jeg skal ikke ha noe vors(shortening).</p> <p>Vilde: Hvorfor ikke?</p> <p>Isak: Fordi jeg kan ikke fordi jeg bor sammen med andre mennesker og de har ikke lyst til å ha noe vors(shortening) hjemme hos seg.</p> <p>Vilde: Men jeg snakket med Eskild og han sa jo at det var helt greit.</p>	<p>Vilde: Hi</p> <p>Isak: Can you hold this?</p> <p>Vilde: I will be sending out invites(direct transfer – no slang)... I wanted to ask you if we can have pre-drink(stylistic compensation) a bit earlier?</p> <p>Isak: No. I won't be having pre-drink(stylistic compensation).</p> <p>Vilde: Why not</p> <p>Isak: I can't because I live with other people and they don't want to have a pre-drink(stylistic compensation).</p> <p>Vilde: But I talked to Eskild and he said it was completely fine.</p>	<p>Vilde: Hi!</p> <p>Isak: Can you hold these?</p> <p>Vilde: I was going to ask you, because I'm going to send out the invites(direct transfer – no slang) so I wanted to ask you if we could have the pregame(stylistic compensation) a little earlier?</p> <p>Isak: No. I'm not hosting the pregame(stylistic compensation).</p> <p>Vilde: Why not?</p> <p>Isak: Because I can't, because I live with other people, and they are not interested in hosting a pregame(stylistic compensation).</p> <p>Vilde: But I talked to Eskild, and he's said it was completely fine.</p>

<p>Isak: Eeh- selvfølgelig synes han det er helt greit, men jeg har jo snakket med Linn og Linn har ikke lyst å ha noe vors(shortening) hos seg.</p> <p>Vilde: Ærlig talt Isak. Hva vil egentlig Linn? Linn vil ingenting. Linn er dypt deprimert. Jeg mener faktisk at du som bor sammen med henne burde ta et ansvar for at hun kommer seg ut og sosialiserer seg litt. Ta det ansvaret! Du hoster(CS) på fredag klokka seks!</p> <p>[Vilde leaves]</p> <p>Isak [to Emma]: Hei. Shit(swearing). Du, jeg lurte på en ting. Jeg har behov for et råd, for å si det sånn. Fordi det er en jævlig(hyperbole) søt jente i første klasse, og jeg har klart å gjøre henne ganske mad(CS), ass(shortening). Hun har god grunn til det fordi jeg fucka opp(CS) en avtale og det er dårlig gjort. Så... det jeg egentlig lurte på var... tror du jeg burde</p>	<p>Isak: Of course he said that. But I talked to Linn, and Linn does not want to have a pre-drink(stylistic compensation) at ours.</p> <p>Vilde: Honestly though Isak, what <i>does</i> Linn want? Linn doesn't want anything. Linn is deeply depressed. You should take responsibility and make her socialise a little. Take responsibility! You're hosting(direct transfer – no slang) that party on Friday at 6!</p> <p>Isak [to Emma]: Hi! (omission) I was wondering.. I need advice, so to speak. Because there's this really(softening) sweet girl in the first year and I managed to make a [sic] quite angry(softening), (omission). She has good reason to be, because I fucked up(direct transfer - slang) a promise. That wasn't nice. That's why I was wondering, do you think I</p>	<p>Isak: Of course he's okay with it. But I talked to Linn... and Linn does not want to host a pregame(stylistic compensation).</p> <p>Vilde: Honestly Isak, what does Linn want? Linn doesn't want anything. Linn is deeply depressed. I actually think, that as her roommate, you have a responsibility to make sure she get's out and socialize. Take responsibility! You'll host(direct transfer – no slang) on Friday at six.</p> <p>Isak [to Emma]: Hi. Shit(direct transfer - slang). Hey, I was wondering about something. I need some advice. So to speak... 'Cause there's this really(softening) cute girl in first year... And... I've managed to piss her off(stylistic compensation), (omission). She has every reason to be, 'cause I fucked up(direct transfer - slang) a</p>
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<p>gå å skyte meg selv? Eller... kanskje hun kommer til å tilgi meg? Det er greit om hun gjør det om sånn 20 år, bare hun gjør det en gang.</p> <p>Emma: Dust.</p> <p>Isak: Er jeg dust(syntactic structure)? Du synes jeg er dust(syntactic structure)? Faen(swearing). Da er det to jenter som synes jeg er dust(syntactic structure), både hun søte og så deg da. Håå oi, prøver du å drepe meg med det blikket der? Prøvde du det? Oioi! Er jeg virkelig så dust(syntactic structure), synes du det?</p>	<p>should go and shoot myself? Or perhaps she'll forgive me? It'd be cool if she does it in 20 years. As long as she does it sometime.</p> <p>Emma: Jerk.</p> <p>Isak: I'm a jerk(softening)? You think I'm a jerk(softening)? Fuck (stylistic compensation), then there are two girls who think I'm a jerk(softening). She's sweet, and then you. Oy, did you just try to kill me with that look? Was that what you were trying? Am I really such a jerk(softening)? Do you think so?</p>	<p>promise I'd made, and... that wasn't nice. So what I was wondering is.. do you think I should go shoot myself? Or, maybe she'll forgive me? It's okay if she does in like 20 years, but... as long as she does at some point</p> <p>Emma: Idiot.</p> <p>Isak: Am I an idiot(softening)? You think I'm an idiot(softening)!? Fuck (stylistic compensation)... then there are two girls who thinks I'm an idiot(softening). Both the cute one, and then... you. Did you try to kill me with a look just now? Did you try? Am I really that much of an idiot(softening)? Do you think so?</p>
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Scene 4: Wednesday 1.34 pm, at school.		
ST: Original Norwegian transcription	TT1: English subtitles version 1 (Dailymotion – TalesfromtheDarkSide)	TT2: English subtitles version 2 (Dailymotion – ShameTV)
<p>Danseinstruktør [to the dancers]: Bra jobba! Nå er det sånn at vi ønsker oss seks dansere til revyen og så kommer dere til å få svar i løpet av uken. Takk!</p> <p>Danseinstruktør [to the boys]: Showet er over, gutter.</p> <p>Magnus: Jævlig(hyperbole) bra. Bra dans! Wow! Wow!</p> <p>Isak: Trenger han fyren å være så gay(CS) eller?</p> <p>Jonas: Hæ?</p> <p>Isak: Så du ikke det? Han var jo sånn ultra(hyperbole)-homse(shortening).</p> <p>Jonas. Eh.. hva er greia med at du disser(CS) folk som er gay(CS) ‘a?</p> <p>Isak: Jeg disset(CS) han ikke. Men du kunne jo se det.</p>	<p>Dance instructor [to the dancers]: Good job! We want six dancers for the theatre. You’ll get an answer within the week. Thanks.</p> <p>Dance instructor [to the boys]: Show’s over, guys.</p> <p>Magnus: Really(softening) good. SO good! Wow!</p> <p>Isak: did he need to be that gay(direct transfer - slang)?</p> <p>Jonas: Huh?</p> <p>Isak: You didn’t notice? He was ultra(direct transfer - slang) gay(stylistic compensation).</p> <p>Jonas: What’s up with you dissing(direct transfer - slang) people who are gay(direct transfer – no slang)?</p> <p>Isak: I didn’t diss(direct transfer - slang) him. But you could see it.</p>	<p>Dance instructor [to the dancers]: Good job! We want six dancers for the revue. And so. We’ll get back to you within the week. Thanks!</p> <p>Dance instructor [to the boys]: Show’s over, boys.</p> <p>Magnus: Good job (omission). Really good job! Wow!</p> <p>Isak: Does that guy really need to be that gay(direct transfer - slang)?</p> <p>Jonas: What?</p> <p>Isak: Didn’t you notice? He was like ultra(direct transfer - slang) gay(stylistic compensation).</p> <p>Jonas: What’s up with you dissing(direct transfer - slang) people for being gay(direct transfer – no slang)?</p> <p>Isak: I’m not dissing(direct transfer - slang) him. But it was really obvious.</p>

<p>Jonas: Ja. Men du bare påpeker at han er gay(CS) lissom? Drit(hyperbole)-fet(new meaning) observasjon Isak.</p> <p>Isak: Hva er det med deg i dag da?</p> <p>Jonas: Med meg?</p> <p>Isak: Ja, du har jo vært drit(hyperbole)-sur.</p> <p>Jonas: Hæ?</p> <p>Isak: Jo.</p> <p>Jonas: Meg?</p> <p>Isak: Ja.</p> <p>Jonas: Det er jo du som har vært fuckings(swearing) sånn drit(hyperbole)-nebbete til alt.</p> <p>Isak: Nebbete?</p> <p>Jonas: Ja, til og med når vi kom inn i klasserommet så har du vært sånn-</p> <p>Isak: Hva faen(swearing) er det du chatter(new meaning) om?</p>	<p>Jonas: Yeah, but you're just pointing out that he's gay(direct transfer – no slang) or what? Really(softening) great(softening) observation, Isak.</p> <p>Isak: What's up with you? You're being so(softening) pissed</p> <p>Jonas: With me? Huh?!</p> <p>Isak: Yeah</p> <p>Jonas: You're the one who's fucking(direct transfer - slang) (omission) grouchy about everything!</p> <p>Isak: Grouchy?</p> <p>Jonas: Ever since we walked into the classroom, you were</p> <p>Isak: What the fuck(stylistic compensation) are you talking(softening) about?</p>	<p>Jonas: Yeah. But... Like, you're just pointing out that he's gay(direct transfer – no slang)? Really(softening) good(softening) observation, Isak...</p> <p>Isak: What's up with you today?</p> <p>Jonas: With me?!</p> <p>Isak: Yeah, you've been super(stylistic compensation) pissed.</p> <p>Jonas: What?! Me?</p> <p>Isak: Yeah?</p> <p>Jonas: You're the one who's been (omission) like, super(stylistic compensation) snotty about everything!</p> <p>Isak: Snotty?</p> <p>Jonas: Yeah! Even when we got into the classroom you were all...</p> <p>Isak: The fuck(stylistic compensation) are you talking(softening) about?</p>
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<p>Even: Halla(phonetic twist)! Du glemte den på fredag. Den er din?</p> <p>Jonas: Den er vel min?</p> <p>Mahdi: Glemte hvor da?</p> <p>Even: I kantina.</p> <p>Jonas: Hvem er han duden(CS) der da?</p> <p>Isak: Han der? Han er sånn derre revynørd(new meaning) fra den derre gruppa til Vilde.</p> <p>Magnus: Å fy faen(swearing), drømmen min i går! Å fy faen(swearing). Det var med hun der Vilde, hun var sånn dominatrix(CS) sado(shortening)-chick(CS) som fuckings(swearing) straffepulte(vulgarity) meg fordi jeg hooka(CS) med en førstis(shortening).</p>	<p>Even: Hello(softening). You forgot this Friday. It is yours?</p> <p>Jonas: I think it's mine.</p> <p>Mahdi: Forgot where?</p> <p>Even: In the cafeteria</p> <p>Jonas: Who's that dude(direct transfer - slang)?</p> <p>Isak: He's just some theatre nerd(direct transfer - slang) from Vilde's group</p> <p>Magnus: Oh fuck(stylistic compensation)! My dream yesterday. Fuck(stylistic compensation)! Vilde was in it. She was some dominatrix(direct transfer – no slang), SM(stylistic compensation) chick(direct transfer - slang) who (omission) punished me with sex(softening) because I hooked up(direct transfer - slang) with a first year(stylistic compensation). Sickest dream I've ever had! So wild (direct transfer - slang).</p>	<p>Even: Hey(softening)! You forgot this on Friday. It's yours?</p> <p>Jonas: I think that's mine...</p> <p>Mahdi: Forgot where?</p> <p>Even: In the cafeteria.</p> <p>Jonas: Who's that guy(softening)?</p> <p>Isak: That guy? He's just some... just some revue nerd(direct transfer - slang), from Vilde's group.</p> <p>Magnus: Oh, holy fuck(stylistic compensation)! My dream from yesterday! Oh, holy fuck(stylistic compensation)! It was about Vilde... She was this like, Dominatrix(direct transfer – no slang) sado(direct transfer - slang) chick(direct transfer - slang) who fucking(direct transfer - slang) punish-fucked(direct transfer - slang) me for hooking(direct transfer - slang) with a first year(stylistic compensation). It's the</p>
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<p>Jonas: Hva faen(swearing)?</p> <p>Magnus: Det var den sykeste drømmen jeg har hatt noen sinne. Det var helt vilt(new meaning).</p> <p>Mahdi: Nei du er syk i huet, ass(shortening).</p> <p>Jonas: Ja hva faen(swearing)?</p> <p>Magnus: Det var- ja-</p> <p>Mahdi: Domanatrix? hva er det du snakker om?</p> <p>Magnus: Doman- domina- jeg vet ikke hvordan faen(swearing) man sier det.</p> <p>Isak: Du bare lå under hun- hun-</p> <p>Jonas: Hva, hva gjorde hun liksom?</p> <p>Magnus: Det var helt boss(CS) (syntactic structure). Jeg gjorde ingenting, jeg kunne ikke bevege meg engang.</p>	<p>(omission)</p> <p>(omission)</p> <p>(omission)</p> <p>(omission)</p> <p>Mahdi: Dominatrix? What are you talking about?</p> <p>Magnus: Dominatrix... I don't know (omission) how to call it.</p> <p>Jonas: What did she do?</p> <p>Magnus: She was the boss(direct transfer of 'boss' – no slang) (softening of the syntax). I didn't do anything.</p>	<p>most insane dream I've ever had! It was absolutely crazy(stylistic compensation)! (omission)</p> <p>Mahdi: You're not right in the head, (omission)!</p> <p>(omission)</p> <p>Magnus: It was... yeah...</p> <p>Mahdi: Do-ma-natrix, what are you talking about?</p> <p>Magnus: Dominatrix. Doma-, I don't know how you fucking(stylistic compensation) pronounce it. Domi-Dominatrix...</p> <p>Isak: You just lay beneath the-, the...</p> <p>Jonas: Like, wha- what was she doing?</p> <p>Magnus: She was a complete boss(direct transfer of 'boss' – no slang) (softening of the syntax)! I didn't do anything! I had-, I couldn't even move.</p>
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<p>Isak: Sånn svarte klær og sånn?</p> <p>Magnus: Ja! Og pisk og hele greia! Det var helt sykt.</p> <p>Isak: Vilde piska deg.</p> <p>Jonas: Faen(swearing) du har helt rare tanker, ass(shortening).</p>	<p>Isak: Black clothes?</p> <p>Magnus: Yeah! Whip and everything. So sick</p> <p>Jonas: (omission) You have a weird imagination, (omission)</p>	<p>Isak: Black clothes and stuff?</p> <p>Magnus: She had a whip and everything! It was absolutely insane!</p> <p>Jonas: You have some fucking (stylistic compensation) crazy thoughts, (omission)...</p>
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Scene 5: Friday 7.20 pm, at the pre-party at Isak's apartment.		
ST: Original Norwegian transcription	TT1: English subtitles version 1 (Dailymotion – TalesfromtheDarkSide)	TT2: English subtitles version 2 (Dailymotion – ShameTV)
<p>Isak: Hva er musikken du liker?</p> <p>Emma: Det var vanskelig altså. Min ynglingsmusikk er Justin Bieber. Min ynglingsmusikk er Justin Bieber faktisk.</p> <p>Isak: Herregud.</p> <p>Emma: Nei er det så ille?</p> <p>Isak: Jeg tror jeg fikk hodepine nå.</p> <p>Emma: Du fikk migrene av Justin Bieber? Du fikk kronisk Justin-migrene.</p> <p>Isak: Jeg tror jeg bare må gå. Nei vent, jeg kan ikke gå jeg bor her. Kanskje jeg skal sende deg ut.</p> <p>Emma: Ja, du skal kaste meg ut fordi jeg liker han. Kom med noe bedre selv da, hva slags musikk liker du?</p>	<p>Isak: What kind of music do you like?</p> <p>Emma: That's difficult. My favorite music is Justin Bieber.</p> <p>Isak: Oh my god</p> <p>Emma: Was that bad? Oh no!</p> <p>Isak: I'm getting a headache.</p> <p>Emma: You get a migraine from Justin Bieber? A chronic Justin Bieber migraine.</p> <p>Isak: I can't leave. I live here. Could you leave?</p> <p>Emma: You're throwing me out because I like him? What kind of music do you like?</p>	<p>Isak: What kind of music do you like?</p> <p>Emma: That's a hard one... my favorite kind of music is... Justin Bieber. My favorite kind of music is Justin Bieber.</p> <p>Isak: Oh my God.</p> <p>Emma: Is that... was that bad? No. No, no no! was it that bad?</p> <p>Isak: I think I just got a headache.</p> <p>Emma: You just got a migraine from Justin Bieber? Chronic Justin-migraine</p> <p>Isak: A migraine. I think I'll just leave... No, wait. I can't leave, I live here. Maybe I'll have you leave.</p> <p>Emma: Yeah. You're throwing me out because I like him? Come up with something better yourself then? What kind of music do you like?</p>

<p>Isak: Jeg er litt mer into(CS) 90-talls hip hop, ass(shortening).</p> <p>Emma: 90-talls hip hop.</p> <p>Isak: Kan du noe om det?</p> <p>Emma: Ehm nei.</p> <p>Isak: Nei?</p> <p>Emma: Nei.</p> <p>Isak: Du vet ikke hva...</p> <p>Emma: Eh jo eh-</p> <p>Isak: Nas.</p> <p>Emma: Men vent ikke spør da jeg klarer ikke komme med noe sånn...</p> <p>Isak: Na- Nas? Har du hørt om han?</p> <p>Emma: Hæ?</p> <p>Isak: Han har lagd tidenes beste album. Illmatic. Hør på det.</p> <p>Emma: Ill-?</p> <p>Isak: Illmatic.</p> <p>Emma: Illmatic. Jeg trodde du sa –</p> <p>Isak: Sånn ill, sånn syk og så matic.</p>	<p>Isak: I'm more into(direct transfer – no slang) 90's hip hop, (omission). Do you know anything about that?</p> <p>Emma: Eh, no.</p> <p>Isak: You don't know anything about it?</p> <p>Emma: I do...</p> <p>Isak: Nas? Nas? Have you heard of him?</p> <p>Emma: Huh?!</p> <p>Isak: He made the best album of all time. Illmatic. Have you heard of it?</p> <p>Emma: Ill?</p> <p>Isak: Illmatic! Ill as in sick. And Matic.</p>	<p>Isak: I'm a little more... into(direct transfer – no slang) 90's hip hop and stuff, (omission).</p> <p>Emma: 90's hip hop</p> <p>Isak: Do you know anything about that?</p> <p>Emma: ...No. I don't know anything about that.</p> <p>Isak: You don't know anything about that?</p> <p>Emma: Yeah. Well, I don't know. Ask me about it then? I don't know, I can think of something like...</p> <p>Isak: Nas? Have you heard of him?</p> <p>Emma: Mh, what?</p> <p>Isak: He made the best album of all time, 'Illmatic'. Listen to it.</p> <p>Emma: Yll...?</p> <p>Isak: 'Illmatic'. As in 'ill', eh, sick. And then 'matic'.</p>
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<p>Emma: Okey.</p> <p>Isak: Du tror at det kommer illuminati-</p> <p>Vilde [to Even outside the frame, catches Isak's attention]: Hei! Hyggelig å se deg. Vilde.</p> <p>Sonja [Greets Vilde and Sana]: Sonja.</p> <p>Vilde: Hyggelig!</p> <p>Even: Dette er dama mi.</p> <p>Emma [to Isak]: Jeg vet ikke om du kjenner det her, men- du må nesten kjenne det selv. Kjenner du den spila der?</p> <p>Isak: Ja.</p> <p>Emma: Du kjenner den?</p> <p>Isak: Ja.</p> <p>Emma: Den stikker meg opp under armen, ass(shortening). Det kommer til å være sånn helt til jeg kommer hjem og får tatt den av og du skal være glad du ikke er jente. Det er veldig irriterende å være jente. Spesielt når det gjelder- [they kiss]</p>	<p>Vilde: Hi! So nice to see you. Hi. Vilde. Nice to meet you.</p> <p>Sonja: Sonja.</p> <p>Emma: I don't know if you know this but... Do you feel this strap here? You feel it?</p> <p>Isak: Yeah</p> <p>Emma: I sticks out just under my arm, (omission). It will be like that until I get home. You should be happy you're not a girl. It's really annoying to be a girl. Especially when-</p>	<p>Vilde: Hi! It's nice seeing you! Hi! Vilde!</p> <p>Sonja: Sonja.</p> <p>Vilde: Pleasure!</p> <p>Even: It's my girlfriend.</p> <p>Emma: I don't know if you can feel this, but... Can you feel the... Underwire, right there?</p> <p>Isak: Yeah?</p> <p>Emma: You-, you can feel it? Yeah. It's-, it's poking me under my arm, (omission). It's going to me like that until I get home and can take it off. You should be happy you're not a girl! It is... really annoying. Being a girl. Especially in regards to...</p>
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<p>Even: Jeg synes dere bonder(CS) i overkant mye her.</p> <p>Emma: Endre!! Halla(phonetic twist)!</p> <p>Even: Jeg trodde vi var et team jeg?</p> <p>Emma: Å ja, kosegruppa.</p> <p>Even: Kul leilighet.</p> <p>Isak: Takk.</p> <p>Emma: Det er drit(hyperbole) kult her, det er sykt(hyperbole) fint. Assa det er kollektiv lissom, det er alltid kule folk her. Sånn som Eskild. Har du hilst på Eskild?</p> <p>Even: Nei, jeg trukke det.</p> <p>Emma: Nei. Han er homofil, han er drit(hyperbole)-fet(new meaning).</p> <p>Even: Åja.</p> <p>Emma: Jeg elsker homser(shortening)! De er sykt(hyperbole) lættis(new meaning).</p> <p>Even: Du synes ikke det er litt overfladisk generalisering da?</p>	<p>Even: I'm starting to think you're bonding(direct transfer – no slang) too much.</p> <p>Emma: Finally! Hello(softening)! <i>Kose</i> group!</p> <p>Even: Cool apartment.</p> <p>Isak: Thanks.</p> <p>Emma: It's so(softening) cool here. Sick(stylistic compensation). It's a shared apartment. There's always cool people here. Like Eskild! Have you met Eskild?</p> <p>Even: No, I don't think so.</p> <p>Emma: He's gay. He's really(softening) sweet(resignation). I love gay people(softening). They're (omission) sweet(resignation)</p> <p>Even: You don't think that's a bit of a superficial generalization?</p>	<p>Even: I think you guys are bonding(direct transfer – no slang) a little too much over here.</p> <p>Emma: Endre! Hey(softening)!</p> <p>Even: I thought we were a team?</p> <p>Emma: Oh, yeah. The “kose”-group!</p> <p>Even: Nice apartment!</p> <p>Isak: Thanks.</p> <p>Emma: It's really(softening) nice here. It's insanely(stylistic compensation) nice. I mean, it's a shared apartment. There are always cool people here. Such as Eskild! Have you-, have you met Eskild?</p> <p>Even: Uh, no, I don't think so.</p> <p>Emma: No? He's-, he's gay. He's super(stylistic compensation) sweet(resignation)! I love gay people(softening)! They're-, they're (omission) hilarious(softening).</p> <p>Even: You don't think that a bit of a superficial generalization?</p>
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<p>Emma: Hæ hva da? Å si at man elsker homser(shortening) fordi de er lættis(new meaning)?</p> <p>Even: Ja det er som å si at alle muslimer er terrorister.</p> <p>Emma: Hva?! Nei, ass(shortening), det den var drøy(new meaning). Det er det ikke, det er det ikke. Å være lættis(new meaning) er sjukt(hyperbole) positivt. Å være terrorist er drit (hyperbole) negativt.</p> <p>Even: Assa, det er jo ikke det du sier, det er jo det at du generaliserer.</p> <p>Emma: Nei men uansett-</p> <p>Even: Alle homser(shortening) er jo ikke drit(hyperbole) morsomme.</p> <p>Emma: Det her er drit(hyperbole) kjedelig. Du, Isak, bli med å danse. [They dance]</p>	<p>Emma: How so? By saying gay people(softening) are funny(softening)?</p> <p>Even: That's like saying all muslims are terrorists.</p> <p>Emma: What?! No, (omission), that's too much(softening). It's not like that. To be funny(softening) is really(softening) positive. To be a terrorist is really(softening) negative.</p> <p>Even: That's not what I'm saying, but you are generalizing. Not all gays(softening) are (omission) funny.</p> <p>Emma: This is really(softening) boring. Isak, come dance with me.</p>	<p>Emma: How so? To say that I love gay people(softening) because they're hilarious(softening)?</p> <p>Even: Yeah, it's like saying all muslims are terrorists.</p> <p>Emma: What?! No, (omission)! That-, that's a bit too much(softening). It's not the same. It's not the same. To be hilarious(softening) is insanely(stylistic compensation) positive! To be a terrorist is super(stylistic compensation) negative.</p> <p>Even: I mean, it's not about what you say... it's the fact that you're generalizing.</p> <p>Emma: But still...</p> <p>Even: Not all gays(softening) are (omission) funny.</p> <p>Emma: This is really(softening) boring. Isak! Come dance with me</p>
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<p>Eva: Folkens! Vi har bestilt fire taxiar, vi må gå no!</p> <p>Vilde: Har alle sammen billettene sine nå? Billettene er kjempeviktige.</p> <p>Eskil: Vær så snill jeg finner ikke mobilen min.</p> <p>[many people talk at the same time]</p> <p>Emma: Isak! Jeg og Sonja og Even skal ta taxi sammen.</p> <p>Isak: Ja.</p> <p>Emma: Vil du være med oss?</p> <p>Isak: Nei jeg sykler.</p> <p>[They leave]</p> <p>Isak [to Even]: Tok ikke du taxi med de andre?</p> <p>Even: Jeg har sykkel jeg. God stemning med hun Emma eller?</p> <p>Isak: Hun er på (new meaning) hun.</p>	<p>Eva: People! We have ordered 4 taxis. And we have to go now!</p> <p>Eskild: Who took my phone? Who used my phone to play music?</p> <p>Vilde: Does everyone have their tickets? The tickets are really important.</p> <p>Eskild: Can someone call me? Please. I can't find my phone.</p> <p>Emma: Isak! Me, Sonja, and Even are taking a taxi together. Do you want to come with us?</p> <p>Isak: No, I'm cycling.</p> <p>Emma: Yeah, okay. Fine.</p> <p>Isak: Didn't you take a taxi with the others?</p> <p>Even: I have a bicycle. Were you having a good time with Emma?</p> <p>Isak: She's something (resignation).</p>	<p>Eva: Guys! We've ordered four cabs and they're outside, so we have to leave!</p> <p>Vilde: Does everyone have their tickets? Your tickets?</p> <p>Eskild: Can someone call me? Please, I can't find my phone?</p> <p>Emma: Isak? Me, Sonja and Even are going to take a cab together. Do you want to join-</p> <p>Isak: No. I'm taking the bike.</p> <p>Emma: Okay. Yeah, okay!</p> <p>Isak: Yes...</p> <p>Isak: Didn't you take a cab with the others?</p> <p>Even: I have a bike... Good times with.. uh, Emma?</p> <p>Isak: She's keen (stylistic compensation)</p>
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<p>Even: Ja du vet at jeg og Sonja har data(CS) siden vi var 15 år eller no.</p> <p>Isak: Okay.</p> <p>Even: Og... jeg merker jo det at vi sklir mer og mer fra hverandre. Men jeg kan ikke dumpe(CS) Sonja.</p> <p>Isak: Okay.</p> <p>Even: For hvis jeg dumper(CS) Sonja så tror hun at jeg gjør det fordi hun har aluminiumsben.</p> <p>Isak: Hæ?</p> <p>Even: Visste du ikke det?</p> <p>Isak: Aluminiumsben?</p> <p>Even: Ja, hun har amputert hele foten</p> <p>Isak: What(CS)?! Hvordan skjedde det liksom?</p> <p>Even: Nei, hun tråkket på en landmine på Tjøme når hun var 9 år gammel. Sprengte bort hele foten.</p> <p>Isak: Shit(swearing).</p>	<p>Even: Do you know me and Sonja have been dating(direct transfer – no slang) since she was 15 or something?</p> <p>Isak: Okay</p> <p>Even: I'm noticing that we're growing apart more and more. But I can't dump(direct transfer - slang) Sonja.</p> <p>Isak: Okay.</p> <p>Even: If I dump(direct transfer - slang) Sonja, she'll think it's because she has an aluminum leg.</p> <p>Isak: Huh?</p> <p>Even: You didn't know?</p> <p>Isak: Aluminum leg?</p> <p>Even: Yeah, her entire foot was amputated.</p> <p>Isak: What(direct transfer – no slang)? How did that happen?</p> <p>Even: She stepped on a land mine in Tjøme when she was nine years old.</p> <p>Isak: Shit(direct transfer - slang)</p>	<p>Even: You know that Sonja and I have been dating(direct transfer – no slang) since we were like, 15 or something.</p> <p>Isak: Okay.</p> <p>Even: And... I can tell we're drifting further and further apart. But... I can't dump(direct transfer - slang) Sonja.</p> <p>Isak: Okay..?</p> <p>Even: 'Cause if I dump(direct transfer - slang) Sonja, she'll think I'm doing it because of her aluminum leg...</p> <p>Isak: Hmm?</p> <p>Even: You didn't know?</p> <p>Isak: Aluminum leg?</p> <p>Even: Yeah! She's amputated her entire foot.</p> <p>Isak: What(direct transfer – no slang)?! How... Did that happen?</p> <p>Even: She stepped on a land mine at Tjøme when she was nine years old. Blew off the entire left foot.</p> <p>Isak: Shit(direct transfer - slang)...</p>
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<p>Even: Det var ganske ille, ass(shortening).</p> <p>Isak: Det visste jeg ikke.</p> <p>Even: Nei, men det går bedre med henne da. Hun har jo virkelig fått god hjelp fra gode sanner – hva heter det- fysioterapeuter som har fått i gang motorikker og du vet aluminuimsteknologien har jo kommet såpass langt at man ser jo nesten ikke at hun halter engang.</p> <p>Isak: Du kødder(new meaning). Du kødder(new meaning)? Ja? Fy faen(swearing), hvordan kan du kødde(new meaning) med noe sånt?</p> <p>Even: Trur du virkelig det fins landminer på Tjøme eller?</p> <p>Isak: Jeg veit da faen(swearing) jeg. Men assa- du kan ikke kødde(new meaning) med noe sånt.</p>	<p>Even: It was quite bad, (omission).</p> <p>Isak: I didn't know</p> <p>Even: But it's going better with her now. She's gotten really good help from... What's it called? A physiotherapist. They've helped her with her motoric skills. You know aluminum technology has come a long way. You can hardly see that she limps.</p> <p>Isak: You're joking(softening)? You're joking(softening)? Yeah? Fuck(stylistic compensation). How can you joke(softening) about that?</p> <p>Even: You think there are land mines in Tjøme?</p> <p>Isak: I don't fucking(stylistic compensation) know! You can't just joke(softening) about something like that!</p>	<p>Even: Yeah, it was pretty bad, (omission).</p> <p>Isak: Yeah, I didn't know that.</p> <p>Even: But she's doing better. She's gotten a lot of help from... good... what's it called? Like... physiotherapists in developing her motor skills. And, you know. The aluminum technology has come a long way you can barely tell she's limping at all.</p> <p>Isak: You're joking(softening)? You're joking(softening)? Yeah? Fucking shit(stylistic compensation).... How can you joke(softening) about something like that?!</p> <p>Even: Do you really think there are land mines at Tjøme?</p> <p>Isak: I don't fucking(stylistic compensation) know?! Who jok-, I mean... You can't joke(softening) about things like that.</p>
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<p>Even: Du, jeg kunne kødde(new meaning) med noe mye verre.</p> <p>Isak: Nei. Du kan du ikke fordi det er en jævla(hyperbole) useriøs ting å kødde(new meaning) med.</p> <p>Even: Jeg kunne kødde(new meaning) med at hun hadde pikk(vulgarity). Det hadde vært altfor drøyt(new meaning).</p> <p>Isak: Pikk(vulgarity), lissom.</p> <p>Even: Altfor drøyt(new meaning).</p> <p>Isak: Jeg synes ikke aluminiumsteknologi var så...</p> <p>Even: Å, det var det som røpte meg</p> <p>Isak: Men... hun er søt da. Sonja...</p>	<p>Even: I could've joked(softening) about something way worse!</p> <p>Isak: No! That's a very(softening) serious thing to be kidding(softening) about.</p> <p>Even: I could've joked(softening) about a dick(stylistic compensation). That would've gone too far(softening).</p> <p>Isak: Dick(stylistic compensation)...</p> <p>Even: To [sic] far(softening)...</p> <p>Isak: I don't think aluminum technology was...</p> <p>Even: Was that what betrayed me?</p> <p>Isak: But... She's sweet. Sonja.</p>	<p>Even: Hey, I could've joked(softening) about something much worse.</p> <p>Isak: No! You couldn't have, 'cause that's a really(softening) serious thing to joke(softening) about!</p> <p>Even: I could've joked(softening) about her having a dick(stylistic compensation). That would've been... going too far(softening).</p> <p>Isak: Dick(stylistic compensation)...</p> <p>Even: Too far(softening)...</p> <p>Isak: I don't think aluminum technology was...</p> <p>Even: Oh, so that's what gave me away?</p> <p>Isak: But... She's sweet. Sonja...</p>
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Appendix B: The Master's Project's Relevance for Work as a Teacher

Several aspects of this thesis are relevant and useful for working as a teacher. Firstly, translation can be used in teaching to point out differences between Norwegian and English, for instance regarding sentence structure, what words mean and formalities. Identifying differences between English and the students' native language is part of the curriculum for English, and translation can therefore be a useful method to learn about these differences.

Secondly, my thesis has the translation of slang as its focal point, and in my definition of slang swearing and code-switching is included, which gives a wide perspective of language used by teenagers. This can therefore also be used when looking at cultural differences between Norway and English-speaking countries, as slang can give some indications of which social groups someone belongs to. Studying the differences in how language is used in this way in Norwegian and English can give students better insight to the differences between the languages and their cultures, as well as teach them how to use English to create similar effects in for example texts as they would in Norwegian. Further, since slang is informal language, learning about English slang can also be used to teach the students about the differences between formal and informal language, which can be useful when learning which types of language they should use in different situations.

Thirdly, *Skam* is a very popular TV-show in Norway and abroad. It is relevant for the students and can be used for many different purposes in teaching. Now that there is a US version of the show, this can easily be adapted to teaching English in various ways.

Lastly, in a more general perspective, working with this thesis has developed my skills as a writer and has taught me many things about the process of writing a text. As a teacher, I will have to guide my students and give good feedback in order for them to develop as writers and as users of English. Having gone through this extensive process of writing my thesis will then help me as I have better insight in the writing process. I have also received a lot of feedback from my supervisor during this project, which can help me give better feedback as I have a better understanding of what feedback might be the most useful for different students. Further, I have learnt a lot about referencing and formatting, which again are important skills to teach my students, and having practiced this myself will enable me to help my students to a greater extent.