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DIVISIÓN ACADÉMICA DE EDUCACIÓN Y ARTES



**“CULTURAL NUANCES AND TRANSLATION
STRATEGIES: ANALYZING THE CASE OF NETFLIX'S
SERIES "NEVER HAVE I EVER"**

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Karen Natalia Alcocer García

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ANALYZING THE CASE OF THE NETFLIX'S SERIES "NEVER HA...**

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CULTURAL NUANCES AND TRANSLATION STRATEGIES: ANALYZING THE CASE OF NETFLIX'S SERIES "NEVER HAVE I EVER"

Resumen

A medida que la sociedad se globaliza, el idioma evoluciona. Con la creación de las plataformas de streaming, la necesidad por nuevas taxonomías de elementos culturales y estrategias de traducción ha ido en incremento. El objetivo del estudio es identificar los elementos culturales presentes en los nuevos productos audiovisuales, así como identificar las estrategias de traducción utilizadas. La serie de Netflix “Never Have I Ever” ha sido escogida como objeto de estudio, ya que representa una producción audiovisual actual. Haciendo empleo de un estudio descriptivo cuantitativo, cuarenta elementos fueron analizados y categorizados en ocho columnas, enfocándose en la identificación de elementos culturales y estrategias de traducción. Los principales resultados demostraron que a pesar de que ya existen clasificaciones de elementos culturales, es necesario que se revisen y expandan para que las necesidades actuales se satisfagan. En conclusión, las estrategias de traducción y los elementos culturales son dos ramas primordiales dentro del campo de traducción; su correcta aplicación, tendrá como resultado una traducción fiel al producto original.

Palabras clave

Traducción, traducción audiovisual, subtítulo, elementos culturales, estrategias de traducción.

Abstract

As society becomes globalized, language evolves. With the introduction of streaming services, the need for new taxonomies of cultural items and translation strategies has increased. The study intended to identify the cultural elements that are present in the new audio-visual products, as well as identifying the translations strategies used. The Netflix series “Never Have I Ever” was chosen as the object of study, as it represents an emerging audio-visual product. Using a quantitative descriptive study, 40 items were analyzed and categorized into eight columns, focusing on identifying cultural elements and translation strategies. The main findings shown that despite there exist classifications of cultural elements, most of them are required to be expanded in order to satisfy the necessities from the new emerging products. In conclusion, translation strategies and cultural elements are two important interconnected branches of translation; their correct application will provide an accurate translation for the target audience, preserving the original concepts from the source language.

Keywords

Translation, audio-visual translation, subtitling, cultural elements, strategies of translation.

Introduction

The state of arts has collected diverse points of view related to the subtitling of cultural elements in audio-visual media and have contributed to the general overview about the topic. Fifteen documents were analysed and as result, eighty percent were part of the qualitative method. On the other hand, twenty percent of the articles were part of the quantitative approach. This means that most authors are focused on identifying classifications and taxonomies of translations strategies and classifications of cultural elements. Thus, some taxonomies were discovered as part of the translation strategies and classification of cultural elements implemented on the different kind of articles analysed, such as cases of study.

New online platforms such as Netflix are changing the way series and movies are being portrayed. With the help of globalization, it has become a mainstream platform where people watch stories every day. Due this growing demand for new audio-visual products that portrays diverse cultural backgrounds, a variety of series and films have been created in order to be seen from anywhere in the world, without the interference of geographic, language and cultural barriers. This is where translators come into play, becoming a bridge between different languages and cultures. However, this represents a challenge for the translator, as cultural nuances are rich in meaning and may be difficult to translate if the strategies of translation are not well used according to the cultural items.

Chapter I: Cultural aspects involved in audio-visual translation

1.1 State of arts: cultural aspects involved in audio-visual translation

Dubbing and subtitling are important parts of audio-visual translation, however there is not much information about their translation process. Translating to subtitling is not the same as for dubbing, because dubbing add sounds, expressions, and other kind of features to preserve the coherence between the source language and the target language. This state of arts aims to analyse the information found about audio-visual translation of cultural elements. For this purpose, 15 articles were analysed. The articles were from different parts of the world, specifically from Spain, where most of the authors came from. Due this, 9 articles were in Spanish, representing a prevalence of the topic, and the rest were in English from countries such as Qatar, United Kingdom, Jordania, and Lithuania. As result, 12 articles were identified as qualitative: 5 were descriptive, 1 analytical, 1 quasi-experimental and 5 cases of study, while the rest of the articles were identified as mixed descriptive. To collect all the data previously mentioned, two tables were made: a matrix and a table of research trends. In the matrix, general information related to methodology, authors, year, objective, problem, research questions, hypothesis, results, and conclusions were included as part of the instruments to collect the most relevant data about the articles. In the table of research trends was included important topics such as thematic trend, theoretical trend and methodological trend.

Table 1. Audiovisual Translations of Cultural Elements Research Trends

<i>Thematic trend</i>	<i>Theoretical trend</i>	<i>Methodological trend</i>
<i>Cultural elements</i> 1. (Abeer Alfaify & Sara Ramos Pinto, 2022). 2. (Francisco Fernández & Ana Fernández Guerra, 2010). 3. (Angelika Hennecke, 2015) 4. (Guerlain Maturana-Meza, 2016). 5. (Loreta Huber, & Airidas Kairys, 2021). 6. (Elena Alcalde Peñalver & María Amor Barros del Río, 2018). 7. (Paula Igareda, 2011).	• Theories of translation techniques of cultural elements (4). • Cultural referents (3). • Clasification of cultural elements (7). • Pedersen's taxonomy (1).	Qualitative: 12 • Descriptive (5). • Analytical (1). • Quasi-experimental (1). • Case of study (5).
<i>Audiovisual translation</i> 1. (Marym Málleme & Samir Aynaz, 2023). 2. (Rosa Agost & Frederic Chaume, 2001). 3. (Carmen Herrero, Alicia Sánchez Requena, 2017). 4. (Laura Bonella, 2023).	• Theories of translation techniques (4). • Ranzato's taxonomy (1).	Mixed: 3 • Descriptive (3).
<i>Translation strategies</i> 1. (Buddhima Karunarathna, 2015). 2. (Sameer Naser Olimat, Dana Khalid Mahadin, Bassil Mashaqba, & Amer Al-Adwan, 2023).	• Specific strategies of translation (2). • Pedersen's taxonomy (1). • Jay's taxonomy (1). • Lin's taxonomy (1).	Quantitative: 1 • Descriptive (1).
<i>Translation skills</i> 1. (Ana Gregorio Cano, 2012). 2. (Agustín Darías Marrero, 2016).	• Cultural and intercultural skills (2).	

1.1.1 Thematic trends

The first part of the table is related to the thematic trends, which refers to the most relevant topics about audio-visual translation of cultural elements. As we can see in table 1, there are 4: cultural elements, audio-visual translation, translation strategies and translation skills. These topics, represents the general prevalence of research about the field. The results showed that a significant percentage of the authors were focused on cultural elements (Alfaify & Ramos, 2022; Fernández & Guerra, 2010; Hennecke, 2015; Maturana-Meza, 2016; Huber, & Kairys, 2021; Peñalver & Barros del Río, 2018; Igareda, 2011). The other big percentage of authors were focused on audiovisual translation (Málleme & Aynaz, 2023; Agost & Chaume, 2001; Herrero, Sánchez Requena, 2017), and the last two topics which are translation strategies (Karunarathna, 2015; Olimat, Mahadin, Mashaqba & Al-Adwan, 2023) and Translation skills (Cano, 2012; Marrero, 2016) were small percentages in comparison to the others.

Most of the papers focused on topics that no one else has talked about and, in some cases, the author offered insight into how translation strategies were used, drawing on previous studies and methodologies. An example of this was the article “‘Translating the untranslatable’: an analysis on translating culture specific references in translating a script for dubbing purpose” (Buddhima Karunarathna, 2015), that offers an overview of the most used translation strategies applied to specific cultural references. The purpose of the study was to analyse strategies and the real challenge of translating culture specific expressions from a SL to a TL in the process of translating a script for dubbing, for that reason is a case of study which is part of the qualitative paradigm. The case of study was based on the specific strategies of translation that exist such as adaptation, omission, etc. The object of study was the Sri Lankan scripts for dubbing purposes of the Korean drama “The king’s doctor”. The results were divided into five subtopics: medicine and related references, relationships, food, jokes, and multilingual scenes, which showed that the most used strategies for dubbing or subtitling from Korean to Sinhala were adaptation and omission. It also demonstrated that it is important to have knowledge about the source culture as well as about the target culture, as translators.

Similar to this article, we have another qualitative case of study. “Subtitling sensitive Arabic language for English audiences: A case study of Netflix’s Jinn and Al-Rawabi shows” (Sameer Naser Olimat, Dana Khalid Mahadin, Bassil Mashaqba & Amer Al-Adwan, 2023) addresses an extremely interesting topic, which is the translation of cultural elements related to sexual content, from Arabic to English, in a Muslim context. The topic is rarely addressed, due to caution due to its Muslim context. The study is principally based on Pedersen’s taxonomy to examine the Arabic-English subtitling strategies of the sex-related terms. The data analysis and the findings are presented based on the proposed classification of the source sex-related terms; The data analysis and the findings are presented based on the proposed classification of the source sex-related terms; viz. Verbal innuendo, clothing revealment, slang and vulgar words, and body related references (Jay, 1992; Lin, 1998). In the first subtopic verbal innuendo the most common strategy used is the direct translation. In the second subtopic clothing revealment the most common strategies are substitution and direct translation. In the third subtopic slang and vulgar words the most repeated strategy is substitution and lastly, in body related references substitution, omission and direct translation are the most frequently used. The final results showed that the majority of expressions were omitted or adapted to an expression with a meaning more positive than the original one. This could be attributed to the need to avoid the complexity of socio-cultural and linguistic constraints. The adoption of numerous strategies may be also attributed to the necessity to make the shows more accessible and acceptable to a wider international target audience.

1.1.2 Theoretical trends

In the second line of the table, we found the theoretical approaches, which refers to the theories that the authors used to support their research. In total we have 11 theoretical approaches: theories of translation techniques of cultural elements, cultural referents, classification of cultural elements, Pedersen's taxonomy (2011) (which appears two times in different thematic), theories of translation techniques, Ranzato's taxonomy (2015), Specific strategies of translation, Jay's taxonomy (1992), Lin's taxonomy (1998) and cultural and intercultural skills.

An example of these theoretical trends is the article "Cultural references in films: an audience reception study of subtitling into Arabic" (Alfaify & Ramos, 2022). The objective of the article is to address the shortcomings in audio-visual translation regarding cultural references, in this case, to Arabic. The study is a quantitative descriptive research, based on Pedersen's taxonomy (2011). Questionnaires divided in two parts were made, to determine the participant's level of English. First, a scene of the popular series "The Big Bang Theory" was presented and later, the questionnaires were applied to the participants. The data collected was presented on a table with the answers of participants represented in percentages of each question. The results showed that having a familiar source language does not facilitate the meaning-making process, as well as domestication strategies facilitate viewers' understanding of cultural references more than foreignization strategies.

Another example is the article called "La traducción de textos audiovisuales y la investigación traductológica. La traducción en los medios audiovisuales" (Agost & Chaume, 2001). This article aims to establish a relation between the audio-visual translation of videos, films, and television series/programmes with another types of translation. The study is a qualitative analytical article based on Jakobson (1959) translation classification proposal: genre, specialty level, discursive categories, topic. The methodology followed was a comparison between textual classification, genres, strategies of translation, non-verbal components of the text, mass media, problems in translation, technology evolution impact and audio-visual translation components and components from other types of translation. The results showed that audio-visual translation is an integral work between all types of translation strategies and audio-visual translation strategies themselves. It is

important to highlight that the author considers that the complexity of audio-visual translation is not exclusive to it. In audio-visual translation, the most difficult examples can be clearly observed, but any translation is just as difficult as the rest.

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1.1.3 Methodological trend

The last part of the table is the methodological trend, which refers to the most used and followed methods by the authors of the articles. The section of method is divided into three paradigms: qualitative, mixed, and quantitative. First, the paradigm qualitative represents the preponderance of articles, which are divided into 5 descriptive (Alcalde & Barros del Río, 2018; Darias, 2016; Gregorio, 2012; Igareda, 2011), 1 analytical (Agost & Chaume, 2001), 1 quasi-experimental (Hennecke, 2015), and 5 cases of study (Karunarathna, 2015; Olmat, Mahadin, Mashaqba, & Al-Adwan, 2023; Bonella, 2023; Huber, & Kairys, 2021; Málleme & Aynaz, 2023). The next paradigm is mixed descriptive, which represents a total of 3 articles (Fernández & Guerra, 2010; Maturana-Meza, 2016; Herrero, Requena, 2017), and the last one is the qualitative descriptive paradigm, represented by 1 article (Alfaify & Pinto, 2022). The qualitative paradigm has the greatest prevalence. The main reason is that the authors' purposes in their research were to analyse the translation strategies of each cultural element in contrast to conventional translation strategies.

An example of this kind of article is “Language Variation in the Dubbing Into English of the Netflix Series *Baby* (2018–2020) and *Suburra: Blood on Rome* (2017–2020)” (Bonella, 2023). The article is framed in the qualitative paradigm because it is a case study. The study aims to address how language variation, particularly in the form of dialect and slang, was adapted for dubbing in the Italian Netflix series *Baby* and *Suburra: Blood on Rome*, corresponding to the doubts of the research questions: how and to what extent has the language variation of the original been maintained or altered in the dubbed version (Italian-English)?, What similar and dissimilar strategies are used to render cultural elements in each of the versions and what impact do they have on the narrative, the plot, and the context?.

The methodology followed was based primarily on Ranzato (2015) corpus-based taxonomy adapted for dubbing from the one generated by Díaz Cintas and Remael (2007), to determine the linguistic elements to be analysed, including their respective translations. The results demonstrated a tendency to apply retention strategies to the translation of taboo words, which could be read as a sign of changes, in the case of “*Suburra: Blood on Rome*”. On the other hand, “*Baby*” results demonstrated that dialectal elements are generalised or translated directly. The conclusion of the

author was that dialect was used to define social disparity by undertaking a qualitative analysis of the narrative space afforded to the diverse social groups who produce a high rate of diastatic variation, where many sociolects are used by a range of different characters.

Another common research purpose was to analyse the theory and practice of the translation process of cultural elements. An example of this study is “Transparencia en la teoría, translucidez en la práctica: a vueltas con la traducción de los elementos culturales” (Fernández & Fernández, 2010). The main objective of the article is making a comparison between the theory and the practice of cultural strategies of translation. The study is a mixed descriptive article, based on the cultural referents’ classification of Nida (1945), amplified by Newmark (1988) distinguishes 5 categories: ecology, material culture, social culture, organizations, customs, activities, procedures or concepts and gestures and habits. The methodology was an empirical study based on translations of texts with notable cultural references, made by second cycle students of English Philology at the Universities of Valencia and Castellón, analysing the resources and procedures they have used. The results showed that the most used translation strategies by the students were the adaptation with a 24,32%, followed by description with a 22,03%, followed by lending with an 18,23%. Other strategies used were equivalence with a 12,18%, explicitation with a 7,60% and lastly direct translation with a 6,14%. It is concluded that if the objectives of equivalence or equality of the content and adequacy of the text in the source language and the target language are achieved, the translation will not be totally equivalent or absolutely perfect, but it will be an adequate translation and the best possible translation.

The studies mentioned before have contributed to the development of new theories, strategies and have inspired new research on the topics. In addition, other related topics arise, according to the demand for audio-visual translations. For this reason, there are topics that have not been investigated in depth, or simply have not been documented at all, such as taboo words/expressions related to any aspects of everyday life: sex, religion, etc.

Another limitation is presented by Buddhima Karunaratna (2015), in which represents one of the most common limitation of translators: sensitivity towards the culture of the source audience and the culture of the target audience. This is an important topic, because the understanding of the target audience depends on the translator’s knowledge about both cultures.

From my point of view, these studies help us to research more about relevant topics that we are ignoring or haven't explored as much. It also helps to identify new fields of study with a high potential to become significant in the future. Based on this opinion, I would like to contribute new knowledge about the translation of cultural elements and how this influences the understanding of viewers. Likewise, I would like to find new translation options/strategies that are more efficient for topics as sensitive as taboo.

1.2.1 Research questions

- What are the most common cultural elements found in the Netflix series “Never Have I Ever”?
- What are the most common translation strategies found in the Netflix series “Never Have I Ever”?

1.2.2 Objective

The aim of the study is to identify the most common different kind of cultural elements used in the subtitling of the Netflix series “Never Have I Ever”, as well as the translation strategies used in this kind of audio-visual format. The outcome of the article is to bring new insights to the conversation of the use of translation strategies in contrast with the cultural elements in the audio-visual field, taking into account the emerging terminology, in addition to provide a general overview of the most commonly used translation strategies used in subtitling.

1.2.2.1 Specific objectives

- Identify the cultural elements used in the Netflix series “Never Have I Ever”.
- Identify the translation strategies used in the Netflix series “Never Have I Ever”.
- Make a general overview of the translation strategies used in subtitling for emerging terminology.

1.2.3 Methodology

Study based on a quantitative descriptive method consisting in the identification and classification of cultural elements and translation strategies found on the final subtitled version of the Netflix’s

series “Never Have I Ever”, emphasizing trends followed by translators of audio-visual products in terms of cultural elements and translation strategies. For this purpose, the object of study is the series of Netflix “Never Have I Ever”, focusing on fragments from the scenes in which cultural elements are present.

1.2.4 Categories

Subclassification 1. Classification of cultural elements:

- Ecology.
- Material culture (artefacts).
- Social culture - work and leisure.
- Organisations, customs, activities, procedures, concepts.
- Gestures and habits.

Subclassification 2. Sex-related classification of cultural elements:

- Verbal innuendo.
- Clothing revealment.
- Slang and vulgar words.
- Body part-related references.

Subclassification 3. Classification of strategies of translation.

- Adaptation.
- Modulation.
- Borrowing.
- Amplification.
- Calque.
- Compensation.
- Description.
- Discursive creation.

- Established equivalence.
- Generalization.
- Linguistic amplification.
- Linguistic compression.
- Literal translation.
- Particularization.
- Reduction.
- Substitution.
- Transposition.
- Variation.

Chapter II: General concepts of translation

2.1 Theoretical framework

To start talking about translations strategies and cultural references, first we should take into account some important concepts.

2.1.1 Translation

Iordan Corina (2021) describes translation as a:

“complex, dichotomous and cumulative process that involves a host of activities drawing upon other disciplines related to language, writing, linguistics and culture” (p.144- 145).

Iordan Corina (2021) provides a more complete concept:

“Translation is considered a form of linguistics mediation, in which the content of a foreign language text (the original) is transferred into another language by creating in this language an information and communication equivalent text” (p. 475).

As we can see, culture and linguistics are important elements to take into account while doing a translation, as they are the main elements that will help to provide an accurate communication between source language audience and target language audience.

2.1.2 Audio-visual translation

Díaz Cintas (2008) refers to audio-visual translation as “la traducción destinada a consumirse a través de la pantalla” (p.159). 159). This means that any translation that involves the intervention of visual and sound elements, that must be transmitted through a screen, will be considered audio-

visual translation. However, there is a more complex concept than the previous one: Chaume (2013) defines it as:

“La denominación con las que los círculos académicos se refieren a las transferencias semióticas, interlingüísticas e intralingüísticas entre textos audiovisuales, tanto a las más consolidadas como el doblaje y la subtitulación, como a las más novedosas, como el rehablado o la audiosubtitulación” (p. 14).

This last concept proposes diverse denominations of audiovisual translation, however, the most consolidated now are subtitling and dubbing.

2.1.3 Subtitling

Subtitling refers to "sobreimposición o sobreproyección en la película de un texto escrito que traduce lo que se oye en la pantalla en la lengua original" (Mayoral, 1993). A more complete concept is the one proposed by Díaz Cintas (2012):

“subtitling may be described as a translation practice that consists of rendering in writing, usually at the bottom of the screen, the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on screen (letters, banners, inserts) or is transmitted aurally in the soundtrack (song lyrics, voices off)” (p. 274).

Both concepts convey the fact that subtitling requires a text visible on the screen, either the original text or the text translated into the target language.

2.1.4 Dubbing

In contrast we have the dubbing, which is defined as:

"La técnica audiovisual que consiste en sustituir las voces originales de los actores en una película o programa de televisión por voces en una lengua meta, con el fin de hacerlos comprensibles para un público que no habla la lengua original" (Díaz Cintas & Remael, 2007).

This means that dubbing allows us to replace verses, words or sentences uttered by the characters of the audiovisual product into sentences with a similar or identical meaning in the target language, through the voice of a dubbing actor.

2.1.5 Translation of cultural elements

Culture is an important element involve in any type of translation, therefore is not a surprising that in audiovisual translation is no exception. The translation of cultural elements is defined as:

"Un proceso semiótico, antropológico, ideológico, sociológico, y hasta artístico y político, que se da cuando unas manifestaciones culturales se reinterpretan en otro contexto, sin importar si esta reinterpretación se da entre dos lenguas diferentes o una misma lengua, entre un código y otro, o dentro del mismo" (Carbonell, 2004, p. 59-72).

Cultural elements play a fundamental role, especially when making adaptations through subtitling and dubbing. The incorrect adaptation of cultural elements can lead to directly affecting the understanding and interpretation of the text, however, if a correct adaptation is made, they allow effective communication, avoid misunderstandings, respect cultural diversity and preserve the identity of the original text in the target language.

2.1.6 Classification of cultural elements

Currently, there are several theories regarding the classification of various cultural elements. One of the most accurate theories is the one proposed by Nida (1945), which was extended by Newmark (1988, p. 21), that distinguish five categories:

a) Ecology

Flora, fauna, winds, plains, hills: 'honeysuckle', 'downs', 'sirocco', *rundra\ 'pampas', tabuleiros (low plateau), 'plateau', selva (tropical rain forest), 'savanna', 'paddy field'.

b) Material culture (artefacts)

(a) Food: 'zabaglione', 'sake', Kaiserschmarren.

(b) Clothes: 'anorak', kanga (Africa), sarong (South Seas), dhoti (India).

(c) Houses and towns: kampong, bourg, bourgade7 'chalet', 'low-rise', 'tower'.

(d) Transport: 'bike*', 'rickshaw', 'Moulton', cabriolett 'tilbury', caliche.

c) Social culture - work and leisure

Ajaki amah, condottiere, biwa, sithar, raga, 'reggae', 'rock'.

d) Organisations, customs, activities, procedures, concepts

(a) Political and administrative.

(b) Religious: dharma, karma? 'temple'.

(c) Artistic

e) Gestures and habits

'Cock a snook', 'spitting'.

All these aspects are part of the characteristics that the culture of the original language and the target language encompasses, so it is of great importance to have knowledge of the possible classifications in order to make a correct analysis in a convenient way and to ensure the quality of the translation.

2.1.7 Sex-related classification

To classify the cultural elements related to sex and sexual expressions in the series "Never Have I Ever", a classification of sex-relating proposed by Olimat et al (2023) is resumed:

- a) Verbal innuendo: verbal expressions—containing a sexually-oriented statement, stating a sexual desire and implying physical intimacy (or sex) (Lin, 1998).

- b) Clothing revealment: to reveal any part of the body that leads to intimacy: the chest, waist, buttock, etc.
- c) Slang and vulgar words.
- d) Body part-related references: mention of private body parts evokes embarrassment and discomfort among viewers (Al-Jabri et al., 2021).

2.1.8 Translation techniques

The classification proposed by Molina and Hurtado Albir (2002) proposes an accurate and complete classification of the translation techniques based on the previous works from other translations.

- a) Adaptation. To replace a ST cultural element with one from the target culture, e.g., to change baseball, for fútbol in a translation into Spanish. This corresponds to SCFA's adaptation and Margot's cultural equivalent. translation techniques revisited 509 510 Meta, XLVII, 4, 2002
- b) Amplification. To introduce details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish) to add the Muslim month of fasting to the noun Ramadan. This includes SCFA's explication, Delisle's addition, Margot's legitimate and illegitimate paraphrase, Newmark's explicative paraphrase and Delisle's periphrasis and paraphrase. Footnotes are a type of amplification. Amplification is in opposition to reduction.
- c) Borrowing. To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word lobby in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL), e.g., gol, fútbol, líder, mitin. Pure borrowing corresponds to SCFA's borrowing. Naturalized borrowing corresponds to Newmark's naturalization technique.

- d) Calque. Literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation Normal School for the French École normale. This corresponds to SCFA's acceptance.
- e) Compensation. To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. This corresponds to SCFA's conception.
- f) Description. To replace a term or expression with a description of its form or/and function, e.g., to translate the Italian panettone as traditional Italian cake eaten on New Year's Eve.
- g) Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context, e.g., the Spanish translation of the film Rumble fish as La ley de la calle. This coincides with Delisle's proposal.
- h) Established equivalent. To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, e.g., to translate the English expression They are as like as two peas as Se parecen como dos gotas de agua in Spanish. This corresponds to SCFA's equivalence and literal translation.
- i) Generalization. To use a more general or neutral term, e.g., to translate the French guichet, fenêtre or devanture, as window in English. This coincides with SCFA's acceptance. It is in opposition to particularization.
- j) Linguistic amplification. To add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression No way into Spanish as De ninguna de las maneras instead of using an expression with the same number of words, En absoluto. It is in opposition to linguistic compression.
- k) Linguistic compression. To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question Yes, so what? With ¿Y?, in Spanish, instead of using a phrase with the same number of words, ¿Sí, y qué?. It is in opposition to linguistic amplification.
- l) Literal translation. To translate a word or an expression word for word, e.g., They are as like as two peas as Se parecen como dos guisante, or, She is reading as Ella está leyendo. In contrast to the SCFA definition, it does not mean translating one word for another. The translation of the English word ink as encre in French is not a literal translation but an established equivalent. Our literal translation corresponds to Nida's formal equivalent;

when form coincides with function and meaning, as in the second example. It is the same as SCFA's literal translation.

- m) Modulation. To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g., to translate as you are going to have a child, instead of, you are going to be a father. This coincides with SCFA's acceptance.
- n) Particularization. To use a more precise or concrete term, e.g., to translate window in English as guichet in French. This coincides with SCFA's acceptance. It is in opposition to generalization.
- o) Reduction. To suppress a ST information item in the TT, e.g., the month of fasting in opposition to Ramadan when translating into Arabic. This includes SCFA's and Delisle's implicitation Delisle's concision, and Vázquez Ayora's omission. It is in opposition to amplification.
- p) Substitution (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as Thank you. It is used above all in interpreting.
- q) Transposition. To change a grammatical category, e.g., He will soon be back translated into Spanish as No tardará en venir, changing the adverb soon for the verb tardar, instead of keeping the adverb and writing: Estará de vuelta pronto.
- r) Variation. To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

Chapter III: Methodology

The objective of the study is to identify the different kind of cultural elements found in the series according to the classification of cultural elements and sex-related classification, as well as identifying the strategies of translation used in each case. The second purpose of the study is to identify a pattern of the most common cultural elements and strategies of translation used in the final subtitled version of the series. Aiming these purposes, a quantitative approach will be applied, knowing this approach as:

“an inquiry into a social or human problem, based on testing a theory composed of variables, measured with numbers, and analyzed with statistical procedures, in order to determine whether the predictive generalizations of the theory hold true. The final written report has a set structure consisting of introduction, literature and theory, methods, results, and discussion. Like qualitative researchers, those who engage in this form of inquiry have assumptions about testing theories deductively, building in protections against bias, controlling for alternative or counterfactual explanations, and being able to generalize and replicate the findings” (Creswell, 2014, p. 4).

Due this concept, a quantitative approach will be applied in order to provide results focusing on the identification of frequency patterns of cultural elements and strategies of translation used on the series, whose results will be measurable.

Identifying specific items of cultural elements and strategies of translation is a common activity when analyzing a final audio-visual product, as well as describing its characteristic. For this reason, this study will be a descriptive study, that is defined as:

“The study focuses on, and is designed only to describe the distribution of existing variables, regardless of causality or other hypotheses (Machado de Lima, 2011).

Another definition of descriptive study describes this type of research as:

“Goes beyond mere gathering and tabulation of data. It involves the elements or interpretation of the meaning or significance of what is described. Thus, description is often combined with

comparison and contrast involving measurements, classifications, interpretation and evaluation.” (Sánchez, p.83).

A third definition describes this type of study as:

“Descriptive research may be defined as a purposive process of gathering, analyzing, classifying, and tabulating data about prevailing conditions, practices, beliefs, processes, trends and cause-effect relationships and then making adequate and accurate interpretation about such data with or without the aid of statistical methods.” (Calderón, 2006, pag. 61-62).

In order to achieve the objectives above, a case of study will be used as type of study, as the main focus of the article is to obtain information in detail, to make an analysis in depth and to provide a detailed examination of the topics mentioned above. The object of the article is the Netflix series “Never Have I Ever. Mitchell (1983) defined a case study as a:

“detailed examination of an event (or series of related events) which the analyst believes exhibits (or exhibit) the operation of some identified general theoretical principles” (p. 192).

3.1 Context

The study will be based on the comedy-drama Netflix series “Never Have I Ever” from 2020, directed by Mindy Kaling and Lang Fisher, and produced by Kaling International in collaboration with Original Langster, 3 Arts Entertainment and Universal Television. The series has a total of four seasons with ten episodes, but only the first season will be analyzed. Netflix is a streaming service that offers a wide variety of award-winning TV shows, movies, anime, documentaries, and more on thousands of internet-connected devices. It has a variety of original shows of different kind of genres: comedy, thrilled, science fiction, just to mention a few examples. Netflix is well known for its teenager shows, that usually follows the life of a typical teenager doing dumb things such as teenagers tend to do, and Never Have I Ever is not the exception.



Image 1. (Netflix, 2020).



Image 2. (Congleton, 2023).

The series was reported to be based on the childhood of one of the main director Mindy Kaling, who grew up in the Boston area. Vera Mindy Chokalingam known as Mindy Kaling is an American actress, screenwriter, producer and comedian born in Cambridge, Massachusetts. Her parents are immigrants from India, whose origins

are in Bengal. She is the second child of her family, being the first and only who was born in the US.

3.2 Object

The object of study is the American Netflix series “Never Have I Ever”, created by Mindy Kaling and Lang Fisher on 2020. The series is based on the life story of the producer Mindy Kaling, who grew up in the Boston area. The story follows the life of Devi Vishwakumar, a 15-year-old Indian-American Tamil girl from Sherman Oaks, Los Angeles. After her father’s death, she enters paralysis due the psychological trauma. During her first year of high school, she is victim of bullying because of her paralysis, so she prays to God to help her become more popular or at least to change her social status. Her other wishes are all related to boys. At the top of her list is finding an athletic, handsome and intelligent boyfriend. Someone to be affectionate



Image 3 (Netflix, 2020).

with while going on dates to the best food places in town. She is obsessed with a junior boy from the swim team: Paxton Hall Yoshida. For this reason, she does the most embarrassing things just to be close to him: for example, she invites him to a date and ends up ruining it. She continues following him to his practice, his house and everywhere he goes. Overcome they become friends and probably in the future will be more than that. On the second place, she really wants to get in into her dream university: Priston. If she can’t find a boyfriend in high school, she would probably look for a white boy in engineering during university.

She is not exempt from family problems: she has a terrible relationship with her mother. Her family is really conservative, so her mother always wants to know what is going on in her life, but she usually doesn’t use the right tone to ask her. They end up fighting as always. Devi has been having issues with her mother even before her father’s dead, so the situation ended up making things



Image 4 (Solanki, 2023).

worse between them. Devi has another problem in her life: she is also having an identity crisis. She starts thinking that being Indian is a bad thing, that all the bad things that had happened are because of her origins and even doesn't want to be identify as Indian descent, so she avoids attending Indian festivals and family's events. There are lots of things happening in her head now, but she will be strong enough to overcome them.

Devi is the main character of the series. She is the only child of an Indian couple of immigrants. She is an extrovert open minded person with serious problems of anger, due this problem, she has been going to the psychology along the series. Devi's love interests are two boys from her history class: Ben Gross and Paxton Hall-Yoshida.

Ben Gross is known as the smartest boy in the whole generation. He is the nemesis of Devi, who is constantly fighting with him because she wants to become the best of her class. Ben is a kind boy, who lives with his parents in his big mansion. Despite he is friendly, he doesn't have a lot of friends, because usually they want to become friends with him because of his money. He has been going with Devi in the same class since they were young, so they know each other really well.



Image 5 (Netflix, 2023).



Image 6 (Solanki, 2023).

On the other hand, Paxton Hall-Yoshida is the most handsome boy of the high school. He is part of the swim team and is part of the same class as Devi because his grades are not good, so he usually fails the subject. Paxton is the oldest of the class with Trent, his best friend. He used to be the captain of the high school swim team, but was forced to give up swimming after suffering a car

accident. After graduating, he attends Arizona State University, but later becomes an assistant swim coach at the high school upon deciding university is not for him. However, he realizes the needs of life and moves back to ASU at the end of Season 4 (Wikipedia, 2024).

Poorna Jagannathan as Dr. Nalini Vishwakumar, a successful dermatologist who owns her own practice and mother of Devi, with whom she has a mixed relationship: she cares strongly for her daughter but believes in tough love and strict parenting, causing friction between the two at times. Over time, their relationship evolves and becomes a beautiful one at the end (Wikipedia, 2024).



Image 7 (Brooks, 2023).



Image 8 (Solanki, 2023).

Richa Moorjani as Kamala Nandiwadal, Devi's cousin who is staying with Devi's family while completing her PhD at Caltech. She is far better behaved and more devoted to her culture than Devi (Wikipedia, 2024). She is depicted as intelligent and ambitious. She is passionate about science and demonstrates her enthusiasm about a breakthrough in her research program.

Ramona Young as Eleanor Wong (seasons 2–4; recurring season 1), one of Devi's best friends who has a passion for acting and struggles with the fact her mother is absent after abandoning her for acting when Eleanor was 7 (Wikipedia, 2024). She has aspired to be an actress since she was younger, and also wishes to be a director of her own film projects one day.



Image 9 (Solanki, 2023).



Image 10 (Solanki, 2023).

Lee Rodriguez as Fabiola Torres (seasons 2–4; recurring season 1), one of Devi's best friends who is on the robotics team and seems to have passion for science. Along the series, she struggles with her sexuality, later coming out as lesbian (Wikipedia, 2024).

The entire plot of the series has an important Indian culture influence showed along ten episodes of season one, for this reason there are many cultural elements to analyze while watching. One example is the Devi's daily life, which is heavily influenced by her mother's beliefs and thoughts, which are influenced by the culture of India, as being an Indian herself.

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3.3 Instrument description

The last version of the concentration table is composed by eight vertical columns that included chapter, minute, English utterance, Spanish utterance, context, type of cultural element, translation technique used and comments. The chapter, minute, English utterance and Spanish utterance sections are planned to be filled with general information of the series, such as the number of chapter from season one, minute in which the utterance is uttered and on the last two sections, the utterances will be included. On the next section named context, is planned to include a brief description of the specific situation in which the utterance is uttered, knowing situation as the weather, the space, the event, etc. Next, on the section “type of cultural element used” is planned to identify the cultural element employed according to Newmark (1988) and Olimat et al (2023) sex-related classification, and it is planned to do the same with the section “translation technique used”. Lastly, on the last section named “comments” it is planned to give a suggestion according to the category.

Chapter IV: Findings

4.1 Findings

Along the analysis of the first season of the Netflix series “Never Have I Ever”, 41 cultural elements were found, according to Newmark’s classification of cultural elements (1988) and the sex-related classification proposed by Olimat et al (2023). Due the nature of the series, a sex-related classification was used in order to provide a broad range of cultural elements classified into the right element according to its characteristic.

As part of the cultural elements identified according to Newmark’s classification of cultural elements (1988), the cultural element Gestures and habits had total of 19 cultural elements identified, while the cultural element “Organisations, customs, activities, procedures, concepts” had a total of 4 cultural elements identified.

On the other hand, according to the sex-related classification of cultural elements proposed by Olimat et al (2023), the cultural element “Verbal innuendo” had a total of 11 sex-related elements identified, while the cultural element “Slang and vulgar words” had a total of 6 sex-related elements identified, as shown in table 1 below.

Table 1

Total of cultural elements identified on the Netflix’s series "Never Have I Ever".

Cultural element	Frequency	Percentage
Gestures and habits	19	47.5%
Organisations, customs, activities, procedures, concepts.	4	10%
Verbal innuendo	11	27.5%
Slang and vulgar words	6	15%
Total	40	100%

An example of a cultural item was extracted from the concentration table instrument. On the item number 23, the phrase “Lets get schwifty” was identified as a type of cultural element. The item was classified according to Newmark classification of cultural elements, being part of the category “Gestures and habits”. “Lets get schwifty” is a slang phrase created and popularized by the animated TV show Rick and Morty, that means to let loose, have fun, and go wild, often in a party or social setting. It can also be used as a synonym for drunkenness or wildness more generally. The phrase was translated into “Pongámonos ricosos” that is the official translation into Spanish of the 5th episode from season 2 of the series, resulting in the classification of this item into the translation strategy of “Establish equivalence”, as shown on the table below.

Table 2

Example of cultural element item extracted from the concentration table.

Chapter	Minute	English utterance	Spanish utterance	Context	Type of cultural element identified	Translation techniques identified	Comments
6	10:54	I'm there, dude! <u>Lets get schwifty.</u>	Ahí estaré. <u>Pongámonos ricosos.</u>	Ben is exchanging messages with a virtual friend.	Gestures and habits.	Establish equivalence.	Inspired by Rick and morty's episode. None.

Regarding the strategies of translation on the series, according to the classification proposed by Molina and Hurtado Albir (2002) a total of 8 strategies of translation were found. 18 items were identified as part of the traslation strategy of “Adaptation”, while in the case of “Established

equivalence” 13 items were found, followed by “Modulation” with 3 items and “Discursive creation” with 2 items. Other strategies of translation that are part of this classification that were identified on the subtitling are: “Transposition” with 1 item, “Linguistic compression” with 1 item, “Amplification” with 1 item and “Reduction” with 1 item, as shown in table 2 below.

Table 3

Total of translation strategies identified on the Netflix’s series "Never Have I Ever".

Translation strategy	Frequency	Percentage
Adaptation	18	45%
Established equivalence	13	32.5%
Transposition	1	2.5%
Discursive creation	2	5%
Linguistic compression	1	2.5%
Modulation	3	7.5%
Amplification	1	2.5%
Reduction	1	2.5%
Total	40	100%

An example of a strategy of translation item was extracted from the concentration table instrument. The item shown in the table below, has a slightly difference from the rest: there were two different translations techniques identified. “Deflowering” is the word identified as a cultural element, that was classified into the category of “Verbal innuendo” due to the sexual connotation of the phrase. In Spanish, there exist a similar word to express the same that is “deflorar”, as both words come from the same latin roots “deflorare”, the item was classified as “Established equivalence”. On the other hand, “Modulation” was identified as a translation strategy because the whole expression “desflorado su margarita” was taken into another level of euphemism, as it sounds softer than just the word “deflorar” itself.

Table 4

Example of translation strategy item extracted from the concentration table.

Chapter	Minute	English utterance	Spanish utterance	Context	Type of cultural element identified	Translation techniques identified	Comments
7	02:59	Devi chose not to tell them she'd lied about Paxton <u>deflowering</u> her.	Devi decidió no contarles que <u>no</u> había <u>desflorado</u> <u>su</u> <u>margarita.</u>	Devi's friends Fabiola and Eleonor are mad at Devi.	Verbal innuendo.	Modulation, Established equivalence.	None.

4.2 Discussion

The most frequent element identified on the series according to Newmark's classification of cultural elements (1988) was "Gestures and habits", with a total of 19 cultural elements identified. Followed by "Organisations, customs, activities, procedures, concepts" with 4 cultural elements identified.

On the other hand, according to the sex-related classification proposed by Olimat et al (2023), the most frequent was "Verbal innuendo", with a total of 11 sex-related elements identified, followed by "Slang and vulgar words", with a total of 6 sex-related elements identified, as shown in table 3 below.

Table 5

Frequency of cultural elements items found in the Netflix's series "Never Have I Ever".

Cultural element	Frequency	Percentage
Gestures and habits	19	47.5%
Verbal innuendo	11	27.5%
Slang and vulgar words	6	15%
Organisations, customs, activities, procedures, concepts.	4	10%
Total	40	100%

An example of a cultural element item was extracted from the appendix. This item is different from others since its content has a high level of complexity on its meaning. The phrase "Sup, FDR?" was used to refer to Devi's disability, the reason for that was that FDR are the initials of Franklin D. Roosevelt, former USA president. In this context it was interpreted as a derogatory insult since Franklin Roosevelt had polio and sometimes had to use a wheelchair, as well as Devi along one time of her life. If you are not from USA, you probably wouldn't get it, as is a reference that probably only would be understood by USA citizens or people that has lived a long time there. The

item was translated into “¿Qué tal lisiada?” a phrase that has nothing in common with the original utterance, but express the same meaning as the Latin American version. In Latin America context, there exists a famous meme from a soup opera from México where a similar phrase is mentioned. It is interesting the reference the translator made to that iconic meme, as well as the way the translator managed to express the impression on the translated version.

Table 6

Example of cultural element item extracted from the concentration table.

Chapter	Minute	English utterance	Spanish utterance	Context	Type of cultural element identified	Translation techniques identified	Comments
1	1	07:51	Sup, FDR? (laughs)	¿Qué tal lisiada?	Bullies are teasing Devi due her past mobility disability.	Adaptation	None.

In the case of strategies of translation, the most common strategy found was the strategy of Adaptation with a total of 18 items, being the largest percentage of strategies of translation identified among all the strategies proposed by Molina and Hurtado Albir (2002). The second largest percentage is represented by the strategy of “Established equivalence” with 13 items found, followed by modulation with 3 items and Discursive creation with 2 items. The least common strategies of translation found were Linguistic compression, Transposition, Amplification and Reduction with 1 item each category, representing only 2.5% each of them, as shown in table 4.

Table 7

Frequency of translation strategies found in the Netflix's series "Never Have I Ever".

Translation strategy	Frequency	Percentage
Adaptation	18	45%
Established equivalence	13	32.5%
Modulation	3	7.5%
Discursive creation	2	5%
Linguistic compression	1	2.5%
Transposition	1	2.5%
Amplification	1	2.5%
Reduction	1	2.5%
Total	40	100%

Another interesting item was extracted from the concentration table instrument (see in Appendix). The item seen below, was classified into the translation technique category of “Adaptation” since the phrase “Popping my cherry” has a possible equivalence in Spanish, that was left out of the final version. It was translated into “Perder mi flor” that has an understandable meaning in Spanish, but there are better options to express it.

Table 8

Example of translation strategy item extracted from the concentration table.

Chapter	Minute	English utterance	Spanish utterance	Context	Type of cultural element identified	Translation techniques identified	Comments
2	01:38	<u>Popping my</u>	Perder mi flor, Doc	Devi is telling her	Verbal innuendo	Adaptation	None.

<u>cherry,</u>	therapist
Doc.	about her
	future new
	sexual
	experience.
	.

The most common cultural elements found were: Gestures and habits (19 items) found on no offensive slangs for everyday actions, followed by Verbal innuendo (11 items) mostly found on slangs containing a sexually-oriented statement where sexual intimacy was required, while Slang and vulgar words (6 items) was commonly identified in swearwords. Finally, Organisations, customs, activities, procedures, concepts were found on slangs and phrases with a political meaning, words whose origin is not in English and concepts from a specific culture.

The most frequent strategy of translation used was Adaptation (18 items) found when there wasn't an equivalent on Spanish in slangs and phrases, as well as in the case of phrases that had a similar equivalent, followed by Established equivalence (13 items) was the second most common, found on profanity, phrases and slangs that already had an equivalent in Spanish, while Modulation (3 items) was identified to adapt the tone of the phrases from offensive to less offensive and Discursive creation (2 items) was used when the word wasn't suitable to translate it literally and changing the word was the best option.

4.3 Limitations of the study

In the way of creating this paper, many limitations have arisen, some of them related to the topic itself and the original purpose of the study, as well as others related to the lack of prior research studies on the topic (sexual nuances according to the culture), to the access of information (taxonomies and classifications) and the automation of the sampling process (lack of time).

The first limitation faced was related to the original purpose of the study, as the initial intention was meant to evaluate the way taxonomies and classifications of translations strategies and cultural elements were applied on the final audio-visual product. Some problems that contributed to the change of the main objectives were the absences of parameters in regard of the use of translation strategies according to the different situations performed on the audiovisual product, as well as the necessity of preserving the accuracy and to avoid the lack of objectivity on the study.

Almost parallel to the first shortcoming, another limitation was confronted: the lack of prior research studies, taxonomies and classifications on sexual-related nuances. In order to identify and classify accurately each of the items selected according to the nature of the audiovisual product, including a sex-related classification of the elements was required. During the process of searching for sex-related classifications, just one was found suitable for the purposes of the study, as it was the only classification that didn't had to do anything with any other fields such as psychology, whose discoveries were numerous. This shortage of information negatively affected the process of searching as it became slow, tedious, stressful as well as it limited the classification into only four categories, making the study a bit restricted on the meaning behind the words and phrases. Sex-related classifications could be a great area of opportunity to explore in the future.

A similar barrier emerged along the process of searching for taxonomies and classifications: the access to information was very restricted. The most significant discoveries that were part of books and articles, such as Newmark's classification of cultural elements, were published a long time ago, something that made almost impossible finding a source that allowed access to information without paying for the book itself. It became a drawback on the process of selecting a suitable classification for the study, as most of the material was only published on paper and an online version didn't

exist. Adapting old material that is still up to date to the new emerging formats is important for attracting visibility to major discoveries.

Lastly, during the process of collecting the items analyzed, an external obstacle was faced: the automation of the sampling process. Due to the nature of the audiovisual product analysed (a series), it was decided to carry out the selection process manually to ensure catching all the information, items and context accurately, as well as it was the only way the product could be processed from the Netflix platform. The automation of the process represented a huge challenge, as there was little time to conduct the collection of data.

4.4 Applications and impact of the research

The main findings show that the cultural items identified on most of the audiovisual products recently published on digital platforms such as Netflix, are part of a sex-related classification. Such tendency demonstrates the growing need for new research to create classifications focused on audiovisual products. The study is part of the few cases where these items are explored, setting a precedent for new analysis of emerging audiovisual products with the same characteristics. In addition, it also contributes to the state of the art related to the use of strategies of translation in comparison with cultural elements, as it shows a prevailing trend on the contemporary products.

CONCLUSION

Translation strategies and cultural elements are two crucial branches of translation, as they are interconnected. Their correct application will provide an accurate translation for the target audience, preserving the original concepts from the source language. This study identified some of the most important cultural elements and strategies applied to audiovisual translation of series in our current context. While most were accurately captured, challenges remain in preserving cultural nuances. As language evolves, new meanings of phrases and words emerge, changing their original meaning to another completely different. Therefore, it is essential to continue developing and expanding translation techniques, as well as expanding the existing taxonomies of cultural elements to add new categories such as the one related to sex and profanity; otherwise, translations will be inaccurate in the future.

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APPENDIX

1.1 DATA COLLECTION INSTRUMENT



UNIVERSIDAD JUÁREZ AUTÓNOMA DE TABASCO
DIVISIÓN ACADÉMICA DE EDUCACIÓN Y ARTES
B.A IN MODERN LANGUAGES



Concentration Table Instrument

DESCRIPTION

Instrument objective: To identify data about the different cultural elements and the different strategies of translation found on the final subtitling version of the first season of the series “Never Have I Ever” by Netflix, focusing on identifying the most common of each category.

General data: *the series “Never Have I Ever” is an American comedy – drama television series produced by Mindy Kaling and premiered on Netflix on April 27, 2020.*

Instructions

1. Identify sections where cultural elements are involved.
2. Identify sections where strategies of translation are involved.
3. Fill in the table with general information such as the chapter of the first season, the minute and the utterances both in English and Spanish, the context, the type of cultural element used, the translation technique used and comments.
4. Describe briefly the context in which the sentences are uttered.
5. Identify the type of cultural element (ecology, material culture, social culture – work and leisure, organisations, customs, activities, procedures, concepts) used according to

Newmark (1988) and the translation technique used according to the classification of Molina and Hurtado Albir (2002).

6. Give a brief comment on each item.

Concentration Table Instrument

Chapter	Minute	English utterance	Spanish utterance	Context	Type of cultural element used	Translation technique used	Comments
1	07:15	Sup, <u>FDR?</u> (laughs)	¿Qué tal, lisiada?	Bullies are teasing Devi due her past movility disability.	Organisations, customs, activities, procedures, concepts.	Adaptation.	None.

1.2 Validation instrument report

In order to make important insights of the basis of the article, a validation instrument was made. The validation instrument consists in a concentration table composed by eight horizontal sections that are part of the concentration table instrument. The table was divided into four vertical sections as well: segment, content validation, content efficiency and comments. The table also has a scale from one to four to measure the utility of the information, knowing one as not useful and four as useful with no errors. Two experts in the translation field were asked to check the validation instrument. Both validators are part of the translator team of División Académica de Educación y Artes, and translation professors as well.

The observations provided from the validators were general observations. In the first case, professor Verónica López López made a recommendation related to the chosen topic: to change the focus of the entire study, due it is a topic that has been explored many times. The second expert

gave a similar suggestion: professor David Álvarez agreed with professor Verónica López in terms of changing the focus of the study. At the end, the decision is to continue with the same focus.

1.3 Concentration table

Chapter	Minute	English utterance	Spanish utterance	Context	Type of cultural element identified	Translation techniques identified	Comments
1	07:15	Sup, <u>FDR</u> ? (laughs)	¿Qué tal, lisiada?	Bullies are teasing Devi due her past mobility disability.	Organisations, customs, activities, procedures, concepts.	Adaptation	None
1	09:31	This allowed Ben Gross to <u>dine out</u> for years.	Esto le permitió a Ben jactarse durante años.	The storyteller is saying that Ben likes to brag on his father's fame.	Gestures and habits	Established equivalence	None
1	10:42	And systemic racism is not <u>litty</u> .	Y el racismo sistémico no es genial.	Devi's profesor of history is giving an introduction to the course.	Gestures and habits	Established equivalence	None

1	12:23	No. We call you the UN, because you are unfuckable nerds.	No. Les decimos ONU por “odiosas nerds unidas”.	Ben is disrespecting her and her friends.	Slang and vulgar words.	Adaptation	None
1	12:40	Wait, you’re asking me to tell you if I think you’re bangable?	Oye, ¿acaso quieres que te diga si creo que eres atractiva?	Devi is telling to her therapist what Ben said about her.	Slang and vulgar words	Discursive creation.	Change the word “atractiva” to “deseable”.
1	18:18	Before you know it, we’ll all be <u>boinking</u> at prom.	Y tendremos sexo en el baile de graduación.	Devi is explaining the plan for having a boyfriend to her Friends.	Verbal innuendo	Adaptation	Change the Word “coger” instead of “tendremos sexo”.
2	01:38	<u>Popping my cherry</u> , Doc.	Perder mi flor, Doc	Devi is telling her therapist about her future new experience.	Verbal innuendo	Adaptation	None.
2	01:54	I’m ready to <u>bone</u> .	Estoy lista para montar.	Devi is telling her therapist about her future new experience.	Verbal innuendo.	Adaptation	None

2	12:26	Did you guys <u>hook up</u> ?	Ya lo hicieron?	Devi's friend Eleanor is asking about what happened with a guy.	Verbal innuendo.	Transposition	None
2	12:57	And idiots are <u>banging</u> all the time.	Y los idiotas cogen todo el tiempo.	Devi's friend Fabiola is explaining they can have sex too.	Slang and vulgar words.	Established equivalent	None
2	13:22	The love seat.	El limbo.	Devi is explaining sexual positions to her friends.	Verbal innuendo.	Discursive creation.	Change the expression "el limbo" to "el diván" or "el asiento del amor".
2	13:10	Snowmannin g.	La amazona.	Devi is explaining sexual positions to her friends.	Verbal innuendo.	Adaptation.	Add some context.
2	13:27	Jolly Roger?	¿La francesa?	Devi is explaining sexual positions to her friends.	Verbal innuendo.	Adaptation.	Add some context.

2	15:06	Peace out, virgin.	Ve con Dios, virgen.	Devi is talking to Ben (her enemy).	Gestures and habits	Linguistic compression .	Change the word to “me voy” “me retiro” “Adiós”.
2	21:13	Can’t wait to <u>hit up</u> Wetzels P’s with you.	No puedo esperar nuestra cita del fin de semana.	A guy is asking Devi’s friend Fabiola about their next date.	Gestures and habits.	Modulation.	None
2	25:19	Proud of you for <u>boning</u> Paxton!	¡Estoy orgullosa de ti por montarte a Paxton!	Devi’s friend Eleonor is texting her.	Verbal innuendo.	Adaptation	None.
4	08:06	But then he took me to their campus <u>powwow</u> .	Me llevó a la asamblea de indígenas en el campo.	Devi’s friend Harish was telling Devi that he was invited by his friend to a cultural event.	Organisations, customs, activities, procedures, concepts	Amplification.	Add more context, use of description as translation technique.
5	13:36	If I get caught again, I’m in <u>deep shit</u> .	Si me descubren otra vez, estaré en aprietos.	Devi is on a school trip, and a classmate offers to	Gestures and habits.	Established equivalence.	None

				get her drunk.			
6	00:38	<u>Fresh off</u> a successful wine heist.	Tras robar exitosamente unos vinos.	Ben stole wine from a private party at the hotel.	Gestures and habits.	Adaptation.	None.
6	07:19	I don't know. Maybe <u>you're running your mouth</u> about me sleeping with Paxton.	No sé. Tal vez hablar demasiado de que yo dormía con Paxton.	Devi is mad at Ben for telling everyone about her and Paxton.	Gestures and habits.	Adaptation.	“Hablar de más” would be a better option for “hablar demasiado”.
6	07:16	Now <u>he's</u> <u>pissed</u> at me.	Se enfureció conmigo.	Devi is mad at Ben for telling everyone about her and Paxton	Gestures and habits.	Established equivalence.	None
6	07:43	Why wouldn't Devi want everyone to know she was <u>hooking up</u> with someone out of her league?	¿Por qué Devi no quería que supieran que se acostaba con alguien inalcanzable para ella?	Ben is making hypothesis about why Devi is angry with him because of Paxton.	Verbal innuendo	Establish equivalence.	None

6	10:54	I'm there, dude! <u>Lets get schwifty.</u>	Ahí estaré. Pongámonos ricosos.	Ben is exchanging messages with a virtual friend.	Gestures and habits.	Establish equivalence.	Inspired by Rick and morty's episode. None.
7	01:19	I saw her <u>drop you off</u> yesterday.	Vi que te dejó ayer.	Paxton's friend Trent is having a conversation with Devi about her cousin Kamala.	Gestures and habits.	Establish equivalence.	None
7	02:59	Devi chose not to tell them she'd lied about Paxton <u>deflowering</u> her.	Devi decidió no contarles que no había desflorado su margarita.	Devi's friends Fabiola and Eleonor are mad at her.	Verbal innuendo.	Modulation, Established equivalence.	None.
7	03:15	While <u>you were all wrapped up</u> in your Paxton stuff..	Mientras estabas ocupada con tus cosas con Paxton.	Devi's friends Fabiola and Eleonor are mad at her.	Gestures and habits.	Established equivalence.	"Ocupada" is a good option, but I suggest "enfrascada" more.
7	04:20	I'm a baby <u>Buttigieg.</u>	Soy una mariposa.	Devi's classmate Jonah is	Organisations, customs, activities,	Adaptation.	None

				talking about his sexual orientation.	procedures, concepts.		
8	01:53	I don't know, Becca. She's kinda <u>pulling it off</u> .	No lo sé, Becca. No lo hace nada mal.	Devi is modeling for Paxton's sister photoshoot .	Gestures and habits.	Established equivalence.	None
8	08:34	You just promised that you'd be there for us, and then immediately <u>blew us off</u> .	Habías prometido apoyarnos y, de inmediato, nos abandonab a.	Devi is having a rough fight with her friends Fabiola and Eleonor.	Gestures and habits.	Adaptation.	None
8	09:44	Well, believe it, because I <u>give zero F's</u> .	Pues, créalo, porque ya me da igual.	Devi is talking about her situation with Fabiola and Eleonor to her therapist.	Slang and vulgar words.	Modulation.	None.
8	18:44	They're the ones who told me to <u>throw it</u> .	No. Ellos me dijeron que la hiciera.	Ben is explaining Devi that his parents	Gestures and habits.	Established equivalence.	None

				let him throw a party for his birthday.			
8	21:00	I'm <u>popping off</u> .	Me voy a descargar.	Devi's friend Fabiola is having a fight with her.	Gestures and habits.	Adaptation.	None.
8	22:35	Let's go <u>make out</u> in your parents' room. Come on.	Besémonos en el cuarto de tus padres. Vamos.	Ben's girlfriend is inviting Ben to have sex.	Verbal innuendo.	Adaptation.	None.
9	05:19	What if this guy sweeps you off your feet?	¿Y si te roba el corazón?	Kamala is having a conversation with her boyfriend Steve towards her fiancé.	Gestures and habits.	Adaptation.	None
9	06:08	Of course, <u>kanna</u> . I'm a modern man.	Desde luego, claro. Soy un hombre moderno.	Kamala is having a conversation with her uncle Aravind.	Organisations, customs, activities, procedures, concepts	Reduction.	None.

9	07:02	It's just, like, we were expecting an <u>uggo</u> .	Es solo que esperábam os a un feo.	Devi's family is meeting Kamala's fiancé Prashant for the first time.	Gestures and habits.	Established equivalence.	None.
9	08:40	Shouldn't you like <u>storm down</u> and get her?	¿No deberías bajar rápido y llevártela?	Devi is talking with Kamala's boyfriend Steve.	Gestures and habits.	Adaptation.	None.
9	18:01	Why don't you just let this idiot knock you up?	¿Por qué no dejas que este idiota te embarace?	Devi's mother Nalini is yelling Devi about her relationship with Paxton.	Slangs and vulgar words.	Established equivalence.	None
10	07:40	Get out of there, Devi. This is a classic <u>brush-off</u> .	Por Dios. Sal de ahí, Devi. Es el clásico ninguneo.	The storyteller is narrating Devi's meeting with Paxton.	Gestures and habits.	Adaptation.	None.
10	16:16	You're a douche.	Eres un idiota.	Paxton's sister Rebecca is	Slangs and vulgar words	Adaptation.	None.

				insulting him for his relationshi p with Devi.			
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Universidad Juárez Autónoma de Tabasco.

Alojamiento de la Tesis en el Repositorio Institucional	
Título de Tesis:	Cultural nuances and translation strategies: analyzing the case of netflix's series "Never Have I Ever".
Autor(a) o autores(ras) de la Tesis:	Karen Natalia Alcocer García
ORCID:	0009-0002-0895-9155
Resumen de la Tesis:	El objetivo del estudio es identificar los elementos culturales presentes en los nuevos productos audiovisuales, así como identificar las estrategias de traducción utilizadas. La serie de Netflix "Never Have I Ever" ha sido escogida como objeto de estudio, ya que representa una producción audiovisual actual. Haciendo empleo de un estudio descriptivo cuantitativo, cuarenta elementos fueron analizados y categorizados en ocho columnas, enfocándose en la identificación de elementos culturales y estrategias de traducción. Los principales resultados demostraron que a pesar de que ya existen clasificaciones de elementos culturales, es necesario que se revisen y expandan para que las necesidades actuales se satisfagan. En conclusión, las estrategias de traducción y los elementos culturales son dos ramas primordiales dentro del campo de traducción; su correcta aplicación, tendrá como resultado una traducción fiel al producto original.

Palabras claves de la Tesis:	Translation. Audio-visual translation. Subtitling. Cultural elements. Strategies of translation.
Referencias citadas:	- Naser Olimat, S., Khalid Mahadin, D., Mashaqba, B., & Al-Adwan, A. (2023). Subtitling sensitive Arabic language for English audiences: A case study of Netflix's Jinn and Al-Rawabi shows. <i>Ampersand</i>, 11. https://doi.org/10.1016/j.amper.2023.100142 - Molina, L. & Hurtado Albir, A. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. <i>Meta Journal des traducteurs Translators' Journal</i>, 47(4), 498-512. https://doi.org/10.7202/008033ar - Newmark, P. (1988). <i>A Textbook of Translation</i>. Prentice-Hall International. - Nida, E. (1945). Linguistics and Ethnology in Translation-Problems. <i>WORD</i>, 1(2), 194–208. https://doi.org/10.1080/00437956.1945.11659254.