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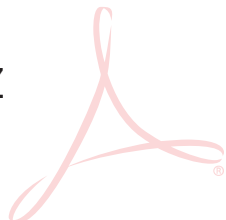
Shedding Light on the Translation of Idioms: A Study Based on American TV Series

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ABSTRACT

In recent years, experts in the field of Translation have become interested in idioms, as they represent a significant challenge in the search for correspondence between the source and target language. It has been shown that equivalence can be total, partial, or null and that different strategies such as substitution, paraphrasing and literal translation are used. The main aim of this work is to demonstrate the difficulties faced by translators with idiomatic expressions. For this purpose, I have selected several idioms from eight American series released in different years, and I have paid special attention to the Spanish subtitles. Besides, it has been essential to consult different bibliographic sources to learn more about the characteristics of this type of expressions, as well as the strategies used for their interpretation. In this way, I analyse the suitability of translations and suggest other possible alternatives on some occasions.

As for the results, although there are many cases of full equivalence in which literal translation is used because of cultural and social factors, my research shows that partial equivalence is the most frequent and that the translation methods *par excellence* are substitution and paraphrasing. In addition, two groups can be distinguished: those which have an image of the same domain and those whose image differs in the semantic field. For the first group, the examples analysed correspond to the substitution strategy whereby the translator not only retains the same term—or at least one from the same domain—but also preserves the metaphorical character of the idiomatic expression. Furthermore, a curious aspect I have observed is that there is a wide variety composed of nouns related to different parts of the human body to express a figurative sense. As for idioms whose image differs in the semantic field, the examples presented correspond to the use of the strategies of substitution and paraphrase. Through the latter, the translator expresses the meaning in a more direct way, but the figurative sense is lost. Besides, some special cases have been presented where no idiomatic phrases are used in L1, but where

the message is translated using them into L2, and also an example that illustrates the difficulty that can arise when translating certain idioms, as sometimes there is no option in English that fully captures the meaning of the original.

Therefore, this paper highlights the difficult task of translators who must have a great knowledge of both languages, that is, master them to perfection in order to make the translation as effective, efficient and appropriate to the situational context as possible.

Key words: idioms, cross-linguistic research, translation strategies, series, subtitles.

INTRODUCTION

The present work will consist of a cross-linguistic study between idioms in English and Spanish through the equivalences and strategies employed by the translators in the subtitles of eight American series I have watched recently (*Anne with an "E"*, *Emily in Paris*, *Workin' Moms*, *This Is Us*, *New Amsterdam*, *Suits*, *Dinasty*, and *The Good Doctor*). The main objective will be to demonstrate the difficulties faced in these cases by analysing the appropriateness of the chosen idiomatic expressions and the strategies used (substitution, paraphrasing or literal translation), as well as whether there are better options.

To achieve this, firstly, I will present the definition of idiom, its origins, and properties by consulting various bibliographical sources. Secondly, I will consider the three parameters (Semantics, Syntax and Pragmatics) highlighted by some authors to establish the relationship between the phraseological equivalences that can occur between the source language and the target language, i.e., total, partial or null. Besides, in section 3, I will explain the difficulties that a translator has to face when translating idiomatic expressions from L1 to the L2, and the strategies used to solve the problems that may arise in the equivalence between both languages.

Subsequently, in the second half of this end-of-degree project, I will deal with a selection of idioms found in the previously mentioned series and I will focus on those with total and partial equivalence. As for the latter, I will establish a division between those which have an image of the same domain, that is, where the terminology used is the same or belongs to the same semantic field, and those which have a different image. In terms of layout, I will present the different idiomatic expressions in several tables providing their form in the source language and in the target language, as well as their meaning; however, for obvious reasons of space, not all the idioms analysed will appear in the tables in the body of the work, and they will be found

in full in the appendix. In this way, I will assess the strategies translators use and I will offer my ideas for other possible alternatives.

Finally, I will show several special cases I have detected in the series. These consist in exposing the difficulty that can arise when translating certain idioms, as sometimes there is no option in the target language that fully captures the meaning of the original one, and in observing the use of idiomatic expressions in Spanish when the English message does not use any.

1. WHAT IS AN *IDIOM*?

The *Cambridge online Dictionary* defines 'idiom'¹ as “a group of words in a fixed order that has a particular meaning that is different from the meanings of each word on its own” but another slightly more complete definition would be the following one:

An idiom is a special kind of phrase. It is a group of words which have a different meaning when used together from the one It would have If the meaning of each word were taken individually... Idioms are typically metaphorical: they are effectively metaphors which have become ‘fixed’ or ‘fossilized’. (Cobuild, 1995, in Hanks, 2000, p. 304).

The origin of idioms is mysterious. Nevertheless, Cacciari and Tabossi (1993) hypothesise that, as they are pervasive, “they arise in the natural use of natural language” (p. ix); consequently, they refute the hypothesis that idioms were devised by a logician because if so, they would not exist (p. vii). According to the above-mentioned authors, some idioms have possibly been created due to the incorporation of new concepts in the world as happened with the appearance of railways, electricity, and other technological innovations (pp. ix, xi). However, not all of us has the capacity to invent them, but we take them from others (1993, pp. ix, xi). In fact, “our

¹ Idiom and idiomatic expression will be used as synonyms throughout this paper.

linguistic usage is full of second-hand idioms, dead metaphors², and stale similes” (Cacciari & Tabossi, 1993, p. ix).

Idioms are included in the group of figurative expressions along with proverbs and metaphors, among others features (Cacciari & Tabossi, 1993, p. xi). According to Espinal and Mateu (2019, p. 14), three semantic properties can be distinguished for interpreting idioms: conventionality, compositionality, and transparency/opacity. The first of these properties, following the definition of Nunberg et al. (1994, in Espinal & Mateu, 2019), alludes to expressions whose meaning cannot be foreseen by understanding the separate rules that dictate the use of their individual components when they are not combined. Compositionality refers to whether the meaning can be extracted because of the individual parts or whether it is understood as a whole. The last of the semantic properties for the interpretation of idioms is transparency or opacity. Idioms are transparent when their meaning has a metaphorical basis; nonetheless, it is difficult to those who are learning the language to comprehend them.

Cacciari and Glucksberg (Glucksberg, 1993, p. 17) classify idioms into three groups: compositional and opaque (CO), compositional and transparent (CT), and quasi-metaphorical (M). Regarding the first group, the relation between the meaning of the parts and the whole of the idiom do not reveal its meaning. Despite that, each of the elements can help the interpretation since they restrict it (p. 17), and an example of this type is *kick the bucket* (‘to die suddenly’). In the compositional and transparent group, there is a direct semantic connection between the words in a sentence and the parts of the meaning of that sentence, which is often

² Idioms have often been considered as dead metaphors, i.e., as expressions that were once new and creative, but have become commonly used and fixed in their meaning (Cacciari & Tabossi, 1993, p. xii). The fact that they are now conventionalised does not mean that they are dead, but on the contrary, they are more deeply rooted and therefore produced automatically without effort (Lakoff & Johnson, 1980, in Gibbs, 1993, p. 60).

due to metaphorical comparisons between the words and the parts of the meaning, such as in *break the ice*, in which the verb refers to the idiomatic use of altering an emotional state or feeling and the noun *ice* alludes to the idiomatic use of “social tension” (Glucksberg, 1993, p. 17). Quasi-metaphorical idioms whose meaning is metaphorically motivated and the example they proposed is *giving up the ship* (‘to surrender’).

Moreover, as Nunberg et al. (1994, in Espinal & Mateu, 2019, p. 5) states, idioms, in contrast to free-form expressions, are usually limited to a specific number of syntactic constructions. Compositionality is insufficient to restrict the use of an idiom, so we must consider two other phenomena: productivity and flexibility. Following Glucksberg (1993, p. 19), semantic productivity should be possible as long as there is a relationship between the elements of the idiom and its meaning. If an idiom is compositional—whether transparent or opaque because the main difference is that the components of transparent idioms can be identified and associated with them—it is more flexible; however, the variants will be understandable if people know the original idiom and its meaning. An example given by the author is *kick the bucket* (an opaque idiom) with two possible variants: *boot the bucket* and *kick the pail*. People might recognise the meaning, but they would not understand why these variants are used. Thus, he states the following: “Any operations that (a) respect the semantics of each element, (b) preserve the relationship between an idiom’s elements and meaning components, and (c) respect the idiom meaning itself should be acceptable and interpretable provided that a reasonable communicative intent can be inferred” (1993, p. 21).

Furthermore, idioms are characterized by their high degree of fixation. As Cacciari and Tabossi (1993, p. viii) put it, “speakers use idiomatic expressions as though they were words or phrases that have become frozen into a single form with a special meaning.” In a similar line, Baker

(2011) presents the five alterations which are impossible to find in idiomatic expressions: changes in the order of the words (e.g., **the short and the long of it*); elimination or addition of words (respectively exemplified with **spill beans* and **face the classical music*); replacement of words (**bury a hatchet*); changes in the grammatical structure of the idiomatic expression (e.g., **the music was faced*).

Besides, the interest in figurative expressions has a long tradition, as Cacciari & Tabossi assert (1993, p. xi). An example of this is European structuralism, where linguists have studied them in order to learn more about the synchronic regularities and diachronic changes that take place in languages. Another line of research is that executed by anthropologists, who studied how these expressions are formed and why they are used in some speech communities and not in others to describe certain actions (Basso, 1976; Fernandez, 1991; Holland & Quinn, 1987; Ruwet, 1983, in Cacciari & Tabossi, 1993, p. xi). Therefore, figurative expressions arise from any aspect shared by a speech community (Ammer, 1989; Makkai, 1987, in Cacciari & Tabossi, 1993, p. xi).

Despite this, the study focused on idioms began to be of interest recently. According to Leal Riol (2008), from the 1970s onwards, Linguistics started to attribute a more important role to the lexicon of languages. Corpas (2000) states that the 10 years prior to the publication of that book were key to the development of Phraseology, as it went from being a branch of Lexicology to becoming a “discipline in its own right and independent” (p. 1). It studies collocations, proverbs and idioms, among other aspects. Nevertheless, the researchers in the field of Translation have paid more attention to idioms because of the difficulties in translating them from the source language (SL) to the target language (TL) (Valero-Garcés, 1997, pp. 30-31).

2. CONTRASTIVE PHRASEOLOGY

The study of the stylistic, discursive, textual and pragmatic aspects of phraseology, as well as the psycholinguistic mechanisms to explain its psychological reality, among other topics, has led to the comparative study of the units of this discipline in different languages (Leal Riol, 2008, p. 104). Likewise, the aim of contrastive phraseology is

to determine the differences and similarities existing between the phraseological systems of two or more languages, studying in particular the relations contracted by their respective phrasemes, the latter concept being understood as the set formed by all the phraseological units that make up the phraseological system of a language (Guía and Marín 1998, 2000, in Leal Riol, 2008, p. 104).

Consequently, the study of contrastive phraseology —specifically English and Hispanic— is approached considering three different parameters: Semantics, Syntax and Pragmatics (Gladrow, 1993, and Dovbrolvo'skij, 1995-2000, in Leal Riol, 2008, p. 111). As for the first, Leal Riol (2008) considers three key aspects for the classification of the different phraseological units compared: the phraseological meaning, the base image, and the lexical composition. Thus, she opts for the following distribution:

1. Phraseological units in which the phraseological meaning and the base image coincide, and the lexical composition is approximate: *have a lump in one's throat / tener un nudo en la garganta; lay a finger on somebody / ponerle la mano encima a alguien.*
2. Phraseological units with the same meaning and with an approximate image and internal structure, such as *to bury one's head in the sand / esconder la cabeza bajo el ala.*
3. Units in which the phraseological meaning as well as their metaphorical bases and internal structures do not completely coincide in the expressions compared: *hit the nail on the head / dar en el clavo.*

4. Phraseological units with the same meaning, but a different base image and lexical composition: *happy as a dog with two tails* / *más contento que unas castañuelas* and *have bats in the belfry* / *faltarle a uno un tornillo*. However, it is sometimes possible to find a common metaphorical origin. In fact, according to Dobrovolskij (1997, in Leal Riol, 2008, p. 112), both communities may have started with the same general and abstract idea, based on the same observation of reality, but each has developed and expressed it differently through different concepts and terms specific to their own community. As an example, Leal Riol includes one proposed by Corpas: *turn a blind eye* / *hacer la vista gorda*.

From a morphosyntactic perspective, it is closely related to the derivation of partial equivalences between idiomatic expressions. Syntactic aspects include models of how syntactic units are completed, the functions they perform in the sentence and the possible transformations they may undergo, i.e., the syntactic parameter refers to the way in which phrasal structures complement, function, and transform (Leal Riol, 2008, p. 113). The pragmatic parameter refers to cultural differences fundamentally, as well as to the different types of texts, registers, expressivity and connotations and the example given by Leal Riol (2008, p. 114) is *promise the earth and the moon* versus the Spanish expression *prometer el oro y el moro* because they have a common meaning but differ in both origin and history. The same applies to historical and famous people, events or places that are not recognised in both languages, which is why we are also talking about partial equivalence, as I will expose in the following section.

2.1. Classification of phraseological equivalence: total, partial, and null

As discussed in the previous section, contrastive linguistics uses three parameters —semantic, morphosyntactic and pragmatic— to establish relations of phraseological equivalence between

languages. According to Leal Riol (2008), equivalence can be null, partial, or total; other authors such as Glaser (1984, in Valero-Garcés, 1997, p. 36) or Leal Riol (2008, p. 111) also mention another degree: apparent equivalence ('false friends').³

Firstly, equivalence is null when the source language does not have the same idiom as the target language and vice versa, either for historical, cultural or linguistic reasons. Leal Riol (2008, pp. 108 and 109) exemplifies it with *ships that pass in the night*, with no equivalence in Spanish, and with the expression *más se perdió en Cuba*, which does not exist in English. In addition, she mentions idiomatic expressions including national or supranational stereotypes and whose equivalence is also null between L1 and L2 as *Dutch courage* or *contestar a la gallega*. Customs and real or fictional characters who have a symbolic value are also considered by the author as a reason for translingual inequivalence. As an example of customs, she uses *dark horse* and *ponerse flamenco*, and for the second group cited, she introduces idiomatic expressions such as *Jack of all trades* and *en los años de Maricastaña*. Translingual inequivalences are derived from semantic gaps and classify them into two types (Dagut, 1981, in Negro Alousque, 2010, p. 138): referential voids (concepts absent in the target language, e.g., *Black Friday*) or linguistic (concepts which are lexicalized in a different way as *to have seen the lions*).

Secondly, Leal Riol (2008, p. 110) believes that partial equivalence is the most common, especially between English and Spanish in which, despite the differences of morphosyntactic and semantic character, there is a high number of partial coincidences in idiomatic expressions. Some examples have to do with a morphosyntactic contrast like *put one's finger on something*

³ False friends in idiomatic expressions are characterised by a formal similarity, as well as in the internal arrangement of the components; however, the semantic content is not equivalent as is the case of *say a grace* / **decir una gracia* vs. *bendecir la mesa* (Leal Riol, 2008, p. 111). In the words of Valero-Garcés (1997, p. 37): "the translator may find idioms of similar structure and/or lexical constituents, but these superficial similarities do not obligatorily entail the same correlation of sense and he/she needs to paraphrase."

whose Spanish equivalent is *poner el dedo en la llaga*, because while the Spanish unit is fixed, the English one requires a modification of the complement in the discourse and others with a differentiation in the base images used as in *to be between a rock and a hard place / estar entre la espada y la pared*. Moreover, Negro Alousque (2011, pp. 116-118), distinguish between idioms whose images come from the same or different domains. The first group is exemplified by *sugar the pill / dorar la píldora*, *when frogs can fly / cuando las ranas crieren pelo* and *catch somebody red-handed / pillar a alguien con las manos en la masa*, and the second by *carry the can / pagar el pato*, *it's raining cats and dogs / caen chuzos de punta* and *hit the ceiling / subirse a la parra*, among others. In other cases, the difference is due to the cultural component of the idiom: *sit on the fence / ver los toros desde la barrera* (bullfighting is related to Spanish culture) or *sell like hot cakes / venderse como churros*.

Thirdly, full equivalence occurs when idioms in L1 and L2 have identical meaning, syntactic and lexical structure and also the imagistic basis. Some examples are the following: *tighten one's belt / apretarse el cinturón*; *on the tip of one's tongue / en la punta de la lengua*; *be on the same wavelength / estar en la misma onda*; *have an eye on someone / no quitar ojo a alguien*. One of the reasons for this phenomenon, according to Wotjak and Corpas (in Negro Alousque, 2011, p. 115), are "cross-linguistic borrowings" as in *coger el toro por los cuernos / take the bull by the horns*. Negro Alousque (2011) believes that another reason for the similarity between idioms is that the metaphorical motifs coincide. Thus, she exemplifies it with *in cold blood / a sangre fría* and with *leave somebody cold / dejar frío a alguien*, in which it is shown that coldness is linked to the absence of feelings, to apathy and even to a lack of courage.

Furthermore, one of the most relevant causes is the fact that the cultural basis is the same. Negro Alousque (2011, p. 115) and Corpas (in Leal Riol, 2008, p. 110) agree on this statement,

as both argue the European heritage, together with all that it entails (religion, literature, mythology, among other beliefs), contributes to the total equivalence between certain idiomatic expressions. The first of the authors exemplifies it with idioms such as *bear one's cross / llevar su cruz* or *rest on one's laurels / dormirse en los laureles*, while the second one proposes *play with fire / jugar con fuego*.

3. TRANSLATION OF IDIOMS: CHALLENGES AND STRATEGIES

Translators face challenges in translating language expressions from the source language to the target language due to phraseological equivalence. Besides, the lack of exact correspondences is joined by the lack of bilingual and monolingual dictionaries to collect such units (Vázquez Ayora, 1977, p. 304, in Valero-Garcés, 1997, p. 31). Nevertheless, Baker (2011, p. 68) and Awwad (1990, p. 59, in Valero-Garcés, 1997, p. 36) agree that the first difficulty a translator must face is to be able to recognize idioms and subsequently interpret them in a correct way. Professor Baker (2011, pp. 69 & 71) discusses two ways for the translator to successfully accomplish the first of his or her missions: using knowledge of collocational patterns and noting whether the expression is difficult to understand and whether it makes sense in the context in which it is found.

Another problem encountered by specialists is the cultural differences between L1 and L2. That issue is why translators must have a great knowledge not only of both languages, but also of their customs, habits, and traditions (Katan, 1999, p. 53, in Negro Alousque, 2010, p. 137). For the same reason, Baker (2011, p. 68) believes that “translators should only work into their language of habitual use or mother tongue, at least in genres which are characterized by creative or playful use of language.” In addition, it should be observed that some idioms are misleading

and may have both literal and idiomatic meanings, so if the translator is unfamiliar with the idiom, the second meaning will be lost (Baker, 2011, p. 69).

In order to illustrate this theme, Valero-Garcés (1997, p. 32) states that, in accordance to cultural factors, each community uses different semantic fields to express certain feelings or actions; for instance, English people, due to their love and respect for animals and nature, they use these topics in more idiomatic expressions than the Spanish: *like a cat on hot bricks / estar con el alma en vilo* o *estar en ascuas*; *as busy as a bee / hacendoso como una hormiga*. Moreover, the aforementioned scholar believes that history is also an important factor in speaking about the equivalence or otherwise of idioms in different languages. She exemplifies it with the idiomatic expression *one might as well be hanged for a sheep as a lamb*, whose literal translation would not work in Spanish, but the most appropriate translation would be *de perdidos al río*.

In terms of strategies, some scholars propose several for the translation of idiomatic expressions. Negro Alousque (2010, p. 137) presents three techniques for those that are culturally marked: literal translation, cultural substitution or adaptation and paraphrase or explanation. Likewise, she distinguishes three typologies of idiomatic expressions and in each of them a method or others is used. The first of the typologies is composed of idioms associated with elements of English culture (customs, historical facts, artistic works, legends, myths, and beliefs) and translation strategies that can be performed are substitution like in *put on a brave face / poner al mal tiempo buena cara*, and the paraphrase as in *to keep up with the Joneses*, which in Spanish would be *no ser menos que los demás*.

The second typology is related to idiomatic expressions associated with areas of culture and there are three techniques cited by Negro Alousque (2010, p. 137). Despite the fact that literal

translation is the least common due to the inequivalences mentioned above, "those generated by semantic voids are resolved by resorting to adaptation and paraphrasing" (2010, p. 138), and the example she offers is *to hold the reins / llevar las riendas*. The other two strategies would be: substitution (*he's not my cup of tea / no es santo de mi devoción; have your cake and eat it/ querer el oro y el moro*) and paraphrasing whereby a stylistic loss occurs due to the figurative value of the idiom, for instance, *to have a finger in every pie / estar metido en todo* or *back the wrong horse / escoger mal*.

The third and last typology distinguished by the above-mentioned author refers to idioms based on metaphors and whose translation is executed through the technique of paraphrasing. The reason is that the metaphorical of languages differs as a consequence of the importance attributed by each community to the different semantic fields (Boers and Stengers, 2008, p. 64, in Negro Alousque, 2010, p. 139), e.g., *to warm somebody / reconfortar a alguien; to know the ropes / saber cómo funciona todo; to run a tight ship / ser muy eficiente*.

Baker (2011, pp. 76-86) and Postigo (2021, pp. 4 and 5) also present strategies for the translation of idioms. Some of them coincide with the proposals by Negro Alousque (2010), but others are added. Both authors believe that one of the strategies is omission; however, Baker, unlike Postigo, distinguishes between "translation by omission of a play on idiom" and "translation by omission of entire idiom." They agree on the existence of total and partial equivalence, and, in fact, Postigo recovers the following statement made by Corpas (2000, p. 490): "The phraseological correspondences are not typically black and white terms: describing them properly requires an extensive range of textual grays, whose tonalities vary depending on the text and context." Other possible methods advocated by these authors for the translation of

idioms are the use of first language borrowings such as *to come out (of the closet)*⁴ (Labarta Postigo, 2021, p. 7) and paraphrasing from the source language to the target language.

4. IDIOMS IN AMERICAN TV SERIES: EQUIVALENCE AND STRATEGIES IN SPANISH SUBTITLES

The last two decades have seen the rise of platforms such as Netflix or Amazon Prime Video, among others, where users can watch films, series, documentaries, and other programmes on their internet-connected devices. The popularity of this type of content has forced platforms to progress to offer consumers the best possible service.

Many of the series have English as their source language and the most common way of presenting them is through the use of subtitles in multiple languages (Labarta Postigo, 2021, p. 2). Besides, Netflix, for example, in order to provide brilliant translations, has created HERMED which, according to the platform's blog⁵, is “the first online subtitling and translation test and indexing system by a major content creator.” One of its skills is translating idiomatic phrases into their target language, which is a trial for professionals:

Idioms are expressions that are often times specific to a certain language (“you’re on a roll”, “he bought the farm”) and can be a tough challenge to translate into other languages. There are approximately 4,000 idioms in the English language and being able to translate them in a culturally accurate way is critical to preserving the creative intent for a piece of content (Netflix Technology Blog, 2017).

⁴ This idiom of English origin is considered a "travelling idiom", since, due to its appearance in numerous forms of speech, it has become popular and, consequently, has spread to many other languages such as Spanish: *salir del armario* (Labarta Postigo, 2021, p. 7).

⁵ Netflix Technology Blog. (30/03/2017). The Netflix HERMES Test: Quality Subtitling at Scale. Retrieved from: <https://netflixtechblog.com/the-netflix-hermes-test-quality-subtitling-at-scale-dccea2682aef>

In the following, I will analyse the idioms found in a selection of series namely *Anne with an "E"*, *Emily in Paris*, *Workin' Moms*, *This Is Us*, *New Amsterdam*, *Suits*, *Dinasty*, and *The Good Doctor* in order to determine how professionals in the sector translate them. I will focus on those that have a total and, above all, partial equivalence between the source and target language. In addition, I will study whether the chosen option is the most appropriate or whether there were better alternatives, using the main translation strategies: substitution, paraphrasing and literal translation.

4.1. Total Equivalence (TE): Literal translation strategy

Firstly, I will deal with cases of total equivalence, i.e., examples in which idioms in both L1 and L2 have the same meaning, as well as the same syntactic and lexical structure. In this way, the following table shows some of the examples found in the different consulted series:⁶

TOTAL EQUIVALENCE (TE): Literal Translation Strategy		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
It looks like it's gonna be in good hands (<i>Emily in Paris</i> , S1, E8, 16:55).	Parece que va a estar en buenas manos .	'Managed or cared for with great attention.'
These can bury the hatchet at the show (<i>Emily in Paris</i> , S2, E10, 3:51).	Podrían enterrar el hacha de guerra en el espectáculo.	'To stop an argument and become friends again.'

⁶ Although the table does not display all the idioms that will be discussed in this section, they can be found in the appendix (table 1) showing the translation between the source and target language, as well as their overlapping meaning.

They were poor as church mice (<i>Anne with an “E”</i> , S1, E1, 40:37).	Eran pobres como las ratas de iglesia.	‘To be very poor.’
You must say your prayers while you’re under my roof. (<i>Anne with an “E”</i> , S1, E1, 47:40).	Debes rezas mientras estés bajo mi techo.	‘In a home that belongs to someone.’
Growing up is certainly a trial by fire (<i>Anne with an “E”</i> , S1, E5, 12:36).	Crecer es como una prueba de fuego.	‘A difficult situation that tests someone’s strengths and abilities.’
I don’t have a horse in this race (<i>Anne with an “E”</i> , S2, E1, 38:56).	Yo no tengo caballo en esta carrera.	‘To be personally involved in or affected by something.’
I don’t need a pat on the back on the way out (<i>New Amsterdam</i> , S1, E1, 13:30).	No necesito una palmadita en la espalda al salir.	‘To praise someone for doing something good.’

Consequently, considering the examples given in the table above, as well as those given in the appendix, we can observe that in cases of total equivalence between the source and target language idioms, the strategy used *par excellence* is literal translation. This fact is due to certain factors such as European heritage: *have a horse in this race* / *tener un caballo en esta carrera* (equine competitions were very common throughout the continent); the influence of cinema,

specifically westerns: *bury the hatchet* / *enterrar el hacha de guerra*⁷; religion issues: *poor as church mice* / *pobres como las ratas de iglesia*, and *a trial by fire* / *una prueba de fuego*. Another important factor is the coincidence of the metaphorical motifs, e.g., *a pat on the pack* as recognition of a good deed; *to be in good hands* implying confidence in receiving good care; *to set down roots* as the intention to settle in a certain place; the innate ability of human beings expressed through the metaphor that it is in their blood (*in my life's blood*); the relationship between losing one's head and losing control; the idiomatic expression *under someone's roof* to establish certain rules and boundaries within the household, among others examples.

Moreover, the literal translation implies the coincidence in syntactic structures: *pay the price* (verb + article + noun) / *pagar el precio*; *the tip of the iceberg* (article + noun + preposition + article + noun) / *la punta del iceberg*; *crack a joke* (verb + article + noun) / *soltar una broma*; *set down roots* (verb + noun) / *echar raíces*, etc. Nonetheless, on some occasions, the translator rightly uses a slight adaptation of the idiom by using characteristic features of the target language in order to approximate the public speech. An example of this is the use of the diminutive *-it-* in *a pat on the back* / *una **palmadita** en la espalda*, and the fact of completing and concretising, without losing literalness, idiomatic expressions such as *to bury the hatchet* / *enterrar el hacha **de guerra***.

Furthermore, as mentioned above, this translation strategy also requires lexical equivalence. Thus, we observe that in all cases the same terms appear, for instance, *hands* / *manos*; *roof* / *techo*, *grave* / *tumba*, etc. Another curious fact is the existence of several idioms that introduce

⁷ Mino, Tidus. (2018). Etymology: Bury the hatchet – The meaning and origin of phrase. *Wordpress*. Retrieved from: <https://tidusminolists.wordpress.com/2018/12/17/etymology-bury-the-hatchet-the-meaning-and-origin-of-phrase/>

words belonging to the same semantic field: the human body (*in good **hands**, hold someone's **hand**, sink my **teeth** in, someone's lose her/his **head**, a pat on the **back**, and in my life's **blood***).

4.2. Partial Equivalence (PE)

As for partial equivalence, many such idioms can be found in the series watched. According to the research of Negro Alousque (2011), we can classify them into those which retain an image of the same domain and those which opt for an image of another semantic field. In the following sections, I will support this assertion by analysing the examples that have been collected from the different series. Furthermore, I will also examine the most commonly used translation strategies, as well as the interpretations adopted by translators and possible alternatives to achieve the best correlation between English and Spanish idioms.

4.2.1. Images from the same domain: Substitution strategy

Idioms that share images from the same field are those in which both the source and target languages coincide in the terminology used or have different but semantically related words. The most common translation strategy is substitution, since in this way the translator preserves the metaphorical character of the idiom, as well as the same image or, at least, a word belonging to the same semantic field. Therefore, it keeps the image of the same domain. The following table shows some examples which are partially equivalent, and which are translated by substitution, preserving the imagery of the same domain:⁸

⁸ The complete list of idioms is provided in the appendix (table 2).

IMAGES FROM THE SAME DOMAIN: Substitution Strategy

SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
I want it to be memorable, but it can't cost an arm and a leg (<i>Suits</i> , S3, E11, 18:22).	Quiero que sea memorable, pero no puede costar un ojo de la cara .	'To be extremely expensive.'
All hands on deck (<i>Emily in Paris</i> , S2, E10, 11:02).	Estamos todos en el mismo barco .	'Everyone helps or must help, especially in a difficult situation.'
Pierre's insecurities can certainly take the wheel (<i>Emily in Paris</i> , S3, E7, 11:42).	Las inseguridades de Pierre ciertamente pueden tomar las riendas .	'To take control of something.'
You can sleep on it (<i>Dinasty</i> , S5, E7, 40:04).	Consúltalo con la almohada .	'To wait before making a decision.'
I have been working my ass off (<i>Workin' Moms</i> , S1, E4, 17:35).	Estoy quemado de tanto curro .	'To make someone work very hard.'
It's water under the bridge (<i>Anne with an "E"</i> , S1, E6, 24:33).	Es agua pasada .	'Problems that someone has had in the past that they do not worry about because

		they happened a long time ago and cannot now be changed.’
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As a result of a coinciding culture between L1 and L2, this phenomenon is possible. An example of this is the expression *all hands on deck / estar en el mismo barco* (‘everyone helps or must help, especially in a difficult situation’), which is based on a metaphor that is shared by English and Spanish people: “the company is a ship.”⁹ The reason is that the semantic field of navigation is fundamental in both languages. In fact, in the series *Emily in Paris*, in which the main character is American, and the other characters are French, she is asked the following question: “What do **Americans** insist on referring to the **workplace as a boat**?”

However, in some cases, idioms vary in the terminology used in their translation due to historical reasons, e.g., *cost an arm and a leg / costar un ojo de la cara*, which derive from different war conflicts.¹⁰ Whereas the idiomatic expression in the source language is related to the wounds of the combatants in the Second World War, *costar un ojo de la cara* refers to the battle for the conquest of Peru (16th century) in which the soldier Diego Almagro lost an eye for defending the interests of Spain. The translator could have chosen *costar un riñón*, but, even though both phraseological units share the same meaning and are related to the semantic field of the body, the elected one is more appropriate because of its wartime origin.

⁹ It should be noted that in this case it refers to the “company”; however, in other circumstances, this idiom can be linked to any other situation in which the people involved are in the same conditions, whether good or bad, but generally bad.

¹⁰ Smith, Andrew. (2011). Exploring Cultural Identity through Proverbs and Idioms in English, French and Spanish. *Revista de Lenguas Modernas*, 15, 261-272. Retrieved from: https://repositorio.una.ac.cr/bitstream/handle/11056/19515/Exploring_cultural_identity_through_proverbs%20and%20idioms%20in%20english%2c%20french%20and%20spanish.pdf?sequence=1&isAllowed=y

Furthermore, another idiom of historical origin is *a head on a pike* which is translated by the following metaphorical construction: *van a rodar cabezas*. Despite the fact that the translator maintains its figurative nature, as well as the use of the word *head / cabeza*, it is not the best choice. In this way, the idiomatic expression goes from being a morphological structure to a syntactic one; therefore, in my opinion, *cabeza de turco* would be a more appropriate translation, since the character in the series wants to express his desire to find a culprit. Besides, there are other idioms such as *quick like a bunny / rápido como un lince* whose difference is due to the cultural sphere. Both expressions allude to the idea of speed and agility, but in each culture, they are related to a different animal.

In addition, it is interesting to note that many of the idioms examined in this section are related to the semantic field of the human body. Nevertheless, I distinguish three groups: idiomatic expressions that keep exactly the same image between L1 and L2, those that change it, but within the same domain, and those that omit it because it is not the key word in the idiom.

On the one hand, in the first of them, I include the aforementioned idiom *a **head** on a pike / rodar **cabezas***, but also *a pain in my **ass** / un grano en el **culo***. In both languages this idiom has the same metaphorical basis and even the same morphosyntactic structure (verb + article + noun + preposition + article + noun), but there is no literal translation. Although people might infer the figurative sense of *ser un dolor en el **culo***, as it is a painful and difficult part to deal with, in Spanish it would not work. The translator could have opted for other equivalent expressions, for example, *ser una lata*, but preferred to substitute it using an image from the same domain and as close as possible to that of source language to be faithful to what was expressed by the characters in *Anne with an “E”*.

Nonetheless, this is not the only example I have found belonging to this group, there are two more. One of them is *by word and **mouth** / de **boca en boca***. The translator has replaced it with an understandable expression widely used by native Spanish speakers to refer to the transmission of information through personal conversations or rumours; thus, it perfectly captures the original meaning of *by word and mouth*. The other example alludes to the same part of the body as the previous one: *took the words right out of my **mouth** / quitar de la **boca*** ('to say something that another person was just about to say or was thinking'). In Spanish, the literal translation is also used: *me has quitado las palabras de la **boca***, but the truth is that for economy of language, as well as for its colloquial character, the phraseological unit proposed by the translator is more commonly used.

On the other hand, those that change the image between English and Spanish, but keeping the same domain, are *cost an **arm** and a **leg** / costar un **ojo** de la **cara***, as mentioned above, and *wrapped around your **finger** / tener a alguien comiendo de tu **mano***. In this case, a literal translation (*envuelto alrededor de tus dedos*) would not be possible because it would not be understood by the receivers, since it is not transparent as to its metaphorical basis; however, the use of the substitution strategy is very effective. The translator succeeds in replacing the source language idiom with a phraseological unit known and used by the target language speakers without losing its figurative meaning and conveying the same concept: 'To persuade someone easily to do what you want them to do.' Moreover, the choice is very appropriate because between both idiomatic expressions there exists a semantic relationship: meronymy. Thus, the *hand* is the holonym (the voice that includes, i.e., the whole) and the *fingers* the meronym (the voice included, i.e., the part).

In other cases, words from the semantic domain of body parts are omitted in their translation into the target language: *all **hands** on deck / estar en el mismo barco*, and *working my **ass** off / estar quemado por el trabajo*. As I have observed, the key to the partial equivalence between the two expressions lies not in these terms but in the deck in its relation to ship and work itself. As for *working my ass off*, there is a possible alternative related to the human body, e.g., *dejarse la piel*, but such a translation would not reflect the vulgar sense and colloquialism characteristic of the idiom in the source language.

Nonetheless, in reviewing the series consulted, I have found that there are more examples where idiomatic expressions containing images from the same domain are translated by substitution. There are two examples related to *water*: *be **water** under the bridge / es **agua** pasada*, and *be under **water** / estar con el **agua** al cuello*. With respect to the first one, I consider it suitable because it captures the meaning and the main idea of the source language expression. Both idioms convey the notion that an event or problem that occurred in the past is no longer relevant in the present. Furthermore, *es agua pasada* is a good substitution, since it shares the idea that water that has passed under a bridge can no longer be retrieved. Even though a literal translation such as *es agua bajo el puente* would be understandable because of its compositionality, it would not convey the figurative meaning of the original idiom. In this case, *es agua pasada* is more appropriate, as it encloses the sense of leaving in the past something that has already happened and moving forward.

As for the second example, the translator has used a phraseological unit that emphasises the gravity and stress associated with an unsustainable financial situation or great economic hardship like that of the hospital in the *New Amsterdam* series. The literal translation *estar debajo del agua* was discarded because it would reflect neither the figurative sense nor the

specific connotation of the expression in English. Besides, in this case, as in the previous one, the strategy of paraphrasing is not used due to the translator's intention to preserve the metaphorical sense.

Another example of substitution is *sleep on it* ('to wait before making a decision') for *consúltalo con la almohada*. A literal translation would not be acceptable, as it would complicate the comprehension of the meaning by the Spanish receiver, that is, the meaning would not be transparent to him or her. Likewise, nor is it faithful to paraphrase it by expressions like *déjalo reposar* or *tómate tu tiempo*, since it would lose its figurative value. Thus, the choice of translator is the most effective one in the communicative context. *Consúltalo con la almohada* continues to have a metaphorical basis and its image belongs to the same domain (sleep and rest) as the idiom in the source language.

In addition, another case of partial translation by substitution is *take the wheel* ('to take control of something') / *tomar las riendas* —an image of the same domain if we think of a carriage—. Consequently, the proposal is valid and understandable for the receiver, as the meaning is equivalent; however, the translator could have opted for a literal translation as *tomar o llevar el timón*. The reason for this choice is probably due to the fact that the frequency of use of the expression *tomar las riendas* is higher than that of *llevar el timón* in the target language.

4.2.2. Images from different domains

In this section, I will deal with idiomatic expressions that present a partial equivalence and whose image, unlike those dealt with in the previous section, come from a different sphere to that of the target language. Therefore, I will observe that, for the translation of some idioms of

this type from English into Spanish, the two most commonly used strategies are: substitution and paraphrase.

4.2.2.1. Substitution strategy

There are many idioms in the series consulted whose image belongs to a different domain and which are transferred from one language to another using the strategy of substitution. Below is a table with some examples, which I will analyse as in the preceding parts, i.e., I will study whether the translator's choice is correct, whether there are other possible alternatives and even whether there are others that are more appropriate, efficient, and effective than the one chosen.¹¹

IMAGES FROM DIFFERENT DOMAINS: Substitution Strategy		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
So, I know I've been going back and forth with this. (<i>Workin' Moms</i> , S1, E2, 19:43).	He estado dándole largas .	'Moving first in one direction and then in the opposite one.'
You know, I was sort of hoping this party could help bridge the gap between all of us (<i>Workin' Moms</i> , S1, E3, 21:54).	Espero que esta fiesta lime asperezas entre nosotras.	'To connect two things or to make the difference between them smaller.'
I don't want to open a can of worms . She'll learn to like it,	No conviene abrir la caja de Pandora .	'A situation that causes a lot of problems for you'

¹¹ The complete list of idioms is provided in the appendix (table 3).

and that's that (<i>Anne with an "E"</i> , S1, E4, 10:48).		when you start to deal with it.'
Oh, everything is just peaches and cream , thank you for asking (<i>Anne with an "E"</i> , S1, E4, 23:31).	Todo va sobre ruedas .	'To describe something that is especially pleasant or enjoyable and trouble-free.'
She talks a mile a minute (<i>Anne with an "E"</i> , S1, E5, 23:33).	Ella habla por los codos .	'Very quickly.'

On the one hand, I will discuss those translations that may be less faithful. Firstly, *back and forth* ('moving first in one direction and then in the opposite one') / *dándole largas*. The translator uses the strategy of substitution to avoid the stylistic and metaphorical loss of the idiom of the source language. However, *dándole largas* is neither the most efficient nor the most effective replacement, as it fails to convey clearly the message that the character in *Workin' Moms* wants to communicate. This idiomatic expression alludes to the deliberate postponement of the resolution of a matter in order to evade facing the responsibilities or commitments it entails. Therefore, with this translation, the original sense and meaning I have mentioned for the L1 idiom is lost. Consequently, my proposal is to *andar a vueltas*. This phraseological unit describes the situation in which a person is in constant reflection about a particular issue, which implies that his or her mental and emotional activity is in constant movement, i.e., alternating between different thoughts in search of the best solution to the problem.

Secondly, *talks a mile a minute* is translated as *hablar por los codos*, the meaning of which is not synonymous. In *Emily in Paris* it is used by one of the characters to describe how fast her friend talks, but when native L2 speakers read these subtitles, they understand that the person speaks a lot, regardless of the speed. Likewise, the literal translation strategy (*hablar una milla por minuto*) is omitted by the translator because, although its meaning is transparent to the receivers, it is not equivalent to any of their expressions. The interpreter, in order to fulfil his/her purpose of preserving the figurative character, chooses to *hablar por los codos* and consequently loses the sense of the original idiom. Therefore, I suggest two possible options: *hablar a toda velocidad* or *hablar a mil por hora*; however, if I had to choose only one, I would go for the latter because it maintains an image of the same domain (time) and also emphasises the quality of speed.

Thirdly, the idiom *peaches and cream* could not be translated literally because the phrase *melocotones con nata* would be meaningless in this context for the native Spanish speaker. In spite of the fact that it could be paraphrased as *de maravilla, perfecto, sin inconvenientes*, etc., the translator is faithful to the metaphorical origin of the expression and opts for the strategy of substitution: *todo va sobre ruedas*. The translation is not inappropriate because it indicates that things are going very well, but it loses a fundamental nuance the speaker wants to express: the evolution of events according to plan. One of the characters says to his sister: “I suppose you're overwhelmed by the pastor's visit” (since the visit required some preparations to be made), to which she replies: “everything is just *peaches and cream*”, that is, everything is going exactly as expected. Consequently, I believe that the best translation would be *a pedir de boca* because it focuses on the intended sense in this context.

On the other hand, other idioms found in the series are appropriate to the context and are efficient and effective in the communicative process. Some of them are influenced by cultural factors; thus, when translating, the expression used in the source language is replaced by an equivalent in the target language. An example of this is illustrated in the following cases: *break a leg / mucha mierda*; *speak of the devil / hablando del rey de Roma*, and *open a can of worms / abrir la caja de Pandora*. The former is used to wish someone luck, especially before a performance, and the difference between the two is due to socio-cultural factors. The second pair of equivalences has its origin in superstitions and beliefs rooted in culture and alludes to the situation that arises when the person one is talking about appears unexpectedly. Regarding the last two idioms, it is relevant to mention that *abrir la caja de Pandora* has its origin in mythology and is also used by native speakers of English (*open Pandora's box*). Nevertheless, in this specific case, the screenwriter of *Anne with an "E"* has opted for *open a can of worms* to describe a situation that causes a lot of problems when someone starts to deal with it.

In addition, it is necessary to point out the hard work of the translator, who sometimes finds himself or herself faced with numerous possible substitutions from which he or she has to choose the best option. In *popping my cork*, for instance, there is no literal equivalent in Spanish and it is replaced by *perder los estribos*. Despite this, there are other alternatives such as *estallar de ira* which is more literal according to the meaning of the idiom ('to lose control over emotions, particularly when experiencing intense and uncontrolled anger, rage or frustration') rather than the idiom itself. Nonetheless, *popping my cork* maintains the stylistics of the idiomatic expression as well as its metaphorical sense optimally. Another similar example would be *blows off steam* which is translated to *quitarle hierro al asunto*. A possible variant would be *quitar o restar importancia al asunto* which, while retaining the original meaning ('to

do or say something that helps you get rid of strong feelings or energies'), would be less metaphorical.

In a similar line, there are no full equivalents in Spanish either for *cut to the chase* and *in a split second*. The first of these idioms has other translations by substitution than the one proposed (*voy al grano*), such as *no andarse con rodeos* or *ir al meollo del asunto*, as well as being paraphrased: *Seré directa*. The latter option is discarded due to the existence of expressions that maintain the figurative sense. In this way, I consider *voy al grano* to be the most appropriate choice because its short length contributes to its directness, concisiveness, and clarity of communication, so enhancing the very meaning of the idiom: 'to talk about or deal with the important parts of a subject and not waste time with things that are not important.'

Regarding the second of the mentioned idioms, *a split second* is translated as *en un santiamén*. The literal translation would be *en un segundo dividido* or *en un segundo partido*, but this would not be comprehensible to speakers of the target language as it would be meaningless in that context. The paraphrase strategy is possible on this occasion (*en un segundo*), but the fact is that idiomatic translations, e.g., *en un santiamén* or *en un abrir y cerrar de ojos*, better reflect the sense of something happening extremely quickly or instantaneously.

In *Workin' Moms*, the idiom *bridge the gap* ('connect two things or make the difference between them less') is adapted to the target language as *limar asperezas*. Following the substitution strategy, the most appropriate in this case—considering that both literal translation (*construir un puente sobre la brecha*) and paraphrase (*reducir la distancia*) would entail a stylistic and metaphorical loss, respectively—there are other possibilities, e.g., *cerrar la brecha* or *tender un puente*. However, in the series, the idiomatic expression is uttered at a party, i.e., in a context

characterised by being colloquial and informal; consequently, this fact is reflected through the language: “**You know**, I was sort of hoping this party could help **bridge the gap** between all of us.” Therefore, the most appropriate idioms would be *tender un puente* and *limar asperezas*, but if I look at the nuances, the one chosen by the translator is the best option. *Limar asperezas* has a more colloquial tone, as it is most often used in everyday situations to describe the conciliation between two or more people with opposing opinions.

4.2.2.2. Paraphrasing strategy

However, not only is the substitution strategy used in idioms with an image of a different domain between L1 and L2, but also the paraphrase strategy. This translation method is due to the fact that in some cases the metaphorical image of the languages results from the importance attributed by each community to the different semantic fields, as has been mentioned before. Below is a table with some of the idioms translated by means of paraphrase, and then I will study their alternatives and the criteria followed by the translator.

IMAGES FROM DIFFERENT DOMAINS: Paraphrasing Strategy		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
Do you see what happens when we are all on the same page ? (<i>Emily in Paris</i> , S2, E10, 11:34).	Si todos nos ponemos de acuerdo .	‘(Of two or more people) to think in a similar way and to understand each other well.’
Okay, well, maybe not all of JVMA, but a brand that they work with, and that's a foot on	Algo es algo .	‘To enter a business or organization at a low level, but with a chance

the door. Right? (<i>Emily in Paris</i> , S3, E5, 24:31).		of being more successful in the future.'
And the Andrews are fit to be tied. (<i>Anne with an "E"</i> , S1, E3, 35:41).	Están muy furiosos.	'Extremely angry.'
I hope you've let go of that fool notion of last night. We've been together all these years. Thick or thin (<i>Anne with an "E"</i> , S1, E6, 32:23).	En lo bueno y en lo malo.	'Whatever happens; in spite of all difficulties.'

In the table above there are two expressions that in English are related to the work environment, but when translated into Spanish they lose both the image associated with this sphere and the figurative and stylistic sense of the original language. Nevertheless, they retain their meaning and purpose, which is probably to provide a new expression that is easier to understand than an idiomatic expression. The idioms in question are *be on the same page* and *a foot on the door*.

Despite the existence of *estar en la misma página* in the target language, the chosen strategy is not the literal translation, but the paraphrase *ponerse de acuerdo*. The expression is used in this case in the work team of a company in which they seek coordination and agreement among its members. I believe that the use of paraphrasing is appropriate, since it expresses in a more direct way the meaning that is to be conveyed in this informal situation.

Regarding the other work-related idiom, *a foot on the door* ('to enter a business or organisation at a low level, but with a chance of being more successful in the future') is translated as *algo es*

algo. The expression in L2 shows conformism and resignation, i.e., acceptance of a situation which is not perfect, but which is better than nothing; however, the tone does not match that of the L1 idiom. The interlocutor is excited at the prospect of a job opportunity, hoping to use it as a springboard to something more. In this way, she adopts an affirmative and convincing tone in search of complicity with the receiver: “that’s *a foot on the door*. **Right?**” Consequently, I believe that translation, while efficient because it achieves its goal (conveying the meaning correctly), is not as effective as it could be if it were replaced *tener un pie dentro*. With this phraseological unit, in addition to retaining the same word, *foot / pie*, the metaphorical character of the original would also be preserved. *Tener un pie dentro* means getting closer to achieving a purpose.

Furthermore, another example found in the series watched is *be fit to be tied*, the literal translation of which must be discarded on the grounds that *estar listo para ser atado* does not capture the true meaning of the idiomatic expression in English. Besides, by using the strategy of paraphrasing, the figurative and stylistic sense of the original is lost; therefore, my proposal, in this case, is *estar hecho una furia* or *estar hecho una fiera*. Both options convey an extreme level of fury or anger in a person, with the former highlighting the intensity of the anger and the latter describing the person's uncontrolled rage by comparing him or her to a ferocious and dangerous animal.

Similarly, the idiom *thick and thin*, which is the result of abbreviating the phrase *through thick and thin*, is translated in *Anne with an "E"* by paraphrasing the original meaning (‘whatever happens; in spite of all difficulties’): *en lo bueno y en lo malo*. Although if interpreted literally, *grueso o delgado*, it might be understood by the audience because of the context, it would not be entirely effective among native Spanish speakers. Therefore, the one chosen by the translator

makes it effortless for the audience to understand. Nevertheless, I suggest an alternative that would retain a similar metaphorical basis to that of the idiom of the source language: *a las duras y a las maduras*. The first term (*duras*) refers to difficult and challenging situations, while the second (*maduras*) refers to more favourable and prosperous ones, thus emphasising the attitude of not giving up in the face of difficulties but facing them anyway.

Finally, the two remaining idioms that have been selected to deal with the paraphrase strategy in cases where the image between L1 and L2 belongs to different domains are *mark my words* and *go toe to toe*. The first of these is translated as *hazme caso*. It could be translated literally, *marca mis palabras*, but it would fail to reflect the concerned and protective tone that is meant to be conveyed. The speaker wants the other person to take the advice she is giving seriously, as it is important to avoid problems in the future. The second idiom, *go toe to toe*, unlike the previous one, could not be translated literally because *ir dedo a dedo* would not be able to capture its true meaning. Consequently, the translator opts for paraphrasing it: *enfrentarse a*. However, there are possible options to keep the metaphorical basis of the expression such as the union of *cara a cara* to the verb mentioned. In this way, it would catch that idea of direct confrontation between two people, and it is also frequently used in Spanish.

4.3. Special cases

In this last section of the final degree project, I will deal with six special cases. On the one hand, the first of them is related to the difficulty that can arise when translating certain idioms, as sometimes there is no option in Spanish that fully captures the meaning of the English one. On the other hand, I have considered the remaining examples as special because in the source language no idiom is they are not expressed with any idiom, but when reading the subtitles in

the target language I identify the presence of phraseological units. Therefore, let me analyse them:

SPECIAL CASES		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
<p>—He has cold feet.</p> <p>—[...] Oh. Artie has cold feet? Is he afraid of the procedure?</p> <p>—No, I think Dr. Murphy means it literally. (<i>The Good Doctor</i>, S4, E17, 7:58).</p>	<p>—El paciente tiene los pies fríos.</p> <p>—¿Artie tiene los pies fríos?</p> <p>¿<u>Le asusta la intervención</u>?</p> <p>—No, creo que el Dr. Murphy lo dice por algo. El paciente tiene los pies fríos.</p>	<p>‘To suddenly become too frightened to do something you had planned to do.’</p>
<p><u>Secret is out</u> (<i>Emily in Paris</i>, S2, E9, 11:10).</p>	<p>Se ha descubierto el pastel.</p>	<p>‘To reveal a secret.’</p>
<p>That beep trick really <u>threw me</u>. (<i>Emily in Paris</i>, S2, E7, 19:37).</p>	<p>Con lo del pitido se me ha ido el santo al cielo.</p>	<p>‘Situation in which someone is speaking and suddenly loses the thread of his or her thoughts, forgetting what he or she was going to say.’</p>

Look, I know this is <u>an insane ask</u> , okey? (<i>Emily in Paris</i> , S2, E10, 12:30).	Sé que me estoy pasando un huevo .	‘To indicate that something or someone has been overdone or exaggerated.’
<u>Unstoppable</u> , you heard me? (<i>New Amsterdam</i> , S1, E5, 33:39).	Soy la leche , ¿eh, tíos?	‘Unable to be stopped or prevented from developing.’ vs. ‘Someone or something is exceptional, incredible or great.’
We came here to <u>lose ourselves and find adventure</u> (<i>Emily in Paris</i> , S1, E7, 15:36).	No vinimos aquí para ser como en casa. Sino a soltarnos el pelo , a vivir.	‘Seeking a different and exciting experience by stepping out of one’s comfort zone.’

Regarding the example of *The Good Doctor*, it is a difficult case to translate into Spanish, so the translator tries to solve it in the best possible way. In the scene in question, the doctor claims that one of his patients has cold feet and the other doctor interprets this figuratively (‘to suddenly become too frightened to do something you had planned to do’): “Oh. Artie *has cold feet*? Is he afraid of the procedure?” A possible equivalence in Spanish would be *tener la piel de gallina*, but in this situation it would not work, as it would lose the communicative intention. The intention of the scriptwriters of the series was to challenge the perception of native speakers, as when they hear that the patient has cold feet before surgery, their knowledge of the

language leads them to interpret it figuratively. The reason for this is that it is unusual to check the temperature of this part of the body, especially in this situation. In addition, there is another important factor: Dr. Murphy's autism, i.e., he was speaking literally, as he does not understand double meanings.

On other occasions it is curious that no idiomatic expressions are used in the source language, but when the message is transferred to the target language, they are used. This is the case with the other examples shown in the table above. The first of these, *secret is out*, is translated using the phraseological unit of *descubrir el pastel*. The translator could have translated literally by *el secreto se ha desvelado*, but he or she has preferred to resort to phraseology. The reason for this is probably his or her intention to get closer to native speakers by using a striking and well-chosen phrase which conveys the message more vividly.

Besides, the same happens with *that beep trick really threw me*. The verb of the sentence is changed by an idiomatic expression widely used in Spanish: *irse el santo al cielo*, whose meaning refers to the situation in which someone is speaking and suddenly loses the thread of his/her thoughts, forgetting what he/she was going to say. Indeed, the expression is very well used, that is, it is appropriate, efficient and effective because it conveys the discourse from L1 to L2 in a clear and easy-to-understand way for the receivers, but above all it is equivalent in meaning. Furthermore, if the sentence were paraphrased, for example *ese pitido me ha desconcertado*, the language would be less creative and the possible existing cultural expression in Spanish would be omitted. In line with this example, I have found *be an insane ask*, which instead of being translated literally as *ser una petición insensata o demente*, the translator opts for the idiomatic expression *pasarse un huevo*. This is a very good choice because such a

phraseological unit is characteristic of the target language and adds colloquiality to the discourse while making it more striking.

Nonetheless, there is an opposite case in which the translation of an adjective (*unstoppable*) by a phraseological unit (*ser la leche*) fails to project the original meaning. *Ser la leche* is a colloquial expression used in the target language, but it conveys that someone or something is exceptional or great and not necessarily the sense of being unstoppable. Therefore, the translator should have resorted to the strategy of literal translation: *ser imparable*.

Finally, one translation that really caught my attention was the following: *We came here to lose ourselves and find adventure / No vinimos aquí para ser como en casa. Sino a soltarnos el pelo, a vivir*. In this example, the general meaning of the original sentence is adapted, i.e., the sense of seeking a different and exciting experience by stepping out of one's comfort zone is retained, but it is expressed in a different way. The interpretation is very appropriate to the context, as it is colloquial and informal. The phraseological unit *soltarse el pelo* emphasises the fact that the aim is to let go of routine, relax and make the most of life by experiencing new adventures.

CONCLUSION

This paper has tried to show the difficulties of translators when facing the translation of idioms from the source language to the target language —English and Spanish, respectively, in this case—. This is done through the phraseological equivalences that have been studied with the examples of the different series watched. On the one hand, total equivalence employs the strategy of literal translation due to factors such as European heritage (*have a horse in this race / tener un caballo en esta carrera*), the influence of cinema (*bury the hatchet / enterrar el hacha de guerra*), and religion issues (*a trial by fire / una prueba de fuego*), among others. Besides,

there is a remarkable coincidence in syntactic structures such as *pay the price / pagar el precio* (verb + article + noun).

On the other hand, partial equivalence, the most frequent one, has been subdivided into two sections: idioms that have an image belonging to the same domain and those in which the image differs in the semantic field. As for the first group, the strategy analysed has been substitution, whereby the translator preserves the metaphorical character of the idiomatic expression. Although there are variations due to historical or cultural reasons, the terminology used retains the same semantic field: *cost an arm and a leg / costar un ojo de la cara*, or *quick like a bunny / rápido como un lince*. A curious aspect is that many of the idioms presented are related to body parts: *a head on a pike, a pain in my ass, wrapped around your fingers*, etc. Furthermore, the translator not only tries to preserve the figurative value but also considers the colloquial nature (*working my ass off / estar quemado de tanto curro*) and the frequency of use in L2, since, for example, *take the wheel* is translated as *tomar las riendas* when it could have been translated literally as *tomar o llevar el timón*.

Conversely, for idioms from different domains, the strategies used are substitution and paraphrasing. As for the former, I have presented examples whose translation suffers from subtle differences in meaning such as *back and forth / dándole largas* and *talks a mile a minute / hablar por los codos* and I have proposed other alternatives such as *andar a vueltas* and *hablar a mil por hora*, respectively, which would improve the native speaker's understanding. In addition, others belong to different semantic fields for cultural reasons, e.g., *break a leg / mucha mierda*. Paraphrasing expresses the meaning more directly in an informal situation; however, in some of the examples given, the translator could have used idioms which maintain the metaphorical character and would be just as effective in the target language, e.g., using the

substitution strategy in *a foot on the door / tener un pie dentro*, and not the paraphrase *algo es algo*.

Furthermore, within the special cases I have introduced examples where no idiomatic expressions are used in the source language, but when the message is transferred to the target language, they are used. The reason for this is that the translator seeks to get closer to the native speakers by using a striking and well-chosen phrase that conveys the message more vividly, for example, *in an insane ask / pasarse un huevo*. Besides, the example from the series *The Good Doctor* illustrates the difficulty that can arise when translating certain idioms, as sometimes there is no option in English that fully captures the meaning of the original. Therefore, the world of idioms is very complex, and translators must have a great knowledge of both languages to master them accurately, ensuring that the translation is effective, efficient, and appropriate to the situational context.

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APPENDIX

Table 1. Idioms with total equivalence applying literal translation strategy.

TOTAL EQUIVALENCE (TE)		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
It looks like it's gonna be in good hands (<i>Emily in Paris</i> , S1, E8, 16:55).	Parece que va a estar en buenas manos.	'Managed or cared for with great attention.'
It's the price we pay (<i>Emily in Paris</i> , S1, E9, 22:40).	Es el precio que tenemos que pagar.	'To experience the bad result of something you have done.'
They're dancing on his grave and inviting him to watch? (<i>Emily in Paris</i> , S1, E10, 13:40).	¿Están bailando sobre su tumba y le invitan a mirar?	'To celebrate a person's downfall triumphantly.'
This could be the tip of the iceberg! (<i>Emily in Paris</i> , S2, E9, 23:06).	¡Esto podría ser la punta del iceberg!	'A small, noticeable part of a problem, the total size of which is really much greater.'
These can bury the hatchet at the show (<i>Emily in Paris</i> , S2, E10, 3:51).	Podrían enterrar el hacha de guerra.	'To stop an argument and become friends again.'
I'm gonna be holding your hand the whole way (<i>This is Us</i> , S5, E1, 31:35).	Yo estaré a tu lado cogiéndote la mano.	'To support someone in difficult times.'

<p>Are you okay? We've been talking for, like, a minute and you haven't cracked a single wack dad joke (<i>This is Us</i>, S5, E1, 32:41).</p>	<p>A estas alturas de la conversación ya habría soltado alguna broma de padre.</p>	<p>'To tell a joke.'</p>
<p>I'll send you some materials. / Great! Can't wait to sink my teeth in (<i>Workin' Moms</i>, S1, E1, 17:17).</p>	<p>Estoy deseando hincarle el diente.</p>	<p>'To become completely involved in something.'</p>
<p>They were newlyweds, and they were poor as church mice (<i>Anne with an "E"</i>, S1, E1, 40:37).</p>	<p>Eran pobres como las ratas de iglesia.</p>	<p>'To be very poor.'</p>
<p>You must say your prayers while you're under my roof. (<i>Anne with an "E"</i>, S1, E1, 47:40).</p>	<p>Debes rezar mientras estés bajo mi techo.</p>	<p>'In a home that belongs to someone.'</p>
<p>Growing up is certainly a trial by fire (<i>Anne with an "E"</i>, S1, E5, 12:36).</p>	<p>Crecer es como una prueba de fuego.</p>	<p>'A difficult situation that tests someone's strengths and abilities.'</p>
<p>I knew you'd lose your head (<i>Anne with an "E"</i>, S1, E6, 3:24).</p>	<p>Sabía que ibas a perder la cabeza.</p>	<p>'To lose control and not act in a calm way.'</p>

<p>Reading is in my life's blood (<i>Anne with an "E"</i>, S2, E1, 13:18).</p>	<p>Llevo la lectura en la sangre.</p>	<p>'To have an innate and deep-rooted passion for something, enjoy it naturally and consider it an essential part of life.'</p>
<p>I don't have a horse in this race (<i>Anne with an "E"</i>, S2, E1, 38:56).</p>	<p>Yo no tengo caballo en esta carrera.</p>	<p>'To be personally involved in or affected by something.'</p>
<p>I love Avonlea and I intend to set down roots (<i>Anne with an "E"</i>, S2, E1, 39:24).</p>	<p>Me encanta Avonlea y mi intención es echar raíces aquí.</p>	<p>'To become permanently established and rooted in a place or situation, forming deep and lasting links with the community and the environment.'</p>
<p>I don't need a pat on the back on the way out. (<i>New Amsterdam</i>, S1, E1, 13:30).</p>	<p>No necesito una palmadita en la espalda al salir.</p>	<p>'To praise someone for doing something good.'</p>

Table 2. Idioms with partial equivalence. Image from the same domain. Translation applying substitution strategy.

PARTIAL EQUIVALENCE (PE): Image from the same domain		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
I want it to be memorable, but it can't cost an arm and a leg (<i>Suits</i> , S3, E11, 18:22).	Quiero que sea memorable, pero no puede costar un ojo de la cara .	'To be extremely expensive.'
You can sleep on it (<i>Dinasty</i> , S5, E7, 40:04).	Consúltalo con la almohada .	'To wait before making a decision.'
You've got that chef wrapped around your finger (<i>Emily in Paris</i> , S1, E1, 5:59).	Tienes al cocinero comiendo de la mano .	'To persuade someone easily to do what you want them to do.'
Unless they stop playing favourites and run a tighter ship, Chicago's gonna want a head on a pike (<i>Emily in Paris</i> , S2, E10, 1:03).	Van a rodar cabezas .	'A person who is punished if she or he does not meet certain expectations.'
All hands on deck (<i>Emily in Paris</i> , S2, E10, 11:02).	Estamos todos en el mismo barco .	'Everyone helps or must help, especially in a difficult situation.'

Pierre's insecurities can certainly take the wheel (<i>Emily in Paris</i> , S3, E7, 11:42).	Tomar las riendas.	'To take control of something.'
We should have come to you ourselves, and not left an important message to be handed on by word of mouth (<i>Anne with an "E"</i> , S1, E1, 43:03).	De boca en boca.	'In speech but not in writing.'
Quick, like a bunny! (<i>Anne with an "E"</i> , S1, E4, 24:32).	Rápido como un lince.	'If someone runs like a bunny, they run extremely fast.'
It's water under the bridge (<i>Anne with an "E"</i> , S1, E6, 24:33).	Es agua pasada.	'Problems that someone has had in the past that they do not worry about because they happened a long time ago and cannot now be changed.'
She's a pain in my ass (<i>Anne with an "E"</i> , S2, E1, 26:50).	Es un grano en el culo.	'Someone or something that is very annoying.'
I have been working my ass off (<i>Workin' Moms</i> , S1, E4, 17:35).	Estoy quemado de tanto curro.	'To make someone work very hard.'

Especially in this new era of cost control. We're constantly under water caring for patients who can hardly afford it. (<i>New Amsterdam</i> , S1, E3, 13:23).	Estamos con el agua al cuello , atendiendo a gente que apenas puede permitírselo.	'To be in a critical and desperate situation, with few resources or alternatives to solve the problems they face.'
Took the words right out of my mouth (<i>New Amsterdam</i> , S1, E6, 2:19).	Me lo has quitado de la boca .	'To say something that another person was just about to say or was thinking.'

Table 3. Idioms with partial equivalence. Image from different domain. Translation applying substitution strategy.

PARTIAL EQUIVALENCE (PE): Image from different domains.		
Substitution strategy		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
I'll cut to the chase (<i>Emily in Paris</i> , S2, E9, 19:44).	Voy al grano.	'To talk about or deal with the important parts of a subject and not waste time with things that are not important.'

Are you ready to break a leg ? (<i>Dinasty</i> , S5, E7, 32:57).	¿Lista para tener mucha mierda ?	‘Used for wishing someone good luck, especially before a performance.’
So, I know I’ve been going back and forth with this. (<i>Workin’ Moms</i> , S1, E2, 19:43).	He estado dándole largas .	‘Moving first in one direction and then in the opposite one.’
You know, I was sort of hoping this party could help bridge the gap between all of us. (<i>Workin’ Moms</i> , S1, E3, 21:54).	Espero que esta fiesta lime asperezas entre nosotras.	‘to connect two things or to make the difference between them smaller.’
Speak of the devil (<i>Workin’ Moms</i> , S1, E6, 3:37).	Hablando del rey de Roma .	‘Something you say when the person you were talking about appears unexpectedly.’
She talks a mile a minute (<i>Anne with an “E”</i> , S1, E5, 23:33).	Ella habla por los codos .	‘Very quickly.’
In a split second , a heartbeat, they’re gone forever... (<i>Anne with an “E”</i> , S1, E5, 29:23).	En un santiamén .	‘To describe the speed of an event.’

<p>I don't want to open a can of worms. She'll learn to like it, and that's that (<i>Anne with an "E"</i>, S1, E4, 10:48).</p>	<p>No conviene abrir la caja de Pandora.</p>	<p>'A situation that causes a lot of problems for you when you start to deal with it.'</p>
<p>Oh, everything is just peaches and cream, thank you for asking (<i>Anne with an "E"</i>, S1, E4, 23:31).</p>	<p>Todo va sobre ruedas.</p>	<p>'To describe something that is especially pleasant or enjoyable and trouble-free.'</p>
<p>I'm sorry. I don't mean to keep popping my cork (<i>Anne with an "E"</i>, S2, E1, 15:15).</p>	<p>No quiero perder los estribos.</p>	<p>'To lose control over emotions, particularly when experiencing intense and uncontrolled anger, rage or frustration.'</p>
<p>Even my kids made fun of me which I let them because it blows off steam. (<i>New Amsterdam</i>, S1, E2, 18:35)</p>	<p>Hasta mis hijos se burlaban de mí y yo les dejaba porque así se le quitaba hierro al asunto.</p>	<p>'To do or say something that helps you to get rid of strong feelings or energy.'</p>

Table 4. Idioms with partial equivalence. Image from different domain. Translation applying paraphrasing strategy.

PARTIAL EQUIVALENCE (PE): Image from different domains.		
Paraphrasing strategy		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
Do you see what happens when we are all on the same page ? (<i>Emily in Paris</i> , S2, E10, 11:34).	Si todos nos ponemos de acuerdo .	‘(Of two or more people) to think in a similar way and to understand each other well.’
I got us a new client and it’s a big one. JVMA. No, that’s impossible. Okay, well, maybe not all of JVMA, but a brand that they work with, and that’s a foot on the door . Right? (<i>Emily in Paris</i> , S3, E5, 24:31).	Algo es algo .	‘To enter a business or organization at a low level, but with a chance of being more successful in the future.’
We desperately needed someone willing to go toe to toe with Antoine (<i>Emily in Paris</i> , S3, E6, 29:04).	Necesitamos desesperadamente a alguien que se enfrente a Antoine.	‘To be willing or able to compete or fight with someone in a strong, forceful, determined way.’

And the Andrews are fit to be tied . (<i>Anne with an “E”</i> , S1, E3, 35:41).	Están muy furiosos.	‘Extremely angry.’
Mark my words . (<i>Anne with an “E”</i> , S1, E4, 4:08).	Hazme caso.	‘Used to tell someone to listen to and remember what one is saying.’
I hope you’ve let go of that fool notion of last night. We’ve been together all these years. Thick or thin (<i>Anne with an “E”</i> , S1, E6, 32:23).	En lo bueno y en lo malo.	‘Whatever happens; in spite of all difficulties.’

Table 5. Special cases.

SPECIAL CASES		
SOURCE LANGUAGE	TARGET LANGUAGE	MEANING
<p>—He has cold feet.</p> <p>—[...] Oh. Artie has cold feet? Is he afraid of the procedure?</p> <p>—No, I think Dr. Murphy means it literally.</p>	<p>—El paciente tiene los pies fríos.</p> <p>—¿Artie tiene los pies fríos?</p> <p><u>¿Le asusta la intervención?</u></p> <p>—No, creo que el Dr. Murphy lo dice por algo. El paciente tiene los pies fríos.</p>	<p>‘To suddenly become too frightened to do something you had planned to do.’</p>

(<i>The Good Doctor</i> , S4, E17, 7:58).		
<u>Secret is out</u> (<i>Emily in Paris</i> , S2, E9, 11:10).	Se ha descubierto el pastel.	‘To reveal a secret.’
That beep trick really <u>threw me.</u> (<i>Emily in Paris</i> , S2, E7, 19:37).	Con lo del pitido se me ha ido el santo al cielo.	‘Situation in which someone is speaking and suddenly loses the thread of his or her thoughts, forgetting what he or she was going to say.’
Look, I know this is <u>an insane ask</u> , okey? (<i>Emily in Paris</i> , S2, E10, 12:30).	Sé que me estoy pasando un huevo.	‘To indicate that something or someone has been overdone or exaggerated.’
<u>Unstoppable</u> , you heard me? (<i>New Amsterdam</i> , S1, E5, 33:39).	Soy la leche , ¿eh, tíos?	‘Unable to be stopped or prevented from developing.’ vs. ‘Someone or something is exceptional, incredible or great.’

<p>We came here to <u>lose ourselves and find adventure</u> (<i>Emily in Paris</i>, S1, E7, 15:36).</p>	<p>No vinimos aquí para ser como en casa. Sino a soltarnos el pelo, a vivir.</p>	<p>‘Seeking a different and exciting experience by stepping out of one’s comfort zone.’</p>
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