

A Comparative Study on English and Persian Subtitles of Korean Slangs: A Case of Television Variety Show Running Man

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Abstract: Regarding the challenges in translating slang expressions, This study aimed at describing the translation strategies of Korean slang expressions translation, particularly secondary slang according to Chapman's (1998) theory, by two translators of English and Persian languages in the form of subtitles in a Korean variety show entitled Running Man. The researcher intended to first identify the most frequently used strategies by both English and Persian subtitlers to translate slang expressions, particularly secondary slang, and then compare them to find the differences that may exist between the translation strategies applied by translators for subtitling the slang in English and Persian languages. This research followed the descriptive quantitative method and the subtitling strategies used in this TV variety shows were classified. To analyze the data, Baker's (1992) model was employed, the data was put in SPSS and a chi-square test was run to identify significant differences among the strategies used by Persian and English translators for subtitling the Korean slang expressions in the named TV show. The results indicated that there was a significant difference between the strategies used by Persian and English translators. Out of Baker's (1992) eight micro-strategies, the English translator applied five of them and the Iranian translator used six of them. The most commonly used strategies by English subtitlers were Classification 'B' and 'D' of Baker's (1992) model and the most frequent strategies applied by Persian subtitlers were Classification 'B' and 'F'. The researchers concluded that the dominant strategy used by both the English and the Persian translators was Classification 'B' and none of them used Classification 'H'. Finally, it is suggested that the findings and literature of this study can be used in the slang translation process, by instructors, translators, and subtitlers; moreover, it is beneficial for other researchers in this area.

Keywords: Persian Translators, English Translators, Running Man, Slang, Subtitling, Translation Strategies

1. Introduction

There is a growing recognition in the International Business (IB) literature of the transferable value of Translation Studies (TS) research as a rich source of illuminatory frameworks for the study of the micro-level and macro-level challenges of language and intercultural understanding in the multilingual multinational (Ciuk et al., 2019). Such interdisciplinary connections have led to an overtly *material* investigatory focus — on the concrete results of a given language strategy in operation in today's multinational corporations (MNCs) — rather than on the overarching cultural

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practices that shape language strategy in the first instance. This emphasis on the effects of translation, rather than on the cultural causes, assumptions, and politics that determine how companies respond to different languages (and the people who speak them), resonates with recent moves to challenge the longstanding decoupling of language and culture in IB (Brannen et al., 2014, p. 499).

The primary aim of this article is to bring TS and IB into the critical conversation and, in so doing, to challenge the notion of the separateness of language, culture, identity, and difference in international business. By taking a cultural approach to translation, that is, by conceiving of language strategy in the MNC as an *effect* of culture rather than a cause, this article is intended to advance the notion of *cultural translation* as a means for understanding the critical links between corporate policies on diversity and inclusion, MNC approaches to language, culture, identity, and difference, and asymmetries of power. As an analytical lens, cultural translation concerns the challenges of interpreting “other cultures” (Asad, 1986, pp. 141–164). Taking the translation of texts only as a starting point, a cultural translation approach looks beyond the material to how individuals and groups of people are affected by representation strategies enacted by institutions in a position of power which interpret them in a particular way. Such agents of power have certain communicative resources at their disposal to mediate how people are interpreted by others and influence the treatment they receive as a result. Therefore, cultural translation takes on importance when operationalized as a form of critique given the inequitable distribution of power in the geopolitical contexts in which MNCs operate. For those MNCs headquartered in Western economies, a cultural translation approach draws attention to corporate representations of language, culture, identity, and difference — gathered under the banner of ‘diversity and inclusion’ (D&I) — and overarching structural inequalities across their global footprint.

One of the primary vehicles for the public dissemination of D&I discourse is the MNC corporate group website. Rather than an exercise in image management, we conceive of the group website as the expression of a desire to be seen in particular ways by the audiences it addresses. This desire is enacted not only through the written texts published on the D&I sections of their respective websites but also in the *spoken* language that accompanies the use of video content to explain how D&I works within the company and to promote its approach to a range of audiences. In this way, the multimodal material that forms our study's basis is language in use and *language as social practice*. As a conceptual paper, this article is grounded in a discrete textual analytical investigation of MNC approaches to D&I. Based on three public-facing articulations of cultural translation in a global corporate context — in the shape of D&I video content published on group websites — we present a sceptical discursive reading of how language, culture, identity, and difference are interpreted and represented in the modern multilingual MNC.¹

Literature review: Cultural trans Slang is known to be a language including vernacular words, phrases, sentences, and expressions used within a community or a group of people who share an informal way of speaking (Leech & Svartvik, 1981). People aspire to be contradistinctive, to improve the quality of their language, and to play with words, and these are all the reasons behind uttering slang; to be able to identify themselves with a specific school, profession, or social class while also keeping their identity hidden (Ningrum, 2009). As humans seek a language that is original, new and fresh to express their ideas, desires, and emotions, they come up with new words and expressions by shortening long words and making new acronyms that would be called “slang” (Mayvalencia, 2011).

A large number of slang in the Korean language are made and used every day. slang is a playful language that is not taught in books (D. 2020). Slangs made and used in Korea can be formed by humor and vulgar expressions, shortening of syllables, sound symbolism, and wordplay as they were

used since the 1990s (Sohn, 2006). Also, Koreans are likely to shorten their articulation, for example, the compound words to make a new word and this new word would act as slang (D. 2020).

In the translation field, rendering slang is so challenging. Since the translators are expected to find good equivalence for their related slang and try to clarify the meaning of slang accurately (Baker, 1992). It is hard and problematic to contain the message carried by slang in translation and come up with the meaning equivalent to slang that matches at language levels (Baker, 1992). Moreover, it should not be forgotten that the meaning carried by slang is linked to culture. This means slangs represent forms that hardly have equivalents in a different language (Mattiello, 2007). Since slang is culturally specific, it cannot be rendered literally and therefore must be translated to deliver the intended meaning and the desired impact (Mashhady & Pourgalavi, 2013). What all the translators, in this case, have in common, is facing the challenges and dealing with the problem of translating slang which is, namely, taking suitable strategies and finding equivalents in the target language to render the messages as understandable as the source language to provoke the same effect in the target language (Faisal, 2017). Thus, for a movie (to regard as what people watch on a screen or on television), a translator must prepare subtitles that sometimes contain slang terms from a different language, so that television viewers can comprehend the theme subject and the message of the movie as well as the meaning of slangs uttered in that movie without any confusion or misinterpretation (Anam, 2017). In this way, the present study aimed to find and recognize slang expressions in a Korean television variety show named *Running Man* as a source language and then identify the translation strategies applied by translators in subtitling the text consisting of slang expressions, particularly secondary slang, into the English and Persian languages according to Baker's (1992) model which has eight micro strategies. The questions that ought to be answered in this investigation were as follows:

RQ1. What are the most frequently used strategies in the translation of Korean slang found in the television variety show entitled *Running Man* into English in form of subtitling based on Baker's (1992) model?

RQ2. What are the most frequently used strategies in the pthe translation of slang found in the English subtitle of the television variety show entitled *Running Man* into Persian in form of subtitling based on Baker's (1992) model?

RQ3. Is there any significant difference between the strategies used by Persian and English translators for subtitling the slang expressions in the television variety show entitled *Running Man*?

Based on the above-mentioned question, the following null hypothesis was developed:

HO1. There is no significant difference between the strategies used by Persian and English translators for subtitling the Korean slang expressions in the television variety show entitled *Running Man*.

2. Review of Literature

According to Remael, Audiovisual Translation (AVT) is a field of translation studies (as cited in Gambier & Doorslaer, 2010, p. 12). It is currently one of the most dynamic and vigorous subjects within translation studies (Rachmawaty, 2018). It was first used in silent movies where the intertitles needed to be translated and later developed in talking movies as well (Gambier & Doorslaer, 2010, p. 12). By that time, different forms of translation had been tried for providing films with translation, including different language versions of the same movie, but subtitling and dubbing modes soon became popular (Gambier & Doorslaer, 2010). Subtitling, dubbing, and voiceover are widely recognized as the three main modes of Audiovisual Translation (Gambier & Doorslaer, 2010).

Putting into other words, the three main subcategories of AVT are subtitling, dubbing, and voiceover (Gambier & Doorslaer, 2010, p. 12).

Gambier and Doorslaer (2010) asserted in their *Handbook of Translation* that a subtitling task is to write the translation of the source dialogue uttered by the several speakers, as well as any other verbal information that is represented visually, for instance, letters, banners, etc. They added that subtitling is low-cost and time-saving and as opposed to dubbing, it can provide the cultural items to be untouched in the target language for all the audiences (Gambier & Doorslaer, 2010, p. 344). Subtitling, according to Diaz-Cintas and Rameal, is a translation practice that displays a written text, usually at the bottom of the screen, that attempts to retell the dialogues spoken by the speakers from the source language, including the discursive elements that appear in the image, namely, letters, inserts, graffiti, inscriptions, placards, etc., and the information provided on the soundtrack (songs, voice off) (as cited in Anam, 2017).

As Nugroho and Shepia (2019) mention, translation has become crucial in the field of entertainment. The entertainment field is also a source through which people can learn a foreign language as it is used in its natural setting and, especially, language learners can refer to gain knowledge about foreign cultures and languages (Kurniawan, 2010, as cited in Nugroho & Shepia, 2019). From this point of view, one can accomplish that *Running Man* as a television show in the entertainment field can be a source to learn daily speaking Korean language and Korean culture. Concerning the worldwide popularity of this TV program, like any other translator, many Persian language speakers, who know English and/or Korean, also attempt to translate and provide subtitles for this program for the ease of understanding of Iranian viewers who do not know the Korean language or English (as in subtitles).

Reviewing the concept of slang as mentioned previously, a language that contains vernacular words, phrases, sentences, and expressions are called slang and it is specified to be used as a way of informal spoken language within a community or a group of people. Novianti (2017) affirms in her research that at first slang was used just by black people but later on, it goes widespread and does not only utter by the black. Leech and Svartvik (1981) define slang as a comprehensible and known language that is used by, for example, teenagers who belong to a certain social group. Slang is a term that individuals use in social and informal situations (like when they are in a group of friends with whom they feel comfortable), is commonly employed in oral languages, people use it to communicate and express their feeling and creativities, and even has the potential to make a conversation more intimate (Claire, 1990, as cited in Unaifah, 2017). According to Anam (2017), concerning the fact that slangs are culture-specific, which means it is bound to culture, the translators find it challenging to imply the meanings equivalent to the source language and culture while trying to convey a suitable substitution in the target language. Basically, the translator's role is to convey the content of the source language to the target language; hence, the message can be transmitted in the same equivalent way (Anam, 2017).

According to Chapman (1988), slang is divided into two types in the slang words theory; primary slang and secondary slang (as cited in, Merisabel et al., 2020).

Table 1.
A Taxonomy of Chapman's (1988) Categorization of Slang Types

Type of Slang	Definition	Example
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Primary Slang	General slang expressions that are often heard or used by speakers in their daily speaking are called primary slang, which is not associated with a certain group of a community because the speakers are just people who want to avoid conventions and seriousness and are not only some people in a specific group (as cited in, Merisabel, Arifin, & Valiantien, 2020). It is used instead of clichés and standard language to change the level of formality.	Public slang: <i>footy</i> which means football (as cited in, Merisabel, Arifin, & Valiantien, 2020).
Secondary Slang	Secondary slang is an utterance that is used to express something in a secret way that just restricted people who understand the meaning of that utterance (as cited in, Merisabel, Arifin, & Valiantien, 2020). Therefore, it is mainly spoken by members of similar groups and some groups produce their own slang and are even engaged in illegal activities.	Drug user slang: <i>smack</i> means heroine (as cited in, Merisabel, Arifin, & Valiantien, 2020).

Even though slang is well-known for its extensive vocabulary, this does not imply that it adheres to the basic rules of standard language structure and semantics, such as syntax, grammar, phonetics, and pragmatics (Unaifah, 2017). According to Zore (1993, as cited in Unaifah, 2017), for developing slang, especially secondary slang, word formations are significantly beneficial to the creative process, there are:

a) Clipped Word: Clipped words are one source of slang that will never be exhausted. It is a case of a word's constituent elements being omitted from regular use. This might happen when a word's stem syllable is divided into multiple syllables. It can be derived from the beginning, as well as parent words. e.g.: phone from the telephone.

b) Compounding: It is a term in which two or more roots are used. One sort of compounding is known as the phrasal verb. It is a form of composition in which multiple words are merged to create a verb; however, rather than mixing into a single word, they break into phrases. Over time, the space between the words in the phrase is often omitted, resulting in the formation of a single word. e.g.: happy dust for cocaine, -lazy bone for a loafer.

c) Borrowing: Roots borrowed from other languages are referred to as borrowing. The development of slang is not restricted only to the speaker's native tongue but also loaned from other languages. This process is defined as borrowing. e.g.: chow (borrowed from Chinese) for food

d) Back Formation: A slang that uses reserved words is known as a backward formation. Slang also involves uttering a parent word backward with any changes required to make it pronounceable. A backward formation occurs when components of the original are cut off. The only way to distinguish a back-formation is y dating. The older term is the original, even if it is the more complex e.g.: emag from game, -kennurd from drunk, -tekram from market

e) Abbreviation: The initial parts of a word or syllables of a phrase are combined to generate a new word. e.g.: BBC for 'British Broadcasting Corporation', OD for 'Overdose', -BF for Bloody Fool'.

f) Blending: Blending is a specific sort of compounding through the process in which several words are combined into a single word. Brunch is a blend of breakfast and lunch.

In a research study of how a new Korean lexicon incorporates English, Kim (2016) lists and defines types of slang in the Korean language and how they are formed. She clarifies that the English language plays an important role in the daily communication of Korean people as they are likely to use English to create new words. As declared by Choo and Kwak (2008), in recent decades, the Korean language has been extensively influenced by and borrowed from western languages, notably English, particularly in areas such as advertisements, entertainment, sports, corporate management, and engineering. The focus of the present study to elicit Korean slang expressions, particularly secondary slang, was also on the ‘loan words’ category by Choo and Kwak (2008). Based on Choo and Kwak (2008), loan words consist of three subcategories, including “Innovations in loan words,” “Phonetic changes to loan words,” and “The grammar of loan words.”

Baker developed her model consisting of eight classifications of slang expressions in 1992. Faisal (2017) in his research intends to identify which translation strategies are applied by the translators to render slang expressions and to observe meaning equivalence of slangs in the translated subtitle of the movie “Cobain Montage of Heck”. The researcher applies Baker’s theory – to describe translation strategies and finds that in 13 selected data, the translator had used 6 strategies from 8 strategies suggested by Baker. Ridho Akbar (2017) also studied two different subtitles of *The 21 Jump Street* movie. To carry out the research, he used Baker’s model. He had found that in the translation done by *Kucing Gaul*, the mostly employed strategy was a translation using a more general word, and in the subtitling done by *Father*, the most frequent strategy was an omission. Bagheri (2017) has also used Baker’s (1992) model to investigate the most frequently used strategies in the novel *By The Pen written by Jalal Al Ahmad* and its English translation. Finally, she concluded that the most and least frequent strategies were respectively paraphrasing and omission.

The classification of Baker’s (1992) model of translation strategies, which was applied in the present study, was indicated as follows:

- Classification A: Applying this strategy, the translator employs slang expressions from the TL.
- Classification B: The translator employs a common term in the TL that has the same referential and expressive meaning as that of the slang term in the original text.
- Classification C: Translation by using a common word or phrase of similar referential meaning but dissimilar expressive meaning.
- Classification D: Translation by using a common word or phrase of similar expressive meaning but dissimilar referential meaning.
- Classification E: Translation by using a common word or phrase of dissimilar meaning, both referential and expressive meaning.
- Classification F: Translation by using loan word or loan word with explanation.
- Classification G: Translation by using omission.
- Classification H: Translation by using the swearing word.

3. Method

3.1. Corpus of the Study

This study aimed to find and recognize slang expressions in a Korean television variety show named *Running Man* as a source language and then identify the translation strategies applied by translators in subtitling the text consisting of slang expressions, particularly secondary slang, into the

English and Persian languages and to find the differences that may exist between the translation strategies applied by translators for subtitling the slangs in two Persian and English languages. Besides, the purpose is to find whether the English and Persian translators could find appropriate equivalence for specific slang from the Korean language. Regarding the specific objectives of the current research, the corpus of this study consisted of the episode (539) of a television variety show named *Running Man*. The focus of the study was on strategies used to translate slang, especially secondary slang in this television variety show.

Running Man is a reality-variety show which is aired weekly on Sundays, has been broadcasting since 2010, consists of 9 hosts, and invites stars and celebrities most of the time to introduce Korean landmarks (also culture) through completing games and missions to the viewers, contains an instructive lesson, and mostly aims to entertain the audience (런닝맨, n.d.-a). Not only Korean stars appear in this TV show, but also overseas stars such as Tom Cruise, Jackie Chan, Ryan Reynolds, and more celebrities have been invited to appear in the show (런닝맨, n.d.-b). This variety show is being aired weekly since 2010 on SBS Korean TV channel at 5 p.m. on Sundays. This show is a production of the Seoul Broadcasting System (SBS) company (런닝맨, n.d.-a). The production directors (PD) are Bo-pil Choi, Hyung-gu Kwon, Hyeong-in Choi, Nam-joong Kim, Nam-joong Yu, Ji-yeon Koji, Ji-yeon Choi (런닝맨, n.d.-a). It has also many authors including Yang Hyo-im, Kang Seo-rim, Kim Yu-ri, Ji-eun, Han Ah-reum, Lee Yeon-kyung, Lee Yeon-joo, Kim Min-hee, Yeo Si-yeon (런닝맨, n.d.-a). Nowadays it has reached up to 600 episodes, each of which is approximately between 55 to 90 minutes. It has currently 7 main hosts such as who are Jae-seok Yoo, Suk-jin Ji, Jong-guk Kim, Haha, Ji-hyo Song, So-min Jeon, Se-chan Yang (also Kawang-soo Lee who has recently left the show), and the general concept of this program is to invite guests (i.e., stars and celebrities) to do games and complete missions (런닝맨, n.d.-a). At the end of the completed missions, there will also be rewards for the winners and punishment for the losers. The *Running Man* show wins many awards in Korean awards ceremonies annually and has gained so much worldwide interest. As of 2021, this variety show has been nominated for 81 awards and won 59 of them, but totally, it has a record of 90 Nominations and 67 Wins (“List of awards and nominations received by Running Man,” n.d.). Furthermore, On August 15, 2021, *Running Man* turned out to become the longest-running South Korean television variety show with 564 episodes (which nowadays has reached up to 600) and break a new record in the history of Korean variety shows (Cha, 2021).

Table 2.

The Information about the Variety Show “Running Man”

“Running Man” Variety Show	Information
Production Company	SBS (Seoul Broadcasting System)
Language	Korean
Production Directors (PD)	Bo-pil Choi, Hyung-gu Kwon, Hyeong-in Choi, Nam-joong Kim, Nam-joong Yu, Ji-yeon Koji, Ji-yeon Choi
Authors	Yang Hyo-im, Kang Seo-rim, Kim Yu-ri, Ji-eun, Han Ah-reum, Lee Yeon-kyung, Lee Yeon-joo, Kim Min-hee, Yeo Si-yeon
Release Date	July 11, 2010 – present
Released Place	South Korea, Seoul

Number of Released Episodes (till present)	612 episodes
Average Duration of Episodes	Between 55 to 90 minutes
Total Nominations	90
Total Awards Win	67
Main Hosts	Yoo Jae-seok, Ji Suk-jin, Kim Jong-guk, Haha, Song Ji-hyo, Jeon So-min, Yang Sechan
Selected Episode	539 (with 8.2% viewers in 2021)
Selected Episode Airdate	Jan 24, 2021
Selected Episode Duration	80 minutes
Selected Episode Guests	Defconn – Kim Bo-sung
Subtitle Language 1	English (by RuoXi)
Subtitle Language 2	Persian (by the Runningmann Translation Team)

3.2. Procedures

After watching some episodes of the TV program *Running Man* in 2021, one episode was chosen carefully considering the purposes of the research. As mentioned before, the 539 episode was the most viewed episode of the year, with almost (8.2%) of viewers. Afterward, the researcher identified and extracted the Korean slangs, particularly secondary slangs, whilst watching the selected episode, based on the categorization of Chapman's (1988) theory (primary slangs and secondary slangs), focusing on the secondary slangs word formation through Choo and Kwak's (2008) loan words category. Then, the researcher watched the chosen episode first with English subtitles. Meanwhile, the researcher took out the corresponding translations of Korean slang, particularly secondary slang, which emerged in the English subtitle. After that, the Korean slang, particularly secondary slang, was compared to their corresponding English translations, applying Baker's (1992, as cited in Ningrum, 2009) model for classifying the strategies used for translating slang expressions. In this step, the researcher classified the collected slang by putting them in the right classification. In the next step, the researcher watched the selected episode with both English and Persian subtitles simultaneously. Then, the researcher distinguished and elicited the corresponding translations of Korean slangs (secondary slangs), which were once rendered into the English language in form of subtitling, from the English subtitle into the Persian subtitle. Afterward, employing Baker's (1992) slang translation strategies, the researcher classified the collected slang expressions found in the Persian subtitle by putting them in the right classification. In the final step, after classifying the corresponding translation of Korean slang first in English and then in the Persian language in the subtitles, the researcher attempted to compare the strategies (based on Baker (1992) applied by both English and Persian subtitlers to translate the slangs.

3.3. Data Analysis

To provide an answer the first and second research questions, the researcher analyses the translation strategies implemented to translate slang in the *Running Man* variety show from Korean ST into the English text and then from the latter into the Persian language based on Baker's (1992, as cited in Ningrum, 2009) model and applied strategies. After that, the data was put in SPSS, version 24, and the descriptive statistical analysis was performed. Both the frequency and the percentages were computed to determine the most and the least applied strategies for subtitling the Korean slang

into English and Persian languages. Additionally, to answer the third research question, a chi-square test was run in SPSS, to identify the significant differences between the strategies used by Persian and English translators for subtitling the Korean slang expressions in television variety show into English and Persian languages. Furthermore, the researcher provided some examples for each section and finally concluded the analyzed data.

4. Results and Discussion

At the heart of our study was an interest in uncovering how MNCs construct themselves with In this study, the researcher applied Baker's (1992) model for the analysis of the strategies employed in slang expression translation. This model was applied to discover the most frequently used strategies by English translators to render Korean slang expressions, particularly secondary slang, used in the television variety show entitled *Running Man* from the Korean language into English in form of subtitling. In Table 3, the frequency and percentage, as well as the total number of each applied strategy are fully provided.

Table 3.

Frequencies of slang translation strategies applied by translators based on Baker's (1992) model

		Strategies								Total
		A	B	C	D	E	F	G	H	
English Language	Count	4	63	0	29	4	0	5	0	105
	%	3.8	60.0	0.0	27.6	3.8	0.0	4.8	0.0	100.0
	within Language	8%	0%	%	6%	%	%	%	%	.0%
	%	1	55.	0.0	74.	44.	0.0	50.	0.0	50.
	within Strategies	00.0	3%	%	4%	4%	%	0%	%	0%

As it is illustrated in Table 3, out of a totally 105 elicited data from episode 539 of the *Running Man* television variety show, the most frequently used strategies in the translation of Korean slang into English subtitles include *strategy B* (n= 63, 60%), *strategy D* (n=29, 27.6%), *Strategy G* (n=5, 4.8%), *Strategies A* and *E* (n=4, 3.8%) while *Strategies F*, *C*, and *H* were not implemented in English subtitling.

Providing an answer to the most frequently used strategies in the translation of Korean slang, descriptive statistics (frequency and percentage) were used. Based on the results of the final analysis, out of eight strategies proposed by Baker (1992), there were five strategies that the English translator used in translating slang expressions from the Korean language into the English subtitle of the *Running Man* Korean variety show (*strategy A*, *B*, *D*, *E*, and *G*). The researcher identified that the most frequently applied strategy was Classification B with 60% occurrences. Classification D was found to be the second most frequently applied strategy by the English subtitler with 27.6% occurrences.

In this regard, Ningrum (2009) also concluded that Classification B was the most commonly used strategy for rendering slang terms in the "Mean Girls" movie. Similarly, Akbar (2017), in a comparative study on translation of slangs in *21 Jump Street* Movie by two translators based on Baker (1992), identified that the mostly applied strategy by the first translator (Kucing Gaul) was the translation using a more general word, which is the same as Classification B of the current study. However, in the same study, Akbar (2017) declared that opposing the first translator and the results of the present study, the most frequently used strategy by the second translator (Fathur) was an

omission. As it is illustrated, Classification A and E were concurrently the least employed strategies. Contrary to the results of the present study, Anam (2017) discovered that applying Baker’s (1992) model, the least frequently used strategy was a translation by using loan words.

The researcher again applied Baker’s (1992) model to identify the most frequently applied strategies in translating Korean slang expressions (particularly secondary slang, specifically loan words), which were once translated by English subtitlers, this time by Iranian translators from English into Persian in form of subtitling. Table 4 illustrates the frequency, percentage, and total number of each applied strategy in detail.

Table 4.
Frequencies of slang translation strategies applied by translators based on Baker’s (1992) model

		Strategies								Total
		A	B	C	D	E	F	G	H	
Persian language	Count	0	51	1	10	5	33	5	0	105
	%	0.0	48.	0.9	9.5	4.8	31.4	4.8	0.0	100.
	within Language	%	6%	%	%	%	%	%	%	0%
	%	0.0	44.	100.	25.	55.	100.	50.	0.0	50.0
	within Strategies	%	7%	0%	6%	6%	0%	0%	%	%

According to Table 4, out of a total of 105 data gathered from episode 539 of the previously mentioned *Running Man* Korean variety show, the most frequently used strategies in the translation of Korean slang from English subtitles into Persian include *strategy B* (n= 51, 48.6%), *strategy F* (n=33, 31.4%), *Strategy D* (n=10, 9.5%), and *Strategies E* and *G* (n=5, 4.8%). However, *Strategy C* was used only once (n=1, 0.9%) and *Strategies A* and *H* were not implemented in Persian subtitling at all.

To answer the second research question, similar to research question one, descriptive statistics (frequency, percentage) were used. According to the results, the Persian translators used six strategies of Baker’s (1992) model in the process of translating Korean slang words that emerged in the English subtitle into Persian, that was Classification *B, C, D, E, F,* and *G*. The most frequently applied strategy was Classification *B*, with 48.6% occurrence. The second most frequently applied strategy by the Persian subtitlers was Classification *F*, with 31.4% occurrence.

In this regard, Nugraha (2013) declared that in comparative research on the translation of slangs words in the subtitle of the movie *Fired Up* between the DVD and the Internet versions, the most frequent strategy applied by both DVD version and Internet version was common words of similar meaning with a frequency of 56% and 58% respectively. This strategy resembles Classification *B* of Baker’s (1992) model. The results of the present study revealed that the least applied strategy by the Iranian translator was “Classification *C*” with 0.9% occurrence. However, Ningrum’s (2009) study results showed that, contrary to the present study, “Classification *A*” (i.e., translation by using slang expressions) was the least frequently applied strategy. Still opposing the results of the current study, Bagheri (2017) concluded that employing Baker’s (1992) model, the least frequent strategy was a translation by using omission.

This study also attempted to discover the significant difference between the strategies used by Persian and English translators for subtitling the slang expressions in the television variety show entitled *Running Man*. To do so, a Chi-Square test was run into SPSS. The analysis of the slang translation strategies showed that the English and Persian translators used different strategies. As can

be seen in Table 5, the Chi-Square is 48.63 and $p < 0.05$ indicating that there is a significant difference between the strategies used by Persian and English translators for subtitling the slang expressions in the television variety show entitled *Running Man*. It seems that the type of strategies used for subtitling seems to be related to the language of subtitling.

Table 5.
Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	48.631 ^a	6	.000
Likelihood Ratio	63.719	6	.000
Linear-by-Linear Association	16.283	1	.000
N of Valid Cases	210		

a. 6 cells (42.9%) have an expected count of less than 5. The minimum expected count is .50.

As displayed in Table 6, the results indicated a statistically significant difference between three out of 8 strategies used for subtitling the slang expressions in the television variety show entitled *Running Man*. The differences were related to Strategy A ($M_{Sub.E}=.038$, $SD_{Sub.E}=.19$, $M_{Sub.P}=.00$, $SD_{Sub.P}=.00$, $\chi^2=4.00$ and $P\text{-Value}=0.045 < \alpha=0.05$), Strategy D ($M_{Sub.E}=.28$, $SD_{Sub.E}=.45$, $M_{Sub.P}=.09$, $SD_{Sub.P}=.29$, $\chi^2=9.256$ and $P\text{-Value}=.002 < \alpha=0.05$), and Strategy F ($M_{Sub.E}=.00$, $SD_{Sub.E}=.00$, $M_{Sub.P}=.31$, $SD_{Sub.P}=.47$, $\chi^2=33.00$ and $P\text{-Value} < 0.00001$).

Table 6
Chi-squared tests for subtitling strategies across English and Persian subtitles

	Language	N	Chi-Square	Asymptotic Significance (2-sided)	
A	English	4	4	.0455	
	Persian	0			
B	English	3	1.263	.26105	
	Persian	5			
C	English	0	0	1.00	
	Persian	1			
D	English	9	9.256	.002	
	Persian	1			
E	English	4	0.111	.738	
	Persian	5			
F	English	0	33	$p\text{-value is} < .00001$	
	Persian	3			
	Strategy	English	5	0	1

G	Persian	5		
Strategy	English	0		
H	Persian	0	----	----

As it is indicated, regardless of the number of strategies employed, both translators applied the same strategy as the most frequent strategy of slang translation, which is Classification B. The Classification B of this model is the strategy used by the English translator to subtitle 63 slang words (60%) and it is also used by the Persian translators to subtitle 51 slang words (48.6%).

However, the least frequent strategies used by English and Persian translators are not similar. The least frequently used strategies by the English translator are the two strategies of Classification A and Classification E which were equally each applied to 4 data (3.8%), while the least applied strategy used by Persian translators was Classification C which was employed to only 1 data (0.9%).

Additionally, the English translator subtitled 29 slangs (27.6%) applying Classification D, and 5 slangs (4.8%) were subtitled by using the “omission” strategy. In contrast, the Iranian translators subtitled 33 slangs (31.4%) by Classification F. In addition, 10 slangs (9.5%) were subtitled by employing Classification D. Furthermore, 5 slangs (4.8%) were subtitled by employing Classification E. Moreover, 5 slangs (4.8%) were subtitled by using the “omission” strategy, Classification G.

Furthermore, the three strategies that the English translator did not employ during translation were, namely, Classification F, Classification C, and Classification H; and the two strategies that were not applied by the Persian translator were Classification A and Classification H.

Interestingly, as can be seen, both English and Persian translators applied the “translation by using omission” strategy to subtitle 5 same slang and none of the subtitlers used the strategy of “Translation by using the swearing word”.

5. Conclusion

The current research aimed at answering three research questions. The present study was conducted to firstly elicit Korean slang expressions, particularly secondary slang types which were borrowed from English into the Korean language from a popular Korean TV show; secondly, to identify the translation strategies frequently applied by both English and Persian translators for translating Korean slang terms based on Baker’s (1992) model; then find the differences that may exist between the translation strategies that were employed by translators for subtitling the slangs. The study’s findings indicated that the most frequent strategy applied by the English translator in translating Korean slang terms is Classification B based on Baker’s (1992) model. Besides, the least strategies used by the English subtitler are Classification A and Classification E. Additionally, the strategies that are not implemented by the English translator for subtitling the Korean slang in *Running Man* are Classification C, Classification F, and Classification H. Moreover, the findings also revealed that the most frequently used strategy by the Persian subtitler in the translation of slang terms emerged in the English subtitle is Classification B and the least strategy applied by the Iranian subtitler is Classification C. Furthermore, the strategies that the Persian subtitler did not employ in their translation were Classification A and Classification H. Also, the results have indicated that there is a statistically significant difference between the strategies used by Persian and English translators for subtitling the slang expressions in the Korean television variety show entitled *Running Man*. This finding reveals that the differences are between three out of eight strategies applied for subtitling the slang expressions and they are related to strategy A, Strategy D, and Strategy F.

Thus, this results in the rejection of the first null hypothesis which is there was no significant difference between the strategies used by Persian and English translators for subtitling the Korean slang expressions in the television variety show entitled *Running Man*.

The findings of this study are beneficial for those students (especially translation students), instructors, and researchers who want to read and recognize the theories and models related to both translation strategies and slang translation strategies, as well as the characteristics of Korean slang expressions, particularly the terms that are borrowed from the English language into Korean since most of them are thoroughly presented and explained in this study. Moreover, translation instructors can use this study to become aware of the frequent strategies applied in the translations of Korean slang in English and Persian languages, especially in the form of subtitles. Furthermore, the result of this study can use as a guideline for subtitlers who translate movies, dramas, TV programs, animations, etc., especially those of the Korean language, to apply these strategies in their translations. Additionally, the findings of the current study are also practical for learners, and novice translators (especially Korean, English, and Persian languages) to be aware of challenges in slang translation, become acquainted with different translation and slang translation methods and strategies, and use them to enhance their learning and knowledge in the field of translation studies.

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