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**Recurring Linguistic Errors in Machine-translated Informal  
Texts**

**Trabajo de titulación presentado en conformidad a los requisitos para obtener el grado  
de Licenciado en Idioma Inglés y Traductor Inglés-Español.**

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## Index

|   |           |
|---|-----------|
| <b>1. Introduction</b>  | <b>1</b>  |
| <b>1.1. The research problem</b>                                | <b>3</b>  |
| 1.1.1. Context of the problem                                   | 3         |
| 1.1.2. Statement of the problem                                 | 3         |
| 1.1.3. Relevance of the problem                                 | 4         |
| 1.1.4. Delimitation of the problem                              | 4         |
| 1.1.5. Research questions                                       | 4         |
| <b>1.2 Objectives</b>   | <b>4</b>  |
| 1.2.1 General Objective   | 4         |
| 1.2.2 Specific Objectives                                       | 4         |
| <b>2. Theoretical Framework</b>                                 | <b>5</b>  |
| <b>2.1 Machine translation</b>                                  | <b>5</b>  |
| <b>2.2 History of Machine Translation</b>                       | <b>6</b>  |
| <b>2.3 Machine translation's benefits</b>                       | <b>8</b>  |
| <b>2.4 Machine translation' drawbacks</b>                       | <b>10</b> |
| <b>2.5 Google translate</b>                                     | <b>12</b> |
| <b>2.6 Linguistics</b>  | <b>13</b> |
| 2.6.1 Lexical errors  | 16        |
| 2.6.2 Semantic errors   | 17        |
| 2.6.3 Pragmatic errors  | 18        |
| 2.6.4 Syntactic errors  | 18        |
| <b>3. Methodology</b>   | <b>19</b> |
| <b>4. Procedures</b>  | <b>20</b> |
| <b>5. Data analysis presentation and discussion</b>             | <b>21</b> |
| <b>Table 1. "Deadpool" (2016)</b>                               | <b>21</b> |
| Table 1.2. Frequency of linguistic errors in "Deadpool" (2016). | 26        |
| <b>Table 2. "Blockers" (2018)</b>                               | <b>27</b> |
| Table 2.1 Frequency of linguistic errors in "Blockers" (2018).  | 31        |
| <b>Table 3. "Anaconda" (2014)</b>                               | <b>32</b> |
| Table 3.1 Frequency of linguistic errors in "Anaconda" (2014).  | 36        |
| <b>Table 4. Summary of Linguistic errors.</b>                   | <b>37</b> |
| <b>6. Translation Proposal</b>                                  | <b>37</b> |
| <b>6.1 Deadpool Translation</b>                                 | <b>38</b> |
| <b>6.2 Blockers Translation</b>                                 | <b>44</b> |
| <b>6.3 Anaconda Translation</b>                                 | <b>48</b> |
| <b>7. Conclusion</b>  | <b>54</b> |
| <b>8. Works Cited</b>   | <b>56</b> |

## **Abstract**

Machine translation possesses a great number of users around the world and can be considered a useful tool when it comes to translating short and low-complexity texts, however, these technologies can ignore the context and cause errors related to cultural and linguistic issues, posing a difficulty in the understanding of a message. The objective of this investigation is to identify linguistic errors, namely lexical, semantic, pragmatic and syntactic errors in informal texts translated by the machine translation service “Google translate”. Also, this investigation aims at providing a translation proposal to these errors in the corpora. The methodology used in this study is based on the frequency record of linguistic errors for further analysis. The sample for this study corresponds to extracts from informal texts. The findings of this investigation can conclude that the most recurrent errors correspond to those of a lexical nature followed by those of a semantic category, then, less frequently, pragmatic and syntactic errors are found; it is also concluded that the use of machine translation can compromise the understanding of a message in the light of its inaccuracy at various linguistic levels.

**Keywords:** LEXICAL ERRORS - SEMANTIC ERRORS - PRAGMATIC ERRORS - SYNTACTIC ERRORS - MACHINE TRANSLATION.

## **Resumen**

Los traductores automáticos poseen una gran cantidad de usuarios alrededor del mundo y pueden considerarse como una herramienta útil a la hora de traducir textos breves y de baja complejidad, sin embargo, estas tecnologías pueden, en ocasiones, ignorar el contexto y generar errores relacionados a temas culturales y lingüísticos, dificultando el entendimiento de un mensaje. El objetivo de esta investigación es identificar errores lingüísticos de naturaleza léxica, semántica, pragmática y sintáctica en textos informales traducidos por el Traductor automático "Google Translate". A su vez, se buscará proporcionar una propuesta de traducción a estos errores en la muestra. La metodología usada en la presente investigación se basa en el registro de frecuencia de errores lingüísticos para su posterior análisis. La muestra utilizada para este estudio corresponde a fragmentos de textos informales. Los resultados del presente estudio concluyen que los errores más frecuentes corresponden a aquellos de naturaleza léxica seguidos por aquellos de categoría semántica, luego, con menor frecuencia, se encuentran los errores pragmáticos y sintácticos; de igual manera, se concluye que el uso de traductores automáticos puede comprometer el entendimiento de un mensaje en vista de su imprecisión en diversos niveles lingüísticos.

**Palabras clave:** ERRORES LÉXICOS - ERRORES SEMÁNTICOS - ERRORES PRAGMÁTICOS - ERRORES SINTÁCTICOS - TRADUCTOR AUTOMÁTICO.

## **1. Introduction**

Throughout time, translators have been a vital element to communication, and the understanding of different languages and communities. In modern days, with the advance of technology and the urgency of immediacy, machine translation has been developed. Currently, there are several types of translation engines, computerized tools that provide translations from several languages in a short period of time, yet the most popular one is "Google Translate "; a machine translator with more than 100 languages, developed by Google and which generates an instant translation of texts with 3.600 characters maximum. The concerning aspect of the usage of "Google Translate" might be related to the recurring linguistic problems presented in the translated texts, which could result in an unreliable translation. Even though "Google Translate" is known across the whole world and has millions of users on a daily basis, the errors found in the translations are quite noticeable in terms of culture and context, as well as grammar and syntactic coherence. The usage of machine translators could be damaging for the users when the errors are not fixed, since it can demonstrate a lack of understanding of grammatical rules and linguistic skills of a certain language. Even though these inconsistencies have been discussed in many investigations, the search for categorized linguistic errors, the specificity in text typology and the proposal of translation become necessary.

Therefore, identifying and resolving these problems highlights the differences between human and machine translation, for that reason the objective of this study is to identify recurring linguistic errors in machine-translated informal texts, attempting to address the following specific objectives.

- Identify the frequency of lexical errors in machine-translated informal texts.
- Identify the frequency of semantic errors in machine-translated informal texts.
- Identify the frequency of pragmatic errors in machine-translated informal texts.
- Identify the frequency of syntactic errors in machine-translated informal texts.
- Provide accurate translation to errors in the corpora.

Having identified the purpose of the investigation, the next research questions emerged:

- What are the most common linguistic errors when using machine translation?
- What are the consequences of using machine translation?

The main approach in this study is the identification of the recurring and most common errors when using the service “Google Translate”, which was selected for its popularity, accessibility and practicality. In an effort to conduct the study, two movie scripts and one song lyric were selected and pasted in the engine where the errors were highlighted in order to analyze and classify them with the intention of providing an accurate translation. The errors that will be quantified in this analysis are lexical, semantic, pragmatic and syntactic errors.

The corpora used for this analysis are fragments of the movie scripts “Deadpool” (2016), “Blockers” (2018) and the lyrics of the song “Anaconda” (2014) by Nicki Minaj. As it was stated in the title, these texts possess an informal nature and were selected for their linguistic and cultural diversity presented in the sentences, as well as slang and vulgar expressions which tend to pose a transfer difficulty.

The essential motivation to perform this study is to reveal the errors made by “Google Translate” in matters of language aspects with the purpose of appreciating the work of human translators since they are the only ones capable of considering the different elements involving the process of translation, understanding and preserving the context and meaning, as well as finding the accurate equivalents. Apart from revealing such errors, this study's motivation also relates to the discovery of the actual consequence of using these tools along with providing accurate translation to errors in the texts.

Regarding the organization of the study, section 1 presents the introduction of the study, stating the context, statement, reliance and delimitation of the problem of this study, as well as the research questions, the general and specific objectives. In section 2 the theoretical framework is discussed, declaring the history of machine

translators, its benefits and drawbacks, the delimitations of Google Translate, the meaning of linguistics and its errors. Section 3 shows the methods used in the investigation. Section 4 focuses on the procedures of the study. Section 5 presents the data analysis and discussion. Section 6 displays the translation proposal for the analyzed texts. Lastly, section 7 exhibits the conclusion and final portion of the study.

## 1.1. The research problem

### 1.1.1. Context of the problem

Machine translation is a computerized process in charge of the creation of translations with or without human assistance. The first proposal of the concept was in 1933 by George Artsrouni, but it was not until 1937 that the first prototype began to function. Nowadays, there are various types of translation engines; being the most used “Google Translate” which is a free service that instantly translates paragraphs, texts, etc. to more than 100 languages, all of which share the same linguistic problems, providing a low-quality translation. Although this tool is not 100% effective at translating, currently there are still people that use this platform for different purposes.

### 1.1.2. Statement of the problem

Machine translation can be a useful tool when it comes to basic, short and straightforward messages, however, when texts are larger and linguistically more complex the translation usually brings errors at different levels. The most common errors are related to cultural and contextual factors which are not taken into account. The usage of this technology can be counterproductive for the user, and most people assume that these types of translators are quick and beneficial, but the reality is that they can contain several inaccuracies such as grammar, syntax, coherence, lexicon, word collocation, etc.

### 1.1.3. Relevance of the problem

As it has been mentioned before, the use of this mechanism of translation has created different problems throughout time making coherence and grammar the most relevant aspects when users utilize these engines. This leads to the lack of understanding of the language, poor linguistic skills and miscommunication. Learning how to identify and resolve these problems is what proves the knowledge and human capacity and what separates translators from the average machine translation: to provide an accurate and comprehensible translation. Acknowledging this information can set the basis to decide when to use this tool and when not to use it and justifies the relevance in investigating this issue.

### 1.1.4. Delimitation of the problem

This thesis is focused on informal texts, analyzing what makes them so difficult to translate on this engine. Due to the informal texts' cultural and linguistic richness, machine translation presents more trouble at the moment of translating these types of texts; in this sense, errors can be found and fixed more easily by professional translators who have the necessary skills to achieve an effective and accurate translation. The center of this investigation will be to identify the frequency of lexical, semantic, pragmatic and syntactic errors, excluding, for evident reasons, the components of phonetics and phonology.

### 1.1.5. Research questions

- What are the most common linguistic errors when using machine translation?
- What are the consequences of using machine translation?

## 1.2 Objectives

### 1.2.1 General Objective

The general objective of this investigation is to identify recurring linguistic errors in machine-translated informal texts.

### 1.2.2 Specific Objectives

The specific objectives of the present study are:

- Identify the frequency of lexical errors in machine-translated informal texts.

- Identify the frequency of semantic errors in machine-translated informal texts.
- Identify the frequency of pragmatic errors in machine-translated informal texts.
- Identify the frequency of syntactic errors in machine-translated informal texts.
- Provide accurate translation to errors in the corpora.

## **2. Theoretical Framework**

### 2.1 Machine translation

The invention of machine translation (MT) comes from the necessity of communicating messages in different languages and understanding information and the work of scientists and authors all over the world; in other words, it was created in order to answer practical needs. Hutchins (1995) expresses that in 1933, George Artsrouni presented the first idea of a machine translation device that could find an equivalent of a word in another language, providing the first prototype in 1937. Hutchins also mentions the process Artsrouni described which consisted of three major steps, the first one being that the editor of the text had to analyze the source language, then the machine translates the equivalent sequence in the target language, and finally another editor that only knows the target language has to edit the text and make it understandable. Another theory worth mentioning is that according to Vilar et al. (2006), it is difficult to find a proper definition of translation since the act of translating has always been attached to an age of epistemology, to cultures, societies and all philosophical, artistic and scientific changes that have shaped human beings. Translation is influenced by every single thing, which means that is always changing.

The system of translation is usually classified in two categories: rule-based systems that rely on grammar rules, vocabulary and dictionary, and statistical systems that do not depend on language rules and find the translation based on a database; often give

more accurate translation when compared to rule-based systems (Heilbron, 2010; Ferrell, 2016).

The purpose of an MT is to translate text whether long or short, without humans' assistance; a work entirely done by artificial intelligence. As Hao Peng said in 2018 "MT, the abbreviation of machine translation, is a branch subject of computer linguistics that analyses the usage of computerized tools to translate context or conversation from one human language to another. The study of machine translation is based on the three disciplines of linguistics, mathematics and computer science".

This agrees with the words of W. John Hutchins (1995) who explains that "the term 'machine translation' (MT) refers to computerized systems responsible for the production of translations with or without human assistance (...). Output might also serve as a rough draft for a human translator, i.e. as a 'pre-translation". Meaning that 22 years later; thanks to artificial intelligence, MT is famous for its instant work, but not for its quality since the process changed from being a human-aid tool to an exclusively computerized system, leaving behind the great involvement of editors within the procedure.

## 2.2 History of Machine Translation

In 1937 the first prototype of a machine translation was proposed by George Artsrouni, a device that was able to detect an equivalent of words in different languages. His instrument had three independent stages of mechanical translation: "first, an editor knowing only the source language was to undertake the 'logical' analysis of words into their base forms and syntactic functions; secondly, the machine was to transform sequences of base forms and functions into equivalent sequences in the target language; finally, another editor knowing only the target language was to convert this output into the normal forms of his own language (Hutchins, 1995)".

Based on the investigation of Mohamed Chérargui (2012) that claims that the history of this process is divided into five principal periods where the development of this machine started: "The Beginning" was the first period through the years 1948-1960 and the main events were: Computer translation was the term given to translation using a computer by Warren Weaver in 1949, following this event in 1952 the first

conference about Machine Translation was held at MIT guided by Yehoshua Bar-Hillel. Later on, in 1954 a group of researchers from Georgetown University in partnership with International Business Machines Corporation (IBM) developed the first automatic translation that had more than sixty sentences translated from Russian to English. Lastly, that same year Victor Yngve published the first journal on MT, entitled «Mechanical translation devoted to the translation of languages by the aid of machines».

“Parsing and Disillusionment” was the second period that took place between 1960-1966. It started with various analyses on the different types of grammar, following this same topic in 1961 the computational linguistics was created and had the participation of computer scientists involved in translation. By 1964, in order to study the perspectives and the possibilities of machine translation, the ALPAC (Automatic Language Processing Advisory Committee) was created. Two years later, a famous report was published by ALPAC that concluded that the work made by machine translation was a waste of time and money, which had a negative impact on their committee for several years.

“New Birth and Hope” was the third period (1966-1980) and it started with “REVERSO”, an automatic translator project developed by Russian researchers. Another project developed in 1970 was SYSTRAN1, a system created by Peter Toma, member of Georgetown group search. Under the management of Alai Colmerauer and in collaboration with a group of researchers the project TAUM (machine translation in the University of Montreal) created the system WEATHER, a machine translation of weather forecasts for the general public (1976). In 1978, the Japanese firm FUJITSU created the system based on rules, ATLAS2 a translator from Korean to Japanese and vice versa.

“Japanese invader” was the fourth period (1980-1990) and it was characterized by the start of the marketing of these machines, initiating with the Japanese automatic translator DUET (English - Japanese) in 1982, which was based on rules and the approach of translation transfer. The following year NEC developed its own system of translation based on an algorithm called PIVOT which used Interlingua. Eventually, on 1986 a system called PENSEE was developed by OKI3, that translated Japanese to English centered on rules; that same year, the group Hitachi

developed their own translation system also based on rules and transfer called HICATS (Hitachi Computer Aided Translation System / Japanese- English).

“The web and the new vague of translators” was the fifth period (1990-2000s) and it counted with the C-STAR project (Consortium for Speech Translation Advanced Research), an international cooperation that was focused on machine translation in tourism, the dialogues on travel agencies specifically. Another huge event in this era was the marketing for the translator REVERSO by the company Softissimo. In 2000, the laboratory ATR developed a translator (based on examples) Japanese-English and Chinese-English named ALPH.

One of the latest advances in machine translation matters is that in 2014, a new approach of translation was born, as Mikel Forcada (2017) states “Neural Machine Translation” is a corpus-based MT which is trained with a huge corpora of source language sentences and their equivalent, fundamentally, it uses translation memories that could contain enormous amount of translation units which means a more accurate and legible transfer process than a word-for-word translation.

Recent literature indicates that in the last decades several new MT softwares have been developed in order to provide a wider range of options for the users such as Google Translate (2007) and Deepl (2017). These engines are used daily by millions of people due to its popularity, accessibility and immediacy that helps them in their everyday’s tasks, to satisfy their necessity for different styles of translation or to improve productivity and communication.

### 2.3 Machine translation’s benefits

Machine translation has been a great help for students, professionals and people in general since the moment of its development. It is an effective tool when it comes to translating simple and repetitive texts that require fast translation thanks to its instant results.

One of its advantages is immediacy. Some authors (Niño, 2009; Peng, 2018; Hoi, 2020) indicate that MT is the fastest method when it comes to a general meaning of a translation, which is not always right, this is because it is a direct word-for-word translation from the source language to the target language and it does not take into account major factors such as grammar, syntax, etc., unlike professional translators who take their time to document their transfer progress. Many alternatives of machine translation can be found online, Google Translate being the most used among people. An immediate result from words to sentences and even documents can be achieved and easily edited by their users according to their needs. Due to the evolution of technology, machine translation keeps improving to make messages more natural and error-free.

Another advantage of MT is convenience. Nowadays, a physically massive and complex machine is not needed in order to have a quick translation; for instance, with the invention of smartphones and apps, MT became much more portable and easy to use. Some of these apps integrate microphones that recognize and translate speech, which elevates their efficiency. Also, thanks to these modern engines and their access-free quality, students and any person who wants to learn a new language can effortlessly enter an internet-based translation site and begin to comprehend the structure, basic elements and content of a specific language. These engines are helpful in urgent situations too, since their availability is constant, and possess an intuitive ease of use, they can be a language resource for people's convenient use (Somers, 2003; Teh et al., 2016; Hoi, 2020; Akbari and Tengku, 2020).

A different advantage about MT is constant improvement. As many practices, machine translation and translation itself have been trying to upgrade their performance throughout the years, this is how Neural Machine Translation (NMT) was developed and it keeps getting better. Wu et al. (2016) compared the NMT to have the ability to translate from start to end, that is, the input text to the output text, in comparison to as it was before (word-for-word), with a sequence model which consisted of an encoder network, a decoder network, and finally an attention network as the NMT learns within the process. Many authors (Wu et al. 2016; Hans and Milton 2005; Forcada 2017) agree that the NMT is an improvement on regular

translation and promises to overcome the weakness of previous works. It has also expressed greatest results compared with previous existent translations. In particular, it allows the selective search of the source sentence (thanks to translation memories), even though the translator still has post-editing to do.

Another advantage worth mentioning is Multilingualism. MT tools are able to translate a document into several different languages. The process of translation is not only changing the words from the source language to the target language, but it is also used to comprehend language and pass on the culture of a specific community. This is extremely helpful when it comes to immigration and getting used to another country's customs and social cues where communication becomes essential for culture and language understanding along with people's interaction. It also helps with the spread of global information, since the variety of languages and dialects are growing potentially. Being able to translate texts into many languages, whether by using artificial intelligence or not, demonstrates cognitive abilities and efficiency (Niño, 2009; Bari et al., 2016; Biel and Sosoni 2017).

As previously mentioned, machine translation can be a very useful and beneficial tool that comes with good aspects in means of immediacy, online accessibility and continual upgrading; however, as it is a practice carried out by a machine, many mistakes can be made.

#### 2.4 Machine translation' drawbacks

Despite the advantages that were mentioned before, machine translation presents several drawbacks that may be counterproductive for the users, considering that it can be interpreted as lack of knowledge in terms of appropriate TM or lack of professionalism of translators and users.

One of its disadvantages is poor accuracy. Due to the machines' lack of ability of recognizing and including context, simple parts of the text are easy to translate but for some terms it is more difficult to find the correct word and meaning, making it complex to differentiate the important parts of the text.

In this context, as expressed by Guidère (2002) “the accuracy of the system and the quality of the translation depend on the volume of training data available and the accuracy of corpus synchronization”.

Also, according to some authors (Niño, 2009; Chang et al., 2013; Peng, 2018) there are two inaccuracies at the moment of translation: grammatical and discursive. Beginners use MT in order to understand certain sentences, which verb tense is needed, etc. but as the speakers improve, the use of MT decreases since they become aware of the different types of grammatical errors such as misuse of articles, pronouns, verb form, prepositions, etc. The discursive inaccuracies occur when long texts are translated, unlike short sentences that usually do not present significant errors.

Literal translation is one of the most common disadvantages of MT. Ana Niño (2009) mentions that the result of this kind of translation makes no sense since it involves the literal translation of proper names, terms and collocations, prepositions etc.; the result also selects the wrong sense or different meanings of words, due to their word-for-word nature since these engines do not have the faculty of considering context and text typology to the result product. In this sense, the MT just translates the texts, therefore when some cultural background is needed, literal translation cannot recognize it without being previously identified and acknowledged by the system dictionary; therefore, some technical texts would be difficult to translate and the results will turn out unnatural, but understandable. However, it would seem done by someone who does not comprehend the subject of the text (Peng, 2018; Akbari and Tengku, 2020; Hoi, 2020).

Another drawback of MT is the lack of consideration of context and cultural references in its content, since it cannot interpret the implicit meaning of a text; that is, it translates automatically not recognizing slangs, idioms or certain dialects, creating a translation that does not provide cultural equivalent, or extralinguistic issues such as context, connotation, denotation or register. Given that it is a word-for-word translation, it possesses unfitting syntax structures, rudimentary grammar and lexical misunderstanding (Niño, 2009; Okpor, 2014; Teh et al., 2016).

Despite the disadvantages mentioned before, there are countless options available for the users to choose from. Some well-known free online translators that can be easily found are “Babylon”, “Deepl”, “Cambridge Translator”, “Bing”, “Lingua vox”, and “Google Translate”, the latter being the most popular machine translation in the world.

## 2.5 Google translate

Google Inc. is an American company which has a large variety of internet tools, the most known being its searcher. Nevertheless, Google translate has set the record of being the most popular online Machine Translation due to the immediacy of its results and accessibility.

Google translate is an online service developed by Google in 2006 that provided multilingual translation based on a rule-based software engine called SYSTRAN, but after October 2007 Google Translate integrated a technology that uses the concepts of statistical machine translation with the aim to assist its variety of languages utilizing English as the mediating language to translate any text, in other words, this engine first translates the text to English to later translate it into the target language (Ferrell, 2016; Akbari and Tengku, 2020).

In November 2016, the company reported the transformation to a neural machine translation allowing the engine to mimic the function of the human brain aiming to magnify its range of linguistic sources. The standard process of Google Translate is to take a group of sentences and calculate the probability of words “if for instance a word like X has probability 75% to be translated into Y, then it will choose Y as the translation of X” (Ghasemi and Hashemian, 2016).

This method of translation is the simplest possible, all that the user has to do is to type or copy and paste what they want to translate in a box on the left of the screen where the language can be chosen or suggested by the tool, then results are shown immediately in the box on the right. This machine translation also has an icon of a microphone to do the translation by voice, and another icon showing a speaker where you can hear the text; when a single word is translated various options or translation alternatives appear below that Google Translate box.

Considering all the information delivered about this tool (such as its advantages and history), difficulties that are present in the process of translation cannot be ignored. For instance, Google translate tends to be seen as a “forbidden” tool when dealing with academic or work-related tasks due to its lack of precision on academic words and context, grammatical rules of specific languages, level of accuracy, and syntactic differences when it comes to full sentences, among others (Gestanti, Mufanti and Nimasari, 2019).

## 2.6 Linguistics

In order to cover and understand language complexity from various perspectives, it is worth discussing the definition and approaches of linguistics and its branches in the study of language. Ferdinand de Saussure (2011), regarded as the father of linguistics, emphasizes that language is a system of signs and indicates that linguistics should be a tool to analyze the history of families of languages and trace back to their origin. He also mentions that linguistics defines and delimits languages for its analytical nature.

Many authors (Coseriu, 1986; Masaitiené, 2009; Mariani et al., 2019) based on the work of Saussure, describe linguistics, also known as philology or glossology, as the scientific study of language which focuses on speech sounds, words, written symbols, signs and grammar rules; analyzing them from different perspectives and degrees.

The analysis of the evolution of languages' study becomes crucial in order to comprehend the development of approaches throughout the years. The following approaches are discussed below: Theoretical linguistics, Comparative linguistics, Applied linguistics and Computational linguistics.

First, theoretical linguistics can be described as the study of language as an abstract object and its main purpose is to look into the relationship between the cognitive processes and speech. With the help of mathematics and logic, theoretical linguistics is able to analyze and comprehend different linguistic approaches. The most influential author at the beginning of the study of linguistics was Saussure with his handbook “Course of general linguistics” (1916) which built the path for other authors to have an extensive understanding of general linguistics; one of these being

Noam Chomsky, who is currently the most famous theoretical linguist due to his attempt of explaining his ideas of language in a more accessible and elementary method as can be seen in his books “Language and Mind” (1968) and “Reflections on Language” (1975). Another author that can be highlighted is the cognitive psychologist and linguist Steven Pinkers and his best-seller book “The Language Instinct” (1995) (Aronoff and Ress-Miller, 2001).

Secondly, comparative linguistics or often found as historical or historical-comparative linguistics is frequently managed as a whole concept but they actually differ when it comes to practice. Comparative linguistics is a type of linguistics that studies a language by comparing and classifying it, basically what are their similarities. Historical linguistics studies the changes and development of said language. So both of them result in the same but through different approaches, the two are very important and tend to go hand in hand. This type of linguistics is said to be born with the speech of Sir William Jones in 1792, nevertheless it is not accepted by many as other studies were found corresponding to the early 18th century. The Comparative Method (CM), which is comparative linguistics’ most powerful tool, according to Watkins (1970) consists of having two or more languages that present so many precise similarities that cannot be identified as coincidences so they must start with a common original language (Schendl, 2001; Boesten, 2017).

Thirdly, according to Fries (1948) “the most efficient materials grow out of a scientific descriptive analysis of the language to be learned carefully compared with a parallel analysis of the native language of the learner”. The term Applied Linguistics was first associated with language teaching when linguists applied analytical methods to practical issues of grammar and developed language courses for the military, especially in languages of the pacific that were unknown in the west. Around the 1940s the University of Michigan created a program in applied linguistics in order to train language teachers and with this the publications of the journal “Language Learning: A Quarterly Journal of Applied Linguistics” started. In the 1950s the University of Edinburgh created the School of Applied Linguistics, which helped language teachers apply the principles of linguistics to the practice of pedagogy. The center for Applied Linguistics was founded in Washington, DC. aimed to improve the English language teaching, encourage the teaching of

unusually taught languages and research educational processes related to the use of language. In the 1970s, professional organizations were created, the International Association of Applied Linguistics (AILA) in 1973 and the American Association for Applied (Aronoff and Rees-Miller, 2001).

Finally, following the pattern, computational linguistics is discussed. The main purpose of computational linguistics is the construction of computer programs to process words and texts in natural languages. In the mid-1980s computational morphology and phonology started as a separated discipline of linguistics. Even though there were some corpus-based investigations around the 1960s, for example Zellig Harris (1970), this area of analysis brought substantial research in the 80s. The most important component of this area of linguistics is its mathematical nucleus that thanks to generative grammars produces strings of symbols known as formal languages which often means a context-free grammar translation. The connection between computational linguistics and artificial intelligence is evident, since nowadays modern software for natural language processing is the core of this field of investigation. The algorithms and the different types of programs and their technologies can vary over time, but their linguistics principles and methods are much more stable in this area (Aronoff and Rees-Miller, 2001; Bolshakov and Gelbukh, 2004).

Having discussed the different linguistic approaches and their variety of objectives and content, now, it becomes imperative to mention some branches of linguistics which cover the different perspectives of language study.

Linguistics is divided into different branches which are phonetics, phonology, morphology, syntax, semantics and pragmatics. The first branch is phonetics which studies the production and interpretation of speech sounds as physical objects (Fasold and Connor-Linton, 2006). Secondly, phonology describes the systems and patterns of sounds that exist in a language as well as their inside structure, their formation into syllables, words and phrases (Bird, 2002; Ladefoged and Johnson, 2014). Thirdly, as stated by Fasold and Connor-Linton (2006) morphology literally means ‘the study of form’ and in linguistics, morphology focuses on the relation between meaning and form within, across and between words; for example, the meaning of a word and its different parts and combinations. Fourthly, according to

Mariani et al. (2019) syntax is the study of words and phrase arrangements in order to form a coherent and well-structured sentence in a specific language. Words are the smallest units of syntax, when two or more words are arranged they result in a syntactical construction. Fifthly, semantics is the study of meaning in language, analyzing the human capacity to understand meaning and the ability to create it (Bagha, 2011). Lastly, according Siddiqui (2018) pragmatics analyzes the relationship between language and the hidden meanings given by the speaker or writer and how it affects others in the act of communication.

Considering the nature of each branch of linguistics, it is possible to analyze, specifically in translation, the different elements of the language translated from one language to another and which could determine the biggest phenomena present in the process of transfer. In order to clarify said elements and understand their nature, different types of linguistics errors are exemplified below.

#### 2.6.1 Lexical errors

One of the most common errors made in written English are lexical errors. They consist of an inappropriate usage of words in a given context because of the mix up of two words, under the influence of the first language of the writer. These errors are classified in three categories 1) Misselection; when the word choice is wrong. 2) Misinformation; when a word from a language is used but it does not exist in the target language. And 3) Distortion; words that do not exist in either language (Carrió-Pastor and Mestre-Mestre, 2013).

A common error to make is when people confuse two semantic related words in the target language, frequently being auxiliary verbs such as “I am” or “I have”.

For example:

*I have 11 years old*

And not “I am 11 years old”. This one has Spanish influence because in Spanish it would be: “Tengo 11 años”. This one can be classified as Misselection.

Another example but this time of Misinformation could be:

*My favorite **deport** is football.*

Knowing that in this sentence the writer refers to the word “sport” in English that is translated as “deporte” in Spanish, the writer had the perception of similarity and chose to “transfer” the lexical item to English (Agustín-Llach, 2017).

### 2.6.2 Semantic errors

Another common error made is semantic errors, which consist in the violation of semantic rules: the meaning of words, phrases or sentences. These types of errors include polysemy, homonymy and expressions with different meanings in each language and result in morphologically and syntactically correct words but in the context it looks illogical and ridiculous (Farrús et al., 2010; Al-Shormani and Al-Sohbani, 2012; Ahmed and Zribi, 2013).

Some example of Semantic errors could be:

*Can I have a **peace/member** (piece) of cake?*

In the first error, the word “piece” is replaced with the word “peace” because the sound is similar, while in the second error, the word “piece” is replaced by “member” which is a synonym of the word that it was intended to be used. These sentences are morphologically and syntactically correct but in this context they are semantically wrong.

*Ali is a **long** (tall) man.*

Although some words are considered synonyms, their meaning could be different contemplating the formality, geographical distribution, style, etc. at the moment of translation. In this case, the words “long” and “tall” have the same meaning but depending on the context they are quite different. The word “tall” is used to describe a person’s height (feature) and the word “long” is used to describe an extensive amount of time or distance.

### 2.6.3 Pragmatic errors

A pragmatic error is the inability to employ language effectively and to comprehend the context of words, sentences or speech. This type of error produces communicative breakdowns at discourse and syntactic levels. Pragmatic errors can be divided into two categories: pragmalinguistics and sociopragmatics. Firstly, pragmalinguistics analyzes the connection between pragmatics and the other linguistic branches focused on the grammatical forms.

Example:

*You look sexy*

A person from a specific country can take this phrase as a compliment but a citizen from a more conservative country can interpret it as disrespect, rudeness or even dangerous.

Secondly, sociopragmatics which is related with social and cultural elements, specifically on how to use the language properly in different social contexts (Muir and Xu, 2011).

Example:

*Let's have lunch together soon*

This kind of phrase is utilized to be polite, and not necessarily with the purpose of actually going to the date but to seem as a well-mannered person.

### 2.6.4 Syntactic errors

A syntactical error consists in a violation of basic grammatical rules of a certain language, which generally translate as an agreement infraction such as the incorrect compatibility between number and nouns, adjectives or verbs, the change of the word order, the omission of a main verb or the usage of inaccurate tenses are some

of the most common syntactical error known (Vosse, 1992; Yudes and Morales and Macizo and Bajo, 2013; Dinamika and Hanafiah, 2019).

Some examples of syntactical errors could be:

*Even though there were several **miscommunication**.*

In this case the error is the number agreement since the auxiliary “were” needed to be paired with the noun “miscommunications”.

*The party **who receive** 25% of national vote, was out of number.*

In this case there are two types of errors: one is the pronoun unit since the name of an organization received the pronoun “who” instead of “which” or “that” and, the second error is related to tense agreement, since the verb “receive” should be type II (past tense).

*Their logo which called Red Garuda.*

In this case the error corresponds to the omission of the article “the” and the linking verb “is”. All three of these errors are intra-language errors, indicating the inability of using the proper second language (L2) structure.

### **3. Methodology**

This exploratory, quantitative and analytical study presents the analysis of linguistic errors in machine-translated informal texts. This study’s approach is based on the identification of the most common and recurring errors when using the engine “Google Translate” in order to provide the most accurate translation.

Google Translate was chosen since it is the most widely used, accessible and practical online translation tool. The category of errors that were quantified in this study are lexical, semantic, pragmatic and syntactic errors.

The corpora used for this study are fragments of the movie scripts “Deadpool” (2016), “Blockers” (2018) and the lyrics of the song “Anaconda” (2014) by Nicky Minaj. This corpus was selected for its informal nature and its plenty of slang and vulgar expressions and linguistic diversity which can pose a difficulty in the translation task considering cultural and pragmatic elements in language.

#### **4. Procedures**

After selecting the texts for the present study, the corpus was introduced into a table with two columns, on the left side the original text is presented and on the right side the translation by Google translate is presented.

The elements that will be analyzed in this study through comparison side by side in English and Spanish are the segments of the corpora that display lexical, semantic, pragmatic and syntactic errors as well as their frequency in each text.

In order to determine the frequency rate in the corpora, the following categorization is implemented in the machine-translated text (second column) by means of codes in parenthesis:

Lexical Error: LE

Semantic Error: SE

Pragmatic Error: PE

Syntactic Error: SyE

Whilst the corpora are being analyzed sentence by sentence, the highlighted errors that are found in the second column are categorized in order to create an overview in the “linguistic errors frequency” table below.

## 5. Data analysis presentation and discussion

Table 1. “Deadpool” (2016)

| Original text   | Machine-translated text  |
|---|--|
| <i>Deadpool is frozen midair after Colossus threw him.</i>  | Deadpool se <b>congela en el aire</b> (SE) después de que Colossus lo arrojara.  |
| DEADPOOL: Okay. <u>Let's pro-con this superhero thing.</u> <u>Pro:</u> they pull down a gaggle of ass. Dry cleaning-discounts, lucrative film deals both <u>origin stories and larger ensemble team movies.</u> <u>Con:</u> | DEADPOOL: Está bien. <b>Probemos con esta cosa de superhéroes</b> (SE). <b>Pro</b> (LE): derriban una pandilla de traseros. Descuentos para tintorería, películas lucrativas que ofrecen tanto <b>historias de</b> |

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| <p>They're all <u>lame-ass teacher's pets</u>.</p> <p>COLOSSUS: You know I can hear you.</p> <p>DEADPOOL: I'm not talking to you. <u>I was talking to them</u>.</p> <p><i>He points at the camera.</i></p> <p>COLOSSUS: (To Francis) Stay right here. <u>You've been warned before</u>, Deadpool. This is a shameful and reckless use of your powers. You will both be coming with us.</p> <p>DEADPOOL: Look, Colossus! I don't have time for the <u>goody-two-shoes bullshit</u> right now! And... <u>you are</u>?</p> <p>NEGASONIC: Negasonic Teenage Warhead.</p> <p>DEADPOOL: Negasonic Teenage... What the shit? That's the coolest name <u>ever</u>! So what, you're like his <u>sidekick</u>?</p> <p>COLOSSUS: No, trainee.</p> <p>DEADPOOL: Let me guess. X-men left you <u>behind on</u>, what, shit detail?</p> <p>NEGASONIC: What does that make you?</p> <p>DEADPOOL: Pretending you're not here, Negasonic Teenage Warhead. <u>Trade names</u>?</p> <p><i>He punches Francis.</i></p> | <p><b>origen</b> (SE) como <b>películas de equipos de conjuntos</b> (SE) más grandes. Desventaja: Son todas las <b>mascotas tontas</b> (PE) de los profesores.</p> <p>COLOSO: Sabes que puedo escucharte.</p> <p>DEADPOOL: No te estoy hablando. <b>Les estaba hablando</b> (SE).</p> <p>Señala a la cámara.</p> <p>COLOSO: (A Francis) Quédate aquí. <b>Has sido</b> (SE) advertido antes, Deadpool. Este es un uso vergonzoso e imprudente de tus poderes. Ambos vendrán con nosotros.</p> <p>DEADPOOL: ¡Mira, Coloso! ¡No tengo tiempo para las tonterías <b>de los buenos dos zapatos</b> (PE) ahora mismo! ¿Y <b>usted</b> es?(PE)</p> <p>NEGASONIC: Negasonic Teenage Warhead.</p> <p>DEADPOOL: Negasonic Teenage ... ¿Qué mierda? ¡Ese es el nombre más genial <b>de todos</b>! (SE) Entonces, ¿eres como su <b>compinche</b>? (PE)</p> <p>COLOSO: No, aprendiz.</p> <p>DEADPOOL: Déjame adivinar. Los X-men te dejaron <b>atrás en</b>, (LE) ¿qué, detalles de mierda?</p> <p>NEGASONIC: ¿En qué te convierte eso?</p> <p>DEADPOOL: Fingiendo que no estás aquí, Negasonic Teenage Warhead. ¿<b>Nombres comerciales</b>? (SE)</p> <p>Golpea a Francis.</p> |
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| <p>NEGASONIC: Can we go?</p> <p>DEADPOOL: Look! I'm a teenage girl! I'd rather be anywhere than here. <u>I'm all about long</u>, sullen silences, followed by <u>mean</u> comments, followed by more silences. So what's it gonna be, huh? Long sullen silence, or mean comment? <u>Go on</u>.</p> <p>NEGASONIC: <u>You've got me in a box here</u>.</p> <p>DEADPOOL: Ah-hah!</p> <p>COLOSSUS: We can't allow this Deadpool. Please, <u>come quietly</u>.</p> <p>DEADPOOL: You big, <u>chrome</u>, cock-gobbler!</p> <p>COLOSSUS: That's not nice.</p> <p>DEADPOOL: You're really gonna fuck this up <u>for</u> me? Trust me. That wheezing bag of dick tips <u>has it coming!</u> He's pure evil! Besides, nobody's getting hurt!<br/><i>The body that splattered onto the highway sign falls off. The three of them turn to look.</i></p> <p>DEADPOOL: That guy was already up there when I got here.</p> <p>COLOSSUS: Wade, you're better than this! Join us! Use your powers for good.</p> <p><i>Deadpool tosses a metal disk at Francis, hitting him in the face.</i></p> <p>DEADPOOL: <u>Heads up</u>.</p> | <p>NEGASONIC: ¿Podemos irnos?</p> <p>DEADPOOL: ¡Mira! ¡Soy una adolescente! Prefiero estar en cualquier lugar <u>que aquí</u> (LE). <u>Me refiero</u> (SE) a silencios largos y hoscos, seguidos de comentarios <u>mezquinos</u> (SE), seguidos de más silencios. Entonces, ¿qué va a ser, eh? ¿Silencio largo y hosco, o comentario mezquino? <u>Seguir</u> (LE).</p> <p>NEGASONIC: <u>Me tienes en una caja aquí</u>. (PE)</p> <p>DEADPOOL: ¡Ah-hah!</p> <p>COLOSSUS: No podemos permitir <u>este</u> (LE) Deadpool. Por favor, <u>ven en silencio</u>. (SE)</p> <p>DEADPOOL: ¡Grande, <u>chromo</u> (PE), devorador de pollas!</p> <p>COLOSO: Eso no es agradable.</p> <p>DEADPOOL: ¿Realmente vas a joder esto <u>por</u> (LE) mí? Confía en mí. ¡Esa bolsa sibilante de puntas de pollas <u>se viene</u> (SE)! ¡Es pura maldad! Además, ¡nadie saldrá herido (LE)<br/>El cuerpo que <u>salpicó</u> (LE) el letrero de la autopista se cae. Los tres <u>se vuelven</u> (SE) para mirar.</p> <p>DEADPOOL: Ese tipo ya estaba allí cuando llegué.</p> <p>COLOSO: ¡Wade, eres mejor que esto! ¡Únete a nosotros! Usa tus poderes para el bien.</p> <p>Deadpool lanza un disco de metal a Francis y lo golpea en la cara.</p> <p>DEADPOOL: <u>Atención</u>. (LE)</p> |
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| <p>COLOSSUS: Be a superhero!</p> <p>DEADPOOL: Listen, the day <u>I decide to</u> become a crime-fighting shit-swizzler, who rooms with a bunch of other little whiners, at the Neverland mansion of some creepy, old, bald, <u>Heaven's Gate-looking</u> mother fucker, on that day... I'll send your shiny happy ass a friend request. But until then, I'm gonna do what I came here to do. Either that, or slap the bitch out of you.</p> <p>COLOSSUS: Wade...</p> <p>NEGASONIC: Hey -</p> <p>DEADPOOL: <u>Zip it</u>, Sinead!</p> <p>NEGASONIC: Hey, douchepool!</p> <p>DEADPOOL: And I hope you're watching!</p> <p><i>He turns around to point at Francis, who is no longer there. He gasps.</i></p> <p>COLOSSUS: Quite unfortunate.</p> <p><i>Deadpool looks back and forth at where Colossus is and where Francis was.</i></p> <p>DEADPOOL: <u>That does it!</u></p> <p><i>He jumps up and hits Colossus's head, <u>breaking his hand</u>.</i></p> <p>DEADPOOL: Oh, Canada! That's not good.</p> <p>COLOSSUS: Wade, please.</p> <p>DEADPOOL: Cock shot!</p> | <p>COLOSSUS: ¡Sé un superhéroe!</p> <p>DEADPOOL: Escucha, el día que <b>decido</b> (LE) convertirme en un fanfarrón de mierda que lucha contra el crimen, que vive con un montón de pequeños llorones, en la mansión de Neverland de un hijo de puta espeluznante, viejo, calvo, con aspecto de <b>Heaven's Gate</b> (LE), ese día. ... Le enviaré a tu brillante y feliz trasero una solicitud de amistad. Pero hasta entonces, haré lo que vine a hacer aquí. O eso, o darte una bofetada.</p> <p>COLOSO: Wade ...</p> <p>NEGASONIC: Oye ...</p> <p>DEADPOOL: ¡<b>Ciérralo, Sinead!</b>(SE)</p> <p>NEGASONIC: ¡Oye, idiota!</p> <p>DEADPOOL: ¡Y espero que estés mirando!</p> <p>Se da la vuelta para señalar a Francis, que ya no está allí. Él jadea.</p> <p>COLOSO: Muy desafortunado.</p> <p>Deadpool mira de un lado a otro donde está Colossus y donde estaba Francis.</p> <p>DEADPOOL: ¡<b>Eso es todo!</b> (SE)</p> <p>Salta y golpea la cabeza de Colossus, <b>rompiéndole la mano</b> (SE).</p> <p>DEADPOOL: ¡Oh, Canadá! Eso no es bueno.</p> <p>COLOSO: Wade, por favor.</p> <p>DEADPOOL: ¡Disparo de polla!</p> |
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| <p><i>With his good hand, he punches Colossus in the crotch. This does nothing but <u>break his hand</u>.</i></p> <p>DEADPOOL: Oh, your poor wife!</p> <p>COLOSSUS: You really should stop.</p> <p><i>He holds his broken hands in front of him.</i></p> <p>DEADPOOL: All the <u>dinosaurs feared the T-rex</u>.</p> <p><i>He flips up into the air, breaking his foot upon contact with Colossus's head. Negasonic laughs.</i></p> <p>DEADPOOL: Ah! I promise this gets worse for you, <u>big boy</u>!</p> <p>COLOSSUS: This is embarrassing. Please, <u>stay down</u>.</p> <p>DEADPOOL: You ever hear of the one-legged man in the ass-kicking contest?</p> <p><i>Deadpool gets up and hops on one leg, holding his other three broken limbs up.</i></p> <p>COLOSSUS: Do you have off switch?</p> <p>DEADPOOL: Yeah, it's right next to the prostate. Or is that the on switch?</p> <p>COLOSSUS: Enough!</p> <p><i>Colossus hits him into a car. Negasonic laughs. Deadpool moans in pain. Colossus handcuffs him and drags him along.</i></p> <p>COLOSSUS: Let us go talk to the professor.</p> | <p>Con su mano buena, golpea a Colossus en la entrepierna. Esto no hace más que romperle la mano.</p> <p>DEADPOOL: ¡Oh, tu pobre esposa!</p> <p>COLOSO: Realmente deberías parar.</p> <p>Sostiene sus manos rotas frente a él.</p> <p>DEADPOOL: Todos los <u>dinosaurios temían al T-rex</u>.(SyE)</p> <p>Se levanta en el aire, rompiéndose el pie al entrar en contacto con la cabeza de Colossus. Negasonic se ríe.</p> <p>DEADPOOL: ¡Ah! ¡Te prometo que esto se pondrá peor para ti, <u>grandullón</u>!(LE)</p> <p>COLOSO: Esto es vergonzoso. Por favor, <u>quédese abajo</u>. (PE)</p> <p>DEADPOOL: ¿Alguna vez has oído hablar del hombre con una sola pierna en el concurso de patear traseros?</p> <p>Deadpool se levanta y salta sobre una pierna, sosteniendo sus otras tres extremidades rotas.</p> <p>COLOSO: ¿Tienes un interruptor de apagado?</p> <p>DEADPOOL: Sí, está justo al lado de la próstata. ¿O es el interruptor de encendido?</p> <p>COLOSO: ¡Basta!</p> <p>Colossus lo golpea contra un auto. Negasonic se ríe. Deadpool gime de dolor. Colossus lo esposa y lo arrastra.</p> <p>COLOSO: Vayamos a hablar con el profesor.</p> |
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| <p>DEADPOOL: McAvoy or Stewart? These timelines are so confusing. Dead or alive you're coming with me!</p> <p>COLOSSUS: You will recover, Wade. You always do.</p> <p><i>Deadpool snaps his arm back into place and takes out a knife.</i></p> <p>DEADPOOL: <i>(To the camera)</i> You ever see <i>127 Hours</i>? Spoiler alert.</p> <p><i>Deadpool begins cutting his own hand off, escaping the handcuffs.</i></p> <p>NEGASONIC: Oh, my God. Nasty.</p> <p><i>A spurt of blood hits Colossus in the face.</i></p> <p>DEADPOOL: Oh, there's the money shot, baby! Are you there, God? It's me, Margaret.</p> <p><i>Deadpool <u>flips off</u> of the bridge and lands in a truck passing underneath. His hand, still in the handcuff, is <u>flipping off</u> Colossus. <u>Cut to Deadpool</u> in the back of the truck.</i></p> <p>DEADPOOL: <u>Rock, meet Bottom</u>. When life ends up breath-takingly fucked, you can generally <u>trace it back to one big, bad decision</u>.</p> | <p>DEADPOOL: ¿McAvoy o Stewart? Estas líneas de tiempo son muy confusas. Vivo o muerto, <u>vienes conmigo!</u> (LE)</p> <p>COLOSO: Te recuperarás, Wade. Siempre lo haces.</p> <p>Deadpool vuelve a colocar el brazo en su lugar y saca un cuchillo.</p> <p>DEADPOOL: (A la cámara) ¿Alguna vez has visto 127 horas? Alerta de spoiler.</p> <p>Deadpool comienza a cortarse la mano, escapando de las esposas.</p> <p>NEGASONIC: Oh, Dios mío. Desagradable.</p> <p>Un chorro de sangre golpea a Colossus en la cara.</p> <p>DEADPOOL: ¡Oh, ahí está la inyección de dinero, bebé! ¿Estás ahí, Dios? Soy yo, Margaret.</p> <p>Deadpool <u>se cae</u> (SE) del puente y aterriza en un camión que pasa por debajo. Su mano, todavía en las esposas, <u>está volteando</u> (SE) a Colossus. <u>Corte a Deadpool</u> (SE) en la parte trasera del camión.</p> <p>DEADPOOL: <u>Rock, conoce a Bottom</u>. (PE) Cuando la vida termina tremendamente jodida, generalmente se puede <u>remontar a una gran y mala decisión</u>. (SyE)</p> |
|---|---|

Table 1.2. Frequency of linguistic errors in "Deadpool" (2016).

| Error | Frequency | Percentage |
|-------|-----------|------------|
|-------|-----------|------------|

|                  |    |        |
|------------------|----|--------|
| Lexical errors   | 13 | 30.95% |
| Semantic errors  | 19 | 45.24% |
| Pragmatic errors | 8  | 19.05% |
| Syntactic errors | 2  | 4.76%  |
| Total            | 42 | 100%   |

*Source: Researchers*

Table 1.2 shows that the most frequent error is Semantic error (SE) with 45.24% of the total percentage, followed by Lexical errors (LE) with 30.95%, Pragmatic errors (PE) with 19.05% and lastly, Syntactic errors (SyE) with 4.76% of the overall amount.

The frequency of Semantic errors on this text might represent the lack of knowledge concerning the meaning and logic of words when using a machine translation such as “Google Translate”. One example of Semantic error found on the script is “*Zip it, Sinead!*” that was translated as “*¡Ciérralo, Sinead!*”; what “Google Translate ” ignores is that in this situation, “zip it” is a command to stay quiet, not to zip something. Lexical errors are the second most common errors in the text as a result of recurring misspellings shown in the text, one example of Lexical errors presented on the text is “*Go on*” that was translated as “*Seguir*”; in this case, the engine did not conjugate the verb, misspelling the sentence. Pragmatic errors represent the third highest percentage in the table and one example found on the text is “*You’ve got me in a box here*” translated as “*Me tienes en una caja aquí*”, this is a literal translation of the sentence, which reveals the lack of context of “Google Translate” since it does not consider the informal nature of the script and the real meaning of said expression. Syntactic errors were found twice throughout the whole script and one example of them is “*You can generally trace it back to one, big, bad decision*” which was translated as “*Generalmente se puede remontar a una gran y mala decisión*”. The main problem presented in the script which can represent a difficulty in translation is related to the colloquial tone of the text and its many slang, irony and double meaning jokes.

Table 2. “Blockers” (2018)

| <b>Original text</b> | <b>Machine-translated text</b> |
|----------------------|--------------------------------|
| - LISA:              | - LISA:                        |

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| <p><b>Ok</b>, we don't know what they're talking about,<br/><u>so...</u></p> <p>- What?</p> <p>LISA:</p> <p>- Okay.</p> <p>Oh, is it like puzzles?</p> <p>Ooh, ooh! I love puzzles.</p> <p>Just saw Inferno.</p> <p>MITCHELL:</p> <p>What are they saying?</p> <p>Okay, so there's something<br/>about an <u>eggplant hand</u>...</p> <p>- handshake.</p> <p>- Eggplant agreement.</p> <p>MITCHELL:</p> <p>Yeah. <u>They got an agreement</u><br/>to make eggplant parmesan.</p> <p>No, eggplants are dicks<br/>in teenage emoji language.</p> <p>- What?</p> <p>- LISA:</p> <p>Julie told me that...<br/>that <u>the emojis have</u>...<br/>they all have secret meanings.</p> <p>- Mm-hmm.</p> <p>So, like, <u>trees are weed</u>, and snowflakes are<br/>cocaine,<br/>and that thing is "<u>yas queen</u>."</p> <p>- Yas queen!</p> <p>- What the hell is that?</p> <p>- You've never heard of "yas queen"?</p> <p>- No.</p> <p>All right, grandpa.</p> <p><u>Hold on</u>. Julie is making...<br/><u>some kind of a dick-related</u><br/><u>agreement here</u>.</p> <p><u>Kayla is in on the agreement</u>.</p> <p>- No fucking way.</p> <p>- "Okay, clown face."</p> <p>What the fuck does that mean?</p> | <p><b>Ok</b>(LE), no sabemos de qué están hablando,<br/><u>asi que...</u> (LE)</p> <p>- ¿Qué?</p> <p>LISA:</p> <p>- Okey.</p> <p>Oh, ¿es como un rompecabezas?</p> <p>¡Ooh ooh! Me encantan los rompecabezas.</p> <p>Acabo de ver Inferno.</p> <p>MITCHELL:</p> <p>¿Qué están diciendo?</p> <p>Bien, entonces hay algo<br/>sobre una <u>mano de berenjena</u> (PE)...</p> <p>- apretón de manos.</p> <p>- Acuerdo de berenjena.</p> <p>MITCHELL:</p> <p>Sí. <u>Consiguieron un acuerdo</u> (SE)<br/>para hacer berenjena a la parmesana.</p> <p>No, las berenjenas son pollas<br/>en lenguaje emoji adolescente.</p> <p>- ¿Qué?</p> <p>- LISA:</p> <p>Julie me dijo que ...<br/>que <u>tienen los emojis</u> (SyE)...<br/>todos tienen significados secretos.</p> <p>- Mm-hmm.</p> <p>Entonces, como, <u>los árboles son maleza</u> (SE), y<br/>los copos de nieve son cocaína,<br/>y esa cosa es "<u>yas queen</u>". (LE)</p> <p>- ¡Yas reina! (LE)</p> <p>- ¿Qué demonios es eso?</p> <p>- ¿Nunca has oído hablar de "yas queen"?</p> <p>- No.</p> <p>Está bien, abuelo.</p> <p>Esperar (LE). Julie está haciendo ...<br/><u>una especie de polla relacionada</u><br/><u>acuerdo aquí</u>. (SyE)</p> <p><u>Kayla está de acuerdo</u>. (LE)</p> <p>- De ninguna maldita manera.</p> <p>- "Está bien, cara de payaso".</p> <p>¿Qué diablos significa eso?</p> |
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| <p>- <u>That means she's down to clown.</u></p> <p>- MITCHELL:<br/>And look at the drool <u>coming out</u> of that smiley face.<br/>You wish that was drool.<br/><u>That's come</u>, my man.<br/>- <u>Stand down.</u><br/><u>It is. Look, it's come.</u><br/>He's like... (moans)<br/>LISA:<br/>This is sex if I've ever seen it illustrated in emoji form.<br/>- Oh, no, no, no. Maybe not.<br/><u>They're best friends.</u><br/>They're just saying, like,<br/>"You're okay with me.<br/>You're okay to me.<br/>-You're okay to me."<br/>- You say that to your friends?<br/>Whenever I see my friends,<br/><u>I go.</u><br/>"Hey, <u>you're okay with me.</u>"<br/>- I don't use these.<br/>- HUNTER:<br/><u>Agreement hands,</u><br/>agreement hands,<br/>agreement hands. This is a...<br/>It's a sex agreement.<br/>They're making a sex pact.<br/>- (Mitchell stammers)<br/>They're gonna lose<br/>their virginity on prom night.<br/>That cannot be a sex pact.<br/><u>That?</u> That is friendship.<br/>And that is... that is the bond<br/>of friendship<br/>that can never be broken.<br/>- <u>I mean</u>, maybe.<br/>- Yeah.</p> | <p>Eso significa que <b><u>está dispuesta a hacer el payaso.</u></b><br/>(PE)<br/>- MITCHELL:<br/>Y mira la baba que <b><u>viene fuera</u></b> (LE) de esa carita sonriente.<br/>Ojalá fuera baba.<br/>- <b><u>Eso ha venido</u></b> (LE), amigo.<br/>- <b><u>Retirarse.</u></b> (PE)<br/><b><u>Está. Mira, ha venido.</u></b> (LE)<br/>Él es como ... (gime)<br/>LISA:<br/>Esto es sexo si alguna vez lo he visto ilustrado en forma de emoji.<br/>- Oh, no, no, no. Tal vez no.<br/><b><u>Son los mejores amigos</u></b> (LE).<br/>Solo dicen, como,<br/>"Estás bien conmigo.<br/>Estás bien para mí.<br/>- Estás bien para mí "<br/>- ¿Les dices eso a tus amigos?<br/>Siempre que veo a mis amigos<br/><b><u>Voy</u></b> (LE),<br/>"Oye, <b><u>estás bien conmigo.</u></b>" (SE)<br/>- Yo no uso estos.<br/>- <b><u>CAZADOR</u></b> (LE):<br/><b><u>Manos de acuerdo,</u></b> (PE)<br/>manos de acuerdo,<br/>manos de acuerdo. Esto es un...<br/>Es un acuerdo de sexo.<br/>- Están haciendo un pacto sexual.<br/>- (Mitchell tartamudea)<br/>Ellos van a perder<br/>su virginidad en la noche de graduación.<br/>Eso no puede ser un pacto sexual.<br/><b><u>¿Ese?</u></b> (LE) Eso es amistad.<br/>Y ese es ... ese es el lazo<br/>de amistad<br/>que nunca se puede romper.<br/>- <b><u>Quiero decir</u></b> (SE), tal vez.<br/>- Sí.</p> |
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| <p>- (computer chimes)</p> <p>Oh, look, they wrote<br/>"Sex Pact 2018."<br/>I fucking knew it!<br/>I love puzzles.<br/>I told you guys.<br/>Have you seen Inferno?<br/>Lis, have you seen Inferno?<br/>- Call your kid.<br/>Have you guys seen Inferno?<br/>I figured it out in two<br/>seconds. Did you see Inferno?<br/>The guy jumps off the thing<br/>in the beginning.<br/>He's got a virus. <u>Have you seen<br/>Inferno with Tom Hanks?</u><br/>Okay. Okay, <u>she's not<br/>answering her phone.</u><br/><u>Yeah, Kayla isn't, either.</u><br/>Okay, <u>what the heck<br/>is happening?</u><br/>She's always been honest<br/>with me.<br/>She's always told me the truth,<br/>and now I'm just swimming<br/>in a pool of lies.<br/>Okay. Here's what's<br/>gonna happen.<br/>She's gonna have sex<br/><u>with that Austin kid,</u><br/>and then she's gonna think<br/>that she has<br/><u>all these feelings, which she<br/>does not actually have,</u><br/>then she's gonna drive<br/>across country<br/><u>and follow him</u><br/>and ruin her fucking life.<br/>Okay, I think that's<br/><u>a pretty big</u></p> | <p>- (<b>campanillas de computadora</b>) (PE)</p> <p>Oh, mira, escribieron<br/>"Pacto sexual 2018".<br/>¡Lo sabía!<br/>Me encantan los rompecabezas.<br/>Les dije chicos.<br/>¿Has visto Inferno?<br/>- Lis, ¿has visto Inferno?<br/>- Llama a tu hijo.<br/>¿Habéis visto a Inferno?<br/>Lo descubrí en dos<br/>segundos. ¿Viste Inferno?<br/>El chico salta de la cosa<br/>al principio.<br/>Tiene un virus. <b>Haz visto</b> (LE)<br/><b>¿Infierno con Tom Hanks?</b> (LE)<br/>Bueno. Está bien, <b>ella no<br/>contestando su teléfono.</b> (LE)<br/><b>Sí, Kayla tampoco lo es.</b> (LE)<br/>Ok, <b>que</b> (LE) diablos<br/><b>¿está</b> (LE) sucediendo?<br/>Ella siempre ha sido honesta<br/>conmigo.<br/>Ella siempre me ha dicho la verdad<br/>y ahora solo estoy nadando<br/>en un charco de mentiras.<br/>Bueno. Esto es lo que<br/>va a pasar.<br/>Ella va a tener sexo<br/><b>con ese chico de Austin</b> (SE)<br/>y luego ella va a pensar<br/>que ella tiene<br/><b>todos estos sentimientos, que ella<br/>en realidad no tiene.</b> (SE)<br/>entonces ella va a conducir<br/>a través del país<br/><b>y síguelo</b> (LE)<br/>y arruinar su maldita vida.<br/>-Está bien, creo que eso es<br/><b>bastante grande</b></p> |
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| <p><u>leap to make when you read a...</u></p> <p>I have invested every single piece of my being into preparing Kayla for success, and now this?</p> <p><u>She is about to have sex with some dipshit with a "man bun."</u></p> <p>You're not using those <u>in the right way.</u></p> <p>Hey, <u>can we all come back to "planet Earth"?</u></p> <p>'Cause this is not a big deal. They're teenage girls. They have sex.</p> <p><u>Do you, like, freak out when you see a bee fucking a flower?</u></p> <p>- I'm gonna stop her.<br/>- <u>I'm in.</u></p> <p><u>Let's cock-block those motherfuckers.</u></p> | <p><b><u>salto que dar cuando lees un ...</u></b> (SyE)</p> <p>Yo he invertido cada pieza de mi ser en preparar a Kayla para el éxito, ¿y ahora esto?</p> <p><b><u>Ella está a punto de tener sexo con un poco de mierda</u></b> (SE) <b><u>con un "moño de hombre"</u></b>(PE).</p> <p>No <b><u>estas</u></b> (LE) usando esos <b><u>En el camino correcto.</u></b> (SE)</p> <p>Oye, <b><u>¿podemos volver todos? al "planeta Tierra"?</u></b> (LE)</p> <p>Porque esto no es gran cosa. Son chicas adolescentes. Tienen sexo.</p> <p><b><u>¿Te asustas cuando ¿Ves una abeja follando con una flor?</u></b> (LE)</p> <p>- Voy a detenerla.<br/>- <b><u>Estoy dentro</u></b> (SE).</p> <p><b><u>Vamos a bloquear la polla esos hijos de puta</u></b> (SE).</p> |
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Tabla 2.1 Frequency of linguistic errors in "Blockers" (2018).

| Error            | Frequency | Percentage |
|------------------|-----------|------------|
| Lexical errors   | 23        | 54.76%     |
| Semantic errors  | 10        | 23.81%     |
| Pragmatic errors | 6         | 14.29%     |
| Syntactic errors | 3         | 7.14%      |
| Total            | 42        | 100%       |

*Sources: Researchers.*

Table 2.1 shows that the most frequent error is Lexical error (LE) with 54.76% of the total percentage, followed by Semantic errors (SE) with 23.81%, Pragmatic errors (PE) with 14.29% and lastly, Syntactic errors (SyE) with 7.14% of the overall amount.

The most recurring error found in this text was Lexical error, which in this case might represent the difficulty of machine translation to understand and translate

slang or idioms from younger generations. One example of these errors is “*Yas queen*” which “Google Translate” did not translate since it is a slang that does not have an official translation. Semantic errors represent the second highest percentage of the table. One example of it is “*She’s gonna have sex with that Austin kid*” which was translated as “*Ella va a tener sexo con ese chico de Austin*”; in this case, the engine did not understand the meaning of “*Austin*” within the sentence, mistaken the male name with the name of the city. Pragmatic errors are the third most common error found on the script. One example shown in the text is “*Computer chimes*” which was translated as “*Campanillas de computadora*”. This translation does not have context of the real meaning of the computer sound which represents the notification of a new message or command. Lastly, an example of syntactic error is “*Julie is making some kind of a dick-related agreement here*”, which was translated as “*Julie está haciendo una especie de polla relacionada acuerdo aquí*”; in this case, the word order was poorly translated, creating an unnatural sentence. The majority of these problems were generated since this script introduces a generational gap between teenagers and parents trying to understand their lingo.

Table 3. “Anaconda” (2014)

| Original text   | Machine-translated text   |
|---|---|
| My anaconda don't, my anaconda don't                              | Mi anaconda no, mi anaconda no  |
| <u>My anaconda don't want none unless you got buns, hun</u>       | <b><u>Mi anaconda no quiere ninguna a menos que tengas bollos, cariño</u></b> (SE)                                |
| [Verse 1: Nicki Minaj]  | [Verso 1: Nicki Minaj]  |
| <u>Boy toy named Troy</u> used to live in Detroit                 | <b><u>Niño de juguete llamado Troy</u></b> (SE)(SyE) solía vivir en Detroit                                       |
| <u>Bi-big dope</u> dealer money, <u>he was gettin'</u> some coins | Dinero de traficante de <b><u>drogas bi-grande</u></b> (LE), <b><u>estaba obteniendo</u></b> (LE) algunas monedas |
| Was in shootouts with the law, but he live in a palace            | Estuvo en tiroteos con la ley, pero vive en un palacio  |
| <u>Bo-bought me Alexander McQueen</u> , he was keeping me stylish | <b><u>Bo-me</u></b> (LE) <b><u>compró a Alexander McQueen</u></b> (SE), él me mantenía elegante                   |
| Now that's real, real, real                                       | Ahora eso es real, real, real   |
| Gun in my purse, bitch, I came <u>dressed</u> to kill             | Pistola en mi bolso, perra, vine <b><u>vestido</u></b> (LE) para matar  |
|   | ¿Quién quiere ir primero? Los tenía <b><u>empujando</u></b>   |

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| Who wanna go first? <u>I had them pushing daffodils</u>                   | <b>narcisos</b> (PE)  |
| <u>I'm high as hell</u> , I only took a half a pill                       | Estoy <b>drogado como el infierno</b> (SE), solo tomé media pastilla                    |
| <u>I'm on some dumb shit</u>  | <b>Estoy en una mierda tonta</b> (SE)   |
| [Pre-Chorus: Nicki Minaj]   | [Pre-estribillo: Nicki Minaj]   |
| By the way, what he say?  | Por cierto, ¿qué dijo?  |
| He can tell <u>I ain't missing</u> no meals                               | Él puede decir que <b>no me faltó</b> (LE) ninguna comida                               |
| <u>Come through and fuck him</u> in my automobile                         | <b>Ven y fóllalo</b> (SE) en mi automóvil   |
| <u>Let him eat it with his grills</u> and he tellin' me to chill          | <b>Déjalo comer con sus parrillas</b> (PE) y me dice que me relaje                      |
| And he telling me it's real, that he love my sex appeal                   | Y él me dice que es real, que ama mi atractivo sexual                                   |
| Say he don't like <u>'em boney</u> , he want something he can grab        | Di que no le gustan <b>los huesudos</b> (SE), quiere algo que pueda agarrar             |
| <u>So I pulled up in the Jag, and I hit him with the jab like</u>         | <b>Así que me detuve en el Jab y lo golpeé con el jab como</b> (LE)                     |
| Dun-d-d-dun-dun-d-d-dun-dun   | Dun-d-d-dun-dun-d-d-dun-dun   |
| [Chorus: Sir Mix-a-Lot]   | [Estribillo: Sir Mix-a-Lot]   |
| My anaconda don't, my anaconda don't                                      | Mi anaconda no, mi anaconda no  |
| My anaconda don't want none unless you got buns, hun                      | Mi anaconda no quiere ninguna a menos que tengas bollos, cariño                         |
| [Post-Chorus: Nicki Minaj]  | [Post-estribillo: Nicki Minaj]  |
| Oh my gosh, look at her butt  | Oh Dios mío, mira su trasero  |
| Oh my gosh, look at her butt  | Oh Dios mío, mira su trasero  |
| Oh-Oh-Oh-Oh my gosh, look at her butt                                     | Oh-oh-oh-oh Dios mío, mira su trasero   |
| Look at her butt, look at, look at, look at, look at her butt             | Mira su trasero, mira, mira, mira, mira su trasero                                      |
| [Verse 2: Nicki Minaj]  | [Verso 2: Nicki Minaj]  |
| <u>Thi-this</u> dude named Michael used to ride motorcycles               | <b>Thi-este tipo llamado</b> (LE) Michael solía andar en motocicletas                   |
| <u>Di-dick bigger</u> than a tower, I ain't talking about <u>Eiffel's</u> | <b>Di-dick más grande</b> (LE) que una torre, no estoy hablando de <u>Eiffel's</u> (LE) |
| <u>Real country-ass nigga</u> , let me play with his rifle                | <b>Verdadero negro de culo de campo</b> (PE)(SyE), déjame jugar con su rifle            |
| <u>Pussy put his ass to sleep</u> , now he calling me                     | <b>Coño le puso el culo a dormir</b> (SE)(SyE), ahora                                   |

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| <p>NyQuil</p> <p><u>Now that</u> bang, bang, bang</p> <p>I let him hit it 'cause he <u>slang</u> cocaine</p> <p><u>He toss my salad like his name Romaine</u></p> <p>And when we done, <u>I make him buy me Balmain</u></p> <p>I'm on some dumb shit</p> <p>[Pre-Chorus: Nicki Minaj]</p> <p>By the way, what he say?</p> <p>He can tell I ain't missing no meals</p> <p>Come through and fuck him in my automobile</p> <p>Let him eat it with his grills, and he telling me to chill</p> <p>And he telling me it's real, that he love my sex appeal</p> <p>He say he don't like 'em boney, he want something he can grab</p> <p>So I pulled up in the Jag, <u>Mayweather with the jab like</u></p> <p>Dun-d-d-dun-dun-d-d-dun-dun...</p> <p>[Chorus: Sir Mix-a-Lot]</p> <p>My anaconda don't, my anaconda don't</p> <p>My anaconda don't want none unless you got buns, hun</p> <p>[Post-Chorus: Nicki Minaj]</p> <p>Oh my gosh, look at her butt</p> <p>Oh my gosh, look at her butt (I-ohhaha)</p> <p>Oh-Oh-Oh-Oh my gosh, look at her butt</p> <p>Look at her butt, look at, look at, look at, look at her butt</p> <p>[Breakdown: Sir Mix-a-Lot]</p> <p><u>Little in the middle but she got much back</u></p> | <p>me llama NyQuil</p> <p><b><u>Ahora que</u></b> (LE) bang, bang, bang</p> <p>Dejé que lo golpeará porque él <b><u>argot</u></b> (LE) cocaína</p> <p><b><u>Arroja mi ensalada como su nombre Romaine</u></b> (LE)(PE)</p> <p>Y cuando terminamos, <b><u>le hago comprarme Balmain</u></b> (SE)</p> <p>Estoy en una mierda tonta</p> <p>[Pre-estribillo: Nicki Minaj]</p> <p>Por cierto, ¿qué dijo?</p> <p>Él puede decir que no me faltó ninguna comida</p> <p>Ven y fóllalo en mi automóvil</p> <p>Que se lo coma con sus parrillas , y me dice que me relaje</p> <p>Y él me dice que es real, que ama mi atractivo sexual</p> <p>Dice que no le gustan los huesudos, que quiere algo que pueda agarrar</p> <p>Así que me detuve en el Jaguar, <b><u>Mayweather con el jab como</u></b> (LE)</p> <p>Dun-d-d-dun-dun-d-d-dun-dun ...</p> <p>[Estribillo: Sir Mix-a-Lot]</p> <p>Mi anaconda no, mi anaconda no</p> <p>Mi anaconda no quiere ninguna a menos que tengas bollos, cariño</p> <p>[Post-estribillo: Nicki Minaj]</p> <p>Oh Dios mío, mira su trasero</p> <p>Oh Dios mío, mira su trasero (I-ohhaha)</p> <p>Oh-oh-oh-oh Dios mío, mira su trasero</p> <p>Mira su trasero, mira, mira, mira, mira su trasero</p> <p>[Desglose: Sir Mix-a-Lot]</p> <p><b><u>Poco en el medio pero ella recuperó mucho</u></b> (SE)</p> <p>Poco en el medio pero ella recuperó mucho</p> |
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| <p>Little in the middle but she got much back</p> <p>Little in the middle but she got much back</p> <p><u>Oh my God</u>, look at her butt</p> <p>[Chorus: Sir Mix-a-Lot]</p> <p>My anaconda don't, my anaconda don't</p> <p>My anconda don't want none unless you got buns, hun</p> <p>D-D-D-Don't, my anaconda don't...</p> <p>D-D-Don't want none unless you got buns, hun</p> <p>[Post-Chorus: Nicki Minaj (Sir Mix-a-lot)]</p> <p>Oh my gosh, look at her butt</p> <p>(Little in the middle but she got much back)</p> <p>Oh my gosh, look at her butt</p> <p>(Little in the middle but she got much back)</p> <p>Oh-Oh-Oh-Oh my gosh, look at her butt</p> <p>(Little in the middle but she got much back)</p> <p>Look at her butt, look at, look at, look at, look at her butt</p> <p>[Outro: Nicki Minaj]</p> <p>Yeah, he love this <u>fat ass</u>, hahahahahahaha!</p> <p>Yeah, this one is for my bitches with a <u>fat ass</u> in the fucking club</p> <p>I said, where my <u>fat ass big bitches</u> in the club?</p> <p>Fuck those skinny bitches, fuck those skinny bitches in the club</p> <p>I wanna see all the <u>big fat-ass bitches in the muthafuckin' club</u></p> <p>Fuck you if you <u>skinny, bitches</u>, what? C'Yeah</p> <p>Hahahaha, rrrrrr</p> <p>C'Yeah, I got a big fat ass, c'yeah, come on!</p> | <p>Poco en el medio pero ella recuperó mucho</p> <p>Oh Dios <u>mío</u> (LE), mira su trasero</p> <p>[Estribillo: Sir Mix-a-Lot]</p> <p>Mi anaconda no, mi anaconda no</p> <p>Mi anaconda no quiere ninguna a menos que tengas bollos, cariño</p> <p>D-D-D-No, mi anaconda no ... (LE)</p> <p>D-D-No quiero ninguno a menos que tengas bollos, cariño</p> <p>[Post-estribillo: Nicki Minaj (Sir Mix-a-lot)]</p> <p>Oh Dios <u>mío</u>, mira su trasero</p> <p>(Poco en el medio pero ella recuperó mucho)</p> <p>Oh Dios <u>mío</u>, mira su trasero</p> <p>(Poco en el medio pero ella recuperó mucho)</p> <p>Oh-Oh-Oh-Oh Dios <u>mío</u>, mira su trasero</p> <p>(Poco en el medio pero ella recuperó mucho)</p> <p>Mira su trasero, mira, mira, mira, mira su trasero</p> <p>[Outro: Nicki Minaj]</p> <p>Sí, le encanta este <u>culo gordo</u> (PE), ¡jajajajajajaja!</p> <p>Sí, este es para mis perras con un <u>culo gordo</u> (PE) en el puto club</p> <p>Dije, ¿dónde están mis <u>grandes perras gordas</u> (SyE)(PE) en el club?</p> <p>Que se jodan esas perras flacas, que se jodan esas perras flacas en el club</p> <p>Quiero ver a todas las <u>perras gordas en el club muthafuckin'</u> (LE)</p> <p>Vete a la mierda <u>si flacas, perras</u> (SyE), ¿qué? Sí</p> <p>Jajajaja, rrrrrr</p> <p>Sí, tengo un gran culo gordo (PE), sí, ¡vamos!</p> |
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Table 3.1 Frequency of linguistic errors in "Anaconda" (2014).

| <b>Error</b>     | <b>Frequency</b> | <b>Percentage</b> |
|------------------|------------------|-------------------|
| Lexical errors   | 16               | 41.03%            |
| Semantic errors  | 10               | 25.64%            |
| Pragmatic errors | 8                | 20.51%            |
| Syntactic errors | 5                | 12.82%            |
| Total            | 39               | 100%              |

*Sources: Researchers.*

Table 3.1 shows that the most frequent error is Lexical error (LE) with 41.03% of the total percentage, followed by Semantic errors (SE) with 25.64%, Pragmatic errors (PE) with 20.51% and lastly, Syntactic errors (SyE) with 12.82% of the overall amount.

Once again the frequency of lexical errors corresponds to the highest percentage in the text; one example of it is “I wanna see all the big fat-ass bitches in the muthafuckin' club” which was translated as “*Quiero ver a todas las perras gordas en el club muthafuckin'*”, this might represent the problem of translating slang and vulgar words. Semantic errors were found repeatedly throughout the text; one example is “*Little in the middle but she got much back*” which was translated as “*Poco en el medio pero ella recuperó mucho*”, this represents the incapability of “Google Translate” of understanding the double meaning of a sentence, in this case the sentence is referring to a woman’s body. Other problems found in this song lyric were Pragmatic errors; one example of it is “*Let him eat with his grills and he tellin' me to chill*” which was translated as “*Déjalo comer con sus parrillas y me dice que me relaje*”, this error is a result of the engine’s unawareness of the context since the text is a rap song filled with cultural codes that also need to rhyme and follow a determined rhythm, which becomes a serious problem when translating. Finally, following the pattern, syntactic errors were the least recurring errors found in the text; one example of it is “*Boy toy named Troy used to live in Detroit*” which was translated as “*Niño de juguete llamado Troy solía vivir en Detroit*”, this qualifies as an error due to the literal translation performed by the engine, creating a problem in terms of word order within the sentence. The fundamental problem in this text refers to the fact that it is a hip hop song that focuses more on rhymes and cultural background than providing meaning to the lyrics.

Table 4. Summary of Linguistic errors.

| <b>Error</b>     | <b>Frequency</b> | <b>Percentage</b> |
|------------------|------------------|-------------------|
| Lexical errors   | 52               | 42.28%            |
| Semantic errors  | 39               | 31.71%            |
| Pragmatic errors | 22               | 17.89%            |
| Syntactic errors | 10               | 8.13%             |
| Total            | 123              | 100%              |

*Sources: Researchers*

Considering the information in table 4, which represents the summary of the three tables above, the results show that lexical errors were the most recurrent error with a 42.28% of the total, followed by semantic errors with a 31.71%, pragmatic errors with a 17.89% and, lastly, syntactic errors with a 8.13% of the overall amount.

As mentioned before, lexical and semantic errors, being the two most recurring errors found on the corpora, create a major problem when using machine translators due to the lack of dialect recognition and logic of words, respectively. Another important aspect is pragmatics errors since they display the absence of context that “Google Translate” performs when translating. Syntactic errors are the lowest percentage in the summary table considering that the analyzed texts do not possess many structural challenges in their sentences, yet most of the time machine translators translate texts word for word ignoring the correct structure of sentences as it is seen in some of the examples above.

## **6. Translation Proposal**

Below these paragraphs, a translation proposal is presented in order to accurately translate the errors made by “Google Translate”, highlighted in the data analysis in the previous section. This translation is written in neutral Spanish to reach a wider range of readers, as well as to produce an understandable text for the Spanish-speaking communities.

With the aim of creating a proper translation, some elements in the corpora were modified. In text 1, equivalences for jokes and expressions with double meaning were searched to preserve the meaning of the script. In text 2, the names of the characters in the scene were added to the translation in order to identify each dialog. In text 3, vulgar words were partially tone down and the real meaning of each slang and cultural code were sought with the intention of keeping the accurate connotation of the song.

Given the percentage of errors found in each text, it is important to understand that the context, the correct order of words, as well as the meaning and spelling of the sentences should be taken into account since they are vital elements that “Google Translate” often overlooks in the process of translating.

### 6.1 Deadpool Translation

| Machine-translated Text  | Translation Proposal   |
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| <p>Deadpool se <b>congela en el aire</b> (SE) después de que Colossus lo arrojara.</p> <p>DEADPOOL: Está bien. <b>Probemos con esta cosa de superhéroes</b> (SE). <b>Pro</b> (LE): derriban una pandilla de traseros. Descuentos para tintorería, películas lucrativas que ofrecen tanto <b>historias de origen</b> (SE) como <b>películas de equipos de conjuntos</b> (SE) más grandes. Desventaja: Son todas las <b>mascotas tontas</b> (PE) de los profesores.</p> <p>COLOSO: Sabes que puedo escucharte.</p> <p>DEADPOOL: No te estoy hablando. <b>Les estaba hablando</b> (SE).</p> | <p>Deadpool se congela en medio del aire después de que Coloso lo lanzara.</p> <p>DEADPOOL: Está bien. Analicemos esto de ser superhéroes. Pros: patear el trasero de una pandilla. Descuentos para tintorería, contratos lucrativos para grabar películas que cuentan historias de origen y cómo se forman los escuadrones de superhéroes. Contra: Todos son unos patéticos aduladores.</p> <p>COLOSO: Sabes que te estoy escuchando.</p> <p>DEADPOOL: No te estoy hablando a ti, les estoy hablando a ellos.</p> |

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| <p>Señala a la cámara.</p> <p>COLOSO: (A Francis) Quédate aquí. <b>Has sido</b> (SE) advertido antes, Deadpool. Este es un uso vergonzoso e imprudente de tus poderes. Ambos vendrán con nosotros.</p> <p>DEADPOOL: ¡Mira, Coloso! ¡No tengo tiempo para las tonterías <b>de los buenos dos zapatos</b> (PE) ahora mismo! ¿Y <b>usted</b> es?(PE)</p> <p>NEGASONIC: Negasonic Teenage Warhead.</p> <p>DEADPOOL: Negasonic Teenage ... ¿Qué mierda? ¡Ese es el nombre más genial <b>de todos!</b> (SE) Entonces, ¿eres como su <b>compinche</b>? (PE)</p> <p>COLOSO: No, aprendiz.</p> <p>DEADPOOL: Déjame adivinar. Los X-men te dejaron <b>atrás en</b>, (LE) ¿qué, detalles de mierda?</p> <p>NEGASONIC: ¿En qué te convierte eso?</p> <p>DEADPOOL: Fingiendo que no estás aquí, Negasonic Teenage Warhead. ¿<b>Nombres comerciales</b>? (SE)</p> <p>Golpea a Francis.</p> <p>NEGASONIC: ¿Podemos irnos?</p> <p>DEADPOOL: ¡Mira! ¡Soy una adolescente! Prefiero estar en cualquier lugar <b>que aquí</b> (LE). <b>Me refiero</b> (SE) a silencios largos y hoscos, seguidos de comentarios <b>mezquinos</b> (SE), seguidos de más silencios. Entonces, ¿qué va a ser, eh? ¿Silencio largo y hosco, o comentario mezquino? <b>Seguir</b> (LE).</p> | <p>Señala a la cámara.</p> <p>COLOSO: (A Francis) Quédate aquí. Ya te lo advertí, Deadpool. Estás usando tus poderes de forma vergonzosa e imprudente. Ambos vendrán con nosotros.</p> <p>DEADPOOL: ¡Mira, Coloso! ¡No tengo tiempo para tus tonterías de niño bueno en este momento! ¿Y tú eres?</p> <p>NEGASONIC: Negasonic Teenage Warhead.</p> <p>DEADPOOL: ¿Negasonic Teenage... qué mierda? ¡Es el nombre más genial que he oído! Entonces, ¿qué, eres como su secuaz?</p> <p>COLOSO: No, aprendiz.</p> <p>DEADPOOL: Déjame adivinar. Los X-men te ordenaron hacer este reclutamiento de mierda.</p> <p>NEGASONIC: ¿Y eso en qué te convierte a ti?</p> <p>DEADPOOL: Voy a fingir que no estás aquí. Negasonic Teenage Warhead, ¿intercambiamos nombres?</p> <p>Golpea a Francis.</p> <p>NEGASONIC: ¿Nos podemos ir?</p> <p>DEADPOOL: ¡Mírame! ¡Soy una adolescente! Preferiría estar en cualquier lugar excepto aquí. Lo mío son los silencios largos e incómodos, seguido de comentarios crueles y más silencios. Entonces, ¿qué eliges? ¿Más silencio o un comentario cruel? Te espero.</p> |
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| <p>NEGASONIC: <b><u>Me tienes en una caja aquí.</u></b> (PE)</p> <p>DEADPOOL: ¡Ah-hah!</p> <p>COLOSSUS: No podemos permitir <b><u>este</u></b> (LE) Deadpool. Por favor, <b><u>ven en silencio.</u></b>(SE)</p> <p>DEADPOOL: ¡Grande, <b><u>cromo</u></b> (PE), devorador de pollas!</p> <p>COLOSO: Eso no es agradable.</p> <p>DEADPOOL: ¿Realmente vas a joder esto <b><u>por</u></b> (LE) mí? Confía en mí. ¡Esa bolsa sibilante de puntas de pollas <b><u>se viene</u></b> (SE)! ¡Es pura maldad! Además, ¡nadie saldrá herido (LE)</p> <p>El cuerpo que <b><u>salpicó</u></b> (LE) el letrero de la autopista se cae. Los tres <b><u>se vuelven</u></b> (SE) para mirar.</p> <p>DEADPOOL: Ese tipo ya estaba allí cuando llegué.</p> <p>COLOSO: ¡Wade, eres mejor que esto! ¡Únete a nosotros! Usa tus poderes para el bien.</p> <p>Deadpool lanza un disco de metal a Francis y lo golpea en la cara.</p> <p>DEADPOOL: <b><u>Atención.</u></b>(LE)</p> <p>COLOSSUS: ¡Sé un superhéroe!</p> <p>DEADPOOL: Escucha, el día que <b><u>decido</u></b> (LE) convertirme en un fanfarrón de mierda que lucha contra el crimen, que vive con un montón de pequeños llorones, en la mansión de Neverland de un hijo de puta espeluznante, viejo, calvo, con aspecto de <b><u>Heaven's Gate</u></b> (LE), ese día. ... Le enviaré a tu</p> | <p>NEGASONIC: Me atrapaste.</p> <p>DEADPOOL: ¡Ajá!</p> <p>COLOSO: No permitiremos esto, Deadpool. Por favor, cállate y ven.</p> <p>DEADPOOL: ¡Maldito, traga penes de cromo!</p> <p>COLOSO: Qué desagradable.</p> <p>DEADPOOL: ¿De verdad vas a arruinarme esto? Créeme. ¡Ese imbécil de mierda se lo buscó! ¡Es pura maldad! Además, nadie saldrá herido!</p> <p>El cuerpo que colgaba del letrero en la autopista se cae. Los tres voltean a verlo.</p> <p>DEADPOOL: Ese tipo ya estaba ahí cuando llegué.</p> <p>COLOSO: ¡Wade, eres mejor que esto! ¡Ven con nosotros! Usa tus poderes para el bien.</p> <p>Deadpool le lanza un disco de metal a Francis, golpeándolo en la cara.</p> <p>DEADPOOL: Con cuidado.</p> <p>COLOSO: ¡Sé un superhéroe!</p> <p>DEADPOOL: Escucha, el día que decida convertirme en un idiota que combate el crimen y vive con un montón de llorones en la mansión de un hijo de puta calvo y espeluznante como salido de una maldita secta, ese día ... le enviaré una solicitud de amistad a tu brillante trasero, pero hasta entonces,</p> |
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| brillante y feliz trasero una solicitud de amistad. Pero hasta entonces, haré lo que vine a hacer aquí. O eso, o darte una bofetada. | haré lo que vine a hacer. Eso, o darte una golpiza.                           |
| COLOSO: Wade ...   | COLOSO: Wade...   |
| NEGASONIC: Oye ...   | NEGASONIC: Oye -  |
| DEADPOOL: ¡ <b><u>Ciérralo, Sinead!</u></b> (SE)   | DEADPOOL: ¡Cállate, Sinead!   |
| NEGASONIC: ¡Oye, idiota!   | NEGASONIC: ¡Oye, idiota!  |
| DEADPOOL: ¡Y espero que estés mirando!   | DEADPOOL: ¡Y espero que estés mirando!  |
| Se da la vuelta para señalar a Francis, que ya no está allí. Él jadea.   | Se da la vuelta para apuntar a Francis, pero ya no está ahí. Jadea.           |
| COLOSO: Muy desafortunado.   | COLOSO: Qué mala suerte.  |
| Deadpool mira de un lado a otro donde está Colossus y donde estaba Francis.  | Deadpool mira repetidas veces a Coloso y a donde se encontraba Francis.       |
| DEADPOOL: ¡ <b><u>Eso es todo!</u></b> (SE)  | DEADPOOL: ¡Hasta aquí!  |
| Salta y golpea la cabeza de Colossus, <b><u>rompiéndole la mano</u></b> (SE).  | Deadpool salta y golpea a Coloso en la cabeza, quebrándose la mano.           |
| DEADPOOL: ¡Oh, Canadá! Eso no es bueno.  | DEADPOOL: ¡Mierda! Eso no es bueno.   |
| COLOSO: Wade, por favor.   | COLOSO: Wade, por favor.  |
| DEADPOOL: ¡Disparo de polla!   | DEADPOOL: ¡Golpe bajo!  |
| Con su mano buena, golpea a Colossus en la entepierna. Esto no hace más que romperle la mano.  | Con su otra mano, golpea a Coloso en la entepierna, quebrándose la otra mano. |
| DEADPOOL: ¡Oh, tu pobre esposa!  | DEADPOOL: ¡Oh, tu pobre esposa!   |
| COLOSO: Realmente deberías parar.  | COLOSO: En serio deberías parar.  |

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| <p>Sostiene sus manos rotas frente a él.</p> <p>DEADPOOL: Todos los <u>dinosaurios temían al T-rex</u>.(SyE)</p> <p>Se levanta en el aire, rompiéndose el pie al entrar en contacto con la cabeza de Colossus. Negasonic se ríe.</p> <p>DEADPOOL: ¡Ah! ¡Te prometo que esto se pondrá peor para ti, <u>grandullón!</u>(LE)</p> <p>COLOSO: Esto es vergonzoso. Por favor, <u>quédese abajo</u>. (PE)</p> <p>DEADPOOL: ¿Alguna vez has oído hablar del hombre con una sola pierna en el concurso de patear traseros?</p> <p>Deadpool se levanta y salta sobre una pierna, sosteniendo sus otras tres extremidades rotas.</p> <p>COLOSO: ¿Tienes un interruptor de apagado?</p> <p>DEADPOOL: Sí, está justo al lado de la próstata. ¿O es el interruptor de encendido?</p> <p>COLOSO: ¡Basta!</p> <p>Colossus lo golpea contra un auto. Negasonic se ríe. Deadpool gime de dolor. Colossus lo esposa y lo arrastra.</p> <p>COLOSO: Vayamos a hablar con el profesor.</p> <p>DEADPOOL: ¿McAvoy o Stewart? Estas líneas de tiempo son muy confusas. Vivo o muerto, <u>vienes conmigo!</u> (LE)</p> | <p>Deadpool sostiene sus manos rotas frente a sí mismo.</p> <p>DEADPOOL: Todos los dinosaurios le temían al tiranosaurio rex.</p> <p>Deadpool salta en el aire, quebrándose el pie al golpear la cabeza de Coloso. Negasonic se ríe.</p> <p>DEADPOOL: ¡Ah! ¡Te prometo que se pondrá peor para ti, grandulón!</p> <p>COLOSO: Esto es vergonzoso. Por favor, no te levantes.</p> <p>DEADPOOL: ¿Has oído hablar del hombre cojo en un concurso de patadas en el trasero?</p> <p>Deadpool se levanta y salta en un pie, sosteniendo sus otras tres extremidades rotas.</p> <p>COLOSO: ¿Tienes botón de apagado?</p> <p>DEADPOOL: Sí, está justo al lado de la próstata, ¿o es el botón de encendido?</p> <p>COLOSO: ¡Suficiente!</p> <p>Coloso lo arroja contra un auto y Negasonic ríe. Deadpool se queja de dolor. Coloso lo esposa y arrastra junto a él.</p> <p>COLOSO: Vamos a hablar con el profesor.</p> <p>DEADPOOL: ¿McAvoy o Stewart? Estas líneas de tiempo son confusas. ¡Vivo o muerto vienes conmigo!</p> |
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| <p>COLOSO: Te recuperarás, Wade. Siempre lo haces.</p> <p>Deadpool vuelve a colocar el brazo en su lugar y saca un cuchillo.</p> <p>DEADPOOL: (A la cámara) ¿Alguna vez has visto 127 horas? Alerta de spoiler.</p> <p>Deadpool comienza a cortarse la mano, escapando de las esposas.</p> <p>NEGASONIC: Oh, Dios mío. Desagradable.</p> <p>Un chorro de sangre golpea a Colossus en la cara.</p> <p>DEADPOOL: ¡Oh, ahí está la inyección de dinero, bebé! ¿Estás ahí, Dios? Soy yo, Margaret.</p> <p>Deadpool <b><u>se cae</u></b> (SE) del puente y aterriza en un camión que pasa por debajo. Su mano, todavía en las esposas, <b><u>está volteando</u></b> (SE) a Colossus. <b><u>Corte a Deadpool</u></b> (SE) en la parte trasera del camión.</p> <p>DEADPOOL: <b><u>Rock, conoce a Bottom</u></b>. (PE) Cuando la vida termina tremendamente jodida, generalmente se puede <b><u>remontar a una gran y mala decisión</u></b>. (SyE)</p> | <p>COLOSO: Wade, te recuperarás. Siempre lo haces.</p> <p>Deadpool reacomoda su brazo y saca un cuchillo.</p> <p>DEADPOOL: (A la cámara) ¿Han visto 127 horas? Alerta de spoiler.</p> <p>Deadpool comienza a cortar su mano, liberándose de las esposas.</p> <p>NEGASONIC: ¡Ay, qué asco!</p> <p>Un chorro de sangre golpea a Coloso en la cara.</p> <p>DEADPOOL: ¡Oh, justo en el blanco! ¿Estás ahí, Dios? Soy yo, Margaret.</p> <p>Deadpool salta hacia un camión que pasa por debajo del puente. Su mano que sigue esposada, le está levantando el dedo a Coloso.</p> <p>Corte a Deadpool en la parte trasera del camión.</p> <p>DEADPOOL: Esto es tocar fondo. Cuando la vida se vuelve jodidamente mala, generalmente es por una muy mala decisión.</p> |
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## 6.2 Blockers Translation

| Machine-translated Text  | Translation Proposal   |
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| <p>- LISA:<br/> <b>Ok</b>(LE), no sabemos de qué están hablando,<br/> <b>asi que...</b> (LE)<br/> - ¿Qué?<br/> LISA:<br/> - Okey.<br/> Oh, ¿es como un rompecabezas?<br/> ¡Ooh ooh! Me encantan los rompecabezas.<br/> Acabo de ver Inferno.<br/> MITCHELL:<br/> ¿Qué están diciendo?<br/> Bien, entonces hay algo<br/> sobre una <b>mano de berenjena</b> (PE)...</p> <p>- apretón de manos.<br/> - Acuerdo de berenjena.<br/> MITCHELL:<br/> Sí. <b>Consiguieron un acuerdo</b> (SE)<br/> para hacer berenjena a la parmesana.<br/> No, las berenjenas son pollas<br/> en lenguaje emoji adolescente.<br/> - ¿Qué?<br/> - LISA:<br/> Julie me dijo que ...<br/> que <b>tienen los emojis</b> (SyE) ...<br/> todos tienen significados secretos.<br/> - Mm-hmm.<br/> Entonces, como, <b>los árboles son maleza</b> (SE), y los<br/> copos de nieve son cocaína,<br/> y esa cosa es "<b>yas queen</b>". (LE)<br/> - ¡Yas reina! (LE)<br/> - ¿Qué demonios es eso?<br/> - ¿Nunca has oído hablar de "yas queen"?<br/> - No.<br/> Está bien, abuelo.<br/> Esperar (LE). Julie está haciendo ...<br/> <b>una especie de polla relacionada</b></p> | <p>-LISA:<br/> Bien, no sabemos de qué están hablando, así que...<br/> HUNTER:<br/> -¿Qué?<br/> LISA:<br/> - Veamos.<br/> HUNTER:<br/> -Oh, ¿es como un rompecabezas?<br/> ¡Ooh ooh! Amo los rompecabezas.<br/> Acabo de ver Inferno.<br/> MITCHELL:<br/> ¿Qué están diciendo?<br/> LISA:<br/> Entonces, están hablando sobre una mano y una<br/> berenjena...<br/> Apretón de mano.<br/> HUNTER:<br/> -Acuerdo de berenjena.<br/> MITCHELL:<br/> Sí. Hicieron un acuerdo para cocinar berenjenas a la<br/> parmesana.<br/> HUNTER:<br/> -No, las berenjenas son emojis de penes en lenguaje<br/> adolescente.<br/> MITCHELL:<br/> -¿Qué?<br/> -LISA:<br/> Julie me dijo que todos los emojis tienen significados<br/> secretos.<br/> HUNTER:<br/> -Mm-hmm.<br/> LISA:<br/> -Entonces, los árboles serían marihuana, y los copos<br/> de nieve cocaína, y esa cosa es "así se hace, amiga"<br/> HUNTER:<br/> -¡Así se hace, amiga!</p> |

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| <p><b><u>acuerdo aquí.</u></b> (SyE)</p> <p><b><u>Kayla está de acuerdo.</u></b> (LE)</p> <p>- De ninguna maldita manera.</p> <p>- "Está bien, cara de payaso".</p> <p>¿Qué diablos significa eso?</p> <p>Eso significa que <b><u>está dispuesta a hacer el payaso.</u></b></p> <p>(PE)</p> <p>- MITCHELL:</p> <p>Y mira la baba que <b><u>viene fuera</u></b> (LE) de esa carita sonriente.</p> <p>Ojalá fuera baba.</p> <p>- <b><u>Eso ha venido</u></b> (LE), amigo.</p> <p>- <b><u>Retirarse.</u></b> (PE)</p> <p><b><u>Está. Mira, ha venido.</u></b> (LE)</p> <p>Él es como ... (gime)</p> <p>LISA:</p> <p>Esto es sexo si alguna vez lo he visto ilustrado en forma de emoji.</p> <p>- Oh, no, no, no. Tal vez no.</p> <p><b><u>Son los mejores amigos</u></b> (LE).</p> <p>Solo dicen, como,</p> <p>"Estás bien conmigo.</p> <p>Estás bien para mí.</p> <p>- Estás bien para mí ".</p> <p>- ¿Les dices eso a tus amigos?</p> <p>Siempre que veo a mis amigos</p> <p><b><u>Voy</u></b> (LE),</p> <p>"Oye, <b><u>estás bien conmigo.</u></b>"(SE)</p> <p>- Yo no uso estos.</p> <p>- <b><u>CAZADOR</u></b> (LE):</p> <p><b><u>Manos de acuerdo,</u></b> (PE)</p> <p>manos de acuerdo,</p> <p>manos de acuerdo. Esto es un...</p> <p>Es un acuerdo de sexo.</p> <p>- Están haciendo un pacto sexual.</p> <p>- (Mitchell tartamudea)</p> <p>Ellos van a perder su virginidad en la noche de graduación.</p> <p>Eso no puede ser un pacto sexual.</p> | <p>MITCHELL:</p> <p>-¿Qué mierda es eso?</p> <p>HUNTER:</p> <p>-¿Nunca has escuchado el término “así se hace, amiga”?</p> <p>MITCHELL:</p> <p>-No.</p> <p>HUNTER:</p> <p>- Está bien, abuelo.</p> <p>Espera, Julie está haciendo una especie de acuerdo sobre penes aquí.</p> <p>Kayla también está en el acuerdo.</p> <p>MITCHELL:</p> <p>-De ninguna maldita manera.</p> <p>LISA:</p> <p>-”Está bien, cara de payaso”</p> <p>¿Qué mierca significa eso?</p> <p>HUNTER:</p> <p>-Eso significa que quiere payasear.</p> <p>MITCHELL:</p> <p>-Mira la baba que sale de esa carita sonriente.</p> <p>HUNTER:</p> <p>-Desearías que fuera baba. Eso es semen, amigo.</p> <p>MITCHELL:</p> <p>-Cállate.</p> <p>HUNTER:</p> <p>-Sí, mira, es semen.</p> <p>Está como (gemidos).</p> <p>LISA:</p> <p>-Esto es sexo ilustrado en forma de emoji.</p> <p>MITCHELL:</p> <p>-Oh, no, no, no. Tal vez no.</p> <p>Son mejores amigas.</p> <p>Solo están diciendo como</p> <p>“Estás bien conmigo,</p> <p>estás bien para mi,</p> <p>estás bien para mi”</p> <p>HUNTER:</p> <p>-¿Le dices eso a tus amigos?</p> |
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| <p>¿<b>Ese</b>? (LE) Eso es amistad.<br/>Y ese es ... ese es el lazo de amistad que nunca se puede romper.<br/>- <b>Quiero decir</b> (SE), tal vez.<br/>- Sí.<br/>- (<b>campanillas de computadora</b>) (PE)<br/>Oh, mira, escribieron "Pacto sexual 2018".<br/>¡Lo sabía!<br/>Me encantan los rompecabezas.<br/>Les dije chicos.<br/>¿Has visto Inferno?<br/>- Lis, ¿has visto Inferno?<br/>- Llama a tu hijo.<br/>¿Habéis visto a Inferno?<br/>Lo descubrí en dos segundos. ¿Viste Inferno?<br/>El chico salta de la cosa al principio.<br/>Tiene un virus. <b>Haz visto</b> (LE)<br/><b>¿Infierno con Tom Hanks?</b> (LE)<br/>Bueno. Está bien, <b>ella no contestando su teléfono.</b> (LE)<br/><b>Sí, Kayla tampoco lo es.</b> (LE)<br/>Ok, <b>que</b> (LE) diablitos<br/>¿<b>está</b> (LE) sucediendo?<br/>Ella siempre ha sido honesta conmigo.<br/>Ella siempre me ha dicho la verdad y ahora solo estoy nadando en un charco de mentiras.<br/>Bueno. Esto es lo que va a pasar.<br/>Ella va a tener sexo <b>con ese chico de Austin</b> (SE)<br/>y luego ella va a pensar que ella tiene <b>todos estos sentimientos, que ella</b></p> | <p>Cada vez que veo a mis amigos les digo,<br/>"Estás bien conmigo"<br/>MITCHELL:<br/>Yo no digo eso.<br/>HUNTER:<br/>Acuerdo de amigas,<br/>acuerdo de amigas,<br/>acuerdo de amigas. Esto es un ...<br/>Esto es un acuerdo sexual.<br/>Están haciendo un pacto sexual.<br/>(Mitchell tartamudea)<br/>HUNTER:<br/>Ellas van a perder su virginidad en su noche de graduación.<br/>MITCHELL:<br/>- Eso no puede ser un pacto sexual.<br/>¿Esto? Esto es amistad.<br/>Y esto es el lazo inquebrantable de la amistad.<br/>LISA:<br/>-Supongo.<br/>MITCHELL:<br/>-Sí.<br/>(Llega otra notificación a la computadora)<br/>HUNTER:<br/>-Oh, mira. Escribieron "Pacto sexual 2018".<br/>¡Lo sabía!<br/>Amo los rompecabezas.<br/>Se los dije. ¿Has visto Inferno?<br/>Lis, ¿Has visto Inferno?<br/>LISA:<br/>-Llama a tu hija.<br/>HUNTER:<br/>-¿Han visto Inferno?<br/>Lo supe en dos segundos.<br/>¿Viste Inferno?<br/>El tipo salta de la cosa al inicio.</p> |
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| <p><b><u>en realidad no tiene.</u></b> (SE)<br/>entonces ella va a conducir<br/>a través del país<br/><b><u>y síguelo</u></b> (LE)<br/>y arruinar su maldita vida.<br/>-Está bien, creo que eso es<br/><b><u>bastante grande</u></b><br/><b><u>salto que dar cuando lees un ...</u></b> (SyE)<br/>Yo he invertido<br/>cada pieza de mi ser<br/>en preparar a Kayla<br/>para el éxito, ¿y ahora esto?<br/><b><u>Ella está a punto de tener sexo con un poco de</u></b><br/><b><u>mierda</u></b> (SE) <b><u>con un "moño de hombre"</u></b>(PE).<br/>No <b><u>estas</u></b> (LE) usando esos<br/><b><u>En el camino correcto.</u></b> (SE)<br/>Oye, <b><u>¿podemos volver todos?</u></b><br/><b><u>al "planeta Tierra"?</u></b> (LE)<br/>Porque esto no es gran cosa.<br/>Son chicas adolescentes.<br/>Tienen sexo.<br/><b><u>¿Te asustas cuando</u></b><br/><b><u>¿Ves una abeja follando con una flor?</u></b> (LE)<br/>- Voy a detenerla.<br/>- <b><u>Estoy dentro</u></b> (SE).<br/><b><u>Vamos a bloquear la polla</u></b><br/><b><u>esos hijos de puta</u></b> (SE).</p> | <p>Tiene un virus. ¿Han visto Inferno con Tom Hanks?<br/>LISA:<br/>-Algo anda mal, ella no está contestando su teléfono.<br/>MITCHELL:<br/>-Sí, Kayla tampoco.<br/>LISA:<br/>Bueno, ¿Qué mierda está pasando?<br/>Ella siempre ha sido honesta conmigo, siempre me ha<br/>dicho la verdad, y ahora estoy nadando en un mar de<br/>mentiras.<br/>Está bien, esto es lo que va a pasar.<br/>Ella va a tener sexo con ese chico llamado Austin, y<br/>pensará que tiene sentimientos que en realidad no<br/>siente. Luego lo seguirá por todo el país y arruinará<br/>su maldita vida.<br/>HUNTER:<br/>-Creo que esa es una suposición muy grande con solo<br/>leer...<br/>MITCHELL:<br/>-Yo he invertido cada parte de mi ser en<br/>preparar a Kayla para el éxito, ¿Y me sale con esto?<br/>Está a punto de tener sexo con un imbécil que usa un<br/>"moño de mierda".<br/>LISA:<br/>-No las estás usando de forma correcta.<br/>HUNTER:<br/>-Oye, ¿podemos volver al "planeta tierra"?<br/>Porque no es la gran cosa.<br/>Son adolescente,<br/>tienen sexo.<br/>¿Acaso te asustas al ver una abeja<br/>teniendo sexo con una flor?<br/>LISA:<br/>-Voy a detenerla.<br/>MITCHELL:<br/>-Yo también.<br/>LISA:<br/>-Vamos a dejar con las ganas a estos hijos de puta.</p> |
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### 6.3 Anaconda Translation

| Machine-translated Text  | Translation proposal  |
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| <p>Mi anaconda no, mi anaconda no</p> <p><b><u>Mi anaconda no quiere ninguna a menos que tengas bollos, cariño</u></b> (SE)</p> <p>[Verso 1: Nicki Minaj]</p> <p><b><u>Niño de juguete llamado Troy</u></b> (SE)(SyE) solía vivir en Detroit</p> <p>Dinero de traficante de <b><u>drogas bi-grande</u></b> (LE), <b><u>estaba obteniendo</u></b> (LE) algunas monedas</p> <p>Estuvo en tiroteos con la ley, pero vive en un palacio</p> <p><b><u>Bo-me</u></b> (LE) <b><u>compró a Alexander McQueen</u></b>(SE), él me mantenía elegante</p> <p>Ahora eso es real, real, real</p> <p>Pistola en mi bolso, perra, vine <b><u>vestido</u></b> (LE) para matar</p> <p>¿Quién quiere ir primero? Los tenía <b><u>empujando narcisos</u></b> (PE)</p> <p>Estoy <b><u>drogado como el infierno</u></b> (SE), solo tomé media pastilla</p> <p><b><u>Estoy en una mierda tonta</u></b> (SE)</p> <p>[Pre-estribillo: Nicki Minaj]</p> <p>Por cierto, ¿qué dijo?</p> <p>Él puede decir que <b><u>no me faltó</u></b> (LE) ninguna comida</p> <p><b><u>Ven y fóllalo</u></b> (SE) en mi automóvil</p> <p><b><u>Déjalo comer con sus parrillas</u></b> (PE) y me dice que me relaje</p> | <p>Mi anaconda no, mi anaconda no.</p> <p>Mi anaconda no quiere nada a menos que tengas un gran trasero, cariño.</p> <p>[Verso 1: Nicki Minaj]</p> <p>Mi amante Troy vivía en Detroit.</p> <p>Traficante con mucho dinero, así se ganaba la vida.</p> <p>Tuvo problemas con la ley, pero vive en un palacio.</p> <p>Me compraba diseños de Alexander McQueen, me mantenía a la moda.</p> <p>Eso es real, real, real.</p> <p>Con una pistola en mi bolso, vine vestida para matar, perra.</p> <p>¿Quién quiere ser el primero? Los tengo a mis pies.</p> <p>Estoy súper drogada y solo me tomé media pastilla.</p> <p>Esa mierda me dejó tonta.</p> <p>[Pre-coro: Nicki Minaj]</p> <p>Por cierto, ¿Qué es lo que dijo?</p> <p>Él sabe que no me salto ninguna comida.</p> <p>Llegó y tuvimos sexo en mi automóvil.</p> <p>Dejé que me la comiera como si fuera un trozo de carne, mientras me decía “relájate”.</p> <p>Él me dice que esto es real, que ama mi atractivo</p> |

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| <p>Y él me dice que es real, que ama mi atractivo sexual</p> <p>Di que no le gustan <b>los huesudos</b> (SE), quiere algo que pueda agarrar</p> <p><b><u>Así que me detuve en el Jab y lo golpeé con el jab como</u></b> (LE)</p> <p>Dun-d-d-dun-dun-d-d-dun-dun</p> <p>[Estribillo: Sir Mix-a-Lot]</p> <p>Mi anaconda no, mi anaconda no</p> <p>Mi anaconda no quiere ninguna a menos que tengas bollos, cariño</p> <p>[Post-estribillo: Nicki Minaj]</p> <p>Oh Dios mío, mira su trasero</p> <p>Oh Dios mío, mira su trasero</p> <p>Oh-oh-oh-oh Dios mío, mira su trasero</p> <p>Mira su trasero, mira, mira, mira, mira su trasero</p> <p>[Verso 2: Nicki Minaj]</p> <p><b><u>Thi-este tipo llamado</u></b> (LE) Michael solía andar en motocicletas</p> <p><b><u>Di-dick más grande</u></b> (LE) que una torre, no estoy hablando de <b><u>Eiffel's</u></b> (LE)</p> <p><b><u>Verdadero negro de culo de campo</u></b> (PE)(SyE), déjame jugar con su rifle</p> <p><b><u>Coño le puso el culo a dormir</u></b> (SE)(SyE), ahora me llama NyQuil</p> <p><b><u>Ahora que</u></b> (LE) bang, bang, bang</p> <p>Dejé que lo golpeará porque él <b><u>argot</u></b> (LE) cocaína</p> | <p>sexual.</p> <p>No le gustan las huesudas, él quiere algo de donde agarrar.</p> <p>Así que detuve el deportivo y causamos alboroto, haciendo</p> <p>Dun-d-d-dun-dun-d-d-dun-dun</p> <p>[Coro: Sir Mix-a-Lot]</p> <p>Mi anaconda no, mi anaconda no.</p> <p>Mi anaconda no quiere nada a menos que tengas un gran trasero, cariño.</p> <p>[Pre-coro: Nicki Minaj]</p> <p>Oh Dios mío, mira ese trasero.</p> <p>Oh Dios mío, mira ese trasero.</p> <p>Oh-oh-oh-oh Dios mío, mira ese trasero.</p> <p>Mira ese trasero, mira, mira, mira, mira ese trasero.</p> <p>[Verso 2: Nicki Minaj]</p> <p>Había un tipo llamado Michael que solía conducir motocicletas.</p> <p>Tenía el pene monumental, más grande que la Torre Eiffel.</p> <p>Un verdadero hombre de campo, me dejaba jugar con su rifle.</p> <p>Esta vagina hasta lo hacía dormir, por eso dice que soy su medicina.</p> <p>Ahora me hace bang, bang, bang</p> <p>Estoy con él porque vende cocaína.</p> |
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| <p><b><u>Arroja mi ensalada como su nombre Romaine</u></b><br/>(LE)(PE)</p> <p>Y cuando terminamos, <b><u>le hago comprarme Balmain</u></b><br/>(SE)</p> <p>Estoy en una mierda tonta</p> <p>[Pre-estribillo: Nicki Minaj]</p> <p>Por cierto, ¿qué dijo?</p> <p>Él puede decir que no me faltó ninguna comida</p> <p>Ven y fóllalo en mi automóvil</p> <p>Que se lo coma con sus parrillas , y me dice que me relaje</p> <p>Y él me dice que es real, que ama mi atractivo sexual</p> <p>Dice que no le gustan los huesudos, que quiere algo que pueda agarrar</p> <p>Así que me detuve en el Jaguar, <b><u>Mayweather con el jab como</u></b> (LE)</p> <p>Dun-d-d-dun-dun-d-d-dun-dun ...</p> <p>[Estribillo: Sir Mix-a-Lot]</p> <p>Mi anaconda no, mi anaconda no</p> <p>Mi anaconda no quiere ninguna a menos que tengas bollos, cariño</p> <p>[Post-estribillo: Nicki Minaj]</p> <p>Oh Dios mío, mira su trasero</p> <p>Oh Dios mío, mira su trasero (I-ohhaha)</p> <p>Oh-oh-oh-oh Dios mío, mira su trasero</p> | <p>Come mi cuerpo como si fuera un buffet.</p> <p>Y cuando acabamos, me compra algo de Balmain.</p> <p>Esa mierda me dejó tonta.</p> <p>[Pre-coro:Nicki Minaj]</p> <p>Por cierto, ¿Qué es lo que dijo?</p> <p>Él sabe que no me salto ninguna comida.</p> <p>Llegó y tuvimos sexo en mi automóvil.</p> <p>Dejé que me la comiera como si fuera un trozo de carne, mientras me decía “relájate”.</p> <p>Él me dice que esto es real, que ama mi atractivo sexual.</p> <p>No le gustan las huesudas, él quiere algo de donde agarrar.</p> <p>Así que detuve el deportivo e igual que Mayweather con su gancho, hice</p> <p>Dun-d-d-dun-dun-d-d-dun-dun</p> <p>[Coro: Sir Mix-a-Lot]</p> <p>Mi anaconda no, mi anaconda no.</p> <p>Mi anaconda no quiere nada a menos que tengas un gran trasero, cariño.</p> <p>[Pre-coro: Nicki Minaj]</p> <p>Oh Dios mío, mira ese trasero.</p> <p>Oh Dios mío, mira ese trasero.</p> <p>Oh-oh-oh-oh Dios mío, mira ese trasero.</p> |
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| <p>Mira su trasero, mira, mira, mira, mira su trasero</p> <p>[Desglose: Sir Mix-a-Lot]</p> <p><b><u>Poco en el medio pero ella recuperó mucho</u></b> (SE)</p> <p>Poco en el medio pero ella recuperó mucho</p> <p>Poco en el medio pero ella recuperó mucho</p> <p>Oh Dios <b><u>mío</u></b> (LE), mira su trasero</p> <p>[Estribillo: Sir Mix-a-Lot]</p> <p>Mi anaconda no, mi anaconda no</p> <p>Mi anaconda no quiere ninguna a menos que tengas bollos, cariño</p> <p>D-D-D-No, mi anaconda no ... (LE)</p> <p>D-D-No quiero ninguno a menos que tengas bollos, cariño</p> <p>[Post-estribillo: Nicki Minaj (Sir Mix-a-lot)]</p> <p>Oh Dios mío, mira su trasero</p> <p>(Poco en el medio pero ella recuperó mucho)</p> <p>Oh Dios mío, mira su trasero</p> <p>(Poco en el medio pero ella recuperó mucho)</p> <p>Oh-Oh-Oh-Oh Dios mío, mira su trasero</p> <p>(Poco en el medio pero ella recuperó mucho)</p> <p>Mira su trasero, mira, mira, mira, mira su trasero</p> <p>[Outro: Nicki Minaj]</p> <p>Sí, le encanta este <b><u>culo gordo</u></b> (PE), ¡jjajajajajajaja!</p> <p>Sí, este es para mis perras con un <b><u>culo gordo</u></b> (PE) en</p> | <p>Mira ese trasero, mira, mira, mira, mira ese trasero.</p> <p>[Desglose: Sir Mix-a-lot]</p> <p>Tiene una cintura pequeña, pero un gran trasero.</p> <p>Tiene una cintura pequeña, pero un gran trasero.</p> <p>Tiene una cintura pequeña, pero un gran trasero.</p> <p>Oh Dios mío, mira ese trasero.</p> <p>[Coro: Sir-Mix-a-lot]</p> <p>Mi anaconda no, mi anaconda no.</p> <p>Mi anaconda no quiere nada a menos que tengas un gran trasero, cariño.</p> <p>Mi anaconda no, mi anaconda no.</p> <p>Mi anaconda no quiere nada a menos que tengas un gran trasero, cariño.</p> <p>[Pre-coro: Nicki Minaj (Sir Mix-a-lit)]</p> <p>Oh Dios mío, mira ese trasero.</p> <p>(Tiene una cintura pequeña, pero un gran trasero).</p> <p>Oh Dios mío, mira ese trasero</p> <p>(Tiene una cintura pequeña, pero un gran trasero).</p> <p>Oh-oh-oh-oh Dios mío, mira ese trasero.</p> <p>(Tiene una cintura pequeña, pero un gran trasero).</p> <p>Mira ese trasero, mira, mira, mira, mira ese trasero.</p> <p>[Outro: Nicki Minaj]</p> <p>Sí, le encanta mi gran trasero, ¡jjajajajajajaja!</p> <p>Sí, ésta va para mis perras de gran trasero en el maldito club.</p> |
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| <p>el puto club</p> <p>Dije, ¿dónde están mis <b>grandes perras gordas</b> (SyE)(PE) en el club?</p> <p>Que se jodan esas perras flacas, que se jodan esas perras flacas en el club</p> <p>Quiero ver a todas las <b>peras gordas en el club muthafuckin</b> ' (LE)</p> <p>Vete a la mierda <b>si flacas, perras</b> (SyE), ¿qué? Sí</p> <p>Jajajaja, rrrrrrr</p> <p>Sí, tengo un gran culo gordo (PE), sí, ¡vamos!</p> | <p>Dije, ¿dónde están mis perras de gran trasero en este club?</p> <p>Que se vayan las malditas perras escuálidas, que se vayan las malditas perras escuálidas de este club.</p> <p>Quiero ver a todas las perras de gran trasero en este maldito club.</p> <p>Váyanse a la mierda las perras escuálidas, ¡¿qué?! Así es.</p> <p>Jajajaja, rrrrrrr</p> <p>Sí, tengo un gran trasero. Sí, ¡Así es!</p> |
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This translation proposal mainly focused on understanding and preserving the context, searching for equivalents to idiomatic expressions, defining the nature of the target text and “toning-down” some vulgar expressions presented in the corpora; considering these elements when translating makes a difference in terms of linguistics and understanding of the text since it gives a complete idea of the real meaning of it. In order to underpin the importance of considering said elements, some examples from the corpora are presented:

The script of “Deadpool” presented the idiomatic expression “*You ever hear of the one-legged man in the ass-kicking contest?*” which was translated by “Google translate” as “*¿Alguna vez has oído hablar del hombre con una sola pierna en el concurso de patear traseros?*”. In the aim of finding an accurate translation, an equivalent in neutral Spanish was searched but could not be found, so after searching for the meaning of this expression, it was decided to provide an equivalent from the target language, resulting in “*¿Has oído hablar del hombre cojo en un concurso de patadas en el trasero?*” which represents the sense and meaning of the original message.

The script of “Blockers” presented the sentence “*So, like, trees are weed, and snowflakes are cocaine, and that thing is "Yas queen"*” which was translated by “Google Translate” as “*Entonces, como, los árboles son maleza, y los copos de nieve*”

*son cocaína, y esa cosa es "Yas queen".* The translation proposal, in an attempt to understand the proper context of this sentence, provides an paraphrasis for this particular sentence, resulting in *"Entonces, los árboles serían marihuana, y los copos de nieve cocaína, y esa cosa es "así se hace, amiga"*.

The lyrics of "Anaconda" by Nicky Minaj presented the verse *"Real country-ass nigga"* which was translated by "Google Translate" as *"Verdadero negro de culo de campo"*. The main intention of the translation proposal for this text was to tone down the vulgar slang presented in it; specifically, with this sentence, it was decided to translate as *"Un verdadero hombre de campo"* in order to avoid the racial slur and provide a more neutral Spanish translation.

After analyzing the corpora and the translation problems found, it becomes noticeable that comprehending and utilizing the correct techniques is a vital element in order to find an accurate translation that takes into consideration elements such as the intention of the writer, the proper context and nature of the text, etc. as well as providing an understandable translation.

## 7. Conclusion

This exploratory, quantitative and qualitative research aimed at identifying and analyzing the recurring linguistic errors in machine-translated informal texts, selecting different informal texts in English and comparing them to "Google Translate" translation in Spanish in order to discover said errors. The main focus of this investigation was the identification of lexical, semantic, pragmatic and syntactic errors, as well as providing an accurate translation proposal to each text.

The first research question of this investigation is related to the nature of the most common linguistic errors when using machine translation, concluding that the most persistent were lexical errors, followed by semantic errors, pragmatic errors and finally, syntactic errors, in that order. The percentages shown in the previous tables followed the same pattern; lexical errors had the highest frequency in the texts (42.28%) due to the inaccuracy of dialect recognition that "Google Translate" performed when translating; delivering a translation with short range of words and many misspellings. Semantic errors were the second highest in the corpora (31.71%) since machine translators do not always understand the logic of words or the meaning of slang, sayings and jokes which coincides with some authors' results regarding this topic's investigations. The next-to-last most frequent errors in the texts were pragmatic errors (17.89%), this is a reflection of the absence and unawareness of context of these types of engines. Lastly, although Syntactic errors were the least common errors throughout the texts (8.13%), it represents a massive problem when translating, since nearly all texts possess structural challenges related to the order of words and sentences which agrees with recent literature. Identifying these types of errors helped in the process of creating an accurate and more understandable translation proposal which was related to the second research question. Relating to this question, it can be concluded that the meaning and real sense of words or expressions in a certain source language are the most affected elements when translating informal texts using machine translators.

The second research question of this investigation refers to the consequences of using machine translation. Over the course of this study, especially in the data analysis, it became more noticeable that the usage of these technologies represents a risk when translating since they might be inaccurate, and they could project or

indicate a lack of understanding of a certain language, poor linguistic skills and miscommunication for the users due to the large amount of errors that they contain as presented before. After the analysis of this investigation's findings it can be highlighted that the fact that even when machine translators are popular for their immediate results and easy access, they could never replace the work of human translators since they are the only entity that can take in consideration different elements such as grammar, syntax, coherence, lexicon, word collocation, etc. in order to create a proper translation.

Further investigation for this type of study could be changing the nature of the analyzed corpora, for example narrative or literary texts, academic texts, etc. with the intention of exploring if the outcome would be similar in matters of percentage and recurrency. Also, this investigation could have an explanatory nature intending to understand why each problem emerged.

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