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**Audiovisual Translation:
Analysis of the Translation of
Slang in Travon Free's
*“Two Distant Strangers”***

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Curso: 2021-2022

Abstract

Audiovisual translation is a translation modality which is characterised by the translation of information broadcast through two different and simultaneous channels: the auditory channel and the visual channel. There are three main types of audiovisual translation: subtitling, voice-over and dubbing, the latter being the most common nowadays. For a successful translation, equivalent to the source language, the translator has at their disposal four methods, eight techniques and three strategies according to the desired purpose. Slang translation is a branch of audiovisual translation that consists of the translation of colloquial expressions linked to society, the main characteristics of which are orality and informality. For a detailed analysis of the slang translation from English to Spanish, we use the short film by Travon Free called "*Two Distant Strangers*", which deals with the issue of police brutality through the metaphor of a time loop of racist situations suffered by a young African-American man.

Keywords: **Audiovisual translation, subtitling, dubbing, slang, *Two distant Strangers*, racism.**

Resumen

La traducción audiovisual es una modalidad de la traducción, que se caracteriza por la traducción de información emitida a través de dos canales distintos y simultáneos: el auditivo y el visual. La traducción audiovisual cuenta con tres modalidades principales, que son la subtitulación, las voces superpuestas y el doblaje, siendo esta última la más destacada en estos tiempos. Para una traducción exitosa y equivalente a la lengua origen, el traductor tiene a su disposición cuatro métodos, ocho técnicas y tres estrategias según la finalidad deseada. La traducción del slang es una rama de la traducción audiovisual que consiste en la traducción de expresiones coloquiales vinculadas a la sociedad, cuyas características principales son la oralidad y la informalidad. Para un análisis detallado de la traducción del slang del inglés al español, se usa el cortometraje de Travon Free llamado "*Two Distant Strangers*" que trata el tema del abuso policial mediante la metáfora de un bucle temporal de situaciones racistas que sufre un joven afroamericano.

Palabras clave: **Traducción audiovisual, subtitulación, doblaje, slang, *Two Distant Strangers*, racismo.**

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1. Introduction

Nowadays, we consume audiovisual products on a daily basis, be it on television, on the computer, or even on our smartphones. These devices allow us to have at our fingertips any audiovisual product from all over the world. The only existing obstacle that makes it difficult for us to directly consume audiovisual products from outside our cultural community is language. This is where audiovisual translation plays a fundamental role, as it ensures that the community consuming these foreign products receives the same message and meaning as the community from which the original product comes.

For a more concrete analysis, I have decided to focus my work on the translation of slang language, using the short film *"Two Distant Strangers"* directed by Travon Free. The main reason for this choice is more didactic than entertaining, as there are films that entertain and then there are those that make you think and empathise. Since we are living in troubled times, with too much cultural ignorance and with racist acts coming even from qualified people from whom we expect understanding and protection, I chose to study the audiovisual translation of slang language related to racism in the United States. Therefore, the target of my work is a film that mainly deals with the theme of racism and police brutality in the United States.

Therefore, this paper is structured in three main sections. Firstly, I offer a general view of audiovisual translation, since I consider it to be necessary in order for the reader to have some basic knowledge about this type of translation. In this section, I explore the main modalities of this type of translation, which are subtitling, dubbing and voice-over; as well as the methods, techniques and strategies used by experts for a correct translation. The second section is more specific, as I focus on the translation of slang. In this section, I name the main characteristics, the causes of possible censorship and I close the section by referring to foul language. Finally, the third section, which is the practical part of this paper, offers a summary and detailed analysis of the film, a contextualisation and a link to racism in the United States, and two dialogues between the main characters, in which the techniques used by the translator are analysed.

2. Audiovisual translation

Audiovisual translation is a branch of translation studies that consists of the translation of audiovisual texts transmitted through the acoustic or visual channel, or even both channels at the same time, in a dynamic-temporal manner. Translation fulfils three basic conditions: the pre-existence of a source text, the relationship of equivalence of different aspects in the original and translated text (so that it can be considered a version of the source text), and a reason why the source text is translated.

Audiovisual translation has little historical consideration, as there has always been a primacy of written texts over oral ones; in addition to the consideration of cinema as an excessively popular activity, and the modalities of audiovisual translation as an adaptation.

Authors such as Franco and Orero (2005), Caillé (1960), Delabastita (1990), Voge (1977) and Ivarsson (1992) are among the first experts to refer to audiovisual translation in their studies. This discipline was given different names throughout history by different authors; it has been known as film translation, language transfer, versioning, constrained translation, film translation, film on Tv translation, screen translation, media translation, film communication, (multi) media translation, transadaptation, and of course, audiovisual translation.

The linguist, phonologist and literary technician Roman Jakobson, in one of his best known articles on the study of translation, *"On Linguistic Aspects of Translation"* (1959), divides translation into three basic aspects, which correspond to the interpretation of a verbal sign: intralinguistics, interlinguistics and intersemiotics. Intralinguistic translation or reformulation is equivalent to the substitution of a verbal sign by another of the same language. Thus, the same idea can be referred to by means of synonyms, neologisms or semantic equivalences, although, according to this author, there are no total synonyms that coincide perfectly. Interlinguistic translation refers to translation itself, which is the interpretation of a message from one language into another. However, according to translator José Santaemilia, translation is not only a transfer of linguistic signs, but a creation of a new and complete act of communication, as it requires adaptation to an ideological, cultural and sociological context (*"The term is, from the perspective of current translation studies, inaccurate: in fact, one should more properly speak of 'intercultural translation'"*) (2010:215). Finally, intersemiotic translation, also called

transmutation, consists of the passage from linguistic to non-linguistic code, that is, the interpretation of verbal signs by means of a non-verbal technique.

Despite its little historical consideration, audiovisual translation is constantly developing and expanding. It was born during the silent film era when the first films began to be exported to the most consuming countries. It is considered that the origin of silent films took place on December 28th, 1895, in Paris, thanks to the projection of the Lumiere brothers. The term "*silent*" refers to the absence of an audio track in the films, although spoken and verbal language was present in a very prominent way. Therefore, there is a lack of spoken language, not an absence of language. The first attempts at sound films are reduced to recordings of dialogue synchronised with the text and accompanied by live music. Explainers were responsible for translating and reading aloud the so-called intertitles, which performed almost the same function as subtitles, helping to clarify the meaning of the image.

The birth of sound films took place at the beginning of the 20th century. Some experts consider "*Der grune Wald*" (The Green Forest) as the first film with synchronised audio, although the release of "*The Jazz Singer*" starring Al Jolson and directed by Alan Croland, in the 1970s, is generally considered the first talking film. It was a musical comedy with dialogue and low audio quality. At the end, the dialogue is shown with intertitles, following the technique of silent films. These films were called part-talkies, as they were actually silent films with a few spoken dialogues, unlike talkies which were completely spoken.

The change from silent films to talkies led to the disappearance of intertitles, as they were no longer necessary. Now that viewers could listen to the authors, a linguistic and cultural problem arose. For this reason, the creation of multilingual versions of each film was considered, but was discarded due to its high cost. Basically, it meant re-recording the film several times in different languages, with different actors who were not as well-known as those in the original film, so that in addition to being costly, they did not attract the public's attention as much.

Therefore, they started to think about taking up those old-fashioned labels embedded in the image, the subtitles. France, Norway, Sweden, and Hungary were the first countries to take up the idea. In fact, "*The Jazz Singer*" is considered to be the first film screening with French subtitles in Paris in 1929.

2.1 Subtitling

According to Díaz Cintas (2007: 8) subtitling consists of:

“Presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)”.

In other words, a subtitle is a statement that reflects in a written and synchronised way the statements of an audiovisual text, both oral and visual and, depending on the case, even non-verbal acoustic. Subtitling is the only mode of translation in which the original text and the translation are given at the same time, since in superimposed voices the original appears at a lower volume. This fact is related to the translator's vulnerability, as they feel reprimanded by the audience's criticism of the choice of terms in the translation of the dialogue.

An adjustment is needed in the semantic and pragmatic content of the verbal message as the written channel is more limited in capturing the naturalness of the spoken channel. In order not to distract the viewer, subtitles should not exceed a limit of characters, lines and length (around 20 - 40 characters and a duration of less than one minute). The presence of images helps in the reduction of text, as we can omit the object. Díaz Cintas (2007: 97) specifies that:

“The six-second rule has traditionally been applied to subtitling on television, which means that an average viewer can read two complete lines of subtitles in six seconds, each line having a maximum of approximately 37 characters, i.e. a total of 74 characters. This translates into a reading speed of about 12 characters of subtitles or 140 to 150 words per minute”.

Subtitling faces temporal and spatial limitations, so it is necessary to resort to reduction through omission (known names or places, long enumerations...), condensation (through synonyms, pronouns, imperatives, abbreviations, acronyms, numbers in figures...), or reformulation.

The European subtitling states are Belgium, Portugal, Denmark, Croatia, Cyprus, Greece, the Netherlands, Norway, Sweden and Romania. Countries that use subtitling more are considered to be more familiar with foreign languages, although it is not certain whether this is due to the high level of language skills they already possess or whether subtitling helps them to acquire this level. In addition to subtitling, some platforms in

certain states offer the possibility of self-description, which also transcribes the visual channel.

Although subtitling proved to be much cheaper and less technically complex than post-synchronised dubbing or the recording of multilingual versions, both producers and viewers were not satisfied with the interpretations and protagonists, so other strategies were tried, giving priority to dubbing.

2.2 Dubbing

Dubbing is one of the most prominent modalities of audiovisual translation, along with subtitling. It is the oral subtitling of a dialogue, which is translated and recorded in a different language and which must be synchronised with the image. For a more elaborate definition, Chaume defines dubbing as:

“The translation and adjustment of the script of an audiovisual text and the subsequent interpretation of this translation by the actors, under the direction of the dubbing director and the advice of the linguistic consultant, when this figure is part of the process. Technically [...] the original dialogue track is replaced by another part in which these dialogues are recorded translated into the target language and synchronised with the image. The most notable feature is that, in order to achieve the reality effect, by convention the target text is adjusted in such a way that it respects the lip movements of the on-screen characters in close-ups (the lip or phonetic synchrony), the physical movements of the on-screen characters (the kinetic synchrony) and the duration of the on-screen characters' utterances (the isochrony) (the isochrony). (isochrony)” (2013: 17).

To achieve this, as Rosa Agost points out, the characterisation and visual synchronisms must be maintained. A characterisation synchronism refers to the concordance between the voice of the dubbing actor and the appearance and gesticulation of the character that appears on the screen. Meanwhile, a visual synchronism occurs when there is a concordance between the movements and sounds that are heard.

For this, it is necessary to achieve lip or phonetic synchrony, which means that the movements do not contradict the spoken text; and, on the other hand, isochrony, which requires the same length of utterances as in the original text (1996:16). The lack of naturalness, which Elisa Perego calls *"dubbese"*, is a very present issue in dubbing. This

is due to the use of stereotyped linguistic elements that do not match natural speech. As Whitman Linsen (1992: 125) would say, *"The problem is that the visual image is inviolable. Scenes cannot be re-shot for the sake of confronting the new audience with familiar settings and stories. Apart from cutting out scenes entirely, the only means of remoulding is linguistic"*.

Among the countries that defend dubbing are Germany, Austria, Spain, France, Hungary and Italy. Countries such as France and Spain allow viewers to choose between the original version, dubbing, subtitling or even self-description, which is not common in other countries. Among the various reasons justifying the use of dubbing are illiteracy, audience tastes, political imposition and economic issues.

2.3 Voice-over

Voice-over is another form of audiovisual translation that consists of a kind of dubbing in which the original soundtrack is preserved by lowering the volume and superimposing the voices of the dubbing. To give a sense of veracity, the translation starts a few seconds later and ends a few seconds before the original speech. It differs from dubbing in that there is no need for synchronisation and naturalness. This effect is called half-dubbing by some experts, as it resembles semi-dubbing, but still follows two different modes. It is a less elaborate process, as the same actor voices all the characters, which makes it less costly.

It is the preferred mode in Poland, as it is often used to translate all kinds of films and TV programmes. It is also very common in other countries such as Armenia, Azerbaijan, Belarus, Bulgaria, Georgia, Moldova, Russia and Ukraine. States such as France, Spain, Italy, Germany, Austria and the UK only use it for dubbing documentaries and reports.

Nowadays, audiovisual translation stands out from other types of translation, as it is influenced by technology and information technology in developed countries. According to the Ministry of Education and Culture in Spain in 1999, 85.7% of film production was of foreign origin (Franco and Orero 2005:80). We can find eight dubbing tracks within the same medium and 32 different subtitles, as well as other elements of

interaction with the spectator. Given the difficulties of Spanish audiences to adapt to subtitles, dubbing has been the preferred modality in Spain for decades.

Translation methods and techniques

The fact that literal translation is not always possible in the translation of written texts, let alone audiovisual texts, often means that the translator must resort to different techniques and methods. Although there is much confusion between these two terms, they are categories of a different nature. While techniques are applied to specific parts of a text, methods are applied to the whole text. Thus, techniques have a concrete and visible character, while methods have a more global, individual, and invisible character. These procedures are driven by a series of constraints which, according to Martín Ferriol (2006), are classified as follows:

1. Professional constraints: the working conditions related to the translator's work, such as, for example, time, material, and fees available, etc.
2. Formal constraints: the rules of presentation, spatial and temporal adjustment, and the synchronisation of the movements of the characters on screen that the translator must face, which are specific to the translation of an audiovisual text.
3. Linguistic constraints: linguistic problems, communicative problems, and pragmatic problems of intentionality and knowledge of the world.
4. Socio-cultural constraints: aspects of a social or cultural nature, such as cultural references or other specific genres.
5. Semiotic or iconic constraints: cohesion between the visual narrative and the linguistic code that convey a rhetorical message that the translator must grasp and analyse.

All these restrictions force the translator to develop creative thinking, which, according to Kussmaul (1995), refers to the different techniques and methods of audiovisual translation that constitute creative writing. Nida already warned of the complication of this professional exercise: *“If the translator of poetry or songs is hemmed*

in by the communication medium, the translator of motion pictures is subject to sometimes more severe restrictions” (1964: 77).

According to Wilss (1983) we can distinguish four basic methods that are classified according to their fundamental principles:

- Communicative-interpretative method: this method consists of understanding and re-expressing the original text, maintaining the textual function and genre. It is related to what Vermeer and Reiss (1984) call the technique of equivalence; and Nord's equifunctional and homologous translation.
- Literal method: this method consists, as its name indicates, of the literal translation of each word, syntagma and phrase of the original text. It is equivalent to Nord's interlinear and literal translation.
- Free method: this method consists of conveying the same information and maintaining the same meaning of the original text with certain modifications in terms of semiotic (socio-cultural environment) and communicative (tone, temporal dialect) dimensions due to a different use of the translation or a change of addressee. It contains two types of translation, the adaptation and the free version, although the free translation is more distant from the source text as it may even involve the elimination of characters and scenes.
- Philological method: this method consists of adding comments and notes of a philological and historical nature for didactic purposes, as it makes the object of study aimed at students and scholars.

We can see that, depending on the purpose of the translation, the translator uses one method or another.

In contrast to this, as far as techniques are concerned, Vinay and Darbelnet (1958) distinguish eight techniques, which they classify as literal and oblique. Literal translation is the exact equivalence between two languages in terms of lexis and structure, which is only possible between close languages and cultures. This is unfeasible in oblique translation, which is the result of the gradual application of procedures that change the semantics and the grammar of the source text in the translation.

The techniques of literal translation are borrowing, calque and literal translation, while the procedures of oblique translation are adaptation, equivalence, modulation, transposition and compensation.

- Borrowing is the integration of a word or expression from another language without it being translated. The term can appear unchanged, preserving its original form, like in the case of the English word "*Hardware*", which is kept unaltered when used in Spanish; or transliterated from the foreign language; for instance, "*gol*", which comes from the term "*goal*".
- Calque is the translation of neologisms by adapting them to the lexical and syntactic structure of the original language. An example would be the translation of "*football*" as "*balompie*".
- Literal translation, as the name suggests, is the word-for-word translation of a foreign expression maintaining structure, grammar and word order ("*Thomas has visited Barcelona three times in one month*" - "*Thomas ha visitado Barcelona tres veces en un mes*")
- Adaptation consists of replacing a cultural or social element of the source text with another corresponding to the culture and society of the target text. For instance, usually in texts drinking tea in England is replaced by drinking coffee in Spain.
- Equivalence is the substitution of equivalent phrases and idioms in the target language. For example, the saying "*A stitch in time saves nine*" is translated by a completely different construction corresponding to "*más vale prevenir que curar*" but is recognised as equivalent.
- Modulation attempts to translate the source text from a new point of view or approach, with possible semantic changes. This is the case, for example, of translating "*don't get so excited*" by "*tranquilízate*".
- Last but not least is transposition, which consists of altering the grammatical order of an utterance without losing the meaning, such as translating "*I won't be late*" by "*No tardaré*". There are different types of transposition, among them we can find the change from adverb to verb, from verb to adjective and vice versa, and from adjective to noun.
- As far as compensation is concerned, it is one of the most effective procedures used by translators. There are several definitions of compensation, but they all focus on the idea of recovering a loss of meaning. While Baker is of the opinion that "*the strategy of compensation [...] may be used to make up for a certain loss of meaning, emotional force, or stylistic effect which may not be possible to*

reproduce directly at a given point in the target text" (1992: 78); Wilss (1982:104) defines it as:

"Obligatory lexical-morphemic restructuring [. ...] necessary when, for example, a certain concept, a certain lexeme combination, or a derivational pattern is absent from the TL inventory and the only compensatory way out open to the translator is a lexical by-pass strategy such as paraphrasing or explanatory translation".

The use of compensation is carried out by means of extension and reduction, two opposing techniques which, depending on the author's need, amplify or eliminate elements for structural or stylistic reasons, in order to avoid ambiguity, lack of naturalness and certain confusions.

2.5 Cultural aspects in audiovisual translation

Each country has its own cultural references, which are ideas shared and identified by the same community. The difficulty arises when these ideas are not universal, and when attempting a literal translation makes them completely lose their meaning and appeal. This happens, for instance, when translating humour, since it combines cultural references with wordplay, making it almost impossible to find an exact interlinguistic equivalence. Although several experts consider the translation of humour almost impossible, due to its cultural and social complexity, others rely on its universal power.

There are several cultural adaptation strategies, varying according to the time and commercial interests, that are used in order to achieve the proper translation of a text. They are conscious or unconscious procedures used by the translator to achieve a linguistic equivalence between two languages. While in the 80s and 90s, naturalisation was used when dubbing and subtitling series were arriving to Spain, nowadays it is more common to resort to foreignization and even neutralisation.

Venuti defines naturalisation as:

"[A] fluent strategy performs a labour of acculturation which domesticates the foreign text, making it intelligible and even familiar to the target-language reader, providing him or her with the narcissistic experience of recognizing his or her own culture in a cultural other, enacting an imperialism that extends the dominion of transparency with other ideological discourses over a different culture. (1995:5);

while, according to him, foreignization *"entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language"* (1998: 242). In other words, naturalisation consists of eliminating a cultural term of the source language and replacing it with an equivalent term in the target language to express a similar idea, while foreignization is the opposite, since the original linguistic and cultural reference is preserved.

Furthermore, neutralisation aims to translate the term without mentioning the original proper name. As Aixelá (2002:52) explains:

"neutralisation is a translation technique based on replacing the cultural referent of the source language with another lexical choice that is more neutral and free of cultural markers. Its use is controversial, especially when it is used in a literary context. In general, this strategy is perceived as the simplest option for the translator when dealing with complex translation situations".

This strategy occurs when there is a lack of calques, lexical creations, and cultural adaptation, so the translator is forced to neutralise the text.

To summarise and clarify these three basic strategies we provide three easy examples: if the sentence is *"I am going to Waitrose"*, using the naturalisation technique it would be *"voy al Mercadona"*, the foreignization *"voy al Waitrose"*, and the neutralisation *"voy al supermercado"*.

For many linguistic experts, foreignization is the best technique for translation because the translation remains faithful to the original text. For example, the translation historian Lawrence Venuti (1995:2) insists that a successful translation is one that looks like the original version.

"A translated text, whether prose or poetry, fiction or not fiction, is judged accepted by most publishers, reviewers and readers when it reads fluently with the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text - the appearance in other words - that the translation is not in fact a translation, but the original".

3. Slang translation

3.1 Slang

Slang is a form of expression consisting of idioms, colloquialisms and jargon, which occurs more in the spoken language than in the written language. Its use is usually restricted to a particular group of people or a particular context. It is one of the most challenging aspects of translation, as it varies from region to region.

The difference between slang and jargon is very confusing due to the conceptual synonymy between the two terms. In fact, most authors consider these two concepts to be synonyms. In Fernando Lázaro Carreter's Dictionary of *Philological Terms*, the entry slang is referred to jargon (page 251-2), therefore, according to this author, the difference between the two concepts is minimal. Carreter (1990: slang) defines slang as:

"the special language of a distinct social group, used by its speakers only as members of that social group. Outside it, they speak the general language. With these characteristics, the name slang covers a multitude of concepts: A) Language of the underworld, with an esoteric purpose, of a highly contrived nature. It is the jargon, par antonomasia, or germania, in Spain [...]. B) Professional language: jargon used by doctors, philosophers, typographers, etc. In Spain, a multitude of trade jargons are designated by special names [...]. C) Language of any social group: jargon of sportsmen, hunters, spiritualists, etc. D) A set of words from obscure sources [...] which as a joke or irony are introduced into the familiar conversation of all social classes.

Lázaro Carreter, therefore, distinguishes four types of jargon: the jargon of the underworld, professional jargon, jargon of specific social groups and jargon from obscure sources; while other authors, such as Martínez de Sousa, offer other types of definitions with multiple meanings:

"1. Social dialect which affects the lexicon used by a particular stratum which considers itself different from the rest and wishes not to be understood by the uninitiated. It can be used in expressions such as the slang of thugs and also the slang of doctors, lawyers, linguists, etc. In this sense it is equivalent to slang, germania or jargon. 2. Tasteless language [...], complex and incomprehensible. 3. Set of words of obscure etymology or difficult to find, which is introduced into the conversation of all social groups as a joke and irony" (1990:267).

Slangs are influenced by a number of factors such as gender, age, education, social status, geographical location and so on. The purpose of the creation of this special language by a particular group of speakers is the exclusivity and separation of a linguistic community.

The main characteristics of slang can be summarised as follows:

- Predominance of orality
- Expressiveness and informality
- Metaphorical and ironic sense
- Ephemeral vocabulary, constantly changing and innovating codes
- Signs of identity of a social group
- Exclusivity to make it difficult for people belonging to other groups to understand

When translating, experts are often conditioned by their culture, beliefs and values in force in their society, which is why they resort to censoring these terms. According to Scandura's study, (2004:126) this censorship in both film and television is due to the following aspects:

1. Political reasons: the government of some countries uses this technique to control citizens according to their own interests. A clear example would be Spain during the Franco dictatorship, when the preferred mode of audiovisual translation was dubbing, as it allowed for greater manipulation of speech.
2. Religious reasons: religious and cultural differences can lead to rejection and hostility towards certain beliefs, which is why, sometimes, audiovisual scenes have been omitted in some countries in order to keep the population from being exposed to those beliefs. On other occasions, one text is replaced by another to reinforce a society's religion.
3. Self-censorship: this is the most common type of censorship in audiovisual translation, as it is related to the morality of the translator. This is what produces inaccurate translations, euphemisms...

3.2 Foul language

Audiovisual translation is in constant contact with all kinds of slang, especially social groups slang. It is essential to know and make good use of this type of lexicon both in the source language and in the target language; on the one hand, to allow an approach

to the personality and naturalness of the character; and on the other hand, to avoid possible errors and misinterpretations, especially foul language. This type of language is a challenge for translators, as it requires knowledge beyond the word itself, and it entails researching social, political, religious factors, etc.

It seems that in general, the issue of swear words and foul language has proven to be one of the most controversial and less explored areas, as it continues to be one of the most current complications in audiovisual translation. As Joan Fontcuberta (2001:310) would say:

"The social and communicative function of insults, swear words and exclamations in general has not been studied with profound rigour. Dictionaries are of little or no help in these cases; they tend to give neutral translations that almost never coincide with the intention of the speaker or with the situation in which they occur".

This type of lexicon is abundant in all languages, but the expressions are not always equivalent. There are insults or swear words that sound louder in one language than another. For example, while *"cunt"* sounds excessively offensive in English; *"coño"* is a word that is on the lips of all Spanish speakers. Therefore, rather than resorting to literal translation, an adaptation would be more appropriate. The important thing is to convey the tone, anger, surprise or fear of the character, not their exact words. Xosé Castro (1997:442) mentions in an article:

"the high treason" that must be committed when translating this type of lexicon: "[...] we must intentionally betray the text when we come across vulgar and rude expressions, much more varied in our language than in English and which, nevertheless, are mutilated time and again by the lack of imagination of some translators (jodido, jódete, bastardo, etc.). Vulgar and germanic speech is also very fertile in Spanish and is not fully exploited for fear of making too free an adaptation of the original text".

There is an immense polysemy in English swear words, since words such as *"shit"* and *"fuck"*, accompanied by different words, can give rise to an infinite number of swear words in Spanish (depending on the syntactic category and semantic features). For example, while the literal meaning of the word *"shit"* is *"mierda"* and of *"fuck"* is *"joder"*; accompanied by different words, it receives different meanings: *"shit bricks"* (*"cagarse de miedo"*), *"shit-hot"* (*"estupendo"*), *"no shit"* (*"no jodas"*), and *"fuck you"* (*"que te den"*) *"fuck off"*, (*"vete a tomar por culo"*), *"you dumb fuck"* (*"tonto de los cojones"*).

In many cases, foul language can be taboo. For this reason, when translating this type of words, attenuation strategies tend to be used in order to avoid communicative situations that may violate the target audience. Kearns (1998:282) points out that:

"The term "strategy" connotes a teleological course of action that seeks to achieve a particular objective in an optimal way. However, problems arise in defining the concept more precisely. Chesterman (2005) has noted that not only is the term "strategy" often used differently within translation studies, but other terms can also be used to refer to the same thing: "procedures", "adjustment techniques", "transformations", "transfer operations"."

The main strategies are:

- Euphemisms: according to Allan and Burridge (1991:11) a euphemism *"is used as an alternative to a dispreferred expression, in order to avoid possible loss of face: either one's own or, by giving offence, that of the audience, or of some third party."* In other words, it is a strategy to soften the reality we want to express or to distinguish profanity. In the United States, for instance, *"God"* is replaced by *"gad"* or *"gosh"*, *"Christ"* by *"criminy"*, and *"hell"* by *"heck"*.
- Metaphor: a way of communicating something without the need to name everything literally. For instance, Joyce (1922), in *Ulysses*, uses the metaphor of the flower to refer to virginity.
- Omission: a strategy that consists of eliminating certain elements of the original discourse that are inappropriate in the target culture, as long as they are not related to the images or contain some important information for the audiovisual text tracking.

4. *Two Distant Strangers*

Two Distant Strangers is a short film directed by comedian Travon Free and nominated for an Oscar in 2021, which denounces racism and police abuse in the United States. It contains a political and social message, as it was released in the midst of the *Black Lives Matter* period and during the Georges Floyd murder trial. Free is inspired by real racist events, such as the murders of Floyd, who was suffocated by having his neck pressed on with the knee by a police officer for more than 8 minutes; and Breonna Taylor, who was shot in her own home by the police, after she was in the wrong flat during a drug investigation. In addition, a traumatic incident in his own life, when police entered his own home with guns, also at the wrong address, further encouraged him to create the film.

Referring to the story of the young man who wanted to go home to his dog, which is the film's description on Netflix, Travon (2021) states:

"It's such a calming thing to want to just go home to something or someone who loves you. And for us, we hear time and time again how those stories are impeded for reasons they shouldn't be impeded for, whether it's being stopped in your car (or walking down the street) for thinking you're the wrong person. It just felt like the easiest way for this story to connect beyond the colour of your skin was to connect it to something we all want to do: just get home safely."

The metaphor of the time loop represents the vicious circle of the endless situations of racist violence suffered by the African-American community for decades.

"In doing that and repeating that cycle every day and internalizing the feelings you feel when you hear a new name - Ahmaud Arbery, Breonna Taylor, George Floyd" Free shared in an interview. "As a Black person, you go through this cycle of emotions to process these things, and I found myself going through my cycle for these three different people and they were overlapping, and it just felt like living the worst version of Groundhog Day." (Free Travon, 2021).

4.1 Contextualization

This short film tells the story of Carter James, starring Joey BadAss, who lives in New York City. Carter finds himself caught in a time loop after a romantic tryst with Perri (Zaria Simone), which means Carter tries to return home and is shot and strangled by the police 99 different times.

The first time, Carter is accused by Merk (Andrew Howard), the police officer he encounters the most, of smoking a cigarette and having money on him. He wants to search his backpack and Carter refuses. Then, he strangles him to the ground and Carter utters "*I can't breathe*", a reference to Floyd's last words which became the slogan of the *Black Lives Matter* movement.

He then wakes up in Perry's bed, and realises that it's just a nightmare, which is going to repeat 99 times. This time he keeps the money, and lights a cigarette again. Merk approaches, again accusing him and wanting to search him. He resists and shoots him. Another time he gets up in his girl's bed. The third time, he tries to turn the tables and stays for lunch with Perri, when suddenly the police break into the house for an alleged drug check. After shooting him, it turns out they've got the wrong flat, re-enacting Breonna's murder. The fourth time, he comes down without a backpack or jacket and is still chased and shot.

He continues to be chased and shot at again and again, when he decides to put an end to it by talking to the policeman. He explains his situation to him and about the racist *déjà vu* that plays out in his dreams. But the only time Carter seems to be free, he is stopped by other policemen, while following a group of African-American youths. He goes back to talk to Merk, with the only hope of getting home safely to his dog. On the way home, the two characters have an interesting conversation about racism in the United States and it seems that a compromise can be reached through peaceful communication and dialogue. In the end, people are different and reasons such as lack of understanding and ignorance lead to hatred. Once they arrive home and Carter thinks he is safe, Merk congratulates him on his performance and ends up shooting him. The short film ends with a message and a long list of people who have been killed by police officers.

The end of the film reflects the cruelty and brutality of the police, partly intentional, as sometimes they do not even hide their actions behind a logical reason. The message Free wants to convey is that the police often reject any kind of approach, explanation or compassion and opt for violence, no matter what they do or how a racialized person reacts, and also as a response to those people who try to find a solution to this abuse with comments like "*if he had reacted differently, maybe he would not have been shot*".

The main characters in *Two Distant Strangers*, Carter and Merk, apart from being strangers, are complete opposites. Carter is a hard-working, romantic, animal-loving young African-American man, while Merk is a racist, white American police officer. Moreover, thanks to this dialogue, "*You got a wife? Or husband? Or non-gender conforming partner?*" "+ *Wife, three kids, two dogs. You know, all-American dream.*", between the two characters, we perceive something else. Carter asks him about his sentimental life without excluding any gender, Merk answers curtly woman, as if the other were a bad thing. Carter is portrayed as a person who does not discriminate against anyone because of their sexual orientation, while Merk shows a homophobic attitude.

Free creates a regular character, who is abused for carrying out basic everyday actions, such as smoking a cigarette or carrying money, to emphasise the seriousness of the discrimination, as when he said:

"I made it so that he was such a normal guy, but you know he was doing things that in some ways could arouse some level of suspicion but are still very normal things and should be left alone for like smoking a cigarette or carrying a lot of cash and things of that nature. Those aren't crimes, but you know those are things that instigate interactions with the police sometimes depending on where you live, and I wanted him to feel [how] every day, black men women feel today. For people to see that you don't have to do anything, you can just be a normal person with, you know, your money that you earn from work because some people do get paid in cash and whatever the case may be". (Travon, 2021).

4.2 Racism in USA

George Floyd, Breonna Taylor and Ahmaud Arbery were not the only victims of police violence without apparent cause. They are only the tip of the iceberg of a long list of violence that causes around 1000 murders a year in the United States, and which affects, in particular, the African-American population.

Racism is a phenomenon that has a social origin developed from the notion of power and domination, which led to a classification of people according to their physical appearance, linked to the concept of "*white privilege*". This led to the emergence of discourses justifying the acceptance of social inequality as a matter of course. In the United States, it is particularly exposed among American of European descent against indigenous, Asian and African descendants. Racism in the United States was exacerbated

by the formation of white supremacist groups such as the Ku Klux Klan (1865), neo-Nazi groups and more recently the Alt-Right.

Racial segregation was largely promoted by policies, which reinforced racism. Between 1935 and 1939, the federal Home Owners' Loan Corporation drew red demarcation lines on maps of American cities to mark neighbourhoods inhabited by African-American populations.

In 1954, as desegregation began in the strict school system and blacks began to move into the cities, white citizens responded by fleeing to the suburbs, giving rise to the White flight. This movement was subsidised by the state.

It was not until the 20th century that racial discrimination came to be seen as socially and morally unacceptable. In fact, to this day, racism is still reflected in many ways, especially economic inequality. As Richard T. Ford (2020) said in a research on racism and urban segregation, "*The sad fact is that the United States has never been fully committed to ending segregation*".

4.3 Translation analysis

For the analysis of the translation of this short film, I have chosen the dialogue between Carter and Perri, which reflects the language used by two people who are part of the same cultural group, in this case, the black community of New York, but who are of different gender. In addition to this part, I have also chosen the conversation between Carter and Merk that takes place in the car. In this scene, I can see the contrast of cultural references between a young middle-class African-American man and a patriotic and racist upper-class police officer, both of whom are men. I considered the second part of the dialogue between these two characters to be more relevant to my analysis because it tackles issues about racism.

4.3.1 Conversation between Carter and Perri

P: Fuck me and ghost me.

C: What! No.

P: In my own home.

C: I was so not ghosting you. I wasn't gonna just leave.

I was gonna ... I was gonna leave a note or...

P: A note? Just fucking with you. Breathe.

C: You got jokes.

P: Fuck you.

Hey, uh, you wanna go out and get some food or something?

There's this new Jamaican brunch spot that just opened up down the block.

C: Listen, I'd love to, but I gotta kind of get back home to my dog.

P: Well, that sounds like a lie.

C: There he is.

P: Oh my God! He's so cute. Aww.

C: That's my Jeter boy. You know, Jeter, like...

P: Yeah, like Derek. You boys are so predictable.

You know, I'm available for sitting, FYI.

[glass shatters]

P: Ah shit! Don't worry about it.

C: You sure?

P: It's fine, Carter. Don't keep Jeter waitin'.

[chuckles]

C: Well, I'm, this was... This was fun.

P: Yeah, it was good. Really.

C: Really?

P: Really. Against my better judgement,

I actually wouldn't mind waking up to you a few more times.

C: Uh, what's a few? Like ten? 20? Forever?

P: You boys and your egos, man! A few hundred. Is that better?

Go home, boy.

[chuckles]

C: I'll call you?

P: Text first. What kind of monster are you?

[chuckles]

C: Okay, I'll text first. Is it Paula? No, Presley?

Paris? No, no, no. Parsley? I'll text you first, Parsley.

P: You knew my name last night. Jerk.

C: You know, uh, you got a nice place. You should get this fixed though.

Oh. Perri! That's right. Spelled like the water, and not Tyler.

P: Yeah.

C: Au revoir, Perri!

[chuckles]

P: Nerd.

Spanish translation

P: ¡Hala! Me follas y te piras.

C: ¿Qué? No.

P: En mi propia casa.

C: Que no. No me iba a largar sin decirte nada.

No me iba a pirar tal cual. Iba a ...Te iba a dejar una nota.

P: ¿Una nota? Ya lo sé. Era coña. Tranquilo.

C: Qué graciosa

P: Que te den.

¿Te apetece bajar a desayunar?

Podríamos ir a ese nuevo restaurante jamaicano.

C: Oye estaría genial, pero tengo al perro solo en casa.

P: Mientes fatal.

C: Este es.

P: Madre mía. ¡Que monada!

C: Se llama Jeter, como...

P: Como Derek Jeter. Todos los tíos sois iguales.

Por cierto, si quieres te lo cuido.

[se rompe un vaso de cristal]

P: ¡Mierda! No te preocupes.

C: ¿Seguro?

P: Tranquilo, Cáster. Vete con tu Jeter.

C: Pues ha ... ha estado bien.

P: Sí, no ha estado mal.

C: ¿Seguro?

P: Seguro. A riesgo de equivocarme,

no me importaría volver a despertarme a tu lado más veces.

C: ¿Cuántas? ¿Diez? ¿Veinte? ¿Toda la vida?

P: Vaya si no sois geocéntricos. 200 o 300. ¿Te vale así?

Anda, vete.

C: ¿Te llamo?

P: Escíbeme primero. No me seas raro.

C: Vale, te escribiré. Te llamabas Paula, ¿no? O Presley.

Paris? No. Perejil? Te escribiré, perejil.

P: Anoche te acordabas de mi nombre, capullo.

C: Por cierto, me encanta tu casa. Pero esto arréglalo.

Perri. Eso era. Como el agua, no como Tyler.

P: Eso.

C: Au revoir, Perri.

P: Qué friki.

4.3.2 Conversation Between Carter and Merk.

C: It's really illegal for me to ride in the front?

M: Yeah.

C: Even on a ride- along?

M: Yep.

C: Man, that Kevin Hart movie was a fucking lie.

So, man, when's your birthday?

M: November 8th.

C: Scorpio. That's interesting.

You're a sensitive dude.

M: You don't believe in all that astrology bullshit, do you?

C: Ah. Not really, but I wouldn't just call it nothin', you know?

I'm march 29th. Aries.

You got a wife? Or husband? Or non- gender conforming partner?

M: Wife, three kids, two dogs. You know, all-American dream.

C: I slept with a girl last night. Real cute.

I think I like her, but I think It was just sex for her.

M: I don't hear a problem yet.

C: I don't know, man, I don't know.

I just I think maybe I fall in love too fast,
or that some people, just fall in love too slow, you know.

M: Hey, you got laid last night. Move on.

C: So why you become a cop?

M: I saw a country losing its way.

Lost respect for the rule of law. Lost respect for the order.

C: [laughing] I'm sorry.

What's the real reason you become a cop, man?

Not that brochure bullshit.

M: I guess, uh, I guess I got sick of being bullied.

C: So you become one.

M: So now I put 'em away.

....

M: No, no, no, that's bullshit, man. That's bullshit.

C: no man, It's not bullshit.

I hear you. I hear what you're saying, man, but all I'm saying is,
you guys over- police our neighbourhoods, over- punish us,
lock us up for life for some shit that white boys joke about in their memoirs.
And then we're stuck in a cycle we can't fucking break.

M: Come on, man. Everyone's responsible for their choices. Even if that choice is a crime.

I mean, no one's making you guys stick your hand in the cookie jar.

C: Listen. Some people do commit crime. But what choice do they have,
when whites people are born on the third base and niggas outside the stadium?

M: Boo-hop. [chuckles]

C: That's fucked up. That's cold- blooded.

If we're being really real here, the system rewards you guys
with the best possible prize for the only thing you had nothing to do with, being white.

M: You got a way with words, kid, I gotta say.

I guess I never spoke to one of you this long either, to be honest. It's interesting.
But I guess we're gonna have to agree to disagree on this one, my friend.

C: That's fine by me, man. As long as you take me home.

M: I'll take you home.

Spanish translation

C: ¿Sería ilegal que fuera de copiloto?

M: Sí.

C: Ni aun de acompañante.

M: Eso es.

C: Qué puta patraña, la peli de Kevin Hart.

¿Cuándo es tu cumpleaños?

M: El 8 de noviembre.

C: Escorpio. Qué curioso. Eres sensible.

M: No creerás en esa gilipollez de la astrología.

C: La verdad es que no, pero algo de cierto tiene.

Soy del 29 de marzo. Aries.

¿Tienes mujer? ¿O marido? ¿O cónyuge no binario?

M: Mujer, tres hijos y dos perros. El sueño estadounidense.

C: Yo me acosté con una chica anoche. Es preciosa.

Me gusta, pero para ella solo fue sexo.

M: Tampoco pasa nada.

C: No sé, tío.

Será que me enamoro muy deprisa o que hay gente que tarda en enamorarse.

M: Anoche mojaste. A por otra.

C: ¿Por qué te hiciste poli?

M: Porque el país va a la deriva.

Se ha perdido el respeto por la ley y el orden.

C: (Se ríe) Nada. Dime la verdad.

No esas gilipolleces de manual.

M: Pues porque estaba harto de matones.

C: Y ahora lo eres tú.

M: No, ahora los detengo.

....

M: Anda, no digas gilipolleces, tío.

C: No digo gilipolleces. Entiendo lo que quieres decir, pero, la verdad,

os centráis demasiado en nuestros barrios y nos encarceláis por gilipolleces que para un blanco no pasan de anécdota. Y entramos en un círculo vicioso.

M: Cada uno es responsable de lo que elige, incluida la delincuencia.

Nadie os obliga a meteros en líos.

C: Vale, los hay que son delincuentes. Pero no tienen otra opción.

Los blancos nacéis sacándonos media pista de ventaja.

M: A la llovería.

C: Es una putada. Una crueldad.

Si te soy del todo sincero, el sistema os da la mayor recompensa por algo que no es mérito vuestro: nacer blanco.

M: Chaval, reconozco que tienes labia.

Nunca había hablado tanto tiempo con uno de los vuestros.

Me ha gustado. Pero me temo que nunca vamos a ponernos de acuerdo.

C: No me importa. Solo quiero llegar a casa.

M: Y te voy a llevar.

4.3.3 Carter and Perri's conversation analysis

In the sentence *"Fuck me and then ghost me"* the translator uses two techniques; literal translation in the first sentence and equivalence in the second, as they translate the verb *"ghost"* by *"pirarse"*, although this is not its literal meaning. Then, to avoid repetition, aside from making another use of equivalent, they also use a synonym for *"pirarse"* (*"largarse"*), to replace the term *"ghosting"*. Also, there is an amplification in the Spanish translation, when they add *"Hala!"* to the sentence. The translator continues to use the equivalence when translating *"Just fucking with you"* (*"era coña"*) and *"you got jokes"* (*"qué graciosa"*); or later, with the phrases *"you boys are so predictable"* (*"todos los tíos sois iguales"*), and *"what kind of monster are you?"* (*"no me seas raro"*), replacing these idioms with other Spanish equivalents, since their literal translation do not sound natural.

They also often resort to the technique of reduction (compensation), when instead of translating *"you wanna go out and get some food or something?"* *"There's this new Jamaican brunch spot that just opened up down the block"*, as *"quieres salir y coger algo de comida o algo, hay un nuevo lugar de brunch jamaicano que acaba de abrir al final del bloque"*, he reduced it as: *"¿Te apetece bajar a desayunar?"* *"Podríamos ir a ese nuevo restaurante jamaicano"*. It's a clever technique that basically consists of

eliminating elements to avoid lack of naturalness. In addition, in this part there is also an adaptation, because they translate “*brunch spot*” by “*restaurante*”, because in Spain the concept of “*brunch*” is not very well known.

In the translation of these two sentences from the dialogue between Carter and Perri “*Listen, I'd love to, but I gotta kind of get back home to my dog*” (“*oye, estaría genial, pero tengo al perro solo en casa*”), “*Well, that sounds like a lie*” (“*mientes fatal*”), the translator opts for modulation, altering the point of view of the sentence, making semantic and grammatical changes, without ever losing the sense of meaning. In the translation of “*Don't keep Jeter waitin'*” (“*vete con tu Jeter*”) and “*You boys and your egos, man!*” (“*Vaya si no sois egocéntricos*”) they also use this technique.

Oh my God! – “*madre mía*” here we have a clear adaptation technique. The translator replaces the cultural expression used by English speakers to indicate surprise, “*oh my God*”, by the equivalent term used by Spaniards to express admiration, “*madre mía*”.

“*I'm available for sitting, FYI.*” In this sentence we can observe two aspects: on the one hand, the use of the equivalence technique, since they translate “*I'm available for sitting*”, by “*si quieres te lo cuido*”, and not the literal meaning which would be “*estoy disponible para cuidar*”; and on the other hand, the omission of the acronym FYI, which corresponds to the expression for your information.

In the part where Perri tells Carter “*it was good*”, the translator opts for a translation focused from another point of view, with the respective lexical changes “*no ha estado mal*”, which indicates a clear use of the modulation technique.

Carter jokes that he can't remember Perri's name and says a few names, then blurts out, “*Parsley*”, which in English is a proper name and also the name of a plant; and Perri replies “*You knew my name last night, Jerk*”, which in English means idiot but is also a proper name of Scandinavian origin. The translator, instead of simply translating it as proper names and ignoring the irony of the characters, decides to use the strategy of neutralisation, which consists of replacing the social referent of the source language with another lexical choice of the target language, being free of social marks in order to avoid ambiguity or confusion. So they make it clear what the characters meant by these names (“*No. Perejil? Te escribiré, perejil.*” “*Anoche te acordabas de mi nombre, capullo.*”) In contrast, in Carter's sentence “*Oh. Perri! That's right. Spelled like the water, and not*

Tyler", they prefer to ignore what the character is referring to and translate it literally as "Perri. Eso era. Como el agua, no como Tyler".

Finally, we perceive the use of borrowing, when the translator keeps the same foreign term that Carter uses to say goodbye "*Au revoir, Perri.*"

4.3.4 Carter and Merk's conversation analysis

Carter uses the particle "man" all the time, but the translator has decided to omit it on more than one occasion, since in Spanish it sounds very heavy to use this term so repetitively.

The translator resorts to the technique of transposition, in the translation of the following sentence: "*Man, that Kevin Hart movie was a fucking lie*" ("*Qué puta patraña, la peli de Kevin Harts*"). In this case, we can see that the order of the elements of the sentence has been altered, placing the attribute before the subject.

The translator uses equivalence in translating sentences such as: "*Not really, but I wouldn't just call it nothin', you know?*" In this sentence, they decide to look for an equivalent meaning to this expression so as not to give it a literal and confusing translation, because it is meaningless ("*La verdad es que no, pero algo de cierto tiene*"). While the literal translation of "*I don't hear a problem yet*" is "*todavía no escucho ningún problema*", the translator prefers to use an equivalent expression which is "*no pasa nada*". There is also an omission of the term "*yet*", and the translator could have included it if they had wanted to.

More examples of the use of equivalence would be the following phrases: "*that white boys joke about in their memoirs*" ("*para un blanco no pasan de anécdota*"), "*whites people are born on the third base and niggas outside the stadium?*" ("*Los blancos nacéis sacándonos media pista de ventaja*"), "*you got laid last night*" ("*Anoche mojaste*"), "*move on!*" ("*a por otra*"), which does not literally mean that but counts as an equivalent expression.

Carter's last words "*As long as you take me home*" are translated by "*Solo quiero llegar a casa*". This is also an example of modulation, because we can see that there is a change regarding the subject of the sentence and the verb used.

They also use reduction (compensation), when replacing *"I saw a country losing its way"* by *"porque el país va a la deriva"*, thus eliminating grammatical elements such as the subject and the verb and focusing only on the main meaning. They also reduce *"I'm sorry. What's the real reason you become a cop, man? Not that brochure bullshit"* as *"Nada. Dime la verdad. No estas gilipoleces de manual"*. Other examples of the use of this technique include *"And then we're stuck in a cycle we can't fucking break"* (*"Y entramos en un círculo vicioso"*), and *"I mean, no one's making you guys stick your hand in the cookie jar"* (*"Nadie os obliga a meteros en lios"*).

At a time of Carter's continued complaints about racism, Merk reacts with a grimace (*"Boo-hop"*), which could be considered a cultural reference. If a literal translation of this were to be made, the target language viewer would be confused, not understanding what the character meant by it, as it is something not used by Spanish speakers, so they have decided to look for a term to explain this reaction: *"A la llorería"*, using the adaptation technique.

There are also traces of modulation, when the translator alters the grammatical structure, achieving the same result: *"But I guess we're gonna have to agree to disagree on this one, my friend"* (*"Pero me temo que nunca vamos a ponernos de acuerdo."*), and *"That's fine by me, man."* (*"No me importa"*).

We can observe that the most frequently used techniques are equivalence and reduction (compensation), which we can interpret as the preferred ones of the translator, whose intention is to offer the clearest, simplest and most colloquial translation possible. We perceive to a lesser extent the presence of literal translation in short and simple structures.

In this case, the translator has decided to preserve the foul language present in the source text in order to offer an accurate vision of the slang pertaining to all characters. For this reason, swear words like *"fuck"*, *"shit"*, and *"bullshit"*, and expressions like *"getting laid"* are not attenuated in the target text. Euphemisms, metaphors and omissions are barely used because the intention of both the original text and the translation is to reflect the violence of the characters' interactions, especially between Merk and Carter.

5. Conclusion

The main goal of this paper has been to analyse and understand the way in which slang language is translated within the framework of audiovisual translation. In this paper, I have focused on the slang characteristic of the black community in the United States. In order to obtain a clearer vision of this type of language, I have used the short film "*Two Distant Strangers*" by Travon Free, comparing the original version of this film with its translation to Spanish.

. Through a study of audiovisual translation, it has been shown that there are several resources that translators make use of in order to carry out their work. As the main aspect of this section, I have explained the eight techniques used in audiovisual translation, which are literal translation, calque, borrowing, equivalence, adaptation, modulation, transposition and compensation. These have been reflected in the practical analysis.

The reason why I have chosen the short film "*Two Distant Strangers*" is that it is a very clear example of the use of slang related to the black community. In the film, the main themes are racism and police abuse, and therefore language related to these issues can be observed.

In order to be able to carry out a correct and concrete analysis of the slang in this film, I have selected two fragments. In these, two different dynamics can be observed, which perfectly reflect the use of this slang. I have analysed the texts and identified the different translation techniques used by the translator to convey the message of the original text in Spanish. As a result, I have observed that there is a prevalence of the techniques of equivalence and reduction. The translator uses these two techniques in order to remain faithful to the original message, while adapting the text to the Spanish language and culture. For the same reason, the foul language present in the original text is maintained, and there is a perceived lack of the attenuating strategies (euphemisms, metaphors and omission).

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