



Universidad de Valladolid

Facultad de Filosofía y Letras

Grado en Estudios Ingleses

**Reservoir Dogs: Analysis of the Slang and
Techniques Applied to its Translation for the
Spanish Dubbed Version**

Nerea Isabel Chantavikan

Tutora: María Belén López Arroyo

Departamento de Filología Inglesa

Curso: 2022-2023

ABSTRACT

The translation of slang is a complex element when distributing films to other countries since each society has its own culture and language, and it is necessary to know how to adapt to them. Other authors have investigated audiovisual translation and how slang behaves, but none interrelate these disciplines in Tarantino's cinema. The present thesis focuses on the translation techniques applied, considering the restrictions imposed by dubbing and external influential factors. For this purpose, after the identification of slang, its original structure is compared to the Spanish version to find out which are the techniques employed in the adaptation of this linguistic variation between languages, and the influence of different factors in the final result. The results show that the predominant technique is substitution and conclude that their selection is motivated by the function of the product and the addressee.

Keywords: Slang, Translation Techniques, Audiovisual Translation, Dubbing, Quentin Tarantino, Reservoir Dogs.

RESUMEN

La traducción del slang es un elemento complejo a la hora de distribuir las películas a otros países ya que cada sociedad tiene una cultura y un idioma propio, y es necesario saber adaptarse a ellos. Otros autores han investigado la traducción audiovisual y el comportamiento del slang, pero ninguno interrelaciona estas disciplinas en las películas de Tarantino. Este trabajo se centra en las técnicas de traducción empleadas, teniendo en cuenta las restricciones impuestas por el doblaje y factores influyentes externos. Para ello, tras la identificación del slang, se compara su estructura original con la traducción dada en la versión española para averiguar cuáles son las técnicas empleadas en la adaptación de esta variedad lingüística entre idiomas, y se analiza la influencia de distintos factores en el resultado final. Los resultados muestran que la técnica predominante es la sustitución, y concluyen en que la selección de las mismas está condicionada principalmente por la función del producto y el destinatario.

Palabras clave: Slang, Técnicas de traducción, Traducción audiovisual, Doblaje, Quentin Tarantino, Reservoir Dogs.

1. Introduction.....	6
2. Theoretical Framework	8
2.1. Slang	8
2.1.1 State of the art and definition.....	8
2.2. Audio-visual Translation.....	10
2.2.1 State of the art and definition.....	10
2.2.2 Modes of audio-visual translation	12
2.3. Translation process for dubbing.....	13
2.3.1 The influence of extralinguistic factors	14
2.3.2 Criteria for the dubbing translation process	15
2.4. Translation techniques.....	17
2.4.1. State of the art and definition.....	17
2.4.2 Translation techniques.....	18
3. Synopsis of Reservoir Dogs.....	20
4. Methodology	22
5. Analysis of the results and discussion	24
6. Conclusions.....	39
Bibliography and references	41
Appendix 1	46

1. Introduction

Language is constantly changing and evolving as we do as individuals and part of a culture. Human beings have always needed to belong to a group, and nowadays the situation was not going to be any different. Language is a characteristic feature that allows individuals to communicate and express their feelings and is in continuous change, adapting to the times. There are several linguistics variations that classifies the uses of the language depending, among other factors, on the register employed, from very formal to very informal. In our present days, slang is classified close to the informal register and can broadly be understood as a type of language used in colloquial contexts in certain social groups which creates a sign of identity among its users. Audiovisual products as films and series, bring this communicative context in which language develops in an informal atmosphere, so the development of the present thesis about a film is a splendid opportunity to analyse this linguistic variation and its translation. I have selected the film *Reservoir Dogs*, directed by Tarantino, and considered a cult piece of independent cinema, because it offers plenty of interesting material for the topic under discussion. Its characters use a very colloquial language that anyhow defines their personalities as well as the type of cinema made by this director. This may be a challenge when adapting the meaning from the source language and culture to the target one. Although there are other studies on the film, none has been made about the Spanish dubbed version nor the slang present in it, so I consider it is interesting to amplify the available information about the subject or the translation in other languages. For these reasons, the main research objectives in this undergraduate thesis are the following:

- Identify the slang in the original version of the film *Reservoir Dogs*.
- Compare it to the translation given in the Spanish dubbed version.
- Check which translation techniques have been applied for the translation of slang from the source language to the target language.
- See the influence of extralinguistic factors in the final translation.

This thesis is organized in the following chapters:

After the introduction, the first sets the theoretical background necessary to understand the present work. It is subdivided in four independent points which deal with slang, audiovisual translation, influential factors for the dubbing translation process and translation techniques. In all of them I include the state of the art and a definition for the main concepts. The specific information included varies depending the section and so, in the section of slang I will describe the characteristics that define this type of language and help us to identify it; for audiovisual translation, I will speak about its division into modalities; in the influential factors for the dubbing translation process I will consider some aspects that are relevant to determine the final result; and finally, I will close the theoretical account presenting a selection of the most accurate techniques to apply to slang translation.

There is also one section which summarizes the story line of the film *Reservoir Dogs* and gives relevant information about it to appreciate the context in which the plot takes part. It will help to clarify why this film supposes a great piece of cinema to work with slang and its translation.

Then, the methodology adopted to develop this study will be explained in detail. To start, an identification process for slang words and expression will be made on the original English version. Then, it will be compared to the structures given in the Spanish dubbed version to later analyse the different techniques employed for their translation. Only the most representative examples will be shown.

The following section is the key for this thesis. Here, the results will be presented, and a discussion will be made about why or how the different techniques have been used based on the theoretical frame in the first section.

Finally, the last section will present the conclusions drawn from the findings of the previous sections and will leave questions for further discussion.

Also, a complete annex with all the samples, bibliographic references and other sources of information used along this investigation and that made this thesis possible are included at the end of the paper.

2. Theoretical Framework

2.1. Slang

2.1.1 State of the art and definition

Slang can be defined as follows:

- **Cambridge Dictionary of English:** *informal language, which might include words and meanings which are not polite, and which might stay in use only for a brief time. It is used by particular groups of people who know each other and is usually spoken rather than written.*
- **Oxford Advanced Learner's Dictionary of Current English:** *very informal words and expressions that are more common in spoken language, especially used by a particular group of people, for example, children, criminals, soldiers, etc.*
- **Longman's Dictionary of Contemporary English:** *very informal, sometimes offensive, language that is used especially by people who belong to a particular group, such as young people or criminals.*

There is something all these definitions have in common. This is the informal/colloquial register that is used by a particular group of people. In this sense, Tamayo (2011:9-11) explains that the use of slang has to do with the social group, race, and age of the individual as well as with the communicative situation in which the exchange takes place. Eriksen (2010:14-21) says that, depending on the communicative situation, slang can have different pragmatic shades (funny, obscene, etc.) but the members of the group not only understand the word but also the intention, and this sets one of the main characteristics of slang: having an assumed and shared communicative context for all the interlocutors. This way, the sociological aspect is particularly important too.

Slang must be understood as a flexible and changing reality without clear limits. Therefore, its approach can be seen as subjective, and of course, extremely hard to identify and classify. Tamayo (2011) also states that this is tightly connected to certain stereotypes, classes, and social groups. Hence, these definitions of slang and their uses fit wonderfully with the language used by the criminals in the film under analysis.

2.1.2 Characteristics of slang

From what we have seen so far, we can make some conclusions to sum up the function of slang. It tries to rise against standard language and create a sign of identity and sense of belonging to a group, it seeks to cause effect by using specific words, and adopts an attitude associated to the group which uses this language.

When we speak in a colloquial and informal way, we do not pay enough attention to grammatical norms. We tend to be more fluent and spontaneous, without the restrictions of written language. Slang features are closer to the oral language, spiced up and with plenty of formal variation which enriches it. Also, some of these forms are caused by the linguistic economy (necessity of being understood fast without making a big effort to communicate). Pelardas (2014:27-29) presents some aspects which define the language of slang at morphological and semantic levels. These features are the ones I am going to use as a guide to identify and select the words and expressions of slang found throughout the film.

Morphological:

- Abbreviated forms and acronyms: “FU” (Fuck you) or “mic” (microphone).
- Phonetic adaptations: “nope” (no), “yep” (yes), “wanna” (want to) or “gonna” (going to).
- Diminutives and affective words: “babe” (baby) or “sweetie” (sweet).

Semantic

- “Taboo” meaning related to sex, money, intoxicating substances, blasphemy, or eschatological issues: “shit” or “ass.”
- Offensive/ Non polite words or expression: “fucking X.”
- Idiomatic expressions “kick the bucket.”
- New words for new realities: “crunk” (crazy+drunk).
- Old funny or catchy words that adopt new meanings: “cans” (breast).
- Common words substituted by other related to them: “rock” (referring to diamonds).

- Complex concepts explained in few words: “rain check” (applied to the tickets for a sport event cancelled due to bad weather).
- Vague meaning words used because they sound funny or onomatopoeical: “va-jay-jay” (vagina).
- Ambivalent terms with positive or negative attitude depending on the use given by the speaker: “the shit” (can be interpreted as faeces or a bad situation or as something great).
- Euphemisms: “man juice” (semen).
- Metaphors, metonymies, and similes to create words or images: “pussy” (kitten or vagina).
- One of the Infrequent uses of a word is generalised or specified: “flush” (to have a lot of money).
- Use of foreign suffixes or words and borrowings: “beau” (from French).
- Vulgar words which become accepted: “mess” (dirty or disordered).
- Accepted words which become vulgar: “screw” (to have sex).

2.2. Audiovisual Translation

2.2.1 State of the art and definition

Since the analysis will be made upon a film, and this is an audiovisual product, it is necessary to present this discipline. We can say that the history of audiovisual translation is parallel to the history of cinema, and consequently, to the history and development of audiovisual media. It englobes inter and intra linguistic semiotic transferences among audiovisual texts (the products of media in which audio, image, and text work together as a whole), from the most consolidated modalities to the newest ones.

The term audiovisual translation, as an academic concept, is slowly gaining popularity but it has also had other names along history as “film dubbing” (Fodor 1976), “film translation” (Snell-Hornby 1988), “screen translation” (Mason 1989) or “cinema translation” (Hurtado 1994). Several are the authors who have worked under this discipline and specialized in the

investigation of its features: Zabalbeascoa (1997), Chaume (2013), Agost (1999), Chaves (2000), Sokoli (2005), Gambier and Gottlieb (2001), Hurtado (2001), Díaz Cintas and Remael (2007) among others, have focused on the special characteristics of audiovisual texts defending that this modality of translation must be separated from other forms or literary translation.

Concerning the modality of dubbing and the process of translation for scripts considering all its adjustments according to quality standards and quality products, Fodor's book *Film dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects* published in 1976, can be considered as the monographic that establishes the bases for the professional practice and investigation. Translation for dubbing progressed very little until the 80's and 90's. While the first studies dealt with the pros and cons, quality standards, industrial processes, processes of adjustment or pure description of this professional practice, the most recent studies try to bring closer this discipline to other disciplines as Sociology or Philosophy. It is well reflected in Remael (2004) and Martínez Sierra (2012) when they focus on the task of script writing for cinema and translation for dubbing specifically, or Pérez (2017) and Ávila (2015) when they analyse the use of taboo language in some films, the impact on the target audience and the presence of censorship which is related to the topic under analysis in this thesis.

Many authors have tried to give a concise definition on what audiovisual translation is, but in short, Pérez Gonzalez (2009:13) explains that multimedia translation, also sometimes referred to as audiovisual translation, is a specialized branch of translation which deals with the transfer of multimodal and multimedial texts into another language and/or culture.

Mayoral (2001:33-46) helps to clarify the concept of "multimodal" and points out that the main feature that makes audiovisual translation a specific discipline is that it is developed throughout two different channels (visual and auditory), and on various signs (as motion images, fixed images, texts, dialogues, narration, music and noise) which make us carry out a synchronization and adjustment work that does not apply to other traductology texts.

Audiovisual translation can be used in many fields, including scripts for cinema and television, theatre, documentaries, promotional videos for companies or advertisements or multimedia and mobile devices applications.

2.2.2 Modes of audiovisual translation

The transference of content and meaning of audiovisual texts occur between two languages (interlingual) or within the same language (intralingual). Translations can add text on the screen related to dialogues and inserts (captioning) or editing or substituting the original soundtrack regarding dialogues (revoicing). Chaume (2013:107-114) talks about these two types as the main “macro-modes” in which audiovisual translation is divided, and at the same time proposes a subdivision as shown below.

Captioning:

- Subtitling: incorporates a written text, now called subtitles, in the target language on the screen where an original version film is shown, such that the subtitles coincide with the screen actors' dialogues.
- Surtitling: is a specific form of subtitling for theatrical and operatic productions and can be interlingual and intralingual. The text was originally shown on a screen on the stage but now it is common to find screens on the back of the seats.
- Live subtitling: is also called respoking. Here the subtitles are shown at the bottom of a screen during a live broadcast. The technician summarizes the original dialogues to fit in the subtitle space that a software generates.
- Subtitling for the deaf and hard of hearing: allows accessibility for people with hearing difficulties. It is normally intralingual and reproduces the dialogues so that subtitles appear at the same time. The text remains for a longer period than in regular subtitling.
- Funsabbing: are home-made subtitles for programmes as cartoons, series, or films, (specially anime) that have not been released yet and that fans carry out in their homes.

Revoicing:

- Dubbing: translates and lip-synchronizes the script of an audiovisual text, which is then performed by actors. Here, teamwork is essential to achieve a quality result.
- Voice-over: consist of broadcasting the audio track with the recording of the original dialogue at the same time as the track with the translated version. The volume of the original soundtrack is lowered down and the dubbed is raised up. It is common in countries from the former Soviet Union mainly and gives a sense of reality.
- Simultaneous interpretation: is now in disuse. There is a professional in the location where the film is been screened and interprets and translates the voices of the actors through a microphone connected to speakers. This was the perfect solution in between subtitling and dubbing (expensive-illiteracy rates).
- Free commentary: does not represent faithfully the original text. Commentator can create and give opinions to tell what they see in their own words, adding more details and information. It is used in comedy or sports.
- Fandub: are home-made dubbing versions of programmes that have not been released yet in the target language country. Fans use digital sound editing programs to work with the soundtrack.
- Audio description: is to help the blind and visually impaired. A voice in off is used to describe what is happening on the screen when there are no dialogues, sounds or special effects and are relevant to understand the plot and follow the story line.

There are also other minor modalities that are still under questioning, but I have decided not to include them in this classification and leave them for other lines of research.

2.3. Translation process for dubbing

Since the audiovisual products I am going to analyse are an original version and the dubbed version into Spanish, I consider the points included in this section are useful to understand how the process of translation works for dubbing.

2.3.1 The influence of extralinguistic factors

As Pelardas explains (2014:43), the functionalist theory studies the influence of extralinguistic matters in translation that can result in a different final product or another. These factors of the translation process have to do with the aim of the translation, type of text, type of receiver, economic, social, political, and ideological reasons.

Agost (1999:30-34) mentions some influential factors that can help to understand why translations can vary and lead to different results:

- Immediacy of the emission. It depends on the time available to treat an audiovisual product. It is not the same to broadcast live (as in the case of the news) or streaming a film. In the case of Spain, every product which has the possibility of being emitted with posteriority tend to be dubbed.
- Economic factors. The needs for subtitling are minimal, whereas dubbing implies the need of more human staff aside from the technological equipment that both require.
- Political factors. In bilingual contexts, governments take decisions on what to translate or not, following different linguistics policies that will after influence in the market for audiovisual translation.
- Function of the product. It depends on the type of content to be translated, if it is in the mother tongue of a country and aims to catch the interest of the audience it is very unlikely to be translated but can be subtitled in any of its variants.
- The addressee. It can be the most relevant factor that influences the process of translation in audiovisual translation and determines which type of modality is applied. There are some countries that consume dubbing as a general audience (E.g.: Spain, France or Italy), other that consume subtitling as a more elitist audience (E.g.: Germany, Sweeden or Norway) and those which adapt the products addressed to children and elder public (E.g.: The U.K, Ireland or Portugal).

Focusing on the case of Spain, the main reasons that explain the dubbing tradition rely on economic, cultural, ideological, and political factors. Gil Ariza (2004) summarizes them well

in her article *A case study: Spain as A Dubbing Country* and claims that economically, it was a dilemma because lip-sync supposed great expenses which were difficult to recover (especially during the hard times Spain was going through) and subtitles restricted the audience to those who could read them, so it was not very helpful with the high rate of illiterate population. Regarding ideological and cultural factors, film distributors needed to get the maximum benefits, so they adapted to the audience's preferences. In Spain, people were used to watching films in their own language and had not the visual skills needed to read subtitles, so it was not successful. We must consider that until few years ago, Spanish was the only language permitted during the Francoist period, not even permitting other official languages. Dubbing was then a perfect tool for government to apply their censorship to films. It led to the political factors in favour of national unity and suppression of foreign nature. It was necessary to hide the original script and avoid showing taboo content.

2.3.2 Criteria for the dubbing translation process

One of the advantages of dubbing is that it leaves the semiotic structure of the film intact, because there is no extra layer added onto the image, as in subtitling, where written information activates a third reception mode (Filimon 2017:147).

As Filimon emphasizes, having “no extra layer added onto the image” makes it easier for the audience to follow the video material and to understand the message. Díaz Cintas and Orero (2010:441-444) also point out that providing that the original soundtrack is erased and viewers do not usually have the possibility of comparing original and translation, the professionals involved in dubbing do not need to be as literal as in subtitling and have more flexibility to work with the content and form of the dialogues.

Zabalbeascoa (1997:22-40) perceives audiovisual translation as a matter of priorities (objectives) and restrictions (obstacles) that will be set again every time a new translation starts. It is connected to quality standards and the challenges that may arise when proceeding. The lack of solid norms can be seen as a disadvantage but also as an advantage to determine which quality standards prioritise and how to achieve them overcoming the obstacles. For this purpose, I will present below a compilation of quality standards. Spiteri (2021:2-25),

based on the revision of Chaume (2007:71-89), establishes one of the latest compilation of parameters to set quality standards, and subdivides them into textual (focused on the text and its adaptation) and non-textual (dealing with other aspects relating to voice and performance) I will explain them briefly.

Non-textual parameters:

- Suitable voice selection: voices must be chosen according to the physique, character role, genre or age of the actors that appear on the screen to make it credible.
- Convincing voice performance: it is necessary to pay special attention to the pitch and the accents of the different characters and their personal features.
- Natural-sounding intonation: related to melody and emphasis of the different languages. A natural delivery should be achieved.
- Appropriate sound quality: the recording should be made without too much noise or interferences and the correct volume level.

Textual parameters:

- Adequate lip synchronisation: covers timing, tempo, and lip movements adaptations between languages to obtain a natural speech.
- Natural-sounding dialogue: language needs to be the one with the conventions accepted by the audience over time, not anything which sounds forced.
- Cohesion between dubbed dialogues and visuals: the speech needs to adapt its tone to the scenes shown on the screen.
- Fidelity to the source text: translators must carry out a translation employing different techniques to get a result as close as possible to the original.
- Agreeable phonaesthetics: mouth articulatory movements need to match or at least be similar in the original and final language. It concerns close-up scenes and vowels and consonants articulation.

Although both categories are interrelated, non-textual parameters rely on other professionals as dubbing actors, sound technicians, etc. and increasingly, on software that facilitates the work to humans. Textual parameters are responsibility of translators mainly and are more relevant for the present work because they affect the translation process in a more direct way. To clarify some of the previous parameters, it is useful to make a reference to Agost's work (1999:16-17) who claims that the substitution of the original soundtrack by another in any case of dubbing must keep some essential factors:

- Character synchronism. Harmony between the voice of the dubber and the appearance, expression, and movements of the actor on screen.
- Content synchronism. Congruency between the new version of the text and the original plot of what is being translated.
- Visual synchronism. Concordance between lip movements on the screen and the sounds we perceive.

2.4. Translation techniques

2.4.1. State of the art and definition

I will start by setting a distinction between two common concepts used in translation procedures. There is still controversy about the terminology applied, so the terminology depends on the preference of experts.

Coinciding with the definitions of Delisle et. al (1999:191), "strategy" refers to the translators' overall approach to a text, and "technique" refers to the specific approach to individual and smaller units of text.

Strategies are a global option that deal with the whole text and affect the procedure and result, it depends on the translator objective for the final impression on the translation. On the other hand, techniques affect only the result and smaller units of texts.

There are several authors who have worked on the different techniques that can be applied to the field of audiovisual translation. For instance, Martí (2013:75-122) made a very complete

revision of the taxonomies of Delabastita (1990), Chaves (2000) and Chaume (2005) to select those that best match the audiovisual field. Ávila (2015:12-15) establishes another classification of techniques considering their appliance to offensive language. Hurtado (2001:266-268) and Molina and Hurtado (2002:509-510) also studied the translation process and built a very complete classification that despite being for general translation, offer a noticeably clear explanation of each technique.

2.4.2 Translation techniques

As we have seen, translating slang is arduous work. Audiovisual texts as in films and series, give this communicative context in which language develops in an informal atmosphere, so it is a splendid example to analyse this linguistic variation and its translation.

Time and space are two crucial factors in dubbing since the original text needs to be adapted to other language and match the lip movements of the actors. This aspect can lead to changes regarding original content carried out by the different translation techniques applied by translators.

For the present analysis I will principally use the taxonomy proposed by Ávila (2015:12-15). The fact that the film under my study is the same Ávila uses in his thesis over the same film, and the importance given to the offensive language (sometimes tightly related to slang as we saw in its definition) are the main reasons that support this choice. He used as base for his taxonomy the classification of Vinay and Darbelnet included in Venuti's book (2000:84-93) and Díaz and Remael (2007:202-207) because he considers that these authors care about the restrictions imposed for each of the audiovisual translation modes and the importance of the different techniques to apply regarding the transference of content from the source to the target audiences involving culture and language. Nevertheless, Pelardas (2014:37-39) presents a classification based on the works of Hurtado (2001:266-271) and Molina and Hurtado (2002:509-510) that helps to clarify the definition of the these techniques. From this classification I have added the technique of adaptation because I consider it can be useful for

the analysis. So, based on their proposals, the following is a selection of the techniques that best adapt to the translation of slang, considering the adjustment for dubbing.

- Literal translation can be known as word-by-word translation, but it also translates expressions or syntagms. This technique seeks to transfer a word or expression from the source language to the target language with the same meaning and grammatical form. For example, the interjection “shit!” is translated as “¡mierda!”
- Loan is used when the word in the source language is widely spread in the target language. It can appear without any change or adapting its spelling to the target language; therefore, the pronunciation could vary as in the case of Spanish. For example: “leader” or “líder.”
- Calque is a literal translation of the component elements. It mainly affects collocations, compounds, and phrases. Sometimes, this technique implies undesirable meanings on the target audience or language or lead to a loss of information from the sense of the original text. For example, the expression “wet backs” when is translated as “espaldas mojadas.”
- Explicitacion (also implies the tasks of amplification, description, generalization, or particularization) explains the meaning of a term from the source language to the target language using a different word or expression so the recipient can understand it clearly. It can be done by making it more specific with the use of a hyponym, with a more precise meaning or more general with the use of hypernyms or superordinate terms with broader meanings. For example, “their bitches” is generalized as “sus tías.”
- Substitution is understood as an established equivalence and is commonly used when translating offensive language, sayings, idioms, or idiomatic expressions. It is a variety of explicitation and used when the restrictions to the adaptation are significant. For example, “bastard” is often translated as “cabrón” or “they are as like as two peas” for “son como dos gotas de agua.”
- Transposition tries to minimize the blanks created by cultural differences in the languages used in the translation. A grammatical category change takes place, overall,

when there are not existent linguistic structures in the target language. For example, the word “fucking” from adverb to interjection in “I don’t fucking care” for “No me importa, ¡joder!”

- Compensation adds words or expressions that were not in the original text to solve the gap. It also deals with stylistic reasons because the terms cannot be reflected in the same position in both languages. It has to do directly with the transmission of the same emotions in both culture and the maintenance of the tone. For example, “nigger” translated as “puto negro.”
- Omission is a very frequent technique due to the space-time restrictions typical in the different modalities of audiovisual translation. The translator must be conscious of the information that is vital to keep and the information that can be omitted because is not relevant to the plot. For example, “did he fucking die?” is simply expressed as “¿la ha palmado?”
- Reformulation is also referred to as variation, condensation, or attenuation in other cases. It is used to paraphrase a term and get a different word or expression in the target language. Here, the translator can choose to get a foreign or domesticated effect. For example, “I’m gonna die” is changed by “me muero,” which changes the verbal tense but is shorter.
- Adaptation: substitutes a cultural element in the source culture by a different one in the target culture because the first is not spread or known enough. For example, “baseball” for “fútbol.”

3. Synopsis of Reservoir Dogs

Written by Quentin Tarantino and Roger Avary and directed by the first one, *Reservoir Dogs* is an American neo-noir crime film which represents the debut of this director. The Spanish dubbed version was translated by Losada and directed and adjusted by Angulo in Tecnison Recording Studios (Madrid- Barcelona). This is considered a cult film and a classic of independent cinema.

The film starts with eight men discussing about the meaning of a Madonna song and whether to tip or not while having breakfast in a café. They are the boss, Joe Cabot, his son "Nice Guy" Eddie, and six gangsters recruited to carry out his plan to rob diamonds from a jewellery store. They respond under the aliases of Mr. Brown, Mr. White, Mr. Blonde, Mr. Blue, Mr. Orange, and Mr. Pink. Shortly after the breakfast scene, Mr. White appears driving a car while Mr. Orange bleeds in the back seat due to a shot in the stomach and they manage to reach a warehouse where they wait for the others. Then, Mr. Pink appears, saying that he hid the diamonds they stole and assures that a police officer had infiltrated the group. After that, and in the meantime, they discuss what they should do with Mr. Orange, since his wounds can only be treated by a doctor and that is a significant risk, since Mr. White had the bad idea of telling him his real name (Larry Dimick) and where he was from. Then, Mr. Blonde arrives carrying in his trunk a police officer whom they try to interrogate to tell them who the traitor is. He tortures the police officer just for fun and even he rips an ear off and douses him with gasoline. In the end he fails to burn him because he is killed by Mr. Orange, who suddenly recovered consciousness. Mr. Orange turns to be Freddy Newandyke, a young police officer who managed to infiltrate the group to capture Joe Cabot. To do this, he pretended to be a criminal and beat the trust of other thieves with invented anecdotes. When Eddie, Larry and Mr. Pink arrive, they find Mr. Blonde dead. Furious to see the situation, Eddie kills the police officer and demands explanations. Mr. Orange tells them that Mr. Blonde wanted to kill them all and keep the diamonds, but for Eddie and his father this is not credible, and they say Mr. Orange is an infiltrate. Mr. White refuses to believe them, so when Joe points his gun at Mr. Orange to kill him, Larry points it at him, causing Eddie to point in turn to Mr. White. Finally, there is a shootout in which Eddie and Joe die, leaving Larry gravely injured. In this moment, Mr. Pink tries to escape with the diamonds but the police sirens sound indicating he is being arrested. Larry keeps on cheering up Mr. Orange, who, moved, confesses that he is a police officer just as the police arrive. Disappointed, Larry kills Freddy seconds before being killed by police shots.

4. Methodology

In this section I will present the working plan that make this thesis possible. The steps I have decided to follow are listed and justified below.

Work phases

- Viewing of both films, original and dubbed versions to understand the language in context.
- Identification of the words and expressions of slang found in the original version of the film.
- Comparison to the original words/expressions of slang to their translation to Spanish in the dubbed film.
- Identification of the translation techniques applied for the translation of slang from English to Spanish.
- Comparative analysis of slang in both languages and classification of the findings in tables according to the theoretical framework used in this thesis for a further discussion.
- Check if the external influential factors modify the final result.

As I clearly stated in the introduction with the presentation of the main objectives of the study, the principal aim of the thesis is to identify the translation techniques for slang used along the film to transfer the content from the original version of the film to the dubbed version into Spanish.

I gathered related works on the topic, the DVD version of the film and the scripts in both languages to make the task easier. Once I had enough material to start working, on the one hand I prepared the theoretical framework for the present thesis and started watching both films to identify the context in which language was used.

On the other hand, and to develop the practical part, over the script, I identified the slang according to the characteristics given in Pelarda's study (2014:27-29) and compared it to the

Spanish translation on the script. This way it was possible to determine which techniques had been employed in the translation of this linguistic variation. The whole text was covered to identify the translation techniques applied through it but only the most relevant and representative examples are displayed.

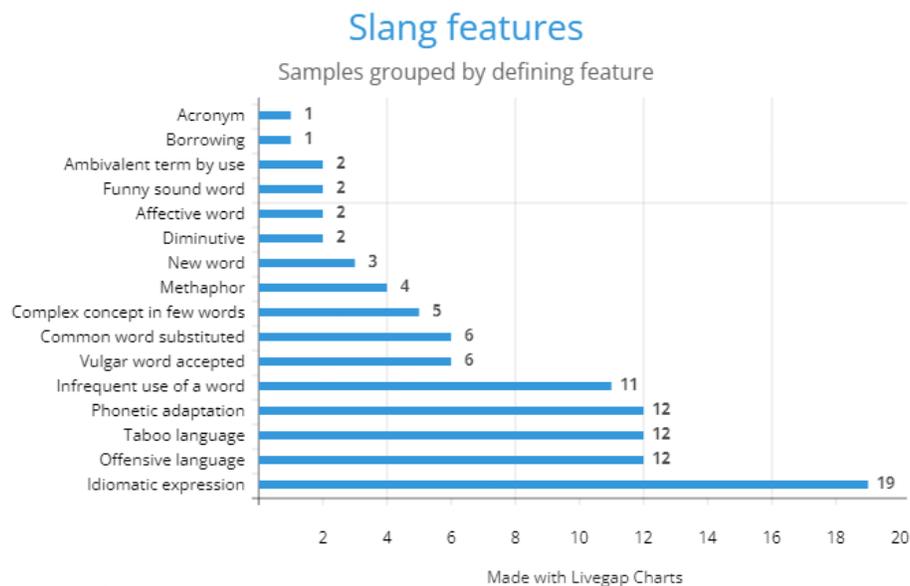
Therefore, the total selection of samples is presented in an appendix, as in the table drawn below. Although there are many other words and expressions of slang in the film, it was necessary to limit the study to 100 samples due to space limitations in the present thesis. The first column corresponds to the number of sample (listed by order of appearance), the second corresponds to the word or expression as appears in the original text, the third shows the translation given into Spanish, the fourth the type of feature present in the slang word/expression, and the fifth the translation technique applied based on the taxonomy I have elaborated from Ávila (2015:12-15) and Pelardas (2014:37-39) based on Hurtado (2001:266-271) and Molina and Hurtado (2002:509-510).

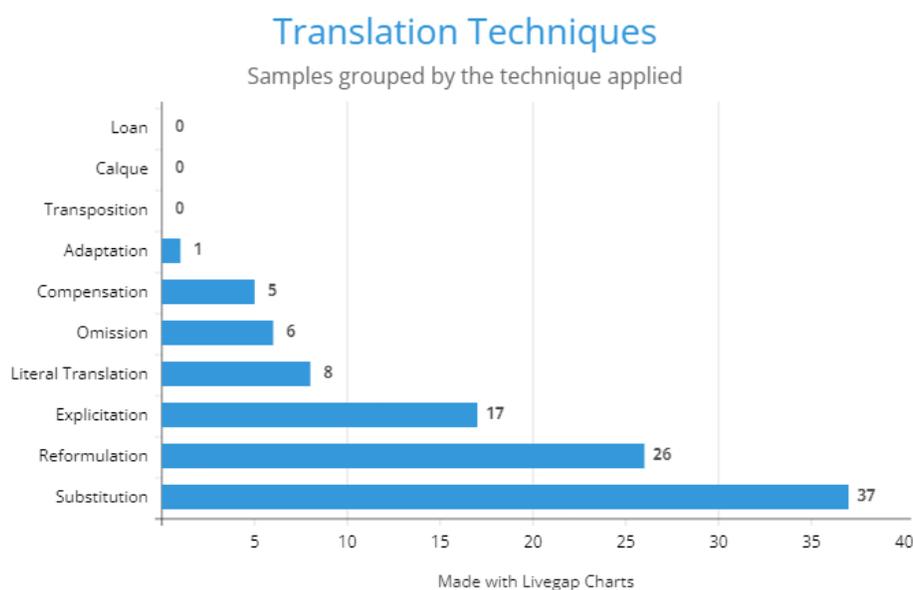
Number of sample	Original text	Translation	Feature	T. Technique applied

Once the samples were presented, analysed and commented, the identification of the influence of external factors was possible thanks to the evidence shown by the implementation of some techniques over others when translating.

5. Analysis of the results and discussion

In order to fulfil these objectives, I have gathered a total of 100 samples and shown them on the table annexed at the end of this paper, organised in order of selection as they were appearing in the film. I have also elaborated some graphics, seeking for a more systematic way to proceed and an easier way of interpreting the findings. This way, we will be able to identify in a visual way the samples grouped. First, by the main defining feature they present, and then by which techniques are the most used for their translation.





According to the information from the first graphic above, we observe that the defining feature that most cases presents is idiomatic expression with a total of 19. Then, offensive language, taboo language and phonetic adaptation are tied with 12 cases each. The infrequent use of a word appears 11 times, and the rest of the features go in decrease until the acronym and borrowing present only 1 case each.

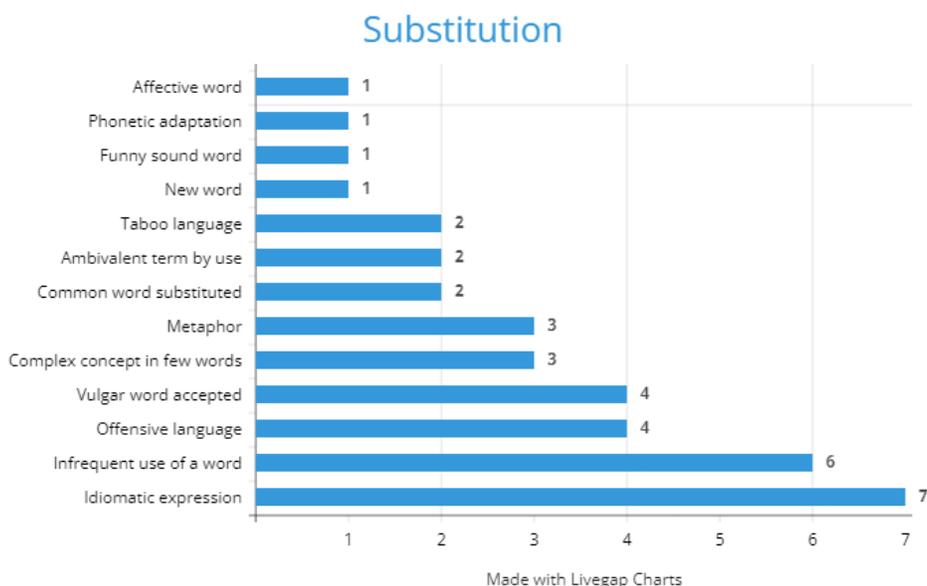
On the second graphic, we observe that the most frequent translation technique is substitution with a total of 37 cases, followed by reformulation with 26 cases and explication with 17 cases. To a lesser extent, this is followed by literal translation with 8 cases, omission with 6 cases, compensation with 5 cases, and finally adaptation with just 1 case. The rest of the techniques (loan, calque and transposition) do not apply to any of the examples selected for the analysis.

In general terms, by this information we can deduce the following:

For substitution (or established equivalence) to be the most used technique, slang needs to be well spread in the source language and the target language. In this case, English slang and Spanish “argot” share the same features, and in a significant number of samples it has been possible to find an accepted equivalence which expresses the same. In other cases,

reformulation has been used because the terms or concepts do not exist in Spanish, or because it is more accurate to bring the message closer to the target culture and audience. This is made by rephrasing it and applying other structures that make it sound more natural into Spanish. The other structure that completes the podium is explicitation. Once again, the reasons for its application are, in general, simplification and naturalisation. These, altogether with the few cases of literal translation, omission, compensation, adaptation, transposition, calque, and loan, demonstrates domestication as the way of tackling the translation. The translator has preferred to bring the product closer to the target culture with the changes that it implies.

Next, I will illustrate with some graphics the different slang features which have been covered by each technique and comment the results in more detail. Those techniques which do not present any case, are not represented in graphics.



The predominant feature of slang to which substitution is applied corresponds to idiomatic expressions with 7 cases. The meaning of these expressions cannot be deduced by the literal translation of its parts. As we said before, slang is also common in Spanish, and English has found the equivalence of these idioms in almost all the examples. By instance, we can see it

in the examples number 17 or 31 where the idioms have been substituted by other established idioms.

17	Bust their ass	“Se rompen la crisma”	Idiomatic expression/ Taboo language	Substitution
----	----------------	-----------------------	---	--------------

31	It became every man for himself	“Cada uno intentó salvar su pellejo”	Idiomatic expression	Substitution
----	---------------------------------	--------------------------------------	----------------------	--------------

The infrequent use of the meaning of a word appears in 5 cases. For example, in number 5, the first meaning which appears in dictionaries for “dig” is “cavar” but here, it adopts the colloquial use of “colarse por alguien.”

1	A girl who digs a guy	“Una chica que se cuele por un tío”	Infrequent use of dig	Substitution
---	-----------------------	-------------------------------------	-----------------------	--------------

There are 4 examples of vulgar words which started to be used in a very colloquial way and nowadays have become accepted by dictionaries or language users. This is the case of number 28 by instance.

28	Cops	“Polis”	Vulgar word becomes accepted	Substitution
----	------	---------	------------------------------	--------------

Other 4 cases concern offensive language. Metaphors occur in both languages and have to do in all the 3 examples here with animal figures although sometimes the original figure is not the same in the target culture. We can clearly see it in number 34.

34	A rat	“Un traidor” (*other times as soplón)	Metaphor	Substitution
----	-------	---	----------	--------------

In other occasions, complex concepts are explained in few words. This is well represented in number 10. The expression “droning on” means to talk for a long period of time in a boring way or repeating the same thing, but here it is translated as the idiomatic expression “dándome la bara.”

10	Droning on	“Dándome la bara”	Complex concept in few words	Substitution
----	------------	----------------------	------------------------------------	--------------

Taboo language has also found an established equivalence in 2 cases. Number 4 by instance represents how the concept “big ass” added to “hit” results in the augmentative of “éxito” (“exitazo”).

4	That was a big ass hit	“Fue un exitazo”	Taboo language	Substitution
---	---------------------------	------------------	----------------	--------------

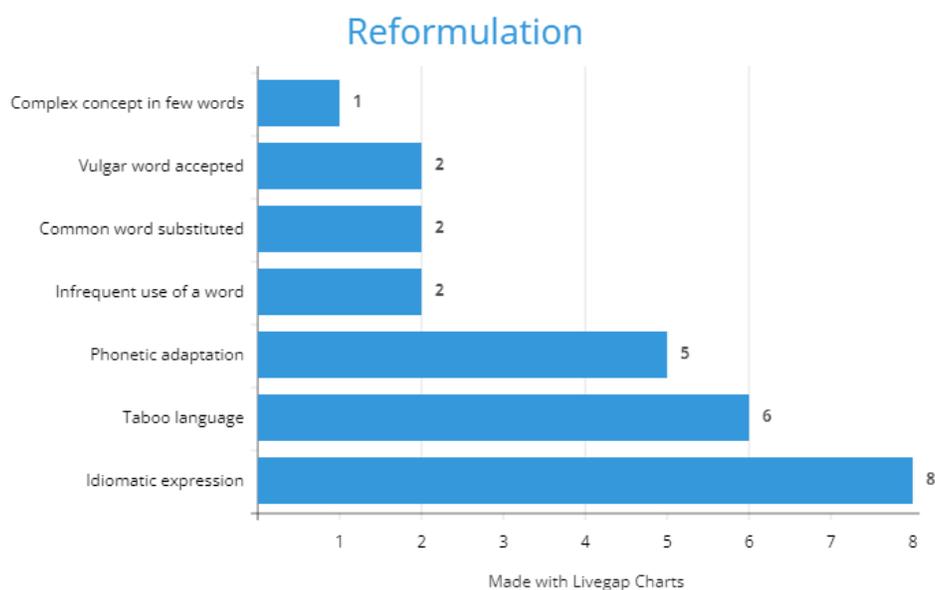
There are other 2 ambivalent terms depending on the context in which they are used. These terms can adopt positive or negative meaning depending on the context. Here, the expression “Holy shit!” in example number 66 represents this situation perfectly and so does its translation into Spanish as “¡Joder!” because depending on when it is used, it can express fear, surprise, joy... However, other translations could have been possible as “Hostia puta!”.

66	Holy shit!	“¡Joder!”	Ambivalent terms depending on the use/ Taboo language	Substitution
----	------------	-----------	--	--------------

There are 2 examples of common words substituted by other with related meaning, for example “balls” for “huevos” in example 14, establishing a similitude of form.

14	Who'd have the balls to...	“Tendría huevos para...”	Common word substituted by other related	Substitution
----	----------------------------	--------------------------	--	--------------

The rest of the features shown in the graphic with just one result are useful to prove that these features are more likely to be translated using other techniques, and therefore, will not be commented under this technique.

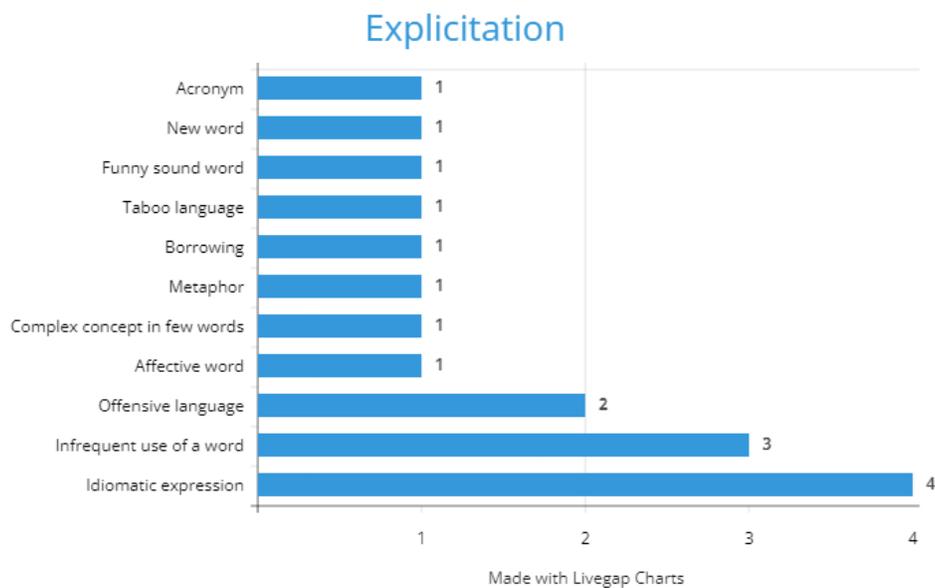


Reformulation is mainly used for the translation of those idiomatic expressions which do not have an equivalent in Spanish and the translator decides to rephrase with other similar information and structures. It usually implies changes of style, grammatical category, verb tense or element order to reorganize the elements in the sentence. Although in some cases these original concepts can have accepted equivalences in Spanish dictionaries, and the translator could have used them more times, the context may not be exactly accurate. So, in any case, the translator must achieve the naturalness proposed by Spiteri in section 2.3.2 where the quality parameters to achieve a good final result are explained. The following examples highlight the change in the display of sentence elements and the variation of verb tense. Also, the translator has used other expressions known in colloquial Spanish to reorganise the message at the same time the tone is maintained. Moreover, the examples below correspond to the three main features of slang under this translation technique.

25	Goddamn, goddamn	“Me cago en la puta”	Taboo language	Reformulation
----	---------------------	-------------------------	----------------	---------------

58	I've had my head up my ass the entire time	“Ya no sé dónde tengo la cabeza y dónde tengo el culo”	Idiomatic expression/ Taboo language	Reformulation
----	--	--	---	---------------

76	Didja tell the commode story?	“Usa la historia del retrete”	Phonetic adaptation/ Infrequent use of “commode”	Reformulation
----	-------------------------------	-------------------------------	---	---------------



In explicitation, we can see again that it is mainly applied to the translation of idiomatic expressions but there are many other varied features to which it applies. With this technique, the translator clarifies the meaning of concepts implementing tasks as amplification, description, generalization or particularization. The following examples represent the processes carried out within this technique. The translation given in number 6 opts for the generalization of the expression. Number 23 amplifies the information implicit in the original

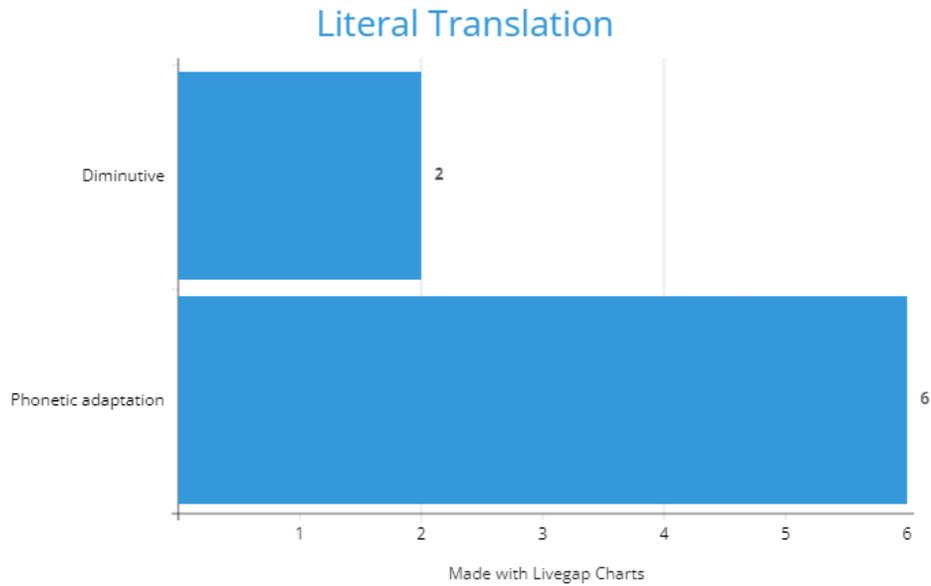
concept, and number 87 explains by a little description what this concept wants to express since it does not exist in the target language.

6	In a coon's age	"Hacía mucho"	Idiomatic expression	Explication
---	-----------------	---------------	----------------------	-------------

23	Rendezvous	"Punto de encuentro"	Borrowing	Explication
----	------------	----------------------	-----------	-------------

87	Man-eater-upper	"Devoradora de hombres"	New words	Explication
----	-----------------	-------------------------	-----------	-------------

The implementation of this technique translating the content of this films occurs because of different reasons. Acronyms do not correspond in both languages. New words created to describe new realities and puns only work in the original language if they want to keep the meaning. The use of borrowings would give a sense of foreignization. And, in general, some other words and concepts cannot be easy to transfer causing the same effect and the target audience could not understand their meaning if it was not adapted.

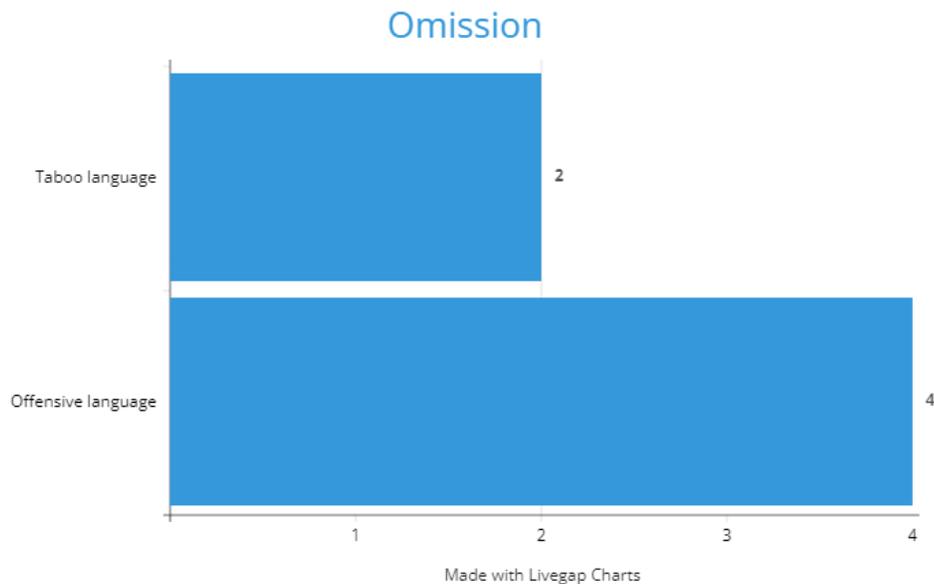


In the original version, these phonetic adaptations define the personality of the characters and create an even more colloquial register. However, in the Spanish translation, these phonetic adaptations have not been respected all the time, and therefore, not adapted either. You can see in the example³² below how “nope” is translated literally instead of using other Spanish substitutions as “nu” or “nanai”. This is a fact that makes it lose all the original strength. In some circumstances, there are not suitable equivalences in Spanish that cause the same effect, but however, the original intention is lost.

32	Nope	“No”	Phonetic adaptation	Literal translation
----	------	------	---------------------	---------------------

In the other 2 cases, this technique is applied to diminutives. Here, they have been translated with the same equivalent suffix into Spanish and so, they cause the same effect. By instance:

70	Blondie	“Rubito”	Diminutive/ Affective word	Literal translation
----	---------	----------	-------------------------------	------------------------

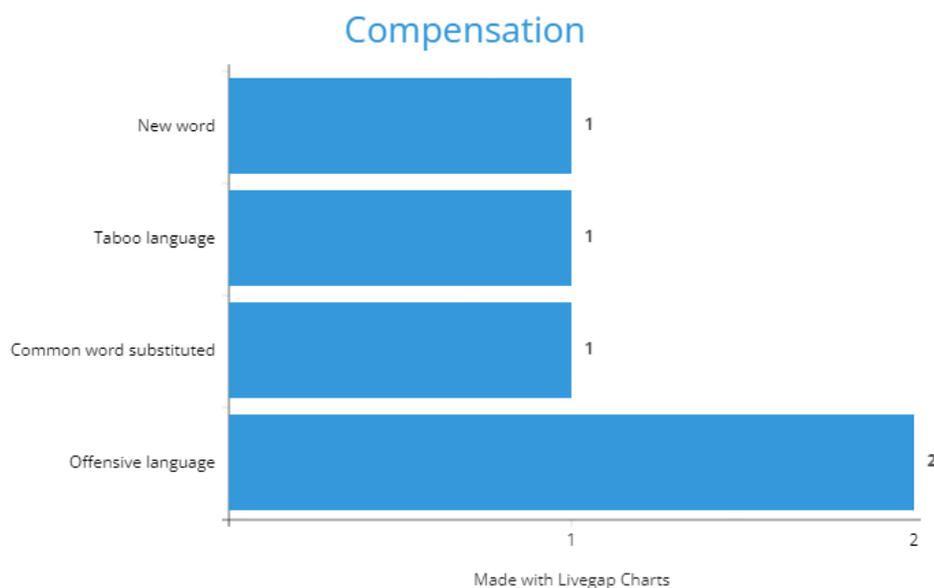


Omission takes place in 4 examples of offensive language which is not polite and 2 cases of taboo language. The translator's decision of deleting these words and expressions results in a standardized version of the original.

67	Why the hell are you beating on him?	“¿Por qué le pegáis?”	Taboo language	Omission/ Reformulation
----	--------------------------------------	-----------------------	----------------	----------------------------

The example above represents clearly how the expression “the hell” has been omitted and the translation is simplified. The translator probably considered that it was not relevant to

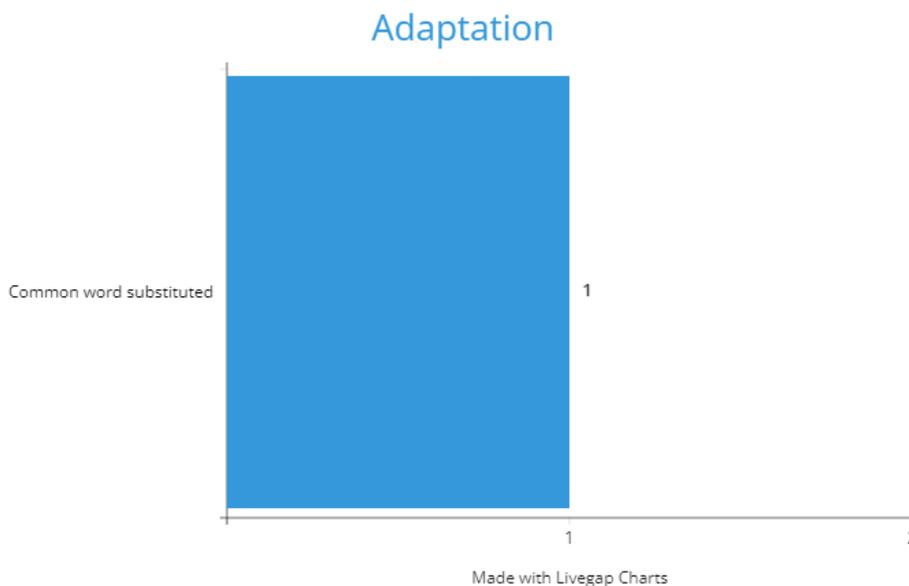
understand the rest of the message or wanted to transfer the power of the dialogue to other sentences. However, omission is not very frequent. It also means that the translator tries to conserve the intention of the original product, and in other situations has applied substitutions.



In compensation, the translator tries to compensate the emotional effect caused in both cultures using more words that were not in the original version to solve the expression gap. This usually occurs because there is not a direct equivalence or because of stylistic reasons. Possibly, the best case to exemplify this technique is the following:

63	Nigger	“Puto negro”	Offensive language	Compensation
----	--------	--------------	--------------------	--------------

In number 63, the word “nigger” is used in English to refer to a black person in a derogatory way. Since Spanish language does not have any word which expresses the same negative connotation, the translation had to include the word “puto” to maintain the strength of the concept.



There is only 1 example of adaptation out of the 100 samples.

62	Four years fucking punks in the ass made you appreciate a prime rib when you get it	“Después de pasarte cuatro años dando por el culo a tíos sabes distinguir un buen solomillo”	Common words substituted by other related/ Offensive language	Adaptation/ Reformulation
----	--	--	---	------------------------------

Number 62 shows how the translator changes a meat cut (“prime rib”) by another that is more consumed in Spain (“solomillo”). With this, the audience receives it as something more familiar in their culture.

There are no examples of transpositions, calques or loans.

To sum up, the selection of one technique or another gives a general view of the intention of the translator approach to the audiovisual text as a whole. By applying substitution, reformulation and explicitation in most of the cases; with very little literal translation, omission and compensation; and being adaptations, loans and calques practically null, the translator demonstrates a high degree of domestication. It intends to adapt the original product to the target culture.

Thanks to the analysis of these samples and the study of the findings, I have also been able to check how the influential factors mentioned by Agost (1999:30-34) have modified the result. Since we are facing a dubbed product, it is obvious that the immediacy of emission was less than in a streaming product. This allowed translators to work with more care. It is difficult to speak about economic factors but since it was a product to be dubbed, the expenses must have been higher. The political factors regarding somehow the restrictions of content and censorship, have not been strict at all and the tone of the film has been maintained. This last factor is related to the following two, the function of the product and the addressee. These factors are crucial to influence the use of slang and its translation according to the target audience. The film I have analysed is a piece of neo-noir cinema, based on crimes and directed by Tarantino, which gives it a particular touch. The public for this type of films expect the characteristics of this genre and this director: explicit content full of strong dialogues and fast action. Therefore, the translation of the content needs to be as close to the original intention as possible. The addressee finally determined the dubbing modality with natural dialogues that must maintain the original tone because Spanish audience is accustomed to dubbed products and therefore, is exigent with their quality.

Finally, and connecting the previous with quality standards, we must look back to the section 2.3.2 which contains some factors and parameters which must be considered during the

process of translation audiovisual texts for dubbing. According to Spiteri (2021), and leaving aside non-textual parameters, the parameters that are closer to the text are respected in the translation of this film. The techniques applied to every example demonstrate that the translator has always intended to adequate the synchronisation between image and dialogue, make this dialogues sound natural and cohesive, be loyal to the source text, and set agreeable phonaesthetics.

6. Conclusions

Some aspects explained in this thesis, as the defining features for slang, the classification of translation techniques, the influential factors or the quality parameters, have been relevant to carry out the analysis of samples and study the results and get the following conclusions. The main research objectives set at the beginning of the paper have been achieved successfully thanks to the methodology proposed to this end.

As first objective, the identification of these 100 samples of slang has been possible thanks to the defining features presented by Pelardas (2014) which delimited the words and expressions in the film belonging to this linguistic variation. The most common features are idiomatic expression, offensive language, taboo language and phonetic adaptation, while the least common are acronym and borrowing. This demonstrates that in the context of robberies and criminals, speakers try to communicate at the same pace action unfolds in this type of films, fast. At the same time, the expression of emotions is effective by the emphasis put in strong language, and the reason for the use of idioms can be the inability of these individuals to express some concepts with greater mastery of language. The second objective, concerning the comparison of structures, was achieved by the elaboration of tables which made the identification of the changes easier having the original text next to its translation. The third objective, regarding the translation techniques applied to transfer the meaning from one language to the other has been also achieved. The results show that the most used translation technique is substitution, followed by reformulation and explicitation. On the other hand, the techniques which are not used at all are loan, calque and transposition. This demonstrates that slang is also spread in Spanish language and English finds its equivalences here by established expressions accepted by dictionaries or users of language. At the same time, there are other concepts that do not exist or do not correspond in the target language and need to be explained somehow or expressed in a different way for the target audience to understand. This, altogether with the techniques that are not used at all, indicate that domestication is adopted when bringing the message closer to the Spanish culture. The translation given in

any case, offers a natural solution for Spanish language considering the difficulty of cultural adaptation. The selection of some techniques over others, is tightly related to the fourth and last objective to achieve. The analysis and its results have also corroborated that the influential factors proposed by Agost (1999) modify the process of translation and consequently, the final result. The factors of “function of the product” and “addressee” have been decisive in this case because this cinema genre and receiver audience establish specific requirements.

At this point, it is crucial to remind that this thesis is dealing with the analysis of an audiovisual product intended to be dubbed and must respect a specific series of restrictions that do not affect other modalities of audiovisual translation. This makes all this task more difficult. The textual quality parameters proposed by Spiteri (2021) have been also respected along the translation as far as possible, as well as the synchronies that the adjustment for dubbing requires. In addition, it is possible that other researchers do not share the same criteria for the analysis of my samples, and therefore the findings may differ.

With the elaboration of the present thesis, I hope I have contributed to clarify and bring together some general aspects on slang, audiovisual translation (specially dubbing), and translation techniques. Since language and slang never stop changing, the door will always be open to more in-depth studies, or to new realities that may arise around these disciplines. Being aware of the limitations of my study, it would be interesting and useful to apply the methodology provided to the works of other directors and other films on different genres (comedy, romance, animation, etc.). This way, slang and its translation would take place in different characters and sceneries, so it would be possible to contrast if the analysis provides the same results despite the changes in the language established by the user and the situation.

Bibliography and references

Agost, Rosa. *Traducción y doblaje: palabras, voces e imágenes*. Ariel. 1999.

Ávila-Cabrera, José Javier. “An Account of the Subtitling of Offensive and Taboo Language in Tarantino’s Screenplays.” *Sendeban : Revista de traducción e interpretación*. No. 26. 2015. pp. 37-56. Accessed on 26th March <
<https://revistaseug.ugr.es/index.php/sendeban/article/view/2501/3789> >

Cambridge Advanced Learners Dictionary. Available online on
<<https://dictionary.cambridge.org/es/>>>

Chaume Varela, Frederic. “Estrategias y técnicas de traducción para el ajuste o adaptación en el doblaje”. *Trasvases culturales: Literatura, cine, y traducción*. Merino, Raquel, Santamaría, José Miguel, and Pajares, Eterio (eds.) Zarautz. Universidad del País Vasco. 2005. pp. 145-154.

---. “Quality Standards in Dubbing: A Proposal.” *TradTerm*. No.13. 2007. Accessed on 28th March
<https://www.researchgate.net/publication/279744318_Quality_standards_in_dubbing_a_proposal>>

---. “The Turn of Audiovisual Translation: New Audiences and New Technologies.” *Translation Spaces*. No 2. 2013. Accessed on 28th March
<https://www.researchgate.net/publication/262946400_The_turn_of_audiovisual_translation_New_audiences_and_new_technologies_Translation_Spaces_2_2013>>

Chaves, María José. *La traducción cinematográfica. El doblaje*. Huelva. Publicaciones de la Universidad de Huelva. 2020.

Delabastita, Dirk. *Translation and Mass-Communication: Film and Tv Translation as Evidence of Cultural Dynamics*. Babel. 35. 1989. pp. 193-218. <https://www.researchgate.net/publication/233578733_Translation_and_mass-communication_Film_and_TV_translation_as_evidence_of_cultural_dynamics>>

Delisle, Jean, et al. *Translation Terminology*. John Benjamins Publishing Company. Amsterdam/Philadelphia. 1999.

Díaz Cintas, Jorge, and Remael, Aline. *Audiovisual Translation: Subtitling*. St Jerome. Manchester. 2007.

Díaz Cintas, Jorge, and Orero, Pilar. "Voiceover and Dubbing." *Handbook of Translation Studies*. Vol.1. Gambier, Yves, and Van Doorslaer, Luc. (eds.) John Benjamins Publishing Company. 2010. pp. 441-445. Accessed on 26th March <https://www.researchgate.net/profile/Barbara-Tannuri/publication/326381184_Handbook_of_Translation_Studies_-_Vol_1/links/5b4912aba6fdccadaec7cbe4/Handbook-of-Translation-Studies-Vol-1.pdf>>

Eriksen, Marianne Hem. *Translating the Use of Slang*. Aarhus School of Business, Aarhus University. 2010. Accessed on 26th March <<https://www.scribd.com/document/148139444/Translation-of-Use-of-Slang>>>

Filimon, Eliza. "Say What? Dubbing the Credit Cookie." *Smurfs- The Lost Village*. Studia Universitatis "Petru Maior," Philologia 23, Târgu Mureș. 2017. pp. 146-152. Accessed on 29th March < <https://www.ceeol.com/search/article-detail?id=1003988>>>

Fodor, István. *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects*. Helmut Buske. Hamburg. 1976.

Gambier, Yves. and Gottlieb, Henrik. (eds.) *(Multi) Media Translation: Concepts, Practices, and Research*. John Benjamins Publisher company. Amsterdam/ Philadelphia. 2001.

Gil Ariza, M. Carmen. "A Case Study: Spain as a Dubbing Country". *Translation Journal*. 2004. Accessed on 27th March <<http://www.translationjournal.net/journal/29movies.htm/>>

Hurtado Albir, Amparo. "Modalidades y tipos de traducción". *Vasos Comunicantes*. Vol.4. 1994. pp. 19-27. Accessed on 28th March < <https://ace-traductores.org/wp-content/uploads/Vasos-04.pdf>>

---. *Traducción y traductología: Introducción a la traductología*. Cátedra. Madrid. 2001.

Hurtado Albir, Amparo, and Molina, Lucía. "Translation Techniques Revisited: A Dynamic and Functionalist Approach". *Meta: Journal Des Traducteurs*. Vol 47.4. 2002. pp. 498-512.

Longman's Dictionary of Contemporary English. Available online on <<http://www.ldoceonline.com/>>

Martí, José Luís. *El método de traducción. Doblaje y subtitulación frente a frente*. Castellón de la Plana. Universidad Jaume I. 2013. Recovered from: <https://books.google.es/books?id=RmvOCgAAQBAJ&pg=PA73&hl=es&source=gbs_toc_r&cad=2#v=onepage&q&f=false>

Martínez Sierra, Juan José. "On the Relevance of Script Writing Basics in Audiovisual Translation Practice and Training". *Cadernos de Tradução*. Vol. 29 (1). 2012. pp. 145-163. Accessed on 28th March <https://www.researchgate.net/publication/307792479_On_the_relevance_of_script_writing_basics_in_audiovisual_translation_practice_and_training>>

Mason, Ian. "Speaker Meaning and Reader Meaning: Preserving Coherence in Screen Translating." *Babel: The Cultural and Linguistic Barriers between Nations*. Kölmel, Rainer, and Payne, Jerry (eds.) Aberdeen University Press. Aberdeen. 1989. pp.13-24.

Mayoral, Roberto. "El espectador y la traducción audiovisual". *La traducción en los medios audiovisuales*. Agost, Rosa, and Chaume, Frederic (eds.) Castellón de la Plana: Universitat Jaume I. Servei de publicacions. 2001. pp. 33-38.

Oxford Advanced Learner's Dictionary of Current English. Available online on <http://www.oxfordlearnersdictionaries.com/>>

Pelardas, Tatiana. *Análisis contrastivo inglés-español de las expresiones de slang presentes en la serie Awkward (La chica invisible)*. Universidad de Valladolid. 2014. Accessed on 15th April <<https://uvadoc.uva.es/handle/10324/6175>>

Pérez Gómez, Lidia. *Las palabras tabú y su traducción: análisis de las f-words en El lobo de Wall Street*. Universidad de Valladolid. 2017. Accessed on 24th March <<https://uvadoc.uva.es/handle/10324/27687>>

Pérez González, Luis. "Audiovisual Translation". *Routledge Encyclopedia of Translation Studies*. Baker, Mona and Gabriela Saldanha (eds.) London/ New York. 2009. pp.30-34.

Remael, Aline. "A Place for Film Dialogue Analysis in Subtitling Courses". *Topics in Audiovisual Translation*. Orero, Pilar (ed.) John Benjamins Publisher Company. Amsterdam/Philadelphia. 2004. pp. 103-126.

Snell-Hornby, Mary. *Translation Studies. An Interdiscipline*. John Benjamins Publisher Company. Amsterdam/Philadelphia. 1998.

Sokoli, Stavroula. "Temas de investigación en traducción audiovisual: La definición del texto audiovisual". *La traducción audiovisual: Investigación, enseñanza y profesión*. Zabalbeascoa, Patrick, Santamaría, Laura. and Chaume, Frederic. (eds.) Granada. Comares. 2005. pp. 177-185.

Spiteri Miggiani, Giselle. "Exploring Applied Strategies for English-Language Dubbing: Challenges and Quality Standards of an Emerging Location Trend". *Journal of Audiovisual Translation*. Vol. 4 (1). 2021. pp. 137-156. Accessed on 29th March <<https://jatjournal.org/index.php/jat/article/view/166>>

Tamayo, Ana. *Estudio descriptivo de la traducción para el doblaje del slang en el largometraje Jackie Brown (Quentin Tarantino, 1997)*. Universidad Jaume I. 2011. Accessed

https://repositori.uji.es/xmlui/bitstream/handle/10234/80909/TFM_Ana_Tamayo.pdf?sequence=1&isAllowed=y

Tarantino, Quentin. *Reservoir Dogs*. USA. Live Entertainment and Dog Eat Dog Productions Inc. 1992.

Vinay, Jean-Paul, and Dalbarnet, Jean. (1958/1995). "A Methodology for Translation." *The Translation Studies Reader*. Lawrence, Venuti. (ed.) (2nd edn). Routledge. London/New York. 2000. pp. 84-93.

Zabalbeascoa, Patrick. "Dubbing and the Nonverbal Dimension of Translation". *Nonverbal Communication and Translation*. Poyatos, Fernando. (ed.) John Benjamins Publisher Company. Amsterdam/ Philadelphia. 1997. pp. 327-342.

Appendix 1

Number of sample	Original text	Translation	Feature	T. Technique applied
1	A girl who digs a guy	“Una chica que se cuele por un tío”	Infrequent use of dig	Substitution
2	She’s been fucked over a few times	“A la que han puteado varias veces”	Offensive language	Substitution
3	Tell that bullshit to the tourists	“Esa gilipollez cuéntasela a otros que se la saben”	Taboo language	Substitution/ Reformulation
4	That was a big ass hit	“Fue un exitazo”	Taboo language	Substitution
5	You’re gonna make me lose my train of thought	“Con tanto rollo ya no sé lo que os estaba diciendo”	Idiomatic expression/ Phonetic adaptation	Reformulation
6	In a coon’s age	“Hacía mucho”	Idiomatic expression	Explicitation
7	Fella	“Tío”	Vulgar word becomes accepted	Substitution
8	Cooze	“Putita”	Offensive language	Substitution

9	I'm sick of fucking hearing it	“Estoy hasta los huevos de oírte”	Infrequent use of sick/ Offensive language	Reformulation/ Omission
10	Droning on	“Dándome la bara”	Complex concept in few words	Substitution
11	I'm gonna do whatever I wanna do with it	“Haré con ella lo que me salga de los cojones”	Phonetic adaptation	Reformulation/ Compensation
12	Cough up green	“Rascarse el bolsillo”	Infrequent use of a word/ Common word substituted by other related	Substitution
13	A buck	“Un pavo”	Vulgar word become accepted	Substitution
14	Who'd have the balls to...	“Tendría huevos para...”	Common word substituted by other related	Substitution
15	That shit's for the birds	“Es una mierda”	Idiomatic expression/ Taboo language	Explicitation
16	Cunts	“Tías”	Offensive language/ Taboo language	Explicitation
17	Bust their ass	“Se rompen la crisma”	Idiomatic expression/ Taboo language	Substitution

18	Okay ramblers, let's go rambling.	“Bueno, chicos, es hora de abrirse”	Common word substituted by other related	Reformulation
19	Ya cheap bastard	“Maldito tacaño”	Offensive language/ Phonetic adaptation	Substitution/ Omission
20	Just hold on buddy boy	“Aguanta chico”	Affective words	Explicitation
21	Cancel that shit	“Corta ese rollo”	Complex concept with few words/ Taboo language	Substitution
22	It's scaring the shit outta me	“Me tiene acojonado”	Idiomatic expression/ Phonetic adaptation	Substitution
23	Rendezvous	“Punto de encuentro”	Borrowing	Explicitation
24	Bet your sweet ass we are	“Eso es”	Taboo language	Omission/ Reformulation
25	Goddamn, goddamn	“Me cago en la puta”	Taboo language	Reformulation
26	This is bad, this is so bad	“Menuda mierda, una puta mierda”	Common words substituted by other related	Compensation/ Reformulation
27	All loaded for bear	“Armados”	Idiomatic expression	Explicitation

28	Cops	“Polis”	Vulgar word becomes accepted	Substitution
29	Everybody starts going apeshit	“Todos nos pusimos nerviosos”	Taboo language	Reformulation
30	I sure as hell ain’t gonna tell ya mine	“¡Joder! Yo tampoco te diré el mío”	Taboo language/ Phonetic adaptation	Compensation/ Reformulation
31	It became every man for himself	“Cada uno intentó salvar su pellejo”	Idiomatic expression	Substitution
32	Nope	“No”	Phonetic adaptation	Literal translation
33	Ya wanna go with me and get ‘em?	“¿Por qué no vamos a buscarlos juntos?”	Phonetic adaptation	Reformulation
34	A rat	“Un traidor” (*other times as soplón)	Metaphor	Substitution
35	We ain’t got the slightest fuckin idea	“No tenemos ni puta idea”	Offensive language/ Phonetic adaptation	Omission
36	I swear to God I’m fucking jinxed	“En serio, creo que estoy como gafado”	Taboo language/ Offensive language	Reformulation/ Omission

37	We hadda forget the whole fucking thing	“Me olvidé del tema”	Phonetic adaptation/ Offensive language	Reformulation/ Omission
38	I don't buy it	“No, no lo creo”	Idiomatic expression/ Infrequent use of “buy”	Substitution/ Compensation
39	That might not mean jack shit to you, it means helluva lot to me	“Eso te importará un huevo pero para mí es muy importante”	Taboo language/ Phonetic adaptations	Reformulation/ Substitution
40	Staying here's goofy	“Sería de tontos seguir aquí”	Vulgar word becomes accepted	Reformulation/ Compensation
41	Spit it out	“Suéltala”	Complex concept with few words	Substitution
42	Maybe I shoulda	“Quizá debí hacerlo”	Phonetic adaptation	Literal translation/ Compensation
43	They ain't gonna hafta show him a helluva lot of pictures for him to pick you out	“No tendrán que enseñarle muchas fotos para que te reconozca”	Phonetic adaptations	Literal translation
44	We're already freaked out, we	“Ya estamos bastante locos así	Idiomatic expression/	Reformulation

	need you actin freaky like we need a fuckin bag on our hip	que no necesitamos un loco más entre nosotros”	Offensive language	
45	Piss on this sturd	“Me cago en este hijo de puta”	Taboo language/ Offensive language	Reformulation
46	You gonna bark all day doggie, or are you gonna bite?	“¿Vas a pasarte todo el día ladrando, perrito, o piensas morderme?”	Idiomatic expression/ Diminutive/ Phonetic adaptation	Reformulation
47	I didn’t catch it	“No te he entendido”	Infrequent use of catch	Explicitation
48	You guys act like a bunch of fucking niggers. You ever work a job with a bunch of fucking niggers?	“Os comportáis como un par de negros, ¿habéis trabajado con negros?”	Offensive language	Omission
49	You said yourself, you thought about takin him out.	“Pero si tú también te lo querías cargar”	Infrequent use of “take out”	Reformulation
50	Fuck sides	“Pero, ¿qué lado ni qué leches?”	Offensive language	Compensation/ Reformulation
51	Somebody’s stikin a red hot	“Alguien nos está intentando	Idiomatic expression/	Reformulation

	poker up our asses and we gotta find out whose hand's on the handle	dar por el culo y quiero saber quién es”	Phonetic adaptation	
52	Ya ride it out	“Aguanta el tipo”	Phonetic adaptation	Substitution
53	How's freedom kid, pretty fuckin good, ain't it?	“¿Qué tal eso de estar libre, eh?”	Offensive language/ Affective word/ Phonetic adaptation	Omission/ Reformulation
54	Fucking jungle bunny goes out there, slits the same old woman for 25 cents	“Al que dehuella a una vieja por 25 centavos”	Offensive language/ Diminutive	Omission/ Explicitation
55	Ball-busting prick	“Sádico cabrón”	Offensive language	Substitution
56	I wish I coulda do more	“Me hubiera gustado hacer mucho más”	Phonetic adaptation	Literal translation
57	How ya doin?	“¿Cómo estás?”	Phonetic adaptation	Substitution
58	I've had my head up my ass the entire time	“Ya no sé dónde tengo la cabeza y dónde tengo el culo”	Idiomatic expression/ Taboo language	Reformulation

59	I love him but he's taking my business and flushing it down the fuckin toilet	“La verdad es que le quiero mucho pero siempre la está cagando”	Offensive language	Explicitation
60	I hate like hell ...	“Lamento...”	Taboo language	Explicitation
61	Slammer	“Trullo”	Vulgar word becomes accepted	Substitution
62	Four years fucking punks in the ass made you appreciate a prime rib when you get it	“Después de pasarte cuatro años dando por el culo a tíos sabes distinguir un buen solomillo”	Common words substituted by other related/ Offensive language	Adaptation/ Reformulation
63	Nigger	“Puto negro”	Offensive language	Compensation
64	You don't hafta lift shit	“No cargarás una mierda”	Phonetic adaptation/ Taboo language	Reformulation
65	Things are kinda nuts	“Las cosas están un poco jodidas”	Infrequent use of “nuts”/ Phonetic adaptation	Substitution
66	Holy shit!	“¡Joder!”	Ambivalent terms depending on the use/ Taboo language	Substitution

67	Why the hell are you beating on him?	“¿Por qué le pegáis?”	Taboo language	Omission/ Reformulation
68	Where's the shit?	“¿Quién tiene las piedras?”	Ambivalent terms depending on the use	Substitution/ Reformulation
69	We'll pick up the stones	“Vamos a buscarlas”	Common words substituted by other related	Reformulation
70	Blondie	“Rubito”	Diminutive/ Affective word	Literal translation
71	'cuz...	“Porque...”	Phonetic adaptation	Literal translation
72	I'm up his ass	“Le tengo”	Idiomatic expression/ Taboo language	Explicitation
73	Buddies	“Colegas”	Affective word	Substitution
74	He made a killin off 'em	“Él había apostado por ellos”	Idiomatic expression/ Phonetic adaptation	Reformulation
75	I'll bet you all from a diddle-eyed joe to a damned-if-I-know, that...	“Me juego el cuello e incluso la polla y los huevos a que...”	Funny sound words/ New words/ Complex concept with few words	Substitution/ Reformulation
76	Didja tell the commode story?	“Usa la historia del retrete”	Phonetic adaptation/	Reformulation

			Infrequent use of “commode”	
77	Naturalistic as hell	“Natural como la vida misma”	Taboo language	Reformulation
78	You couldn’t get weed anyfuckingwhere	“No había Dios que pillase una mierda”	New words / Metaphor	Compensation/ Reformulation
79	Then that got to be a pain in the ass	“Pero empezó a ser un coñazo”	Idiomatic expression/ Taboo language	Substitution
80	Rinky-dink pot heads	“Drogadictos”	Funny sound words	Explicitation
81	Chick	“Tía”	Metaphor	Substitution
82	Pot-man	“Camello”	New words	Substitution
83	Panic hit me like a bucket of water	“Sentí el miedo como un jarro de agua fría, como un tiro, ¡pam!, en plena cara”	Complex concept with few words	Substitution/ Compensation
84	Don't pussy out on me now	“No te pongas nervioso, tío”	Complex concept with few words/ Taboo language	Reformulation
85	You're super cool	“Eres un tío de puta madre”	Infrequent use of “cool”	Substitution/ Compensation
86	Their bitches	“Sus tías”	Metaphor/ Offensive language	Explicitation

87	Man-eater-upper	“Devoradora de hombres”	New words	Explicitation
88	I bet every guy who’s ever met her has jack off to her at least one	“Cualquier tío que le echaba la vista encima se tenía que hacer inmediatamente una paja”	Vulgar word becomes accepted	Reformulation
89	Dick	“Polla”	Metaphor	Substitution
90	Faggot	“Maricón”	Offensive language	Substitution
91	We got two ways here, my way or the highway	“Solamente tienes dos opciones, o aceptas mis ordenes o ya te estás largando”	Idiomatic expression	Reformulation
92	Grab the diamonds and scam	“Escaparse con los diamantes”	Complex concept with few words	Explicitation
93	Hot items	“Objetos robados”	Infrequent use of “hot”	Explicitation
94	Right out of the fucking blue	“Así, por las buenas”	Idiomatic expression/ Offensive language	Substitution/ Omission
95	LAPD	“La policía de Los Ángeles”	Acronym	Explicitation

96	I understand you're hot, you're super- fucking pissed	“Entiendo que estés furioso y harto de todo esto”	Infrequent use of “hot”/ Offensive language	Explicitation/ Omission
97	You're barking up the wrong tree	“Pero él no es el cabrón que buscas”	Idiomatic expression	Reformulation
98	C'mon!	“¡Vamos!”	Phonetic adaptation	Literal translation
99	Daddy	“Padre”	Diminutive/ Affective word	Literal translation
100	Freeze!	“¡Alto!”	Infrequent use of “freeze”	Substitution